

北京师范大学
2007 年招收攻读硕士学位研究生入学考试试题

院(系、所): 外国语言文学学院

科目代码: 441

科目名称: 英语语言文学

(所有答案必须写在答题纸上, 做在试题纸或草稿纸上的一律无效)

Section One: There are two parts (A and B) in this section. Choose ONLY one part according to your direction when signing up for the examination. (50 points totally)

Part A

(此部分只供英美文学方向考生选答!)

I. To what period does each of the following extracts, poetical or prose, belong? If possible, name the author of each. (8 points)

- a) To be, or not to be—that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles,
And by opposing end them. To die—to sleep—
No more: and by a sleep to say we end
The heartache, and the thousand natural shocks
That flesh is heir to. 'Tis a consummation
Devoutly to be wish'd. To die—to sleep.
To sleep—perchance to dream: ay, there's the rub!
- b) The apparition of these faces in the crowd:
Petals on a wet, black bough.
- c) If you really want to hear about it, the first thing you'll probably want to know is where I was born, and what my lousy childhood was like, and how my parents were occupied and all before they had me, and all that David Copperfield kind of crap, but I don't feel like going into it. In the first place, that stuff bores me, and in the second place, my parents would have about two haemorrhages apiece if I told anything pretty personal about them. They're quite touchy about anything like that, especially my father. They're nice and all—I'm not saying that—but they're also touchy as hell. Besides, I'm not going to tell you my whole goddam autobiography or anything. I'll just tell you about this madman stuff that happened to me around last Christmas before I got pretty run-down and had to come out here and take it easy.
- d) It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife.

II. Mention one poem by three of the following poets and show how far each poem is typical of its author: Alfred Tennyson, William Shakespeare, John Donne, Robert Frost, Langston Hughes, Emily Dickinson. (12 points)

III. Explain the following literary phenomena with reference to the period of time, main features and representative writers. (10 points)

- 1) The Theatre of the Absurd (3 points)
- 2) Harlem Renaissance (4 points)
- 3) The Campus Fiction (3 points)

IV. The following sentences are drawn from the essay "The Intentional Fallacy" by W. K. Wimsatt, JR and Monroe Beardsley. Write a short passage to explain the major meaning of these words and your own points about it. (20 points)

A poem does not come into existence by accident. The words of a poem come out of a head, not out of a hat. Yet to insist on the designing intellect as a *cause* of a poem is not to grant the design or intention as a *standard* by which the critic is to judge the worth of the poet's performance.

There is a sense in which an author, by revision, may better achieve his original intention. But it is a very abstract sense. He intended to write a better work, and now has done it. But it follows that his former concrete intention was not his intention. "He's the man we were in search of, that's true," says Hardy's rustic constable, "and yet he's not the man we were in search of. For the man we were in search of was not the man we wanted."

Part B

(此部分只供翻译方向考生选答!)

I. Translate the following passages into Chinese. (25 points)

Telling stories is as basic to human beings as eating. More so, in fact, for while food makes us live, stories are what make our lives worth living. They are what make our condition *human*.

This was recognized from the very beginnings of Western civilization. Hesiod tells us how the founding myths were invented to explain how the world came to be and how we came to be in it. Myths were stories people told themselves in order to explain themselves to themselves and to others. But it was Aristotle who first developed this insight into a philosophical position when he argued, in his *Poetics*, that the art of storytelling—defined as the dramatic imitating and plotting of human action—is what gives us a *shareable world*.

It is, in short, only when haphazard happenings are transformed into story, and thus made *memorable* over time, that we become full agents of our history. This becoming historical involves a transition from the flux of events into a meaningful social or political community—what Aristotle and the Greeks called a *polis*. Without this transition from nature to narrative, from time suffered to time enacted and enunciated, it is debatable whether a merely biological life could ever be considered a truly human one.

