

## **Englanti**

Älä koske näihin tehtäväpapereihin ennen kuin valvoja antaa luvan aloittaa koevastausten laatimisen.

Nämä tehtäväpaperit ovat suomeksi. Hieman ennen kokeen alkamista valvoja kysyy haluaako joku tehtäväpaperit ruotsiksi.

## **Engelska**

Rör inte dessa uppgiftspapper innan övervakaren ger tillstånd att börja besvara uppgifterna.

Dessa uppgiftspapper är på finska. Kort innan provet ska börja frågar övervakaren om någon vill ha uppgiftspappren på svenska.

## Englannin valintakoe 2013

Lue huolellisesti seuraavat ohjeet:

- Kirjoita vastaukset erillisille vastauslomakkeille.
- Koeaika on neljä (4) tuntia.
- Koe arvostellaan pistein 0-100.
- Kokeen eri osien osuus arvostelussa on:
  - osa 1: 0 - 25 pistettä
  - osa 2: 0 - 25 pistettä
  - osa 3: 0 - 25 pistettä
  - osa 4: 0 - 25 pistettä
- Voidaksesi tulla hyväksytyksi kokeessa sinun tulee saada osista 1, 2, 3 ja 4 vähintään 8 pistettä kustakin.

### **Part 1 (total 25 points)**

English language skills. Complete the following text by filling in the missing words (one or two), or circling the best alternative on the answer sheet. Each correct answer is worth 1 point. You will get 0 points for each wrong answer.

Few topics stir more controversy between urbanists and civic boosters than city rankings. What truly makes a city “great,” or even “livable”? The answers, and how these surveys determine them, are often 1, narrow or even misguided. What makes a “great” city on one list can serve as a detriment on another.

Recent rankings of the “best” cities around the world by the Economist Intelligence Unit, *Monocle* magazine and the Mercer quality of life surveys settled on a remarkably similar list. For the most part, the top ranks are dominated by 2 well-manicured older European cities such as Zurich, Geneva, Vienna, Copenhagen, Helsinki and Munich, as well as New World metropolises like Vancouver and Toronto; Auckland, New Zealand; and Perth and Melbourne in Australia.

Only *Monocle* put a 3 cosmopolitan world city—Tokyo—near the top of its list. The Economist rankings largely snubbed American cities—only Pittsburgh made it anywhere near the top, at No. 29 out of 140. The best we can say is most American cities 4 than Harare, Zimbabwe, which ran at the bottom. Honolulu got a decent No. 11 on the *Monocle* list and broke into 5 top 30 on Mercer’s, as did No. 29, San Francisco. But regarding American urban boosters, that’s all, folks.

To understand these rather head-scratching results, one must look at the 6 these surveys used. Cultural institutions, public safety, mass transit, “green” policies and other measures of what is called “livability” were 7 heavily, so results skewed heavily toward compact cities in fairly prosperous regions. Most of these regions suffer only a limited underclass and support a relatively small population of children. In fact, most of the cities are in countries with low 8 (plural noun)—Switzerland’s median fertility rate, for example, is about 1.4, one of the lowest on the planet and a full 50% below that of the U.S.

These places make ideal locales for groups like traveling corporate executives, academics and researchers **9 (verb)** by such surveys. With their often lovely facades, ample parks and good infrastructure, they constitute, for the most part, a list of what Wharton's Joe Gyourko calls "productive resorts," a sort of business-oriented version of an Aspen or Vail in Colorado or Palm Beach, Fla. Honolulu is an exception, more a **10** destination than a bustling business hub.

**11** are those the best standards for judging a city? It seems to me what makes for great cities in history are not measurements of safety, sanitation or homogeneity but economic growth, **12** diversity and social dynamism. A great city, as Rene Descartes wrote of 17th century Amsterdam, should be "an inventory of the possible," a place of imagination that **13** ambitious migrants, families and entrepreneurs.

Such places are aspirational—they draw people not for a restful visit or elegant repast but to achieve some sort of upward **14**. By nature these places are chaotic and often difficult to navigate. Ambitious people tend to be pushy and competitive. Just think about the great cities of history—**15** Rome, Islamic Baghdad, 19th century London, 20th century New York—or contemporary Los Angeles, Houston, Shanghai and Mumbai.

These represent a far different urbanism than what one finds in well-organized and groomed Zurich, Vienna and Copenhagen. You would not call these cities and their ilk with metropolitan populations generally less than 2 million, "bustling." Perhaps more fitting words **16 (two words = verb)** "staid" and "controlled."

Peace and quiet is very nice, but it doesn't really encourage global culture or commerce. Growth and change come about when newcomers **17 jostle with** locals not just as tourists, or orbiting executives, but as migrants. Great cities in their peaks are all about this kind of yeasty confrontation.

Alas, comfort takes precedence **18** dynamism in these new cities. Take the immigration issue: Unlike Amsterdam in its heyday, or London or New York today, most northern European countries have turned **19 (predicate adjective with negative meaning)** to immigration and many have powerful nativist parties. These are directed not against elite corporate executives or academics, but newcomers from **20** countries. In some cases, resentment is stoked by immigrants **21 (verb)** advantage of well-developed welfare systems that worked far better in a homogeneous country with **22** attitudes of social rights and obligations.

Of course, these cities aren't total deadweights. **23 (two words = logical connector)**, Switzerland has its banks, Helsinki boasts Nokia and Denmark remains a key center of advanced and green manufacturing technology. For its part, Vancouver gets Americans to shoot cheap **24** and TV shows with massive tax breaks and will host the Winter Olympics. But none can be **25** major shapers of the modern world economy.

Excerpted from Joel Kotkin's "The 21st Century City: Why The 'Livable Cities' Rankings Are Wrong." *Forbes*. August 11, 2009. Limited reprint permission.

## **Osa 2 (yhteensä 25 pistettä)**

Osa 2 sisältää monivalintatehtäviä, joissa sovelletaan Malcolm Hebronin kirjasta opittuja asioita. Voit saada osasta 0–25 pistettä. Oikeasta vastauksesta saat 1 pisteen, väärästä vastauksesta 0 pistettä. Jos rastitat useampia vastausvaihtoehtoja, vastaus tulkitaan kokonaan vääräksi. Merkitse vastaukset erilliselle vastauslomakkeelle.

### **Kysymykset 1–5:**

*Break, break, break,  
On thy cold gray stones, O Sea!  
And I would that my tongue could utter  
The thoughts that arise in me.*  
(Alfred, Lord Tennyson, 1809–1892)

#### **1) Mitä tyylikeinoa yllä olevan runosäkeen alleviivatut sanat edustavat?**

- A. vokaalistumista
- B. assonanssia
- C. homofoniaa
- D. fonologiaa

#### **2) Mitä koheesioriento menetelmää runoilija käyttää yllä olevan runon kolmannella rivillä ("And I would that my tongue could utter")?**

- A. ellipsiä
- B. additiivista konjunktiota
- C. leksikaalista viittausta
- D. aspiraatiota

#### **3) Mitä kirjallisuudentutkimuksen tyylikeinoa El esiinny yllä olevassa runosäkeessä?**

- A. metonymiaa
- B. allitteraatiota
- C. personifikaatiota
- D. synestesiaa

#### **4) Miten riimi, runomitta ja allitteraatio kehittyivät Malcolm Hebronin mukaan englanninkielisessä kirjallisuudessa myöhäiskeskiajalta edettäessä?**

- A. Allitteraatio väistyi riimin ja runomitan tieltä pääasiallisena runouden ääniteellisenä elementtinä.
- B. Riimi väistyi runomitan ja allitteraation tieltä pääasiallisena runouden ääniteellisenä elementtinä.
- C. Allitteraatio ja riimi syrjäyttivät runomitan näytelmäkirjallisuudessa.
- D. Runomitta syrjäytti riimin näytelmäkirjallisuudessa.

