

Question 1-11 are based on the following passage.

Creative Translation

Should the translation of a poem from one language to another be evaluated primarily on its adherence to the original text? While some consider such adherence to be the gold standard, this approach **1** will overlook the fact that the very act of translation is centered on an act of change. Although something is inevitably lost in any translation, an evaluation of a translation should take into account not only literal adherence to the original poem, but also the creative act that each new work constitutes in **2** their own right.

1

- A) NO CHANGE
- B) had overlooked
- C) would have overlooked
- D) overlooks

2

- A) NO CHANGE
- B) there
- C) its
- D) it's

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[1] Certainly there are aspects of poetic composition that can rarely be translated with their original rhetorical **3** force, verbal puns, cultural idioms, and rhyme schemes are just a few examples. [2] When these details are considered in the context of an entire poem, a faithful translation seems even more impossible. [3] However, from Catullus's sapphic meter to Byron's heroic couplets, no method has even come close to capturing every aspect of the original Greek poem. [4] Some translators emphasize the sound of the original text, while others emphasize structure; **4** focusing on the literal meaning of the word is important to some translators, but to others it's more important to read between the lines. [5] However, regardless of the approach to translation, the preservation of one characteristic of a poem usually comes at the expense of several others. **5**

3

- A) NO CHANGE
 B) force: verbal puns, cultural idioms,
 C) force; verbal puns; cultural idioms;
 D) force, verbal puns, cultural idioms:

4

Which choice best maintains the sentence pattern established in the first part of the sentence?

- A) NO CHANGE
 B) the literal meaning of the word is important to some translators, whereas reading between the lines is more important to others.
 C) whereas some translators focus on the literal meaning of the word, reading between the lines is more important to others.
 D) some focus on the literal meaning of each word, while others read between the lines.

5

The writer wants to add the following sentence to the paragraph.

For example, Sappho's famous "Lyric 31" has been reproduced in many languages by many translators, from Catullus to Lord Byron.

The best placement for the sentence is

- A) before sentence 1.
 B) after sentence 1.
 C) after sentence 2.
 D) after sentence 3.

6 Some translators focus on a single characteristic, but those who take a holistic approach often produce more readable translations. Translators are not invisible and passive mediums through which poems pass during their transformations into other 7 languages; rather, each translator is an active agent who enriches the text with his or her own artistic choices. While the literal meaning is important, the work of translators is 8 chronically creative: given a poem, it is their job to find the words that best represent the ideas contained within it, and these words may or may not be precise translations of the original. The sixth line in Sappho’s lyric could be rigidly translated “[your laugh makes my] heart flutter in [my] chest,” but Anne Carson’s creative translation—“puts the heart in my chest on wings”—draws on the metaphorical elements of the original phrase to create a more powerful image.

6

Which choice most effectively introduces the topic of the paragraph?

- A) NO CHANGE
- B) Although we often comment on what is ‘lost’ in the process of translation, we rarely consider what is gained.
- C) Even the most gifted translators cannot capture all the nuances of the original poem.
- D) While poetry is a particularly difficult class of writing to translate, the impossibility of a completely faithful translation extends to prose as well.

7

- A) NO CHANGE
- B) languages, however,
- C) languages; and nonetheless,
- D) languages yet

8

- A) NO CHANGE
- B) genetically
- C) inherently
- D) congenitally

In short, **9** the best translation of a poem is not necessarily the one that adheres most closely to the original version. This is excellent news for avid readers: for the majority, it would be impossible to learn all the original languages of great poetic literature. **10** But this apparent ‘gap’ in **11** knowledge, leaves space for a new phenomenon and a new creative entity—the translator.

9

Which choice most effectively states the central claim supported by the passage?

- A) NO CHANGE
- B) it is impossible to create a completely faithful literal translation.
- C) it is more important to preserve the literal meaning of a poem than its structure.
- D) every translator should take a holistic approach to their work.

10

At this point, the writer is considering adding the following sentence.

To truly appreciate a poem, one must become fluent in the language in which the poem was originally written.

Should the writer make this addition here?

- A) Yes, because the previous statement about learning different languages needs to be supported with a specific example.
- B) Yes, because the difficulty of language study is one of the central arguments in this passage and should be emphasized in the conclusion.
- C) No, because a new argument about learning languages should not be developed in the conclusion.
- D) No, because the concepts of poetry translation and language study do not relate to each other at all and should not be discussed in the same passage.

11

- A) NO CHANGE
- B) knowledge leaves space
- C) knowledge leaves space:
- D) knowledge leaves space,