

- 說明：1. 本試卷共計六題，國文三題總共六十分，英文三題總共四十分，合計 100 分。
2. 請詳細閱讀各題之說明。可不抄題，唯需標明題號。
3. 選擇題答案不得選同一答案（比如整大題皆選 A 或 B），如有此種情形則整大題不計分。翻譯題務必字跡清晰可辨，否則不予計分。

壹、國文（60%）

一、請依文意脈絡解釋下列畫線文句之意。（每小題 10 分，共 20 分）

1. 文以氣為主；氣之清濁有體，不可力強而致。譬諸音樂，曲度雖均，節奏同檢；至於引氣不齊，巧拙有素，雖在父兄，不能以移子弟。（曹丕〈典論論文〉）
2. 雖茲物之在我，非余力之所戮。故時撫空懷而自惋，吾未識夫開塞之所由。（陸機〈文賦〉）

二、請閱讀下文並回答下列問題：（兩小題共 25 分）

文章最妙是目注此處，卻不便寫，卻去遠遠處發來，迤邐寫到將至時，便且住；卻重去遠遠處更端再發來，再迤邐又寫到將至時，便又且住。如是更端數番，皆去遠遠處發來，迤邐寫到將至時，即便住，更不復寫出目所注處，使人自於文外瞥然親見。《西廂記》純是此一方法，《左傳》、《史記》亦純是此一方法……（金聖嘆《第六才子書西廂記》〈讀第六才子書西廂記法·十六〉）

1. 請詮釋上文中言及的「創作論」觀點，並舉一具體的文學作品為例（古今中外皆可）。（15 分）
2. 請詮釋作者將《西廂記》與《左傳》、《史記》並列的用意。（10 分）

三、下列引號中各詞最貼近於原文文理脈絡的詞義為何？請詳細說明如此解釋的理由。（每小題 5 分，共 15 分）

（※請注意，下列狀況不予計分：1. 未標示題號。2. 未依題號順序作答。3. 全文或局部翻譯。4. 未針對引號中各詞詳細說明如此解釋的理由。）

1. 宣室求賢訪逐臣賈生才調更無倫可憐夜半「虛」「前席」不問蒼生問鬼神（李商隱〈賈生〉）

2. 子路從而後遇丈人以杖荷篠子路問曰子見夫子乎丈人曰四體不勤五穀不分孰為夫子「植」其杖而「芸」子路拱而立（《論語·微子》）
3. (1) 舉酒「屬」客誦明月之詩歌窈窕之章（蘇軾〈前赤壁賦〉）
(2) 於是舉酒於亭上以「屬」客而告之曰五日不雨可乎（蘇軾〈喜雨亭記〉）

貳、英文（40%）

- 一、Reading Comprehension: Please read the following passage and answer questions（每小題 2 分，共 10 分）

With the recognition of fiction as a form of truth, the reader's concept of fiction shifted from the romance and the tale to the novel and the story. He now expects, however unconsciously, in such literary forms a writer's personal, consistent view of life, and he expects as a concomitant, a personal and consistent literary style. In other words, he takes for granted on the lowest level of his reading some degree of literary realism, some accuracy in the description of the behavior of human beings as individuals in conformity or in conflict with a plausible social environment, and on the higher levels of his reading he looks for some degree of philosophical realism by which the author's personal judgment of a social condition or of a human problem is made clear. The reader of fiction, then, unless he confines himself to the water-down and sugar-coated imitations which inevitably swarm in the wake of those original works that appear like revelations, wishes not only to be diverted by "lies like truth" but to be edified by a personal vision of truth seen through the medium of lies or fictions. If we accept this concept of fiction, it seems to me that the traditional colloquial fiction of China is limited in two aspects: the one a limitation of narrative convention, the other a limitation of purpose. (John Bishop, "The Limitations of Chinese Fiction")

1. In line 4, concomitant means
(A) existing with something else.
(B) concrete.
(C) concerned.
(D) conditioned.
2. The phrase, in conformity with means
(A) disagree with.

- (B) as a result of.
(C) agree with .
(D) in spite of.
3. The phrase in the wake of could be replaced by
(A) in stead of.
(B) in spite of.
(C) in place of.
(D) as a result of.
4. In this passage, what is the attitude of the author toward Chinese colloquial fiction?
(A) positive.
(B) negative.
(C) ambiguous.
(D) neutral.
5. According to this passage, which of the statements below is right?
(A) Chinese fiction lacks some qualities as a realistic fiction.
(B) Chinese fiction provides an insightful perspective toward social conditions.
(C) Chinese fiction gives a higher philosophical perspective of looking at truth and life.
(D) Chinese fiction does not have any limitation in narrative conventions and life purposes.

二、 Pick the right preposition (每小題 2 分，共 10 分)

The word “breathtaking” when applied (1) a Chinese city too often refers to respiratory-attack-inducing smog. But in the case of Lijiang, population 1.2 million, in the southwestern province of Yunnan, the word takes (2) its slack-jaw-in-awe meaning. The horizon here is Himalayan, and the blue sky above the city’s stone streets, willow-lined canals and black-tiled roofs is reliably visible. This unusual (for China) troika of culture, history and natural beauty is why Lijiang’s Old Town — a Unesco World Heritage site and a center (3) the Naxi people, one of China’s most vibrant ethnic minorities — is a top destination (4) Chinese tourists and a new favorite of the passport-carrying crowd. So giddy-making are Lijiang’s offerings that the Old Town is filled (5) such vaguely fortune-cookie-like signs as “Mountains and

rivers will be your friends and you will be with good reputation as a civilized tourist.”

Rough translation: Behave!

1. (A) by, (B) up, (C) with, (D) to.
2. (A) out, (B) on, (C) with, (D) by.
3. (A) of, (B) for, (C) on, (D) at.
4. (A) out, (B) down, (C) for, (D) by.
5. (A) of, (B) with, (C) on, (D) at.

三、 Translation: Please translate the following two passages from Chinese to English and Chinese to English respectively (每小題 10 分，共 20 分)

1. 余家貧，耕織不足以自給。幼稚盈室，餅無儲粟，生生所資，未見其術。
2. Most Chinese poetry displays a keen awareness of time, and expresses regret over its irretrievable passing. Of course, Western poets are sensitive to time too, but few of them seem to be as obsessed by it as Chinese poets generally are. (James J. Y Liu, *The Art of Chinese Poetry* [劉若愚,《中國詩學》], 1962)