
2013 年武汉大学 211 翻译硕士英语考研试题（回忆版）

本试题由 kaoyan.com 网友 Soda1208、骆驼不见了提供

一、单选。没有记题，只记下了选项较难词汇：

circuitous, provocative (这个单词在本次考试中出现了不下三次)

improbable, reproach, avarice, commendation, antipathy, entangling, deciphering, specious, projected,

dignity (这个词也出现了多次),

impunity, preempted, quantifiable, inexhaustible, adult factions,

overlook sb. to do 还是 doing? 的一个语法题,

关于资源丰富 abundant in/wealthy/scattered 选其一,

sumptuous, superb, vestige from the

rigors, respite, blandness, exertion, subjugation,

a guild of, persecution, an atmosphere of, a profusion of

二、改错

原文选自

<http://e-magazine.adoption.com/articles/383/bonding-and-attachment---when-it-goes-right.php>

Bonding and Attachment -- When it Goes

Right Lawrence B Smith L. C. S. W. - C., L. I. C. S. W.

In last weeks article I described briefly and simply what attachment disorder is. This week, I would like you to take a look at what attachment

and bonding should be like in the first three years of life and how it builds the foundations for healthy child development. – Submitted by Nancy Geoghegan

Bonding and attachment are both cornerstones of human development, essential to a child's stable functioning as she grows.

以下红色为考题

Bonding and attachment are terms that are often used interchangeably. However, the stages of infancy and toddlerhood are more accurately portrayed by distinguishing bonding from attachment.

Bonding is the basic link of trust between infant and caretaker, usually the mother. It develops from repeated completions, particularly during the first six months, of the following cycle: infant need --> crying --> rage reaction --> parental action to meet need --> satisfaction --> relaxation. Successful bonding results in an infant acquiring a basic trust in others as responsive, in the world as a benign place, and in self as able to communicate needs.

As an infant approaches toddlerhood, she begins to encounter parental limits for the first time. This initiates a second bonding cycle: child behavior --> adult limit --> frustration and shame --> adult restates intention to keep child safe. As a result of this cycle, a child develops

trust in adult authority and limits. However, for this second cycle to be successful, the shame that is a natural part of the young toddler's reaction to limits needs addressing. Usually a parent-initiated, positive interaction shortly after the limit-setting is all that is required to protect both bonding and attachment from the disruptive effects of shame.

These two bonding cycles form the foundation out of which attachment grows. While bonding is about trust, attachment is about affection. Attachment can be defined as a person-specific relationship that is dominated by affectionate interchanges. It is not a prisoner of immediate time and space, but extends beyond that. Attachment initially grows out of many instances of a young infant experiencing her parent as reflecting her emotional state. As a child grows, other mutually satisfying interactions add to the parent-child attachment.

The quality of an infant's initial attachment is enormously important for it influences all subsequent development. Attachment has been identified as playing a vital role in all of the following: maintaining the bonds of trust, attaining full intellectual potential, acquiring a conscience, developing relationships with others, identity and self-esteem, learning to regulate feelings, language development, and brain structures and organization of the nervous system.

Attachment at Different Ages:

The indications that bonding and attachment are progressing in a healthy manner vary as an infant grows. In the first month of life, an infant experiences herself as one with the surrounding environment. The basic developmental task is for an infant to achieve a physiological balance and rhythm. This balance evolves out of numerous completions of the infant bonding cycle and prepares the way for bonding and attachment.

From months 2 to 6, an infant's experience shifts from feeling merged with her environment to feeling "one" with the parent. There now appear a number of signs of an infant's developing attachment to his primary caretaker: smiling, making eye contact which expands from a few seconds to a few minutes during this period, a preoccupation with the parent's face and making happy noises. By the sixth month, an attaching infant is showing the full range of emotions, is responsive to parental wooing and initiates wooing exchanges.

By 6 or 7 months, an infant has usually begun to experience stranger anxiety. Paradoxically, stranger anxiety testifies to the strength of an infant's attachment to her parent. It is this attachment that defines everyone else as strangers. Without an attachment, there are no strangers;

everyone is of equal emotional importance or unimportance. Behaviorally, this anxiety manifests as distress in the presence of strangers and a checking back in with the parent for reassurance. Over the next two to three months, stranger anxiety intensifies before fading into its successor: separation anxiety.

