

تجميع لأسئلة النظري لمادة الترجمة الإبداعية من أسئلة الأعوام

1 🗨️ Literary texts fulfill **أفكتيف اند إستتيك** فلفلي

- **an effective and aesthetic**

- transactional and informational function
- An instructional function
- A clear cut function

ليتلري ترانسليشن مرتبطه بالاكشن و رييل وورد

2) Literary translation

- **is a form of action in a real-world context**

- has no links with social context
- Has no links with subject –setting relationship : ideology, identity and ethics
- is form of lonely voice in the word fiction

3) Literary texts are:

- characterized by rigid texture

- **personal and emotive**

- binding and instructional
- non-fictional

ليتلري تكست مرتبطه ببيرسونال & إميتيف

4) Appreciating the translation of a concept that lacks a counterpart in the TL requires **وتقديرا للترجمة لمفهوم**

- **having direct experience of the essential meaning and purpose of the translated concept**

- having general familiarity with the meaning and purpose of the translated concept
- having knowledge of the essential meaning and purpose of the translated concept
- having indirect experience of the meaning and purpose of the translated concept

لديها خبرة مباشرة من المعنى الأساسي والغرض من مفهوم ترجمة

5) According to **Dagmar Knittlova**, creativity in translation

- should make the translated text sound better , but not more vivid than its original version
- should make the translated text sound less vivid than its original version
- **should not make the translated text sound better** , more vivid than its original version

دغمار هذا هندي صوته حلو ساوند بيتتر 😊

- should make the translated text sound better , more vivid than its original version
مايكل مومفور يحب الكشف وكل شيء جديد & novel
useful

6) M Mumford suggested that creativity involves:

- the production of new ideas in good format
- **the production of novel and useful product**
- the production of new products in the market
- the production of fresh ideas but in good format

7) Is the translation of poetry possible?

- No , it is not
- **Yes it is but with genre loss** نعم نترجم الشعر بقليل من الخساره
- Yes it is
- Yes , it is but with little loss

8) The most important issues in the process of creative translation are: التكافؤ، والغرض التواصل وأسلوب

- **equivalence ,communicative purpose and style**

- genre , style , communication
- accuracy ,relevance and rhetoric
- accuracy, function and equivalence

كثيرا ما ينظر إلى النص للترجمة على النحو التالي:

9) Text for translation are often viewed as:

- literary and scientific
- both literary and scientific

ما عندهم
سالفه ... 😞

- either literary or non- scientific

لا الأدبية ولا العلمية التقنية ولكن إلى حد ما وغير تقني

- **neither literary nor scientific but rather technical and non-technical**



مخطوب من وحده فنانه وليست عالمه مخطوب

10) When you are engaged in a creative translation activity, you should remember

- that you are dealing with a amalgamation of advertising and science
- that you are dealing with neither an art nor a science
- **that you are dealing with an art not a science** فن وليس علم
- that you are dealing with both an art and science

يتم تعريف الترجمة الإبداعية بوصفها عملية إعادة كتابة التي تلبي ثلاثة شروط:

11 Creative translation is defined as a **rewriting** process which meets three requirements:

- **accuracy ,naturalness , communication** الكرسى طبيعى ومتواصل
- to be new , objective and systematic
- consistency , naturalness , an communication
- to be relevant , communicative and accurate

12 From a linguistic/stylistic perspective, the style of the Quran:

- belongs to a narrative but literary type of style that has its own genre
- belongs to an informative but scientific type style that has its own genre
- belongs to an instructional but expository type style that has its own genre
- **القرآن مميز لا ينتمي لأي شيء**
- **doesn't belong to any type of literary texts or genre -types**

13 E.Gentzler realize that the **creative translation** is required to reveal

- Competence as poetry writer ,historian and linguist
- Competence as a literary man interested in translation
- Competence as scientist interested in literature and history
- **Competence as a literary critic historical scholar and linguistic technician** الاختصاص كباحث تاريخي ناقد أدبي وفني اللغوي

رولي ماي أندنوسيه عاطفيه وملتمزمه

14 According to **Rollo May**, creativity requires :

- keen interest and seriousness
- Delegation and content
- **passion and commitment** العاطفة والالتزام
- accuracy and economy

