Creative Translation
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First Lecture

1. **The origin of the word *creativity* comes from the Latin term *creō* "to create, make": The word "create" appeared in English as early as the …….. century, notably in Geoffrey Chaucer (1340-1400, to indicate divine creation in the Parson's Tale.)**
   a. 13th
   b. <u>14th</u>
   c. 15th
   d. 18th

2. **In science, the definition of (creativity) involves:**
   a. The ability to think.
   b. The ability to imagine.
   c. <u>Both</u>
   d. Neither

3. **the production of novel, useful products" Another definition of creativity is the act of turning new and imaginative ideas into reality. Creativity involves two processes:**
   a. <u>Thinking, then producing.</u>
   b. Producing, then thinking.
   c. Only producing.
   d. Only thinking.

4. **Another definition of creativity is the process of bringing something new into being. This definition suggests that creativity requires:**
   a. Passion
   b. Commitment
   c. Thinking
   d. <u>A and B</u>

5. **Another definition of creativity is "A product is creative when it is (a) novel and (b) appropriate". A novel product is original …….predictable.**
    a. and
    b. but
    c. <u>not</u>
    d. or

6. **"The act of turning new and imaginative ideas into reality". This definition belongs to:**
    a. Sternberg & Lubart
    b. Rollo May
    c. <u>Linda Naiman</u>
    d. All false

7. **"Creativity is the process of bringing something new into being" This definition belongs to:**
    a. Sternberg & Lubart
    b. <u>Rollo May</u>
    c. Linda Naiman
    d. All false

8. **"A product is creative when it is (a) novel and (b) appropriate". This definition belongs to:**
    a. <u>Sternberg & Lubart</u>
    b. Rollo May
    c. Linda Naiman
    d. All false

9. **Approaches to translation:**
    a. Are very recent
    b. <u>Goes back to ancient times.</u>
    c. Started in the Renaissance.
    d. All false

10. **Susan Bassnett suggests that "Exact translation is:**
    a. Possible"
    b. <u>Impossible"</u>
    c. A reality
    d. All false

11. Ideally creative translation is defined as a rewriting process which meets ……… independent requirements>
 a. Two
 b. <u>Three</u>
 c. Four
 d. Five

12. One of these independent requirements is ………..which means transmitting the overall meaning of the ST accurately.
 a. Communication
 b. Naturalness
 c. <u>Accuracy</u>
 d. Speed

13. One of these independent requirements is ………..which means applying suitable natural forms of TL to the ST.
 a. Communication
 b. <u>Naturalness</u>
 c. Accuracy
 d. Speed

14. One of these independent requirements is ………..which means carrying the meaning and emotional force of the ST to the target reader, as much effectively as they are communicated to the ST readers.
 a. <u>Communication</u>
 b. Naturalness
 c. Accuracy
 d. Speed

2nd Lecture

1. Translation …….. simply confined to the movement of ideas and information between two distinct languages.
 a. Is
 b. <u>Is not</u>

c. Is always

d. All false

2. **Translation is seen in its widest sense as 'interpretation', it occurs:**

   a. Between different historical periods, dialects and registers of one and the same language.

   b. Between different state of mind (such as dreaming and waking)

   c. Between fictional narrative and critical analysis, between literal and figurative, between thought and word even.

   d. <u>All true</u>

3. **Translation from one language to another is a special case of communication. This state of affairs……….**

   a. Makes avoiding problems very clear.

   b. <u>Gives rise to different types of problems.</u>

   c. Both

   d. Neither

4. **One of the types of Problems and pitfalls in creative translation is the semantic Shifts Over Time. To avoid this type of this problem, you have to:**

   a. Stick to the same semantic meaning of a word.

   b. <u>Be aware of the semantic changes that might have happened to such words.</u>

   c. Ignore any changes took place.

   d. All false

5. **One of the types of Problems and pitfalls in creative translation is the Poetic licence – or liberties. When trying to translate a poetic line like AlShafee's Poem, the translator encounters difficulties in:**

   a. Conveying the religious implactures of the poem which was written more than twelve hundred years ago.

   b. Transferring the poetic form implied in the rhyming and rhythm of the line.

   c. <u>Both</u>

   d. Neither

6. **Another type of Problems and pitfalls in creative translation is:**
    a. The Multiple or Compound Multiple Meaning.
    b. Rhyme and Verse
    c. Cultural Allusion
    d. <u>All true</u>

