



# 浙江师范大学 2006 年硕士研究生 入学考试试题

综合英语

英语语言文学

考试科目：(含英汉互译)

报考学科、专业：外国语言文学及应用语言学

C. contained

D. composite

7. Because outlaws were denied protection under medieval law, anyone could raise a hand against them with legal \_\_\_\_\_.

A. authority

B. consent

C. validity

D. impunity

8. Elegantly-dressed people were strolling along the many tree-lined \_\_\_\_\_ through the park.

A. avenues

B. alloys

C. passages

D. allies

9. One of the problems local authorities have to deal with is the \_\_\_\_\_ of the plastic containers.

A. disposal

B. dissolution

C. dispersal

D. disposition

10. Driving with \_\_\_\_\_ brakes endangers not only yourself but also all other road users you encounter.

A. insufficient

B. deficient

C. defective

D. degraded

11. Many countries have now succeeded in \_\_\_\_\_ the malarial mosquito.

A. erasing

B. obligating

C. eradicating

D. demolishing

12. He is considered to be an outstanding artist, but I consider his work to be quite \_\_\_\_\_.

A. medium

B. mediocre

C. common

D. intermediate

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13. After his long illness, the old man appeared so thin and \_\_\_\_\_ that a gust of wind might have blown him away.

A. faint

B. withered

C. frail

D. powerless

14. No human being is \_\_\_\_\_ but Alistair Allington made very few mistakes.

A. fallacious

B. intelligent

C. plausible

D. infallible

15. The Romans \_\_\_\_\_ a large part of Europe and the Middle East.

A. surpassed

B. oppressed

C. submit

D. subdued

16. The teacher was \_\_\_\_\_ both in his marking of homework and in his treatment of offenders.

A. lenient

B. forgiving

C. sympathetic

D. pitiful

17. The bishop preached a farewell sermon to a (n) \_\_\_\_\_ that filled the church to overflowing.

A. audience

B. procession

C. crowd

D. congregation

18. Besides washing that cut, put some \_\_\_\_\_ on it in case you have got some dirt in it.

A. antiseptic

B. capsule

C. deodorant

D. pill

19. During periods of social and cultural stability, many art academies are so firmly controlled

by dogmatists that all real creative work must be done by the \_\_\_\_\_.

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A. managers

B. disenfranchised

C. reactionaries

D. elite

20. \_\_\_\_\_ of half-starving wolves were roaming the snow-covered countries.

A. Flocks

B. Shoals

C. Swarms

D. Packs

21. The dentist had to \_\_\_\_\_ the tooth as it was badly decayed.

A. pull out

B. release

C. extract

D. extricate

22. The interpreters gave only a \_\_\_\_\_ version of the old man's long rambling account.

A. condensed

B. marginal

C. miniature

D. minimum

23. The ink had faded with time and so parts of the letter were \_\_\_\_\_.

A. illiterate

B. inscrutable

C. illegible

D. indelible

24. A \_\_\_\_\_ acceptance of contemporary forms of social behavior has misled a few into believing that values in conflict with the present age are for all practical purposes superseded.

A. superficial

B. plaintive

C. complacent

D. cautious

25. The floods did not start to \_\_\_\_\_ until two days after the rain had stopped.

A. retire

B. sink

C. retreat

D. recede

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### II Proofreading & Error Correction (30%)

**Directions:** Proofread the following two passages and correct errors in them. Each indicated line contains a maximum of one error. You should write your answers on the *ANSWER SHEET* in the way the example shows:

#### EXAMPLE:

It is impossible any sentence in one language to have exactly the [1] \_\_\_\_  
same meaning as any single sentence in another language. It is also [2] \_\_\_\_  
impossible for any sentence in a particular language to have exactly [3] \_\_\_\_  
the same meaning as the other sentence in that language. [4] \_\_\_\_

On the *ANSWER SHEET*, you should write your answers like this (Do not write the sentences in the brackets on your *ANSWER SHEET*):

1. impossible ^ any sentence — for (Note: For a missing word, mark the position with a “^” sign and write the word you believe to be missing after the dash.)
2. any single sentence — ~~single~~ (Note: For an unnecessary word, write it after the dash and cross it with a slash “/”. )
3. ✓ (Note: The sign “✓” means this line is free of error.)
4. the other sentence — any (Note: For a wrong word, underline the wrong word and write the correct one after the dash.)