II. Translate the following passages into English. (25 points)

在这本书里，我想写现代中国某一部分社会、某一类人物。写这类人，我没忘记他们是人类，只是人类，具有无毛两足动物的基本根性。角色当然是虚构的，但是有考据癖的人也当然不肯错过索隐的机会、放弃附会的权利的。

这本书整整写了两年。两年里忧世伤生，屡想中止。由于杨绛女士不断的督促，替我挡了许多事，省出时间来，得以锱铢积累地写完。照例这本书该献给她。不过，近来觉得献书也像“致身于国”、“还政于民”等等佳话，只是语言幻成的空花泡影，名说交付出去，其实只仿佛魔术师玩的飞刀，放手而并没有脱手。随你怎样把作品奉献给人，作品总是作者自己的。人不了一本书，还不值得这样精巧地不老实，因此罢了。

三十五年十二月十五日

Section Two: (所有考生必答!) (100 points totally)

I. Read the following poem by John Donne, and do according to the requirements (30 points):

Death Be Not Proud

Death be not proud, though some have called thee
Mighty and dreadful, for, thou art not so.
For, those, whom thou think'st thou dost overthrow,
Die not, poor death, nor yet canst thou kill me:
From rest and sleep, which but thy pictures be,
Much pleasure: then from thee, much more must flow,
And soonest our best men with thee do go,
Rest of their bones, and soul's delivery.
Thou art slave to fate, chance, kings, and desperate men,
And dost with poison, war, and sickness dwell,
And poppy, or charms can make us sleep as well,
And better than thy stroke; why swell'st thou then?
One short sleep past, we wake eternally,
And death shall be no more: Death, thou shalt die.

1. Paraphrase the first 8 lines of the poem with your own plain words (10 points);
2. Please answer the following questions (10 points):
 - 1) What is the poet's attitude towards death and why do you think he may have such an attitude? Please give the evidence to prove your point.
 - 2) What does the line "Thou art slave to fate, chance, kings, and desperate men" imply?
3. Please answer the following questions (10 points)
 - 1) What are the artistic features of this poem, including the metrical form, the rhyme-scheme, the rhetorical devices, the use of images, the tone, etc. and how do you think these artistic features establish an effective expression of the poetic meaning?
 - 2) In what sense does this poem contribute to the sonnet in the 16th and the 17th century?

II. The following passage is drawn from Oscar Wilde's *The Picture of Dorian Gray*. Read the excerpt, and answer the questions. (40 points)

Chapter Twenty

It was a lovely night, so warm that he threw his coat over his arm and did not even put his silk scarf round his throat. As he strolled home, smoking his cigarette, two young men in evening dress passed him. He heard one of them whisper to the other. "That is Dorian Gray." He remembered how pleased he used to be when he was pointed out, or stared at, or talked about. He was tired of hearing his own name now. Half the charm of the little village where he had been so often lately was that no one knew who he was. He had often told the girl whom he had lured to love him that he was poor, and she had believed him. He had told her once that he was wicked, and she had laughed at him and answered that wicked people were always very old and very ugly. What a laugh she had!—just like a thrush singing. And how pretty she had been in her cotton dresses and her large hats! She knew nothing, but she had everything that he had lost.

When he reached home, he found his servant waiting up for him. He sent him to bed, and threw himself down on the sofa in the library, and began to think over some of the things that Lord Henry had said to him.

Was it really true that one could never change? He felt a wild longing for the unstained purity of his boyhood—his rose-white boyhood, as Lord Henry had once called it. He knew that he had tarnished himself, filled his mind with corruption and given horror to his fancy; that he had been an evil influence to others, and had experienced a terrible joy in being so; and that of the lives that had crossed his own, it had been the fairest and the most full of promise that he had brought to shame. But was it all irretrievable? Was there no hope for him? Ah! in what a monstrous moment of pride and passion he had prayed that the portrait should bear the burden of his days, and he keep the unsullied splendor of eternal youth! All his failure had been due to that. Better for him that each sin of his life had brought its sure swift penalty along with it. There was purification in punishment. Not "Forgive us our sins" but