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翻译硕士考研必备

全国翻译硕士(MTI)

真题解析一

翻译硕士英语真题解析

育明教育考试研究院 研发

李国正 主编

翻译硕士出题人、阅卷人鼎力推荐!

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2016年考研视频课程同步发行

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◆ 天津科技翻译出版有限公司

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· 北京航空航天大学 ·

2012 年硕士研究生入学考试试题

科目代码: 211

翻译硕士英语: (共 11 页)

考生注意: 所有答案务必书写在考场提供的答题纸上,
写在本试题单上的答题一律无效 (本题单不参与阅卷)。

Part I. Vocabulary (60 minutes, 30%)

Directions: There are 30 incomplete sentences in this part. For each sentence there are four choices marked A, B, C and D. Choose ONE answer that best completes the sentence.

- The doctor _____ a medicine for my headache.
A. subscribed B. described C. prescribed D. inscribed
- This song _____ his life's dream and ardent love of life.
A. incorporated B. initiated C. exposed D. embodied
- It is said that the reconstruction of the Grand Theatre is a _____ project of Shanghai government this year.
A. prestige B. superiority C. priority D. publicity
- Such a toy with musical sounds and animal noises will _____ any young child.
A. dismay B. astonish C. fascinate D. perplex
- After reading _____ of books by great authors for some time the boy decided to go on to read the originals.
A. themes B. insights C. digests D. leaflets
- In the poem, he depicted the happy _____ of girls playing on a swing in early spring.
A. perspective B. view C. landscape D. scene
- She _____ all criticism and went on with her project.
A. warded off B. gave in C. gave away D. set aside
- The teacher _____ from her custom and gave no assignments for the weekend.
A. deviated B. disconnected C. detached D. distorted
- The little chair _____ when the fat man sat down on it without thinking.
A. crushed B. collapsed C. crumpled D. yielded
- Her chief _____ was her not packing a raincoat for her trip to Yunnan last July.
A. drawback B. handicap C. bruise D. blunder
- It advocated by the book that a man, no matter how _____ his origin may be, can be successful with unremitting efforts and strong will.

全国翻译硕士(MTI)真题解析

- A. inferior B. awkward C. minor D. humble
12. Eric was _____ at being told he would have to wait two weeks for an appointment.
A. integrated B. irreverent C. irresistible D. indignant
13. It took them four hours to decide that this vicious, _____ killer should die.
A. remorseless B. rasping C. restive D. relevant
14. Always protect _____ fries by checking them with a password.
A. complimentary B. confidential C. compulsive D. common sense
15. Any store that has had its license _____ for more than 30 days will have to apply for a permit.
A. slumped B. strained C. squinted D. suspended
16. We've _____ salt. Ask Mrs. Jones to lend us some.
A. run away with B. run over C. run off D. run out of
17. He was always ill for a time, but he managed to _____.
A. pull on B. pull in C. pull up D. pull through
18. The actors have to _____ before they appear in front of the strong lights on television.
A. cover up B. make up C. paint up D. do up
19. They have left New York _____ good; they'll never go back and live there again.
A. for B. at C. by D. in
20. Would you please _____ these books to your classmates?
A. hand out B. hand down C. hand in D. hand over
21. No agreement was reached in the discussion as neither side would give way to _____.
A. the other B. any other C. another D. other
22. I regret _____ you that your application has been refused.
A. informing B. to inform C. to be informed D. being informed
23. Do you feel like _____ to a film or would you rather _____ at home?
A. going... stay B. to go... stay C. going... staying D. going... to stay
24. "Has he gained weight?" "He would gain weight, but he _____ much.
A. does not eat B. did not eat C. hadn't eaten D. couldn't eat
25. His use of technical terms left his audience _____.
A. confusing B. with confusion C. confused D. to confusion
26. While we are young, we are continually _____ new ideas, altering our thought patterns, making up our minds afresh.
A. taking to B. taking on C. taking in D. taking out
27. There has been a growing concern _____ pollution. But those who concern themselves _____ this problem need government support.
A. for, about B. over, with C. about, for D. on, to
28. You hear me _____! This is important. Don't treat it _____ a joke.
A. of, as B. from, like C. out, as D. about, like
29. She is always complaining _____ something. It _____ my nerves.
A. of, gets to B. about, gets on C. about, got on D. for, is getting on
30. They are an odd couple. She is as tall _____ he is short, and he is as fat _____ she is thin. But they are both _____ happy as they are old.
A. as, as, so B. while, while, as C. and, and, as D. as, as, as