Now, proofread the following two passages and write your answers on the *ANSWER SHEET*.

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## Passage 1

Through a series of experiments an American scientist has obtained an understanding of the social structure of the most complex of ant societies. The ants are examined are the only creatures different than man to have given up hunting and collecting as a completely agricultural way of life. In their underground nests they cultivate gardens on soil made from finely chopped leaves. This is a complex operation required considerable division of labor. The workers of this type of ants can be divided into four groups according to size. Each of the groups performs a particular set of jobs.

The making and care of the gardens and the nursing of the young ants are done by the smallest workers. Slightly large workers are responsible for chopping up leaves to make them suitable for use in the gardens and for cleaning the nest. A third group of even still larger ants do the construction work and collect fresh leaves from out the nest. The largest are the soliders ants, responsible for defending the nest.

To find out how good the various size groups are with different tasks, the scientists measured the amount of work done by the ants for the amount of energy they used. He examined first the gathering and carrying of leaves. He selected one of the size group and measured how efficiently these ants could find leaves and run back to the

26. \_\_\_\_\_

27. \_\_\_\_\_

28. \_\_\_\_\_

29. \_\_\_\_\_

30. \_\_\_\_\_

31. \_\_\_\_\_

32. \_\_\_\_\_

33. \_\_\_\_\_

34. \_\_\_\_\_

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nest. Yet, he repeated the experiment for each of the other  
size groups. In this way he could see whether any group  
could do the job more efficiently than the group normally  
undertaking it

35. \_\_\_\_\_

## Passage 2

The first important jazz band was a group led by Buddy  
Bolden, a barber. In 1895 and 1896 Bolden was known  
as the “king” among New Orleans musicians. When Bolden  
played for outdoor dancing in a park, his playing was  
powerfully enough to attract all the dancers from another  
park a block away. “Callin’ my children home” was what  
Bolden described this.

36. \_\_\_\_\_

37. \_\_\_\_\_

For Bolden’s band and others who grew up around it  
in New Orleans, each player could write his music  
while he was playing it; the music was improvised, not  
written in advance. Usually there was not piano because  
these bands served many purposes: playing for dances  
at night, marching in daytime parades, playing for funerals  
or riding around the city in wagons to advertise products.  
As a result, the piano in jazz developed in a separate line  
of its own until 1920s.

38. \_\_\_\_\_

39. \_\_\_\_\_

40. \_\_\_\_\_

41. \_\_\_\_\_

Since the nineteenth century became the twentieth,  
Black bands were being heard more and more on the

42. \_\_\_\_\_

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- streets of New Orleans. Including in the crowd of 43. \_\_\_\_\_
- listeners who followed them were black youngsters
- such as Louis Armstrong. The new music also excited young 44. \_\_\_\_\_
- white musicians, too, and soon there were white bands
- try to copy this Black style of playing. 45. \_\_\_\_\_

### III Reading Comprehension (40%)

**Directions:** In this part there are five passages followed by a total of 20 multiple-choice questions, each with four suggested answers marked with A, B, C and D. Choose the ONE you think is the best answer and then write your answers on the *ANSWER SHEET*.

#### A

The earliest controversies about the relationship between photography and art centered on whether photography's fidelity to appearances and dependence on a machine allowed it to be a fine art as distinct from merely being a practical art. Throughout the nineteenth century, the defense of photography was identical with the struggle to establish it as a fine art. Against the charge that photography was a soulless, mechanical copying of reality, photographers asserted that it was instead a privileged way of seeing, a revolt against commonplace vision, and no less worthy an art than paintings.

