

M.A. English Language and Literature
(2022 admission onwards)
Semester IV
EL.544.1 - Elective Course: Translation Studies
Model Question Paper

Time: 3 hours

Max.Marks:75

I. Answer any five of the following questions in about 50 words each.

1. What are Inter -semiotic translations?
2. Briefly mention a few adaptations of Indian texts
3. What is transposition?
4. What is cultural translation?
5. Briefly outline different types of translations.
6. Comment on the relationship between gender and translation.
7. What are re-tellings?
8. Explain trans-creation.

(2x5=10)

II. Answer any five of the following questions in about 100 words.

9. Briefly examine the translations of Sanskrit texts in the colonial period in India.
10. What are the major Bible translations ?
11. Outline the problems commonly confronted in translations from regional languages in India.
12. Discuss the role of translation in the nationalist period in India?
13. Elucidate the complexities of the role of the translator.
14. Comment on the contemporary relevance of translations in a global context.
15. What was the role of translation during the Renaissance in Europe?
16. What are some of the strategies and techniques used in the translation of poetry?

(5x5=25)

III. Answer any two of the following questions in about 300 words choosing one from each group.

Group A

17. Trace the political and historical foundations of translation in the West.
18. Translation was often a handmaiden to the Colonial domination of India. Discuss.

19. Discuss the relevance of Translation Studies as an academic discipline.

Group B

20. Analyse the importance theories and techniques of translation and the common problems encountered.

21. What according to GN Devy is the relevance of translation from an Indian perspective?

22. Comment on the need to review translation theory and praxis from the perspective of gender.

(2x15=30)

IV. Translate any one of the following texts into Malayalam :

23. He was a poor man's son. Step by step, aided by scholarships, he cleared the insurmountable peaks of numerous examinations. His Professor anticipated with pride that Shobhan would one day be famous, and that Avinash's own name would head the list of those who had chiefly engineered this success. Shobhan came to his house to receive instruction; he had free access to the library. He would cringe in embarrassment if he saw Lavanya. This embarrassment created a distance between them, leaving Lavanya free to imagine herself his superior. Women don't notice a hesitant man who does not assertively draw attention to himself.

Meanwhile Shobhanlal's father arrived one day at Avinash's residence and cursed him roundly. He complained that, on the pretext of offering tuition at home, Avinash hoped to trap the boy into marriage with his daughter, to satisfy his urge for social reform by ruining the caste purity of Shobhanlal, a Vaidya's son.

24.

Her Garden

The mountains crackle
they are full of flint,
the cicada bristles
it does not sing
in grandmother's garden
as mulberry trees
gnarled like her hands
start their long slide
seawards.

I imagine her sitting
under the mulberry leaves,
hot fruit splashed

to her eyes,
a blindness cleaned

in that solitary house
when trees clamber
out of bark
and swim
to a rock that is black
and bare
and like nothing
else in this homeland.

I like to think
she died in the day
her face set heavenward,
exacting little attention
from the sun —
once risen it sets
in finicky chaos
in a sky so flat and blue
that light mirrors itself
as if on water, soundlessly.
So losing body
she crept into her own soul
and she slept.

25. VLADIMIR: Did you not hear what the child said?

ESTRAGON: No.

VLADIMIR: He said that Godot was sure to come tomorrow. (Pause.) What do you say to that?

ESTRAGON: Then all we have to do is to wait on here.

VLADIMIR: Are you mad? We must take cover. (He takes Estragon by the arm.) Come on. He draws Estragon after him. Estragon yields, then resists. They halt.

ESTRAGON: (looking at the tree). Pity we haven't got a bit of rope.

VLADIMIR: Come on. It's cold.

He draws Estragon after him. As before.

ESTRAGON: Remind me to bring a bit of rope tomorrow.

VLADIMIR: Yes. Come on.

He draws him after him. As before.

ESTRAGON: How long have we been together all the time now?

VLADIMIR: I don't know. Fifty years maybe.

ESTRAGON: Do you remember the day I threw myself into the Rhone?

VLADIMIR: We were grape harvesting.

ESTRAGON: You fished me out.

VLADIMIR: That's all dead and buried.

ESTRAGON: My clothes dried in the sun.

VLADIMIR: There's no good harking back on that. Come on.

He draws him after him. As before.

ESTRAGON: Wait!

VLADIMIR: I'm cold!

ESTRAGON: Wait! (He moves away from Vladimir.) I sometimes wonder if we wouldn't have been better off alone, each one for himself. (He crosses the stage and sits down on the mound.) We weren't made for the same road.

VLADIMIR: (without anger). It's not certain.

ESTRAGON: No, nothing is certain.

Vladimir slowly crosses the stage and sits down beside Estragon.

VLADIMIR: We can still part, if you think it would be better.

ESTRAGON: It's not worthwhile now.

Silence.

VLADIMIR: No, it's not worthwhile now.

Silence.

ESTRAGON: Well, shall we go?

VLADIMIR: Yes, let's go.

They do not move.

Curtain.

(1x 10=10)