

重庆大学2004年硕士研究生入学考试试题

科目代码：415

科目名称：英美文学

请考生注意：

答题一律（包括填空题和选择题）答在答题纸或答题册上，答在试题上按零分计。

I. Complete the following sentences by selecting a choice from the choices A. B. C. D., then write your answers on ANSWER SHEET (45 points, 1.5 points for each):

1. The Renaissance is actually a movement stimulated by a series of historical events, which one of the following is NOT such an event?
 - A. The discovery of ancient Roman and Greek culture
 - B. England's domestic rest.
 - C. New discovery in geography and astrology
 - D. The religious reformation and the economic expansion.
2. _____ is the most successful religious allegory in the English language.
 - A. The Pilgrim's Progress
 - B. Grace abounding to the Chief of Sinners
 - C. The life and Death of Mr. Badman
 - D. The Holy War
3. Among the representatives of the Enlightenment, who was the first to introduce rationalism to England?

A. John Bunyan	B. Daniel Defoe
C. Alexander Pope	D. Jonathan Swift
4. The giant Moby Dick may symbolize all EXCEPT _____.

A. mystery of the universe	B. wickedness of the whale
C. power of Nature	D. evil of the world
5. Mark Twain wrote his novel The Adventures of Huckleberry Finn with a _____ language.

A. grand	B. pompous
C. simple	D. vernacular
6. All of the following are works by Nathaniel Hawthorne EXCEPT _____.

A. The House of Seven Gables	B. White Jacket
C. The Marble Faun	D. The Blithedale Romance
7. The period before the American Civil War is generally referred to as _____.

A. the Naturalist Period	B. the Modern Period
C. the Romantic Period	D. the Realistic Period
8. Which of the following best describes the protagonist of William Faulkner's "A Rose for Emily"?

A. She is a conservative aristocrat.	B. she is a wealthy lady.
--------------------------------------	---------------------------

P01

- C. She is a prisoner of the past. D. She has good taste.
9. It is generally regarded that Keats's most important and mature poems are in the form of _____.
A. elegy B. ode
C. epic D. sonnet
10. In the "Songs of Innocence and "Songs of Experience" by William Blake, what is the central concern of the poet?
A. Youth B. Childhood
C. Adulthood D. the Aged
11. The phrase " a transparent eye-ball" is an important philosophical concept of Emerson; in which of the following work does it appear?
A. The American Scholar B. The Poet
C. Nature D. Self-Reliance
12. Which of the following writers is NOT the dominant figure of the Realistic Period of American Literature?
A. Herman Melville B. William Dean Howells
C. Henry James D Mark Twain
13. Which of the following statement about Emily Bronte is NOT true?
A. She was famous for he novel Wuthering Heights.
B. She wrote 193 poems
C. She lived a very short life
D. Her masterpiece is noted for its optimistic tone.
14. Bernard Shaw's play "Mrs. Warren's Profession" is a realistic exposure of the _____ in the English society.
A. political corruption B. inequality between men and women
C. the evil of prostitution D. economic exploitation of women
15. The author of "Men of England" is _____.
A. T. S Eliot B. Thomas Gray
C. Percy Bysshe Shelley D. George Gordon Byron
16. Of the following description, which does not belong to the characteristics of Spenser's poetry?
A. A perfect melody B. A rare sense of beauty
C. realistic description D. a splendid imagination
17. Which of the following works is the representative work of "Jazz Age"?
a. The Sun Also Rises B The Great Gatsby
C. The Grapes of Wrath D. Babbit
18. Which of the following CANNOT correctly describe Enlightenment Movement?
A. Enlightenment Movement flourished in France.
B. Enlightenment Movement was a furtherance of the Renaissance.
C. The purpose of the movement was to enlighten the whole world.
D. Enlightenment Movement advocated individualism
19. The book from which "all American literature comes" refers to _____.
A. The Scarlet Letter B. The Adventures of Huckleberry Finn
C. Moby Dick D. The Sun Also Rises

4. novel of character and environment
5. point of view

III. Read the following excerpts of poems and prose; give the title of the work and its author of each piece and, make a comment on it. Write your answer on ANSWER SHEET (40 points, 8 points for each)

Notice: 3 points for the identification of the author and the title, 5 points for the comment. Your comment shouldn't be either too short or too long.

1. Under the greenwood tree
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.

Who doth ambition shun
And loves to live i' the sun,
Seeking the food he eats
And pleas'd with what he eats,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.

2. Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

3. I celebrate myself, and sing myself,
And what I assume you shall assume,
For every atom belonging to me as good belongs to you.

I loafe and invite my soul, I learn and loafe at my ease observing a spear of summer grass.

My tongue, every atom of my blood, form'd from this soil, this air,
Born here of parents here from parents the same, and their parents the same,
I, now, thirty-seven years old in perfect health begin,
Hoping to cease not till death.

Creeds and schools in abeyance,
Retiring back a while sufficed at what they are, but never forgotten,
I harbor for good and bad, I permit to speak at every hazard,
Nature without check with original energy.

4. For a week after the commission of the impious and profane offence of asking for more, Oliver remained a close prisoner in the dark and solitary room to which he had been consigned by the wisdom and mercy of the board. It appears, at first sight, not unreasonable to suppose that, if he had entertained a becoming feeling of respect for the prediction of the gentleman in the white waistcoat, he would have established that sage individual's prophetic character, once and for ever, by tying one end of his pocket-handkerchief to a hook in the wall, and attaching himself to the other. To the performance of this feat, however, there was one obstacle: namely, that pocket-handkerchiefs, being decided articles of luxury, had been, for all future times and ages, removed from the noses of paupers by the express order of the board in council assembled, solemnly given and pronounced under their hands and seals. There was a still greater obstacle in Oliver's youth and childishness. He only cried bitterly all day, and, when the long, dismal night came on, spread his little hands before his eyes to shut out the darkness, and crouching in the corner, tried to sleep, ever and anon waking with a start and tremble, and drawing himself closer and closer to the wall, as if to feel its cold hard surface were a protection in the gloom and loneliness which surrounded him.

