

國 立 清 華 大 學 命 題 紙

98 學年度 台灣文學研究所 系 ( 所 ) \_\_\_\_\_ 組碩士班入學考試

科目 英文 科目代碼 3503 共 2 頁第 1 頁 \*請在試卷【答案卷卡】內作答

**Part I: Please read the three essays below and choose the proper answer for each question (50%)**

Essay I from M. H. Abrams *A Glossary of Literary Terms*

**Connotation and Denotation.** In literary usage, the **denotation** of a word is its primary significance or reference, such as a dictionary mainly specifies; its **connotation** is the range of secondary or associated significances and feelings which it commonly suggests or implies. Thus “home” denotes the house where one lives, but connotes privacy, intimacy, and coziness; that is the reason real estate agents like to use “home” instead of “house” in their advertisements. “Horse” and “steed” denote the same quadruped, but “steed” has a different connotation, deriving from the chivalric or romantic narratives in which this word was often used.

1. ( ) The denotation of a word is its (a) symbolic meaning (b) secondary significance (c) literal meaning (d) associated significance (e) implied meaning
2. ( ) The word “home” **connotes** all of the following meanings except for (a) coziness (b) safety (c) intimacy (d) privacy (e) place for living

Essay II from William Freedman “The Literary Motif”

Perhaps now I may hazard a definition. A motif, then, is a recurrent theme, character, or verbal pattern, but it may also be a family or associational cluster of literal or figurative references to a given class of concepts or objects, whether it be animals, machines, circles, music, or whatever. It is generally symbolic—that is, it can be seen to carry a meaning beyond the literal one immediately apparent; it represents on the verbal level something characteristic of the structure of the work, the events, the characters, the emotional effects or the moral or cognitive content. It is presented both as an object of description and, more often, as part of the narrator’s imagery and descriptive vocabulary. And it indispensably require a certain minimal frequency of recurrence and improbability of appearance in order both to make itself at least subconsciously felt and to indicate its purposiveness. Finally, the motif achieves its power by an appropriate regulation of that frequency and improbability in significant contexts, by the degree to which the individual instances work together toward a common end or ends and, when it is symbolic, by its appropriateness to the symbolic purpose or purposes it serves.

3. ( ) What is the main purpose of this paragraph? (a) to argue for the importance of the literary motif (b) to explain why motifs are essential in literary work (c) to instruct writers how to use motifs (d) to explain what a literary motif is (e) to distinguish good motifs from bad motifs
4. ( ) Which of the following is Not one of the characteristics of a literary motif? (a) symbolic (b) recurrent (c) literal (d) purposive (e) a motif may be felt only subconsciously
5. ( ) Which of the following objects can serve as a literary motif? (a) a dog (b) a verbal pattern (c) a flower (d) music (e) everything mentioned above
6. ( ) Which of the following words is the synonym of indispensably? (a) arguably (b) essentially (c) unnecessarily (d) probably (e) indifferently

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7. ( ) Regarding the power of a motif, which of the following statements is correct? (a) A powerful motif comes from the proper coordination of individual instances (b) A powerful motif should appear only once and in the most significant context (c) A powerful motif should be felt subconsciously (d) A powerful motif is always immediately apparent (e) A powerful motif should appear as frequently as possible.

Essay III from Terry Eagleton *Literary Theory: An Introduction*

The existing classics within the cramped space of the Tradition politely reshuffle their positions to make room for a newcomer, and look different in the light of it; but since this newcomer must somehow have been in principle included in the Tradition all along to have gained admission at all, its entry serves to confirm that Tradition's central values. The Tradition, in other words, can never be caught napping: it has somehow mysteriously foreseen the major works still unwritten and though these works, once produced, will occasion a reevaluation of the Tradition itself, they will be effortlessly absorbed into its maw. A literary work can be valid only by existing in the Tradition, as a Christian can be saved only by living in God; all poetry may be literature but only some poetry is Literature, depending on whether or not the Tradition happens to flow through it.

8. ( ) The underlined word it refers to (a) the newcomer (b) the Tradition (c) the existing classics (d) light (e) room

9. ( ) Which word is closest in meaning to reshuffle in the first sentence of the paragraph (a) recognize (b) relate (c) reproach (d) rearrange (e) renounce

10. ( ) Which of the following statements can be inferred from this paragraph? (a) The classics have universal values (b) The Tradition consists of the works from the past and thus has no influence upon the unwritten works (c) The Tradition's central values can never be subverted by literary works that come later (d) A new literary work will enter the pantheon of the classics if its quality is good enough (e) The list of the classics can never change

**Part II: Please translate the following sentences into Chinese (50%)**

11. Many stories require confusion in the reader, and the most effective way to achieve it is to use an observer who is himself confused. (from Wayne Booth *The Rhetoric of Fiction*)

12. Just as a text is written in a certain language, so it is also written for certain presuppositions about what literature is and how a literary text is to be read. (from Stephen Own *Traditional Chinese Poetry and Poetics*)

13. Two readings of a book are never identical. In reading, we trace a passive writing; we add and suppress, in the text read, what we want or do not want to find there... (from Tzvetan Todorov *Introduction to Poetics*)

14. To study women in isolation perpetuates the fiction that one sphere, the experience of one sex, has little or nothing to do with the other. (from Anne McClintock *Imperial Leather*)

15. If sexuality is culturally constructed within existing power relations, then the postulation of a normative sexuality that is "before," "outside," or "beyond" power is a cultural impossibility and a politically impracticable dream... (from Judith Butler *Gender Trouble*)