INSTRUCTIONS FOR THE CANDIDATE

i) Write your Hall Ticket Number on the OMR Answer Sheet given to you. Also write the Hall Ticket Number in the space provided above.

ii) There is a negative marking of 0.33 marks for each wrong answer.

iii) Answers are to be marked on the OMR Answer Sheet following the instructions provided there upon.

iv) Handover the 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 or in the space provided at the end of the booklet.

vi) The question paper contains 12 pages and the questions are objective type. Only the question paper may be taken by the candidate at the end of the examination.
SECTION-A
General Aptitude for Language, Literature and Translation (30 Marks)

Choose the most appropriate answer:

1. The Jnanpith Awardee in the year 2013:
   A. Pratibha Ray  
   B. Sri Lal Sukla  
   C. Satya Vrat Shastri  
   D. Kedarnath Singh

2. The Indian novel shortlisted for Man Booker International Prize in 2013:
   A. Bharathipura  
   B. River of Smoke  
   C. Small Remedies  
   D. The Luminaries

3. The directors of the Jaipur Literature Festival which is known as “the grandest literary festival of them all”:
   A. Sanjoy K. Roy & Sheuli Sethi  
   B. Namita Gokhale & William Dalrymple  
   C. Namita Gokhale & Hari Kunzru  
   D. William Dalrymple & Sheuli Sethi

4. Saraswatichandra is a novel by:
   A. Srinivas Das  
   B. Fakir Mohan Senapati  
   C. Govardhanram Tripathi  
   D. Babu Devkinandan Khatri

5. One who is not a writer from north-eastern States of India:
   A. Amit Chaudhuri  
   B. Siddhartha Deb  
   C. Arup Kumar Dutta  
   D. Memchoubi Arambam O

6. The objective of the National Book Trust:
   A. “Undertaking literary activities in Indian Languages including English”  
   B. “Promotion and publication of knowledge texts in all major disciplines”  
   C. “Development of all Indian languages by creating content and corpus”  
   D. “To encourage the production of good literature in English, Hindi and other Indian languages.”

7. “non verbum e verbo sed sensum de sensu” is a statement on translation by:
   A. Horace  
   B. St. Jerome  
   C. Cicero  
   D. John Dryden

8. Author of The Great Indian Novel:
   A. Shashi Deshpande  
   B. Shashi Taroor  
   C. Ruskin Bond  
   D. Vikram Seth

J-69
9. Mary Louise Pratt conceptualizes "Social spaces where cultures meet, clash and grapple with each other, often in contexts of highly asymmetrical relations of power" as:
   A. Colonial Zones    B. Post-colonial Zones
   C. Contact Zones     D. Hegemonic Zones

10. The Author of *Masks of Conquest*:
    A. Gauri Viswanathan  B. Rajeswari Sundar Rajan
    C. Sara Suleri       D. Meenakshi Mukherjee

11. What is the correct combination of the following:
    I. Temsula Ao             a. Karukku
    II. Bama                  b. Shadow Play
    III. Kiran Desai          c. Laburnum for My Head
    IV. Shashi Deshpande      d. The Inheritance of Loss

   **Answer:**
   A. I-a ; II-b ; III-c ; IV-d
   B. I-c ; II- a ; III-d ; IV-b
   C. I-d ; II-b ; III-c ; IV-a
   D. I-a ; II-c ; III-b ; IV-d

12. Identify the statement which is **not true**:
    A. Walter Benjamin was a German philosopher and cultural critic.
    B. Benjamin coined the term "auratic perception".
    C. Walter Benjamin was associated with the Frankfurt School that established Critical Theory
    D. His collection of essays is *The Long Revolution*.

13. Author of the essay "Tradition and Individual Talent":
    A. I.A. Richards  B. Mathew Arnold  C. T.S. Eliot  D. Ezra Pound

14. A concept used by Mikhail Bakhtin:
    A. Author Function    B. Dialogic Imagination
    C. Reality Effect     D. Defamiliarization

15. The Puranic king in *Mahabharata* who exchanged his old age with the youth of his son:
    A. Yayati  B. Nahusha  C. Dilipa  D. Puru
16. The lines "Turning and turning in the widening gyre/ The falcon cannot hear the falconer/ Things fall apart; the centre cannot hold" are from:

A. William Blake’s “A Poison Tree”  
B. John Keats’ “When I have Fears”  
C. P.B. Shelley’s “Ode to the West Wind”  
D. Y.B. Yeats’ “The Second Coming”

17. Identify the correct usage:

A. If you would asked me I would have helped you  
B. If you did asked me, I could helped you  
C. If you had asked me, I could have helped you  
D. If you would have asked me, I could have helped you

18. “Best thing since sliced bread” means:

A. To take on a task that is way too big.  
B. A good invention or innovation; a good idea or plan.  
C. The second best thing that ever happened to someone.  
D. All the advantages.

