



SECTION 9

Time — 20 minutes

19 Questions

Turn to Section 9 (page 7) of your answer sheet to answer the questions in this section.

Directions: For each question in this section, select the best answer from among the choices given and fill in the corresponding circle on the answer sheet.

Each sentence below has one or two blanks, each blank indicating that something has been omitted. Beneath the sentence are five words or sets of words labeled A through E. Choose the word or set of words that, when inserted in the sentence, best fits the meaning of the sentence as a whole.

Example:

Hoping to ----- the dispute, negotiators proposed a compromise that they felt would be ----- to both labor and management.

- (A) enforce . . useful
- (B) end . . divisive
- (C) overcome . . unattractive
- (D) extend . . satisfactory
- (E) resolve . . acceptable

(A) (B) (C) (D) ●

1. Unlike some entertainers whose performances rarely vary, jazz great Louis Armstrong frequently ----- during his performances, spontaneously ----- new phrasing in existing songs.
 - (A) vocalized . . eliminating
 - (B) improvised . . introducing
 - (C) deliberated . . satirizing
 - (D) ad-libbed . . rehearsing
 - (E) extemporized . . bungling
2. Not wanting to speak -----, Julia ----- the urge to announce her scientific findings until she had double-checked the data.
 - (A) harshly . . indulged
 - (B) prematurely . . suppressed
 - (C) inappropriately . . acknowledged
 - (D) rashly . . advanced
 - (E) enthusiastically . . defined
3. Some readers find the crime fiction of Patricia Highsmith to be ----- because her protagonists are not always punished for their ----- .
 - (A) unprincipled . . altruism
 - (B) ethical . . malfeasance
 - (C) redemptive . . temperance
 - (D) immoral . . transgressions
 - (E) prescriptive . . foibles
4. People did not suddenly learn to use fire, but did so slowly over time with countless advances offset by ----- periods.
 - (A) explosive (B) fertile (C) predictable
 - (D) contemplative (E) regressive
5. Hoping to preserve natural habitats, conservationists lobbied for legislation that would ----- commercial development in these areas.
 - (A) mandate (B) accommodate (C) economize
 - (D) diversify (E) arrest
6. Because her new job required daily attendance, Joan was obliged to ----- her formerly ----- lifestyle as a traveling musician.
 - (A) forgo . . sedentary
 - (B) perpetuate . . nomadic
 - (C) glorify . . dissolute
 - (D) augment . . lavish
 - (E) relinquish . . itinerant



The two passages below are followed by questions based on their content and on the relationship between the two passages. Answer the questions on the basis of what is stated or implied in the passages and in any introductory material that may be provided.

Questions 7-19 are based on the following passages.

The following passages address the issue of accuracy in the translation of poetry. Passage 1 discusses epic poems composed in ancient Greek and attributed to Homer. Passage 2 considers a tenth-century poem written in Anglo-Saxon, an early form of English.

Passage 1

Line In the mid-nineteenth century, a scholar named Francis William Newman attempted a literal trans-
5 publication of the works of Homer. His purpose was to publish a translation that would contrast with the elegance of Alexander Pope's eighteenth-century translation. Newman's book would be forgotten today had it not been reviewed by Matthew Arnold, one of the nineteenth century's most famous essayists and poets.
10 Newman supposed that a literal translation must be the most faithful translation. Arnold, however, argued that in Homer's works, several qualities were to be found—clarity, nobility, simplicity, and so on. He thought that a translator should always convey the impression of those
15 qualities, even in cases where the original text did not bear them out. Arnold pointed out that a literal translation made for oddity and for uncouthness.
For example, in the Romance languages we do not say "It is cold" to describe a winter's day—we say "It makes cold": *Il fait froid* in French, *Fa freddo* in Italian, and so
20 on. Yet I don't think anybody should translate "Il fait froid" as "It makes cold."
Matthew Arnold pointed out that if a text is translated literally, then false emphases are created. I do not know whether he came across Captain Burton's translations of a classic Arabic language book during the same time
25 period. Perhaps he did, but too late to refer to it in his remarks about translation. Burton translates the title *Quitah alif laila wa laila* as *Book of the Thousand Nights and a Night*, instead of *Book of the Thousand and One Nights*. This translation is a literal one. Yet it
30 is false in the sense that the words "book of the thousand nights and a night" are a common form in Arabic, while in English we have a slight shock of surprise. And this, of course, had not been intended by the original.
35 Nowadays, a hundred years after Matthew Arnold, we are fond of literal translation; in fact, many of us accept only literal translations because we want to give the original authors their due. That attitude would have seemed
40 a crime to European translators in ages past. They were

thinking of something far worthier than the individual person. They wanted to prove that the vernacular, the language of their contemporaries, was as capable of a great poem as the ancient language in which the original
45 poem was composed. I don't think any contemporary of Alexander Pope thought about Homer and Pope. I suppose that the readers, the best readers anyhow, thought of the poem itself. They were interested in Homer's two great epic poems, and they had no care for verbal trifles.
50 All throughout the Middle Ages in Europe, people thought of translation not in terms of a literal rendering but in terms of something being re-created. They thought of translators as having read a work and then somehow evolving that work from themselves, from their own might, from the
55 known possibilities of their own languages.

