

河北大学 2006 年博士研究生入学考试试题

(套别: B)

| 学科、专业 | 研究方向 | 考试科目 | 考试时间 |
|--|------|------|------|
| 中国古代文学 | | 专业英语 | |
| <p>把下列片断翻译成汉语, 人名和地名可不必用汉字音译。</p> <p>片断一:</p> <p>Usually, the New Critics define their themes as oppositions: Life and death, good and evil, love and hate, harmony and strife, order and disorder, eternity and time, reality and appearance, truth and falsehood, emotion and reason, simplicity and complexity, nature and art. The analysis of a text is an exercise in showing how all of its parts contribute to a complex but single (unified) statement about human problems.</p> <p>The method the reader must use is "close analysis." The reader must look at the words, the syntax, the images, the structure (usually, "the argument"). The words must be understood to be ambiguous. (The more possible meanings a word has, the richer the ambiguity. The reader should search out irony (ambiguous meaning) and paradox (contradictory meaning, hence also ambiguity). The reader must discover tensions in the work. These will be the results of thematic oppositions, though they may also occur as oppositions in imagery: light versus dark, beautiful versus ugly, graceful versus clumsy. The oppositions may also be in the words chosen: concrete versus abstract, energetic versus placid)</p> <p>片断二:</p> <p>It is the highest house in all of Zhenjiang, tucked behind bamboo above the Yangtze mist shrouding Cloud Scaling Hill. The former occupants lie buried on two continents: the parents nearby, their famous daughter beneath Pennsylvania farm soil in a grave marked with her Chinese name. She arrived in China as a child of missionaries. Now, steles resembling tombstones front her gray brick childhood home. In English, the epitaph reads, "Here lived Pearl S. Buck, American author, born 1892, died 1973." The more effusive carving in Chinese cites a Nobel Prize and the praise of a president: "Nixon called her a bridge between the civilizations of East and West."</p> <p>The house is now a museum dedicated to Buck, the prodigal daughter of Zhenjiang, a city of more than two million upriver from Shanghai that smells like its famous vinegar. A joint venture between the city government and the United States-based Pearl S. Buck International foundation, the museum is filled with Buck memorabilia — calligraphied laurels from government agencies and photos of the writer doing "her utmost to appeal to</p> | | | |

本试题共 2 页, 此页是第 1 页

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American society for assistance to Chinese people" in the war against Japan. Souvenirs carry the verdict of a former prime minister, Zhou Enlai: "She is a friend of the Chinese people." Yet one thing is notably absent from the gift stand: Buck's books.

片断三:

Tonight an expected 41 million Americans will tune into the 78th annual Academy Awards to watch a spectacle largely honoring films they have not seen and may never get around to watching. Much has been made, in particular, about the smallness of most of the nominees for best picture, which usually refers to their modest budgets and absence of stars, but also rightly suggests an economy of ambition and scale. With the exception of Steven Spielberg's "Munich," a political thriller about the 1972 Olympics massacre and its aftermath, these are intimate stories in which most of the action involves characters talking and occasionally shouting at one another. They were also released by an independent or studio specialty division (Little Hollywood, not Big).

There are all sorts of reasons why "Munich," along with "Brokeback Mountain," "Capote," "Crash" and "Good Night, and Good Luck" were nominated for best picture (they're pretty good, for one) and a couple of reasons why we should care. Among the most obvious and discomfiting, however, is that Big Hollywood increasingly finds it difficult to make the kinds of high-profile movies that the industry likes to honor with its most important awards. The received wisdom about the awards, especially outside Los Angeles, is that they are nothing but an orgy of self-love, which of course they are. But they are also a useful barometer of mainstream American film culture, and they tell us something about how the movie industry sees itself and sees us, its increasingly fickle consumers.

本试题共 2 页, 此页是第 2 页