

1- The origin of the word 'drama' comes from:

- A. the Greek term 'drao'.A-
- B. B- the English term 'drop'
- C. the French Term 'acte'C-
- D. the Latin Term 'actus'D-

2- Translating 'plays' is mainly translating

- A. for a theatrical stage only.
- B. for play text page only.
- C. for page and stage.
- D. neither for page nor for stage.

3. An oratory is

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

4. Poetry should be translated into

- A. poetry in its own right.
- B. prose as it is untranslatable.
- C. both poetry and prose.
- D. neither poetry nor prose on their own.

5. Translation of poetry is

- A. as a creative act as writing one's poetry.
- B. more a creative act than writing one's poetry.
- C. less a creative act than writing one's poetry
- D. like writing one's poetry but with a difference.

6. A short story is :

- A. 'a narrative, either true or fictitious, in prose or verse.
- B. 'a performance, either true or fictitious, in prose or verse.
- C. 'a report, either true or fictitious, in prose or verse.
- D. 'a genre, either true or fictitious, in prose or verse

7. Creative translation involves

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

8. Conventional 'core literary' genres are

- A. drama, poetry, philosophy, religion, short stories and novels.
- B. drama, medicine , philosophy, poetry, short stories and novels.
- C. drama, poetry, short stories, novels and sacred texts.
- D. drama, poetry, math, religion, short stories and novels and legal texts.

9. The origin of the word 'creativity' comes from

- A. the German term 'kreativitat'
- B. the English term 'creche '
- C. the Latin Term 'creo'
- D. the French Term 'cric

10. The dictionary definition of word 'creative' is

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

11. Translation is considered as being creative when it is

- A. novel and appropriate
- B. new and relevant
- C. fresh and imaginative
- D. modern and productive

12. Religious orations tend to appeal to:

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

13. The 'skopos' of poetic translation means

- A. the aim of its translation carrying over the ST function in the Target Text
- B. the transfer a message into another language
- 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

14. The Translation of style in the context of literature is

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

15. According to Rollo May, creativity requires:

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

16. E. Gertzler realize that the creative translation is required to reveal

- A. Competence as poetry writer ,historian and linguist
- B. Competence as scientist interested in literature and history
- C. Competence as a literary man interested in translation
- D. Competence as a literary critic historical scholar and linguistic technician**

17. From a linguistic/stylistic perspective, the style of 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 style that has its own genre
- C. belongs to an instructional but expository type style that has its own genre
- D. does not belong to any type of literary texts or genre –types**

18. Creative translation is defined as a rewriting process which meets three requirements:

- A. accuracy ,naturalness , communication**
- B. to be new , objective and systematic
- C. to be relevant , communicative and accurate
- D. consistency , naturalness , an communication

19. When you are engaged in a creative translation activity, you should remember

- A. that you are dealing with both an art and science
- B. that you are dealing with an art not a science**
- C. that you are dealing with neither an art nor a science
- D. that you are dealing with a amalgamation of advertising and science

20. the most appropriate translation of the technical term 'love' into Arabic is:

- A. حب
- B. عشق
- C. معا كلاهما
- D. النص ف معناها حسب**

21. Is the translation of poetry possible?

- A. Yes it is but with great loss**
- B. No , it is not
- C. Yes it is
- D. Yes , it is but with little loss

22. M Mumford suggested that creativity involves:

- A. the production of new ideas in good format
- B. the production of novel and useful product**
- C. the production of new products in the market
- D. the production of fresh ideas but in good format

23. According to Dagmar Knittlova , creativity in translation

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

24. Appreciating the translation of a concept that lacks a counterpart in the TL requires

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

25. Literary texts are:

- A. characterized by rigid texture
- B. personal and emotive**
- C. binding and instructional
- D. non-fictional

26. The Dual tradition of translating "plays" refers to translating.....

- A. page and stage**
- B. stage and rage
- C. page and cage
- D. page and range

27. The holistic approach is the most appropriate approach in translating....

- A. poetry**
- B. sacred texts
- C. short stories communicative approach
- D. Shakespeare's plays

28. according to Linda naiman: Creativity involves:

- A. two processes: thinking and producing**
- B. three processes: thinking, writing and producing
- C. four processes: thinking, drafting, rewriting and producing
- D. five processes: thinking, drafting, rewriting, building and producing

29. 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

30. To achieve creativity in your translation, you should be in your translation

- A. Systematic, new and objective
- B. Accurate, natural and communicative
- C. Accurate, relevant and communicative
- D. consistent, natural, and communicative**

31. Creative translation in practice is

- A. an amalgamation of equivalence, balance between ST & TT and simplicity.
- B. an amalgamation of surprise, simplicity and utter rightness.**
- C. a combination of accuracy and relevance.
- D. an amalgamation of equivalence, communicative purpose and simplicity.

32. The most appropriate translation of ' ذكر من أكثر ' الله ' is

- A. Remember your God and mention him as much as you can.
- B. Make a lot of mention of God
- C. Make dhikr of Allah whenever possible.**
- D. Make praising exercises of God

33. An Example of untranslatable subject matter is:

- A- Poetry
- B-A theatrical song
- C-The Hadeeth of Prophet Muhammad (p.b.b.u.h)
- D-The Holy Quran**

36. Text for translation are often viewed as:

- A-literary and scientific
- B-both literary and scientific
- C-either literary or non- literary**
- D- neither literary nor scientific but rather technical and non-technical

37. The most important issues in the process of creative translation are:

- A-equivalence ,communicative purpose and style**
- B- accuracy ,relevance and rhetoric
- C-genre , style , communication
- D- accuracy, function and equivalence

38. Literary translation

- A-is a form of action in a real-world context**
- B-has no links with social context
- C- has no links with subject –setting relationship : ideology,identity and ethics
- D- is form of lonely voice in the word fiction

39. Literary texts fulfill

- A- an effective and aesthetic**
- B-transactional and informational function
- C-an instructional function
- D- a clear cut function

نفحات من الإيمان في مكة والمدينة المنورة

Moments of faith in Makkah and Al-Madinah

--

نفحات الأُنس في دبي

Moments of intimacy in Dubai

--

ليالي الأُنس في باريس

Intimate nights in Paris

.....

out of sight , out of mind

بعيداً عن العين , بعيداً عن القلب

--

Mother nature is angry

ربنا غاضب علينا

--

Bathroom

بيت الخلاء