Passage 2

"The Seafarer," translated in 1911 by Ezra Pound, shows Pound's method of translating which, when he is so inclined, produces not so much a translation as a new poem in the spirit of the original. In translating "The
60 Seafarer" Pound aims to reproduce the "feel" of the original by reproducing Anglo-Saxon sounds, whether or not the modern words correspond literally to the meaning of the original words.
This way of translating offended scholars who believed
65 that translation must be literal to be accurate. Pound provoked their wrath by stating in print that his version of "The Seafarer" was "as nearly literal" as any translation could be. Obviously it is not. Where the Anglo-Saxon has *wrecan* ("to make, compose"), Pound has "reckon."
70 Where the Anglo-Saxon has *sumeres weard* ("guardian of summer"), Pound has "summerward." And so on. Moreover, there are unfortunately some mistakes, as when Pound misreads *purh* ("through") as *pruh* ("coffin").
Nevertheless, Pound's translation conveys the important
75 meaning of the Anglo-Saxon poem and does something that a literal translation fails to do—renders it into poetic English, finding new equivalents for old emotions. This was Pound's contribution as a translator—he showed that to translate accurately you must do more than find words
80 that have the same meaning as words in another language. Literal translation sounds like no language at all. The aim of translation is to find words that bring over the sense and spirit of the original so that they are understood. Therefore the translator must aim at making an "equation" rather than
85 a literal translation.



7. The authors of the two passages are most similar in their
- (A) idealization of certain ancient poets
 - (B) disdain for scholarly debate
 - (C) preference for ancient over modern poetry
 - (D) interest in the recasting of ancient works for modern readers
 - (E) emphasis on a faithful rendering of sound when translating ancient literature
8. The author of Passage 2 would most likely consider which question most important in judging the quality of Alexander Pope's translation of Homer?
- (A) Does it use English words to replicate the sound of ancient Greek verse?
 - (B) Does it correctly reproduce the exact meaning of each ancient Greek word?
 - (C) Does it satisfy the standards of modern scholarship?
 - (D) Does it faithfully preserve the essence of the original poem?
 - (E) Does it make archaic ways of thinking appealing to modern readers?
9. Pound (Passage 2) would most likely challenge Newman's assumption about "the most faithful translation" (line 11, Passage 1) by arguing that the
- (A) ideas most prized by an ancient Greek audience may be unfamiliar to modern readers
 - (B) unique qualities of a poem go beyond the definitions of individual words
 - (C) subtlety of meaning in a poem limits the translator's choice of words
 - (D) vision of the original poet cannot be preserved in loose translations
 - (E) accurate understanding of a poem requires familiarity with its social context
10. In line 24, "false" most nearly means
- (A) fictional
 - (B) counterfeit
 - (C) misleading
 - (D) treacherous
 - (E) insincere
11. The statement "we want . . . due" (lines 38-39) refers to the tendency to
- (A) debate at length the merits of certain poets
 - (B) adhere closely to the author's intended meaning
 - (C) compare various translations of the same work
 - (D) overlook the flaws in famous works of literature
 - (E) insist that translations are superior to the originals
12. The "European translators" might argue that those guilty of the "crime" (line 40) are likely to
- (A) force ancient ideas into a modern mold
 - (B) encourage literary accomplishment while neglecting traditional scholarship
 - (C) insist that ancient poems be read only in their original language
 - (D) treat authors with excessive reverence
 - (E) pursue commercial success rather than artistic excellence
13. For which of the following qualities would the "European translators" (line 40) most likely praise Pound's version of "The Seafarer" (Passage 2) ?
- (A) Its skillful display of the beauties of modern English
 - (B) Its sensitive demonstration of the original poet's genius
 - (C) Its faithful reproduction of Anglo-Saxon sounds
 - (D) Its subtle presentation of human emotions
 - (E) Its imaginative interpretation of individual words
14. The "scholars" in line 64, Passage 2, most directly share the attitude of
- (A) the author of Passage 1
 - (B) the author of Passage 2
 - (C) Newman (Passage 1)
 - (D) Pope (Passage 1)
 - (E) Arnold (Passage 1)



15. The author of Passage 2 suggests that the “wrath” (line 66) of the scholars was
- (A) irrational, because it ignored Pound’s good intentions
 - (B) meaningless, because the scholars were not translators
 - (C) inevitable, because Pound’s method had attracted considerable attention
 - (D) genuine, because the scholars felt personally insulted
 - (E) understandable, because Pound’s claim could be disputed
16. In lines 68-71, the author of Passage 2 provides definitions of Anglo-Saxon words primarily in order to
- (A) reinforce the idea that a word may have more than one meaning
 - (B) reveal the developmental changes leading to modern English words
 - (C) question an assertion put forth by Pound
 - (D) illustrate the thematic power of an ancient poem
 - (E) challenge assumptions about the sounds of the ancient words
17. Which of the following, referred to in Passage 1, would the author of Passage 2 most likely cite as an illustration of something that sounds like “no language at all” (line 81) ?
- (A) Pope’s translation of Homer
 - (B) Arnold’s review of Newman’s book
 - (C) The translation of “Il fait froid” as “It makes cold”
 - (D) The title *Book of the Thousand and One Nights*
 - (E) Translations from the Middle Ages
18. In line 82, “sense” most nearly means
- (A) meaning
 - (B) awareness
 - (C) practicality
 - (D) intelligence
 - (E) appreciation
19. Both Arnold (Passage 1) and Pound (Passage 2) assume that a good translation captures the
- (A) distinctive nature of the original poem
 - (B) poet’s thoughts about the creative process
 - (C) values and ideals of the poet’s era
 - (D) sound and rhythm of the original language
 - (E) subtleties of the poet’s reasoning

S T O P

**If you finish before time is called, you may check your work on this section only.
Do not turn to any other section in the test.**