

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:-

M.A.

M.A. Comparative Literature : Translation Studies Take home

COURSE CODE : **CLIT0002**

Collection Date: 1 June 2004 from 10am onwards
Return Date: 3 June 2004, by 5pm

Translation Studies Take Home Paper 2003-04

Collection Date: Collect 1 June 2004 from 10 am onwards (Foster Court, Room 316)

Submit 3 June 2004 by 5 pm (Foster Court, Room 316)

Answer TWO questions, beginning each answer in a fresh answer book. Answers should not be more than approximately 2,000 words. Footnotes and bibliographies are not required.

DO NOT SUBSTANTIALLY BASE MORE THAN ONE ANSWER IN THIS OR ANY OTHER ASSESSED PIECE OF WORK ON THE SAME MATERIAL.

1. Compare the following translations of verse XLV, chapter one, of Pushkin's Eugene Onegin, using one model designed to describe translations, and explain why you chose this particular model.

(a) **Vladimir Nabokov**

Having cast off the burden of the *monde's* conventions,
having, as he, from vain pursuits desisted,
with him I made friends at that time.
4 I liked his traits,
to dreams the involuntary addiction,
nonimitative oddity,
and sharp, chilled mind;
8 I was embittered, he was gloomy;
the play of passions we knew both;
on both, life weighed;
in both, the heart's glow had gone out;
12 for both, there was in store the rancor
of blind Fortuna and of men
at the very morn of our days.

(b) **Oliver Elton**

I, too, had shunned the bustle lately
And tossed aside convention's load;
Now he and I made friends; and greatly
4 I liked his looks, uncopied mode
Of oddity, and inclination
Perforce to dreamy meditation,
And cool, sharp intellect. You see,
8 I was chagrined, and sullen he.
Both knew the passions and their working,
And both of life had come to tire;
In both our hearts was quenched the fire;
12 And still, for both, there lay a-lurking
Our fellows' and blind Fortune's spite,
Just when our days had dawned so bright.

TURN OVER

(c) **Charles Johnston**

Escaped from social rhyme and reason,
retired, as he, from fashion's stream,
I was Onegin's friend that season.
4 I liked his quality, the dream
which held him silently subjected,
his strangeness, wholly unaffected,
his mind, so cold and so precise.
8 The bitterness was mine - the ice
was his; we'd both drunk passion's chalice:
our lives were flat, and what had fired
both hearts to blaze had now expired;
12 here waited for us both the malice
of blind Fortuna and of men
in lives that were just dawning then.

(d) **Stanley Mitchell**

Disburdened of the world's opinions,
Like him, I too spurned vanity,
We met then and became companions,
4 I liked his personality:
The dreams to which he was addicted,
The oddness, not to be depicted,
The sharp, chilled mind. His gloominess
8 Was equalled by my bitterness.
We both knew well the play of passions,
On both life placed a heavy load;
In both the heart no longer glowed;
12 There lay in store the machinations
Of blind Fortuna and of men
Though it was still our morning then.

(e) **John Fennell**

Having cast off, like him, the burden of society's conventions and having set vanity aside, I made friends with him at that time. I liked his features, his instinctive addiction to dreaming, his inimitable oddity, and his sharp cool mind. I was embittered, he was sullen; we both knew the play of passions; life oppressed us both; in both of us the heart's flame had burned out; the malice of blind Fortune and of men awaited us both in the very morn of our days.

2. What in your view is the main contribution of feminist theory to the study of translation?
3. What would you say are the theoretical and methodological advantages and pitfalls of a descriptive approach to translation which takes the concept of 'translational norms' as its main analytical tool?
4. To what extent would you subscribe to the view that translation studies have been overly dominated by Western theories?

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5. In what sense might Derrida's essay 'Des tours de Babel' offer new perspectives for translation theory?
6. Discuss the main differences between the Neo-Classical and Romantic concepts of translation.
7. To what extent can corpus-based translation studies make a contribution to contemporary translation studies?
8. 'A translation must not necessarily be good English, but it must be such as some sort of English author – in this case let us say, a poor one – might write... The translator's task – often a feat of tightrope walking – is to render the ponderousness and convey a German flavour, without writing German-American' (Ralph Manheim on his translation of Adolf Hitler's *Mein Kampf*, 1969). Consider the issue of the translator's ethics and style in view of this statement.
9. 'Translation needs to be studied in connection with power and patronage, ideology and poetics, with emphasis on the various attempts to shore up or undermine an existing ideology or an existing poetics' (André Lefevere). Discuss.
10. To what extent would you say literary translation is different from other kinds of translation, e.g. the translation of multimedia texts?
11. 'What is not itself poetry, cannot be a translation of poetry' (Hans Magnus Enzensberger, 1960). 'In theory, only poets should translate poetry; in practice, poets are rarely good translators' (Octavio Paz, 1971). Discuss the nature of this paradox.
12. For Walter Benjamin, 'to translate is to realise what is only potential in the original'. How accurate, in your opinion, is this statement when applied to the discipline of Translation Studies?
13. 'A translation of a literary classic or a major religious work should seek to convey the same impression as the original did when it first appeared.' Discuss.
14. 'A translation remains perhaps the most direct form of commentary.' (Dante Gabriel Rossetti, 1874). Discuss.
15. EITHER (a) Discuss whether, and if so how, a translator of Latin American writing might assist an English reader's comprehension.
OR (b) Examine the difficulties that might arise in translating Latin American popular culture.
16. 'The practices and strategies of translating popular genres, such as romantic fiction, differ from those of translating "literary" novels.' Discuss.
17. 'Translation studies are no more than a specialised approach to cultural studies.' Discuss.
18. 'For Roman Jakobson, full equivalence is impossible, and interpretation is the central reality of translation' (Jozef Falinski). Discuss in terms of the putative uniqueness of languages.

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