

浙 江 大 学

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考 试 科 目 翻 译 与 写 作 (英) 编 号 418

注 意: 答 案 必 须 写 在 答 题 纸 上, 写 在 试 卷 或 草 稿 纸 上 均 无 效。

Part I Translation (90')

I. Translate paragraphs 7, 8, 9 and 10 of the following essay into Chinese (45'):

1. Most of the dead animals you see on highways near the cities are dogs, a few cats. Out in the countryside, the forms and coloring of the dead are strange; these are the wild creatures. Seen from a car window they appear as fragments, evoking memories of woodchucks, badgers, skunks, voles, snakes, sometimes the mysterious wreckage of a deer.

2. It is always a queer shock, part a sudden upwelling of grief, part unaccountable amazement. It is simply astounding to see an animal dead on a highway. The outrage is more than just the location; it is the impropriety of such visible death, anywhere. You do not expect to see dead animals in the open. It is the nature of animals to die alone, off somewhere, hidden. It is wrong to see them lying out on the highway; it is wrong to see them anywhere.

3. Everything in the world dies, but we only know about it as a kind of abstraction. If you stand in a meadow, at the edge of a hillside, and look around carefully, almost everything you can catch sight of is in the process of dying, and most things will be dead long before you are. If it were not for the constant renewal and replacement going on before your eyes, the whole place would turn to stone and sand under your feet.

4. There are some creatures that do not seem to die at all; they simply vanish totally into their own progeny. Single cells do this. The cell becomes two, then four, and so on, and after a while the last trace is gone. It cannot be seen as death; barring mutation, the descendants are simply the first cell, living all over again. The cycles of the slime mold have episodes that seem as conclusive as death, but the withered slug, with its stalk and fruiting body, is plainly the transient tissue of a developing animal; the free-swimming amebocytes use this organ collectively in order to produce more of themselves.

5. There are said to be a billion billion insects on the earth at any moment, most of them with very short life expectancies by our standards. Someone has estimated that there are 25 million assorted insects hanging in the air over every temperate square mile, in a column extending upward for thousands of feet, drifting through the layers of the atmosphere like plankton. They are dying steadily, some by being eaten, some just dropping in their tracks, tons of them around the earth, disintegrating as they die, invisibly.

6. Who ever sees dead birds, in anything like the huge numbers stipulated by the certainty of the death of all birds? A dead bird is an incongruity, more startling than an unexpected live bird, sure evidence to the human mind that something has gone wrong. Birds do their dying off somewhere, behind things, under things, never on the wing.

7. Animals seem to have an instinct for performing death alone, hidden. Even the largest, most conspicuous ones find ways to conceal themselves in time. If an elephant missteps and dies in an open place, the herd will not leave him there; the others will pick him up and carry the body from place to place, finally putting it down in some inexplicably suitable location. When elephants encounter the skeleton of an elephant out in the open, they methodically take up each of the bones and distribute them, in a ponderous ceremony, over neighboring acres.

8. It is a natural marvel. All of the life of the earth dies, all of the time, in the same volume as the new life that dazzles us each morning, each spring. All we see of this is the odd stump, the fly struggling on the porch floor of the summer house in October, the fragment on the highway. I have lived all my life with an embarrassment of squirrels in my backyard, they are all over the place all year long, and I have never seen, anywhere, a dead squirrel.

9. I suppose it is just as well. If the earth were otherwise, and all the dying were done in the open, with the dead there to be looked at, we would never have it out of our minds. We can forget about it much of the time, or think of it as an accident to be avoided, somehow. But it does make the process of dying seem more exceptional than it really is, and harder to engage in at the times when we must ourselves engage.

10. In our way, we conform as best we can to the rest of nature. The obituary pages tell us of the news that we are dying away, while the birth announcements in finer print, off at the side of the page, inform us of our replacements, but we get no grasp from this of the enormity of scale. There are 3 billion of us on the earth, and all 3 billion must be dead, on a schedule, within this lifetime. The vast mortality, involving something over 50 million of us each year, takes place in relative secrecy. We can only really know of the deaths in our households, or among our friends. These, detached in our minds from all the rest, we take to be unnatural events, anomalies, outrages. We speak of our own dead in low voices; struck down, we say, as though visible death can only occur for cause, by disease or violence, avoidably. We send off for flowers, grieve, make ceremonies, scatter bones, unaware of the rest of the 3 billion on the same schedule. All of that immense mass of flesh and bone and consciousness will disappear by absorption into the earth, without recognition by the transient survivors.

11. Less than a half century from now, our replacements will have more than doubled the numbers. It is hard to see how we can continue to keep the secret, with such multitudes doing the dying. We will have to give up the notion that death is catastrophe, or detestable, or avoidable, or even strange. We will need to learn more about the cycling of life in the rest of the system, and about our connection to the process. Everything that comes alive seems to be in trade for something that dies, cell for cell. There might be some comfort in the recognition of synchrony, in the information that we all go down together, in the best of company.

II. Translate the following into English (45'):

人类社会发展的普遍规律，都是从原始社会，到奴隶社会、到封建社会、到资本主义社会，然后再到社会主义社会和共产主义社会。但在基本一致的前提下，又由于各自民族的特点、地理环境的特点等等，形成了各个社会不同的具体风貌。社会主义我们不谈，在社会主义以前，我们认为西方的社会，基本上是一个宗教性的商业社会，而中国则基本上是一个宗法式的农业社会。那就是说，在西方，无论是希腊、罗马的奴隶社会，或者是中世纪的封建社会和近代的资本主义社会，都带有宗教性和商业性的特点。中国虽然也有宗教和商业，而且宗教和商业还起着相当大的作用，但比较起来，中国民族不如西方民族那样具有浓厚的宗教性和商业性，而是更多地具有宗法性和农业性。

因为西方社会具有宗教性和商业性的特点，所以他们的社会生活，他们的文学艺术，他们的美学思想，首先都具有宗教性的特点。反对神或者崇拜神，形成一次又一次宗教战争，一次又一次宗教裁判。从荷马的史诗开始，一直到 20 世纪的许多文学艺术作品，神都或显或隐地出现在他们的中间。神性与人性、灵与肉以及神与魔的斗争，也经常成为他们文学艺术描写的主题。正因为这样，所以他们的美学思想，也就与神的观念经常结合在一起。

(提示：宗法社会 *patriarchal society*)

Part II. Writing (60'):

Write an argumentative essay of more than 200 words in which you support an opinion *for* or *against* bilingual education in areas where most residents are not native English speakers.