7. **Another type of Problems and pitfalls in creative translation is:**
    a. Technical Terms
    b. Concepts that lack a counterpart in the target language
    c. <u>Both</u>
    d. Neither

8. ***Silly sooth* is an example of …..problem.**
    a. Cultural Allusion
    b. Multiple Meaning
    c. <u>Semantic Shifts</u>
    d. Concepts that lack a counterpart in the target language

9. **نفحات الانس is an example of …..problem.**
    a. Cultural Allusion
    b. <u>Multiple Meaning</u>
    c. semantic Shifts
    d. Technical terms

10. ***"Open, Sesame!"* is an example of …..problem.**
    a. <u>Cultural Allusion</u>
    b. Multiple Meaning
    c. semantic Shifts
    d. Concepts that lack a counterpart in the target language

11. ***'love'* is an example of …..problem.**
    a. Cultural Allusion
    b. <u>Technical terms</u>
    c. semantic Shifts
    d. Concepts that lack a counterpart in the target language

12. ***Zikr* is an example of …..problem.**
    a. Cultural Allusion
    b. Multiple Meaning

c. Technical terms

d. <u>Concepts that lack a counterpart in the target language</u>

<u>Lecture 3</u>

1. According to David Pendlebury (2005, page 15), creative translation usually involves …..recognisable main stages.
   a. <u>Two</u>
   b. Three
   c. Four
   d. Five

2. The first stage is to produce a draft translation of the original that is:
   a. As free as possible
   b. <u>As literal as possible</u>
   c. Away from literal translation.
   d. A and C

3. The second stage is to translate:
   a. The original again.
   b. <u>The draft you have just made.</u>
   c. Both
   d. Neither

4. According to Patricia Terry, a translator will always be motivated by:
   a. A vision of translation
   b. His own language
   c. <u>A vision of language.</u>
   d. All false

5. Andre Lefevere (1975) advances '……….strategies and a blueprint' to examine and compare the strengths and weaknesses different approaches may have.
   a. Three
   b. Four
   c. Five

    d. <u>Seven</u>

6. Octavio Paz looks at translation as:

    a. Bilingual
    b. Bicultural activity
    c. <u>Both</u>
    d. Neither

4rd lecture

1. Texts are often viewed as either *literary or non-literary*, implying that literature should be seen as a ………….
    a. <u>large super-genre</u>
    b. small genre
    c. mini genre
    d. all possible

2. Typical features of literature as a 'super-genre' or attributed to literary texts include the point that they have a written base-form…….
    a. Exclusively
    b. <u>Though they may also be spoken</u>
    c. Only
    d. All false

3. Typical features of literature as a 'super-genre' or attributed to literary texts include the point that they enjoy canonicity. This canonicity is:
    a. High religious prestige
    b. <u>High social prestige</u>
    c. Moderate social prestige
    d. Moderate religious prestige

4. Typical features of literature as a 'super-genre' or attributed to literary texts include the point that they fulfil……..
    a. An effective/aesthetic function
    b. Transactional or informational function
    c. <u>A rather than B</u>
    d. B rather than A

5. **Typical features of literature as a 'super-genre' or attributed to literary texts include the point that they have…….**
    a. Little real-world value
    b. High real-world value
    c. Both
    d. <u>No real-world value</u>
6. **In other words, literary texts are judged as fictional……..**
    a. It they are fact-based
    b. It they are not fact-based
    c. <u>Whether they are fact-based or not</u>
    d. All possible
7. **Typical features of literature as a 'super-genre' or attributed to literary texts include the point that they feature words, images, etc.., with………..**
    a. <u>Ambiguous and/or indeterminable meanings</u>
    b. Clear meanings
    c. Direct meanings
    d. All false
8. **Typical features of literature as a 'super-genre' or attributed to literary texts include the point that they are characterized by …………..language use.**
    a. <u>Poetic</u>
    b. Romantic
    c. Clear
    d. Vague
9. **There also appear to be 'peripherally literary' genres, where criteria such as written base form, canonicity or functionality are relaxed as in the case of………..**
    a. Children's literature
    b. Sacred texts
    c. <u>Both</u>
    d. Neither
10. **Genres, conventionally seen as non-literay may have literary features such as:**
    a. <u>Advertising copy</u>

b. Children literature
c. Sacred texts
d. All true

11. **Traditionally, translation theories derived largely from:**
a. Free translation
b. literary translation
c. Sacred-text translation
d. <u>B and C</u>

