

## 深圳大学 2011 年硕士研究生入学考试初试试题

(答题必须写在答题纸上, 写在本试题纸上无效)

专业: 外国语言学及应用语言学、英语语言文学

考试科目代码: 701 考试科目名称: 英美文学、语言学与翻译

### PART A LITERATURE (50%)

#### I. Comment on one of the following topics in less than 250 words. (20 points)

- A. Explain William Wordsworth's art of poetry based on his poems "I Wandered Lonely as a Cloud" and "The Solitary Reaper".
- B. Comment on the character Emily Grierson and the significance of the title in Will Faulkner's "A Rose for Emily".

#### II. Discuss the following poem in Chinese or English. (30 points)

##### Because I Could Not Stop for Death

Because I could not stop for Death—  
He kindly stopped for me—  
The Carriage held but just Ourselves—  
And Immortality.

We slowly drove—He knew no haste  
And I had put away  
My labor and my leisure too,  
For His Civility—

We passed the School, where Children strove  
At Recess—in the Ring—  
We passed the Fields of Gazing Grain—  
We passed the Setting Sun—

Or rather—He passed Us—  
The Dews drew quivering and chill—  
For only Gossamer, my Gown—  
My Tippet—only Tulle—

We paused before a House that seemed  
A swelling of the Ground—  
The Roof was scarcely visible—  
The Cornice—in the Ground—



Since then—'tis Centuries—and yet  
Feels shorter than the Day  
I first surmised the Horses' Heads  
Were toward Eternity--

## **PART B LINGUISTICS (50%)**

### **I. Choose ONE of the following questions and give a brief answer. (15 points)**

- A. Explain the main differences between traditional grammar and modern linguistics.
- B. What is polysemy? Use examples to explain polysemy.
- C. Narrow transcription refers to the way of transcription where letter-symbols together with the diacritics are used to transcribe speech sounds. Can you give an example to illustrate narrow transcription?

### **II. Choose ONE of the following questions/topics and give your answer to or comment on it. (35 points)**

- A. What is the relation of linguistics to foreign language teaching? Can you explain the significance of one or two linguistic views (e.g. traditional grammar, Structuralist linguistics, TG grammar, systemic functional linguistics, etc.) to the research in language teaching?
- B. According to J. Austin, language is not only used to inform or to describe things, it is often used to "do things". He suggests three basic senses in which in saying something one is doing something, and three kinds of acts (i.e. locutionary act, illocutionary act, perlocutionary act) are performed simultaneously. Can you use examples to explain these three acts? In what way can we say that the Speech Act Theory is in fact a theory of the illocutionary act?
- C. According to Ferdinand de Saussure, father of modern linguistics, "language is arbitrary." For example, there is no logical connection between the concept of *book* and the sound /buk/. However, M.A.K. Halliday, founder of systemic functional linguistics, defines a functional grammar as "essentially a 'natural' grammar". According to him, the two sentences *All the flowers were destroyed by the rain.* and *The rain destroyed all the flowers.* have different meanings. How do you understand their points of view?



**PART C      TRANSLATION (50%)**

**I. Translate the following into Chinese as textbook material for students of translation. (50 points)**

There are three kinds of translation. The first acquaints us with the foreign country on our own terms; a plain prose translation is best for this purpose. Prose in and of itself serves as the best introduction: it completely neutralizes the formal characteristics of any sort of poetic art and reduces even the most exuberant waves of poetic enthusiasm to still water. The plain prose translation surprises us with foreign splendors in the midst of our national homeliness; in our everyday lives, and without our realizing what is happening to us – by lending our lives a nobler air – it genuinely uplifts us. Luther's Bible translation will produce this kind of effect with each reading.

A second epoch follows, in which the translator endeavors to transport himself into the foreign situation but actually only appropriates the foreign idea and represents it as his own. I would like to call such an epoch parodistic. It is most often men of wit who feel drawn to the parodistic. The French make use of this style in the translation of all poetic works. In the same way that the French adapt foreign words to their pronunciation, they adapt feelings, thoughts, even objects; for every foreign fruit there must be a substitute grown in their own soil.

Because we cannot linger for every long in either a perfect or an imperfect state but must, after all, undergo one transformation after another, we experienced the third epoch of translation, which is the final and highest of the three. In such periods, the goal of the translation is to achieve perfect identity with the original, so that the one does not exist instead of the other but in the other's place.

This kind met with the most resistance in its early stages, because the translator identifies so strongly with the original that he more or less gives up the uniqueness of his own nation, creating this third kind of text for which the taste of the masses has to be developed.