#### **5) Englannin kieleen on tullut lähtökohtaisesti samaa tarkoittavia sanoja eri aikoina ja eri lähteistä, ja monia sanoja käytetään nyt kielessä rinnakkain (esimerkiksi puhumista tarkoittavat verbit "to utter", "to speak" ja "to pronounce"). Mikä vaikutus täällä asialla on erityisesti kirjallisuudessa Malcolm Hebronin mukaan?**

- A. Kaikissa romaanisista kielistä tulleilla sanoilla on konkreettisempi merkitys kuin germanisilla sanoilla, ja niitä voidaan siten käyttää yleistajuisemmassa kirjallisuudessa.
- B. Runoihin voidaan valita kuhunkin runomittaan istuva sana merkitykseen katsomatta.
- C. Koska sanoilla on täsmälleen sama merkitys, kirjailija voi valita mieleisensä esimerkiksi maantieteellisten mieltymystensä mukaan.
- D. Näennäisillä synonymeillä on sanan lähteestä heijastuva sävyero, joka vaikuttaa sanan valintaan kirjallisuudessa.

## Kysymykset 6–10:

...It had a perfectly round door like a porthole, painted green, with a shiny yellow brass knob in the exact middle. The door opened on to a tube-shaped hall like a tunnel: a very comfortable tunnel without smoke, with panelled walls, and floors tiled and carpeted, provided with polished chairs, and lots and lots of pegs for hats and coats - the hobbit was fond of visitors. The tunnel wound on and on, going fairly but not quite straight into the side of the hill - The Hill, as all the people for many miles round called it - and many little round doors opened out of it, first on one side and then on another. No going upstairs for the hobbit: bedrooms, bathrooms, cellars, pantries (lots of these), wardrobes (he had whole rooms devoted to clothes), kitchens, dining-rooms, all were on the same floor, and indeed on the same passage. The best rooms were all on the left-hand side (going in), for these were the only ones to have windows, deep-set round windows looking over his garden and meadows beyond, sloping down to the river.

(J. R. R. Tolkien: *The Hobbit, or There and Back Again*, 1937)

**6) Mikä seuraavista yllä olevassa tekstissä esiintyvistä äänenteistä El kuulu samaan äänerryhmään muiden kanssa?**

- A. äänne **r**, kuten sanassa "round"
- B. äänne **y**, kuten sanassa "yellow"
- C. äänne **v**, kuten sanassa "very"
- D. äänne **w**, kuten sanassa "walls"

**7) Joskus kirjailija käyttää kirjassaan itse keksimäänsä sanaa, joka myöhemmin siirtyy yleiseen käyttöön ja osaksi kielen hyväksyttyvää sanastoa. Tällaisia sanoja ovat esimerkiksi J. R. R. Tolkienin pientä peikkomaista mielikuvitusoliota tarkoittava substantiivi "*hobbit*" ja Lewis Carrollin Liisa-kirjassa eräänlaista naurua kuvaava verbi "*to chortle*". Miksi tällaista kielen sanastollista kehitystä kutsutaan?**

- A. amelioraatioksi
- B. lekseemiksi
- C. arkaismiksi
- D. neologismiksi

**8) Mitä kielellistä ilmiötä El esiinny yllä olevassa tekstissä?**

- A. vertausta
- B. parallelismia
- C. tavanomaisesta poikkeavaa sanajärjestystä
- D. imperatiivia

**9) Mitä rinnasteisilla päälauseilla voidaan Malcolm Hebronin mukaan ilmaista kirjallisessa tekstissä?**

- A. analyyttistä pohdiskelua
- B. tarvetta herättää huomiota
- C. luonnollista, puhekielimäistä tyyliä
- D. poliittista retoriikkaa

**10) Mitä yllä olevassa tekstissä alleviivattu alistuskonjunktio "for" ilmaisee?**

- A. kausaalisuutta
- B. rinnasteisuutta
- C. prepositionaalia suhdetta
- D. vastakohtaa

**Kysymykset 11–15:**

*Gather ye rosebuds while ye may,  
Old Time is still a-flying;  
And this same flower that smiles today,  
Tomorrow will be dying.*

(Robert Herrick, 1591–1674)

**11) Mikä on runomittaa määriteltääessäkin keskeinen äänne 'schwa'?**

- A. painollinen vokaaliääne
- B. painoton vokaaliääne
- C. painollinen diftongi
- D. painoton diftongi

**12) Mikä kirjainmerkki yllä olevassa runossa edustaa äännettä 'schwa'?**

- A. kirjainmerkki 'e' sanassa "Gather"
- B. kirjainmerkki 'e' sanassa "ye"
- C. kirjainmerkki 'e' sanassa "Time"
- D. kirjainmerkki 'a' sanassa "today"

**13) Miten r-ääne todennäköisesti alunperin äännettiin Shakespearen aikana eläneen runoilija Robert Herrickin teksteissä?**

- A. r-ääne äännettiin ainoastaan sanan lopussa.
- B. r-äännettä ei äännetty sanan keskellä.
- C. r-ääne äännettiin kieli suun etuosassa.
- D. r-äännettä ei äännetty lainkaan.

**14) Miten Malcolm Hebronin kirjan mukaan äänneopin historian tuntemus ja kirjallisuudentutkimus voivat auttaa kielen ymmärtämisessä?**

- A. Voimme saada selville, miten sanat keskiajalla kirjoitettiin.
- B. Näemme, miten vaihtelevaa esimerkiksi Geoffrey Chaucerin runomitta todellisuudessa oli.
- C. Saamme tietää, että riimit vaihtelivat myöhäiskeskiaikaisessa runoudessa enemmän kuin nykyään.
- D. Voimme ymmärtää sanojen nykyistä kirjoitusasua.

**15) Mitä voidaan sanoa välimerkkien käytöstä 1600-luvun englanninkielisessä kirjallisuudessa?**

- A. Virke päättyy pisteesseen ja sisältää vain yhden pääjatuksen.
- B. Pisteeseen päätttyvä kokonaisuus voi sisältää useita väitteitä.
- C. Puolipiste päättää aina sivulauseen.
- D. Kaksoispiste on uuden alun merkki.

