

# UNIVERSIDAD DE LA REPÚBLICA – TRADUCTORADO PÚBLICO

## PRUEBA DE ADMISIÓN 2021 LENGUA INGLESA

### Instructions to candidates

You will be allowed FIVE minutes to read through the following instructions.

The examination is divided into 3 sections: Section 1 Translation into English; Section 2 Translation into Spanish; Section 3 Reading Comprehension.

**No dictionaries or electronic devices of any kind may be used.**

### GENERAL

1. The examination is **TWO** hours in length. When asked to stop writing you must do so. Candidates will be reported to the examining board if they exceed the time limit and liable to penalties.
2. No borrowing is allowed.
3. Anyone attempting to communicate with a fellow examinee may have his/her examination annulled.
4. You may not ask interpretative questions. If you need to communicate with the invigilator raise your hand. Do not call out.
5. Sections may be answered in any order. Each section should be on a separate sheet of paper. When handing in your test to the invigilators, **SEPARATE THE SECTIONS.**
6. Do not begin writing until the invigilator says you may.
7. At the top of each sheet of paper you use, write: **CANDIDATE NUMBER** (your own personal number); **DO NOT WRITE YOUR NAME ANYWHERE.**
8. Write legibly using a dark pencil or ink. If your writing is illegible, your answers will not be considered.
9. Leave a margin on the left-hand side of your sheet of paper. Leave spaces between the lines.
10. **THIS INSTRUCTIONS SHEET AND THE PRINTED EXAMINATION PAPERS MUST BE RETURNED TO THE INVIGILATOR BEFORE YOU LEAVE THE ROOM.**

## **SECTION 1: Translate the following text into English**

El objetivo de la misión a Marte de la NASA, que ha logrado este jueves colocar el vehículo Perseverance en la superficie del planeta vecino, no puede ser más ambicioso. Se trata de encontrar restos de vida pasada, quizá residuos de materia orgánica o compuestos químicos que solo puedan interpretarse por procesos biológicos pretéritos. La esperanza de hallarlos está bien fundada, pues hace 3.500 millones de años, en la juventud del Sistema Solar, Marte era un planeta tan habitable como la Tierra, con una atmósfera compatible con la vida y grandes ríos y lagos. En uno de estos antiguos lagos, el ahora llamado cráter Jezero, es justo donde el Perseverance se ha posado en Marte. Los científicos planetarios lo consideran un lugar ideal para que la vida hubiera surgido, como lo hizo en la Tierra hacia la misma época.

La misión de la NASA es también un prodigio de la ingeniería. No por el mero hecho de viajar a Marte —la agencia norteamericana, para envidia de la europea, ha aterrizado ya otras cuatro veces allí—, sino por toda la tecnología de vanguardia que contiene el Perseverance. (...)

Explorar un lago marciano arcaico y el delta del río que lo alimentaba en la noche de los tiempos será un estímulo suficiente para inspirar la imaginación de muchos terrícolas. Otros muchos, sin embargo, se volverán a preguntar a qué viene todo esto cuando quedan tantos problemas graves por resolver en nuestro planeta. El objetivo es la Tierra, dirán. Y lo cierto es que es un punto de vista difícil de discutir.

## **SECTION 2: Translate the following text into Spanish**

### **ORPHANS NO MORE**

Along the northern rim of Kenya's Nairobi National Park, a mysterious array of brightly colored wool blankets can be seen draped over the branches of some of the forest's upwardly croton trees. Set against the region's otherwise drab brown and greens, the hanging blankets could be construed as remnants of some ancient tribal ritual - until shortly before five each evening, when their function as part of a new interspecies experiment becomes apparent.

Off in the distance a few upright figures in bright green coats and white safari hats appear, calling out names in trilling, high-pitched voices: "Kamala!" "Kitirua!" "Olare!" All at once baby elephants emerge from the brush, a straggled procession of 18 flap-eared brown heads, their long trunks steering their bulbous heft with a heavily hypnotic grace. They come to rest beneath the color-draped trees, where the keepers tie a blanket around each one for warmth before resuming the trek home.

