

1. Ars Poetica is a treatise on poetry by :

- A. Plato  
B. Aristotle  
C. Horace  
D. Cicero

هوراس

ارس بوتিকা هو مقال على الشعر بواسطة

2. "Captive Greece took its wild conqueror captive" The conqueror was :

- A. England  
B. France  
C. Russia  
D. Rome

روما

الاسيرة اليونانية اخذت اسيرا لها وكان الفاتح

3. Medieval and Renaissance authors like Dante considered language to be

- A. Human creation  
B. A divine creation  
C. A government creation  
D. A product of chance

خلق الهي

الكتاب في العصور الوسطى وعصر النهضة مثل دانتي كانوا يعتبرون اللغة تكون

4. In the Renaissance ,Lorenzo ,Valla broke with tradition and considered

- A. Human creation  
B. A divine creation  
C. A government creation  
D. A product of chance

خلق الانسان

في عصر النهضة لورنيزو وكسر التقاليد والعادات واعتبر

5. It was during the Renaissance that monopoly of Latin as the sole language of instruction and education was broken . The weapon that humanist used to break that monopoly was :

- A. Books of literature  
B. Poems that praised the vernacular  
C. Grammar books  
D. Criticism

كتب القواعد

كان في عصر النهضة كسر لاحتكار اللاتينية كلغة وحيدة للتعليم عن طريق

6. During the Renaissance , Humanism critics relied on theories of imitation that were developed :

- A. In Rome  
B. In Greece  
C. In Europe  
D. In the Muslim world

في روما

خلال عصر النهضة النقاد الانسانيون على نظريات التقليد التي تم تطويرها

7. In literary criticism , formalism is the attempt to make the study of literature

- A. Formal and serious  
B. Scientific and objective  
C. Fun and entertaining  
D. Educational and interesting

علمية وموضوعية

في النقد الادبي الشكلية هي محاولة دراسة الأدب

8. The aim of Russian Formalism was :

- A. To encourage Russians to write more literature
- B. To establish formalism as a respectable school of literary criticism
- C. To establish literary scholarship as a distinct and autonomous field of study**
- D. To show the relevance of linguistic theory to the study of literature

تقع الشكلية بالمعنى الادبي في

9. Formalist located literary meaning in :

- A. The poet
- B. The poem**
- C. The figures of speech
- D. The impact of the poem on the reader

القصيدة

10. Formalist proposed to make a distinction :

- A. Between prose and poetry
- B. Between ancient and modern poetry
- C. Between poetic language and ordinary language**
- D. Between Russian poetic language and English poetic language

اقتراح الشكليون للتمييز

بين اللغة الشعرية واللغة العادية

11. When a narrative stops the chronological order to bring events or information from the past (of the time zero) , it is called :

- A. Analepsis**
- B. Prolepsis
- C. Anachrony
- D. Flashback

انابسيس

عندما توقف السرد الترتيب الزمني لتحقيق أحداث أو معلومات من الماضي يسمى :

صوت السرد والمنظور السردى

12. When a narrative stops the chronological order to bring events or information from the future (of the time zero) , it is called :

- A. Analepsis
- B. Prolepsis**
- C. Anachrony
- D. Flashback

بروليبسيس

عندما يتوقف السرد الترتيب الزمني لتحقيق أحداث أو معلومات من المستقبل من ساعة الصفر يسمى :

13. Genette distinguishes three kinds of focalization :

- A. Internal , external and zero focalization**
- B. Simple , complex and composite focalization
- C. First , second and third degree focalization
- D. Small , medium and large focalization

جنتي يميز ثلاثة انواع من التنبؤ

الداخلية والخارجية والصفر تنبؤ

14. What are the two issues that Gerard Genette says traditional criticism confuses under “ point of View “

- A. Plot and characters
- B. Writer and narrator
- C. First –person narration and third – person narration
- D. Narrative voice and narrative perspective**

