

國立清華大學 107 學年度碩士班考試入學試題

系所班組別：外國語文學系碩士班 甲組(外國文學組)

考試科目（代碼）：科目：文本分析，代碼：3703

共 2 頁，第 1 頁 *請在【答案卷】作答

Part I: Please choose TWO of the following critical statements. For each statement, write a cogent short essay in which you assess its implications for literary and critical studies. (60%)

A) “In a mirroring kind of way, the fictional or real-life status of Lacan’s argument itself came into question. Was the mirror stage meant to be literal or metaphorical? Was the most mandarin of French intellectuals really talking about something as embarrassingly empirical as toddlers? How on earth could one actually know what a child might experience in this situation? What – to raise the kind of commonsensical objection of which only the English are capable – about societies which did not enjoy the privilege of possessing mirrors? Would ponds or rivers do just as well? Or is the true mirror of the child its parent or carer, who by investing different parts of its body (face, orifices, etc.) with variable degrees of intensity, builds up for the infant a somatic self-portrait? Are our bodies, like our desire, constituted by the Other? How odd, in any case, that such a momentous piece of theorizing should be based on that most fictive and primitive of all human activities, play and play-acting! Play-motion in the mirror is a mimic, a miniscule magician who can alter reality simply by raising his hand, an actor performing before an appreciative audience of one, a pocket-sized artist who revels in his ability to shape and transform his product at the flick of a finger or the turn of a head.”

B) “It is significant that the trend in favor of originality found its first powerful expression in England, and in the eighteenth century; the very word ‘original’ took on its modern meaning at this time, by a semantic reversal which is a parallel to the change in the meaning of ‘realism’. We have seen that, from the medieval belief in the reality of universals, ‘realism’ had come to denote a belief in the individual apprehension of reality through the sense: similarly the term ‘original’ which in the Middle Ages had meant ‘having existed from the first’ came to mean ‘underived, independent, first-hand’; and by the same that Edward Young in his epoch-making *Conjectures on the Original Composition* (1759) hailed Richardson as ‘a genius as well moral as original’, the word could be used as a term of praise meaning ‘novel or fresh in character or style.’”

C) “The gift which you possess of speaking excellently about Homer is not an art, but, as I was just saying, an inspiration; there is a divinity moving you, like that contained in the stone which Euripides calls a magnet.... This stone not only attracts iron rings, but also imparts to them a similar power of attracting other rings; and sometimes you may see a number of pieces of iron and rings suspended from the original stone. In like manner the Muse first of all inspires men herself; and from these inspired persons a chain of other persons is suspended, who take the inspiration. For all good poets, epic as well as lyric, compose their beautiful poems not by art, but because they are inspired and possessed.”

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Part II: The following passage is taken out of John Dryden's "A Discourse Concerning the Original and Progress of Satire" (1693). Please analyze it and attempt to explain in a short essay (as in Part I) what you observe and subsequently what makes an effective satire for Dryden. (40%)

"How easy is it to call Rogue and Villain, and that wittily! But how hard to make a Man appear a Fool, a Blockhead, or a Knave, without using any of those opprobrious terms! To spare the grossness of the Names, and to do the thing yet more severely, is to draw a full Face, and to make the Nose and Cheeks stand out, and yet not to employ any depth of Shadowing. This is the Mystery of that Noble Trade, which yet no Master can teach to his Apprentice: He may give the Rules, but the Scholar is never the nearer in his practice. Neither is it true, that this fineness of Raillery is offensive. A witty Man is tickled while he is hurt in this manner, and a Fool feels it not. The occasion of an Offence may possibly be given, but he cannot take it. If it be granted that in effect this way does more Mischief; that a Man is secretly wounded, and though he be not sensible himself, yet the malicious World will find it for him: yet there is still a vast difference betwixt the slovenly Butchering of a Man, and the fineness of a stroke that separates the Head from the Body, and leaves it standing in its place."