

西南大学

2006 年攻读硕士学位研究生入学考试试题

学科、专业：英语语言文学

研究方向：英美文学

试题名称：英语国家文学基础

试题编号：456

(答题一律做在答题纸上，并注明题目番号，否则答题无效。)

1. Fill the following blanks. (15 points)

(1) _____ is the longest of the early Anglo-Saxon poems now preserved, containing _____ lines of alliterative verse.

(2) The poem _____ has often been divided into two parts: first the visions of Piers the Plowman and second the visions of Do-wel, _____, and Do-best.

(3) *The Canterbury Tales* contains a general prologue and _____ tales, and some "prologues" and "links" _____ some of the tales.

(4) Sidney is chiefly known and remembered for his three works: his sonnet sequence - _____, his prose romance *Arcadia*, and his critical essay *The Defence of Poesie* (or _____).

(5) *The Faerie Queene* is an epic, and according to the author's original plan, was to consist of _____ books, but only six books and _____ cantos of the seventh were completed.

(6) The collection of Shakespeare's plays published in 1623 has been known as - _____ to which Ben Jonson prefixed a poem to say that Shakespeare "was not of an age, but _____."

(7) As an epic *Paradise Lost*, following the example of Virgil's *Aeneid* and of Spenser's *Faerie Queene*, contains _____ books in _____ verse.

(8) The second edition of the *Lyrical Ballads* jointly published by Wordsworth and - _____ appeared in 1800 to which the former affixed a significant Preface to say that "all good poetry is the _____ of powerful feelings."

(10) *Jane Eyre* was first published in _____ by the pseudonym of _____.

(11) One of Emerson's two best known _____, *The American Address*, was called by Oliver Wendell Holmes "the intellectual _____ of Independence."

(12) Angry Young Men is a journalistic catch-phrase loosely applied to a number of British _____ and novelists from the mid-1950s, including Kingsley Amis, John Jame Osborne, Alan Sillitoe and _____.

(13) Robert Lee Frost's poems were very carefully constructed yet he made them seem effortless by using _____ language and familiar, _____ rhythms.

(14) John Steinbeck's post-war novel _____ reflected his bitter feelings against those greedy, rapacious elements of society which made the war possible.

(15) Kurt _____ wrote his best book, *Slaughterhouse Five*, in 1969, at the height of the _____ War protests.

(16) _____, the English playwright and poet, has been awarded the 2005 Nobel Prize for Literature, the highest honour available to any writer in the world. In announcing the award, Horace Engdahl, Chairman of the Swedish Academy, said that Pinter was an artist "who in his plays uncovers the precipice under everyday prattle and forces entry into oppression's closed rooms."

2. Choose from Column B to match items in Column A. (20 points)

Column A	Column B
01 Geoffrey Chaucer	A. The Book of the Duchess
02 John Bunyan	B. Every Man in his Humour
03 D. H. Lawrence	C. An Essay of Dramatic Poesy
04 Washington Irving	D. The Legend of Sleepy Hollow
05 Jane Austen	E. The Catcher in the Rye
06 Herman Melville	F. Billy Budd
07 William Makepeace Thackeray	G. The Vanity of Human Wishes
08 William Faulkner	H. Rabbit, Run
09 Christopher Marlowe	I. An American Tragedy
10 Samuel Langhorne Clemens	J. Finnegan's Wake
11 John Dryden	K. This Side of Paradise
12 John Steinbeck	L. Of Time and the River
13 James Joyce	M. Elegy Written in a Country Churchyard
14 John Updike	N. Desire Under the Elms
15 Samuel Johnson	O. Tom Jones
16 J. D. Salinger	P. Lines Written Above Tintern Abbey
17 William Wordsworth	Q. The Grapes of Wrath
18 F. Scott Fitzgerald	R. Martin Eden
19 John Donne	S. The Pilgrim's Progress
20 Theodore Dreiser	T. The 42nd Parallel
21 James Fenimore Cooper	U. The Old Man and the Sea
22 Edmund Spenser	V. Vanity Fair
23 Sinclair Lewis	W. The Adventures of Huckleberry Finn
24 Thomas More	X. It Can't Happen Here
25 Harriet Beecher Stowe	Y. An Anatomy of the World
26 Thomas Wolfe	Z. The Red Badge of Courage
27 Henry Fielding	AA. Murder in the Cathedral
28 Upton Sinclair	BB. Sense and Sensibility
29 John Milton	CC. Absalom! Absalom!
30 Frank Norris	DD. The Tragical History of Dr. Faustus
31 Ernest Hemingway	EE. The Merchant of Venice
32 Eugene O'Neill	FF. Paradise Lost
33 Ben Jonson	GG. The Octopus
34 T. S. Eliot	HH. Women in Love
35 John Dos Passos	II. King Midas
36 Jonathan Swift	JJ. The Faerie Queene
37 Jack London	KK. Dred: A Tale of the Great Dismal Swamp
38 William Shakespeare	LL. The Last of the Mohicans
39 Stephen Crane	MM. Gulliver's Travels
40 Thomas Gray	NN. Utopia

3. Identify the following selections by writing out their authors' full names and the full names of their titles from which these selections are taken. (20 points)

(1) The fortunes of war favored Hrothgar.
Friends and kinsmen flocked to his ranks,
young followers, a force that grew
to be a mighty army. So his mind turned
to hall-building: he handed down orders
for men to work on a great mead-hall
meant to be a wonder of the world forever;
it would be his throne room and there he would dispense
his God-given goods to young and old—
but not the common land or people's lives.

