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https://www.100test.com/kao_ti2020/171/2021_2022_2007_E8_8B_B1_E8_AF_AD_c94_171806.htm TEXT C Roger Rosenblatts book

Black Fiction, in attempting to apply literary rather than sociopolitical criteria to its subject, successfully alters the approach taken by most previous studies. As Rosenblatt notes, criticism of Black writing has often served as a pretext for expounding on Black history. Addison Gayles recent work, for example, judges the value of Black fiction by overtly political standards, rating each work according to the notions of Black identity which it introduces. Although fiction assuredly springs from political circumstances, its authors react to those circumstances in ways other than ideological, and talking about novels and stories primarily as instruments of ideology outwits much of the fictional enterprise. Rosenblatts literary analysis discloses affinities and connections among works of Black fiction which solely political studies have overlooked or ignored. Writing acceptable criticism of Black fiction, however, presupposes giving satisfactory answers to a number of questions. First of all, is there a sufficient reason, other than the racial identity to the authors, to group together works by Black authors? Second, how does Black fiction make itself distinct from other modern fiction with which it is largely contemporaneous? Rosenblatt shows that Black fiction constitutes a distinct body of writing that has an identifiable, coherent literary tradition. Looking at novels written by Blacks over the last eighty years, he discovers recurring concerns and designs

independent of chronology. These structures are related to the themes, and they spring, not surprisingly, from the central fact that the Black characters in these novels exist in a predominantly White culture, whether they try to conform to that culture or rebel against it. Black Fiction does leave some aesthetic questions open.

Rosenblatt's theme-based analysis permits considerable objectivity, he even explicitly states that it is not his intention to judge the merit of the various works, yet his reluctance seems misplaced, especially since an attempt to appraise might have led to interesting results. For instance, some of the novels appear to be structurally diffuse. Is this a defect, or are the authors working out of, or trying to forge, a different kind of aesthetic? In addition, the style of some Black novels, like Jean Tompkins's *Cane*, verges on expressionism or surrealism. Does this technique provide a counterpoint to the prevalent theme that portrays the fate against which Black heroes are pitted, a theme usually conveyed by more naturalistic modes of expression? In spite of such omissions, what Rosenblatt does include in his discussion makes for an astute and worthwhile study. Black Fiction surveys a wide variety of novels, bringing to our attention in the process some fascinating and little-known works like James Weldon Johnson's *Autobiography of an Ex-colored Man*. Its argument is tightly constructed, and its forthright, lucid style exemplifies levelheaded and penetrating criticism. 20. The author objects to criticism of Black fiction like that by Addison Gayle because it ____20____. A. emphasizes purely literary aspects of such fiction B. misinterprets the ideological content of such fiction C.

misunderstands the notions of Black identity contained in such fiction D. substitutes political for literary criteria in evaluating such fiction 21. The author of the passage is primarily concerned with ____21____. A. evaluating the soundness of a work of criticism B. comparing various critical approaches to "a subject C. discussing the limitations of a particular kind of criticism D. summarizing the major points made in a work of criticism 22. The author believes that Black Fiction would have been improved, had Resenblatt ____22____. A. evaluated more carefully the ideological and historical aspects of Black fiction B. attempted to be more objective in his approach to novels and stories by Black authors C. explored in greater detail the recurrent thematic concerns of Black fiction throughout its history D. assessed the relative literary merit of the novels he analyzes thematically 23. The authors discussion of Black Fiction can be best described as ____23____. A. pedantic and contentious B. critical but admiring C. ironic and deprecating D. argumentative but unfocused 24. It can be inferred that the author would be LEAST likely to approve of which of the following? ____24____ A. An analysis of the influence of political events on the personal ideology of Black writers B. A critical study that applies sociopolitical criteria to autobiographies by Black authors C. A literary study of Black poetry that appraises the merits of poems according to the political acceptability of their themes D. An examination of the growth of a distinct Black literary tradition within the context of Black history 25. The author refers to James Weldon Johnsons Autobiography of an Ex-colored Man most probably in order to ____25____. A point out

affinities between Rosenblatts method of thematic analysis and earlier criticism B clarify the point about expressionistic style made earlier in the passage C qualify the assessment of Rosenblatts book made in the first paragraph of the passage D give a specific example of one of the accomplishments of Rosenbalts work 100Test 下载频道开通，各类考试题目直接下载。详细请访问 www.100test.com