**Kysymykset 16–20:**

*All children, except one, grow up. They soon know that they will grow up, and the way Wendy knew was this. One day when she was two years old she was playing in a garden, and she plucked another flower and ran with it to her mother. I suppose she must have looked rather delightful, for Mrs. Darling put her hand to her heart and cried, "Oh, why can't you remain like this for ever!" This was all that passed between them on the subject, but henceforth Wendy knew that she must grow up. You always know after you are two. Two is the beginning of the end.*

(J. M. Barrie: *Peter and Wendy*, 1911)

**16) Mikä seuraavista yllä olevassa tekstissä esiintyvistä äänteistä on labiodentaali?**

- A. äänne **t**, kuten sanassa "to"
- B. äänne **v**, kuten sanassa "have"
- C. äänne **d**, kuten sanassa "hand"
- D. äänne **k**, kuten sanassa "like"

**17) Mikä alleviivattu kohta yllä olevassa tekstissä on endoforinen viittaus?**

- A. "All children"
- B. "One day"
- C. "This"
- D. "You"

**18) Mitä apuverbi "*will*" osoittaa yllä olevassa tekstissä ("...*that they will grow up*")?**

- A. tahtotilaa
- B. tulevaa tapahtumaa
- C. yksikön ensimmäistä persoonaa
- D. monikon toista persoonaa

**19) Mitä voidaan sanoa nykyenglannin modaaliapuverbien historiallisesta kehityksestä?**

- A. Niillä oli aikaisemmin laajempi merkityskenttä kuin nykyään.
- B. Niillä on nykyään vahempi oma merkityssisältö kuin ennen.
- C. Niillä oli ennen kokonaan eri merkitys.
- D. Niitää ei ollut lainkaan ennen 1800-lukua.

**20) Miksi kirjailija (Malcolm Hebronin mukaan) saattaa käyttää tekstissään vanhahtavaa sanaa uudemman sanan sijaan, kuten esimerkiksi yllä olevassa tekstissä sanaa "*henceforth*" mieluummin kuin sanontaa "*after that*"?**

- A. Kirjailija kokee tehtäväkseen palauttaa kadonneita sanoja kieleen.
- B. Kirjailija ei halua vanhojen sanojen katoavan.
- C. Kirjailija haluaa tekstin kuulostavan puhekielimäiseltä.
- D. Kirjailija haluaa tavoittaa sanan luoman arvokkaan tunnelman.

**Kysymykset 21–25:**

*Whose woods these are I think I know.  
His house is in the village though;  
He will not see me stopping here  
To watch his woods fill up with snow.*  
(Robert Frost, 1874–1963)

**21) Mitä runomittaa yllä oleva runo edustaa?**

- A. jambista pentametriä
- B. jambista tetrametriä
- C. daktyylista pentametriä
- D. anapestista tetrametriä

**22) Mitä voidaan sanoa yllä olevan runon riimityksestä?**

- A. Ainoastaan ensimmäinen ja viimeinen rivi päättyvät loppusointuun (*know / snow*).
- B. Ainoastaan toinen ja kolmas rivi päättyy loppusointuun (*though / here*).
- C. Runossa ei ole loppusointuja.
- D. Rivist yksi, kaksi ja neljä päättyvät loppusointuun (*know / though / snow*).

**23) Miksi kutsutaan ilmiötä, jossa kaksi erilailla kirjoitettavaa sanaa äännetään samalla tavalla (esim. englannin sanat "see" (nähdä) ja "sea" (meri))?**

- A. homofoniaksi
- B. polysemiaksi
- C. hyperboliksi
- D. synonymiaksi

**24) Mitä ongelmia englanninkielinen runoilija Malcolm Hebronin mukaan kohtaa halutessaan käyttää loppusointua?**

- A. Loppusointu on muista kielistä tuotu ominaisuus eikä siksi sovi lainkaan englannin kieleen.
- B. Aikaisemmin loppusointua käytettiin paljon, mutta se poistui keskiajan jälkeen.
- C. Englannin kielessä on suhteellisen vähän loppusoinnin muodostavia sanoja.
- D. Lukijan on vaikea arvata ennalta loppusointua englanninkielisessä runossa.

**25) Mikä verbimuoto on yllä olevan runonsäkeen viimeisellä rivillä oleva "To watch"?**

- A. partisiippi
- B. infinitiivi
- C. finiittiverbi
- D. apuverbi

### **Part 3 (total 25 points)**

Linguistics (Plag, Ingo et al. eds. 2009, *Introduction to English Linguistics*, second revised edition). This part is based on the book by Plag et al. and includes two sections. The first section consists of five short questions, and the second consists of fifteen multiple-choice questions. The maximum score for this part of the exam is 25 points.

#### **Section 1**

Give a definition to each of the five terms below. Write your answers on the answer sheet in English. Each definition is worth 2 points. The maximum length for each definition is 40 words. Remember that you will not be awarded any points for information that does not pertain to the term at hand.

- 1) Aspirated stop      2) Diminutive suffix      3) Projection      4) Hyperonym      5) Positive politeness

#### **Section 2**

Answer the following multiple-choice questions below by ticking your answers on the answer sheet. You will receive 1 point for each correct answer. You will get 0 points for each wrong answer. Please keep in mind that you will not receive points if you tick more than one answer, even if one of your answers is correct.

**1) Which of the following sound shifts was NOT part of Grimm's Law?**

- A. voiced plosives > voiceless plosives
- B. voiceless plosives > voiced fricatives
- C. aspirated voiced plosives > voiced plosives
- D. voiceless plosives > voiceless fricatives

**2) The vowel [u:] in RP (Received Pronunciation) is classified as**

- A. a mid central vowel
- B. a high front vowel
- C. a low central vowel
- D. a high back vowel

**3) Allomorphs are**

- A. different morphs representing the same morpheme
- B. morphs representing various different morphemes
- C. morphs representing free morphemes
- D. morphs representing zero morphemes

**4) The phrase *waiting for a taxi on a Friday night* in the sentence *She hated waiting for a taxi on a Friday night* is**

- A. an adverb phrase in object function
- B. a noun phrase in adverbial function
- C. a verb phrase in object function
- D. an adjective phrase in subject function

**5) The word *vet* in the sentence *I had to take my dog to the vet* is**

- A. a clipping
- B. an abbreviation
- C. an acronym
- D. an initialism

**6) An inflectional affix**

- A. can have different meanings in different words
- B. can change the word-class of the base
- C. is always a suffix in English
- D. is attached to certain words of a given class

**7) The word *that* in the sentence *I was reading that* is**

- A. a complementary expression
- B. a connotative expression
- C. a deictic expression
- D. a converse expression

**8) The word *pregnant* in the phrase *a pregnant pause* is**

- A. a homonymous lexeme
- B. a polysemous lexeme
- C. a synonymous lexeme
- D. an ambiguous lexeme

**9) The linguistic form of a speech act is called**

- A. perlocution
- B. locution
- C. illocution
- D. elocution

**10) Which of the following is NOT a sub-principle of the Cooperative Principle?**

- A. Maxim of Quality
- B. Maxim of Felicity
- C. Maxim of Manner
- D. Maxim of Quantity

**11) The process of discovering the pragmatic meaning of utterances is called**

- A. inferencing
- B. interfering
- C. interpreting
- D. inflexing

**12) Which of the following terms does NOT relate to the mental lexicon?**

- A. lexical decision
- B. priming
- C. resting activation
- D. non-concatenative process

**13) The utterance *I state that this law is valid* is**

- A. an expressive
- B. an assertive
- C. a directive
- D. a commissive

**14) Understanding utterance meaning requires**

- A. interpersonal knowledge
- B. interactive knowledge
- C. interdependent knowledge
- D. interconnected knowledge

**15) The Sonority Sequencing Principle claims that**

- A. both sounds preceding the nucleus and sounds following the nucleus must fall in sonority
- B. sounds preceding the nucleus must fall in sonority, and sounds following the nucleus must rise in sonority
- C. sounds preceding the nucleus must rise in sonority, and sounds following the nucleus must fall in sonority
- D. both sounds preceding the nucleus and sounds following the nucleus must rise in sonority

## **Part 4 (total 25 points)**

Part 4 contains questions based on Munday's book in two sections. For each of the questions 1–20 in Section 1, choose the correct answer by ticking it on the answer sheet. There is only one correct answer to each question. Each correct answer is worth 1 point. You will get 0 points for each wrong answer.