Separation anxiety usually begins at 9 to 10 months, peaks between 12 and 15 months, and can last until somewhere between 24 and 36 months. Separation anxiety emerges from the infant's growing awareness of separateness from her parent. It is yet further testimony to the strength of the infant's attachment.

There is a range of behavioral reactions to separation anxiety. Some children cry in protest and cling to the parent; others withdraw from the world until the parent returns; still others protest by becoming angry and aggressive. While these behaviors may seem troublesome at the moment, they are proof that the work of attachment has proceeded well to this point.

The period of 10 to 18 months comprises the well-known "love affair with the world". The fundamental developmental task is exploring the world while refining blossoming motor skills. Attachment shows up here as repeated "checking in" with the parent amid the child's explorations.

A child will go to the edge of her comfort zone and return to check in with her parent before venturing out farther.

At this age children begin to invest significant emotional energy in father and other family members. Indicating the value of the initial attachment, the child naturally begins to multiply her attachments. Despite this change, a child generally turns to mother when hurt tired or sick, an indication that this attachment still predominates. Other signs of healthy attachment at this age include: experiencing joy in accomplishments, acceptance of comfort, and beginning of self-comforting skills with the aid of transitional objects such as the well-known blanket.

A child's exploration of the world increases her awareness of being separate from mother. For the 15- to 24-month-old, this greater awareness gives rise to wooing and coercion as well as shadowing and darting. Wooing is solicitous behavior designed to draw mother's attention. Wooing behaviors usually intensify with time; and at some point, a mother usually comes to experience wooing as a coercive demand rather than an invitation.

Like wooing, shadowing and darting are attempts by the toddler to reconcile the seeming impossible dilemma of extending autonomy while preserving attachment. Shadowing refers to a child's following the

parents practically everywhere while darting refers to rapidly moving towards and away from the parent. Both are signs of healthy attachment.

The final building blocks of bonding and attachment are put in place between 24 and 36 months with the accomplishment of self and object constancy. Self constancy is the child's experience that she is the same person across different emotional states and situations. Object constancy is the child's experience of others as predictable and available. Much of object constancy comes from a child's mental images of others. Self and object constancy serve to quiet separation anxiety as well as strengthen a child's ability to delay gratification and accept discipline.

When all goes well, the foundations for bonding and attachment are laid by 36 months. However not all children successfully negotiate these steps. The results can range from mild developmental delays to a diagnosable attachment disorder. The good news is that what work has been missed by a child can sometimes be "made up" later.

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attachmentdisordermaryland.com

三、阅读理解

第一篇选自 http://zszb.xdf.cn/201109/916688_2.html 专八模拟试题，至于题就不记得啦。。见谅(*^__^*) 嘻嘻……

Art of Middle Ages In the art of the Middle Ages, we never encounter the personality of the artist as an individual; rather it is diffused through the artistic genius of centuries embodied in the rules of religious art. Art of the Middle Ages is first a sacred script, the symbols and meanings of which were well settled. The circular halo placed vertically behind the head signifies sainthood, while the halo impressed with a cross signifies divinity. By bare feet, we recognize God, the angels, Jesus Christ and the apostles, but for an artist to have depicted the Virgin Mary with bare feet would have been tantamount to heresy. Several concentric, wavy lines represent the sky, while parallel lines water or the sea. A tree, which is to say a single stalk with two or three stylized leaves, informs us that the scene is laid on earth. A tower with a window indicates a village, and, should an angel be watching from depicted with curly hair, a short beard, and a tonsure, while Saint Paul has always a bald head and a long beard. A second characteristic of this iconography is obedience to a sacred mathematics. "The Divine Wisdom," wrote Saint Augustine, "reveals itself everywhere in numbers", a doctrine attributable to the neo-Platonists who revived the genius of Pythagoras. Twelve is the master number of the Church and is the product

