

任务作业 4

Passage1: As it was published in 1935, *Mules and Men*, Zora Neale Hurston's landmark collection of folktales, may not have been the book that its author first had in mind. In this anthropological study, Hurston describes in detail the people who tell the stories, often even inserting herself into the storytelling scene. Evidently, however, Hurston had prepared another version, a manuscript that was recently discovered and published after having been forgotten since 1929. This version differs from *Mules and Men* in that it simply records stories, with no descriptive or interpretive information.

While we cannot know for certain why Hurston's original manuscript went unpublished during her lifetime, it may have been because publishers wanted something more than a transcription of tales. Contemporary novelist and critic John Edgar Widman has described Black literature as the history of a writing that sought to escape its frame, in other words, as the effort of Black writers to present the stories of Black people without having to have a mediating voice to explain the stories to a non-Black audience. In this, Hurston may have been ahead of her time.

1. Select the sentence that suggests a possible reason why Hurston wrote the version of *Mules and Men* that was published in 1935.
2. The passage suggests that Hurston may have done which of the following in preparing her original version?
 - A. Discussed her mode of presentation with her publisher before writing the first draft, in order to reduce the possibility of misunderstanding.
 - B. Shortened her presentation of the stories to the bare minimum in order to be able to present more folklore material.
 - C. Put it aside for several decades in order to maximize its potential audience when it was published.
 - D. Reluctantly agreed to reshape it in order to take out various elements with which her publisher had been dissatisfied.
 - E. Chose not to include editorial commentary, in order to present the stories on their own terms.

Passage2: African American drama has, until recently, been rooted in the mimetic tradition of modern American naturalism. The most distinctive attribute of this tradition is the mechanistic, materialistic conception of humanity. Naturalism sees each individual as inextricably bound to the environment and depicts each person as someone controlled by, instead of controlling, concrete reality. As long as African American drama maintained naturalism as its dominant mode, it could only express the “plight of African American people”. Its heroes might declare the madness of reality, but reality inevitably triumphed over them.

The surrealistic plays of Adrienne Kennedy mark one of the first departures from naturalism by an African American dramatist. The overall goal of her work has been to depict the world of the soul and the spirit, not to mirror concrete reality. Within this framework, Kennedy has been able to portray African American minds and souls liberated from their connections to the external environment.

1. Which of the following best states the central idea of the passage?

- A. African American drama has been primarily influenced by naturalism's emphasis on the materialistic.
- B. African American drama has traditionally acknowledged the relationship between the individual and the environment.
- C. African American drama, traditionally naturalistic, has been little influenced by dramatist Kennedy's spiritual and psychological approach to drama.
- D. The work of Kennedy suggests a shift away from a commitment to strict naturalism in African American drama.
- E. The work of Kennedy best exemplifies the current interest of African American artists in the spiritual and psychological worlds.

2. According to the passage, Kennedy is concerned with depicting the

- A. internal rather than the external life of her characters
- B. madness of reality rather than the effects of reality
- C. effects of materialism on African American minds and souls
- D. relationship between naturalism and the human spirit
- E. effects that her characters have on the environment

3. Which of the following statements, if true, would most strengthen the author's assertion that Kennedy's work marks a serious departure from the tradition described in the first paragraph?

- A. Kennedy places the action in a real-life setting that is nevertheless unfamiliar to the average viewer or reader.
- B. Kennedy movingly portrays the lives and struggles of prominent African Americans in the United States.
- C. Kennedy uses characters found only in ancient African legends and mythology.
- D. Kennedy provides insights into American mimetic tradition and dramatic convention.
- E. Kennedy depicts the events in a style reminiscent of a television documentary.

Passage3: Elizabeth Bishop's *Complete Poems*(1927-1979) has come to seem to most of its readers so achieved and sufficient as a life's work that it is hard not to lose sight of how slowly Bishop wrote poems and of how few poems, finally, she completed. But Bishop herself never ceased to find her productivity inadequate. The size and pace of her output were always in her eyes a failing (vaguely moral in **complexion**) for which she apologized throughout her career, although, as I will argue in this essay, Bishop's inability to write more poems than she did was also a refusal to do so. The small, manageable size of Bishop's body of work has facilitated its extraordinary critical reception since her death. (Robert Lowell, whose oeuvre is so much larger, has never had a complete edition of his poetry published.) Yet the size of her work is also a sign of Bishop's alienation, that is, her uneasy, resistant relation to the literary culture that today claims her as the major poet of her generation.

Consider each of the choices separately and select all that apply.

1. The passage indicates that the small size of Bishop's body of work contributed to bringing about which of the following?

- A. bishop's alienation from the literary culture of her generation
- B. the favorable scholarly attention that Bishop's work has received since her death
- C. an interest among readers regarding why Bishop wrote so slowly

2. In the context in which it appears, "**complexion**" most nearly means

- A. appearance
- B. constitution
- C. hue
- D. intricacy
- E. personality

Passage4: Carla L. Peterson's *Doers of the Word* (1997), a study of African American women speakers and writers from 1830-1880, is an important addition to scholarship on nineteenth-century African American women. Its scope resembles that of Frances Smith Foster's 1993 study, but its approach is quite different. For Foster, the Black women who came to literary voice in nineteenth-century America were claiming their rights as United States citizens, denying that anything should disqualify them from full membership in an enlightened national polity. Peterson sees these same women as having been fundamentally estranged from the nation by a dominant culture unsympathetic to Black women, and by a Black intelligentsia whose male view of race concerns left little room for Black female intellect.

Consider each of the choices separately and select all that apply.

1. The passage indicates that Peterson identifies which of the following as obstacles faced by the women included in her study?
 - A. the attitudes of Black male intellectuals toward female intellectual work
 - B. the discriminatory attitudes faced by Black women in nineteenth-century America as a whole
 - C. disagreements among Black women speakers and writers themselves about the impact of the Black intelligentsia

2. It can be inferred that Peterson's study and Foster's study are similar with respect to which of the following?
 - A. the writers that each takes up for examination
 - B. the degree to which each has influenced other scholars
 - C. the assumptions that each brings to nineteenth-century African American literature
 - D. their analysis of the nineteenth-century Black intelligentsia
 - E. their interpretation of nineteenth-century America's dominant culture