

大连外国语学院

二〇〇三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 外国语言学及应用语言学 (英语)

考试科目 英美文学

考生请注意: 答案写在试卷上无效, 必须写在答题页上。
必须在答题纸上将题号标写清楚。

I. Identify the following titles and characters by providing the authors and their works (20 marks)

1. *Measure for Measure* is written by _____
2. Jonathan Burge is a character in _____ written by _____
3. *A Tale of Two Cities* is written by _____
4. *Tortilla Flat* is written by _____
5. Caspar Goodwood is a character in _____ written by _____
6. Daisy is a character in _____ written by _____
7. *The Man Who Lived Underground* is written by _____
8. Caleb is a character in _____ written by _____

9. *The Downward Path to Wisdom* is written by _____
10. *Of Mice and Men* is written by _____
11. Marian is a character in _____ written by _____
12. John Thornton is a character in _____ written by _____
13. *Ode on a Grecian Urn* is written by _____
14. *One Word Is Too Often Profaned* is written by _____

II. Identify the following works, speeches, or writers (20 marks)

15. The following selection is taken from _____
- A. Robert Burns
 - B. William Shakespeare
 - C. Geoffrey Chaucer
 - D. Robert Browning

When the sweet showers of April fall and shoot
Down through the drought of March to pierce the root,
Bathing every vein in liquid power
From which there springs the engendering of the flower,
When also Zephyrus with his sweet breath
Exhales an air in every groove and heath
Upon the tender shoots, and the young sun
His half-course in the sign of the Ram has run,
And the small fowls are making melody
That sleep away the night with open eye
(So nature pricks them and their heart engages)

The people long to go on pilgrimages
And palmers long to seek the stranger strands
Of far-off saints, hallowed in sundry lands...

16. The following passage is taken from _____ by Shakespeare.
- A. *As You Like It*
 - B. *Hamlet*
 - C. *Macbeth*
 - D. *All's Well That Ends Well*

Why, 'tis a loving and a fair reply:
Be as ourself in Denmark. —Madam, come;
This gentle and unforced accord of ...
Sits smiling to my heart: in grace whereof,
No jocund health that Denmark drinks today,
But the great cannon to the clouds shall tell,
And the king's rouse the heavens shall bruit again,
Respeaking earthly thunder. —Come away.

17. The following lines are taken from Shakespeare's Sonnet
- A. 26
 - B. 18
 - C. 29
 - D. 66

When in disgrace with Fortune and men's eyes,
I all alone bewEEP my outeast state,
And trouble deaf heaven with my bootless cries,
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed,
Desiring this man's are, and that man's scope,
With what I most enjoy contented least...

18. The author of the following lines is _____.

- A. Thomas Gray
- B. William Blake
- C. Richard Brinsley Sheridan
- D. Ben Jonson

I sent thee late a rosy wreath,
Not so much honoring thee
As giving it a hope, that there
It could not wither'd be.
But thou thereon didst only breathe,
And sent'st it back to me;
Since when it grows, and smells, I swear,
Not of itself, but thee.

19. The author of the following passage is _____.

- A. Francis Bacon
- B. E. M. Forster
- C. D. H. Lawrence
- D. Joseph Conrad

... Crafty men contemn studies; simple men admire them; and wise men use them: for they teach not their own use; but that is a wisdom without them and above them, won by observation. Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested: that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention.

20. The following lines are selected from _____.

- A. T. S. Eliot
- B. John Donne
- C. John Keats
- D. John Milton

At last, with head erect, thus cried aloud:

"Hitherto, Lords, what your commands imposed
 I have performed, as reason was, obeying,
 Not without wonder or delight behold;
 Now, of my own accord, such other trial
 I mean to show you of my strength yet greater
 As with amaze shall strike all who behold."
 This uttered, straining all his nerves, he bowed;
 As with a force of winds and waters pent
 When mountains tremble, those two massy pillars
 With horrible convulsion to and fro
 He tugged, he shook, till down they came, and drew
 The whole roof after them with burst of thunder
 Upon the heads of all who sat beneath,
 Lords, ladies, captains, counsellors, or priests,
 Their choice nobility and flower, not only
 Of this but each Philistian city round,
 Met from all parts to solemnize this feast.
 Samson, with these immixed, inevitably
 Pulled down the same destruction on himself;
 The vulgar only scaped, who stood without.

