PRUEBA ESPECÍFICA DE ACCESO AL PRIMER CICLO DE LA LICENCIATURA EN TRADUCCIÓN E INTERPRETACIÓN
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PRUEBA 2: EXAMEN DE LENGUA INGLÉS ( LENGUA B)

INSTRUCCIONES GENERALES
- El tiempo máximo para la realización de esta prueba será de 90 minutos.
- Las respuestas en blanco no constituirán.
- Indicar la respuesta en la plantilla adjunta.
- La puntuación total es de 20 puntos. Cada pregunta tiene indicada su puntuación.

SECTION A (10 points) Read the following text carefully and answer the questions below.

Contacts with the past — real or virtual — and why they matter

1 THE RECENT VICTORY CELEBRATION, commemorating the end of the Second World War, made me think about why it's important not to forget. Few survivors are left. There are many reasons to regret the natural passing of the wartime generation, both veterans and civilians. A decade from now, far fewer of them will be here to remind us that they were just like us, yet they played by different rules. Their intimate historical perspectives are mightily useful they train us to question current received wisdom about life.

Ask them about the war. Talk to those who were transformed by other historic events: children evacuated to rural households or shipped to new slavery in Australia, boys bullied by their fathers, girls forced to give away their babies. All these bring mirror moments. Times change, sometimes for the better and sometimes for the worse. We need to know that, if human nature is immutable, human systems and values are not. Wartime commémoration brings this home to us.

But the war is a mere six decades’ worth of difference. To get an unvarnishing of the most distant past we need to listen. A report last month noted that a leading examination board has made it possible to pass English literature GCSE without knowing any novel written before 1914. Dickens, Austen, Bronte and Hardy may be ignored (except for a few coursework component). There are poems from earlier centuries, but novels — the form which most vividly and comprehensively shows the interplay of individuals and society — may be drawn entirely from a tiny pool of modern writers such as Golding, Salinger and Steinbeck. It is, also, incidentally, possible to get to A level in English literature without knowing any novel earlier than Margaret Atwood, who is still alive.

Given that many schoolchildren read no classics beyond their school set books, this struck me as a pity. But it is clearly a trend. One headmaster affirmed that examiners genuinely believe that children cannot understand 19th-century literature. Even apart from such lack of faith, the idea of a “quality” of great books that everyone should know is on the wane. Current discussions on teaching English in schools tend towards the view that students should work on “the wider context of literature”, including TV drama. A quick surf of teachers’ websites finds equally anti-canonical views.

25 “Proper classics are usually incredibly dense and complex. I found Great Expectations just too hard, though I was an able student.” “I taught The House of the Seven Gables from a comic book; if I had even tried to teach the full text I would have been talking to myself most of the time whilst they fended themselves out of the windows by any feet/feet tried to fit to each other.” “The thing that turned me off at school was doing Thomas Hardy’s Far from the Madding Crowd. I mean, what? Here is the book. . . . long, dull, depressing . . .” “Let us not harangue too loudly. There are many tremendous modern novels, and yes, it can be hard to approach Victorian and Georgian prose, though the path usually fades after a chapter or two. But the value of doing it is not purely to do with appreciating art; the point of fiction is that it draws you out of your everyday life into another’s. So if that other being, someone whom you are breathing and suffering belongs to an earlier century, you will learn the valuable lesson of talking about earlier that times and values change, and that human beings can exist in very many different social contexts.
This, surely, is a useful lesson for a multi-ethnic, globalized age. Read the fiction of past centuries and you come to understand all sorts of things. You learn that disgrace and dishonour can be permanent stains, not instantly curable by a spell on a TV show like I’m a Celebrity or an interview in Hello! Magazine. You learn how highly sexual chastity was once regarded and how the rules of courtship can change. You appreciate how precarious life was before the welfare state: how lightly the comfort of David Copperfield was regarded, how terrifyingly urgent it was for Mrs Bennet in Pride and Prejudice to get her daughters married because they would inherit nothing, how a runaway governess rolled on the kindness of strangers to save her from dying in the fields, how a good girl like Tess Dorchester could lose an affianced lover through not being a virgin. You can taste the helplessness of depending on capricious patrons, and the terrors and beauties of living by religion. Read George Eliot and Henry James and you viscerally understand how far women have come, and what emotional prize some paid.

This is education. This is a broadening of the mind, a training in proportion and understanding. It is an inoculation against the shallowness modernity which makes a student complain to a tutor — as one did lately — that Tess Eyre is “a wimp” because she “should’ve gone out and got a proper job in a bank or somewhere”.

Language, characterization, structure, all these things are proper to study. It is true that you could annotate them in nothing but modern novels. What the past offers is perspective, and it is not snobbish to want that perspective.