### **Section 1**

#### **1) By intralingual translation is meant**

- A. interpretation of verbal signs by means of signs of non-verbal sign systems
- B. interpretation of verbal signs by means of some other language
- C. interpretation of verbal signs by means of other signs of the same language

#### **2) The field of translations studies developed into an academic discipline in**

- A. the late 19<sup>th</sup> century
- B. the early 20<sup>th</sup> century
- C. the latter part of the 20<sup>th</sup> century

#### **3) In function-oriented descriptive translation studies especially as practiced by James S. Holmes, one is interested in the description of the function of translations in the recipient sociocultural situation. Therefore, in such studies we are dealing, in particular, with**

- A. contexts rather than texts
- B. texts rather than contexts
- C. the interaction of texts with other texts

#### **4) In translation studies the term *cultural turn* refers to**

- A. the move towards the analysis of translation from a cultural studies point of view
- B. the move away from the analysis of translation from a cultural studies point of view
- C. the attempt to purify translations from cultural issues

#### **5) For Lefevere, the ideological component of patronage refers to**

- A. the political issues a translation has to reckon with
- B. the factors that constrain the choice of subject and the form of its presentation
- C. the politically motivated beliefs we entertain about the world

#### **6) In the course of the translation process, attempts at domestication seek to**

- A. minimize the foreignness of the target text
- B. maximize the foreignness of the target text
- C. maximize the originality of the source text

#### **7) Comparable bilingual corpora consist of**

- A. collections of similar source texts in two languages
- B. collections of different source texts in two languages
- C. collections of texts which are translations of each other

#### **8) Which one of the following research questions is a descriptive question:**

- A. What does X mean?
- B. Why was this text translated and not another one?
- C. What is this target text like compared with the source text?

**9) In postcolonial translation studies, the question of power is**

- A. a central, recurring topic
- B. a topic which the protagonists of the approach seldom discuss in any detail
- C. a topic which falls outside the theory proper

**10) Venuti argues that the scope of translation studies needs to be broadened to account for certain sociocultural issues. In his approach to translation, he thus**

- A. fully agrees with Toury's 'scientific' descriptive model
- B. contests Toury's model
- C. virtually ignores Toury's model in all salient respects

**11) According to Venuti, a translation (= a translated text) is considered acceptable by most recipients when**

- A. it sounds like a translation
- B. it feels like a translation
- C. it reads fluently and does not appear to be a translation at all (but the 'original')

**12) Researchers working within the paradigm of postcolonial studies characteristically**

- A. pay a great deal attention to the cultural effects of the differential in power relations between colony and ex-colony
- B. hardly ever discuss the cultural effects of power relations in any detail but rather focus on the historically motivated approaches to modern issues in translation
- C. depend for their argumentation on assumptions which were valid at some point in the past but which are now contested in all essential respects

**13) By hermeneutics is meant**

- A. the theory of analyzing translations in their historical contexts
- B. the theory of interpretation of meaning
- C. the theory of interpretation as practiced by interpreters (rather than by translators)

**14) Steiner's description of the hermeneutics of translation**

- A. is based on a conception of translation not as a science but as 'an exact art'
- B. is based on a conception of translation as a science rather than as 'an exact art'
- C. is based on a conception of translation as a science related to non-exact arts

**15) According to the hermeneutic conception of translation propounded by Steiner, real understanding and translation occur at the point**

- A. where languages diffuse into each other
- B. where the source and target texts are fully equivalent to each other
- C. where the source and target texts are distinctly different from each other

**16) Intralingual translation occurs when**

- A. we rewrite a text in the same language
- B. we rewrite a text in a different language
- C. we do not rewrite a text at all but merely interpret it for speakers of other languages

**17) Contrastive linguistics is an area of study where**

- A. translations have usually been deemed irrelevant as sources of data
- B. translations provided much useful data in studies conducted in the 1970s and 1980s
- C. translations have hardly ever been studied for any serious academic purposes

**18) The change of focus in translation studies over the years (from a contrastive linguistics orientation to cultural studies, in particular) is explainable to a notable extent by the fact that**

- A. the relationship of translation studies to other disciplines has been relatively fixed for a considerable period of time
- B. the relationship of translation studies to other disciplines was permanently fixed in the late 1960s
- C. the relationship of translation studies to other disciplines is not fixed

**19) The practice of translation is**

- A. irrelevant in the context of theory formation within translation studies
- B. of great value to the translation theorist
- C. an interesting aspect of communication but of little value to the translation theorist

**20) Computer-aided translation (CAT) tools are useful i.a. in that they**

- A. make human translators superfluous in most cases and thus cut translation costs
- B. make most everyday translation tasks fully automatic, thus enhancing translation speed
- C. make it possible to create databases of previous translations

## **Section 2**

In addition to questions 1–20 above, write an essay of min. 300 words and max. 350 words in English on the following topic:

*Why are translation commentaries useful in translator training?*

The maximum score for this section is 5 points.

Sukunimi: \_\_\_\_\_

Kaikki etunimet: \_\_\_\_\_

Henkilötunnus (tai syntymääika): \_\_\_\_\_

**Answer sheet for part 1, questions 1-16**

1. (a) xenophobic (b) distorted (c) dispassionate (d) subjective

2. Which option could be substituted for “well-manicured”?

- (a) the citizens have good manners
- (b) the cities look clean and prosperous
- (c) the citizens dress well
- (d) the cities have lots of green spaces

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

7. (a) weighted (b) emphasized (c) considered (d) weighed

8. \_\_\_\_\_

9. \_\_\_\_\_

10. \_\_\_\_\_

11. \_\_\_\_\_

12. \_\_\_\_\_

13. \_\_\_\_\_

14. \_\_\_\_\_

15. \_\_\_\_\_

16. \_\_\_\_\_

**Answer sheet for part 1, questions 17-25**

17. Which option could be substituted for “jostle with”?

- (a) come into frequent close contact with
- (b) have fun with
- (c) joke around with
- (d) get into fights with

