

北京师范大学
2003 年招收攻读硕士学位研究生入学考试试题

专业：英语语言文学
研究方向：英美文学

科目代码：441
考试科目：英美文学

I. Fill in the following blanks. (25%)

1. The period of Old English literature extends from about 450 to 1066, during which Old English poets produced the national epic poem of the Anglo-Saxons—_____, an example of the mingling of nature myths and heroic legends.
2. *Dr. Faustus* is the greatest of _____'s plays, the pioneer of English drama.
3. The term "metaphysical poetry" is commonly used to name the work of the 17th-century writers who wrote under the influence of _____.
4. Working through the tradition of a Christian humanism, Milton wrote _____, intending to expose the ways of Satan and to "justify the ways of God to men."
5. While the neoclassical period witnessed the flourish of English poetry by John Dryden, Alexander Pope and Samuel Johnson, the mid-century was predominated by a newly rising literary form—the modern English novel, which gives a realistic presentation of life of the common English people. Among the pioneers were _____.
6. The _____ period is an age of poetry. Blake, Wordsworth, Coleridge, Byron, Shelley and Keats are the major poets who started a rebellion against the neoclassical literature. _____ and _____ collaborated on a book of poems entitled *Lyrical Ballad*, first published in 1798.
7. "Ode on an Grecian Urn" by John Keats shows the contrast between the _____ of art and the _____ of human passion.
8. During the Victorian period new scientific discoveries increased people's religious doubts and anxieties. In his long poem _____, Tennyson recorded his own experience of religious uncertainties before the falling faith in god.
9. _____'s novels are all Victorian in date. Most of them are set in Wessex, the fictional primitive and crude rural region that is really the home place he both loves and hates. His best local colored works are his later ones, such as _____.
10. Oscar Wilde was the representative of the _____ movement, which appeared on the literary scene of England in the late Victorian period.
11. The first three decades of last century were golden years of the modernist novel. With the notion that multiple levels of consciousness existed simultaneously in the human mind, writers concentrated all their efforts on digging into the human consciousness. They had created unprecedented _____ novels such as *Ulysses* by _____ and *Mrs. Dalloway* by _____.
12. In his famous essay, "Tradition and Individual Talent," _____ put great emphasis on the importance of _____ both in creative writing and in criticism.

13. Like Ibsen, _____ was much concerned about the social problems of his time. His career as a dramatist began in 1892, when his first play _____ was put on and turned out a success.
14. _____ which contains stories like "Rip Van Winkle" and "The Legend of Sleepy Hollow" was a great success and won _____ a measure of international fame on both sides of the Atlantic.
15. Emerson's leading role has made the _____ of which he was spokesman seem central. It was one of many movements in the air at a point when sect and schisms, religious and philosophical tendencies, stirred New England life and spread abroad to the nation.
16. _____ has long been a highly controversial figure in American Renaissance, whose poetic theories are best expressed in *The Philosophy of Composition* and *The Poetic Principle*.
17. Greatly influenced by Hawthorne's black vision regarding the evil of human beings, _____ produced the first American prose epic--_____ which appears to be a whaling tale or sea adventure
18. The three dominant figures of the Age of Realism are William Dean Howells, _____, and _____, who differed in their understanding of the "truth." While _____ and Howells shared the same concern in presenting the truth of the American society, _____ had apparently laid a greater emphasis on "the inner world" of man.
19. _____ was the great original of modern American naturalism, and his work _____ published appropriately as the century turned, is an ambitious novel that merged American innocence and deep social experience.
20. _____ was the first major, self-conscious literary movement of African American writers. The defining event of the movement was the publication in 1925 of *The New Negro: An Interpretation*, an anthology edited by Alain Locke.
21. *The Hairy Ape* that concerns the problem of modern man's identity was written by _____ who won Nobel Prize for Literature in 1936.
22. Ezra Pound's artistic talents are on full display in the history of the _____ movement, which flourished from 1907 to 1917 and advanced modernism in arts.
23. Yoknapatawpha County has become an allegory or a parable of the Old South, with which _____ has managed successfully to show a panorama of the experience and consciousness of the whole Southern society.
24. Counterculture is a protest movement by American youth that arose in the late _____ and faded during the late _____. According to some, young people in the United States were forming a culture of their own, opposed to the culture of Middle America.
25. _____ won the Nobel Prize for Literature in 1993, whose first work published in 1969 is _____ and whose latest novel is _____.