of three, the number of the Trinity, and four, the number of material elements. The number seven, the most mysterious of all numbers, is the sum of four and three. There are the seven ages of man, seven virtues, seven planets. In the final analysis, the seven-tone scale of Gregorian music is the sensible embodiment of the order of the universe. Numbers require also a symmetry. At Chartres, a stained glass window shows the four prophets, Isaac, Ezekiel, Daniel, and Jeremiah, carrying on their shoulders the four evangelists, Matthew, Mark, Luke and John. A third characteristic of art is to be a symbolic language, showing us one thing and inviting us to see another. In this respect, the artist was called upon to imitate God, who had hidden a profound meaning behind the literal and wished nature itself to be a moral lesson to man. Thus, every painting is an allegory. In a scene of the final judgment, we can see the foolish virgins at the left hand of Jesus and the wise at his right, and we understand that this symbolizes those who are lost and those who are saved. Even seemingly insignificant details carry hidden meaning: The lion in a stained glass window is the figure of the Resurrection. These, then, are the defining characteristics of art of the Middle Ages, a system within which even the most mediocre talent was elevated by the genius of the centuries. The artists of the early Renaissance broke with tradition at their own peril. When they are not outstanding, they are scarcely able to avoid insignificance and banality in their religious works, and, even when they are great, they are no more than the equals of the old masters

who passively followed the sacred rules.

36. What does the circular halo placed behind the head signify in the art of the Middle Ages?

- A) divinity
- B) sainthood
- C) God
- D) sky

37. Which of the following statements is NOT true about the characteristics of the art of the Middle Ages?

- A) It follows a kind of mathematics.
- B) It's religious art, employing symbols to convey its meanings.
- C) Art becomes an allegory, beyond each painting some profound meanings are hidden.
- D) Art of the Middle Ages embodies the personality of the artist in a diffused way.

38. How does the writer value art of the Middle Ages?

- A) The art of the Middle Ages is elevated by its religious and sacred facet.
- B) Artists of the Middle Ages were absolutely talented.
- C) The art of the Middle Ages formed its own unique system.
- D) The religious works in the Middle Ages reached unparalleled

height in art.

第二篇选自 <http://learning.sohu.com/20041018/n222549486.shtml>

David Landes, author of *The Wealth and Poverty of Nations*:

David Landes, author of *The Wealth and Poverty of Nations: Why Some Are So Rich and Some So Poor*, credits the world's economic and social progress over the last thousand years to "western civilization and its dissemination." The reason, he believes, is that Europeans invented systematic economic development. Landes adds that three unique aspects of European culture were crucial ingredients in Europe's economic growth. First, science developed as an autonomous method of intellectual inquiry that successfully disengaged itself from the social constraints of organized religion and from the political constraints of centralized from the use of a single vehicle of communication: Latin. This common tongue facilitated the spread of new ideas.

Second, Landes holds that the values of work, initiative, and investment made the difference for Europe. Despite his emphasis on science, Landes does not stress the notion of rationality as such. In his view, "what counts are work, thrift, honesty, patience, and tenacity." The only route to economic success for individuals of states is working hard, spending less than you earn, and investing the rest in productive capacity. This is the fundamental explanation of the problem posed by his book's

subtitle: “Why Some Are So Rich and Some So Poor.” For historical reasons, Europeans have, on balance, followed those practices and therefore have prospered.

Third, and perhaps most important, Europeans were learners. They “learned rather greedily.” Even if Europeans possessed indigenous technologies that gave them an advantage, their most vital asset was the ability to assimilate knowledge from around the world and put it to use as in borrowing the concept of zero and taking paper and gunpowder from the Chinese via the Muslim world. Landes argues that a systematic resistance to learning from other cultures had become the greatest handicap of the Chinese by the eighteenth century.

Although his analysis of European expansion is almost nonexistent, Landes does not argue that Europeans were beneficent bearers of civilization to a benighted world. Rather, he relies on his own commonsense law: “when one group is strong enough to push another around and stands to gain by it, it will do so.” He believes that specific cultural values enabled technological advances that in turn made some Europeans strong enough to dominate people in other parts of the world. Europeans therefore proceeded to do so with great viciousness and cruelty. By focusing on their victimization in this process, Landes advises to the postcolonial states to “stop whining and get to work.” This is

particularly important, he argues, because success is not permanent. Advantages are not fixed, so not only is there hope for undeveloped countries, but developed countries have little cause to be complacent, because the current situation “will press hard” on them.

