



DOON UNIVERSITY, DEHRADUN

Department of Spanish Studies

Mid-Term Examination, 2017

School of Languages

M.A. Integrated Spanish Semester VIII

Course: SLS- 406 Literary Translation (Into Spanish)

Time allowed: 2 hours

Maximum Marks: 30

Attempt all questions from Section A, B and C

Section A

(Marks: 2x4 8)

1. Completa las siguientes frases

..... propuso el término *Translation Studies* en para formular algunas apreciaciones nuevas al campo de la traducción literaria.

2. Escoge la opción más adecuada

a. Este teórico hace un balance crítico de la problemática de "fidelidad" en el contexto de la tradición india de traducción literaria:

- 1. Susan Bassnett 2. André Lefevere
- 3. K. Ayyappa Paniker 4. Roman Jakobson

b. El llamado "cultural turn" en los estudios sobre la traducción literaria propone entender esta actividad más como un:

- 1. Producto 2. Examen
- 3. Proceso 4. Problema

c. En "The Translation of Poetry: Some Observations and a Model" este teórico propone algunas pautas para traducir poesía:

- 1. André Lefevere 2. Susan Bassnett
- 3. Octavio Paz 4. Harish Trivedi

Section

(Marks: 5x2=10)

1. La actividad de traducción literaria tiene que ver más con el proceso que el producto final. ¿Es cierto, esto? Comparte tu opinión con referencias a algunos artículos que has leído.
2. Una traducción literaria es siempre una negociación/actividad cultural más que algo meramente lingüístico. Comparte tu opinión con referencia a algunos artículos que has leído.

Section C

(Marks: 12x1=12)

“Confessions of a xenophile”, Amitabh Ghosh. <http://www.amitavghosh.com/essays/xenophile.html>

1. ...and then of course there was the towering figure of Naguib Mahfouz. To me, as to many others the world over, the situations and characters that Mahfouz wrote about were instantly recognizable, intimately familiar. One reason for this is that Mahfouz's entry into the world of his characters is often through the interior passageways of the family. Of course the family is a one of those territories the novel, as a form, has most successfully claimed for itself everywhere: all around the world there are novelists, who, like Mahfouz, build their books on families and their histories, on the endless cycle of birth, marriage and death. But in Mahfouz's hands this invitation into the family has an extra dimension of excitement. This is because in Egypt, as in India, the family is often a secret, curtained world, protected from the gaze of outsiders by walls and courtyards, by veils and laws of silence. To be taken past those doors, into the forbidden space of failed marriages and secret desires, the areas that lie most heavily curtained under the genteel ethic of family propriety, is to prepare oneself for the pleasurable tingle of the illicit.