19. “He walked __________ great speed”.

A. at  
B. in  
C. with  
D. on

20. The following sentence is in present perfect continuous tense:

A. She does not play tennis  
B. Swamy was waiting for us when we got off the plane  
C. She has been working at that company for three years  
D. She only understood the movie because she had read the book

21. Identify correct spelling:

A. Counterfiet  
B. Counterfit  
C. Countrefiet  
D. Counterfeit

22. The French expression used in English to mean “on the menu”:

A. à la  
B. adieu  
C. amuse-bouche  
D. à la carte

23. The Nobel Prize in Literature 2014 was awarded to:

A. Patric Modiano  
B. Alice Munro  
C. Richard Flanagan  
D. Donna Tartt

24. The Man Booker Prize 2014 was awarded to the book:

A. Bring Up the Bodies  
B. The Narrow Road to the Deep North  
C. The Goldfinch  
D. To Raise Again at a Decent Hour
25. The term “Weltliteratur” refers to coined by Goethe:
   
   A. National Literature   B. Interpretation
   C. World Literature     D. Literary Translation

26. The film by Satyajit Ray which is not a part of “Apu Trilogy”:
   
   A. Pather Panchali  B. Charulata
   C. Aparajito         D. Apur Sansar

27. The Authors of the book Post-colonial Translation: Theory and Practice:
   
   A. Susan Bassnett & Andre Lefevere
   B. Mona Baker & Sherry Simon
   C. Mona Baker & Susan Bassnett
   D. Susan Bassnett & Harish Trivedi

28. The following is a Feminist as well as a Translation Studies scholar:
   
   A. Sherry Simon
   B. Julia Kristeva
   C. Tonny Morrison
   D. bell hooks

29. The “Dalit Dossier” edited by K. Satyanarayana and Susie Tharu:
   
   A. Subject to Change
   B. The Prisons We Broke
   C. Steel Nibs Are Sprouting
   D. The Flaming Feet

30. Which character in Mahabharata has inspired maximum modern and post-modern renderings in the modern Indian languages?:
   
   A. Kunti  B. Draupadi  C. Gandhari  D. Hidimba

SECTION - B
Translation Theory (30 Marks)

31. The following method accounts for the process transformations, linguistic or otherwise focusing on the construction of reality in/through translation:
   
   A. The North American Workshop Method
   B. Vorticism
   C. Linguistic Analysis
   D. Deconstruction

32. “The origin of Philosophy is translation or the thesis of translatability” is a statement by:
   
   A. Michel Foucault
   B. Friedrich Nietzsche
   C. Derrida
   D. Wittgenstein
33. Name the famous poet who not only translated Chinese Poetry to English but also theorized on translation:

A. John Keats  B. Ezra Pound  C. W. B. Yeats  D. William Blake

34. The following is a statement by Walter Benjamin:

A. "The interlinear version of the Scriptures is the prototype or ideal of all translations"
B. "Translation is a kind of drawing after the life; where everyone will acknowledge there is a double sort of likeness, a good one and a bad"
C. "I surrender to the text when I translate"
D. "Translation is a form of rewriting of an original text"

35. Gayathri Spivak in her essay on "The Politics of Translation" juxtaposes:

A. Rhetorical Specificity versus Logical Systematicity of language
B. British English versus Indian English
C. Transparency versus Untranslatability
D. Translation as Reading versus Reading as Translation

36. According to André Lefevere, translators think first in terms of the following instead of the linguistic level:

A. Aesthetic value and the literary style
B. Tone and Tenor of the text
C. Conceptual Grid and the Textual Grid
D. Primary and secondary role of Translation

37. Which one of the following has not been written by Lawrence Venuti?

A. *The Scandals of Translation: Towards an Ethics of difference*
B. *Translator's Invisibility: A History of Translation*
C. *Rethinking Translation: Discourse, Subjectivity, Ideology*
D. *Nation, Language and the Ethics of Translation*

38. The notion that the translator creates the original is introduced by:

A. Poly-system theorists  B. Deconstructionists
C. Semioticians  D. Structuralists

39. "Three Hundred Ramayanas" is an essay by:

A. David Shulman  B. Stuart Blackburn
C. U.R. Ananthamurthy  D. A. K. Ramanujan
40. Gideon Toury’s approach to translation is known as:

A. Communication oriented approach
B. Reception or target oriented approach
C. Function oriented approach
D. Author or source oriented approach

41. According to _________ the situation of the post-colonial intellectual in post-colony is one of being- "in translation":

A. Tejaswini Niranjana
B. Homi Bhabha
C. Sandra Bermann
D. Maria Tymoczko

42. In her essay "Gender and the Metaphorics of Translation" _________ discusses the issue of "sexualization of translation".

