

**注意：考試開始鈴響前，不得翻閱試題，  
並不得書寫、畫記、作答。**

國立清華大學 108 學年度碩士班考試入學試題

系所班組別：外國語文學系 甲組

考試科目(代碼)：文本分析(3903)

## **一作答注意事項一**

1. 請核對答案卷（卡）上之准考證號、科目名稱是否正確。
2. 作答中如有發現試題印刷不清，得舉手請監試人員處理，但不得要求解釋題意。
3. 考生限在答案卷上標記「由此開始作答」區內作答，且不可書寫姓名、准考證號或與作答無關之其他文字或符號。
4. 答案卷用盡不得要求加頁。
5. 答案卷可用任何書寫工具作答，惟為方便閱卷辨識，請儘量使用藍色或黑色書寫；答案卡限用 2B 鉛筆畫記；如畫記不清（含未依範例畫記）致光學閱讀機無法辨識答案者，其後果一律由考生自行負責。
6. 其他應考規則、違規處理及扣分方式，請自行詳閱准考證明上「國立清華大學試場規則及違規處理辦法」，無法因本試題封面作答注意事項中未列明而稱未知悉。

# 國立清華大學 108 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）：文本分析（3903）

共 3 頁，第 1 頁 \*請在【答案卷】作答

- (1) Read the passage from Michel Foucault's *Discipline and Punish* and then write an essay addressing the following questions: How does the idea of the docile body differ from the idea of the body conceived in the previous era? How does the power work on the body and toward what end? In what sense can the disciplinary power be considered productive rather than repressive? (50%)

Let us take the ideal figure of the soldier as it was still seen in the early seventeenth century. To begin with, the soldier was someone who would be recognized from afar; he bore certain signs: the natural signs of his strength and his courage, the marks, too, of his pride; his body was the blazon of his strength and valor; and although it is true that he had to learn the profession of arms little by little—generally in actual fighting—movements like marching and attitudes like the bearing of the head belonged for the most part to a bodily rhetoric of honor.... By the late eighteenth century, the soldier has become something that can be made; out of a formless clay, an inapt body, the machine required can be constructed; posture is gradually corrected; a calculated constraint runs slowly through each part of the body, mastering it, making it pliable, ready at all times, turning silently into the automatism of habit; in short, one has 'got rid of the peasant' and given him 'the air of a solider'

...  
What was so new in these projects of docility that interested the eighteenth century so much? It was certainly not the first time that the body had become the object of such imperious and pressing investments; in every society, the body was in the grip of very strict powers, which imposed on it constraints, prohibitions or obligations. However, there were several new things in these techniques. To begin with, there was the scale of the control: it was a question not of treating the body, *en masse*, 'wholesale,' as if it were an indissociable unity, but of working it 'retail,' individually; of exercising upon it a subtle coercion, of obtaining holds upon it at the level of the mechanisms itself—movements, gestures, attitude, rapidity: an infinitesimal power over the active body. Then there was the object of the control: it was not or was no longer the signifying elements of behavior or the language of the body, but the economy, the efficiency of movements, their internal organization; constraint bears upon the forces rather than upon the signs; the only truly important ceremony is that of exercise. Lastly, there is the modality: it implies an uninterrupted, constant, coercion, supervising the processes of the activity rather than its result and it is exercised according to a codification that partitions as closely as possible time, space, movement.

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考試科目（代碼）：文本分析（3903）

共 3 頁，第 2 頁 \*請在【答案卷】作答

These methods, which made possible the meticulous control of the operations of the body, which assured the constant subjection of its forces and imposed upon them a relation of docility-utility, might be called 'discipline.' Many disciplinary methods had long been in existence—in monasteries, armies, workshops. But in the course of the seventeenth and eighteenth centuries the disciplines became general formula of domination. They were different from slavery because they were not based on a relation of appropriation of bodies; indeed, the elegance of the discipline lay in the fact that it could dispense with this costly and violent relation by obtaining effects of utility at least as great.... The historical moment of the disciplines was the moment when an art of the human body was born, which was directed not only at the growth of its skills, nor at the intensification of its subjection, but at the formation of a relation that in the mechanism itself makes it more obedient as it becomes more useful, and conversely. What was then being formed was a policy of coercion that act upon the body, a calculated manipulation of its elements, its gestures, its behavior.... Thus discipline produces subjected and practiced bodies, 'docile' bodies.

- (2) Close read the passage from Voltaire's *Candide* where the protagonist Candide encountered a Negro. Write an analysis that attends to the linguistic elements of the text (e.g., tone, diction, metaphor, etc.) and explores the text's deeper levels of meaning (e.g., the tension between the surface narrative and the underlying meaning). (50%)

As they drew near to the town, they came on a Negro lying on the ground half-naked, which in his case meant in half a pair of short denim breeches. The poor man was missing his left leg and his right hand.

'My God!' said Candide in Dutch, 'what are you doing lying here, my friend, in this dreadful state?'

'I'm waiting for my master, Mr Van der Hartbargin, the well known trader,' replied the Negro.

'And is it Mr Van der Hartbargin', said Candide, 'who has treated you like this?'

'Yes, sir,' said the Negro, 'it is the custom. We are given one pair of short denim breeches twice a year, and that's all we have to wear. When we're working at the sugar-mill and catch our finger in the grinding-wheel, they cut off our hand. When we try to run away, they cut off a leg. I have been in both these situations. This is the price you pay for the sugar you eat in Europe. However, when my mother sold me for ten Patagonian crowns on the coast of Guinea, she said to me: "My dear child, bless our fetishes, worship them always, they will bring you a happy life. You have the honour of being a slave to our lords and masters the Whites and, by so being, you are making your father's and mother's fortune."

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Alas! I don't know if I made their fortune, but they didn't make mine. Dogs, monkeys, parrots, they're all a thousand times less wretched than we are. The Dutch fetishes who converted me tell me every Sunday that we are all the sons of Adam, Whites and Blacks alike. I'm no genealogist, but if these preachers are right, we are all cousins born of first-cousins. Well, you will grant me that you can't treat a relative much worse than this.'