18. \_\_\_\_\_

19. \_\_\_\_\_

20. \_\_\_\_\_

21. \_\_\_\_\_

22. (a) shared (b) conflicting (c) superior (d) nationalist

23. \_\_\_\_\_

24. \_\_\_\_\_

25. \_\_\_\_\_

Sukunimi: \_\_\_\_\_

Kaikki etunimet: \_\_\_\_\_

Henkilötunnus (tai syntymääika): \_\_\_\_\_

**Vastauslomake osalle 2**

Kysymys	A	B	C	D
<b>1</b>				
<b>2</b>				
<b>3</b>				
<b>4</b>				
<b>5</b>				
<b>6</b>				
<b>7</b>				
<b>8</b>				
<b>9</b>				
<b>10</b>				
<b>11</b>				
<b>12</b>				
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<b>18</b>				
<b>19</b>				
<b>20</b>				
<b>21</b>				
<b>22</b>				
<b>23</b>				
<b>24</b>				
<b>25</b>				

Sukunimi: \_\_\_\_\_

Kaikki etunimet: \_\_\_\_\_

Henkilötunnus (tai syntymääika): \_\_\_\_\_

**Answer sheet for part 3, section 1**

1)

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2)

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3)

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4)

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5)

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**Answer sheet for part 3, section 2**

Question	A	B	C	D
<b>1</b>				
<b>2</b>				
<b>3</b>				
<b>4</b>				
<b>5</b>				
<b>6</b>				
<b>7</b>				
<b>8</b>				
<b>9</b>				
<b>10</b>				
<b>11</b>				
<b>12</b>				
<b>13</b>				
<b>14</b>				
<b>15</b>				

Sukunimi: \_\_\_\_\_

Kaikki etunimet: \_\_\_\_\_

Henkilötunnus (tai syntymääika): \_\_\_\_\_

**Answer sheet for part 4, section 1**

Question	A	B	C
1			
2			
3			
4			
5			
6			
7			
8			
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12			
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14			
15			
16			
17			
18			
19			
20			

## **Answer sheet for part 4, section 2**



## **Engelska**

Rör inte dessa uppgiftspapper innan övervakaren ger tillstånd att börja besvara uppgifterna.

Dessa uppgiftspapper är på svenska.

## **Englanti**

Älä koske näihin tehtäväpapereihin ennen kuin valvoja antaa luvan aloittaa koevastausten laatimisen.

Nämä tehtäväpaperit ovat ruotsiksi.

## Urvalsprovet i engelska 2013

Läs följande instruktioner noggrant:

- Skriv dina svar på separata svarsblanketter.
- Du har fyra (4) timmar på dig.
- Poängskalan i provet är 0-100.
- Dessa poäng fördelar på de olika delarna i provet enligt följande:
  - del 1: 0 - 25 poäng
  - del 2: 0 - 25 poäng
  - del 3: 0 - 25 poäng
  - del 4: 0 - 25 poäng
- För att kunna bli godkänd i provet måste du få minst 8 poäng var i delarna 1, 2, 3 och 4.

### Part 1 (total 25 points)

English language skills. Complete the following text by filling in the missing words (one or two), or circling the best alternative on the answer sheet. Each correct answer is worth 1 point. You will get 0 points for each wrong answer.

Few topics stir more controversy between urbanists and civic boosters than city rankings. What truly makes a city “great,” or even “livable”? The answers, and how these surveys determine them, are often 1, narrow or even misguided. What makes a “great” city on one list can serve as a detriment on another.

Recent rankings of the “best” cities around the world by the Economist Intelligence Unit, *Monocle* magazine and the Mercer quality of life surveys settled on a remarkably similar list. For the most part, the top ranks are dominated by 2 well-manicured older European cities such as Zurich, Geneva, Vienna, Copenhagen, Helsinki and Munich, as well as New World metropolises like Vancouver and Toronto; Auckland, New Zealand; and Perth and Melbourne in Australia.

Only *Monocle* put a 3 cosmopolitan world city—Tokyo—near the top of its list. The Economist rankings largely snubbed American cities—only Pittsburgh made it anywhere near the top, at No. 29 out of 140. The best we can say is most American cities 4 than Harare, Zimbabwe, which ran at the bottom. Honolulu got a decent No. 11 on the *Monocle* list and broke into 5 top 30 on Mercer’s, as did No. 29, San Francisco. But regarding American urban boosters, that’s all, folks.

To understand these rather head-scratching results, one must look at the 6 these surveys used. Cultural institutions, public safety, mass transit, “green” policies and other measures of what is called “livability” were 7 heavily, so results skewed heavily toward compact cities in fairly prosperous regions. Most of these regions suffer only a limited underclass and support a relatively small population of children. In fact, most of the cities are in countries with low 8 (plural noun)—Switzerland’s median fertility rate, for example, is about 1.4, one of the lowest on the planet and a full 50% below that of the U.S.

These places make ideal locales for groups like traveling corporate executives, academics and researchers 9 (verb) by such surveys. With their often lovely facades, ample parks and good infrastructure, they constitute, for the most part, a list of what Wharton's Joe Gyourko calls "productive resorts," a sort of business-oriented version of an Aspen or Vail in Colorado or Palm Beach, Fla. Honolulu is an exception, more a 10 destination than a bustling business hub.

11 are those the best standards for judging a city? It seems to me what makes for great cities in history are not measurements of safety, sanitation or homogeneity but economic growth, 12 diversity and social dynamism. A great city, as Rene Descartes wrote of 17th century Amsterdam, should be "an inventory of the possible," a place of imagination that 13 ambitious migrants, families and entrepreneurs.

Such places are aspirational—they draw people not for a restful visit or elegant repast but to achieve some sort of upward 14. By nature these places are chaotic and often difficult to navigate. Ambitious people tend to be pushy and competitive. Just think about the great cities of history—15 Rome, Islamic Baghdad, 19th century London, 20th century New York—or contemporary Los Angeles, Houston, Shanghai and Mumbai.

These represent a far different urbanism than what one finds in well-organized and groomed Zurich, Vienna and Copenhagen. You would not call these cities and their ilk with metropolitan populations generally less than 2 million, "bustling." Perhaps more fitting words 16 (two words = verb) "staid" and "controlled."

Peace and quiet is very nice, but it doesn't really encourage global culture or commerce. Growth and change come about when newcomers 17 jostle with locals not just as tourists, or orbiting executives, but as migrants. Great cities in their peaks are all about this kind of yeasty confrontation.

Alas, comfort takes precedence 18 dynamism in these new cities. Take the immigration issue: Unlike Amsterdam in its heyday, or London or New York today, most northern European countries have turned 19 (predicate adjective with negative meaning) to immigration and many have powerful nativist parties. These are directed not against elite corporate executives or academics, but newcomers from 20 countries. In some cases, resentment is stoked by immigrants 21 (verb) advantage of well-developed welfare systems that worked far better in a homogeneous country with 22 attitudes of social rights and obligations.

Of course, these cities aren't total deadweights. 23 (two words = logical connector), Switzerland has its banks, Helsinki boasts Nokia and Denmark remains a key center of advanced and green manufacturing technology. For its part, Vancouver gets Americans to shoot cheap 24 and TV shows with massive tax breaks and will host the Winter Olympics. But none can be 25 major shapers of the modern world economy.

Excerpted from Joel Kotkin's "The 21st Century City: Why The 'Livable Cities' Rankings Are Wrong." *Forbes*. August 11, 2009. Limited reprint permission.