II. Explain the following literary terms: (10%)

1. Setting
2. Protagonist
3. Flat character
4. Sonnet
5. Climax

III. Explain the meaning of the following parts: (15%)

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

(by Emily Dickinson)

2. Heard Melodies are sweet, but those unheard
Are Sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endeared,
Pipe to the spirit ditties of no tone:

(from *Ode on a Grecian Urn* by John Keats)

IV. Read the poem and answer the questions: (20%)

Stopping by Woods on a Snowy Evening

Whose woods these are I think I know,
His house is in the village, though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark, and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

Questions:

1. Some critics take Robert Frost as a traditional poet with the modern sense. How do you understand the poem from this approach?
2. How do you appreciate the symbolic sense of color in the poem?

V. The following is the excerpt from an one-act play *The Stronger*. Read the excerpt and then answer the questions. (50%)

Characters:

Mrs. X., actress, married

Miss Y., actress, unmarried

Scene: A corner of a ladies' café. Miss Y. is sitting with a half-empty bottle of beer on the table before her, reading an illustrated weekly which from time to time she exchanges for another. Mrs. X. enters, wearing a winter hat and coat and carrying a decorative Japanese basket.

Mrs. X Why, Millie, my dear, how are you? Sitting here all alone on Christmas Eve like some poor bachelor.

*Miss Y looks up from her magazine, nods, and continues to read.
A waitress brings a cup of chocolate to Mrs. X and goes out.*

.....
Mrs. X [*thoughtfully*] It was so strange when we were getting to know one another. Do you know, when we first met, I was frightened of you, so frightened I didn't dare let you out of my sight. I arranged all my goings and comings to be near you. I dared not be your enemy, so I became your friend. But when you came to our home, I always had an uneasy feeling, because I saw my husband didn't like you, and that irritated me—like when a dress doesn't fit. I did all I could to make him be nice to you, but it was no good—until you went and got engaged. Then you became such tremendous friends that at first it looked as if you only dared show your real feelings then—when you were safe. And then, let me see, how was it after that? I wasn't jealous—that's queer. And I remember at the christening, when you were the godmother, I told him to kiss you. He did, and you were so upset... As a matter of fact I didn't notice that then... I didn't think about it afterwards either... I've never thought about it—I didn't think about it afterwards either... I've never thought about it—until *now!* [*Rises abruptly.*] Why don't you say something? You haven't said a word all this time. You've just let me go on talking. You have sat there with your eyes drawing all these thoughts out of me—they were there in me like silk in a cocoon—thoughts... Mistaken thoughts? Let me think. Why did you break off your engagement? Why did you never come to our house after that? Why don't you want to come to us tonight?

Miss Y makes a motion, as if about to speak.

Mrs. X No. You don't need to say anything, for now I see it all. That was why—and why—and why. Yes, that's why it was. Yes, yes, all the pieces fit together now. That's it. I won't sit at the same table as you. [*Moves her things to the other table.*] That's why I have to embroider tulip, which I loathe, on his slippers—because you liked tulips. That's why we have to spend the summer on the lake—because you couldn't bear the seaside. That's why my son had to be called Eskil—because it was your father's name. That's why I had to wear

