

考试科目名称及代码 基础英语 436
适 用 专 业: 英语语言文学专业. 外国语言学及应用语言学专业

注意:

1. 所有答案必须写在研究生入学考试答题纸上, 写在试卷和其他纸上无效;
2. 本科目允许不允许使用无字典存储和编程功能的计算器。

I. Read the following text and complete the tasks that follow (40 / 150):

The Language of Westerns

Jane Tompkins

1 Westerns distrust language. Time and again they set up situations whose message is that words are weak and misleading, only actions count; words are immaterial, only objects are real. But the next thing you know, someone is using language brilliantly, delivering an epigram so pithy and dense it might as well be a solid thing. In fact, Westerns go in for their own special brand of the bon mot, seasoned with skepticism and fried to a turn. The product—chewy and tough—is recognizable anywhere:

In the end you end up dyin' all alone on a dirty street. And for what?
For Nothin'. (High Noon, 1952)

Mr. Grimes: "God, dear God."
Yaqui Joe: "He won't help you." (100 Rifles, 1969)

You haven't gotten tough, you've just gotten miserable. (Cowboy, 1958)

The sayings all have one thing in common: they bring you down. Like the wisdom L'Amour offers his female protagonist out on the mesa top, these gritty pieces of advice challenge romantic notions. Don't call on God; he's not there. Think you're tough? You're just miserable. What do you die for? Nothin'. The sayings puncture big ideas and self-congratulation; delivered with perfect timing, they land like stones from a sling-shot and make a satisfying thunk.

2 For the Western is at heart antilanguage. Doing, no talking, is what it values. And this preference is connected to its politics, as a line from L'Amour suggests: "A man can...write fine words, or he can do something to hold himself in the hearts of the people" (*Treasure Mountain*, 1972). "Fine words" are contrasted not accidentally with "the hearts of the people." For the men who are the Western's heroes don't have the large vocabularies an expensive education can buy. They don't have time to read that many books. Westerns distrust language in part because language tends to be wielded most skillfully by people who possess

a certain kind of power: class privilege, political clout, financial strength. Consequently, the entire enterprise is based on a paradox. In order to exist, the Western has to use words or visual images, but these images are precisely what it fears. As a medium, the Western has to pretend that it doesn't exist at all, its words and pictures, just a window on the truth, not really there.

3 So the Western's preferred parlance ideally consists of abrupt commands: "Turn the wagon. Tie 'em up short. Get up on the seat" (*Red River*); "Take my horse. Good swimmer. Get it done, boy" (*Rio Grande*, 1950). Or epigrammatic sayings of a strikingly aggressive sort: "There's only one thing you gotta know. Get it out fast and put it away slow" (*Man Without a Star*); "When you pull a gun, kill a man" (*My Darling Clementine*). For the really strong man, language is a snare; it blunts his purpose and diminishes his strength. When Joey asks Shane if he knows how to use a rifle, Shane answers, and we can barely hear him, "Little bit." The understatement and the clipping off of the indefinite article are typical of the minimalist language Western heroes speak, a desperate shorthand, comic, really, in its attempt to communicate without using words.

4 Westerns are full of contrasts between people who spout words and people who act. At the beginning of Sam Peckinpah's *The Wild Bunch* a temperance leader harangues his pious audience; in the next scene a violent bank robbery makes a shambles of their procession through town. The pattern of talk canceled by action always delivers the same message: language is false or at best ineffectual; only actions are real. When heroes talk, it is action: their laconic put-downs cut people off at the knees. Westerns treat salesmen and politicians, people whose business is language, with contempt. Braggarts are dead men as soon as they appear. When "Stonewall" Tory, in *Shane*, brags that he can face the Riker gang any day, you know he's going to get shot; it's Shane, the man who clips out words between clenched teeth, who will take out the hired gunman.

5 The Western's attack on language is wholesale and unrelenting, as if language were somehow tainted in its very being. When John Wayne, in John Ford's *The Searchers*, rudely tells an older woman who is taking more than a single sentence to say something, "I'd be obliged, ma'am if you would get to the point," he expresses the genre's impatience with words as a way of dealing with world. For while the woman is speaking, Indians are carrying a prisoner off. Such a small incident, once you unpack it, encapsulates the Westerns' attitude toward a whole range of issues:

1. Chasing Indians—that is, engaging in aggressive physical action—is doing something, while talking about the situation is not.
2. The reflection and negotiation that language requires are gratuitous, even pernicious.

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3. The hero doesn't need to think or talk; he just *knows*. Being the hero, he is in a state of grace with respect to the truth.

