

22) The most appropriate translation of

عَنْ أَبِي هُرَيْرَةَ أَنَّ رَسُولَ اللَّهِ ﷺ قَالَ: «إِنَّ ثَلَاثَةً مِنْ بَنِي إِسْرَءِيلَ: أَلْعَزَّ وَالأَعْمَى وَالْفَرَّخُ، بَدَأَ اللَّهُ أَنْ يَبْتَلِيَهُمْ»

- A. "Three people from the children of Israel Allah appeared to test: a leper, a blindman and a boldman."
- B. "Allah wanted to test three people from the children of Israel: a leper, a blindman and a baldman."
- C. "Three people from the sons of Israel Allah liked to try: a leopard, a blindman and a baldman."
- D. "Allah tried to test three persons from the children of Israel: a leopard, a blindman and a boldman."

23) An oratory is defined as the art of

- A. swaying an audience by eloquent speech.
- B. speaking to an audience with good speech.
- C. talking to an audience with eloquence.
- D. convincing an audience to accept one's speech.

24) The most appropriate translation of

Remember me when you are alone;
You and me are placed on a throne;

- A. أتذكريني عندما تكونون لوحدهم أنا وأنت موضوعان على عرش
- B. أتذكريني إن لم تكونوا في مكان والذكرى العرش عليه عشقان
- C. يا كل عمرى يا حبيبى الوحيد يا عشقى المرفوع على عرش شديد
- D. عندما تكونون لوحدهم لا تتسبني أنت في الحقل وأنا هناك مكاني

25) When translating any literary text, you should remember that you are dealing with

- A. both an art and a science.
- B. neither an art nor a science.
- C. a amalgamation of advertising, literature and science.
- D. an art not a science.

26) The most appropriate translation of

SHYLOCK

I'll have my bond; I will not hear thee speak;
I'll have my bond; and therefore speak no more.

- A. سيقال حقى، ولن أسمع لكلامك
- B. سيقال حقى، فلا معنى لمزيد من الكلام.
- C. سيكون عذري ما تعهدت بفعله لى ولن أسمع لكلامك
- D. سوف استنفذه لا محالة لذلك لا معنى لمزيد من الكلام

27) If you want to translate a concept that lacks a counterpart in the TL, you need to have

- A. general familiarity with the meaning and purpose of the translated concept.
- B. indirect experience of the meaning and purpose of the translated concept.
- C. direct experience of the essential meaning and purpose of the translated concept
- D. knowledge of the essential meaning and purpose of the translated concept.

عن أبي هريرة

"a boldman."
"boldman."
"dman."
"boldman."

- 15) To achieve creativity in your translation, you should be in your translation.
- A. systematic, new and objective.
 - B. accurate, relevant, communicative.
 - C. consistent, natural, and communicative.
 - D. accurate, natural and communicative.

- 16) Linguistically and stylistically, the Quran

- A. belongs to a narrative but literary type of style that has its own genre.
- B. belongs to an informative but scientific type of style that has its own genre.
- C. does not belong to any type of literary type or genre-type.
- D. belongs to an instructional but expository type of style that has its own genre.

- 17) The most appropriate translation of

The winter evening settles down
With smell of steaks in passageways.

- A. حاملًا معه رائحة الشتاء في الممرات
- B. حاملًا في الممرات رائحة الشتاء
- C. في الممرات حاملًا معه رائحة الشتاء
- D. ويأتي الممر بريح الشتاء

- 18) In the process of translating poetry you need to

- A. dismantle the original poem and building the translation.
- B. read the original poem and doing the translation.
- C. interpret the original poem and producing the translation.
- D. deconstruct the original poem and discarding it before the translation.

- 19) The most appropriate translation of "لوفي العجوز ميجور مطمئنا في فراشه بعد ثلاث ليال"

- A. After three nights Major the old died in his sleep in happiness.
- B. Three nights later old Major died peacefully in his sleep.
- C. Old Major died happily in his sleep after three night.
- D. Later on old major passed away in peace in his sleep.