21. The following selection is taken from Robert Burns' _____
- A. *Is There for Honest Poverty*
 - B. *The Slave's Lament*
 - C. *Tam o' Shanter*
 - D. *Scots, Wha Hae*

Inspiring bold John Barleycorn!
 What dangers thou canst make us scorn!
 Wi' tippenny, we fear nae evil;
 Wi' usquabae, we'll face the devil!
 The swats sae ream'd in Tammie's noddle,
 Fair play, he car'd na deils a boddle,
 But Maggie stood, right sair astonish'd,

Till, by the heel and hand admonish'd,
 She ventur'd forward on the light;
 And, wow! Tam saw an unco sight!
 Warlocks and witches in a dance:
 Nae cotillon, brent new frae France,
 But hornpipes, jigs, strathspeys, and reels,
 Put life and mettle in their heels.

25. The fo

22. The following passage is taken from _____.

- A. *Sister Carrie*
- B. *Pride and Prejudice*
- C. *Sons and Lovers*
- D. *Heart of Darkness*

of thine eyes?

When he was twenty-three years old Paul sent in a landscape to the winter exhibition at Nottingham Castle. Miss Jordan had taken a good deal of interest in him, had invited him to her house, where he met other artists. He was beginning to grow ambitions.

One morning the post man came just as he was washing in the scullery. Suddenly he heard a wild noise from his mother. Rushing into the kitchen, he found her standing on the hearthrug wildly waving a letter and crying "Hurrah!" as if she had gone mad. He was shocked and frightened.

his work to see?

23. The following lines are taken from _____

- A. *Lines Written Above Tintern Abbey*
- B. *Kubla Khan*
- C. *The Daffodils*
- D. *Earth Has Not Anything to show More Fair*

These beauteous forms,

Through a long absence, have not been to me
 As is a landscape to a blind man's eye:

26. The fo

- A. All
- But oft, in lonely rooms, and 'mid the din

Of towns and cities, I have owed to them
 In hours of weariness, sensations sweet,
 Felt in the blood, and felt along the heart;
 And passing even into my purer mind,
 With tranquil restoration: - feelings too
 Of unremembered pleasure: such, perhaps,
 As have no slight or trivial influence
 On that best portion of a good man's life,
 His little, nameless, unremembered, acts
 Of kindness and of love. Nor less, I trust,
 To them I may have owed another gift,
 Of aspect more sublime; that blessed mood,
 In which the burthen of the mystery,
 In which the heavy and the weary weight
 Of all this unintelligible world,
 Is lightened: - that serene and blessed mood,
 In which the affections gently lead us on, -
 Until, the breath of this corporeal frame
 And even the motion of our human blood
 Almost suspended, we are laid asleep
 In body, and become a living soul:
 While with an eye made quiet by the power
 Of harmony, and the deep power of joy,
 We see into the life of things.

24. The following excerpt is from a poem written by _____.
- | | |
|-----------------|------------------|
| A. Robert Burns | B. John Keats |
| C. Robert Frost | D. Carl Sandburg |

Heard melodies are sweet, but those unheard
 Are sweeter; therefore, ye soft pipes, play on;
 Not to the sensual ear, but, more endear'd,
 Pipe to the spirit ditties of no tone:
 Fair youth, beneath the trees, thou canst not leave

Thy song, nor ever can those trees be bare;
Bold Lover, never, never canst thou kiss,
Though winning near the goal - yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair!

25. The following lines are written by _____

- A. William Blake
- B. William Shakespeare
- C. William Wordsworth
- D. William Morris

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

And what shoulder and what art
Could twist the sinews of thy heart?
And, when thy heart began to beat,
What dread hand and what dread feet?

What the hammer? What the chain?
In what furnace was thy brain?
What the anvil? What dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears,
And water'd heaven with their tears,
Did He smile His work to see?
Did He who made the lamb make thee?

