

## 南开大学 2011 年硕士研究生入学考试试题

学 院: 100 外国语学院

考试科目: 863 专业英语

专 业: 英语语言文学、外国语言学及应用语言学

**注意: 请将所有答案写在专用答题纸上, 答在此试题上无效!**

**I. Define the following terms with examples where necessary: (每小题 2 分, 共 10 分)**

1. arbitrariness
2. hyponymy
3. idiolect
4. cultural transmission
5. semantic anomaly

**II. Work out the distinctive features of sounds given below: (每小题 1 分, 共 5 分)**

1. [n]
2. [w]
3. [l]
4. [i]
5. [a:]

**III. Identify the meaning relations of the following pairs: (每小题 1 分, 共 5 分)**

1. purchase/buy
2. hot/cold
3. male/female
4. parents/children
5. lion/cub

**IV. Answer the following questions: (每题 10 分, 共 30 分)**

1. In English, certain sound clusters are quite permissible, such as *splat*, *stapl*, *slapt* etc. However, the sound clusters with the same sounds but different arrangement are not allowed, such as *slpat*\*, *stpal*\*, *lspat*\*. Can you give the reason for this phenomenon?
2. Explain the internal structure of the following phrases using XP formula of the X-bar syntax:
  - a. the lovely boy that I like
  - b. quite interesting
  - c. fond of music
  - d. right on the table
  - e. love the story
3. In American English, there exists a variety of English spoken by the African Americans, a variety that is different from the Standard American English (SAE). Can you specify the characteristics of this particular variety of English used by the African Americans in the United States?

**V. Define briefly the following terms. (每小题 4 分, 共 20 分)**

1. assonance
2. transcendentalism
3. medieval romances in England
4. foot
5. humanism

**VI. Reading and Interpreting. (每小题 3 分, 共 30 分)**

**Selection 1**

**Questions 1 to 6 are based on the following poem Emily Dickinson.**

**Because I could not stop for Death**

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

We slowly drove — He knew no haste,  
And I had put away  
My labor, and my leisure too,  
For his Civility—

We passed the School, where Children strove  
At Recess— in the Ring—  
We passed the Fields of Gazing Grain—  
We passed the Setting Sun—

Or rather, He passed Us—  
The Dews drew quivering and chill—  
For only Gossamer, my Gown—  
My tippet—only tulle—

We paused before a House that seemed  
A Swelling of the Ground—  
The Roof was scarcely visible—  
The Cornice— in a Ground

Since then— 'tis centuries—and yet  
Feels shorter than the Day  
I first surmised the horses' heads

Were toward Eternity.

1. Why did Death stop for me?
2. Why couldn't I stop for Death?
3. What did the Death's carriage hold?
4. What three things did the speaker and Death pass?
5. What is the "House" in the ground in stanza 5? Why do the centuries seem shorter than the Day?
6. What is the theme of the poem?

## Selection 2

**Questions 7 to 10 are based on the letter written by Samuel Johnson to the earl of Chesterfield.**

To the Right Honorable the Earl of Chesterfield

February 7, 1755

My Lord:

I have been lately informed by the proprietor of the World, that two papers, in which my Dictionary is recommended to the public, were written by your Lordship. To be so distinguished is an honor which, being very little accustomed to favors from the great, I know not well how to receive, or in what terms to acknowledge.

When, upon some slight encouragement, I first visited your Lordship, I was overpowered, like the rest of mankind, by the enchantment of your address; and could not forbear to wish that I might boast myself *le vainqueur du vainqueur de la terre*; that I might obtain that regard for which I saw the world contending; but I found my attendance so little encouraged that neither pride nor modesty would suffer me to continue it. When I had once addressed your Lordship in public, I had exhausted all the art of pleasing which a retired and uncourtly scholar can possess. I had done all that I could; and no man is well pleased to have his all neglected, be it ever so little.

Seven years, my Lord, have now passed since I waited in your outward rooms, or was repulsed from your door, during which time I have been pushing on my work through difficulties of which it is useless to complain, and have brought it, at last, to the verge of publication without one act of assistance, one word of encouragement, or one smile of favor. Such treatment I did not expect, for I never had a patron before.

The shepherd in Virgil grew at last acquainted with Love, and found him a native of the rocks.

Is not a patron, my Lord, one who looks with unconcern on a man struggling for life in the

water, and, when he has reached ground, encumbers him with help? The notice which you have been pleased to take of my labors, had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary, and cannot impart it; till I am known, and do not want it. I hope it is no very cynical asperity not to confess obligations where no benefit has been received, or to be unwilling that the public should consider me as owing that to a patron, which Providence has enabled me to do for myself.

Having carried on my work thus far with so little obligation to any favorer of learning, I shall not be disappointed though I should conclude it, if less be possible, with less; for I have been long wakened from that dream of hope, in which I once boasted myself with so much exultation, my Lord,

Your Lordship's most humble,  
most obedient servant,

Sam. Johnson

7. Why did Johnson first visit Lord Chesterfield? What was Johnson's impression of Lord Chesterfield and how was he treated?
8. How does Johnson define a patron?
9. In the letter, Johnson wrote "The shepherd in Virgil grew at last acquainted with Love, and found him a native of the rocks." What does the sentence mean?
10. How does Johnson feel about the notice Lord Chesterfield had taken of his work after he had finished his Dictionary? What is the real purpose of Johnson's letter?

**VII . Translate the following passage into Chinese (15 分)**

In the 1950s and 1960s, Mr. Chabrol was one of a handful of up-and-coming French filmmakers, who challenged moviemaking conventions and were collectively known as the French New Wave. In a career spanning more than a half-century, Mr. Chabrol made more than 55 feature films, including his most recent, "Bellamy," a 2009 murder mystery starring Gerard Depardieu. Less overtly political and mind-bendingly experimental than his counterparts, Mr. Chabrol was best known for mastering the art of suspense and for sardonically highlighting the desperation and violence beneath the placid façade of bourgeois life.

"If one sentence or phrase could sum up Chabrol's view of the middle class world, it's that the world is all full of rules, correctness and etiquette...and just below the surface there is horror and chaos," said film scholar David Sterritt. "He was making movies that were marvelously entertaining and still had that edge, that twist—"I'm making you smile, you in the audience, but at the same time I'm skewering exactly the kind of life that you and I lead as proper middle class people."

**VIII Translate the following passage into English (15 分)**

究竟是结婚的好，还是不结婚的好？这问题似乎同先有鸡呢还是先有鸡蛋一样，常常有提起，而也常常没有人解决过的问题。照大体看来，想租房子的时候，是无眷莫问的，想做官的时候，又是朝里无裙莫做官的。想写文章的时候，是独身者又是不能写我的妻的。凡种种似乎都是结婚的好。可是要想结婚，第一要有钱，第二要有闲，第三要有职，这些条件却也不容易办到。

**IX 翻译理论：(20 分)**

**Part One: 名词解释 (每小题 5 分, 共 10 分) (in English only)**

1、translatability

2、paraphrase

**Part Two: 论述题 (每小题 5 分, 共 10 分) (in Chinese only)**

请在以下题中任选两题，论述他们的代表性译论。

1、彦琮      2、慧远      3、梁启超      4、鲁迅