

广西科技大学 2022 年硕士研究生招生考试
初试专业课样题

考试科目代码：357

考试科目名称：英语翻译基础

考试时间：180 分钟

(本试题共 3 页)

注意：

1. 所有试题的答案均写在专用的答题纸上，写在试卷上一律无效。
2. 考试结束后试卷与答题纸一并交回。

Part One

Directions: *Translate the following words, abbreviations or terminology into Chinese. (15 points)*

1. Complain Box
2. Workmen Ahead
3. escalator lift
4. Like knows like.
5. Every life has its roses and thorns.
6. fruit cup
7. gear box
8. drive axle
9. hydraulic parts
10. compressor
11. operator's cab
12. slewing bearings
13. lubricating oil
14. aerial platform truck
15. wheel loader

Part Two

Directions: *Translate the following words, abbreviations or terminology into English. (15 points)*

1. 理论固然重要，实践尤为重要。
2. 立党为公。
3. 试金石
4. 得寸进尺。
5. 良机难再。

6. 人类卫生共同体
7. 区域全面经济伙伴关系协定
8. 新时代中国特色社会主义思想
9. 产教融合
10. 工匠精神
11. 叉车
12. 平地机
13. 压路机
14. 起重机
15. 挖掘机

Part Three

Directions: *Translate the following passage into Chinese. (60 points)*

Nowadays, consumer-media culture is hybridizing and "tribalizing" children's lives in many subtle and complex ways. Researches find, the pleasures as consumer-media culture evokes come with both benefits and costs to children and their education.

On the one hand, young people are encouraged to live only in the present, to delight in the impertinent and the forbidden, and to transgress adult codes. This world where consumer-media culture resembles Bakhtin's concept of the carnivalesque, which Lechte defines "as a make-believe over-turning of the law and existing social norms." Such transgressions of the social order produce a pleasure that Barthes calls *jouissance*. Factored together, the concepts of the carnivalesque and *jouissance* are particularly salient to how we might begin to understand the construction of youthful identities by consumer-media culture and in regard to the libidinous economy. For although such culture is characterized by subversion, perversion, inversion, diversion, and disorder, these transgressions are highly regulated and ultimately reinforce the status quo. In other words, the carnivalesque is a form of "ordered disorder" designed to socialize children into consumer culture. Because the *jouissance* it evokes is a "pleasure without separation," and because it involves a "momentary loss of subjectivity", it is indiscriminating and acritical.

On the other hand, the *jouissance* that children derive from consumer culture is designed to ensure that they unreflexively consume rather than interpret such texts. *Jouissance* is about producing a surge of affect, not the reflexive pleasure of knowing. By its very nature, children's consumer-media culture seeks not to operate at this level of the rationality. As Lee says of the postmodern aesthetic, children's media culture "invites a fascination, rather than a contemplation, of its contents; it celebrates surfaces and exteriors rather than looking for or claiming to embody (modernist) depth." It also "transforms all cultural content into objects for immediate consumption rather than texts of contemplative reception or detached and intellectual interpretation." Indeed, consumer-media culture blurs the boundaries between data, information, knowledge, entertainment, and advertising. It bombards children with simulations (images) and simulacra (signs), which often have no referents.

So, it can be seen that consumer-media's counter-forces make for at least some aspects of the complicated and often difficult relationships between young people and schools.

Part Four

Directions: *Translate the following passage into English. (60 points)*

私塾学校的学费因教师的能力和名声的不同而不同。通常，一年的学费从两美元到二十美元不等。学生的年龄和年级也会影响到学费的高低。年龄越大，学费越高。

有的学校设在私人宅子里，有的设置庙里。祖先祠堂通常是学校的理想场所。里面放着很多先人的牌匾，平时没有什么用，而且里面通常非常宽敞，非常适合当学校用。祠堂的大厅只开一扇大门，门对着院子。大厅又高高的柱子支撑着。砖墙旁边，最右边的角落比地面稍高一些，那里摆放着一张木质方桌，方桌后是一把木质的椅子：这里是老师的地盘。桌子上依次摆放着文房用具，包括毛笔，印度墨水，以及石头做的砚台。往砚台里倒一点水，然后用墨饼在砚台上慢慢研磨，当墨饼变成一定薄度的时候，墨水就可以使用了。毛笔不仅可以用来写字，也可以用来作画。

在普通学校里，学生年龄不一，小的只有六七岁，大的有十六七岁。没有按年龄分班级或者分学部这样的事情。每个人的学习程度不一样，学习的东西也不一样。老师会因材施教，区别对待。其实，有些学校只招收高程度的学生，也有些学校只收初学者，但这样的学校均不多。