

电子科技大学

2011 年攻读硕士学位研究生入学试题

考试科目：845 英美文学基础知识及应用

注：所有答案必须写在答题纸上，做在试卷或草稿纸上无效

I Please choose one correct answer out of the four given choices. (20 points)

1. The tradition of realism has a long history in English literature. It is generally agreed that it can be traced back to _____.
A. Geoffrey Chaucer's *The Canterbury Tales*
B. *Beowulf*
C. Thomas More's *Utopia*
D. Daniel Defoe's *Robinson Crusoe*
2. _____ in Colonial America was a Puritan poet known as the "Tenth Muse" back in England.
A. Edward Taylor
B. Anne Bradstreet
C. William Bradford
D. John Winthrop
3. Upon its publication, Henry James's _____ was described by an American critic as "an outrage to American girlhood."
A. *The Awakening*
B. *Daisy Miller*
C. *The Turn of the Screw*
D. *The Portrait of a Lady*
4. Thomas Hardy gave up his career as a novelist completely after his novel _____ was harshly condemned by the reading public.
A. *The Mayor of Casterbridge*
B. *The Woodlanders*
C. *Tess of the d'Urbervilles*
D. *Jude the Obscure*
5. Herman Melville's _____ is not only an adventure story, but also a significant philosophical work on spiritual exploration.
A. *Moby Dick*
B. *Billy Budd*
C. *The Egg*
D. *The Adventures of Huckleberry Finn*
6. "It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife." This is the opening sentence in _____.
A. Jane Austen's *Pride and Prejudice*

- B. Mrs. Elizabeth Gaskell's *Mary Barton*
 C. Jane Austen's *Sense and Sensibility*
 D. George Eliot's *Middlemarch*
7. _____ was NOT written by Christopher Marlowe.
 A. *Tamburlaine the Great*
 B. *The Tragic History of Doctor Faustus*
 C. *The Jew of Malta*
 D. *The Spanish Tragedy*
8. The title of the novel *Vanity Fair* is taken from John Bunyan's masterpiece _____.
 A. *Tom Jones*
 B. *Clarissa*
 C. *The Pilgrim's Progress*
 D. *Childe Harold's Pilgrimage*
9. In many of his works, William Faulkner locates many of his works in the fictional place of _____.
 A. Wessex
 B. New Hampshire
 C. Salem County
 D. Yoknapatawpha County
10. "The apparition of these faces in the crowd; / Petals on a wet, black bough." This poem is written by _____.
 A. Emily Dickenson
 B. T. S. Eliot
 C. Ezra Pound
 D. Dylan Thomas
11. During the colonial period _____ were NOT common in Puritan literature.
 A. Sermons
 B. Short stories
 C. Poems
 D. Histories
12. _____ was NOT written by Alexander Pope?
 A. *The Rape of the Lock*
 B. *Dunciad*
 C. *The Battle of the Books*
 D. *An Essay on Criticism*
13. "Let be be finale of seem." This line is taken from _____.
 A. Wallace Stevens's "The Emperor of Ice Cream"
 B. Robert Frost's "The Road Not Taken"
 C. Walt Whitman's "When Lilacs Last in the Dooryard Bloom'd"
 D. William Carlos Williams's "The Red Wheelbarrow"
14. The story of the Fisher King related to the Holy Grail Quest serves as the unifying scheme for _____.
 A. *Ulysses*

- B. *The Waste Land*
C. *A Tale of a Tub*
D. *Prometheus Unbound*
15. The author of *Paradise Lost* also wrote _____.
A. *The Marriage of Heaven and Hell*
B. *The Rime of the Ancient Mariner*
C. *Don Juan*
D. *Samson Agonistes*
16. The writings of Jonathan Edwards are most closely associated with _____.
A. the Harlem Renaissance
B. Abolitionism
C. literary naturalism
D. the Great Awakening
17. "Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger." This is the closing sentence found in _____.
A. Nathaniel Hawthorne's "Young Goodman Brown"
B. James Joyce's "Araby"
C. Ernest Hemingway's "A Clean, Well-Lighted Place"
D. Jonathan Swift's *Gulliver's Travels*
18. Holden Caulfield is the hero in _____.
A. J. D. Salinger's *The Catcher in the Rye*
B. Toni Morrison's *Son of Solomon*
C. Saul Bellow's *Seize the Day*
D. William Faulkner's *Light in August*
19. Charles Dickens's father was imprisoned in a debtor's prison during the novelist's childhood. The detailed depiction of life in the Marshalsea prison in _____ resulted from the novelist's own experiences of the institution.
A. *Barnaby Rudge*
B. *David Copperfield*
C. *Little Dorrit*
D. *The Bleak House*
20. "My name is Ozymandias, King of Kings: / Look on my works, yet Mighty, and despair!" This couplet is taken from _____.
A. Percy Bysshe Shelley's "Ozymandias"
B. William Wordsworth's "The Solitary Reaper"
C. William Blake's "The Tyger"
D. John Keat's "La Belle Dame sans Merci"