## **Del 2 (sammanlagt 25 poäng)**

Del 2 består av flervalsfrågor där du skall tillämpa information från Malcolm Hebrons bok. Du kan få 0–25 poäng i denna del. Ett rätt svar ger dig 1 poäng, fel svar ger 0 poäng. Om du anger flera än ett svarsalternativ, tolkas svaret som helt fel. Ange dina svar på den separata svarsblanketten.

### **Frågorna 1–5:**

*Break, break, break,  
On thy cold gray stones, O Sea!  
And I would that my tongue could utter  
The thoughts that arise in me.  
(Alfred, Lord Tennyson, 1809–1892)*

**1) Vilket stilmedel representerar de understreckade orden i dikten ovan?**

- A. vokalisering
- B. assonans
- C. homofoni
- D. fonologi

**2) Vilket kohesionsmedel använder skribenten sig av på den tredje raden i dikten ovan ("And I would that my tongue could utter")?**

- A. ellips
- B. additiv konjunktion
- C. lexikal referens
- D. aspiration

**3) Vilket stilmedel inom litteraturforskning förekommer INTE i dikten ovan?**

- A. metonymi
- B. allitteration
- C. personifikation
- D. synestesi

**4) Hur menar Malcolm Hebron att rim, versmått och allitteration har utvecklats inom engelsk litteratur sedan senmedeltiden?**

- A. Allitterationen vek undan för rim och versmått som det huvudsakliga fonetiska elementet inom diktning.
- B. Rimmet vek undan för versmått och allitteration som det huvudsakliga fonetiska elementet inom diktning.
- C. Allitteration och rim ersatte versmått inom dramatiken.
- D. Versmått ersatte rimmet inom dramatiken.

**5) Under olika tider har engelskan upptagit ord som ursprungligen haft samma betydelse, och många av dessa används nu i engelskan jämsides (t.ex. verben "to utter", "to speak" samt "to pronounce", som alla uttrycker talande). Hurdan inverkan har det här speciellt för litteraturen enligt Malcolm Hebron?**

- A. Alla ord som härstammar från de romanska språken har en mera konkret betydelse än de germanska orden, och därför kan de användas inom allmäntillig litteratur.
- B. I dikter kan man välja det ord som passar versmåttet utan att se på betydelsen.
- C. Eftersom orden har exakt samma betydelse kan skribenten välja det han/hon gillar bäst t.ex. på basen av geografiska preferenser.
- D. Skenbara synonymer har en nyansskillnad som baserar sig på ordets ursprung, och det styr ordvalet inom litteratur.

## Frågorna 6–10:

...It had a perfectly round door like a porthole, painted green, with a shiny yellow brass knob in the exact middle. The door opened on to a tube-shaped hall like a tunnel: a very comfortable tunnel without smoke, with panelled walls, and floors tiled and carpeted, provided with polished chairs, and lots and lots of pegs for hats and coats - the hobbit was fond of visitors. The tunnel wound on and on, going fairly but not quite straight into the side of the hill - The Hill, as all the people for many miles round called it - and many little round doors opened out of it, first on one side and then on another. No going upstairs for the hobbit: bedrooms, bathrooms, cellars, pantries (lots of these), wardrobes (he had whole rooms devoted to clothes), kitchens, dining-rooms, all were on the same floor, and indeed on the same passage. The best rooms were all on the left-hand side (going in), for these were the only ones to have windows, deep-set round windows looking over his garden and meadows beyond, sloping down to the river.

(J. R. R. Tolkien: *The Hobbit, or There and Back Again*, 1937)

**6) Vilket av de följande språkljuden hör INTE till samma ljudgrupp som de andra?**

- A. språkljudet **r**, som i ordet "round"
- B. språkljudet **y**, som i ordet "yellow"
- C. språkljudet **v**, som i ordet "very"
- D. språkljudet **w**, som i ordet "walls"

**7) Ibland hittar författaren på ord till sin bok, och senare kan dessa ord bli en del av allmänt språkbruk och språkets accepterade ordförråd. Sådana ord är till exempel J. R. R. Tolkiens benämning på en liten troll-likt fantasivarelse, substantivet "*hobbit*", samt Lewis Carrolls verb "*to chortle*", som beskriver en sorts skratt i Alice-boken. Vad kallas en sådan lexikalisk språklig utveckling?**

- A. amelioration
- B. lexem
- C. arkaism
- D. neologism

**8) Vilket av följande språkliga element förekommer INTE i texten ovan?**

- A. liknelse
- B. parallelism
- C. avvikande ordföljd
- D. imperativ

**9) Vad kan man enligt Malcolm Hebron uttrycka med samordnade huvudsatser i en litterär text?**

- A. Analytisk reflektion
- B. Behovet att väcka uppmärksamhet
- C. Naturlig, talspråklig stil
- D. Politisk retorik

**10) Vad uttrycker den understreckade underordnande konjunktionen "for" i texten ovan?**

- A. kausalitet
- B. samordning
- C. ett prepositionellt förhållande
- D. motsats

## Frågorna 11–15:

*Gather ye rosebuds while ye may,  
Old Time is still a-flying;  
And this same flower that smiles today,  
Tomorrow will be dying.*

(Robert Herrick, 1591–1674)

**11) Vad är språkljudet 'schwa', som även är väsentligt då man definierar versmått?**

- A. ett betonat vokalljud
- B. ett obetonat vokalljud
- C. en betonad diftong
- D. en obetonad diftong

**12) Vilket bokstavstecken står för språkljudet 'schwa' i dikten ovan?**

- A. bokstavstecknet 'e' i ordet "Gather"
- B. bokstavstecknet 'e' i ordet "ye"
- C. bokstavstecknet 'e' i ordet "Time"
- D. bokstavstecknet 'a' i ordet "today"

**13) Hur uttalades r-ljudet sannolikt ursprungligen i texter av Robert Herricks, som levde under Shakespeares tid?**

- A. r-ljudet uttalades endast i slutet av ord.
- B. r-ljudet uttalades inte mitt i ordet.
- C. r-ljudet uttalades med tungan framme i munnen.
- D. r-ljudet uttalades inte alls.

**14) Hur anser Malcolm Hebron i sin bok att kännedomen om ljudlärans historia samt litteraturforskning kan hjälpa oss att förstå språket?**

- A. Vi kan få veta hur man skrev orden på medeltiden.
- B. Vi kan se hur varierande t.ex. Geoffrey Chaucers versmått egentligen var.
- C. Vi får veta att rimmen varierade mera i senmedeltida diktning än nuförtiden.
- D. Vi kan förstå oss på ordens nutida rättstavning.

**15) Vad kan man säga om användningen av skiljetecken i den engelska litteraturen på 1600-talet?**

- A. En mening slutar med en punkt och innehåller endast en huvudtanke.
- B. En helhet som slutar med en punkt kan innehålla flera påståenden.
- C. Ett semikolon avslutar alltid en bisats.
- D. Kolon indikerar en ny start.