ماهي القضيتين الذي من وجهة نظر جيرارد جنتي تشوش الانتقاد التقليدي

صوت السرد والمنظور السردى

15. According to **Roland Barthes**, “ a text is not a line of words realizing a single ‘ theological’ meaning ( the ‘message’ of the the Author –God ) but :

- A. “ a space in which a variety of writings , none of them original , blend and clash “
- B. “ a ground in which a variety of writings , none of them original , blend and clash “
- C. “ a multi-dimensional space in which a variety of writings , none of them original , blend and clash “
- D. “ a uni-dimensional space in which a variety of writings , none of them original , blend and clash “

16. **Roland Barthes** rejected the idea that literature and criticism should rely on :

- A. A single method of reading that everyone should follow
- B. **A single self-determining author , in control of his meanings**
- C. A single school of criticism to interpreta all the texts
- D. A single philosophy of language to use for literary criticism

رونالد بارثر رفض الفكرة التي تقول  
الادب والنقد يعتمد على

17. **Barthes** wants literature to move away from the ideal of the author in order to discover.

- A. The power of literature
- B. The hidden meaning of the text
- C. The intentions of the author
- D. **The reader and writing**

بارنز يريد الأدب إلى الابتعاد عن المثل الأعلى للمؤلف من أجل اكتشاف.

القراءة والكتابة

18. According to **Michel Foucault** , the “ author function “ is :

- A. A set of belief that the author encodes in his text for the reader to find
- B. A set of criteria the reader applies to understand the opinion of the author in the text
- C. A set of criteria used in bookstores to organize books on the shelves
- D. **A set of beliefs governing the production, circulation , classification and consumption of texts**

وظيفة الكاتب حسب ميشيل فوكو

وهناك مجموعة من المعتقدات التي تحكم إنتاج وتداول وتصنيف واستهلاك النصوص

19. What is the number of the actants in **Greimas’s** Actanital Model ?

- A. **Six**
- B. Ten
- C. Sixteen
- D. Twenty

سته

ماهو عدد المواد المتفاعلة في غريماس الكانتشيال موديل

20. A.J Greimas says we can apply the Actantial Model on :

- A. Short stories
- B. Novels
- C. Plays
- D. **All literature**

غريماس يقول انه يمكن استخدام الكانتشيال موديل على

كل الأدب

21. Mimesis-Dieges is a literary distinction that was the first formulated by

- A. Shakespeare
- B. Aristole
- C. Quiniilian
- D. **Plato**

المحاكاة ( ديجيز ) التمييز الأدبي من كان وضعها بواسطة

افلاطون

22. Poetry , **says Plato** , is dangerous and ought to be banned from the state because:  
Without a system of writing , how does a society preserve and transmit its knowledge , its customs and its traditions ?

- A. Poetry makes people lazy
- B. poetry cripples the mind**
- C. poetry makes people weak in math
- D. poetry teaches people to rob and steal

الشعر يشل العقل

الشعر حسب كلام افلاطون هو خطر ولازم يحظر داخل البلاد

23. Without a system of writing , how does a society preserve and transmit its knowledge , its customs and its traditions ?

- A. They hired writers from another society
- B. They use poetry and songs**
- C. They use videotape
- D. They use word of mouth

دون نظام للكتابة، كيف يمكن الحفاظ على المجتمع ونقل معارفها وعاداتها وتقاليدها؟

يستخدمون الشعر والغناء

24. Which critics said : “ And narration may be either simple narration , or Imation , or a union of the two “ ?

- A. Ibn Rushd
- B. Aristotle
- C. Horace
- D. Plato**

من من النقاد قال الرواية قد تكون اما بسيطة او عاصية او مجموع من الاثنتين

افلاطون

25. The Greek term for “art” and its Latin equivalent (**ars**) refer to :

- A. The fine arts
- B. The sciences
- C. The crafts
- D. All kinds of human Activities which we would call crafts or sciences**

المصطلح اليوناني للفن واللاتينية لنفس الكلمة تشير الى

جميع أنواع الأنشطة البشرية التي يمكن أن نسميه الحرف أو العلوم

26. **Aristotle** defined what as “ an imitation of an action “ ?