15 An Example of **untranslatable** subject matter is:

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

القرآن لا يترجم

16) The Translation of **style** in the context of literature is

- **crucially unimportant**

- significantly superfluous  ترجمه الستایل ك الفول مهم

- really unnecessary

- **awfully important**

17) The **'skopos'** of poetic translation means

- the communicative translation of a message across a cultural and linguistic barrier

- the **aim** of its translation carrying over the **ST function** in the **Target Text**

- the transfer a message into another language  سکوبیس ایم فنکشن

- the main purpose of a message across a cultural and linguistic barrier

18) Religious orations tend to appeal to  الخطب الدينية تميل إلى أناشد

- **hearts and minds**

- hearts only

- minds only

- Neither hearts nor minds but rather one's own interests

19) Translation is considered as being **creative** when it is

- **novel and appropriate**

- fresh and imaginative  الترجمة تكون ابداع اذا كانت نوفل وابدويريت

- new and relevant

- modern and productive

20) The **dictionary definition** of word 'creative' is

- inventive and productive

- inventive and receptive

- inventive and communicative

- **inventive and imaginative**  تعريف القاموس انفينيف & اميقنيتيف

21) The origin of the word **'creativity'** comes from

- the German term 'kreativitat'

- the English term 'creche'

- the **Latin Term 'creo'**  كريو

- the French Term 'cric'

الشعر هلوسه

22) One of the **most appropriate** approaches to translating poetry is

بوتري هوليسك

- a semantic approach.
- an aesthetic approach.
- a communicative approach.
- **a holistic approach.**

(3) تتضمن الترجمة الإبداعية
- مشروع الحرفي والدقيق من
الأصل ثم "القطام بعيدا" عن
الأصل

23) **Creative translation involves**

- **a literal and accurate draft of the original and then 'weaning away' from the original**

- a draft of the original and then rewriting it.
- a stage for drafting and another for rewriting the draft.
- a three stage approach: drafting, redrafting and then translating

24) A **short story is :** شورت ستوري أناريتف

- **'a narrative, either true or fictitious, in prose or verse.**
- a performance, either true or fictitious, in prose or verse
- 'a report, either true or fictitious, in prose or verse.
- 'a genre, either true or fictitious, in prose or verse.

25) **Translation of poetry is**

- like writing one's poetry but with a difference. عند ترجمة الشعر يخسر
- **less a creative act than writing one's poetry** - loss

- more a creative act than writing one's poetry.
- as a creative act as writing one's poetry.

26) **Poetry should be translated into**

- neither poetry nor prose on their own.
- both poetry and prose.
- prose as it is untranslatable.
- **poetry in its own right .**

الشعر يترجم بحد ذاته شعراً



27) An **oratory** الخطاب

- the art of speaking to an audience with good speech
- **the art of swaying an audience by eloquent speech.**

هذا الفن الذي يسبح سومينق

- the art of convincing an audience to accept one's speech
- the art of talking to an audience with eloquence..

28) The origin of the word 'drama' comes from

- the Greek term 'drao'-

- the English term 'drop'

- the Latin Term 'actus'-

- the French Term 'acte'-

دراما دراوو

29) culture illusion in translation means

- culture untold references or propositions that the text might have referred in its linguistic context.



- culture untold references or suggestions that the text might have referred in its historical context.

- culture untold references or dispositions that the text might have referred in its discoursal context

-- culture untold references or compositions that the text might have referred in its social context.

30) creativity in general means

نيواند اميقتيف اخر شيء رياليتي

- turning new and imaginative ideas into reality

- turning source texts into target texts

- turning dreams into reality

- turning theories into models

31) creativity in translation is an amalgamation of

- accuracy simplicity and correctness

- surprise, simplicity and utter rightness



إبداع الترجمة مفاجئه لنا

- simplicity, objectivity and consistency
- complexity, clarity and rightness

32 any language tends to have concepts that lacks counterparts in the target language this is due to

- the dilemma of linguistic and culture interpretations
- the dilemma of religious and literary interpretations
- **the dilemma of cross-cultural interpretations**
- the dilemma of inter and intra-lingual interpretations

عصير ديو لكورس
الثقافه 🍷

34 plays are normally translated for

- a theatraical stage only
- play text page only

بلاي=بيج اند ستيج

- page and stage

- neither for page nor for stage

الكوري الادبي عنده دراماو شعر

35 Conventional 'core literary' genres are ونوفل وقصه قصيره

- drama, poetry, philosophy, religion, short stories and novels.
- drama, medicine, philosophy, poetry, short stories and novels. - -

drama, poetry, short stories, novels and sacred texts.