Part II. Reading Comprehension (60 minutes, 40%)

Section A

Directions: There are 3 passages in this part. Each passage is followed by some questions or unfinished statements. For each of them there are four choices marked A, B, C and D. You should decide on the best choice and mark the corresponding letter on the Answer Sheet with a single line through the center. (30%)

Passage One

Questions 31 to 35 are based on the following passage.

Practically speaking, the artistic maturing of the cinema was the single-handed achievement of David W. Griffith (1875 – 1948). Before Griffith, photography in dramatic films consisted of little more than placing the actors before a stationary camera and showing them in full length as they would have appeared on stage. From the beginning of his career as a director, Griffith, because of his lore of Victorian painting, employed composed composition. He conceived of the camera image as having a foreground and a rear ground, as well as the middle distance, preferred by most directors. By 1910 he was using close-ups to reveal significant details of the scene or of the acting and extreme long shots to achieve a sense of spectacle and distance. His appreciation of the camera's possibilities produced novel dramatic effects. By splitting an event into fragments and recording each from the most suitable camera position, he could significantly vary the emphasis from camera shot to camera shot.

Griffith also achieved dramatic effects by means of creative editing. By juxtaposing images and varying the speed and rhythm of their presentation, he could control the dramatic intensity of the events as the story progressed. Despite the reluctance of his producers, who feared that the public would not be able to follow a plot that was made up of such juxtaposed images, Griffith persisted, and experimented as well with other elements of cinematic syntax that have become standard ever since. These included the flashback, permitting broad psychological and emotional exploration as well as narrative that was not chronological, and the crosscut between two parallel actions to heighten suspense and excitement. In thus exploiting fully the possibilities of editing, Griffith transposed devices of the Victorian novel to film and gave film mastery of time as well as space.

Besides developing the cinema's language, Griffith immensely broadened its range and treatment of subjects. His early output was remarkably eclectic: it included not only the standard comedies, melodramas, westerns, and thrillers, but also such novelties as adaptations from Browning and Tennyson and treatments of social issues. As his successes mounted, his ambitions grew, and with them the whole of American cinema. When he remade *Enoch Arden* in 1911, he insisted that a subject of such importance could not be treated in the then conventional length of one reel. Griffith's introduction of the American-made multireel picture began an immense revolution. Two years later, *Judith of Bethulia*, an elaborate historic-philosophical spectacle, reached the unprecedented length of four reels, or one hour's running time. From our contemporary viewpoint, the pretensions of this film may seem a trifle ludicrous, but at the time it provoked endless debate and discussion and gave a new intellectual respectability to the cinema.

31. The primary purpose of the passage is to _____.

- A. discuss the importance of Griffith to the development of the cinema

- B. document Griffith's impact on the choice of subject matter in American films
C. deplore the state of American cinema before the advent of Griffith
D. analyze the changes in the cinema wrought by the introduction of the multireel film
32. The author suggests that Griffith's film innovations had a direct effect on all of the following EXCEPT:
A. film editing
B. camera work
C. scene composing
D. sound editing
33. It can be inferred from the passage that before 1910 the normal running time of a film was _____
A. 15 minutes or less
B. between 15 and 30 minutes
C. one hour or more
D. between 45 minutes and one hour
34. The author asserts that Griffin introduced all of the following into American cinema EXCEPT:
A. consideration of social issues
B. adaptations from Tennyson
C. the flashback and other editing techniques
D. dramatic plots suggested by Victorian theater
35. The author suggests that Griffith's contributions to the cinema had which of the following results?
I. Literary works, especially Victorian novels, became popular sources for film subjects.
II. Audience appreciation of other film directors' experimentations with cinema syntax was increased.
III. Many of the artistic limitations thought to be inherent in filmmaking were shown to be really non-existent.
A. II only
B. III only
C. I and II only
D. II and III only

Passage Two

Questions 36 to 40 are based on the following passage.