(2) The nightingale, as soon as April bringeth
Unto her rested sense a perfect waking
(While late bare earth, proud of new clothing, springeth),
Sings out her woes, a thorn her song-book making,
And mournfully bewailing,
Her throat in tunes expresseth
What grief her breast oppresseth,
For Thereus' force on her chaste will prevailing.
O Philomela fair, O take some gladness,
That here is juster cause of plaintful sadness:
Thine earth now springs, mine fadeth;
Thy thorn without, my thorn my heart invadeth.

(3) The fields breathe sweet, the daisies kiss our feet,
Young lovers meet, old wives a-sunning sit,
In every street these tunes our ears do greet:
Cuckoo, jug-jug, pu-we, to-witta-woo!
Spring, the sweet spring!

(4) Come live with me and be my love,
And we will all the pleasures prove
That valleys, groves, hills, and fields,
Woods or steepy mountain yields.

And we will sit upon the rocks,
Seeing the shepherds feed their flocks,
By shallow rivers to whose falls
Melodious birds sing madrigals.

(5) To be, or not to be: that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? To die: to sleep;
No more; and, by a sleep to say we end
The heart-ache and the thousand natural shocks
That flesh is heir to, 'tis a consummation
Devoutly to be wish'd. To die, to sleep;
To sleep: perchance to dream: ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,

Must give us pause. There's the respect
That makes calamity of so long life;
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of dispriz'd love, the law's delay,
The insolence of office, and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin?

(6) Mark but this flea, and mark in this,
How little that which thou deniest me is ;
It suck'd me first, and now sucks thee,
And in this flea our two bloods mingled be.
Thou know'st that this cannot be said
A sin, nor shame, nor loss of maidenhead ;
Yet this enjoys before it woo,
And pamper'd swells with one blood made of two;
And this, alas! is more than we would do.

(7) I'm Nobody! Who are you?
Are you—Nobody—too?
Then there's a pair of us!
Don't tell! They'd advertise—you know!

How dreary—to be—Somebody!
How public—like a Frog—
To tell one's name—the livelong June
—To an admiring Bog!

(8) Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun;
And makes gaps even two can pass abreast.
The work of hunters is another thing:
I have come after them and made repair
Where they have left not one stone on a stone,
But they would have the rabbit out of hiding,
To please the yelping dogs. The gaps I mean,
No one has seen them made or heard them made,
But at spring mending-time we find them there.
I let my neighbor know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.
We keep the wall between us as we go.
To each the boulders that have fallen to each.

(9) pity this busy monster, manunkind,
not. Progress is a comfortable disease: your
victim(death and life safely beyond)
plays with the bigness of his littleness—
electrons deify one razorblade into a
mountainrange;lenses extend
unwish through curving wherewhen till unwish
returns on its unself.

A world of made
is not a world of born-pity poor flesh

and trees, poor stars and stones, but never this
fine specimen of hypermagical
ultraomnipotence. We doctors know
a hopeless case if –listenahere's a hell of
a good universe next door; let's go

(10) The oaks, how subtle and marine, Bearded,
and all the layered light Above them
swims; and thus the scene, Recessed,
awaits the positive night.
So, waiting, we in the grass now lie
Beneath the languorous tread of light:
The grasses, kelp-like, satisfy The
nameless motions of the air.

4. Explain the following terms. (20 points)

- (1) The Tribe of Ben
- (2) blank verse
- (3) Biblical style
- (4) Romanticism
- (5) Beat Generation

5. Choose FIVE from the following ten to write plot summaries, each of which should be in no less than 100 words. (30 points)

- (1) John Milton: Paradise Lost
- (2) Charlotte Bronte: Jane Eyre
- (3) Thomas Hardy: Tess of the D'Urbervilles
- (4) David Herbert Lawrence: Sons and Lovers
- (5) E. M. Foster: A Passage to India
- (6) Herman Melville: Moby Dick: or The Whale
- (7) Harriet Beecher Stowe: Uncle Tom's Cabin
- (8) Theodore Dreiser: Sister Carrie
- (9) Scott Fitzgerald: The Great Gatsby
- (10) Margaret Mitchell: Gone With the Wind

6. Read the following poem and answer the questions that followed. (20 points)

The Lamb

William Blake [1757—1827]

Little lamb, who made thee?
Does thou know who made thee,
Gave thee life, and bid thee feed
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little lamb, who made thee?
Does thou know who made thee?

Little lamb, I'll tell thee;
Little lamb, I'll tell thee:
He is called by thy name,
For He calls Himself a Lamb.
He is meek, and He is mild,
He became a little child.
I a child, and thou a lamb,
We are called by His name.
Little lamb, God bless thee!
Little lamb, God bless thee!

- (1) Does this poem describe a lamb? Or does it describe the mind of the child who is speaking to the lamb? Is it important to choose between these two emphases?
- (2) The child speaks to the lamb as if it were another human being—perhaps the speaker's younger brother or sister. How does this device of presentation support the meaning of the poem? What is the relation of the lamb and the child to God (as incarnate in Christ, the Second Person of the Trinity)? What facts seem to constitute for the child the basis of the relationship?
- (3) State briefly what the lamb "stands for."

7. Write an essay on ONE of the following five topics within no less than three hundred words. (25 points)

- (1) The English Romantic Poets
- (2) Chaucer and His Contribution to English Literature
- (3) The English Women Writers of the 19th Century
- (4) Mark Twain as the Image of the American Dream
- (5) The Development of the U. S. Novel