A. Katharina Reiss
B. Luise von Flotow
C. Lori Chamberlain
D. Min Dongchao

43. In translation studies the invariant original is also known as:

A. Kernel text
B. Core text
C. Metatext
D. Ur-Text

44. The method of translation recommended by Kwame Anthony Appiah which consists of explaining all cultural details in order to achieve the goal of "a genuinely informed respect for others":

A. Cultural translation
B. Thick Translation
C. Ennobled Translation
D. Dense Translation

45. _________ claims that translation is the principal means we have of understanding the world we live in.

A. Jorge Luis Borges
B. Octavio Paz
C. José Ortega y Gasset
D. Vladimir Nabokov

46. The cannibalistic theories of literary transfer come from:

A. Brazil
B. North America
C. West Indies
D. South Africa

47. ‘Direct translation’ and ‘Oblique translation’ are two translation strategies discussed by:

A. Peter Newmark
B. Roman Jakobson
C. Jean-Paul Vinay and Darbelnet
D. Philip E. Lewis
48. Eugene Nida’s definition of translation:

A. “Translation is *recoding* of a linguistic text, accompanied by the creation of its new linguistic appearance and stylistic shape”
B. “Translation is a *craft* consisting of the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language”
C. Translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style
D. “the *replacement* of textual material in one language (SL) by equivalent textual material in another language (TL)”

49. A major translator of Tamil Dalit Literature is _________.

A. Mini Krishnan  
B. Akilan  
C. Sivakami  
D. Lakshmi Holmstrom

50. German linguist Hans Vermeer is associated with _________ theory of translation studies:

A. the cannibalistic  
B. the *Skopos*  
C. the feminist  
D. the post-colonial

51. Cultural Studies concerns itself with _________.

A. The meaning and practices of everyday life.  
B. Production and reception of arts and artifacts.  
C. The cultural practices of the dominant class.  
D. The lives and cultures of the marginalized.

52. Name the author of *Black Skin White Masks*:

A. Chinua Achebe  
B. Ngũgĩ wa Thiong’o  
C. Franz Fanon  
D. Foucault

53. *Bride and Prejudice*, a Bollywood-style adaptation of *Pride and Prejudice* released in 2004 and directed by _________.

A. Shekhar Kapoor  
B. Gurinder Chadha  
C. Deepa Mehta  
D. Mira Nair

54. Film adaptations represent –“the shift from a single-track, uniquely verbal medium such as the novel . . . to a multitrack medium such as film.” Hence _________.

A. It is impossible study film adaptations  
B. One can only study the film not it’s relation to the text  
C. One can only make a content analysis  
D. It is impossible and futile to raise the question of fidelity.
55. Name the author of most influential work in visual culture, Ways of Seeing:
   A. John Berger  B. Marshall McLuhan
   C. Susan Sontag  D. W.J.T. Mitchell

56. The Hindi film Haider is an adaptation of:
   A. Othello  B. Hamlet  C. Macbeth  D. Romeo and Juliet

57. Which of the following is the main concern of Poetry translators?
   A. Pragmatic aspects of the original  B. Syntactic Aspects of the original
   C. Interpretation of layers of meaning  D. Rhyme and Rhythm

58. Author of the essay “The Name and Nature of Translation Studies”:
   A. Jeremy Munday  B. Mary Snell-Hornby
   C. G.J.V. Prasad  D. James S. Holmes

59. Which of the following is a J.C. Catford’s work on translation:
   A. A Linguistic Theory of Translation  B. Principles of Correspondence

60. _______conceptualizes Translation as ‘violation’:
   A. Roland Barthes  B. Michel Foucault
   C. Wittgenstein  D. Umberto Eco

SECTION-C

Research Methodology and Analytical Ability (15 Marks)

Read the following passage carefully and answer the questions 61-67.

