

14. The more I learn about the issue, _____.
A less certain I become **B** the less I become certain
C the less certain I become **D** I become the less certain
15. Try as she _____, she couldn't get the lid off the jar.
A might **B** did **C** can **D** should
16. Rarely _____ such a compelling debut novel.
A I have read **B** I have ever read **C** read I **D** have I read

Partie 2 : Vocabulaire, collocations et expressions idiomatiques

Choisissez le mot ou l'expression qui complète le mieux chaque phrase.

17. The proposal came _____ heavy criticism from local residents.
A up with **B** down on **C** in for **D** round to
18. Her argument doesn't hold _____ when you look at the figures closely.
A water **B** ground **C** sway **D** court
19. Once the new evidence emerged, his position was no longer _____.
A tenuous **B** tenable **C** tenacious **D** tentative
20. The scheme was widely criticised for its lack of _____. (ACCOUNT)
A accountancy **B** accounting **C** accountableness **D** accountability
21. His explanation was so _____ that nobody in the room could follow it.
A convoluted **B** contrived **C** concerted **D** consummate
22. She was _____ to admit that she had made a mistake.
A loathe **B** loathing **C** loath **D** loathed
23. I'm not going to _____ words: the report is a disaster.
A chop **B** mince **C** grind **D** slice
24. The new manager wasted no time in _____ her authority.
A insisting **B** pressing **C** ensuring **D** asserting
25. The proposal was met with a _____ response: polite, but hardly enthusiastic.
A lukewarm **B** heated **C** glowing **D** frosty
26. The town's economy is heavily _____ on tourism.
A dependable **B** relied **C** reliant **D** depended
27. Despite repeated setbacks, the team remained _____ in their commitment to the project.
A stagnant **B** steadfast **C** static **D** stationary
28. The rumours eventually _____ when no evidence emerged to support them.
A fell through **B** broke down **C** wore on **D** died down
29. Her latest novel is a _____ departure from her earlier work.
A marked **B** marking **C** remarked **D** markable
30. He has a _____ for exaggeration, so take what he says with a pinch of salt.
A pretext **B** prerogative **C** penchant **D** premise
31. The _____ of the matter is that we simply cannot afford it.
A crust **B** crux **C** crutch **D** crest

32. Getting the grant is a long ———, but it's worth applying anyway.
A jump **B** throw **C** leap **D** shot

Partie 3 : Correction de la langue, repérage d'erreurs et reformulation

Selon la consigne de chaque question, choisissez la phrase correcte, repérez l'erreur ou sélectionnez la meilleure proposition.

33. Which sentence is correct?
A Hardly the meeting had begun when the fire alarm went off.
B Hardly had the meeting begun than the fire alarm went off.
C Hardly had the meeting begun when the fire alarm went off.
D Hardly did the meeting begin when the fire alarm had gone off.
34. Which sentence is incorrect?
A She advised me to apply for the post.
B She suggested me to apply for the post.
C She recommended that I apply for the post.
D She urged me to apply for the post.
35. Which sentence is correct?
A Had it not been for your help, I would never have finished.
B Had it not been for your help, I would never had finished.
C Hadn't it been for your help, I would never have finished.
D Had not it been for your help, I would never have finished.
36. Which word is incorrect? 'The committee, whom many believed was biased, eventually reversed its decision.'
A believed **B** reversed **C** whom **D** its
37. Which part is incorrect? 'Under no circumstances you should open the door to strangers.'
A Under **B** circumstances **C** strangers **D** you should
38. Which sentence is grammatically and logically correct?
A Walking into the room, a strange smell hit me.
B Walking into the room, I noticed a strange smell.
C Walking into the room, the smell was strange.
D Having walked into the room, a strange smell was noticed.
39. Which sentence is closest in meaning to: 'I had no sooner sat down than the phone rang.'?
A I sat down long after the phone rang.
B The phone rang before I sat down.
C I sat down because the phone rang.
D The phone rang immediately after I sat down.
40. Which sentence best rephrases: 'It wasn't necessary for you to bring a gift, but it was kind of you.'?
A You needn't have brought a gift, but it was kind of you.
B You didn't need bring a gift, but it was kind of you.
C You mustn't have brought a gift, but it was kind of you.
D You shouldn't bring a gift, but it was kind of you.
41. She's not so much a teacher ——— a mentor to her students.
A than **B** but **C** as **D** like

42. I'd sooner you — the decision until we've spoken to the lawyers.
A defer **B** deferred **C** had deferred **D** will defer
43. The defendant denied — at the scene of the crime.
A to have been **B** to be **C** that being **D** having been
44. What — me most was her complete lack of remorse.
A struck **B** it struck **C** was striking **D** striking

Partie 4 : Compréhension écrite

Lisez le texte et choisissez la meilleure réponse à chaque question.