II Please give a definition for each literary term. (20 points)

1. The Metaphysical Poets
2. The Aesthetic Movement
3. Local Colourism
4. Sonnet

III Please read the following passages carefully. Answer the questions for the passage or choose the correct answers to the multiple questions after the passage. (50 points)

Passage 1: Please read the poem carefully and choose the correct answer to each question following the poem. (20 points)

Dover Beach (1867)

The sea is calm to-night,
The tide is full, the moon lies fair
Upon the Straits;—on the French coast, the light
Gleams, and is gone; the cliffs of England stand,
Glimmering and vast, out in the tranquil bay.
Come to the window, sweet is the night air!
Only, from the long line of spray
Where the ebb meets the moon-blanch'd sand,
Listen! you hear the grating roar
Of pebbles which the waves suck back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.

Sophocles long ago
Heard it on the Aegean, and it brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
Hearing it by this distant northern sea.

The sea of faith
Was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle furl'd;
But now I only hear
Its melancholy, long, withdrawing roar,
Retreating to the breath
Of the night-wind down the vast edges drear
And naked shingles of the world.

Ah, love, let us be true
To one another! for the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;

And we here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

1. "Certitude" (line 34) is best defined as
 - (A) facts and statistics
 - (B) equality under the law
 - (C) sense of right and wrong
 - (D) unarguable belief or faith
2. "The moon-blanch'd sand" (line 8) appears to be which color?
 - (A) black
 - (B) white
 - (C) gold
 - (D) tan
3. Which experience does the speaker share with Sophocles?
 - (A) hearing the sea waves wash pebbles up on the shore
 - (B) having a serious talk with a lover late one night
 - (C) realizing that the world is a place without hope or faith
 - (D) looking at the Aegean Sea by the light of the moon
4. What is the source of the speaker's perception of the world as a joyless and dark place?
 - (A) the prevalence of wars between nations
 - (B) the decline of religious faith
 - (C) the extent of human misery
 - (D) his memories of Sophocles
5. In the lines "And we here as on a darkling plain / Swept with confused alarms of struggle and flight, / Where ignorant armies clash by night" (lines 35–37), the speaker compares himself and his lover to
 - (A) soldiers
 - (B) prisoners of war
 - (C) criminals
 - (D) refugees
6. To the speaker, the sound of the "grating roar / Of pebbles which the waves suck back" (lines 9–10) seems
 - (A) eerie
 - (B) calming
 - (C) ominous
 - (D) terrifying
7. During the course of the poem, the speaker's mood changes from
 - (A) pensive to alert
 - (B) serene to apprehensive
 - (C) anxious to calm
 - (D) romantic to sensible
8. How does the speaker contradict his own statement that the world "Hath really neither

joy, nor love, nor light / Nor certitude, nor peace, nor help for pain" (lines 33–34)?

- (A) by perceiving the "eternal note of sadness" in the sound of the sea
 - (B) by recalling Sophocles' meditations on human misery
 - (C) by appealing to his lover to remain true
 - (D) by comparing the "sea of faith" to "a bright girdle"
9. The word "turbid" (line 17) means
- (A) raucous, noisy
 - (B) nonstop, endless
 - (C) spinning, dizzy
 - (D) muddy, unclear
10. This poem was written by
- (A) Matthew Arnold
 - (B) Walt Whitman
 - (C) Robert Browning
 - (D) William Wordsworth

Passage 2: Please read the following passage carefully and answer the questions given behind. (20 points)

She conceived a true estimate of Drouet. To her, and indeed to all the world, he was a nice, good-hearted man. There was nothing evil in the fellow. He gave her the money out of a good heart—out of a realization of her want. He would not have given the same amount to a poor young man, but we must not forget that a poor young man could not, in the nature of things, have appealed to him like a poor young girl. Femininity affected his feelings. He was the creature of an inborn desire. Yet no beggar could have caught his eye and said, "My God, mister, I'm starving," but he would gladly have handed out what was considered the proper portion to give beggars and thought no more about it. There would have been no speculation, no philosophising. He had no mental process in him worthy the dignity of either of those terms. In his good clothes and fine health, he was a merry, unthinking moth of the lamp. Deprived of his position, and struck by a few of the involved and baffling forces which sometimes play upon man, he would have been as helpless as Carrie—as helpless, as non-understanding, as pitiable, if you will, as she.