## Frågorna 16–20:

*All children, except one, grow up. They soon know that they will grow up, and the way Wendy knew was this. One day when she was two years old she was playing in a garden, and she plucked another flower and ran with it to her mother. I suppose she must have looked rather delightful, for Mrs. Darling put her hand to her heart and cried, "Oh, why can't you remain like this for ever!" This was all that passed between them on the subject, but henceforth Wendy knew that she must grow up. You always know after you are two. Two is the beginning of the end.*

(J. M. Barrie: *Peter and Wendy*, 1911)

**16) Vilket av språkljuden i texten ovan är labiodental?**

- A. språkljudet **t**, som i ordet "to"
- B. språkljudet **v**, som i ordet "have"
- C. språkljudet **d**, som i ordet "hand"
- D. språkljudet **k**, som i ordet "like"

**17) Vilket understryckat uttryck i texten ovan är en endoforisk referens?**

- A. "All children"
- B. "One day"
- C. "This"
- D. "You"

**18) Vad uttrycker hjälperbvetet "will" i texten ovan ("...that they will grow up")?**

- A. vilja
- B. framtida händelse
- C. första person singularis
- D. andra person pluralis

**19) Vad kan man säga om den historiska utvecklingen av nutida engelskans modala hjälperbvet?**

- A. De hade tidigare ett större betydelsefält än nuförtiden.
- B. De har nuförtiden ett starkare eget betydelseinnehåll än förr.
- C. De hade tidigare en helt annan innebörd.
- D. De existerade inte alls före 1800-talet.

**20) Varför händer det, enligt Malcolm Hebron, att en författare använder ett ålderdomligt ord i stället för ett nyare ord, som till exempel ordet "henceforth" i texten ovan i stället för uttrycket "after that"?**

- A. Författaren upplever det som sin uppgift att återställa gamla ord i språket.
- B. Författaren vill inte att gamla ord försvinner.
- C. Författaren vill att texten låter talspråklig.
- D. Författaren vill nå den värdiga stämning som ordet medför.

**Frågorna 21–25:**

*Whose woods these are I think I know.  
His house is in the village though;  
He will not see me stopping here  
To watch his woods fill up with snow.*  
(Robert Frost, 1874–1963)

**21) Vilket versmått representerar dikten ovan?**

- A. jambisk pentameter
- B. jambisk tetrameter
- C. daktyrisk pentameter
- D. anapestisk tetrameter

**22) Vad kan man säga om rimmen i dikten ovan?**

- A. Endast den första och den sista raden har ett slutrim (*know / snow*).
- B. Endast den andra och den tredje raden har ett slutrim (*though / here*).
- C. Dikten har inte några slutrim.
- D. Raderna ett, två och fyra har ett slutrim (*know / though / snow*).

**23) Vad kallas fenomenet där två ord som stavas olika ändå uttalas lika (t.ex. engelskans "see" (att se) och "sea" (hav))?**

- A. homofoni
- B. polysemi
- C. hyperbol
- D. synonymi

**24) Vilka problem stöter en engelsk poet på enligt Malcolm Hebron när han/hon vill använda slutrim?**

- A. Slutrim är en egenskap som importerats från andra språk och passar därför inte alls engelskan.
- B. Tidigare användes slutrim mycket men användningen avtog efter medeltiden.
- C. Engelskan har relativt få ord med slutförslag.
- D. Läsaren har svårt att förutse slutförslaget i en engelsk dikt.

**25) Vilken verbform är "To watch" på sista raden i dikten ovan?**

- A. particip
- B. infinitiv
- C. finitverb
- D. hjälpverb

### **Part 3 (total 25 points)**

Linguistics (Plag, Ingo et al. eds. 2009, *Introduction to English Linguistics*, second revised edition). This part is based on the book by Plag et al. and includes two sections. The first section consists of five short questions, and the second consists of fifteen multiple-choice questions. The maximum score for this part of the exam is 25 points.

#### **Section 1**

Give a definition to each of the five terms below. Write your answers on the answer sheet in English. Each definition is worth 2 points. The maximum length for each definition is 40 words. Remember that you will not be awarded any points for information that does not pertain to the term at hand.

- 1) Aspirated stop      2) Diminutive suffix      3) Projection      4) Hyperonym      5) Positive politeness

#### **Section 2**

Answer the following multiple-choice questions below by ticking your answers on the answer sheet. You will receive 1 point for each correct answer. You will get 0 points for each wrong answer. Please keep in mind that you will not receive points if you tick more than one answer, even if one of your answers is correct.

**1) Which of the following sound shifts was NOT part of Grimm's Law?**

- A. voiced plosives > voiceless plosives
- B. voiceless plosives > voiced fricatives
- C. aspirated voiced plosives > voiced plosives
- D. voiceless plosives > voiceless fricatives

**2) The vowel [u:] in RP (Received Pronunciation) is classified as**

- A. a mid central vowel
- B. a high front vowel
- C. a low central vowel
- D. a high back vowel

**3) Allomorphs are**

- A. different morphs representing the same morpheme
- B. morphs representing various different morphemes
- C. morphs representing free morphemes
- D. morphs representing zero morphemes

**4) The phrase *waiting for a taxi on a Friday night* in the sentence *She hated waiting for a taxi on a Friday night* is**

- A. an adverb phrase in object function
- B. a noun phrase in adverbial function
- C. a verb phrase in object function
- D. an adjective phrase in subject function

**5) The word *vet* in the sentence *I had to take my dog to the vet* is**

- A. a clipping
- B. an abbreviation
- C. an acronym
- D. an initialism

**6) An inflectional affix**

- A. can have different meanings in different words
- B. can change the word-class of the base
- C. is always a suffix in English
- D. is attached to certain words of a given class

**7) The word *that* in the sentence *I was reading that* is**

- A. a complementary expression
- B. a connotative expression
- C. a deictic expression
- D. a converse expression

**8) The word *pregnant* in the phrase *a pregnant pause* is**

- A. a homonymous lexeme
- B. a polysemous lexeme
- C. a synonymous lexeme
- D. an ambiguous lexeme

**9) The linguistic form of a speech act is called**

- A. perlocution
- B. locution
- C. illocution
- D. elocution

**10) Which of the following is NOT a sub-principle of the Cooperative Principle?**

- A. Maxim of Quality
- B. Maxim of Felicity
- C. Maxim of Manner
- D. Maxim of Quantity

**11) The process of discovering the pragmatic meaning of utterances is called**

- A. inferencing
- B. interfering
- C. interpreting
- D. inflexing

**12) Which of the following terms does NOT relate to the mental lexicon?**

- A. lexical decision
- B. priming
- C. resting activation
- D. non-concatenative process

**13) The utterance *I state that this law is valid* is**

- A. an expressive
- B. an assertive
- C. a directive
- D. a commissive

**14) Understanding utterance meaning requires**

- A. interpersonal knowledge
- B. interactive knowledge
- C. interdependent knowledge
- D. interconnected knowledge

**15) The Sonority Sequencing Principle claims that**

- A. both sounds preceding the nucleus and sounds following the nucleus must fall in sonority
- B. sounds preceding the nucleus must fall in sonority, and sounds following the nucleus must rise in sonority
- C. sounds preceding the nucleus must rise in sonority, and sounds following the nucleus must fall in sonority
- D. both sounds preceding the nucleus and sounds following the nucleus must rise in sonority

## **Part 4 (total 25 points)**

Part 4 contains questions based on Munday's book in two sections. For each of the questions 1–20 in Section 1, choose the correct answer by ticking it on the answer sheet. There is only one correct answer to each question. Each correct answer is worth 1 point. You will get 0 points for each wrong answer.

