

UNIVERSITY OF HYDERABAD
ENTRANCE EXAMINATIONS- JUNE, 2012
M.Phil., TRANSLATION STUDIES

Time : 2 Hours

Max. Marks: 75

Hall Ticket No:

INSTRUCTIONS FOR THE CANDIDATE

- i) Write your **Hall Ticket Number** in the OMR Answer sheet given to you. Also write the Hall Ticket Number in the space provided above.
- ii) There is negative marking. Each wrong answer carries -0.33 mark.
- iii) Answers are to be marked on the OMR answer sheet following the instructions provided there upon.
- iv) Hand over both the question paper and OMR answer sheet at the end of the Examination, to the invigilator.
- v) No additional sheet will be provided. Rough work can be done in the question paper itself / space provided at the end of the booklet.

2-44

Section – A-- General Aptitude for Language, Literature & Translation -- 25 marks

Choose the most appropriate answer.

1. "We are translated men." This is a famous statement by

A. Salman Rushdie	B. Meera Nair
C. Meenakshi Mukherjee	D. Homi K Bhaba

2. _____ was the first man to translate and publish great Indian classics such as the *Ramayana* and philosophical treaties such *Samkhya* into English.

A. Henry Derozio	B. William Carey
C. Lord Clive	D. Rammohun Roy

3. The very famous Saura paintings, which have similarities with Worli paintings, are done by the Saura tribes of

A. Karnal, Haryana.	B. Totopara, West Bengal.
C. Mithila, Bihar.	D. Kalahandi, Orissa.

4. The famous novel *The Mother* is written by _____.

A. Anton Chekov	B. Maxim Gorky
C. Fyodor Dostoyevsky	D. Nikolai Gogol

5. Devaki Nandan Khatri's _____ is considered to be the first work of prose in Hindi.

A. Chandrakanta	B. Godaan
C. Ramacharitamanas	D. Sukhsagar

6. *Things Fall Apart* is written by

A. Ngugi wa Thiong'o	B. Frantz Fanon
C. Samir Amin	D. Chinua Achebe

7. *Broken Wings* is a famous novel written by

A. Abul Kalam Azad	B. Joumana Haddad
C. Khalil Gibran	D. Samuel John Hazo

8. Kandukuri Viresalingam Pantulu is considered as the Father on Modern _____ literature.
- A. Telugu
C. Malyalam
- B. Tamil
D. Marathi
9. The paintings on the walls and ceilings of Ajanta and Ellora are known as
- A. Mural
C. Fresco
- B. Miniature
D. Madhubani
10. *Deen – i- Akbari* was written by
- A. Akbar
C. Babar
- B. Abul Fajal
D. Aurangzeb
11. Thyagaraja's kirtanas (hymns) are composed in the _____ language.
- A. Hindi
C. Telugu
- B. Sanskrit
D. Tamil
12. The Mughal scholar prince who translated the principal Upanishads into Persian is
- A. Dara
C. Humayun
- B. Akbar
D. Kabir
13. *Istanbul: Memories and the City* is an autobiographical writing by
- A. Murakami
C. Orhan Pamuk
- B. Gabriel Garcia Marquez
D. Arbind Adiga
14. *Kadambari* is written by
- A. Banbhatta
C. Kalhana
- B. Kalidasa
D. Chankya
15. Provide one of the earliest evidence of state translated texts.
- A. Mohenjadarro Seals
C. Bilingual inscriptions of Asoka
- B. Rosetta Stone
D. Bilingual coins of Satavahana
16. Reinventing the wheel is of no use. The underlined section means
- A. Discover something new
C. Contextualise something
- B. Repeat something that is already done
D. Do nothing

17. I should have _____ to school yesterday
- A. Went
C. Go
- B. Gone
D. Had to go
18. Mr. Venkatesh comes from Mangalore, as _____ his supporters.
- A. Are
C. Do
- B. Well
D. Come
19. Pranab would starve to death rather than _____ Vinod for a loan.
- A. To ask
C. Have asked
- B. Ask
D. Asked
20. Meera always throws caution to the wind. The underlined expression violates
- A. Syntactic condition
C. Truth condition
- B. Semantic condition
D. Moral condition
21. Santanu is married to Janaki and they have two children. That is the long and the short of his life story. The underlined section is a
- A. Idiom
C. Clause
- B. Phrase
D. Translateme
22. 'The wind was a like a sharp blade of ice'. This is an example of
- A. Metaphor
C. Synecdoche
- B. Metonymy
D. Simile
23. Prof. Sen was informed that Dr. Bhalla was not at _____.
- A. There
C. The office
- B. Here
D. Office
24. When we go to the party on Saturday, let's _____ a bottle of wine.
- A. Bring
C. Taken
- B. Take
D. Brought
25. It was easy to see what they have been doing _____.
- A. For a living
C. To live
- B. So as to live
D. For living

