

浙 江 大 学

二〇〇六年攻读硕士学位研究生入学考试试题

考试科目 英语语言与文学 编号 332

注意：答案必须写在答题纸上，写在试卷或草稿纸上均无效。

I. Name the authors and literary forms of the following works. (10 items, 1 point for each, 10 in all)

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|---------------------------|-------------------------------|
| 1. Possession: A Romance | 6. A Modest Proposal |
| 2. The Golden Notebook | 7. The Picture of Dorian Gray |
| 3. The Eve of Saint Agnes | 8. The Prelude |
| 4. Song of Solomon | 9. Humbolt's Gift |
| 5. Point Shirley | 10. For Whom the Bell Tolls |

II. Make a comment on TWO of the following three paragraphs. (15 points for each, 30 points in all)

1. Turning off the electric light he continued the conversation with himself. It is the light of course but it is necessary that the place be clean and pleasant. You do not want music. Certainly you do not want music. Nor can you stand before a bar with dignity although that is all that is provided for these hours. What did he fear? It was not fear or dread. It was a nothing that he knew too well. It was all a nothing and a man was nothing too. It was only that and light was all it needed and a certain cleanness and order.

2. The earth seemed unearthly. We are accustomed to look upon the shackled form of a conquered monster, but there—there you could look at a thing monstrous and free. It was unearthly, and the men were—No, they were not inhuman. Well, you know, that was the worst of it—this suspicious of their not being inhuman. It would come slowly to one. They howled, and leaped and spun, and made horrid faces; but what thrilled you was just the thought of their humanity—like yours—the thought of your remote kinship with this wild and passionate uproar.

3. I consulted several things in my situation which I found be proper for me. First, health, and fresh water I just now mentioned. Secondly, shelter from the heat of the sun. Thirdly, security from ravenous creatures, whether men or beasts. Fourthly, a view to the sea, that if God sent any ship in sight, I might not lose any advantage for my deliverance, of which I was not willing to banish all my expectation yet.

III. Analyze the theme of the following poem. (Use at least three of the following elements to develop and reinforce your analysis: diction, tone, images, figures of speech, symbols, irony, syntax, rhythm, rhyme.) (15 points)

Anecdote of the Jar

Wallace Stevens

I placed a jar in Tennessee,
And round it was, upon a hill.
It made the slovenly wilderness
Surround that hill.

The wilderness rose up to it,
And sprawled around, no longer wild.
The jar was round upon the ground
And tall and of a port in air.

It took dominion everywhere.
The jar was gray and bare.
It did not give bird or bush,
Like nothing else in Tennessee.

IV. Choose one of the following authors and make a comment on any one of his/her literary works. (20 points)

William Shakespeare, Thomas Hardy, Doris Lessing,
Ralph Waldo Emerson, F. Scott Fitzgerald, Saul Bellow

V. Cloze (20 points)

Fill in each blank with one proper word.

In 1923 the innovative Russian filmmaker Dziga Vertov described filmmaking as a process that leads 1 toward a "fresh perception of the world". Vertov's description of filmmaking should apply 2 films on the subject of art. Yet films on art have not had a powerful and pervasive effect 3 the way we see.

4 on art flourish, but these books and articles do not necessarily succeed in teaching us to see more deeply or more clearly. Much writing in art history advances the discourse in the field but is unlikely to inform the eye of one unfamiliar 5 its polemics. Films, however, with their capacity to present material visually and to reach a broader 6, have the potential to enhance visual literacy (the ability to identify the details that characterize a particular style) more effectively than publications can. Unfortunately, few of the hundred 7 so films on art that are made each year in the United States are 8 nationally on prime-time television.

The fact that films on art are rarely seen on prime-time television may be due not only to

limitations 9 distribution but also to the shortcomings of many such films. Some of these shortcomings can be 10 to the failure of art historians and filmmakers to collaborate closely enough when 11 films on art. These professionals are able, within their respective disciplines, to 12 our awareness of visual forms. For close 13 to occur, professionals in each discipline need to recognize that films on art can be both educational and 14, but this will require compromise on both sides.

A filmmaker who is creating a film about the work of an artist should not follow the standards 15 by rock videos and advertising. Filmmakers need to resist the impulse to move the camera quickly from detail to detail for 16 of boring the viewer, to frame the image for the sake of drama alone, to add music for fear of silence. Filmmakers are aware 17 an art object demands concentration and, at the same time, are concerned that it may not be compelling enough---and so they hope to provide relief by interposing "real" scenes that 18 only a tangential relationship to the subject. But a 19 of art needs to be explored 20 its own terms. On the other hand, art historians need to trust that one can indicate and analyze, not solely with words, but also by directing the viewer's gaze. The specialized written language of art history needs to be relinquished or at least tempered for the screen. Only an effective collaboration between filmmakers and art historians can create films that will enhance viewers' perceptions of art.

VI. Decide whether the following statements are true or false. Use (T) for true statements and (F) for false ones. (15 points)

1. Articulatory phonetics is the study of the production of speech sounds.
2. Parole refers to the actual phenomena or data of linguistics.
3. Assimilation is a process by which one sound takes on some or all the characteristics of a neighboring sound.
4. There are three morphemes in the word *internationalism*.
5. The word *smog* is created through blending.
6. Antonyms like *good : bad*, *long : short*, *big : small* belong to the category of complementary antonymy.
7. Schemata are especially useful in the task of drawing inferences and filling in gaps in the information provided by speech or by text. In this case, comprehension focuses on all the details of what is presented.
8. The idea of the Sapir-Whorf hypothesis is like this: our language helps mould our way of thinking and, consequently, different languages may probably express our unique ways of understanding the world.
9. The fact that speakers try to convey conversational implicatures and hearers are able to understand them suggests that implicatures are calculable.
10. Chomsky's TG Grammar has seen three stages of development.
11. Corpus data can play important roles in a number of different fields of study related to language, such as, speech research, lexicology, grammar, pragmatics, discourse analysis, etc.
12. The Prague School is best known and remembered for its contribution to phonology and the distinction between phonetics and phonology.
13. American structuralism is a branch of diachronic linguistics that emerged independently in the

United States at the beginning of the twentieth century.

14. Prepositional phrases like *on the shelf* are typical examples of endocentric constructions.
15. The notion immediate constituent analysis was proposed by the Swiss linguist Ferdinand de Saussure in the beginning of the twentieth century.

VII. Give short answers to the following questions. (20 points)

1. What is the illocutionary force of the utterance : *It's hot in here!* ?
2. Which of Grice's four conversational maxims (the maxims of Quantity, Quality, Relation and Manner) does B fail to observe in the following example?
A: Where does C live?
B: Somewhere in the South of France .
3. What does language's design feature displacement mean?
4. How do you define the paradigmatic relation?
5. What is your understanding of Pragmatics?

VIII. Choose one of the following linguists and make some comments on his major linguistic achievements. (20 points)

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