The thrust of studies like Landes's is to identify those distinctive features of European civilization that lie behind Europe's rise to power and the creation of modernity more generally. Other historians have placed a greater emphasis on such features as liberty, individualism, and Christianity. In a review essay, the author listed some of the less well known linkages that have proposed between western culture and modernity, including the tendencies to think quantitatively, enjoy pornography(色情文学), and consume sugar. All such proposals assume the fundamental aptness of the question: what elements of European civilization led to European success? It is a short leap from this assumption to outright triumphalism. The typical book of this school is, *The End of History and the Last Man*, in which Francis Fukuyama argues that after the collapse of Nazism and communism, the only remaining model for human organization in the industrial and communications ages is a combination of market economics and limited, pluralist, democratic government.

1. According to Landes, the main reason that some countries are so poor is that.

-
- A. they lack work ethic. B. they are scientifically backward.
C. they lack rationality. D. they are victimized by colonists.
2. Landes believes that
- A. Europeans set out to bring civilization to an unfortunate world.
B. the Europeans dominated other countries simply because they were strong.
C. the desire of Europeans to colonize other countries stemmed from specific cultural values.
D. the colonized countries themselves were to blame for being victimized by Europeans.
3. The cultural elements identified by Landes those identified by other historians.
- A. complicate B. contradict C. glorify D. subsume
4. "This school (para. 5)" refers to people who.
- A. are very cautious in linking western culture and modernity.
B. hold drastically different views from Landes.
C. believe in the absolute superiority of western culture.
D. follow in the footsteps of Nazism and communism.
5. In discussing Landes's work, the author's tone is
- A. matter of fact. B. skeptical. C. reproachful. D. enthusiastic.

《国家的贫富》一书作者 Landes 认为在过去的千年里，欧洲的经济社会发

展归功于三点：科学的独立发展；欧洲人的劳动观；欧洲人的好学。

1. All such proposals assume the fundamental aptness of the question: what elements of European civilization led to European success? 所有这些提议的前提是，提出“欧洲文明中的什么带来了欧洲的成功”这一问题是十分恰当的。

2. It is a short leap from this assumption to outright triumphalism. 这种前提表露了必胜的观念。a short leap 用来形容两种事物非常接近。

1. 【A】据第 2 段，Landes 认为欧洲与众不同，是因为勤劳。

2. 【B】在解释欧洲殖民问题时，Landes 依靠的是常识，即弱肉强食。

欧洲在科技上的进步使它得以征服世界其他地方的人民。

3. 【D】根据第 5 段，Landes 的研究是要确定欧洲文明中的哪些普遍性因素使欧洲得以强大，而其他学者所列举的是一些更具体的因素。

4. 【C】例如 Francis Fukuyama 认为，在纳粹主义和共产主义消亡后，人类组织模式将是西文的市场经济和有限的，多元的和民主政府的组合。

5. 【A】作者多用 Landes argues, believes, holds 等引述结构。

III 回答问题，不多于 10 个单词

主讲 Virginia Woolf 此为专八阅读理解练习题

“I want to criticize the social system, and to show it at work, at its most intense.” Virginia Woolf’s provocative statement about her intentions in writing Mrs. Dalloway has regularly been ignored by the

critics, since it highlights an aspect of her literary interests very different from the traditional picture of the “poetic” novelist concerned with examining states of reverie and vision and with following the intricate pathways of individual consciousness. But Virginia Woolf was a realistic as well as a poetic novelist, a satirist and social critic as well as a visionary: literary critics’ cavalier dismissal of Woolf’s social vision will not withstand scrutiny.

“我要评论社会制度, 展现其最真实最深入内部的一面”。弗吉尼亚·沃尔夫在其撰写《达洛维夫人》之时, 就写作目的发表了此番惊骇世俗的论述, 却常常被后世的评论家置若罔闻, 因为此番话所凸显出的她的文学关注点同“诗化”小说家所勾勒出的传统模板有所背离, 这些小说家通过探寻个人意识错综复杂的甬道, 着力观察幻想和想象时的状态。然而, 弗吉尼亚·沃尔夫不但是个现实主义小说家、“诗化”小说家, 还是讽刺家、社会评论家、前瞻远瞩的智者: 那些文学评论骑士对于沃尔夫社会前瞻的不理不睬是经不住时代的考验的。

In her novels, Woolf is deeply engaged by the questions of how individuals are shaped (or deformed) by their social environments, how historical forces impinge on people’s lives, how class, wealth, and gender help to determine people’s fates. Most of her novels are rooted in a realistically rendered social setting and in a precise historical time.