Now, in regard to his pursuit of women, he meant them no harm, because he did not conceive of the relation which he hoped to hold with them as being harmful. He loved to make advances to women, to have them succumb to his charms, not because he was a cold-blooded, dark, scheming villain, but because his inborn desire urged him to that as a chief delight. He was vain, he was boastful, he was as deluded by fine clothes as any silly-headed girl. A truly deep-dyed villain could have hornswaggled him as readily as he could have flattered a pretty shop-girl. His fine success as a salesman lay in his geniality and the thoroughly reputable standing of his house. He bobbed about among men, a veritable bundle of enthusiasm—no power worthy the name of intellect, no thoughts worthy the adjective noble, no feelings long continued in one strain. A Madame Sappho would have called him a pig; a Shakespeare would have said "my merry child"; old, drinking Caryoe thought him a clever, successful businessman. In short, he was as good as his intellect conceived.

The best proof that there was something open and commendable about the man was the fact

(D) The coming attack will fail and leave me permanently safe, or succeed and seize my throne from me.

5. When Macbeth says he will receive “mouth-honor” (line 9), he means

- (A) people will address him by the title “Your Majesty”
- (B) the Scots will think and speak well of him
- (C) his subjects will give him only an outward show of respect
- (D) he will be honored for being a brave soldier

IV Please read the following passage carefully. Identify the author of the original essay. Translate the underlined part first and then discuss how the author’s style contributes to his arguments espousing Transcendentalist ideas. Please consider such literary elements as literary devices, tone, and rhetoric. (30 points)

From Self-Reliance

There is a time in every man’s education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better, for worse, as his portion; that though the wide universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which is given to him to till. The power which resides in him is new in nature, and none but he knows what that is which he can do, nor does he know until he has tried. Not for nothing one face, one character, one fact makes much impression on him, and another none. This sculpture in the memory is not without preestablished harmony. The eye was placed where one ray should fall, that it might testify of that particular ray. We but half express ourselves, and are ashamed of that divine idea which each of us represents. It may be safely trusted as proportionate and of good issue, so it be faithfully imparted, but God will not have his work made manifest by cowards. A man is relieved and gay when he has put his heart into his work and done his best; but what he has said or done otherwise, shall give him no peace. It is a deliverance which does not deliver. In the attempt his genius deserts him; no muse befriends; no invention, no hope.

Trust thyself: every heart vibrates to that iron string. Accept the place the divine providence has found for you; the society of your contemporaries, the connection of events. Great men have always done so and confided themselves childlike to the genius of the age, betraying their perception that the absolutely trustworthy was stirring at their heart, working through their hands, predominating in all their being. And we are now men, and must accept in the highest mind the same transcendent destiny; and not minors and invalids in a protected corner, but guides, redeemers, and benefactors, obeying the Almighty effort and advancing on Chaos and the Dark. . . .

Society everywhere is in conspiracy against the manhood of every one of its members. Society is a joint-stock company in which the members agree for the better securing of his bread to each shareholder, to surrender the liberty and culture of the eater. The virtue in most request is conformity. Self-reliance is its aversion. It loves not realities and creators, but names and customs.

Whoso would be a man must be a nonconformist. He who would gather immortal palms must not be hindered by the name of goodness, but must explore if it be goodness. Nothing is at last sacred but the integrity of our own mind. Absolve you to yourself, and you shall have the

suffrage of the world. . . .

A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines. With consistency a great soul has simply nothing to do. He may as well concern himself with his shadow on the wall. Speak what you think now in hard words and tomorrow speak what tomorrow thinks in hard words again, though it contradict everything you said today. "Ah, so you shall be sure to be misunderstood?"— Is it so bad, then, to be misunderstood? Pythagoras was misunderstood, and Socrates, and Jesus, and Luther, and Copernicus, and Galileo, and Newton, and every pure and wise spirit that ever took flesh. To be great is to be misunderstood. . . .

V. Basic knowledge on linguistics (30 points)

1) Define the following two terms with examples if necessary (10 points):

- (1) lexicology
- (2) superordinate

2) Make a judgment and an evaluation of the following two statements with your own reasons (10 points):

- (1) There are no true synonyms in language.
- (2) "We speak with our vocal organs, but we converse with our entire bodies".

3) Please make a linguistic analysis of the following poem taken from Shakespeare: (10 points)

Youth is full of pleasure, Age is full of care;
Youth like summer morn, Age like winter weather;
Youth like summer brave, Age like winter bare;
Youth is full of sport, Age's breath is short;
Youth is nimble, Age is lame;
Youth is hot and bold, Age is weak and cold;
Youth is wild, and Age is tame;
Age, I do abhor thee; Youth, I do adore thee;
O! my love, my love is young.