- A. Poetry
- B. Tragedy**
- C. Films
- D. Music

ارسطو قام بتعريف تقليدا للعمل

التراجيديا

27. Tragedy causes **pity** and **fear** in :

- A. The writer
- B. The audience**
- C. The actors
- D. The hero

تسبب مأساة الشفقة والخوف في

الجمهور

28. What genre of literature does **Aristotle** say must have six parts?

- A. The novel
- B. Comedy
- C. Tragedy**
- D. Epic poetry

ما نوع من الأدب الذي يقول أرسطو يجب أن يكون ستة أجزاء؟

التراجيديا

29. What is it that , **according to Aristotle** , should have a beginning , a middle and an end?

- A. The characters
- B. The setting
- C. The themes
- D. The plot**

ما هو الشيء الذي حسب ارسطو يتكون من بداية ووسط ونهاية

القطعة

30. The most accurate definition of the “plot” in **Aristotle’s theory of tragedy** is :

- A. The event of the story
- B. The arrangement of the events in the story
- C. The arrangement of the hero’s actions in a cause-effect chain of incidents
- D. The arrangement of the events in a cause-effect chain on incidents**

31. "**Literariness**" ,**according to Jan Mukarovsky**, consists in:

- A. The maximum foregrounding of the utterance**
- B. The minimum foregrounding of the utterance
- C. The maximum backgrounding of the utterance
- D. The minimum backgrounding of the utterance

الأدب بالنسبة جان موكافوسكى يحتوي

الحد الأقصى من الكلام

32. **Inpoetry**,said **Jakobson** ,the **communicative function** should be:

- A. Reduced to minimum**
- B. Increased to a maximum
- C. Completely eliminated
- D. Used moderately

تنقص إلى الحد الأدنى

شعر حزين جاكوبسون وينبغي ان تكون وظيفة تواصلية

33. Vladimir Propp tested his theories on :

- A. Renaissance drama
- B. American short stories
- C. English novels
- D. Russian fairytales**

فلاديمير بروب اختبر نظرياته على

الحكايات الروسية

34. Structuralism seeks to :

- A. Interpret literature
- B. Investigate the structures of literature**
- C. Investigate styles in literature
- D. Investigate metaphors in literature

تسعى البنيوية إلى

التحقيق في هياكل الأدب

35. Formalism became in the **1960’s** the foundation for which scholl of literary criticism ?

- A. Structuralism**
- B. Deconstruction
- C. Marxism
- D. Post-structuralism

البنيوية

أصبحت الشكلية في عام ١٩٦٠ أسس المدرسة التي النقد الأدبي؟

36. **With Structuralism literary criticism** develops the ambition to study to study literature from a

- A. strictly literary perspective
- B. strictly scientific perspective**
- C. strictly poetic perspective
- D. strictly Marxist perspective

مع البنيوية النقد الأدبي تطور طموح لدراسة لدراسة الأدب من

منظور علمي بحت

37. In *Narrative Discourse* , Gerard Genette defines the “time the story” as :

- A. The time in which the author is writing the story
- B. The time in which the story happen**
- C. The time in which the story is being told
- D. The time in which the story is being read

في سرد الخطاب جيرارد جنتي يحدد وقت القصة على

الوقت الذي حدثت القصة فيه

38. In *Narrative Discourse* , Gerard Genette defines the “time the narrative” as :

- A. The time in which the author is writing the story
- B. The time in which the story happens
- C. The time in which the story is being told**
- D. The time in which the story is being read

في سرد الخطاب جيرارد جنتي يحدد سرد الوقت على

الوقت الذي اخبرت فيه القصة

39. Gerard Genette calls “narrative order” :

جيرارد جنتي يسمي ترتيب السرد

- A. The relationship between the time of the story and the time of the narrative**
- B. The relationship between the time of the story and the time of the reading
- C. The relationship between the time of the writing and the time of the reading
- D. The relationship between the time of the fiction and real time