Ironically, now that photography is safely established as a fine art, many photographers find it pretentious or irrelevant to label it as such. Serious photographers variously claim to be finding, recording, impartially observing, witnessing events, exploring themselves — anything but making works of art. In the nineteenth century, photography's association with the real world placed it in an ambivalent relation to art: late in the twentieth century an ambivalent relation exists because of the modernist heritage in art. Those important photographers are no longer willing to debate whether photography is or not an fine art, except to proclaim that their own work is not involved with art, shows the extent to which they simply take for granted the concept of art imposed by the triumph of Modernism: the better the art, the more subversive it is of the traditional aims of art.

Photographers' disclaimers of any interest in making art tell us more about the harried status of the contemporary notion of art than about whether photography is or not is art. For example, those



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photographers who suppose that, by taking pictures, they are getting away from the pretensions of art as exemplified by painting remind us of those Abstract Expressionist painters who imagined they were getting away from the intellectual austerity of classical Modernist painting by concentrating on the physical act of painting. Much of photography's prestige today derives from the convergence of its aims with those of recent art, particularly with the dismissal of abstract art implicit in the phenomenon of Pop painting during the 1960s. Appreciating photographs is a relief to sensibilities tired of the mental exertions demanded by the abstract art. Classical Modernist painting, that is, abstract art as developed in different ways by Picasso, Kandinsky and Matisse, presupposes highly developed skills of looking and a familiarity with other paintings and the history of art, photography, like pop painting, reassures viewers that art is not hard: photography seems to be more about its subjects than about art. Photography, however, has developed all the anxieties and self-consciousness of a classic Modernist art. Many professionals privately have begun to worry that the promotion of photography as an activity subversive of the traditional pretensions of art has gone so far that the public will forget that photography is a distinctive and exalted activity—in short, an art.

46. In the passage, the author is primarily concerned with \_\_\_\_\_.

- A. defining the Modernist attitude toward art
- B. explaining how photography emerged as a fine art after the controversies of the nineteenth century
- C. explaining the attitudes of serious contemporary photographers toward photography as art and placing those attitudes in their historical context
- D. defining the various approaches that serious contemporary photographers take toward their art and assessing the value of each of those approaches

47. Which of the following adjectives best describes “the concept of art imposed by the triumph of

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Modernism” as the author represents it in Paragraph 2?

- A. Objective
- B. Mechanical
- C. Superficial
- D. Paradoxical

48. The author introduces Abstract Expressionist painters (Paragraph 3) in order to \_\_\_\_.

- A. provide an example of artists who, like serious contemporary photographers, disavowed traditionally accepted aims of modern art
- B. call attention to artists whose works often bear a physical resemblance to the works of serious contemporary photographers
- C. set forth an analogy between the Abstract Expressionist painters and classical Modernist painter
- D. provide a contrast to Pop artists and others who created works that exemplify the Modernist heritage in art

49. According to the author, the nineteenth-century defenders of photography mentioned in the passage stressed that photography was \_\_\_\_.

- A. a means of making people familiar with remote locales and unfamiliar things
- B. a technologically advanced activity
- C. a device for observing the world impartially
- D. an art comparable to painting

50. According to the passage, which of the following best explains the reaction of serious contemporary photographers to the question of whether photography is an art?

- A. The photographer's belief that their reliance on an impersonal machine to produce their art requires the surrender of the authority of their personal vision.
- B. The photographers' fear that serious photography may not be accepted as an art by the contemporary

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art public.