Every translator eventually confronts a paradox: the more faithfully one renders the words of a text, the more one risks betraying its spirit. A pun, a regional idiom or the particular rhythm of a sentence rarely survives a literal transfer intact. Faced with this, translators have long divided into two loose camps. One favours what might be called transparency, producing a version that reads as though it had been written in the target language. The other prefers to let the foreignness of the original show through, on the grounds that readers ought to be reminded they are encountering another culture rather than a domesticated copy of their own.

Neither position is as straightforward as its advocates sometimes suggest. A seamless translation can be praised for its readability while quietly erasing everything that made the source distinctive. The reader comes away believing they have understood a writer whose humour, allusions and cadences have in fact been replaced. Conversely, a translation that clings to the contours of the original may preserve its strangeness at the cost of making it almost unreadable, so that the foreignness the translator wished to honour becomes merely an obstacle.

What tends to be overlooked in this debate is that translation is not a single decision but thousands of small ones, each made under different pressures. A translator might domesticate a joke that would otherwise fall flat, yet deliberately retain an unfamiliar word for a dish or a garment, trusting the context to carry its meaning. Far from being inconsistent, such choices reflect a recognition that no single principle can govern every line.

It is perhaps for this reason that the most accomplished translators are often reluctant to theorise about their work. Asked to explain a particular choice, they are as likely to speak of the 'feel' of a passage as of any rule. This is not mysticism; it is the accumulated judgement of someone who has spent years listening closely to two languages at once. The translation that results is less a copy than a performance: faithful, at its best, not to every word but to the experience of reading the original.

45. What paradox does the writer describe in the first paragraph?
A Translators must master many languages before they can begin working.
B Readers generally prefer texts that were originally written in their own language.
C Staying very close to the original wording can damage the overall character of a text.
D Literal translations take longer to produce than free ones.
46. The second group of translators believes that a translation should
A make readers aware that the text comes from another culture.
B read as if it had been written in the target language.
C avoid any words that are unfamiliar to the reader.
D replace foreign jokes with local equivalents.

47. According to the second paragraph, a 'seamless' translation may
- A** be too difficult for most readers to follow.
 - B** preserve every allusion in the original.
 - C** be criticised mainly for its length.
 - D** give readers a false impression of the original writer.
48. The phrase 'clings to the contours of the original' most nearly means
- A** adds explanatory notes to the original.
 - B** follows the form and wording of the original very closely.
 - C** rejects the cultural background of the original.
 - D** simplifies the structure of the original.
49. How does the writer view translators who combine different approaches within one text?
- A** As careless, because they lack a consistent method.
 - B** As less skilled than those who follow a single theory.
 - C** As responding sensibly to the varied demands of a text.
 - D** As mainly concerned with making the text easier to read.
50. What does the final paragraph suggest about experienced translators' reluctance to theorise?
- A** It reflects judgement developed through long practice rather than vagueness.
 - B** It shows that translation cannot really be learned.
 - C** It proves that rules are of no use to beginners.
 - D** It reveals a mystical attitude towards language.

Corrigé – Test de niveau d'anglais C2 – Test 1

1 B	2 C	3 A	4 D	5 B	6 C	7 A	8 D	9 B	10 C
11 A	12 D	13 B	14 C	15 A	16 D	17 C	18 A	19 B	20 D
21 A	22 C	23 B	24 D	25 A	26 C	27 B	28 D	29 A	30 C
31 B	32 D	33 C	34 B	35 A	36 C	37 D	38 B	39 D	40 A
41 C	42 B	43 D	44 A	45 C	46 A	47 D	48 B	49 C	50 A