26. The following selection is written by _____

- A. Alfred Tennyson
- B. Jack London

C. T. S. Eliot D. Mark Twain

29. The "Break, break, break," is from a play by _____

- A. On thy cold grey stones, O Sea!
- B. And I would that my tongue could utter
- C. The thoughts that arise in me.
- D. Christy, my darling!

O well for the fisherman's boy,
 That he shouts with his sister at play!
 O well for the sailor lad,
 That he sings in his boat on the bay!
 And the stately ships go on
 To their haven under the hill;
 But O for the touch of a vanished hand,
 And the sound, of a voice that is still!

30. The following lines are from a play by _____

- A. Break, break, break,
- B. At the foot of thy crags, O Sea!
- C. But the tender grace of a day that is dead
- D. Will never come back to me.

27. The following selection is taken from _____

- A. *Song for the Luddites*
- B. *My Last Duchess*
- C. *Don Juan*
- D. *The Solitary Reaper*

Will't please you sit and look at her? I said
 "Fra Pandolf" by design, for never read
 Strangers like you that pictured countenance,
 The depth and passion of its earnest glance,
 But to myself they turned (since none puts by
 The curtain I have drawn for you, but I)

B. And seemed as they would ask me, if they durst,
 C. How such a glance came there; so, not the first
 D. Are you to turn and ask thus. Sir, 'twas not
 Her husband's presence only, called that spot
 Of joy into the Duchess' cheek: perhaps
 Fra Pandolf chanced to say, "Her mantle laps
 Over my lady's wrist too much," or "Paint
 Must never hope to reproduce the faint
 Half - flush that dies along her throat:" such stuff
 Was courtesy, she thought, and cause enough
 For calling up that spot of joy. She had
 A heart - how shall I say? - too soon made glad.

28. The following passage is from a novel by _____.

- A. Thomas Carlyle
- B. William Morris
- C. Thomas Hardy
- D. Charles Dickens

There was no exaggeration in Marian's definition of Flint-comb-Ash farm as a starve-acre place. The single fat thing on the soil was Marian herself; and she was an importation.

The swede-field in which she and her companion were set hacking was a stretch of hundred odd acres, in one patch, on the highest ground of the farm.... The upper half of each turnip had been eaten off by the live-stock, and it was the business of the two women to grub out the lower or earthy half of the root with a hooked fork called a hacker, that it might be eaten also. Every leaf of the vegetable having already been consumed, the whole field was in colour a desolated drab; ... so these two upper and nether visages confronted each other all day long, the white face looking down on the brown face, and the brown face looking up at the white face, without anything standing between them but the two girls crawling over the

surface of the former like flies.

29. The following lines are from a play by _____.

- A. Oscar Wilde
- B. George Bernard Shaw
- C. William Shakespeare
- D. Christopher Marlow

Don't you keep on asking me questions like that. Hold your tongue. You and your way of life, indeed! What next? Your way of life will be what I please, so it will. I've been noticing these airs in you ever since you got that tripos or whatever you call it. If you think I'm going to put up with them you're mistaken; and the sooner you find it out, the better. All I have to say on the subject, indeed! Do you know who you're speaking to, Miss?

30. The following lines are from a play by _____.

- A. Eugene O'Neill
- B. Lillian Hellman
- C. Tennessee Williams
- D. Arthur Miller

I was driving along, you understand? And I was fine. I was even observing the scenery. You can imagine, me looking at scenery, on the road every week of my life. But it's so beautiful up there, Linda, the trees are so thick, and the sun is warm. I opened the windshield and just let the warm air bathe over me. And then all of a sudden I'm going off the road! I'm tellin' ya, I absolutely forgot I was driving. If I'd've gone the other way over the white line I might've killed somebody. So I went on again—five minutes later I'm dreamin' again, and I nearly—I have such thoughts, I have such strange thoughts.

31. The following lines are taken from the play of _____.

- A. *Orpheus Descending*

- B. *The Glass Menagerie*
- C. *Summer and Smoke*
- D. *A Streetcar Named Desire*

Our supply-man down at the plant has been going through Laurel for years and he knows all about her and everybody else in the town of Laurel knows all about her. She is as famous in Laurel as if she was the President of the United States, only she is not respected by any party! This supply-man stops at a hotel called the Flamingo.