your colours, read your books, eat the dishes you liked, drink your drinks—your chocolate, for instance. That's why—oh my God, its terrible to think of, terrible! Everything, everything came to me from you—even your passions. Your soul bored into mine like a worm into an apple, and ate and ate and burrowed and burrowed, till nothing was left but the skin and a little black mould. I wanted to fly from you, but I couldn't. You were there like a snake, your black eyes fascinating me. When I spread my wings, they only dragged me down. I lay in the water with my feet tied together, and the harder I worked my arms, the deeper I sank—down, down, till I reached the bottom, where you lay in waiting like a giant crab to catch me in your claws—and now here I am. Oh how I hate you! I hate you, I hate you! And you just go on sitting there, silent, calm, indifferent, not caring whether the moon is new or full, if it's Christmas or New Year, if other people are happy or unhappy. You don't know how to hate or to love. You just sit there without moving—like a cat at a mouse-hole. You can't drag your prey out, you can't chase it, but you can out-stay it. Here you sit in your corner—you know they call it the rat-trap after you—reading the papers to see if anyone's ruined or wretched or been thrown out of the Company. Here you sit sizing up your victims and weighing your chances—like a pilot his shipwrecks for the salvage. *[Pause]* Poor Amelia! Do you know, I couldn't be more sorry for you. I know you are miserable, miserable like some wounded creature, and vicious because you are wounded. I can't be angry with you. I should like to be, but after all you are the small one—and as for your affair with Bob, that doesn't worry me in the least. Why should it matter to me? And if you, or somebody else, taught me to drink chocolate, what's the difference? *[Drinks a spoonful. Smugly.]* Chocolate is very wholesome anyhow. And if I learnt from you how to dress—that only gave me a stronger hold over my husband, and you have lost what I gained. Yes, to judge from various signs, I think you have now lost him. Of course, you meant me to walk out, as you once did, and which you're now regretting. But I won't do that, you may be sure. One shouldn't be narrow-minded, you know. And why should nobody else want what I have? *[Pause]* Perhaps, my dear, taking everything into consideration, at this moment it is I who am the stronger. You never got anything from me, you just gave away—from yourself. And now, like the thief in the night, when you woke up I had what you had lost. Why was it then that everything you touched became worthless and sterile? You couldn't keep a man's love—for all your tulips and your passions—but I could. You couldn't learn the art of living from your books—but I learnt it. You bore no little Eskil, although that was your father's name. *[Pause.]* And why is it you are silent—everywhere, always silent? Yes, I used to think this was strength, but perhaps it was because you hadn't anything to say, because you couldn't think of anything. Now I am going home... You couldn't learn from others, you couldn't bend, and so you broke like a dry stick. I did not. Thank you, Amelia, for all your good lessons. Thank you for teaching my husband how to love. Now I am going home—to love him.

Exit

Questions:

1. Reconstruct a narrative of the events that have preceded the play.
2. How close was Miss Y to Mrs. X's family?
3. What do you know about Miss Y?
4. Who are you more sympathized with? Why?
5. What have you found the most interesting in this play?

VI. Read the following passages and answer the questions: (30%)

1. Two kinds of *dilettanti* *, says Goethe, there are in poetry: he who neglects the indispensable mechanical part, and thinks he has done enough if he shows spirituality and feeling; and he who seeks to arrive at poetry merely by mechanism, in which he can acquire an artisan's readiness, and is without soul and matter. And he adds, that the first does most harm to art, and the last to himself.

* Dilettanti: a person who follows an art or science only for amusement and in a superficial way

Questions:

What is the author's viewpoint of the art of poetry in terms of the relationship between its mechanism and its spirituality? Do you agree with it? Please explain.

2. Art does not give us a *knowledge* in the *strict sense*, it therefore does not replace knowledge (in the modern sense: scientific knowledge), but what it gives us nevertheless maintain a certain *specific relationship* with knowledge. This relationship is not one of identity but one of difference. Let me explain. I believe that the peculiarity of art is to "make us see", "make us perceive", "make us feel" something which *alludes* to reality.

Question:

What is the relationship between art and knowledge, and in which way is art different from knowledge according to the author? Please give your own point of view on this issue.