العلاقة بين زمن القصة وزمن السرد

40. When A narrative stops the chronological order to bring events or information from the past( of the time zero) or from the future ( of the time of zero ) , it is called

- A. Flashback
- B. Projection in the future
- C. Prolepsis
- D. Anachronies**

اناشورنيس

عندما يتوقف السرد للترتيب الزمني لتحقيق اهداف او معلومات من الماضي (الساعة صفر) او من المستقبل (من الساعة صفر) يسمى

41. Who said : “ There is no pre-discursive reality . Every reality is shaped and accessed by a discourse “ ?

- A. Roland Barthes
- B. Michel Foucault
- C. Jacques Derrida**
- D. A. J Greimans

الذي قال: "ليس هناك واقع ما قبل استطرادي. يتشكل كل واقع والوصول إليها من قبل خطاب"؟

جاك دريدا

42. According to Richard Mabark ,European writers knew Greek works :

- A. Directly by reading them
- B. From Arabic translations
- C. By hiring Greek translators
- D. Only through the praise of (Roman) Latin authors**

وفقا لريتشارد مبارك عرف الكتاب الاوروبيون الاعمال اليونانية

من خلال الثناء من المؤلفين (الكتاب) اللاتينيين

43. Logocentrism is an important concept that was developed by :

- A. Structuralists
- B. Post- structuralists**
- C. Formalism
- D. Semioticians

ما بعد البنيويون

اللوكارتيزم مصطلح هام تم تطويره من قبل

44. Karl Marx said that it is people's material conditions that determinates their :

A. Literary talents

**B. Consciousness**

C. Wealth

D. Productivity

قال كارل ماركس أنه من الظروف المادية الشعب هو الذي يحدد لهم

الوعي

في النقد الماركسي، النتاج الأدبي (الروايات، والمسرحيات، وغيرها) لا يمكن أن يفهم

45. In Marxist criticism , literary products ( novels , plays, etc ) cannot be understood:

A. Without reference to the author's biography and political culture.

B. Without reference to the classical background that influences them

**C. Outside of the economic condtions, class relations and ideologies of their time**

D. Outside the time and place in which the author lives

خارج من الظروف، العلاقات الطبقية الاقتصادية والأيدولوجيات من وقتهم

46. Karl Marx and Friedrich Engels were:

A. Literary critics

**B. Political philosophers**

C. Novelist

D. Play wrights

كان كارل ماركس وفريدريك إنجلز

فلاسفة سياسيين

47. Western drama , potery literary criticism , art , education , politics , fashion , architecture , writing , sculpture were ALL produced in imitation of

A. French literature

**B. Classical Antiquity**

C. Latin American culture

D. Arabic and Islamic culture

أنتجت الدراما الغربي والشعر والنقد الأدبي والفن والتعليم في تقليد الجميع والسياسة والموضة والعمارة والكتابة والنحت

العصور القديمة الكلاسيكية

48. The West's relationship with Greece and Rome is :

**A. Full of contradictions and ambivalence**

B. Simple and straightforward

C. Unknown

D. Beautiful

علاقة الغرب مع اليونان وروما هي

ملينة بالتناقضات والغموض

49. The Romans so desperately wanted to imitate the Greeks and so constantly failed to match them because :

A. The Romans did not read and write

B. The Romans did not have translators

**C. Imitation cannot produce originality**

D. The Romans were bad imitators

الرومانيون ارادو ان يقلدو اليونانيون باستمرار وفشلت بسبب

التقليد لا يمكن ان تنتج الأصالة

50. The Romans were :

**A. Simple rural and uncultivated people**

B. Sophisticated and literary people

C. Multilingual

D. Unable to read and write

بسطاء وسكان ريف ومزارع

الرومان كانوا