- math, religion, short stories and novels and legal texts.

36 According to Francis Jones, "Creativity" is translation means

- generating product solutions that are both novel and appropriate.
- generating texts that are novel and useful products.
- generating new ideas for source language translations.
- generating target text solutions that are both novel are appropriate.

فرانسييس جونز اقترح ان الترجمة كالجنز هو الحل للقضاء ع
الشحوم بشرط ان يكون جديد وملائم 🤔

37) In any type of translation **draft**, we are bound to encounter

A. a number of **'gaping holes' and pitfalls** 

B. a number of major cultural problems.

C. a number of linguistic difficulties.

D. a number of linguistic and cultural queries

38) Religious texts are known as **holy** أي نص ديني دائما تختارو

A. **scriptures, holy writings or holy books.**

B. scriptures, literary writings or religious books.

C. scriptures, writings or holy scrolls.

D. scriptures, writings or holy speeches

39) According to **Linda Naiman**, creativity involves برديوسنق & ثنكنق

A. **two processes: thinking then producing.**

B. three processes: thinking, drafting, rewriting

C. one process: doing the translation creatively.

D. four processes: reading, thinking, drafting and then rewriting creatively.

40) **Poetic translation** is considered as writing which

- **captures the spirit or the energy of the original poem**

سبرایت واوريجنال يعطينا انيرجي

41) when reading an English version of the **Quran** it is important to remember that

- **it is not an equivalent of the Arabic textual version at all**

42) the **reanslation of poetry involves** ترجمه الشعر أوريجنال & بيلدنق

- **dismantling the original poem and building the translation**

43) in **translating literary text**

- there is one specific method or approach or even a strategy

- **there is no specific method or approach or even strategy**

- there are only two methods or approaches or strategies

نوسبيسفنك غير محدد

- there are seven methods or approaches or strategies

44) the main **focus** in literary translation tends to be on

- **source- target text relations** استهداف العلاقات النص- source-
- source target language relations
- source target culture relation
- source target diplomatic relations

45) to achieve creativity in translation you are required to be

Communicative, accurate and natural



46) literary translation is

- **an art not science** مكرر فن وليس علم

واحدة من أعلى المعدلات من الأنشطة الإبداعية الإنسان هو
47) one of the highest of human creative activities is

- **creative translation** الترجمة الإبداعية من إبداعات البشر

- computer-aided translation
- machine translation
- communicative translation

يجب أن الترجمة الأدبية

48) the literary translation should

Speak for the source writer

روبرت بلاي يستخدم أذنه غبي قبل عقله

49) to improve one's creative translation Robert Bly suggests improving

- the phonetic features of the translation , using ear more than mind to translate.

خصائص لفظي من الترجمة، وذلك باستخدام الأذن أكثر من العقل لترجمة.

50) translating creatively involves

يفطمونه عن الرضاعة



- a literal and accurate draft of the original then "weaning away " from the original

51) The second major source of Islamic Law after the Holy Quran is - The Sunnah of the Prophet Muhammad (p.b.b.u.h) according to the consensus among the Muslims

52) It is also of common sense that translating the prophet's Hadeeths into English requires Extraordinary methodological & quality control criteria.

53) In ancient Greece & Rome Oratory was included under - the term rhetoric, which meant the art of composing as well as delivering a speech



أرقص على شعر ونثر ب حريه

54) Argues that prose translations of poetry have their own - 'resourcefulness' & their own freedom. Prose translations are however (the exception)

55) From a legislative perspective Most authoritative source of the Islamic law is the Holy Quran.

56) When translating a short story, as a translator :
- You have to make first a crude handwritten draft that you

never refer to again. This is a necessary stage, the stage of
'writing the reading' in some palpable form

57) Approaches to translation go far back
to ancient times **Cicero & Horace** "(first century BCE)
St Jerome >> (Fourth century CE)

58) Some of the elements that have been put forward as
distinctive of poetic style
It's use of inventive language and **openness** to different
interpretations