C. The influence of Abstract Expressionist painting and Pop Art on the subject matter of the modern photograph.

D. The photographers' belief that the best art is subversive of art as it has previously been defined.

## B

“Aggression” means a mixture of three features: injury (real or symbolic), intent, and emotion. Having a toe trodden upon may or may not make you the object of aggression: it all depends on the emotion and intent of the man inside the boot. One recurring question is the exact nature of the motivation. If the answers to this and similar questions were known, better solutions might be offered. Instead, the experts continue to offer contradictory opinions. It has been suggested that competitive sports decrease aggression. But many have suggested that such sports may cause it. Similar conflicting opinions have been offered about violence on film and television. How do we begin to make sense of the rival views? One way is by looking at how the ideas developed historically.

When Freud first considered human aggression, he suggested that it originated from the blocking of a pleasure-seeking drive. He later changed his mind, suggesting that the aggressive drive was something independent of the blocking of pleasure, and that aggression was an inherent part of human condition. These two very different views have formed the basis of contemporary thinking on the nature of aggression. Freud's earlier idea that it originated from the blocking of a pleasurable drive, led to the frustration theory. It suggested that interference with any pleasure inducing, or rewarding activity, once this had begun, would produce a state of frustration, which would then evoke anger. The frustration theory has stimulated much research on both humans and animals. But its limitations in explaining all of human aggression are now very apparent. If you are frustrated, for example, by someone not turning up to an appointment on time, anger is indeed a likely outcome. But so are other reactions: anxiety and nervousness, trying to find the missing person, or making the light of the situation by joking.

Freud's later idea — that there is a separate aggressive drive — influenced a totally different set of ideas. Most important among these is the notion that the act of violence can release a tension which has previously built up within someone. Ideas of this sort not only have a long history, but also have an intuitive appeal because of the feeling of relief that often follows an emotional act, such as an aggressive

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outburst. The later Freud saw aggression as a drive building up spontaneously until the act occurred, which then reduced the tension. This embodies a profoundly pessimistic belief about human nature. It led Freud to comment that it is fruitless to try to eliminate human violence, but that we can only provide safe outlets for it.

One extension of the frustration approach is my own discrepancy theory, which I originally put forward to explain animal fighting. Animals fight in response to sudden pain or novelty or frustration. All three situations can be thought of in terms of the animal finding a large discrepancy between events it encounters and what it is expecting on the basis of its past experience. When this happens, either fear or aggression is likely to occur, though many additional factors will determine which of the two takes place in a given situation. On this view, aggression occurs because the animal compares events in its environment with its experiences built up from past experience.

The same idea can be extended to human aggression. We are likely to become angry when our expectations, wishes, beliefs or attitudes are not fulfilled by what we experience. One very clear example occurs after a person has lost a marriage partner, close relative or friend. There is distress, and attempts to escape, at first. These are replaced later by aggression.

51. Freud thought later on that human aggression was caused by \_\_\_\_\_.

- A. the blocking of a pleasurable drive
- B. an inherent aggressive drive
- C. frustrations, anger and anxiety
- D. unexpected failure

52. Freud thought that since tension was released by a violent act, to \_\_\_\_\_.

- A. attempt to eliminate violence was a waste of time.
- B. seek safe outlets for violence was fruitless
- C. attempt to eliminate violence was vital
- D. find other ways of reducing tension was vital

53. The writer's own theory is influenced by \_\_\_\_\_.

- A. Freud's later ideas
- B. Freud's earlier idea

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C. Research on animals

D. Studies on frustration

## C

Scotland Yard's top fingerprint expert, Detective Chief Superintendent Gerald Lambourne had a request from the British Museum's Prehistoric Department to focus his magnifying glass on a mystery "somewhat outside my usual beat".

This was not a question of Whodunit, but Who Was It. The blunt instruments he pored over were antlers of red deer, dated by radio-carbon examination as being up to 5,000 years old. They were used as mining picks by Neolithic man to hack flints and chalk, and the fingerprints he was looking for were of our remote ancestors who had last wielded them.