12. **The most debatable in translation is the concept of:**
a. Translation
b. <u>Equivalence</u>
c. Credibility
d. All false

13. **When translating a text, you have to think of some important issue which are:**
a. The concept of equivalence
b. The concept of style
c. The concept of communicative purpose
d. <u>All apply</u>

14. **Literary translating may also be seen as a communication process. Two broad translation-studies approaches address this aspect: one largely data-driven, and one largely theory-driven.The first, data-driven approach treats translation as:**
a. Theory
b. <u>Behaviour</u>
c. Data
d. All false

15. **Literary translation is also a form of action in a …………… context.**
a. <u>Real-word</u>
b. Virtual world
c. both

d. neither

5th lecture

1. **What makes the Quranic text a potential trap for translators to fall in is:**
   a. The style of the Quran is like no other style as it combines between miraculously expressive rhetoric and discourse.
   b. The prodigious past and the unseen future events for each of which there is evidence in the Quran.
   c. <u>Both together</u>
   d. Neither

2. **Translation has been defined by Catford (1965) as "the ………….of textual material in one language SL by equivalent textual material in another language .**
   a. Exchange
   b. Alternation
   c. <u>Replacement</u>
   d. Paraphrasing

3. **Newmark (1982) defines it as "a …………..consisting in the attempt to replace a written message and/or statement in another language".**
   a. Way
   b. Art
   c. <u>Craft</u>
   d. Method

4. **A more comprehensive definition has been introduced by Etecria Arjona (Gerver 1977) as follows: "translation is a generic term for the transfer for any message from one community to another through various modes of written, oral or mechanical means or combinations thereof".**
   a. Interlingual
   b. Sociolinguistic
   c. Cultural
   d. <u>Altogether</u>

5. ………………involves technical and scientific texts; texts relating to diplomacy; texts relating to economics, finance and commerce and text of general nature.

    a. Translatable subject matter but with great loss

    b. Untranslatable subject matter

    c. <u>Translatable Subject-matter</u>

    d. A and B

6. …………………involves the translation of literary prose, poetry and legal documents and scripts. However, skilful the translator may be he/she still fall victim to the historical, social or cultural associations and connotations attached to literary and religious texts.

    a. <u>Translatable subject matter but with great loss</u>

    b. Untranslatable subject matter

    c. Translatable Subject-matter

    d. All false

7. ……………involves only a textual material which through the process of translation loses over 90% of its originality. The English version of the Quran is taken as an example to investigate and find out whether it is translatable or not!

    a. Translatable subject matter but with great loss

    b. <u>Untranslatable subject matter</u>

    c. Translatable Subject-matter

    d. All false

8. The verse **"الزانية والزاني فاجلدوا كل واحدٍ منهما مائة جلدة ولا تأخذكم بهما رأفة" (سورة النور: آية 2)**

9. was translated by Dawod as follows:

10.   The <u>adulterer and the adulteress</u> shall each be given a hundred lashes.

11.   Dawood has violated a philosophical principle in Islam…….

    a. By mentioning adulterer and the adulteress

    b. <u>By putting in his translation of الزانية والزاني ' – the male before the female.</u>

c. By using the passive voice form
   d. All false

12. **The verse "ولا تقربوا الزنى أنه كان فاحشة وساء سبيبلاً" (سورة الأسراء: آية 32)**

13. **was translated by translators who clearly violate the Islamic concept of adultery that some of them make the reader understand that adultery is prohibited before marriage while the others show that it is prohibited after marriage. This shows how serious a mistake in translation may be. It is not only a matter of translatability but rather of rendering a concept. Here, we have to take into consideration the …….variations.**
   a. Linguistic
   b. Religious
   c. <u>Cultural</u>
   d. All false