### **Section 1**

#### **1) By intralingual translation is meant**

- A. interpretation of verbal signs by means of signs of non-verbal sign systems
- B. interpretation of verbal signs by means of some other language
- C. interpretation of verbal signs by means of other signs of the same language

#### **2) The field of translations studies developed into an academic discipline in**

- A. the late 19<sup>th</sup> century
- B. the early 20<sup>th</sup> century
- C. the latter part of the 20<sup>th</sup> century

#### **3) In function-oriented descriptive translation studies especially as practiced by James S. Holmes, one is interested in the description of the function of translations in the recipient sociocultural situation. Therefore, in such studies we are dealing, in particular, with**

- A. contexts rather than texts
- B. texts rather than contexts
- C. the interaction of texts with other texts

#### **4) In translation studies the term *cultural turn* refers to**

- A. the move towards the analysis of translation from a cultural studies point of view
- B. the move away from the analysis of translation from a cultural studies point of view
- C. the attempt to purify translations from cultural issues

#### **5) For Lefevere, the ideological component of patronage refers to**

- A. the political issues a translation has to reckon with
- B. the factors that constrain the choice of subject and the form of its presentation
- C. the politically motivated beliefs we entertain about the world

#### **6) In the course of the translation process, attempts at domestication seek to**

- A. minimize the foreignness of the target text
- B. maximize the foreignness of the target text
- C. maximize the originality of the source text

#### **7) Comparable bilingual corpora consist of**

- A. collections of similar source texts in two languages
- B. collections of different source texts in two languages
- C. collections of texts which are translations of each other

#### **8) Which one of the following research questions is a descriptive question:**

- A. What does X mean?
- B. Why was this text translated and not another one?
- C. What is this target text like compared with the source text?

**9) In postcolonial translation studies, the question of power is**

- A. a central, recurring topic
- B. a topic which the protagonists of the approach seldom discuss in any detail
- C. a topic which falls outside the theory proper

**10) Venuti argues that the scope of translation studies needs to be broadened to account for certain sociocultural issues. In his approach to translation, he thus**

- A. fully agrees with Toury's 'scientific' descriptive model
- B. contests Toury's model
- C. virtually ignores Toury's model in all salient respects

**11) According to Venuti, a translation (= a translated text) is considered acceptable by most recipients when**

- A. it sounds like a translation
- B. it feels like a translation
- C. it reads fluently and does not appear to be a translation at all (but the 'original')

**12) Researchers working within the paradigm of postcolonial studies characteristically**

- A. pay a great deal attention to the cultural effects of the differential in power relations between colony and ex-colony
- B. hardly ever discuss the cultural effects of power relations in any detail but rather focus on the historically motivated approaches to modern issues in translation
- C. depend for their argumentation on assumptions which were valid at some point in the past but which are now contested in all essential respects

**13) By hermeneutics is meant**

- A. the theory of analyzing translations in their historical contexts
- B. the theory of interpretation of meaning
- C. the theory of interpretation as practiced by interpreters (rather than by translators)

**14) Steiner's description of the hermeneutics of translation**

- A. is based on a conception of translation not as a science but as 'an exact art'
- B. is based on a conception of translation as a science rather than as 'an exact art'
- C. is based on a conception of translation as a science related to non-exact arts

**15) According to the hermeneutic conception of translation propounded by Steiner, real understanding and translation occur at the point**

- A. where languages diffuse into each other
- B. where the source and target texts are fully equivalent to each other
- C. where the source and target texts are distinctly different from each other

**16) Intralingual translation occurs when**

- A. we rewrite a text in the same language
- B. we rewrite a text in a different language
- C. we do not rewrite a text at all but merely interpret it for speakers of other languages

**17) Contrastive linguistics is an area of study where**

- A. translations have usually been deemed irrelevant as sources of data
- B. translations provided much useful data in studies conducted in the 1970s and 1980s
- C. translations have hardly ever been studied for any serious academic purposes

**18) The change of focus in translation studies over the years (from a contrastive linguistics orientation to cultural studies, in particular) is explainable to a notable extent by the fact that**

- A. the relationship of translation studies to other disciplines has been relatively fixed for a considerable period of time
- B. the relationship of translation studies to other disciplines was permanently fixed in the late 1960s
- C. the relationship of translation studies to other disciplines is not fixed

**19) The practice of translation is**

- A. irrelevant in the context of theory formation within translation studies
- B. of great value to the translation theorist
- C. an interesting aspect of communication but of little value to the translation theorist

**20) Computer-aided translation (CAT) tools are useful i.a. in that they**

- A. make human translators superfluous in most cases and thus cut translation costs
- B. make most everyday translation tasks fully automatic, thus enhancing translation speed
- C. make it possible to create databases of previous translations

## **Section 2**

In addition to questions 1–20 above, write an essay of min. 300 words and max. 350 words in English on the following topic:

*Why are translation commentaries useful in translator training?*

The maximum score for this section is 5 points.

Efternamn: \_\_\_\_\_

Samtliga förnamn: \_\_\_\_\_

Personbeteckning (eller födelsedatum): \_\_\_\_\_

**Answer sheet for part 1, questions 1-16**

1. (a) xenophobic (b) distorted (c) dispassionate (d) subjective

2. Which option could be substituted for “well-manicured”?

- (a) the citizens have good manners
- (b) the cities look clean and prosperous
- (c) the citizens dress well
- (d) the cities have lots of green spaces

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

7. (a) weighted (b) emphasized (c) considered (d) weighed

8. \_\_\_\_\_

9. \_\_\_\_\_

10. \_\_\_\_\_

11. \_\_\_\_\_

12. \_\_\_\_\_

13. \_\_\_\_\_

14. \_\_\_\_\_

15. \_\_\_\_\_

16. \_\_\_\_\_

**Answer sheet for part 1, questions 17-25**

17. Which option could be substituted for “jostle with”?

- (a) come into frequent close contact with
- (b) have fun with
- (c) joke around with
- (d) get into fights with

18. \_\_\_\_\_

19. \_\_\_\_\_

20. \_\_\_\_\_

21. \_\_\_\_\_

22. (a) shared (b) conflicting (c) superior (d) nationalist

23. \_\_\_\_\_

24. \_\_\_\_\_

25. \_\_\_\_\_

Efternamn: \_\_\_\_\_

Samtliga förnamn: \_\_\_\_\_

Personbeteckning (eller födelsedatum): \_\_\_\_\_

**Svarsblankett för del 2**

Fråga	A	B	C	D
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Efternamn: \_\_\_\_\_

Samtliga förnamn: \_\_\_\_\_

Personbeteckning (eller födelsedatum): \_\_\_\_\_

**Answer sheet for part 3, section 1**

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2)

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3)

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4)

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5)

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**Answer sheet for part 3, section 2**

<b>Question</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>
<b>1</b>				
<b>2</b>				
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<b>14</b>				
<b>15</b>				

Efternamn: \_\_\_\_\_

Samtliga förnamn: \_\_\_\_\_

Personbeteckning (eller födelsedatum): \_\_\_\_\_

**Answer sheet for part 4, section 1**

Question	A	B	C
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## **Answer sheet for part 4, section 2**