The antlers were unearthed in July during the British Museum's five-year-long excavation at Grime's Graves, near Thetford, Northfolk, a 93-acre site containing more than 600 vertical shafts in the chalk some 40 feet deep. From artifacts found in many parts of Britain it is evident that flint was extensively used by Neolithic man as he slowly learned how to farm land in the period from 3,000 to 1,500 B.C.

Flint was especially used for axeheads to clear forests for agriculture, and the quality of the flint on the Norfolk site suggests that the miners there were kept busy with many orders.

What excited Mr. G. de G. Sieveking, the museum's deputy director of the excavations, was the dried mud still sticking to some of them. "Our deduction is that miners coated the base of the antlers with mud so that they could get a better grip," he says. "The exciting possibility was that fingerprints left in this mud might at last identify individuals as a people who have left few relics, who could read and write, but who may have had much more intelligence than has been supposed in the past."

Chief Superintend Lambourne, who four years ago had "assisted" the British Museum by taking the fingerprints of a 4,000-year-old Egyptian mummy, spent two hours last week examining about 50 antlers.

On some he found minute marks indicating a human grip in the mud. Then on one he found the full imprint of the "ridge structure" of a human hand—that part of the hand just below the fingers where most pressure would be brought to bear in wielding a pick.

After 25 years' specialisation in the yard's fingerprints department, Chief Superintendent Lambourne knows all about ridge structures—technically known as the "tri-radiate section".

It was his identification of that part of the hand that helped to incriminate some of the Great Train Robbers. In 1955, he discovered similar handprints on a bloodstained tee-marker on a golf-course where

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a woman had been brutally murdered. They eventually led to the killer, after 4, 065 handprints had been taken.

Chief Superintendent Lambourne has agreed to visit the Norfolk site during further excavations next summer, when it is hoped that further hand-marked antlers will come to light. But he is cautious about the historic significance of his findings.

“Fingerprints and handprints are unique to each individual but they can tell us nothing about the age, physical characteristics, even sex of the person who left them,” he says. “Even the fingerprints of a gorilla could be mistaken for those of a man. But if a number of imprinted antlers are recovered from given shafts on this site I could at least determine which antlers were handled by the same man, and from there might be deduced the number of miners employed in a team.

“As an indication of intelligence I might determine which way up the miners held the antlers and how they wielded them.”

To Mr. Sieveking and his museum colleagues any such findings will be added to their dossier of what might appear to the layman as trivial and unrelated facts but from which might emerge one day an impressive new image of our remote ancestors.

54. Mr. Lambourne is said to have regarded the examination of the antlers as a task \_\_\_\_\_.

- A. rather more difficult than his usual duties
- B. different in nature from routine investigations
- C. causing him to leave his usual headquarters
- D. involving a different technique from the one in which he was qualified

55. The Museum's deputy director is very interested in the prints because

- A. useful facts about this remote period can be learned from them.
- B. they are valuable records of intelligent but illiterate people.
- C. very few objects of this remote period have been found.
- D. the antlers serve as a link with actual people who lived at that time.

56. What does the term “tri-radiate section” refer to?

- A. a print of the hand used in classifying individuals
- B. the upper part of the palm of the hand

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- C. the hand-print left on objects which have been held
- D. that part of the hand from which lines strike out in three directions

57. Why is Lambourne cautious about the value of his work to archaeology?

- A. The prints are useless in the assessment of a person's ability.
- B. The prints may not even belong to human beings.
- C. It gives no information about the individual to whom the prints belong.
- D. Any information derived from a print can apply only to the individual who made it.

58. What is the ultimate value of Lambourne's work?

- A. It can assist in filling in an increasingly detailed picture.
- B. It has no value as so little of importance can be deduced.
- C. the hand-print left on objects which have been held
- D. that part of the hand from which lines strike out in three directions

## D

Federal Reserve Board Chairman Alan Greenspan laid forth the intellectual basis for the likely continued aggressive easing in monetary policy in the weeks ahead in his semi-annual monetary policy report to Congress.