Lecture 6

1. **The best translation for:قُلْ يَا أَيُّهَا النَّاسُ إِنِّي رَسُولُ اللَّهِ إِلَيْكُمْ جَمِيعاً**
   a. Tell them that I am sent to you as a whole
   b. Say: O men! I am being sent to you all, , as the Messenger of Allah,
   c. <u>Say: O men! I am sent to you all , as the Messenger of Allah,</u>
   d. All false
2. **The best translation for : الَّذِي لَهُ مُلْكُ السَّمَاوَاتِ وَالأَرْضِ لا إِلَـهَ إِلاَّ هُوَ يُحْيِي وَيُمِيتُ**
   a. <u>to whom the dominion of the heavens and the earth belong</u>
   b. To whom the kingdom of the heavens and the earth belong
   c. Whose dominion is the heavens and the earth

d. All false

3. **The translator of Prophet Muhammad's Hadeethes (p.b.b.u.h) should have the following characteristics which would make him/her outstanding:**
    a. The translator should be a Muslim who fears Allah in executing his or her duties.
    b. The translator's general religious knowledge should be very good.
    c. The translator should have excellent knowledge of (TL), (SL) Text-Type, Subject-area and contrastive knowledge.
    d. <u>All applies</u>

4. **The translator should be able to transfer into English the linguistic, social, cultural and religious associations and connotations of the original text.**
    a. <u>I agree to all</u>
    b. Only social association and connotation is not necessary
    c. Only Cultural association and connotation is necessary
    d. All false

5. **The best translation for**

   6. عنْ عُمَرَ قَالَ: سَمِعْتُ رَسُولَ اللهِ يَقُوْلُ:

    a. Omar said that he heard the Messenger of Allah (peace and blessings of Allah be upon him) saying:
    b. <u>Omar reported that he heard the Messenger of Allah (peace and blessings of Allah be upon him) saying:</u>
    c. Omar reported on behalf of the Messenger of Allah (peace and blessings of Allah be upon him) that he said:
    d. All false

7. **The best translation for** . لا تُطْرُونِي، كَمَا أَطْرَتِ النَّصَارَى ابْنَ مَرْيَمَ
    a. <u>Do not overpraise me as the Christians did to the son of Mary.</u>
    b. Do not greatly praise me as the Christians did to the son of Mary.
    c. Do not praise me more than the son of Mary.
    d. All false

8. **The best translation for** فَإِنَّمَا أَنَا عَبْدُهُ، فَقُولُوا: عَبْدُ اللهِ وَرَسُولُهُ
   a. <u>You may just say `Muhammad is the servant and Messenger of Allah'."</u>
   b. You must say " Muhammad is the slave and Messenger of Allah"
   c. You may say " Muhammad is the slave and Messenger of Allah.
   d. All false

9. **Linguistically speaking, the translator of the Prophet's Hadeeth (p.b.b.u.h) needs to be aware of certain ……………that might distort the meaning of the Hadeeth.**
   a. Procedures
   b. <u>Translation problems</u>
   c. Vocabulary
   d. All false

10. **Translating the word (pauper) to المفلس in Hadeeth is inappropriate because:**
    a. It has financial and spiritual connotations
    b. It has only spiritual connotation
    c. <u>It has only financial connotation</u>
    d. All false

11. **From the cultural dimension, translating the word from Hadeeth like الزنا to (adultery) is inappropriate. The best alternative is to say……**
    a. Making love
    b. <u>Adultery and fornication</u>
    c. Fornication
    d. Having sexual intercourse

12. **Another concern is the translation of the Prophet's style. His style is ………**
    a. Divine
    b. Human
    c. <u>Divine and human at the same time</u>
    d. Complicated

13. **The best translation for** من أحدث في أمرنا هذا ما ليس فيه فهو رد
    a. Who introduced a new idea in our religion is rejected.

b. Anything new introduced in our religion is rejected.

c. <u>Anything innovative introduced to our religion is rejected</u>

d. All false

7th Lecture

1. **An oratory فن الخطابة is a/an ……………..speech.**
   a. elaborate
   b. Prepared
   c. Unintended
   d. <u>A and B</u>

2. **It is the ……….of swaying an audience by eloquent speech.**
   a. Science
   b. Skill
   c. <u>Art</u>
   d. Gift

3. **In ancient Greece and Rome, oratory was included under the term……**
   a. Poetic
   b. Aesthetic
   c. <u>Rhetoric</u>
   d. Logical

4. **This Rhetoric speech meant the art of………. as well as delivering a speech.**
   a. <u>Composing</u>
   b. Reciting
   c. Reading
   d. Informing