6 In a world of bodies true action must have a physical form. And so the capacity for true knowledge must be based in physical experience. John Wayne playing Ethan Edwards in *The Searchers* has that experience and knows what is right because, having arrived home after fighting in the Civil War, he better than anyone else realizes that life is "blood and death and a cold wind blowing and a gun in the hand." In such a world, language constitutes an inferior kind of reality, and the farther one stays away from it the better.

7 Language is gratuitous at best; at worst it is deceptive. It takes the place of things, screens them from view, and creates a shadow world where anything can be made to look like anything else. The reason no one in the Glenn Ford movie *Cowboy* can remember the proper words for burying a man is that there aren't any. It is precisely *words* that cannot express the truth about things. The articulation of a creed in the Western is a sign not of conviction but of insincerity. The distaste with which John Wayne says, "The Lord giveth, the Lord taketh away," as he buries a man in *Red River*, not only challenges the authority of the Christian God but also expresses disgust at all the trappings of belief: liturgies, litanies, forms, representations, all of which are betrayals of reality itself.

8 The features I am describing here, using the abstract language the Western shuns, are dramatically present in a movie called *Dakota Incident* (1956), whose plot turns in part on the bootlessness of words and, secondarily, on the perniciousness of money (another system of representation the Western scorns). Near the beginning, a windbag senator, about to depart on the stage from a miserable town called Christian Flats, pontificates to a crowd that has gathered to watch a fight, "There's no problem that can't be solved at a conference table," adding, "Believe me, gentlemen, I know whereof I speak." The next minute, two gunfights break out on Main Street; in one of them the hero shoots and kills his own brother.

9 The theme of loquacity confounded by violence, declared at the outset, replays itself at the end when the main characters have been trapped by some Indians in a dry creek bed. The senator has been defending the Indians throughout, saying that they're misunderstood, have a relationship with the land, and take from the small end of the horn of plenty. Finally, when he

and the others are about to die of thirst, he goes out to parley with the Indians. He makes a long and rather moving speech about peace and understanding, and they shoot him; he dies clawing at the arrow in his chest.

10 In case we hadn't already gotten the point about the ineffectuality of language, we get it now. but no sooner is the point made than the movie does an about-face. The other characters start saying that the senator died for what he believed, that he was wrong about the Indians "but true to himself." They say that perhaps his words "fell on barren ground: the Indians and us." And the story ends on a note of peaceful cooperation between whites and Indians (after the attacking Indians have been wiped out), with talk about words of friendship falling on fertile ground.

11 (This paragraph is in disorder:) (1) *Dakota Incident* is not the only Western to express this ambivalent attitude toward language and the peace and harmony associated with it. (2) Language is specifically linked in this movie to a belief in peace and cooperation as a way of solving conflicts. (3) Language gets its day in court, and then it is condemned. (4) And though it's made clear from the start that only wimps and fools believe negotiation is the way to deal with enemies (the movie was made in 1956 during the Cold War), that position is abandoned as soon as "our side" wins. (5) Such ambivalence is typical, but it is always resolved in the end.

Task 1: Choose one answer for each of the following questions (14/150):

(1) Which of the following best defines the word "Westerns" in the text?

- A. people who live in the Western countries
- B. movies and TV dramas about life in the 19th century in the U.S. West
- C. people who live in the American West and their culture

(2) Which of the following statements best describes the sayings given at the end of Paragraph 1?

- A. They represent significant ideas
- B. They convey romantic notions
- C. They are rather discouraging

(3) What kind of attitude does the Western hold towards language on the whole?

- A. Positive
- B. Negative
- C. Ambivalent

(4) Which of the following is NOT implied by the author?

- A. Politicians tend to use language more skillfully
- B. The Western considers language as useless
- C. The Western's heroes are usually not well-educated

(5) In Paragraph 3, the author thinks that Shane knows _____ about how to use a rifle

- A. little
- B. a little
- C. a lot

南京大学 2005 年攻读硕士学位研究生入学考试试题(三小时)

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(6) Which of the following characters is the person who spouts words?

- A. Shane in *Shane*
- B. The temperance leader in *The Wild Bunch*
- C. Ethan Edwards in *The Searchers*

(7) Using *Dakota Incident* as an example, the author believes that the movie argues that

- A. Words are inferior to actions in solving the conflicts between whites and Indians
- B. Peace and cooperation are a good way to solve the conflicts between whites and Indians
- C. Negotiation is a good way to solve the conflicts between whites and Indians

Task 2: Find the thesis statement of this passage (3/150):

Task 3: Rearrange the sentences in the last paragraph (Do NOT write the sentences; write the numbers in the right order): (3/150)

Task 4: Give the English explanations to the following words in their context (20/150) :

- | | |
|----------------------------------|--------------------------------|
| (1) epigram (Paragraph 1) | (2) wield (Paragraph 2) |
| (3) parlance (Paragraph 3) | (4) harangue (Paragraph 4) |
| (5) laconic (Paragraph 4) | (6) genre (Paragraph 5) |
| (7) gratuitous (Paragraph 7) | (8) bootlessness (Paragraph 8) |
| (9) representation (Paragraph 8) | (10) loquacity (Paragraph 9) |

II. Translation(50/150)

Task 1: Translate the following passage into Chinese: (25/150)

The problem is that the quest for equality has been abandoned in favor of the celebration of diversity. Campaigning for equality means challenging accepted practices and believing in the possibility of social change. Conversely, celebrating differences between peoples allows us to accept society as it is - it says little more than 'We live in a diverse world. enjoy it'.