1. According to the text, we should remember the war because:
   a. People who lived through it were not similar to us
   b. It makes us think about the present in a different way
   c. Those who participated will soon be dead

2. Regan (line 6) means:
   a. Past and to be put aside
   b. Shuddering
   c. On the way out

3. Nowadays it is possible to get English literature GCSE:
   a. Without drawing from a pool of modern writers
   b. With a minimal component on novels prior to 1914
   c. Without getting an A level in English literature

4. The idea of a literary canon that everyone should know:
   a. Is declining and increasingly replaced by the wider context of literature
   b. Is far too hard to understand until after a chapter or two into the novel
   c. Is to be rejected in favour of many tremendous modern novels

5. Some teachers think that if they make students read the classics, the students will:
   a. Talk to each other in the classroom
   b. Read comics in the classroom
   c. Behave very badly in the classroom

6. Although Victorian and Georgian novels are difficult to read, the important result is:
   a. You can get into contact with other values
   b. You learn the style of writing of another time
   c. You can draw stories of the life of other times

7. A goose (line 38) means:
   a. A written word
   b. A motorcar
   c. A programme
8. **Courtship** (line 29) means:
   a. The way of meeting danger
   b. The process of attracting a woman
   c. The method of supplied to the army

9. According to the text, the novels mentioned show:
   a. How reliance on charity resulted in helplessness
   b. How women suffered the emotional broken of religion
   c. How arbitrary survival and success were

10. The writer wants to keep Victorian novels in education in order to:
    a. Pass on a sense of different contexts and values
    b. Get rid of snobbery by means of offering perspective
    c. Acknowledge differences in language, characterisation and structure

**SECTION B** (10 points) Choose the option which correctly rephrases the sentence below from the point of view of both meaning and grammar.

1. *As it was raining the only thing we could do was go to the art gallery.*
   a. *As it was raining there was no alternative but to go to the art gallery.*
   b. *Due to raining, we had no choice but to go to the art gallery.*
   c. *As it was raining our best alternative was going to the art gallery.*

2. *The party was great: you really should have come.*
   a. *The party was great: you really must have come.*
   b. *The party was great: you really had to come.*
   c. *The party was great: you really ought to have come.*

3. *It's pointless going on any further tonight.*
   a. *There's no point going on any further tonight.*
   b. *It is a waste of time to go on tonight.*
   c. *It is pointless to further go on tonight.*

4. *She is not used to being contradicted.*
   a. *She is seldom contradicted.*
   b. *She is not used to be contradicted.*
   c. *She is uncustomed to being contradicted.*

5. *Although she had twisted her ankle, Sally still won the race.*
   a. *Despite having twisted her ankle, Sally even won the race.*
   b. *Despite her twisted ankle, Sally still won the race.*
   c. *Although her ankle had a twist, Sally won the race.*

6. *I'm sure Dick didn't mean to offend you.*
   a. *Dick surely meant not to offend you.*
   b. *Dick can't have meant to offend you.*
   c. *I'm sure Dick wasn't offending you.*
7. We won’t get there on time without taking a taxi.
   a. Unless we take a taxi, we won’t get there on time.
   b. We won’t get there on time unless taking a taxi.
   c. Without taking a taxi, we won’t get there in time.

8. Although I see your reasoning, I cannot allow you to go forward with your plan.
   a. Even as I respect your reasoning, I cannot allow you to go forward with your plan.
   b. Much as I respect your reasoning, I cannot allow you to go forward with your plan.
   c. However much respecting your reasoning, I cannot allow you to go forward with your plan.

9. He was sorry he hadn’t gone to the party.
   a. He regretted not having gone to the party.
   b. He regretted the fact that missing the party.
   c. He wished that he had not gone to the party.

10. It was a hot day so we had lunch outside in the garden.
    a. It was such heat that we had lunch outside in the garden.
    b. There was such a hot day that we had lunch outside in the garden.
    c. It was such a hot day that we had lunch outside in the garden.

SECTION C (10 points) Fill the blanks with the correct form of the words in brackets or an appropriate word whenever no word is provided in brackets.

I was in a student coffee bar during my first week at university ________ (1) soak in the atmosphere when a lad from Oldham, of ________ (2) conspicuous cool and languid manner announced ________ (3) calm that he intended to get ________ (4) first in classics. He would work 25 hours a week, study five hours a day ________ (5) weekdays and leave the weekends free. That would be sufficient.

I was vaguely ________ (6) content to endless hours of work. I imagined that at some point I would spend weeks of intensive study. The vice-chancellor had told us in his address to freshmen to look at the person on ________ (7) side and note that ________ (8) all probability one of us would not be around the following year. The message ________ (9) strike home: I would turn myself into a paragon ________ (10) academic virtue.