- 20) The most appropriate translation of 'It was winter on Mount Everest. Countless booms of thunder skimmed the earth.' is

- A. يحكي أن في فصل الشتاء على جبل افرست تحصل صواع رعدية كثيرة ومخيفة.
- B. كان الفصل شتاء على جبل افرست، حيث هزت الأرض صواعق رعدية كثيرة.
- C. يحكي أن الشتاء كان قارصا على جبل افرست، صواعق لا تحصى قد قشطت مسطح الأرض.
- D. يحكي أن الشتاء كان قارصا على جبل افرست، عدد لا يحصى من الصواعق الرعدية قد نهشت قشرة الأرض.

- 21) To improve one's creative translation, Robert Bly suggests improving

- A. the morphological features of the translation, using words more than sentences.
- B. the syntactical features of the translation, using grammar more than vocabulary to translate.
- C. the phonetic features of the translation, using ear more than mind to translate.
- D. all features of the translation, using syntax and lexis to translate.

the root of the word 'creativity' goes back to the Latin term

- A. 'kreativitat'.
- B. 'creche'.
- ☒ C. 'creo'.
- D. 'cric'.

2) 'Creative' is generally defined as

- A. 'inventive and receptive'.
- ☒ B. 'inventive and imaginative'.
- C. 'inventive and productive'.
- D. 'inventive and communicative'.

3) The most appropriate translation of

عن أبي هريرة، عن النبي ﷺ، أنه قال: "لا يلدغ المؤمن من جحرٍ واحدٍ مرتين". (رواه الشيخان)

- A. "No one believes in God gets hit by a snake twice." ✗
- B. "A good believer doesn't get bitten from the same hole twice"
- ☒ C. "Every one believes in Allah doesn't get stung by a snake twice." ✗
- D. "A believer never gets stung from the same hole twice."

4) In the context of literature, translating the style of the ST writer is

- A. crucially unimportant.
- B. really unnecessary.
- ☒ C. awfully important.
- D. significantly superfluous.

5) The most appropriate translation of "جلس سيّد الغابة في عرينه حزينا، وأخذ يفكر في أمره" is

- A. The king of the forest sat in its cave with sadness thinking about it.
- ☒ B. The lord of the forest sat miserably in his den thinking of his misfortunes.
- C. The master of the jungle set down in his home and started to think about his matter.
- D. The lion king was sitting in his house feeling sad and thinking about his status.

6) Creativity in translation is described as an amalgamation of

- ☒ A. surprise, simplicity and utter rightness.
- B. accuracy, correctness and simplicity.
- C. simplicity, objectivity, and consistency.
- D. complexity, clarity and rightness.

7) The most appropriate translation of 'I have but one lamp by which my feet are guided, and the lamp of experience' is

- ☒ A. ليس لدي سوى مصباح واحد أهتدي به، ألا وهو مصباح التجربة. يوجد لدي عدة مصابيح، ولكن يوجد هناك مصباح واحد مضي يرشد قدمي إلى الطريق الصحيح، ألا وهو مصباح التجربة ✗
- B. لكن ليس لدي سوى مصباح واحد تهتدي به قنماي، إنه مصباح الخبرة
- C. لدي مصباح الخبرة الذي تهتدي به قنماي وليس غيره. ✗
- D.

- ☒ A. I love her and she loves me
☐ B. I love her and she loves me
☐ C. I fancy her and she fancies me
☐ D. I fancy her and she fancies me

واحدها وتحبني وتحب ناقها بحيري

and my camel loves her camel
 and my he-camel loves her she-camel
 and my horse fancies her mare
 and my dog fancies her bitch

40) Creativity in translation, according to Dagmar Knittlova should

- ☒ A. make the translated text sound better, more vivid than its original version
☐ B. make the translated text sound better, but not more vivid than its original version
☐ C. make the translated text sound less vivid than its original version.
☐ D. not make the translated text sound better, more vivid than its original version

41) Translating creatively involves

- ☒ A. a literal and accurate draft of the original and then 'weaning away' from the original.
☐ B. a three stage approach: drafting, redrafting and then translating.
☐ C. a draft of the original and then rewriting it.
☐ D. a stage for drafting and another for rewriting the draft.