5. **Oratory first appeared in the …………..of Athens and soon became important in all areas of life.**
   a. Schools
   b. Markets

c. Royal palaces

d. <u>Law courts</u>

6. **Cato the Elder, Mark Antony, and Cicero were:**

a. <u>Classic Rome's great orators</u>

b. Classic Greece great orators

c. Modern European great orators

d. All false

7. **The theory of rhetoric was discussed by……….**

a. Aristotle

b. Plato

c. Quintillian

d. <u>A and C</u>

8. **There are three main classes of oratory were later designated by classical rhetoricians. One of them was (deliberative) which is to ……….**

a. *To achieve (as in a trial) condemnation or approval for a person's actions*;

b. <u>*To persuade an audience* to approve or disapprove a matter of public policy</u>

c. *Be used on ceremonial occasions*

9. **There are three main classes of oratory were later designated by classical rhetoricians. One of them was (forensic) which is to ……….**

a. *Be used on ceremonial occasions*

b. *To persuade an audience* to approve or disapprove a matter of public policy

c. <u>*To achieve (as in a trial) condemnation or approval for a person's actions*</u>;

10. **There are three main classes of oratory were later designated by classical rhetoricians. One of them was (epideictic) which is to ……….**

a. *To persuade an audience* to approve or disapprove a matter of public policy

b. *To achieve (as in a trial) condemnation or approval for a person's actions*;
c. <u>*Be used on ceremonial occasions*</u>

11.   Deliberative speech is mostly used by:
a. Authors
b. <u>Legislatures</u>
c. Doctors
d. Philosophers

12.   Rhetoric was included in the medieval liberal arts curriculum. In subsequent centuries oratory was utilized in ………..main areas of public life.
a. Two
b. <u>Three</u>
c. Four
d. Five

13.   One of these main areas of public life was:
a. Politics
b. Religion
c. Law
d. <u>All true</u>

14.   During the Middle Ages, the Renaissance, and the Reformation, oratory was generally confined to………….
a. The Royal courts
b. The law courts
c. <u>The church</u>
d. The military

15.   The oratory the church has produces a *soul-searing orator such* as …..
a. The Bible
b. The Holy Publication
c. <u>Martin Luther</u>
d. The Atonement

16.   With the development of ……………in the 18th cent., great political orators appeared.
a. Governments

b. Courts

c. Armies

d. <u>Parliaments</u>

17.   Because these politicians usually spoke to men of their own class and education, their orations were often……

a. Complex

b. Erodite

c. <u>Both</u>

d. Neither

18.   Religious sermons, normally addressed to …………...audience of diverse classes of people, tend to replete with religious allusions and appeal to the emotions, which profoundly influence the oratorical style of many orators or speakers.

a. Either a limited or wide

b. <u>A wide</u>

c. A limited

d. All false

19.   The oratorical style could be described as………………….

a. <u>Bombastic</u>

b. Direct

c. Indirect

d. Vague

20.   An example of bombastic style is of…..

a. Hitler

b. Mussolini

c. Stalin

d. <u>A and B</u>

21.   The oratorical style could be also described as intimate and conversational. One example of this is the "fireside chats" of …….

a. President Linden B Johnson

b. President JFK

c. President Obama

d. <u>President Franklin D. Roosevelt.</u>

22.   **Now, television forced additional demands on the orator (usually now called the public speaker), who not only had to sound good but also had to……**

a. <u>Look good</u>

b. Be credible

c. Be logical

d. Be true

23.   **Distinguished Guests is best translated as:**

a. ضيوفنا الأفاضل

b. ضيوفنا الأعزاء

c. ضيوفنا المميزين

d. <u>ضيوفنا الكرام</u>

24.   **Ladies and Gentlemen is best translated as…….**

a. ايها السيدات والسادة

b. <u>السادة الحضور</u>

c. الحاضرن الأعزاء

d. السيدات والرجال الكرام

25.

Religious speech, short or long, tend to appeal to…..

a. Hearts

b. Minds

c. Sympathy

d. <u>Both A and B</u>

26.   **The best translation of the text أيها النـاس ، اسمعوا قولي ، فإني لا أدري لعلي لا ألقاكم بعد عامي هذا بهذا الموقف أبدا ؛**

a. <u>"O People! Listen carefully to what I say, for I don't know whether I will ever meet you again here after this year."</u>

b. " O People! Listen to what I say, for I don't know I will meet you here ever"

c. " O People! Hear me well because I don't know whether I will be able to meet you again anymore in this place"

d.   All false

27.   The best translation of :

أيها الناس ، إن دماءكم
وأموالكم عليكم حرام إلى
أن تلقوا ربكم

a. " O People! Your blood and wealth are forbidden and respected until you meet your Lord"
b. <u>"O People! Verily your blood and your property are sacred and inviolable until you appear before your Lord"</u>
c. "O People! Verily your blood and your owns are sacred and inviolable till the Judgement Day"
d. All false

8th Lecture

1.