Explications

- B** – Après « Scarcely » en tête de phrase, il faut une inversion, et l'on emploie le past perfect avec « when ».
- C** – « It's high time » est suivi du prétérit (past simple) pour exprimer une critique ou une urgence dans le présent.
- A** – « Were I to + infinitif » est la forme inversée d'un conditionnel hypothétique.
- D** – Une proposition introduite par « Not until » impose une inversion dans la principale, avec l'auxiliaire « did ».
- B** – « Recommend that » est suivi du subjonctif, c'est-à-dire de la base verbale « be ».
- C** – Il s'agit d'un conditionnel de type 3 inversé : la principale exige donc « would have + participe passé ».
- A** – Une relative non déterminative emploie « quantifieur + of which ». « Of them » donnerait deux propositions juxtaposées sans liaison correcte (run-on sentence).
- D** – « Notwithstanding » est une préposition soutenue signifiant « malgré » ; elle est directement suivie d'un groupe nominal.
- B** – « Might have + participe passé » peut exprimer un reproche à propos de quelque chose qui n'a pas été fait.
- C** – Une structure passive de discours rapporté portant sur le passé exige l'infinitif passif parfait.
- A** – Pour la mise en relief, « So + adjectif » est suivi d'une inversion verbe-sujet : « So great was the demand ».
- D** – L'infinitif parfait « to have worked » renvoie à une période antérieure au moment où l'on rapporte les faits.
- B** – « But for » introduit une condition irréaliste dans le passé : la principale exige donc « would have + participe passé ».
- C** – Dans le double comparatif, l'adjectif suit directement : « the less certain I become ».
- A** – « Try as she might » est une structure concessive figée signifiant « however hard she tried » (elle avait beau essayer).
- D** – L'adverbe négatif « Rarely » en tête de phrase entraîne une inversion avec l'auxiliaire.
- C** – « Come in for criticism » signifie faire l'objet de critiques, les subir.
- A** – Un argument qui « doesn't hold water » ne résiste pas à l'examen.
- B** – « Tenable » signifie défendable, que l'on peut soutenir.
- D** – « Accountability » désigne le fait de répondre de ses actes. « Accountancy » est le nom d'une profession (la comptabilité).
- A** – « Convuluted » signifie extrêmement complexe et difficile à suivre.
- C** – L'adjectif « loath » signifie peu disposé, réticent. « Loathe » est un verbe qui signifie détester.
- B** – « Not to mince words » signifie parler sans détour, ne pas mâcher ses mots.
- D** – « Assert one's authority » est la collocation habituelle.
- A** – Une réaction « lukewarm » montre peu d'enthousiasme sans être hostile.
- C** – « Reliant on » est la construction adjectif + préposition qui signifie dépendant de.
- B** – « Steadfast » signifie ferme et inébranlable dans sa loyauté ou sa détermination.
- D** – « Die down » signifie diminuer progressivement en intensité ou en fréquence.
- A** – « Marked » signifie net, marqué, et forme une collocation naturelle avec « departure ».
- C** – Avoir un « penchant for » quelque chose, c'est avoir un goût prononcé ou une tendance pour cela.

31. **B** – « The crux of the matter » est le point essentiel ou décisif d'une question.
32. **D** – « A long shot » désigne quelque chose qui n'a que peu de chances de réussir.
33. **C** – « Hardly » exige une inversion avec le past perfect et est suivi de « when », et non de « than ».
34. **B** – « Suggest » ne peut pas être suivi d'un complément et d'un infinitif. On dit « suggested that I apply » ou « suggested applying ».
35. **A** – Le conditionnel de type 3 inversé est « Had it not been for... », suivi de « would have + participe passé ».
36. **C** – Le pronom est sujet de « was », il faut donc « who ». « Many believed » n'est qu'une incise.
37. **D** – « Under no circumstances » impose une inversion : « should you open ».
38. **B** – Le sujet de la proposition participiale doit être aussi celui de la principale. Sinon, le participe reste « en suspens » (dangling participle).
39. **D** – « No sooner... than » signifie qu'un événement s'est produit immédiatement après un autre.
40. **A** – « Needn't have + participe passé » décrit une action qui a été faite alors qu'elle n'était pas nécessaire.
41. **C** – La structure figée est « not so much X as Y ».
42. **B** – Après « I'd sooner » ou « I'd rather » suivis d'un autre sujet, on emploie le prétérit (past simple) pour parler du présent ou de l'avenir.
43. **D** – « Deny » est suivi d'un gérondif. Le gérondif parfait « having been » renvoie à un moment antérieur.
44. **A** – Dans une phrase clivée en « What », la relative doit avoir son propre verbe conjugué, sans sujet supplémentaire : « What struck me... ».
45. **C** – Le texte indique que plus on restitue fidèlement les mots, plus on risque de trahir l'esprit.
46. **A** – Ce groupe souhaite que l'étrangeté reste visible, afin de rappeler aux lecteurs qu'ils découvrent une autre culture.
47. **D** – Les lecteurs croient avoir compris l'auteur, alors que ses traits distinctifs ont en réalité été remplacés.
48. **B** – « Cling to the contours », c'est épouser au plus près la forme du texte source.
49. **C** – L'auteur affirme que, loin d'être incohérents, ces choix montrent qu'aucun principe unique ne peut régir chaque ligne.
50. **A** – L'auteur précise explicitement qu'il ne s'agit « pas de mysticisme » (« not mysticism ») mais d'un « jugement accumulé » (« accumulated judgement ») construit au fil des années.

Notes pour l'enseignant: Servez-vous du score total comme repère : 42 points ou plus indiquent un niveau C2 solide, de 32 à 41 points un bon niveau C1 en progression vers le C2, et moins de 32 points un niveau C1 ou inférieur. Le test cible les erreurs typiques des apprenants avancés : absence d'inversion après un adverbe négatif en tête de phrase, confusion entre loath et loathe, participes « en suspens » (dangling participles) et emploi fautif de suggest + complément + infinitif. En prolongement, demandez aux apprenants de réécrire les phrases qu'ils ont ratées et de résumer le texte de lecture en 80 mots environ.