1) Literary texts fulfill
- **an effective and aesthetic**
- transactional and informational function
- An instructional function
- A clear cut function

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

4) Appreciating the translation of a concept that lacks a counterpart in the TL requires
- **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

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**

- should make the translated text sound better , more vivid than its original version

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**
- Yes it is
- Yes , it is but with little loss

8) The most important issues in the process of creative translation are:
- **equivalence ,communicative purpose and style**
- genre , style , communication
- accuracy ,relevance and rhetoric
- accuracy, function and equivalence

9) Text for translation are often viewed as:
- literary and scientific
- both literary and scientific

- either literary or non- scientific

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

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**
- that you are dealing with both an art and science

11) Creative translation is defined as a rewriting process which meets three requirements:
- **accuracy ,naturalness , communication**
- 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 ttype style that has its own genre
- belongs to an instructional but expository type style that has its own genre
- **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**

14) According to Rollo May, creativity requires :
- keen interest and seriousness
- Delegance and content
- **passion and commitment**
- accuracy and economy

15) An Example of untranslatable subject matter is:
- A theatrical song
- **The Holy Quran**
- The Hadeeth of Prophet Muhammad (p.b.b.u.h)
- Poetry

16) The Translation of style in the context of literature is
- crucially unimportant

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

18) Religious orations tend to appeal to
- **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
- 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**

21) The origin of the word 'creativity' comes from
- the German term 'kreativitat'

- the English term 'creche'
- **the Latin Term 'creo'**
- the French Term 'cric

22) One of the most appropriate approaches to translating poetry is
- a semantic approach.
- an aesthetic approach.
- a communicative approach.
- **a holistic approach.**

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 :
- **'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.
- **less a creative act than writing one's poetry**

- 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 .**

27) An oratory is
- the art of speaking to an audience with good speech
- **the art of swaying an audience by eloquent speech.**

- -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'-

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

- 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

- 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

34)plays are normally translated for

- a theatraical stage only

-   play text page only

- page and stage

- neither for page nor for stage

35) Conventional 'core literary' genres are
- 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.

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
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
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

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

- 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

- there are seven methods or approaches or strategies

44) the main focous in literary translation tends to be on

- source- target text relations

- 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) lierary translation is

- an art not science

47)one of the highest of human creative activities is

- creative translation

- computer-aided translation

- machine translation

- communicative translation

48)the literary translation should

Speak for the source writer

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

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

50)translating creatively involves

- 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

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