Section – B -- Questions in Translation on Foundational Topics -- 25 marks

Choose the most appropriate answer.

26. The Chaturvedis wanted to make their daughter into an engineer, but she refused to be made _____.
- A. Her
C. One
- B. That
D. Like
27. In Translation Studies, when we rephrase an expression or text in the same language to explain or clarify anything, it is known as _____.
- A. Interlingual Translation
C. Interpretation
- B. Intersemiotic Translation
D. Intralingual translation
28. Adaptation is a _____.
- A. Translation strategy
C. Translation pedagogy
- B. Translation theory
D. Translation Journal
29. The smallest unit of language that can be used by itself is _____.
- A. Phoneme
C. Word
- B. Morpheme
D. Syllable
30. When a translation is called inaccurate, it is often the _____ meaning that is called into question.
- A. Expressive
C. Presupposed
- B. Propositional
D. Evoked
31. "News translation happens only when news crosses national boundaries." This is not true in nation states which are _____.
- A. Multilingual
C. Politically unstable
- B. Monolingual
D. Uninhabited
32. A text is a _____.
- A. Vertical unit
C. Meaning unit
- B. Form unit
D. Parallel unit

33. _____ is the process of translating a document that has already been translated into a foreign language back to the original language.
- A. Intermedial translation B. Back Translation
C. Oral translation D. Simultaneous translation
34. _____ in Translation Studies usually refers to whether translators are working from a foreign language into their mother tongues or vice versa.
- A. Directionality B. Comparison
C. Contrastive D. Quantitative
35. The vocabulary of a language as a set of words refers to a series of _____ fields.
- A. Empirical B. Conceptual
C. Habitual D. Imperative
36. _____ generally refers to written or spoken communication.
- A. Dialogue B. Discourse
C. Symbols D. Ideas
37. In Translation Studies, if a researcher looks into the functioning of memory in simultaneous interpretation she may be working in _____.
- A. Cognitive sciences B. Computational linguistics
C. Discourse analysis D. Corpus linguistics
38. In Translation Studies, the call to consider the relationship between author or text and translator as more interpersonal has given the process of translation _____.
- A. A superior status B. An inferior status
C. An invisible status D. An equal and reciprocal status
39. Translation is a _____ act.
- A. Charity B. Perishable
C. Campaign D. Political
40. Equivalence is not only a central concept in Translation Studies, but also a _____ one.
- A. Irrelevant B. Important
C. Controversial D. All of the above

41. The tendency of certain words to occur regularly in a pattern with other words in a given language is known as _____.
- A. Cliché
C. Idiom
- B. Collocation
D. Phrase
42. The odd name in the list is _____.
- A. Eugene Nida
C. J.C. Catford
- B. Peter Newmark
D. Terry Eagleton
43. One of the pioneer Publishing House in the discipline of Translation Studies is _____.
- A. HarperCollins Publishers
C. St. Jerome Publishing
- B. Bantam Books
D. Faber & Faber
44. In Translation Studies, when a researcher is engaged with Protocol Studies, she investigates the _____.
- A. Translator's internal decision making process
C. Protocol of languages
- B. The protocol of a text
D. Protocol of cultures
45. _____ refers to the linguistic expression conventionally associated with certain forms of writing.
- A. Test
C. Discourse
- B. Text
D. Genre
46. _____ involves superimposition of written text onto screen.
- A. Dubbing
C. Subtitling
- B. Voice over
D. Lip-syncing
47. Find the odd one out: _____
- A. Andrew Chesterman
C. James Holmes
- B. Mona baker
D. Dan Brown
48. Harprashad Shastri is a famous Bengali _____.
- A. Linguist
C. Playwright
- B. Musician
D. Actor

49. Ellipsis, slangs, interruptions commonly occur during conversations among friends in a social setting. In Translation Studies, this kind of particular usage of language is known as _____.

