

# THE STUDY OF CREATIVITY IN TRANSLATION OF PUBLICIST TEXTS

Veronica COTOROBAI

*Free International University of Moldova*

**Abstract:** *The article is devoted to the definition of the concept of translation and the study of creativity at the present time of the evolution of the language in the written text, namely the publicistic one, which has a major impact on the modern receiver. Whereas publicist texts tend to be as original and creative as possible, the translator's mission is to preserve the authenticity of the translated text. Another important thing for the translator is to convey the message of the translated text as close as possible to the original text. Cultural terminology represents a challenge in translation because the authenticity and depth of the translated term must be preserved.*

**Key words:** *creativity, translation, translator, publicistic and language.*

Translation is the process of translation words or text from one language into another. The main concern of translation theory is to determine appropriate translation methods for the widest possible range of texts and to give insight into the translation process, into the relations between thought and language, culture and speech.

The translator is the person who translates from one language into another, especially as a profession. The translator makes possible an exchange of information between the users of different languages by producing in the target language (TL) a text which has an identical communicative value with the source text (ST). There are 3 major steps of the translation process. The first one is decoding the information and analyze it, the next one is conveying the original content and ideas completely into target language, and the last step is careful reviewing the information, correcting and improving some details or terms that are more appropriate and suitable in the context. The structure of translation should follow that of the original text: there should be no change in the sequence of narration or in the arrangement of the segments of the text.

The aim is maximum parallelism of structure which would make it possible to relate each segment of the translation to the respective part of the original. It is presumed that any breach of parallelism is not arbitrary but dictated by the need for precision in conveying the meaning of the original. The translator is allowed to resort to a description or interpretation, only in case “direct Translation”; is impossible.

Structural parallelism makes it possible to compare respective units in the original text and in the translation so as to discover elements which have equivalents and those which have not, elements which have been added or omitted in translation, etc. In other words, similarity in structure is preserved in respect to the smallest segments of the text.

The publicistic style is used in public speeches and printed public works, which are addressed to a broad audience and devoted to important social or political events, public problems of cultural or moral character. The publicistic style of language became discernible as a separate style in the middle of the 18th century. Publicistic style is a perfect example of the historical changeability of stylistic differentiation of discourses. In ancient Greece, e.g., it was practiced mainly in its oral form and was best known as oratorio style, within which views and sentiments of the addresser (orator) found their expression. It falls into three varieties, each having its own distinctive features. Unlike other formal styles, the publicistic style has spoken varieties, in particular, the oratorical sub-style. The development of radio and television has brought into being a new spoken variety — the radio and television commentary. The other two are the essay and articles in newspapers, journals and magazines.

The general aim of the publicistic style is to exert influence on public opinion, to convince the reader or the listener that the interpretation given by the writer or the speaker is the only correct one and to cause him to accept the point of view expressed in the speech, essay or article not merely by logical argumentation, but by emotional appeal as well. The oratorical style is the oral subdivision of the publicistic style. The most obvious purpose of oratory is persuasion, and it requires eloquence. This style is evident in speeches on political and social problems of the day, in orations and addresses on solemn occasions as public weddings, funerals and jubilees, in sermons and debates and also in the speeches of counsel and judges in courts of law.

During my my internship I translated a lot of texts and of course I tackled with many word that was difficult to translate. And some of them are the cultural ones for example:

- *Moșii de vară - Saturday of Souls - Feria tradicional rumana de verano (el sábado de la conmemoración de los muertos);*
- *Pogorârea Sfântului Duh - Descent of the holy spirit - El descenso del espíritu santo;*

- *Se dă de pomană de sufletele celor morți - Is given to Goodwill for the souls of the passed away - Dar ofrenda por las almas de los muertos;*
- *Vei fi ferit de rele - You will be protected from mishiefs. - Serás protegido del mal.*

Another category represent the difficulties in translational of gastronomical terms. The first word is a traditional meal *sărmăluțe în foi de viță* and *sărmăluțe în foi de varză* which can be seen very similarly but have completely different translation. *Sărmăluțe în foi de viță* will be translated in English as *farce-meat rolls in vine leaves* and *sărmăluțe în foi de varză* will be translated in English as *stuffed cabbage rolls*.

As a translator I used some translation method to ease my translation process. There are 7 translation techniques: calque, borrowing, literal translation, modulation, substitution, equivalence, transposition. One example for borrowing method is *bridezilla*, a term that refer to a bride whose behavior is seen as demanding or unreasonable.

- Calque: *honeymoon - lună de miere.*
- Literal Translation:- *From Tradition to Modernity - de la tradiție la modernitate.*
- Equivalence or Reformulation: *Fiecare bordei cu al lui obicei - Every country has its customs.*
- Adaptation: - *zeamă - chicken soup.*
- Transposition: *to run-up to the elections - perioadă pre-electorală.*

As translators we use a lot of printed and online dictionaries (Oxford English Dictionary, Cambridge English Dictionary, [www.reverso.ro](http://www.reverso.ro), [www.hallo.ro](http://www.hallo.ro), [www.dexonline.ro](http://www.dexonline.ro)) but not all the dictionaries give the suitable translation in some contexts. False friend's represented another challenge. A false friend is a word that has the same or similar form in the source and target languages but another meaning in the target language. Translators' false friends result from transferring the sounds of a source language word literally into the target language. Misleading words are mostly international, or it is better to say that they are pseudointernational. They are loan words that can be borrowed from the source text but have developed their own meanings in the target texts, for example:

- *cel mai mare conducător ≠ the biggest leader - the greatest leader;*
- *gravitate extremă ≠ extreme gravity - extreme austerity;*
- *România în bucate ≠ Romania in dishes - Romania from the point of view of gastronomy.*

In conclusion I would like to say that translation process is very complex. As translators we must find the most appropriate term or expression in the context. Even if we are in a situation when we cannot deliver the exact translation of the text, it is important to convey the message. And for this, we must study in a very detailed way both the source and target language cultural and linguistic background.

## Bibliography

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