SECTION D (10 points) Choose the option which best completes each sentence.

1. It’s a good school, but the ________ are rather high.
   a) fees  
   b) entrances  
   c) rates  
   d) fares

2. Julie had a terrible ________ with her parents last night.
   a) argue  
   b) discussion  
   c) row  
   d) dispute
3. Peter sings every Sunday in the local church ……
   a) concert    b) choros    c) choir    d) choraleine

4. …………………… the scare, officials suspended imports of foreign beef.
   a) in view of    b) With regard to    c) With concern for    d) Considering of

5. They congratulated him …… winning the championship.
   a) due to    b) on    c) for    d) for having

6. On any ………… day, there are thousands of people taking the subway.
   a) stated    b) given    c) shown    d) certain

7. ………….., it not for the wind, he would have reached the coast much earlier.
   a) Were    b) Would    c) Had    d) Weren't

8. The director …………the company’s profits during the past year.
   a) informed    b) reported    c) declared    d) accounted

9. To ………… their ideas in the subject, the teacher performed a hip-hop version of Hamlet.
   a) improve    b) broaden    c) widen    d) favor

10. You ………… to consider all of your options before making such an important decision.
    a) will    b) might    c) ought    d) should

SECTION E (30 points) Fill each of the blanks in the passage with ONE suitable word.

Among the many pronouncements that have shaped our understanding of literary translation, perhaps (1) is more often echoed than John Dryden’s preface (2) his version of the Aeneid. “I have endeavoured to make Virgil speak (3) English,” asserted Dryden, (4) he would himself have spoken, if he had been born in England, and in this present Age.” No doubt Dryden’s achievement is to have made many of his contemporaries believe that he had impersonated the Latin poet. But this is merely a poetic sleight (5) hand. Dryden’s Virgil abandons the unrhymed verse of the Latin poem for English couplets while cribbing lines from a previous translator, the poet Sir John Denham. (6) skeptic might well wonder why Virgil should come back (7) Dryden instead of an epic poet who lived in the same period and wrote his epic without rhyme: John Milton. Should we not expect an English Virgil to be more attracted to the grand style of Paradise Lost? The answer has less to do with a fancied reincarnation than with the fact that literary taste changes. And when it does change, a corresponding style of translation falls (8) disuse or is pre-empted, never to be adopted by leading translators (especially when (9) Dryden, they happen to be Poet Laureate). By the end of the seventeenth century, the blank verse of Shakespeare and Milton had lost cultural capital (10) the couplet, so that a poet as talented and celebrated as Dryden could make the latter seem to be the most natural vehicle for a Latin poem written in a completely different verse form. The translator is no stand-in or ventriloquist for the foreign author, but a resourceful imitator who rewrites the original to appeal to another audience in a different language and
culture, often in a different period. This audience ultimately takes priority, ensuring that the verbal clothing the translator cuts for the foreign work never fits exactly.

The most questionable effect of Dryden's assertion, that it winds up collapsing the translator's labor into the foreign author's, giving us no way to understand (let alone judge) how the translator has performed the crucial role of cultural go-between. To read a translation as a translation, as a work in its own right, we need a more practical sense of what a translator does. I would describe it as an attempt to compensate for an irreparable loss by controlling an exorbitant gain.

The foreign language is the first thing to go, the very sound and order of the words, and along with them all the resonance and allusiveness that they carry for the native reader. Simultaneously, merely by choosing words from another language, the translator adds an entirely new set of resonances and allusions designed to imitate the foreign text while making it comprehensible to a culturally different reader. These additional meanings may occasionally result from an actual insertion of clarity. But they in fact induce closely every choice that the translator makes, even when the translation sticks carefully to the foreign words and conforms exactly to the dictionary definitions. The translator must somehow control the unavoidable release of meanings that work only in the translating language. Apart from threatening to derail the project of imitation, these meanings always risk transforming what is foreign into something too familiar or simply irrelevant. The loss in translation remains invisible to any reader who doesn't undertake a careful comparison to the foreign text,—most of us. The gain is everywhere apparent, although only if the reader looks.

But usually we don't look. Publishers, copy editors, reviewers have trained us, effect, to value translations of the utmost fluency, an easy readability that makes them appear untranslated, giving the illusory impression that we are reading the original. We typically become aware of the translation only when we run across a bump on its surface, an unfamiliar word, an error usage, a confused meaning that may seem unintentionally comical. Think of the bad English translations you've encountered abroad, the dry cleaner urging potential customers to "Drop your trousers here for best results," the restaurant announcing that "Our wines leave you nothing to hope for," the hotel advising its guests to "Please leave your values at the front desk."

68