

# 中山大学

## 2019年攻读硕士学位研究生入学考试试题

科目代码: 833

科目名称: 英语语言文学

考试时间: 2018年12月23日 下午

考生须知

全部答案一律写在答题纸上, 答在试题纸上的不计分! 答题要写清题号, 不必抄题。

### Part I: Linguistics: (75 points)

1. Transcribe the following words into IPA symbols, with stress marking where necessary. (20 points)

Example: see |siː|; below |bɪ'ləʊ|

1. mechanics
2. application
3. cancel
4. default
5. engineering
6. guarantee
7. plumber
8. receipt
9. welcome
10. zodiac

2. Fill in the following blanks. (10 points)

1. A comparable *langue-parole* distinction of Saussure, designed to idealize language data and to define the scope of linguistic enquiry, is made by Noam Chomsky. He distinguishes *competence*, the knowledge that native speakers have of their language as a system of abstract relations, and \_\_\_\_\_, their actual behavior.
2. \_\_\_\_\_ area, is a front part of the left hemisphere of the brain, damage to which causes loss of speech.
3. The imperfect language learning of persons exposed to language after a window of opportunity between birth and puberty supports the \_\_\_\_\_ hypothesis.
4. Morphemes are the smallest units that carry meaning in a language. Morphemes can have grammatical functions. For example in English, the *-s* in *she talks* is a \_\_\_\_\_ morpheme, which shows that the verb is the third-person singular present-tense form.
5. The branch of linguistics that deals with linguistic description based on the extensive accumulation of actually occurring language data and its analysis by computer is called \_\_\_\_\_ linguistics.
6. According to Universal Grammar, transformational rules account for relationships between sentences. Transformations can move constituents or insert function words into a sentence. Much of the meaning of a sentence is interpreted from its deep structure. The output of the transformational rules is the \_\_\_\_\_ structure of a sentence, the structure to which the phonological rules of the language apply.

考试完毕, 试题随答题纸一起交回。

7. Second language learners generally speak with an accent because they may \_\_\_\_\_ the phonemes, phonological rules, or syllable structures of their first language to their second language. We see this in the Japanese speaker, who does not distinguish between *write* and *light* because the r/l distinction is not phonemic in Japanese.

8. \_\_\_\_\_ are words in related languages that developed from the same ancestral root, such as English *horn* and Latin *cornū*. They often, but not always, have the same meaning in different languages.

9. A measure of the ratio of different words to the total number of words in a text, sometimes used as a measure of the difficulty of a passage or text is called \_\_\_\_\_ density.

10. A (an) \_\_\_\_\_ act is using a sentence to perform a function. For example, *open the window* maybe intended as an order or a piece of advice.

**3. Define the following terms. (25 points)**

1. minimal pair
2. lexeme
3. conversational maxim
4. lingua franca
5. comprehensible input

**4. Explain the following statements with examples if necessary. (20 points)**

1. Birds signal to each other by singing, bees by dancing and these song and dance routines can be very elaborate, but they are indeed routines, which are reactive to particular states of affairs. The essential flexibility of human language enables us to be proactive, to create new meanings and shape our own reality unconstrained by the immediate context. As Bertrand Russell once observed: "No matter how eloquently a dog may bark, he cannot tell you that his parents were poor but honest".

2. Writing is a basic tool of civilization.

**Part II: History of British and American Literature: (75 points)**

**Instructions: For multiple choice questions, choose the correct answer and write the corresponding letter on the answer sheet. For essay questions, write your answer on the answer sheet.**

1. All of the following titles were written by Charles Dickens EXCEPT (2%)

- A. *Oliver Twist*
- B. *Dombey and Son*
- C. *Bleak House*
- D. *The Age of Innocence*

2. Which of the following is NOT a description of Modernism? (2%)

- A. It occupied the years from shortly after the beginning of the twentieth century through roughly 1965.
- B. It was first and foremost a reaction against the Romantic Movement.
- C. It was marked by sudden and unexpected breaks with traditional ways of viewing and interacting with the world.
- D. It sees decay and a growing alienation of the individual.