5. Studies serve for delight, for ornament, and for ability. Their chief use for delight, is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment and disposition of business. For expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshalling of affairs, come best from those that are learned. To spend much time in studies is sloth; to use them too much for ornament, is affectation; to make judgement wholly by their rules, is the humour of a scholar. They perfect nature, and are perfected by experience: for natural abilities are like natural plants, that need proyning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience.

IV. Read the following poem by William Wordsworth, write a comment on it. Write your answer on ANSWER SHEET (20 points):

Notice: besides your personal responses, your comment should include analyses of the theme and the versification of the poem.

THE DAFFODILS

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed----and gazed----but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude:
And then my heart with pleasure fills,
And dances with the daffodils.

Part IV. Reading the following essay, make a comment on it; write your comment on ANSWER SHEET (20 points)

Notice: Your comments should first of all include a summary of the main ideas and then an analysis of the style of the essay, and then it should include your understanding about Simplicity, Clarity and Brevity in prose in the English language.

Courtesy to Reader----Clarity

F. L. Lucas

One should not aim at being possible to understand, but at being impossible to misunderstand.

QUINTILIAN

1 Character, I have suggested, is the first thing to think about in style. The next step is to consider what characteristics can win a hearer's or a reader's sympathy. For example, it is bad manner to give them needless trouble. Therefore clarity. It is bad manner to waste their time. Therefore brevity.

2. There clings in my memory a story once told me by Professor Sisson. A Frenchman said to him: "In France it is the writer that takes the trouble; in Germany, the reader; in England it is betwixt and between." The generalization is over-simple; perhaps even libellous; but not without truth. It gives, I think, another reason why the level of French prose has remained so high. And this may in its turn be partly because French culture has been based more on conversation and the salon. In most conversation, if he is muddled, wordy, or tedious, a man is soon made, unless he is a hippopotamus, to feel it. Further, the salons have been particularly influenced by women; who, as a rule, are less tolerant of tedium and clumsiness than men.

3. First, then, clarity. The social purpose of language is communication-----to inform, misinform or otherwise influence our fellows. True, we also use words in solitude to think our own thoughts, and to express our feelings to ourselves. But writing is concerned rather with communication than with self-communing; though some writers, especially poets, may talk to themselves in public. Yet, as I have said, even these, though in a sense overhead, have generally tried to reach an audience. No doubt in some modern literature there has appeared a tendency to replace a communication by a private maundering to oneself which shall inspire one's audience to maunder privately to themselves-----rather as if the author handed round a box of drugged cigarettes of his concoction to stimulate each guest to his own solitary dreams. But I have yet to be convinced that such activities are very valuable; or that one's own dreams and meditations are much heightened by the stimulus of some other voices soliloquizing in Chinese. The irrational, now in politics, now in poetics, has been the sinister opium of our tormented and demented century.

4. For most prose, at all events, there is a good deal in Defoe's view of what style should be: "I would answer, that in which a man speaking to five hundred people, of all common or various capacities, idiots or lunatics expected, should be understood by them all." This is indeed, very like the verdict of Anatole France on the three most important qualities of French style: "d'abord la clarté, puis encore la clarté, et enfin la clarté." Poetry, and poetic prose, may sometimes gain by looming mystery like that of a mountain-cloud or thunderstorm; but ordinary prose, I think, is happiest when it is clear as the air of a spring day in Attica.

5. True, obscurity cannot always be avoided. It is impossible to make easy the ideas of an Einstein, or the psychology of a Proust. But even abstruse subjects are often made needlessly difficult; for instance, by the type of philosopher who, sometimes from a sound instinct of self-preservation, consistently refuses to illustrate his meaning by *examples*; or by the type of scientific writers who goes decked out with technical jargon as an Indian brave with feathers. Most obscurity is an unmixed, and unnecessary, evil.

6. It may be caused by incoherence; by inconsiderateness; by over-crowding of ideas; by pomp and circumstances; by sheer charlatanism; and doubtless by other things I have not thought of.

* * *

7. And how is clarity to be acquired? Mainly by taking trouble; and by writing to serve people rather than to impress them. Most obscurity, I suspect, come not so much from incompetence as from ambition----- the ambition to be admired for depth and sense, or pomp or sound, or wealth of ornament. It is for the writer to think and to rethink his ideas till they are clear; to put them in a clear order; to prefer (other things equal, and subject to the law of variety) short words, sentences, and paragraphs too long; not to try to say too many things at once; to eschew irrelevance; and, above all, to put himself with imaginative sympathy in his reader's place. Everyone knows of Molière reading his plays to his cook; eight centuries before him, in distant China, Po Chui-i had done the like; and Swift's Dublin publisher, Faulkner, would similarly read Swift's proofs aloud to him and two of his men-servants-----"Which, if they did not comprehend, he would alter and amend, until they understood it perfectly well" In short, it is usually the pretentious and the egotistic who are obscure, especially in prose; those who write with wider sympathy, to serve some purpose beyond themselves, must usually be muddy-minded creatures if they cannot, or will not, be clear.