

2012年复旦大学翻译硕士考研试题（回忆版）

本试题由 kaoyan.com 网友 maskqueen 提供

And then, of course, there has been the constant connexion with Europe: Europe the bad place of ideology, and yet the fountain-head -- the inexhaustible source of inspiration.

此外，和欧洲必然有经常不断的联系：欧洲在意识形态上毫无可取，在灵感上却是不竭的源泉。

Europe's influence, Europe's greater genius have been denied, admitted, agonized over. America's eventual supremacy has been predicted incessantly. Americans were urged to forget Europe, to be native authors. But Europe has continued to haunt and heckle the American imagination.

欧洲的影响，欧洲的卓越才华，曾被他们否定、接受，又曾使他们烦恼。他们一再预言美国终将称雄于世；他们要美国人忘记欧洲，做本乡本土的作家。可是欧洲终久还是紧紧缠著美国人的心，耿耿难安。

Some Americans, indeed, have been better Europeans than any European; from Benjamin Franklin and Count Rumford down to T. S. Eliot and Ezra Pound, there have always been Americans of a remarkable and cosmopolitan sort.

有些美国人的确比任何欧洲人还要欧洲化；从班杰明·弗兰克林和朗福德伯爵到艾略特和埃兹拉·庞德，卓越的相信世界主义的美国人一直没有断过。

The English, with their proprietary feeling about the United States, have not clearly realized how many links there have been between America and that Continent which begins across the Channel: how many Americans, for instance, used to study at German universities.

由于英国人自认为是美国的主人，对于美国与欧洲大陆之间千丝万缕的关系，并没有清楚的认识，比如说他们并不知道有多少美国人曾在德国大学里读过书。

If Europe has had a complex mythological function for America, America has also -- less complicatedly -- has its function for Europe, as the land of newness, roughness, wealth, violence, and improbability.

如果欧洲对美国起到一种复杂的神话作用，美国作为一个新鲜、粗犷、富庶、狂暴和想像中的国家，也作用于欧洲，只是不那样复杂而已。

Americans themselves have been fascinated by this picture of their character. But they have also been a little touchy about it.

美国人对他们特征的这幅写照也极神往。但是他们也有点神经过敏。

As many critics have noted, there has been a split in American writing between a cultivated, Europeanized concept of literature, and a notion of a native literature. One critic has christened the two types of authors' palefaces' and 'redskins', taking

Henry James and Walt Whitman as representative figures. This is one useful simplification for the English reader to bear in mind.

许多批评家说过，美国文学里优雅的欧化文学和本土文学之间，一直是有分野的。一位批评家把这两种文学的作家分别叫做“白面孔”和“红皮肤”，拿亨利·詹姆斯和沃尔特·惠特曼当做两派的代表人物。英国读者可以把这个简单有用的说法记在心里。

Another common and useful (though not identical) division is between those authors like Emerson and Whitman who reveal the millennial optimism mentioned above, and those others -- Hawthorne, Melville, Henry James -- who are sceptical of their compatriots' confidence in moral progress.

另外一种常见而有用的（虽然并不尽同）分野，存在于象爱默生和惠特曼那样表现上述黄金时代乐观主义的作家，和其他作家如霍桑、梅尔维尔、亨利·詹姆斯之间，后面这些人不相信本国同胞满怀信心的进取精神。

Both these distinctions are theoretical extremes: no one author in America has fully exemplified either of them.

这两种区分在理论上过于极端，实际上没有一个美国作家可以恰如其分地归入这类那类的。

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