The molecules of carbon dioxide in the Earth's atmosphere affect the heat balance of the Earth by acting as a one-way screen. Although these molecules allow radiation at visible wavelengths, where most of the energy of sunlight is concentrated, to pass through, they absorb some of the longer-wave length, infrared emissions radiated from the Earth's surface, radiation that would otherwise be transmitted back into space. For the Earth to maintain a constant average temperature, such emissions from the planet must balance incoming solar radiation. If there were no carbon dioxide in the atmosphere, heat would escape from the Earth much more easily. The surface temperature would be so much lower that the oceans might be a solid mass of ice.

Today, however, the potential problem is too much carbon dioxide. The burning of fossil fuels and the clearing of forests have increased atmospheric carbon dioxide by about 15 percent in the last hundred years, and we continue readd carbon dioxide to the atmosphere. Could the increase in carbon dioxide cause a global rise in average temperature, and could such a rise have serious consequences for human society? Mathematical models that allow us to calculate the rise in temperature as a function of the increase indicate that the answer is probably yes.

Under present conditions a temperature of -18°C can be observed at an altitude of 5 to 6 kilometers above the Earth. Below this altitude (called the radiating level), the temperature increases by about 6°C per kilometer approaching the Earth's surface, where the average temperature is about 15°C . An increase in the amount of carbon dioxide means that there are more molecules of carbon dioxide to absorb infrared radiation. As the capacity of the atmosphere to absorb infrared radiation increases, the radiating level and the temperature of the surface must rise.

One mathematical model predicts that donning the atmospheric carbon dioxide would raise the global mean surface temperature by 25°C. This model assumes that the atmosphere's relative humidity remains constant and the temperature decreases, with altitude at a rate of 6.5°C per kilometer. The assumption of constant relative humidity is important, because water, vapor in the atmosphere is another efficient absorber of radiation at infrared wave lengths. Because warm air can hold more moisture than cool air, the relative humidity will be constant only if the amount of water vapor in the atmosphere increases as the temperature rises. Therefore, more infrared radiation would be absorbed and re-radiated back to the Earth's surface. The resultant warming at the surface could be expected to melt snow and ice, reducing the Earth's reflectivity. More solar radiation would then, be absorbed, leading to a further increase in temperature.

36. The primary purpose of the passage is to _____.
- A. warn of the dangers of continued burning of fossil fuels
 - B. discuss the significance of increasing the amount of carbon dioxide in the atmosphere
 - C. demonstrate the usefulness of mathematical models in predicting long-range climatic change
 - D. describe the ways in which various, atmospheric and climatic conditions contribute to the Earth's weather
37. According to the passage, the greatest part of the solar energy that reaches the Earth is _____.
- A. reflected back to space by snow and ice
 - B. concentrated at visible wavelengths
 - C. absorbed by carbon dioxide molecules
 - D. absorbed by atmospheric water vapor
38. According to the passage, atmospheric carbon dioxide performs all of the following functions EXCEPT:
- A. absorbing radiation at visible wavelengths
 - B. absorbing infrared radiation
 - C. absorbing outgoing radiation from the Earth
 - D. helping to retain heat near the Earth's surface
39. It can be concluded from information contained in the passage that the average temperature at an altitude of 1 kilometer above the Earth is about _____.
- A. 15°C
 - B. 9°C
 - C. 2.5°C
 - D. -12°C
40. According to the passage, which of the following is true of the last hundred years?
- A. Fossil fuels were burned for the first time.
 - B. Greater amounts of land were cleared than at any time before.
 - C. The average temperature at the Earth's surface has become 2°C cooler.
 - D. The amount of carbon dioxide in the atmosphere has increased measurably.

Passage Three

Questions 41 to 45 are based on the following passage.