- | | |
|--------------|-------------|
| A. Diglossia | B. Register |
| C. Mood | D. Tone |

50. Translation of advertisements always prioritizes on the three issues but not on _____.

- A. Relationships among various semiotic items of the text
- B. Intersemiotic translation
- C. Ignore the multimodal
- D. Incorporate the multimodal

Section – C -- Comprehension and Analytical ability -- 25 marks

(a) Choose the most appropriate answer from the passage.

In college, I used to underline sentences that struck me, that made me look up from the page. They were not necessarily the same sentences the professors pointed out, which would turn up for further explication on an exam. I noted them for their clarity, their rhythm, their beauty and their enchantment. For surely it is a magical thing for a handful of words, artfully arranged, to stop time. To conjure a place, a person, a situation, in all its specificity and dimensions. To affect us and alter us, as profoundly as real people and things do.

I remember reading a sentence by Joyce, in the short story "Araby." It appears toward the beginning. "The cold air stung us and we played till our bodies glowed." I have never forgotten it. This seems to me as perfect as a sentence can be. It is measured, unguarded, direct and transcendent, all at once. It is full of movement, of imagery. It distills a precise mood. It radiates with meaning and yet its sensibility is discreet.

When I am experiencing a complex story or novel, the broader planes, and also details, tend to fall away. Rereading them, certain sentences are what greet me as familiars. You have visited before, they say when I recognize them. We encounter books at different times in life, often appreciating them, apprehending them, in different ways. But their language is constant. The best sentences orient us, like stars in the sky, like landmarks on a trail.

They remain the test, whether or not to read something. The most compelling narrative, expressed in sentences with which I have no chemical reaction, or an adverse one, leaves me cold. In fiction, plenty do the job of conveying information, rousing suspense, painting characters, enabling them to speak. But only certain sentences breathe and shift about, like live matter in soil. The first sentence of a book is a handshake, perhaps an embrace. Style and

personality are irrelevant. They can be formal or casual. They can be tall or short or fat or thin. They can obey the rules or break them. But they need to contain a charge. A live current, which shocks and illuminates.

Knowing — and learning to read in — a foreign tongue heightens and complicates my relationship to sentences. For some time now, I have been reading predominantly in Italian. I experience these novels and stories differently. I take no sentence for granted. I am more conscious of them. I work harder to know them. I pause to look something up, I puzzle over syntax I am still assimilating. Each sentence yields a twin, translated version of itself. When the filter of a second language falls away, my connection to these sentences, though more basic, feels purer, at times more intimate, than when I read in English.

The urge to convert experience into a group of words that are in a grammatical relation to one another is the most basic, ongoing impulse of my life. It is a habit of antiphony: of call and response. Most days begin with sentences that are typed into a journal no one has ever seen. There is a freedom to this; freedom to write what I will not proceed to wrestle with. The entries are mostly quotidian, a warming up of the fingers and brain. On days when I am troubled, when I am grieved, when I am at a loss for words, the mechanics of formulating sentences, and of stockpiling them in a vault, is the only thing that centers me again.

----- 'My Life's Sentences', Jhumpa Lahiri
The New York Times, March 17th, 2012

51. The essay is about various kinds of ways in which words have the capacity to _____.
- A. Touch the human mind. B. Change the human experience
C. Change the philosophical orientation D. All of the above
52. The power of reading, according to the writer, is to be able to _____.
- A. Stop time B. Flow with time
C. Stop midway in reading D. Engage with time in no possible ways
53. 'It radiates with meaning and yet its sensibility is discreet.' Discreet means _____.
- A. Loud B. Modest
C. Flamboyant D. Lucid
54. 'The best sentences orient us, like stars in the sky, like landmarks on a trail.' The sentences orient us to _____.
- A. To understand the place B. To understand about the author
C. To help us make decisions regarding meaning D. To leave them