The broader point in his prepared testimony is that the improved information and production controls evident in the new economy induce companies to respond more quickly and in tandem to changes in their business. Mistakes are still made as is evidenced by the unwanted buildup of inventories at the end of last year, but any mistakes are more aggressively addressed than in the past, as is evidenced by manufacturers' recent slashing of production.

Moreover, the increasingly dramatic shifts in economic activity are particularly hard on confidence. Consumers and business literally freeze up due to the heightened uncertainty, and run from any perceived risks and curtail their spending and investment. If confidence deflates by enough, then a recession will ensue.

Confidence has also been under extraordinary pressure in recent months due to surging energy prices and weaker stock prices. Higher energy bills have acted much like a tax increase, save the checks are largely being written to foreign energy producers. The lower stock prices are having a magnified impact due to the dramatic increase in stock wealth since the mid-1990s.

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The conduct of monetary policy must adjust to all of this, and thus respond more quickly and aggressively than in the past in an effort to shore up confidence. This explains the dramatic and unprecedented action (at least by a Greenspan-led Federal Reserve) to cut the federal funds rate target by 100 basis points in January. This also suggests that substantially more easing is on the way in the weeks ahead. Just when and by how much will depend on whether confidence continues to fall.

The chairman made a point to note that policymakers have significant latitude to ease policy aggressively since inflation remains low and tame. Despite surging energy prices, fluctuation and inflation expectations remain contained

The Federal Reserve's economic projections for this year provided as part of testimony support this non-recessionary view. Real GDP is expected to grow by between 2% and 2.5% between the fourth quarter of 2000 and the fourth quarter of this year. Since this is below the economy's potential growth, the jobless rate will rise to approximately 4.5% by year's end. Inflation will moderate somewhat in response.

Recession risks are rising and as high as they have been since the last downturn almost a decade ago. The key buffer between a soft economy and a recessionary one is confidence, and today's testimony by the Federal Reserve chairman clearly indicates that policymakers will be as aggressive as they need to be to ensure that confidence erodes no further. With just a bit of luck they will succeed.

59. The new monetary policy is likely \_\_\_\_\_.

- A. to be more aggressive
- B. to be bold adjustment
- C. to be less aggressive
- D. to result in great pains

60. According to this passage, \_\_\_\_\_ have contributed least to the deflation of confidence.

- A. surging energy price
- B. weaker stock prices
- C. information controls
- D. perceived recession risks



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61. \_\_\_\_\_ hardly helps to prevent economic recession.

- A. People's confidence
- B. Aggressive easing in monetary policy
- C. Further erosion of confidence
- D. The dramatic action taken in January

62. The best title for this passage should be \_\_\_\_\_.

- A. New Economy
- B. New Monetary Policy
- C. Greenspan's Testimony
- D. The Federal Reserve's Projections

## E

Roger Rosenblatt's book *Black Fiction*, in attempting to apply literary rather sociopolitical criteria to its subject, successfully alters the approach taken by most previous studies. As Rosenblatt notes, criticism of Black writing has often served as a pretext for expounding on Black History. Addison Gale's recent work, for example, judges the value of Black fiction by overtly political standards, rating each work according to the notions of Black identity which it propounds.

Although fiction assuredly springs from political circumstances, its authors react to those circumstances in ways other than ideological and talking about novels and stories primarily as instruments of ideology circumvents much of the fictional enterprise. Rosenblatt's literary analysis discloses affinities and connections among works of Black Fiction which solely political studies have overlooked or ignored.

Writing acceptable criticism of Black Fiction, however, presupposes giving satisfactory answers to a number of questions. First of all, is there a sufficient reason, other than the racial identity of the authors, to group together works by Black authors? Second, how does Black fiction make itself distinct from other modern fiction with which it is largely contemporaneous? Rosenblatt shows that Black Fiction constitutes a distinct body of writing that has an identifiable, coherent literary tradition. Looking at novels written by Blacks over the last eighty years, he discovers recurring concerns and designs independent of chronology. These structures are thematic, and they spring, not surprisingly, from the central fact that the Black characters in these novels exist in a predominantly White culture, whether they try to conform to that culture or rebel against it.