在她的小说中, 沃尔夫深刻探寻着个人如何受到社会环境影响的问题, 历史力量如何冲击人类的生活, 阶级、财富以及性别如何决定人的命运的问题。她绝大多数小说扎根于从现实迁移来的社会背景以及一段精确的历史时间。

Woolf's focus on society has not been generally recognized because of her intense antipathy to propaganda in art. The pictures of reformers in her novels are usually satiric or sharply critical. Even when Woolf is fundamentally sympathetic to their causes, she portrays people anxious to reform their society and possessed of a message or program as arrogant or dishonest, unaware of how their political ideas serve their own psychological needs. (Her Writer's Diary notes: "the only honest people are the artists," whereas "these social reformers and philanthropists... harbor... discreditable desires under the guise of loving their kind...") Woolf detested what she called "preaching" in fiction, too, and criticized novelist D. H. Lawrence (among others) for working by this method.

沃尔夫对于社会的关注并没有受到普遍的认可，其原因在于她对于艺术中的意识层面洗脑宣传的深恶痛绝。她小说中改革者的形象通常是针砭时政的社会抨击者。即使沃尔夫本人打心眼儿里对于他们从事的事业深感共鸣，她刻画出来的人物都急于改造社会，带有诸如无知、失信的缺点，他们没能意识到他们的政治观念如何满足他们心理需要的。（她《伍尔夫的日记》中提到：“仅有的诚实之人是那些艺术家，”而“这些社会改革者和博爱主义者在打着热爱同胞的旗号的掩饰下，心怀不鬼……”）沃尔夫也极度憎恶小说中被其称之为“鼓吹宣扬”的东西，评论 D. H. 劳伦斯正式按照这种模式进行创作的。

Woolf's own social criticism is expressed in the language of observation rather than in direct commentary, since for her, fiction is a contemplative, not an active art. She describes phenomena and provides

materials for a judgment about society and social issues; it is the reader's work to put the observations together and understand the coherent point of view behind them. As a moralist, Woolf works by indirection, subtly undermining officially accepted mores, mocking, suggesting, calling into question, rather than asserting, advocating, bearing witness: hers is the satirist's art.

沃尔夫自己的社会评判是通过观察的语言来呈现，而非直接的评述，因为对于她来说小说是令人发省的艺术，而非积极干预生活的艺术。她描述现象，为读者对社会以及社会问题进行评判提供材料，而将观察出的东西加以整合，继而理解其背后连贯的观点，这则是读者的工作。作为一个道德家，沃尔夫通过潜移默化摧毁着普遍接受的道德陋习，侧敲旁击加以讽刺、揭露、质疑，进行创作，而并非直接指出、果断拥护、拿出证据：她的艺术才是讽喻主义者的艺术。

Woolf's literary models were acute social observers like Chekhov and Chaucer. As she put it in *The Common Reader*, "It is safe to say that not a single law has been framed or one stone set upon another because of anything Chaucer said or wrote, and yet, as we read him, we are absorbing morality at every pore." Like Chaucer, Woolf chose to understand as well as to judge, to know her society root and branch — a decision crucial in order to produce art rather than polemic.

沃尔夫的文学偶像是诸如契诃夫和乔叟那样的敏锐社会观察家。正如她在《普通读者》一书中提到：““我们完全可以说，乔叟所说所作并没有给人们形成任何的定规，也没有强加给人们什么样的规则；然而，随着不断深入到他的作品中去，我们一点一点逐渐接受了其中全部的道德教诲。”正如乔叟，沃尔夫选

择去理解、去评判，从而来了解她所在社会大树的根与枝叶—她这么做对于产生艺术而远非争执起到至关重要的作用。

四、作文

“Happiness” 要求 you should use specific reasons and examples to support your ideas 400’

以上试题来自 kaoyan.com 网友的回忆，仅供参考，纠错请发邮件至 suggest@kaoyan.com。