32. The following lines are taken from a poem by _____.

- A. Emily Dickinson
- B. Ezra Pound
- C. T. S. Eliot
- D. Robert Frost

And then he drank a Dew
 From a convenient Grass—
 And then hopped sidewise to the Wall
 To let a Beetle pass—
 He glanced with rapid eyes
 That hurried all around—
 They looked like frightened Beads, I thought—
 He stirred his Velvet Head

- A. Like one in danger, Cautious,
- B. I offered him a Crumb
- C. And he unrolled his feathers
- D. And rowed him softer home—

Than Oars divided the Ocean,
 Too silver for a seam—
 Or Butterflies, off Banks of Noon

Leap, splashless as they swim.

33. The following lines are taken from the following poem _____.

- A. *The Road Not Taken*
- B. *The Most of It*
- C. *Stopping by Woods on a Snowy Evening*
- D. *Departmental*

He thought he kept the universe alone;
For all the voice in answer he could wake
Was but the mocking echo of his own
From some tree-hidden cliff across the lake.
Some morning from the boulder-broken beach
He would cry out on life, that what it wants
Is not its own love back in copy speech,
But counter-love, original response.
And nothing ever came of what he cried
Unless it was the embodiment that crashed
In the cliff's talus on the other side,
And then in the far distant water splashed
...

34. The following passage is taken from a novel by _____.

- A. William Faulkner
- B. F. S. Fitzgerald
- C. Ernest Hemingway
- D. John Steinbeck

George stood up and threw the mouse as far as he could into the darkening brush, and then he stepped to the pool and washed his hands. "You crazy fool. Don't you think I could see your feet was wet where you went across the river to get it?" He heard Lennie's whimpering cry and wheeled about. "Blubberin' like a baby! Jesus Christ! A big guy like you." Lennie's lip quivered and tears started in

his eyes. "Aw, Lennie!" George put his hand on Lennie's shoulder. "I ain't takin' it away jus' for meanness. That mouse ain't fresh, Lennie; and besides, you've broke it pettin' it. You get another mouse that's fresh and I'll let you keep it a little while."

III. Literary Comprehension Questions (50 marks)

35. The author being described in the following passage is _____.

- A. Charles Dickens
- B. Henry James
- C. James Joyce
- D. Thomas Hardy

A central theme in many of his novels is man's struggle against the neutral force that rules the universe, a force that is indifferent to man's suffering. This theme is frequently joined to an examination of life's ironies and love's disappointments. One of his novels deals with an intelligent and sensitive girl of humble origins driven to murder and hence to death by hanging by a series of bitterly ironic circumstances and events. Another chronicles the destruction of a villager whose intellectual ambitions are thwarted by his sensuality and by circumstances.

36. *The Glass Menagerie* is a conversion based on _____.

- A. *The Gentleman Caller*
- B. *Orpheus Descending*
- C. *Summer and Smoke*
- D. *A streetcar Named Desire*

Questions 37-40 refer to the following lines excerpted from a longer poem:

Thou then take my brand Excalibur,
Which was my pride: for thou rememberest how
In those old days, one summer noon, an arm

Rose up from out the bosom of the lake,
 Clothed in white samite, mystic, wonderful,
 Holding the sword—and how I row'd across
 And took it, and have worn it, like a king:
 And, wheresoever I am sung or told
 In aftertime, this also shall be known.
 But now delay not: take Excalibur,
 And fling him far into the middle mere:
 Watch what thou seest, and lightly bring me word.

37. Who is speaking to whom?
 A. King Arthur to Sir Galahad
 B. Sir Gawain to Gringolet
 C. King Arthur to Sir Bedivere
 D. Sir Lancelot to Guinevere
38. Which best explains the word "samite?"
 A. heavily gem-encrusted armor
 B. silver gossamer-like material
 C. highly decorated damask
 D. silk material interwoven with gold and silver thread
39. What happens to the speaker?
 A. He dies and three gloriously appareled women lead him to the underground.
 B. The white samite-clad arm draws him down into the Lake of Forgetfulness.
 C. He dies and funeral barge with three weeping queens takes him to the island valley of Avalon.
 D. He falls asleep and dreams that a barge drawn by swans takes him away from the battle ground.
40. The author of the passage is
 A. Tennyson