# 浙江师范大学 2006 年硕士研究生 入学考试试题

综合英语

英语语言文学

考试科目：(含英汉互译)

报考学科、专业：外国语言文学及应用语言学

Black Fiction does leave some aesthetic questions open. Rosenblatt's thematic analysis permits considerable objectivity, he even explicitly states that it not his intention to judge the merits of various works — yet his reluctance seems misplaced, especially since an attempt to appraise might have led to interesting results. For instance, some of the novels appear to structurally diffuse. Is this a defect, or are the authors working out of, or trying to forge, a different kind of aesthetic? In addition, the style of some Black novels, like Jean Toomer's *Cane*, verges on expressionism or surrealism; does this technique provide a counterpoint to the prevalent theme that portrays the fate against which black heroes are pitied, a theme usually conveyed by more naturalistic modes of expression?

In spite of such omission, what Rosenblatt does include in his discussion makes for an astute and worthwhile study. *Black Fiction* surveys a wide variety of novels, bringing to our attention in the process some fascinating and little-known works like James Weldon Johnson's *Autobiography of an Ex-Colored Man*. Its argument is tightly constructed, and its forthright, lucid style exemplifies levelheaded and penetrating criticism.

63. The author of the text is primarily concerned with \_\_\_\_\_.

- A. evaluating the soundness of a work of criticism
- B. comparing various critical approaches to a subject
- C. discussing the limitations of particular kind of criticism
- D. summarizing the major points made in work of criticism

64. The author's discussion of *Black Fiction* can be best described as \_\_\_\_\_.

- A. pedantic and contentious
- B. critical but admiring
- C. ironic and deprecating
- D. argumentative but unfocused

65. The author of the passage uses all of the following in the discussion of Rosenblatt's book EXCEPT \_\_\_\_\_.

- A. rhetorical questions
- B. specific examples
- C. comparison and contrast

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D. definition of terms

## Part IV Translation (55%)

**Section A:** Translate the following text into English. Write your translation on the *ANSWER SHEET*. (30%)

### 寂寞

寂寞需要时间，也需要心情。面对生活节奏越来越快的现代社会人，寂寞似乎少有藏身之地。但是，寂寞却是深刻认识自我、凸现个性的必不可少的前提。不过，寂寞如酒，在长时间的封存和孤独中，不但没有消失它原有的火一般的烈性，反而更增添了几分幽幽的抑或是浓郁的芳香。它是人们心灵中的一粒生命力旺盛的种子，在被世俗的喧哗和骚动所忽视、所苛求之下，艰难而又坚强地、痛苦而又愉快地孕育着生命的辉煌。

**Section B:** Translate the following text into Chinese. Write your translation on the *ANSWER SHEET*. (25%)

### An Ok from the Government

In a vote on April 10, the upper house of the Dutch parliament made the Netherlands the first country to legalize euthanasia, a practice that has enjoyed growing popular support. Significantly, the Dutch law makes no specific mention of whether the patient needs to be terminally ill to have euthanasia approved. The vote is the culmination of almost 30 years of growing approval of mercy killings in the Netherlands. The new law removes the possibility of doctors being prosecuted for euthanasia, which previously carried a maximum 12-year sentence. The Dutch Senate passed the law in the face of thousands of vocal protesters gathered outside the parliament buildings in The Hague. Legislators had their confidence boosted by recent polls suggesting 86% of the Dutch population was in favor of legalizing the practice. Belgium recently passed a draft bill on euthanasia which leans heavily on the Dutch model. France is also considering similar legislation. The only similar law presently in force is Oregon's Death with Dignity Act. The law passed in 1997 allows for physician-assisted suicide within a more closely defined set of circumstances than the new Dutch legislation.