“Popular art” has a number of meanings, impossible to define with any precision which range from folklore to junk. The poles are clear enough, but the middle tends to blur. The Hollywood western of the 1930s, for example, has elements of folklore, but is closer to junk than to high art or folk art. There can be great trash, just as there is bad high art. The musicals of George Gershwin are great

popular art, never aspiring to high art. Schubert and Brahms, however, used elements of popular music—folk themes—in works clearly intended as high art. The case of Verdi is a different one: he took a popular genre—bourgeois melodrama set to music (an accurate definition of nineteenth-century opera)—and, without altering its fundamental nature, transmitted it into high art. This remains one of the greatest achievements in music and one that cannot be fully appreciated without recognizing the essential trashiness of the genre.

As an example of a transmutation, consider what Verdi made of the typical political elements of nineteenth-century opera. Generally in the plots of these operas, a hero or heroine—usually portrayed only as an individual, unfettered by class—is caught between the immoral corruption of the aristocracy and the doctrinal rigidity or secret greed of the leaders of the proletariat. Verdi transforms this naive and unlikely formulation with music of extraordinary energy and rhythmic vitality, music more subtle than it seems at first hearing. There are scenes and as that still sound like calls to arms and were clearly understood as such when they were first performed. Such pieces lend an immediacy to the otherwise voted political message of these operas and call up feelings beyond those of the opera itself.

Or consider Verdi's treatment of character. Before Verdi, there were rarely any characters at all in musical drama, only a series of situations which allowed the singers to express a series of emotional states. Any attempt to find coherent psychological portrayal in these operas is misplaced ingenuity. The only coherence was the singer's vocal technique: when the cast changed, new arias were almost always substituted, generally adapted from other operas. Verdi's characters on the other hand, have genuine consistency and integrity even if in many cases, the consistency is that of paste board melodrama. The integrity of the character is achieved through the music: once he had become established, Verdi did not rewrite his music for different singers or countenance alterations or substitutions of somebody else's arias in one of his operas, as every eighteenth-century composer had done. When he revised an opera, it was only for dramatic economy and effectiveness.

41. The author refers to Schubert and Brahms in order to suggest _____.
- that their achievements are no less substantial than those of Verdi
 - that their works are examples of great trash
 - the extent to which Schubert and Brahms influenced the later compositions of Verdi
 - that popular music could be employed in compositions intended as high art
42. According to the passage, the immediacy of the political message in Verdi's operas stems from the _____.
- vitality and subtlety of the music
 - audience's familiarity with earlier operas
 - verisimilitude of the characters
 - individual talents of the singers
43. According to the passage, all of the following characterize musical drama before Verdi EXCEPT:
- music used for the purpose of defining a character
 - adaptation of music from other operas
 - psychological inconsistency in the portrayal of characters
 - expression of emotional states in a series of dramatic situations
44. It can be inferred that the author regards Verdi's revisions to his operas with _____.
- regret that the original music and texts were altered
 - concern that many of the revisions altered the plots of the original work

- C. approval for the intentions that motivated the revisions
D. puzzlement, since the revisions seem largely insignificant
45. According to the passage, one of Verdi's achievements within the framework of nineteenth-century opera and its conventions was to _____.
- A. limit the extent to which singers influenced the musical compositions and performance of his operas
B. use his operas primarily as forums to protest both the moral corruption and dogmatic rigidity of the political leaders of his time
C. portray psychologically complex characters shaped by the political environment surrounding them
D. incorporate elements of folklore into both the music and plots of his operas

Section B

Directions: There is one passage in this part. The passage is followed by some questions. Please answer the questions briefly. (10%)

The Game of the Name

Here comes John Smith walking toward me. Even though he is but a passing acquaintance, the American greeting ritual demands that I utter a few words to reassure him of my good will. But what form of address should I use? John? Smith? Dr. Smith? A decision such as this is usually made unconsciously.

As native speakers in the American speech community, we have grown up learning the rules of address at the same time that we were acquiring the grammatical rules of American-English. At first thought, it might seem a trivial pursuit to examine the ways in which we address one another. But forms of address reveal many assumptions we make about members of our speech community. Our initial decision about the appropriate address form is based on relative ages. If the person being addressed is a child, then almost all the rules that we have unconsciously assimilated can safely be ignored, and we use the simple formula First Name. The child, in turn, addresses an adult by using the formula Title plus Last Name.