42) The most appropriate translation of 'Mother Nature is angry' is

- ☐ A. الطبيعة الأم غاضبة
☐ B. الرب غاضب
☐ C. الآلهة غاضبة علينا
☒ D. ربنا غاضب علينا

43) The most appropriate translation of "When he sees the face of the rose, he wants to pluck it." is

- ☐ A. عندما يرى وجه الورد، يريد أن يقطفها
☐ B. ولما رآها، أرادها.
☐ C. وإن رآها، استحل قطافها.
☒ D. وبنوت في ثوب الجمال فكنت بين أصابع، رياه ما أحلاها !

44) Creativity, according to Linda Naiman, involves

- ☐ A. four processes: reading, thinking, drafting and then rewriting creatively.
☐ B. three processes: thinking, drafting, rewriting.
☒ C. two processes: thinking then producing.
☐ D. one process: doing the translation creatively.

45) The most appropriate translation of ,

ليس العيب أن يكون القتي فقيرا *** ولكن العيب أن يعيش القتي ذليلا

- ☐ A. Poverty is not shameful
☐ B. For a man to be poor is not a shame
☐ C. A poor man should not be ashamed
☒ D. It is not a shame to be poor

but living in humiliation is shameful
 but it is to live in humiliation
 but he should if he lives in degradation
 but it is to live in disgrace

28) Religious orations tend to appeal to

- A. minds only.
- B. hearts only.
- C. neither hearts nor minds but rather one's own interests.
- ☒ D. hearts and minds.

29) Creativity, according to Rollo May, requires:

- A. keen interest and seriousness.
- ☒ B. passion and commitment.
- C. accuracy and economy.
- D. elegance and content.

30) The most appropriate translation of

لما بايع الناس أبا بكر الصديق قام فخطب بالناس فقال:
"أما بعد، أيها الناس، إني قد وليت عليكم ولست بخيركم، فإن أحسنت فأعينوني، وإن أسأت فقوموني."

- A. Having said that, o people, I have been appointed as your leader and I'm not your best, if I do well help me, and if I do bad straighten me out.
- B. O people, I have been selected as your custodian but I am not the best among you. So when I do well, support me; and when I do wrong, correct me.
- C. O people, I have been entrusted with the rule of you and I am not the best among you. So if I do well, support me and if not straighten me out.
- ☒ D. O people, I have been elected as your leader and I am not the best of you. Support me if I do well, and correct me if I do wrong.

31) The most appropriate translation of 'I am greatly honored to be chosen to stand up here to represent my fellow graduates and welcome you to our Graduation Day' is

- A. انني فخور أنني اخترت لأمتل زملاتي المخرجين هنا، وأهلاً ومرحباً بكم في يوم تخرجنا
- B. يشرفني كثيراً أن يتم اختياري للوقوف هنا لتمثيل زملائي الخريجين ورحب بكم في يوم التخرج
- C. يشرفني بأنني اخترت للوقوف هنا لأمتل زملاتي المخرجين، ومرحباً بكم في يوم تخرجنا
- ☒ D. إنه لشرف كبير يملوني سعادة أن أقف هنا ممثلاً زملائي المتخرجين، وأن أرحب بكم في حفل تخرجنا

32) In translating poetry, the term 'skopos' means

- A. the transfer of a message into another language.
- ☒ B. the aim of its translation carries over the ST function into the Target Text.
- C. the communicative translation of a message across a cultural and linguistic barrier.
- D. the main purpose of a message across a cultural and linguistic barrier.