

# 國立彰化師範大學 97 學年度博士班招生考試試題

系所：英語學系

組別：乙組

科目：英美文學理論與文類分析

☆☆請在答案紙上作答☆☆

共 1 頁，第 1 頁

## I. Anglo-American Literary Theory (50%)

In Jonathan Dollimore's *Political Shakespeare* (1985), now a landmark in political theories of Anglo-American literary criticism, Steven Greenblatt writes of the nature of the theater in the Renaissance:

Royal power is manifested to its subjects as in a theatre, and the subjects are at once absorbed by the instructive, delightful, or terrible spectacles, and forbidden intervention or deep intimacy. The play of authority depends upon spectators—"For 'tis your thoughts that now must deck our king"—but the performance is made to seem entirely beyond the control of those whose "imaginary forces" actually confer upon it its significance and force. These matters, Thomas More imagines the common people saying of one such spectacle, "be king's games, as it were stage plays, and for the more part played upon scaffolds. In which poor men be but the lookers-on. And they that wise be will meddle no farther." Within this theatrical setting, there is a remarkable insistence upon the paradoxes, ambiguities, and tensions of authority, but this apparent production of subversion is, as we have already seen, the very condition of power. I should add that this condition is not a theoretical necessity of theatrical power in general but an historical phenomenon, the particular mode of this particular culture.

Depending on your reading of literary theory and criticism of any schools, please analyze this passage in terms of its theoretical richness and depth. While doing so, you must also bring in at least (1) one poem (of any length) from English literary history in the nineteenth-century and (2) one drama from the first-half of twentieth-century American theater to shed light on the many potent literary themes of this passage.

## II. Genre (文類) (50%)

1. Referring specifically to some "Gothic" fiction, outline main conventions and preoccupations of this form. Then assess the importance of the Gothic element in some "mainstream" literature. (25%)
2. Some hold that all true drama worthy of the name might be labeled "drama of ideas", although the term came into vogue in association with the plays of G. B. Shaw. Formulate a working definition to the term and apply it to the plays by Shaw, Strindberg, Ibsen and O'Neill. (25%)