- B. Malory
 C. John Gardner
 D. Wordsworth
41. The phrase "graveyard school" designates a group of eighteenth-century British poets who wrote long poems on death and immortality. The works of all of the following are associated with the graveyard school EXCEPT
- A. James Thompson
 B. Thomas Gray
 C. Edward Young
 D. Robert Blair
42. *Orpheus Descending* is an adaptation from _____.
- A. *The Glass Menagerie*
 B. *Suddenly Last Summer*
 C. *Cat on a Hot Tin Roof*
 D. *Battle of Angels*
43. The influence of the graveyard school was first reflected in America in which of the following?
- A. Longfellow's *The Jewish Cemetery at Newport*
 B. Philip Freneau's *The House of Night*
 C. Edward Taylor's *A fig for Thee Oh! Death*
 D. Phillis Wheatley's *An Hymn to the Evening*
44. pastoral elegy
 45. dramatic monologue
 46. mock epic

For each of the above classifications, choose the appropriate example:

- A. Pope's *The Rape of the Lock*
 B. Browning's *My Last Duchess*
 C. Milton's *Paradise Lost*
 D. Milton's *Lycidas*

56. Which of the following plays has an Irish background?

47. Which of the following was originally published in serial form?

- A. Chaucer's *The Canterbury Tales*
- B. Dickens' *David Copperfield*
- C. Hemingway's *The Sun Also Rises*
- D. Faulkner's *Light in August*

57. The author of *The Western World* is

- 48. Huxley's *Brave New World*
- 49. Faulkner's *The Sound and the Fury*
- 50. Hemingway's *For Whom the Bell Tolls*

58. The author of *The Western World* is

The above titles are derived from lines from which of the following works?

- A. Shakespeare's *The Tempest*
- B. Milton's *Paradise Lost*
- C. Shakespeare's *Macbeth*
- D. Donne's *Devotions*

51. Which of the following works was NOT written in the author's native language?

- A. William Golding's *Lord of the Flies*
- B. Joseph Conrad's *Nostromo*
- C. Geoffrey Chaucer's *The Canterbury Tales*
- D. Edmund Spenser's *The Faerie Queene*

52. Which of the following writers was born and received his early education in France?

- A. W. Somerset Maugham
- B. D. H. Lawrence
- 58. Which of the following poems is noted for its description of living forms?
- C. Dylan Thomas
- D. E. M. Forster

Questions 53-55 refer to the following poem.

My heart leaps up when I behold

A rainbow in the sky:
So it was when my life began;
So is it now I am a man;
So be it when I shall grow old,
Or let me die!
The Child is the father of the Man;
And I could with my days to be
Bound each to each by natural piety.

53. The best paraphrase for line 7 is
- A. Children do not realize it, but they grow up to be parents themselves and have to discipline their own children.
 - B. Parents have difficulty communicating with their children because the children lack experience.
 - C. Children have difficulty communicating with their parents because adults tend to be set in their ways.
 - D. The personality of the adult is determined by the experiences he or she had as a child.
54. By "natural piety" (line 9) the poet means
- A. the appreciation of nature.
 - B. the worship of God through the study of His Creation.
 - C. the recognition of the rainbow as the biblical symbol of God's covenant with Noah and his descendants.
 - D. the worship of gods and goddesses personifying natural forces and phenomena.
55. This poem illustrates a style and theme best termed _____.
- A. Johnsonian
 - B. Dickinsonian
 - C. Wordsworthian
 - D. euphemistic

Questions 56 and 57

56. Which of the following plays has an Irish background?

- A. *The Admirable Crichton*
- B. *Mrs. Warren's Profession*
- C. *Juno and the Paycock*
- D. *Major Barbara*

57. The author also wrote the following.

- A. *Shall We Join the Ladies*
- B. *The Plough and the Stars*
- C. *Spreading the News*
- D. *The Playboy of the Western World*

Questions 58 and 59

I found a dimpled spider, fat and white,
On a white heal-all, holding up a moth
Like a white piece of rigid satin cloth —
Assorted characters of death and blight
Mixed ready to begin the morning right,
Like the ingredients of a witches' broth —
A snow-drop spider, a flower like a froth,
And dead wings carried like a paper kite.