There are two opinions of the possibility of translating poetry. The translation of Omar Khayyam is to support the opinion of:
    a. <u>The success of translating poetry.</u>
    b. The failure of translating poetry.
    c. The big mistakes we get if we try to translate poetry.
    d. B and C

2. **The opposite view-that poetry translation is difficult or even impossible -arises from the coincidence of two assumptions. One of these two assumptions is that translated poetry should be poetry in its own right. The second assumption is that poetry is…..**
    a. Difficult
    b. Ambiguous
    c. A special relationship between form and meaning
    d. <u>All true</u>

3. **Many translation writers seem to agree that the translation of poetry, more than that of any genre, demands ……**

a. Special critical abilities
b. Special writing abilities
c. <u>Both</u>
d. Neither

4. One way of negotiating this difficulty is to translate poetry into……
a. Poetry
b. <u>Prose</u>
c. Essay
   all false

5. Another way of dealing with the supposed difficulty of poetic translation is to …………..the original, producing instead imitations or new versions.
a. Stay close to
b. <u>Move away from</u>
c. Translate freely
d. All false

6. Other writers such as Gutt (1991/2000:167), for example, argue that poetic texts demand direct translation; they ………….the stylistic qualities of the original.
a. Should avoid
b. Must avoid
c. <u>Must preserve</u>
d. Should imitate

7. The translation of poetry must take into account…….
a. The special nature of poetry
b. The language of poetry
c. The type of reading it demands
d. <u>All true</u>

8. Poetic translation is considered as writing which captures ……..
a. The spirit of the original poem
b. The energy of the original poem
c. The words of the original poem
d. <u>Either A or B</u>

9. **One way of making this abstract notion more concrete is to equate it…..**
    a. <u>With style</u>
    b. Without style
    c. With meaning
    d. Without meaning

10. **Some of the elements that have been put forward as distinctive of poetic style are:**
    a. It's physical shape including use of lines and spaces on a page
    b. It's use of inventive language and in particular, patterns of sound and structure
    c. It's openness to different interpretations
    d. <u>All true</u>

11. **When Wormhoudt (1978,P503) translated the following line from Almutanbbi**

كأنَّ الأسودَ الَّلابيَّ فيهمُ   غُرَابٌ حوْلَه رخمٌ وبومُ

to:

As if the Nubian blacks were crows   around them vultures and owls

    a. , we can see how skilful he was in translating it.
    b. , we can say that he could manage the historical and cultural associations and connotations attached to poetry.
    c. <u>, we can still say that no matter how skilful the translator may be, he/she still falls victim to the historical, social or cultural associations and connotations attached to poetry.</u>
    d. Both A and B

12. **Translating the word (الأسود) to (blacks) was a………..mistake.**
    a. Cultural
    b. <u>Grammatical</u>
    c. Meaning
    d. All false

13. **Wormhoudt's historical and cultural knowledge of the 'owl' is quite…….**
    a. <u>Poor</u>

b. Good

c. Suitable

d. All false

14.   Owl in the English culture refers to…..

a. Bad omen and bad luck

b. As a symbol of wisdom and sometimes love.

c. <u>B more than A</u>

d. A more than B

15.   Concerning the processes involved in poetry translation, a common question asked is whether the process of interpretation and creation are……..

a. Needed or not

b. To be ignored or taken into consideration

c. To be stressed or not

d. <u>Separate or not</u>

16.   Translation is of course ……………….writing one's poetry.

a. Is more creative than

b. Is as creative as

c. <u>Is less creative than</u>

d. All possible

17.   For the translation of poetry, two main types of theory are relevant: theory of the literary text and ……….

a. <u>Theories of translation</u>

b. Processes of translation

c. Theories of pragmatics

d. Processes of pragmatics

18.   Theory may help free the translator from constraint of source text, and could therefore be seen as a source of …………..for the translator.

a. Solution

b. <u>Creativity</u>

c. Freedom

d. complication