

2018 考研英语一翻译真题解析

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Shakespeare's lifetime was coincident with a period of extraordinary activity and achievement in the drama. By the date of his birth Europe was witnessing the passing of the religious drama that had held its course for some five centuries, and the creation of new and mixed forms under the incentive of classical tragedy and comedy.

莎士比亚出生之际，已持续兴旺了约五个世纪的宗教戏剧在欧洲走向没落，古典悲剧和喜剧也催生出全新而交融的戏剧形式。

These new forms were at first mainly written by scholars and performed by amateurs, but in England, as everywhere else in western Europe, the growth of a class of professional actors was threatening to make the drama popular, whether it should be new or old, classical or medieval, literary or farcical. Court, school, organizations of amateurs, and the strolling actors were all rivals in supplying a widespread desire for dramatic entertainment; and no boy who went to a grammar school could be ignorant that the drama was a form of literature which gave glory to Greece and Rome and might yet bestow its laurels on England.

任何在文法学校上学的男孩都知道，戏剧是一种文学形式，它曾给希腊和罗马带来荣耀，但它也能将这种荣耀赋予英国。

When Shakespeare was twelve years old the first public playhouse was built in London. For a time literature held aloof from this public stage. Plays aiming at literary distinction were written for schools or court, or for the choir boys of St. Paul's and the royal chapel, who, however, gave plays in public as well as at court. But the professional companies prospered in their permanent theaters, and university men with literary ambitions were quick to turn to these theaters as offering a means of livelihood.

但专业剧团依靠其固定演出的剧院而蓬勃发展起来,具有文学抱负的大学学者很快将目光转向这些剧院,以创作剧本作为谋生渠道。

By the time that Shakespeare was twenty-five, Lyly, Peele, and Greene had made comedies that were at once popular and literary; Kyd had written a tragedy that crowded the pit; and Marlowe had brought poetry and genius to triumph on the common stage--where they had played no part since the death of Euripides. A native literary drama had been created, its alliance with the public playhouses established, and at least some of its great traditions had been begun.

一种本土的文学戏剧应运而生,同公众剧场建立起密不可分的联系,至少一些伟大的传统已由此开始延续。

The development of the Elizabethan drama for the next twenty-five years is of exceptional interest to students of literary history, for in this brief period, in connection with the half-dozen theaters of a growing city and the demands of its varied population, we may trace the beginning, growth, florescence, and decay of many kinds of plays, and of many great careers. Actors, audiences, and dramatists all contributed to changes in taste and practice and to a development of unexampled rapidity and variety. In every detail of dramatic art there was change and improvement, a constant addition of new subject-matter, a mastery of new methods of technic, and an invention of new kinds of plays. The popular successes of Marlowe and Kyd and the early plays of Shakespeare himself seemed old-fashioned and crude to the taste of twenty years after, yet the triumphs of Shakespeare's maturity failed to exhaust the opportunities for innovation and advance. We are amazed to-day at the mere number of plays produced, as well as by the number of dramatists writing at the same time for this London of two hundred thousand inhabitants. To realize how great was the dramatic activity, we must remember further that hosts of plays have been lost, and that probably there is no author of note whose entire work has survived.

为了认识戏剧活动曾有多么伟大，我们须进一步牢记，大量戏剧已经遗失，可能也没有哪位名家的作品完整地保留下来。

By the time, however, that Shakespeare withdrew from London to Stratford the drama had reached its height. The dozen years from 1600 to 1612 included not only Shakespeare's great tragedies, but the best plays of Jonson, Chapman, and Webster, and the entire collaboration of Beaumont and Fletcher. The only other decades comparable with this in the history of the drama are that which heard plays by Sophocles, Euripides, and Aristophanes and that other which saw the masterpieces of Racine and Moliere.