What had that flower to do with being white,
The wayside blue and innocent heal-all?
What brought the kindred spider to that height,
Then steered the white moth thither in the night?
What but design of darkness to appall?
If design govern in a thing so small.

58. The first stanza of this poem is noted for

- A. personification.
- B. its detailed description of living forms.
- C. its attempt to compare natural objects to those of human use.
- D. its use of color in relating varied natural forms.

59. The answer posed in the last two lines of the second stanza might best be termed

- A. conditional.
- B. facetious.
- C. a question hidden within an answer.
- D. rhetorical.

IV. Analyze the following poem by Alfred Tennyson (20 marks) Write about 200-300 words.

Sir Galahad

My good blade carves the casques of men,
My tough lance thrusteth sure,
My strength is as the strength of ten,
Because my heart is pure.
The shattering trumpet shrilleth high,
The hard brands shiver on the steel,
The splinter'd spear-shafts crack and fly,
The horse and rider reel;
They reel, they roll in clanging lists,
And when the tide of combat stands,
Perfume and flowers fall in showers,
That lightly rain from ladies' hands.

How sweet are looks that ladies bend
On whom their favors fall!
For them I battle till the end,
To save from shame and thrall;
But all my heart is drawn above,
My knees are bow'd in crypt and shrine;
I never felt the kiss of love,
Nor maiden's hand in mine.
More bounteous aspects on me beam,
Me mightier transports move and thrill;
So keep I fair thro' faith and prayer

A virgin heart in work and will.

When down the stormy crescent goes,
A light before me swims,
Between dark stems the forest glows,
I hear a noise of hymns.
Then by some secret shrine I ride;
I hear a voice, but none are there;
The stalls are void, the doors are wide,
The tapers burning fair.
Fair gleams the snowy altar-cloth,
The silver vessels sparkle clean,
The shrill bell rings, the censer swings,
And solemn chants resound between.

Sometimes on lonely mountain-meres
I find a magic bark.
I leap on board; no helmsman steers;
I float till all is dark.

A gentle sound, an awful light!
Three angels bear the Holy Grail;
With folded feet, in stoles of white,
On sleeping wings they sail.
Ah, blessed vision! blood of God!

My spirit beats her mortal bars,
As down dark tides the glory slides,
And starlike mingles with the stars.

When on my goodly charger borne
Thro' dreaming towns I go,
The cock crows ere the Christmas morn,
The streets are dumb with snow.
The tempest crackles on the leads.

And, ringing, springs from brand and
mail;
But o'er the dark a glory spreads,
And gilds the driving hail.
I leave the plain, I climb the height;
No branchy thicket shelter yields;
But blessed forms in whistling storms
Fly o'er waste fens and windy fields.

A maiden knight - to me is given
Such hope, I know not fear;
I yearn to breathe the airs of heaven

That often meet me here.
I muse on joy that will not cease,
Pure spaces clothed in living beams,
Pure lilies of eternal peace,
Whose odors haunt my dreams;
And, stricken by an angel's hand,
This mortal armor that I wear,
This weight and size, this heart and eyes,
Are touch'd, are turn'd to finest air.

The clouds are broken in the sky,
And thro' the mountain-walls
A rolling organ-harmony
Swells up and shakes and falls.
Then move the trees, the copses nod,
Wings flutter, voices hover clear:
"O just and faithful knight of God!
Ride on! the prize is near."
So pass I hostel, hall, and grange;
By bridge and ford, by park and pale,
All-arm'd I ride, whate'er betide,
Until I find the Holy Grail.

V. Essay Questions (40 marks)

Choose TWO from the following four topics and write an essay of 300~400 words each.

1. Discuss the common qualities Wordsworth, Coleridge, Byron, Shelley and Keats share.
2. Choose one from the given list (Joseph Conrad, E. F. Forster, William Golding, George Orwell, Margaret Drabble) and evaluate on one of their prominent features.
3. As a Nobel Prize winner, William Faulkner has been recognized as a realistic writer. Discuss one or two of his distinctive characteristics of his works.
4. Comment on one of the women writers, British or American.