But defining a "child" is not always easy. I address my son's roommate at college by FN, even though he is an adult under the law. I, too, have the relative age of a child to a 75-year-old acquaintance who calls me Pete. Let us assume that John Smith is not a child who can be addressed by FN but is either my contemporary or my elder. The next important determiner for the form of address will then be the speech situation

If the situation is a formal one, then I must disregard all other rules and use social identity plus Last Name. John Smith will always be addressed as Dr. Smith (or sometimes simply as Doctor, with Last Name understood) in the medical setting of office or hospital. (I am allowed to call him if my status is at least as high as his or if we are friends outside of our social roles, but the rest of my utterance must remain respectful.)

We are also obliged to address certain other people by their social identity in formal situation: public officials (Congressman: Your Honor), educators (Professor or Doctor), leaders of meetings (Mr. Chairman), Roman Catholic priests (Father Daffy) and nuns (Sister Anna), and so forth. By the way, note the sexist distinction in the formulas for priests and nuns. The formula for a priest is Father plus Last Name, but for a nun it is Sister plus Religious Name (usually FN).

Most conversations, however, are not carried on in formal speech situations, and so the basic

decision is when to use FN to TLN. A social acquaintance or newly hired colleague of approximately, the same age and rank is usually introduced, on an FN basis “Pete, I'd like you to meet Harry. ” Now a problem arises if both age and rank of one of the parties are higher: “Pete, I'd like you to meet Attorney Brown. ”

Attorney Brown may, of course, at any time signal me that he is willing to suspend the rules of address and allow an FN basis. Such a suspension is his privilege to bestow, and it is usually handled humorously, with a remark like, “I answer quicker to Bruce. ”

Complications arise when relative age and relative rank are not both the same. A young doctor who joins a hospital finds it difficult to address a much older doctor. They are equal in rank (and therefore FN should be used) but the great disparity in ages calls for TLN. In such cases, the young doctor can use the No-Name (NN) formula, phrasing his utterances adroitly to avoid using any term of address at all.

English is quite exceptional among the world's languages in this respect. Most European languages oblige the speaker to choose between the familiar and formal second person singular (as in the French tu and vous), as English once did when “thou” was in use.

This is the basic American system, but the rules vary according to speech situations, subtle friendship or kin relationships between the speakers, regions of the country, and so forth. Southern speech, for example, adds the formula Title plus First Name (Mr Charlie) to indicate familiar respect. Southerners are also likely to specify kin terms (as in Cousin Jane) whereas in most of the United States FN is used for cousins.

Address to strangers also alters some of the rules. A speaker usually addresses a stranger whose attire and behavior indicate higher status by saying sir. But sometimes speakers with low status address those with obviously higher status by spurning this rule and instead using Man or buddy—as when a construction worker asks a passing executive, socially identified by his attache'case, “You got a match, buddy?”

Questions:

1. According to the author, what are the important determiners for the form of address in the basic American system? (3%)
2. What does the speaker mean in the underlined part “I answer quicker to Bruce. ” of Paragraph 8? Please explain it in your own words. (2%)
3. Which formula is used when a young man addresses an elder person but with the same rank? (2%)
4. What are some exceptions to the rules of the basic American system? Give an example. (3%)

Part III Writing (30 points)

Directions: Please write an essay of about 400 words on the following topic

Chinese – English Translation of Internet Buzzwords

参考答案

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
C	A	C	C	C	D	B	A	B	D	D	D	A	B	D	D	D	B	A	D
21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
A	B	A	B	C	C	B	C	C	D	A	D	A	D	B	B	B	A	B	D
41	42	43	44	45															
D	A	A	C	A															

[Passage 3]

1. The determiners for the form of address are of relative age, speech situation and social identity.
2. If somebody wants to suspend the rules of address which means to eliminate the title and first name, he can advise people to call his second name directly.
3. The No - Name formula.
4. The rules vary according to speech situation' subtle friendship or kin relationships between the speakers, regions of the country, and so forth. For example, Southern speech, adds the formula Title plus First Name (Mr. Charlie) to indicate familiar respect. Southerners are also likely to specify kin terms (as in Cousin Jane) whereas in most of the United States FN is used for cousins.