3. Which of the following movements DID NOT take place in the 1920s? (2%)

- A. Harlem Renaissance
- B. Bloomsbury Group
- C. The Lost Generation
- D. The Beat Generation

Identify the authors for the following works: (2%\*4)

- A. *The Tempest*
- B. *Scarlet Letter*
- C. *An Essay on Man*
- D. *Tom Jones*

- 4. Henry Fielding \_\_\_\_\_
- 5. Alexander Pope \_\_\_\_\_
- 6. William Shakespeare \_\_\_\_\_
- 7. Nathaniel Hawthorne \_\_\_\_\_

The following are the opening lines of four novels. Identify their authors: (2%\*4)

- A. "TOM!"  
No answer.  
"TOM!"  
No answer.  
"What's gone with that boy, I wonder? You TOM!"  
No answer.
- B. I was born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, who settled first at Hull. He got a good estate by merchandise, and leaving off his trade, lived afterwards at York, from whence he had married my mother, whose relations were named Robinson, a very good family in that country, and from whom I was called Robinson Kreutznaer; but, by the usual corruption of words in England, we are now called - nay we call ourselves and write our name - Crusoe; and so my companions always called me.
- C. It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way—
- D. A wide plain, where the broadening Floss hurries on between its green banks to the sea, and the loving tide, rushing to meet it, checks its passage with an impetuous embrace.

- 8. George Eliot \_\_\_\_\_
- 9. Charles Dickens \_\_\_\_\_
- 10. Daniel Defoe \_\_\_\_\_
- 11. Mark Twain \_\_\_\_\_

**Questions 12-14 are based on the following:**

First follow Nature, and your judgment frame  
By her just standard, which is still the same;  
Unerring Nature, still divinely bright,  
One clear, unchanged, and universal light,  
Life, force, and beauty must to all impart,  
At once the source, and end, and test of art.

.....

Those rules of old discovered, not devised,  
Are Nature still, but Nature methodized;  
Nature, like liberty, is but restrained  
By the same laws which first herself ordained.

12. Judging from the ideas expressed in the above lines, which one of the following is most possibly their author? (2%)
- A. Alexander Pope
  - B. William Shakespeare
  - C. John Keats
  - D. T. S. Eliot
13. Summarize the main idea of these lines. (5%)
14. Compare the "Nature" in these lines with what the 19<sup>th</sup> century Romanticists thought about Nature. (12%)

**Questions 15-17 are based on the following:**

A touch of cold in the Autumn night—  
I walked abroad,  
And saw the ruddy moon lean over a hedge  
Like a red-faced farmer.  
I did not stop to speak, but nodded,  
And round about were the wistful stars  
With white faces like town children.

15. The literary device used in "And round about were the wistful stars/ With white faces like town children" is (2%)
- A. Simile
  - B. Metaphor
  - C. Personification
  - D. Hyperbole
16. What did the poet see and feel in the poem? (5%)

17. This poem was written by the American imagist poet T. E. Hulme. What poetic principles did the Imagist poets uphold and practice? Explain with the poem as an example. (12%)

**Questions 18-19 are based on the following:**

*Persuasion* is among novels what Anne Elliot is among novelistic characters—a strong but subdued outrider. The book and the character are not colorful or vivacious; Elizabeth Bennet of *Pride and Prejudice* and Emma Woodhouse of *Emma* have a verve to them that initially seems lacking in Anne Elliot, which may be what Austen meant when she said that Anne was “almost too good for me”. Anne is really almost too subtle for us, though not for Wentworth, who has something of an occult wavelength to her. Juliet McManster notes “the kind of oblique communication that constantly goes on between Anne Elliot and Captain Wentworth, where, though they seldom speak to each other, each constantly understands the full import of the other’s speech better than their interlocutors do.”

18. Explain the meaning of the underlined sentence in context. (5%)

19. Who is the author of *Persuasion*? Comment on his/her literary achievements using any of his/her novels as examples. (10%)