BORDER LIVES: THE ART OF THE PRESENT
Homi Bhabha

It is the trope of our times to locate the question of culture in the realm of the beyond. At the century's edge, we are less exercised by annihilation - the death of the author - or epiphany - the birth of the 'subject'. Our existence today is marked by a tenebrous sense of survival, living on the borderlines of the 'present', for which there seems to be no proper name other than the current and controversial shiftiness of the prefix 'post': postmodernism, postcolonialism, postfeminism....
The 'beyond' is neither a new horizon, nor a leaving behind of the past.... Beginnings and endings may be the sustaining myths of the middle years; but in the *fin de siècle*, we find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion. For there is a sense of disorientation, a disturbance of direction, in the 'beyond': an exploratory, restless movement caught so well in the French rendition of the words *au-delà* - here and there, on all sides, *fort da*, hither and thither, back and forth.'

The move away from the singularities of 'class' or 'gender' as primary conceptual and organizational categories, has resulted in an awareness of the subject positions - of race, gender, generation, institutional location, geopolitical locale, sexual orientation - that inhabit any claim to identity in the modern world. What is theoretically innovative, and politically crucial, is the need to think beyond narratives of originary and initial subjectivities and to focus on those moments or processes that are produced in the articulation of cultural differences. These 'in-between' spaces provide the terrain for elaborating strategies of selfhood - singular or communal - that initiate new signs of identity, and innovative sites of collaboration, and contestation, in the act of defining the idea of society itself.

It is in the emergence of the interstices - the overlap and displacement of domains of difference - that the intersubjective and collective experiences of nationness, community interest, or cultural value are negotiated. How are subjects formed 'in-between', or in excess of, the sum of the I parts' of difference (usually intoned as race/class/gender, etc.)? How do strategies of representation or empowerment come to be formulated in the competing claims of communities where, despite shared histories of deprivation and discrimination, the exchange of values, meanings and priorities may not always be collaborative and dialogical, but may be profoundly antagonistic, conflictual and even incommensurable?

61. In this passage “epiphany” means the following:

A. Death of the Author  
B. Birth of the Subject  
C. A moment of sudden and great revelation or realization  
D. A sad event of annihilation

62. According to Bhabha a move away from the conceptual categories of ‘class’ and gender has resulted in _________:

A. An awareness of subject positions  
B. An awareness of the ‘beyond’  
C. Theoretically innovative and politically crucial practices  
D. An awareness of institutional location

63. The above text urges us to think about _________:

A. The originary presence  
B. In-between spaces that produced cultural differences  
C. Initial subjectivities  
D. Narratives of selfhood

J-69
64. In this passage *interstices* means:

A. Complex  
C. An intervening space  
B. Interlinked  
D. Incommensurable

65. Bhabha opines that the exchange of values and meanings and priorities of deprived communities are _________.

A. Always be collaborative  
B. Collaborative, dialogic as well as conflictual and antagonistic  
C. Always be dialogical  
D. Always be incommensurable

66. The text is about the following:

A. Post-colony  
C. Diaspora  
B. Interlinked  
D. “Our times”

67. According to the text at the end of the century we find ourselves in _________.

A. the moment of joy  
B. the moment of confusion  
C. the moment of transit  
D. the moment of frustration

68. Find the number of triangles in the given figure:

```
+---+---+---+
|   |   |   |
+---+---+---+
|   |   |   |
+---+---+---+
```

A. 36  
B. 40  
C. 38  
D. 20

69. Arrange the words given below in a meaningful sequence:


A. 3,1,4,5,2  
B. 1,2,4,3,5  
C. 5,4,3,2,1  
D. 3,1,2,4,5

70. Which of the following is the first step in starting the research process?

A. Searching sources of information to locate problem  
B. Identification of problem  
C. Survey of related literature  
D. Searching for solutions to the problem

71. A reasoning where we start with certain particular statements and conclude with a universal statement is called:

A. Deductive Reasoning  
C. Abnormal Reasoning  
B. Transcendental Reasoning  
D. Inductive Reasoning
72. Figure out the relationship: **odometer is to mileage as compass is to**
   A. Speed  B. Hiking  C. Direction  D. Needle

73. Introducing a boy, a girl said, “He is the son of the daughter of the father of my uncle.” How is the boy related to the girl?
   A. Brother  B. Nephew  C. Uncle  D. Son-in-law

74. Which one of the following is always found in ‘Bravery’?
   A. Experience  B. Power  C. Courage  D. Knowledge

75. Which of the following diagrams indicates the best relation between Factory, Product and Machinery?
   A.  
   B.  
   C.  
   D.  

***