2013 年硕士研究生入学考试试题

翻译硕士英语

科目代码: 221 (共 13 页)

考生注意: 所有答案务必书写在考场提供的答题纸上, 写在本试题单上的答题一律无效 (本题单不参与阅卷)。

Part I. Vocabulary (30%)

Directions: There are 30 incomplete sentences in this part. For each sentence there are four choices marked A, B, C and D. Choose the ONE answer that best completes the sentence.

1. A _____ examination is one which is in preparation for something.
A. predominant B. premature C. preferable D. preliminary
2. Nazism and Fascism were _____ to be thrown into the dump of history.
A. deposited B. doomed C. damned D. deserved
3. Every month ¥3 is _____ from our salary for house repairing payment.
A. excluded B. expelled C. compelled D. docked
4. The mayor was asked to _____ his speech in order to allow his audience to raise questions.
A. constrain B. conduct C. condense D. converge
5. Although most dreams apparently happen _____ dream activity may be provoked by external influences.
A. spontaneously B. simultaneously C. homogeneously D. instantaneously
6. Your story about the frog turning into a prince is _____ nonsense.
A. shear B. sheer C. shield D. sheet
7. It will be safer to walk the streets because people will not need to carry large amounts of cash; virtually all financial _____ will be conducted by computer.
A. transmissions B. transitions C. transactions D. transformations
8. The _____ of a cultural phenomenon is usually a logical consequence of some physical aspect in the life style of the people.
A. implementation B. expedition C. demonstration D. manifestation
9. All visitors are requested to _____ with the regulations.
A. comply B. agree C. assist D. consent
10. The captain _____ the horizon for approaching ships.
A. scanned B. scrutinized C. explored D. swept
11. The vast majority of people in any given culture will _____ to the established standards of that culture.
A. confine B. conform C. confront D. confirm

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12. If you want this pain – killer , you'll have to ask the doctor for a _____ .
A. receipt B. recipe C. subscription D. prescription
13. His body temperature has been _____ for 3 days , the highest point reaching 40.5 degree centigrade.
A. uncommon B. disordered C. abnormal D. extraordinary
14. Movie directors use music to _____ the action on the screen.
A. oontaminate B. compliment C. contemplate D. complement
15. Some children display an _____ curiosity about every new thing they encounter.
A. incredible B. infectious C. incompatible D. inaccessible
16. If you _____ the bottle and cigarettes , you'll be much healthier.
A. take off B. keep off C. get off D. set off
17. Sometimes patients suffering from severe pain can be helped by “drugs” that aren't really drugs at all _____ sugar pills that contain no active chemical elements ,
A. or rather B. rather than C. but rather D. other than
18. David likes country life and has decided to _____ farming.
A. go back on B. go in for C. go through with D. go along with
19. Jack was about to announce our plan but I _____ .
A. cut him short B. turned him out C. gave him up D. put him through
20. Fewer and fewer of today's workers expect to spend their working lives in the same field , _____ the same company.
A. all else B. much worse C. let alone D. less likely
21. A complete investigation into the causes of the accident should lead to improved standards and should _____ new operating procedures.
A. result in B. match with C. subject to D. proceed with
22. Many of the scientists and engineers are judged _____ how great their achievements are.
A. in spite of B. in ways of C. in favor of D. in terms of
23. It is only when you nearly lose someone _____ finally conscious of how much you value him.
A. do you become B. then you become
C. that you become D. have you become
24. It's no good _____ him. He is always indifferent towards others' matters.
A. to turn to B. turning to C. turn to D. turned to
25. _____ for a long time , the fields are all dried up.
A. There has been no rain B. Having no rain
C. There having been no rain D. There being no rain
26. Your examination results were quite satisfactory , but _____ if you had spent less time in playing football?
A. wouldn't they have been better B. wouldn't they be better
C. won't they have been better D. won't they be better
27. Why was the suggestion that she _____ to our party rejected the day before yesterday?
A. be invited B. to be invited C. being invited D. has been invited
28. _____ the door when a gust of wind blew the candle out.
A. He had no sooner opened B. Hardly had he opened
C. Scarcely did he opened D. No sooner did he open
29. _____ on a clear day , far from the city crowds , the mountains give him a sense of infinite