The real question we need to ask ourselves is why we should value diversity. There is nothing good in itself about diversity. It is important because it allows us to compare and contrast different values, beliefs and lifestyles, make judgments upon them, and decide which

are better and which worse. It's important, in other words, because it allows us to engage in political dialogue and debate that can, paradoxically, help create more universal values and beliefs. But it is precisely such dialogue and debate, and the making of such judgments, that multiculturalism attempts to suppress in the name of 'tolerance' and 'respect'. The very thing that is valuable about diversity - the clashes and conflicts that it brings about - is what multiculturalists most fear. Rather than cut ourselves off, each in our own multicultural ghettos, it would be far better to help build a dynamic common culture to which we all contribute and from which we all partake.

Task 2: Translate the following passage into English. (25/150)

善得书“短”

由于受时代和个人视野的局限，书不可避免地存在着“短”处。作为读书人，要善得其长，也应善得其“短”。

古往今来，善得书中之“短”的，不乏其人。古罗马时代的名医盖伦，是解剖学权威，他建立了自己完整的理论体系。在他之后的一千多年里，得他书中之长者不计其数，可是，比利时医生维萨里却慧眼识得盖伦著作中的“短”处，写出了《人体的构造》一书，指出盖伦学说的错误二百多处，有益后人。我国著名数学家华罗庚，年轻时读《科学》杂志上的苏家驹教授的一篇数学论文，大胆质疑，在经过缜密的推理和独立的运算后，很快发现了这篇论文的“短”之所在，写出文章，也轰动一时。

读书善得书中之“短”，不仅要有丰富的知识、学识，更要有胆识，有敢于怀疑的勇气。否则，就不可避免产生盲从，有时还会把谬误当真理。古人云，尽信书，不如无书。说的也就是这个道理。

III. Writing (60/150)

Task 1: Sentence Editing. (Note: you will be penalized if you change what is correct): (20/150)

1. By selling their grain produce at regulated prices, farmers in fact made the most contributions to the nation's industrialization.
2. The teacher was very pleased that next morning, all the students showed up at the agreed time.
3. I find the new class too demanding because each time, the professor gives us vast amount of information.
4. When explaining how they conducted the experiment, the student's tactics directly affected the results.
5. All the students understand the gist of the passage on a familiar topic much better than unfamiliar topic.
6. Farmers often find themselves prejudiced when they seek employment in the city.

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7. One important conclusion can be drawn from the above analysis is that it is possible to guide learners through a series of classroom tasks designed to promote automatization of formulaic language units and fluency.
8. Until now the results of the exam still have not been announced, and the students do not know how long they should wait.
9. A business enterprise should honor its words and keep its promise, otherwise, no one would trust it or have anything to do with it.
10. As a senior high student, my niece works till midnight every day. It is not enough. By average, she has one exam every other day.

Task 2: Paragraph Writing (15/150)

A poll was recently conducted to investigate the public opinion regarding organ donation. The following table is the result of the investigation. Write a paragraph of about 100 words interpreting the data.

Age Attitude	Old	Middle-aged	Young
Pros	35%	48%	63%
Cons	60%	36%	25%
Neutrals	5%	16%	12%

Task 3: Essay Writing (25/150)

Write a complete essay of NO LESS THAN 500 words, commenting on ONE of the two passages below:

1. Educationally speaking, it is significant for universities to have a defined set of basic courses required of all students regardless of their field of specialization – courses that focus on the central problems of human life and society as revealed in pivotal works of our cultural tradition. But it is also important to note that today no people can look to their own traditions alone for learning and understanding. The time has come for us to extend and expand the dialogue with our past, with other cultures, and even with future generations, who cannot speak for themselves but whose fate is in our hands.
2. “Many worthwhile endeavors aren’t fun,” says one syndicated radio and TV commentator. “True, all work and no play makes Johnny a dull boy. But trying to turn everything we do into play makes for terrible frustrations, because life – even the most rewarding one – includes circumstances that aren’t fun at all. I like my job as a journalist. It’s personally satisfying, but it isn’t always fun.”