Home is the Nairobi nursery of the David Sheldrick Wildlife Center, the world's most successful orphan-elephant rescue and rehabilitation center. The nursery takes in orphan elephants from all over Kenya, many victims of poaching or human-wildlife conflict, and raises them until they are no longer milk-dependent. Once healed and stabilized, they are moved to Tsavo National Park. There, at their own pace, they gradually make the transition back into the wild. The program is a cutting-edge experiment in cross-species empathy that only the worst extremes of human insensitivity could have necessitated.

Adapted from: National Geographic. September 2011.

**SECTION 3 – Read the following passage and then answer the questions below using your own words.**

In later years, holding forth to an interviewer or to an audience of aging fans at a comic book convention, Sam Clay liked to declare, apropos of his and Joe Kavalier's greatest creation, that back when he was a boy, sealed and hog-tied inside the airtight vessel known as Brooklyn, New York, he had been haunted by dreams of Harry Houdini. "To me, Clark Kent in a phone booth and Houdini in a packing crate, they were one and the same thing," he would learnedly expound at WonderCon or Angoulême or to the editor of *The Comics Journal*. "You weren't the same person when you came out as when you went in. Houdini's first magic act, you know, back when he was just getting started. It was called 'Metamorphosis.' It was never just a question of escape. It was also a question of *transformation*." The truth was that, as a kid, Sammy had only a casual interest, at best, in Harry Houdini and his legendary feats; his great heroes were Nikola Tesla, Louis Pasteur, and Jack London. Yet his account of his role – of the role of his own imagination – in the Escapist's birth, like all of his best fabrications, rang true. His dreams *had* always been Houdiniesque: they were the dreams of a pupa struggling in its blind cocoon, mad for a taste of light and air.

Houdini was a hero to little men, city boys, and Jews; Samuel Louis Klayman was all three. He was seventeen when the adventures began: bigmouthed, perhaps not quite as quick on his feet as he liked to imagine, and tended to be, like many optimists, a little excitable. He was not, in any conventional way, handsome. His face was an inverted triangle, brow large, chin pointed, with pouting lips and a blunt, quarrelsome nose. He slouched, and wore clothes badly: he always looked as though he had just been jumped for his lunch money. He went forward each morning with the hairless cheek of innocence itself, but by noon a clean shave was no more than a memory, a hoboish penumbra on the jaw not quite sufficient to make him look tough. He thought of himself as ugly, but this was because he had never seen his face in repose. He had delivered the *Eagle* for most of 1931 in order to afford a set of dumbbells, which he had hefted every morning for the next eight years until his arms, chest, and shoulders were rosy and strong; polio had left him with the legs of a delicate boy. He stood, in his socks, five feet five inches tall. Like all of his friends, he considered it a compliment when somebody called him a wiseass. He possessed an incorrect but fervent understanding of the workings of television, atom power, and antigravity, and harbored the ambition – one of a thousand – of ending his days on the warm sunny beaches of the Great Polar Ocean of Venus. An omnivorous reader with a self-improving streak, cozy with Stevenson, London and Wells, dutiful about Wolfe, Dreiser, and Dos Passos, idolatrous of S. J. Perelman, his self-improvement regime masked the usual guilty appetite. In his case the covert passion – one of them, at any rate – was for those two-bit argosies of blood and wonder, the pulps. He had tracked down and read every biweekly issue of *The Shadow* going back to 1933, and he was well on his way to amassing complete runs of *The Avenger* and *Doc Savage*.

Excerpted from: *The Amazing Adventures of Kavalier & Clay* by Michael Chabon, 2000.

- 1) Which are Sam Clay's main interests as mentioned in the passage? (10 marks)
- 2) Discuss the effects the physical depiction of Sam Clay has on the reader. (10 marks)
- 3) Write a summary of the text in no more than 18 words. (10 marks)
- 4) Write a short paragraph describing what you consider happened after. (10 marks)