55. 'The first sentence of a book is a handshake, perhaps an embrace.' This expression means _____.
- A. Welcoming a guest to the house
 - B. Showing somebody direction to one's house
 - C. Establishing initial contact between the reader and the text
 - D. Set the mood of the meeting
56. 'Knowing — and learning to read in — a foreign tongue heightens and complicates my relationship to sentences.' Here relationship means a reading experience in a foreign language that is _____.
- A. More enjoyable than reading in mother tongue
 - B. More challenging, therefore, more rewarding than reading in mother tongue
 - C. Easier than reading in mother tongue
 - D. Very difficult than reading in mother tongue
57. 'The entries are mostly quotidian, a warming up of the fingers and brain.' Quotidian means _____.
- A. Commonplace
 - B. Extraordinary
 - C. Overwhelming
 - D. Anxiety-stricken
58. The author of the short story that is mentioned here is _____.
- A. Henry Rutherford
 - B. James O'Sullivan
 - C. James Joyce
 - D. Araby
59. The author talks about her experiences of reading in _____ other than reading in English.
- A. Russian
 - B. French
 - C. Italian
 - D. Latin
60. In its constant relation to sentences and human beings, the text behaves like a _____.
- A. Simile
 - B. Metaphor
 - C. Allusion
 - D. Anecdote
61. 'The most compelling narrative, expressed in sentences with which I have no chemical reaction, or an adverse one, leaves me cold.' Chemical reaction means _____.
- A. Personal bonding with the text
 - B. Electric shock
 - C. Reactions between two chemicals in a laboratory
 - D. None of the above

62. 'I take no sentences for granted.' This means that _____.
- A. Every sentence is important
 - B. Sentences do not mean anything
 - C. Every sentences has a particular role to play in the game of meaning producing
 - D. Sentences overpower the reader.
63. 'Each sentence yields a twin, translated version of itself.' This means _____.
- A. Reading in foreign language is translation
 - B. Reading and understanding meaning is translation.
 - C. Sentences are translated.
 - D. The reading itself is translation.
64. 'It is a habit of antiphony:' Antiphony means _____.
- A. Normal things
 - B. Abnormal things
 - C. Unilateral thinking
 - D. Reciprocal interchange of ideas and opinions
65. 'To conjure a place, a person, a situation, in all its specificity and dimensions.' In this context, conjure means _____.
- A. To influence or effect as if by magic
 - B. Non-effective
 - C. Modify
 - D. Beautify

(b) Read the poem carefully and choose the most appropriate answer.

Our whole life a translation
the permissible fibs

and now a knot of lies
eating at itself to get undone

Words bitten thru words
meanings burnt-off like paint
under the blowtorch

All those dead letters
rendered into the oppressor's language

Trying to tell the doctor where it hurts
 like the Algerian
 who waled form his village, burning

his whole body a could of pain
 and there are no words for this

except himself

--- Adrienne Rich

66. What do you think could be the ideal title for this poem? _____.
- A. Our whole life
 B. Except himself
 C. Whole body
 D. Get undone
67. The oppressor's language means _____.
- A. Language of the poet
 B. Language of the men
 C. Universal language
 D. Doctor's language
68. The poem is about _____.
- A. Frustration to deal with language
 B. Anger in being unable to deal with frustrating situations
 C. Wrongs in society
 D. All of the above
69. 'Our whole life a translation' In this context, Translation means _____.
- A. Negotiating the language to express oneself best
 B. Translating the language of the oppressor
 C. Translating the lies
 D. Finding equivalence of the lies
70. The poem is replete with imageries of _____.
- A. Anger
 B. Violence
 C. Peace
 D. Multitude
71. '... a knot of lies eating at itself to get undone' ... means _____.
- A. Longstanding use of uncommunicated feelings are difficult to express
 B. The patriarchal use of language does not allow the women to express themselves properly
 C. The struggle within language to express experiences differently
 D. Moth eating away at a tie

72. 'Words bitten thru words' ... Here using 'thru' is a way to show _____.
- A. How languages are violently reshaped B. How carelessly words are reshaped
C. Casualness D. Arbitrariness
73. 'Trying to tell the doctor where it hurts' ... This expression means _____.
- A. The doctor never knows the feeling of the patient
B. It is difficult to explain pain
C. Language cannot communicate everything
D. A patient tries to tell the doctor about her ailment.
74. 'meanings burnt-off like paint under the blowtorch' ... Blowtorch means _____.
- A. An apparatus to show light
B. A burner that mixes air and gas to produce a very hot flame
C. A firefly
D. A burner
75. 'a could of pain' is an example of _____.
- A. Metaphor B. Alliteration
C. Synecdoche D. Rhythm
