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KEYNOTE TALKS / PAGRINDINIAI PRANEŠIMAI

Brian James Baer

Kent State University

QUEERING THE COLD WAR CANON, OR TRANSLATION AND THE MAKING OF A QUEER WORLD LITERATURE

Although the 1950s in the US witnessed the so-called Lavender Scare, which saw the firing of thousands of individuals suspected of being homosexual from positions in the US government, a confluence of circumstances led the emergence of a queer World Literature, even before the Stonewall Riot of 1969, which galvanized the gay liberation movement. This paper addresses the circuitous path to canonization travelled by four literary works in translation: Jean Genet's *Our Lady of the Flowers*, Yukio Mishima's *Confessions of a Mask*, Pai Hsien-yung's *Crystal Boys*, and José Lezama Lima's *Paradiso*. The paper situates the process of canonization in the context of Cold War political rhetoric while also highlighting demonstrates the role of emerging queer networks of translators, editors, and publishers.

Brian James Baer is Professor of Russian and Translation Studies at Kent State University. He is founding editor of the journal *Translation and Interpreting Studies*, and co-editor of the Bloomsbury book series *Literatures, Cultures, Translation*, with Michelle Woods, and of the Routledge book series *Translation Studies in Translation*, with Yifan Zhu. He publishes widely on translation history, translation pedagogy and translation theory. His most recent publications include the monographs *Translation and the Making of Modern Russian Literature* (2016) and *Queer Theory and Translation Studies: Language, Politics, Desire* (2020); the collected volumes *Researching Translation and Interpreting*, with Claudia Angelelli (2015), *Translation in Russian Contexts*, with Susanna Witt (2018), and *Queering Translation, Translating the Queer*, with Klaus Kaindl (2018); and the translations *Culture, Memory and History: Essays in Cultural Semiotics*, by Juri Lotman, and *Introduction to Translation Theory*, by Andrei Fedorov. He is current president of the American Translation and Interpreting Studies Association and sits on the international advisory board of the Nida Centre for Advanced Research in Translation in Rimini.

Michael Cronin

Trinity College Dublin, the University of Dublin

TRANSLATION, MINORITY AND AI

Translation is a major issue for minority or minoritised languages everywhere as translation is the main route by which ideas, texts, and forms of expression enter these languages from dominant world languages. A recurrent concern for minority languages has been the digital divide where digital resources are largely concentrated in major languages thus limiting the use of digital translation tools for minority languages. One of the promises of AI-assisted translation is that it will greatly facilitate the volume of translation into minority or lesser-used languages and thus facilitate their development and use. The lecture will ask whether this is necessarily a positive development and whether there may be a need to think more critically about how lesser translated languages engage with digital technologies. From an ecological and cultural standpoint, the promised efficiencies of AI in translation for minority languages may prove to be less beneficial than their corporate advocates would claim.

Michael Cronin is Professor of French and Senior Researcher in the Trinity Centre for Literary and Cultural Translation, Trinity College Dublin. Among his published titles are *Translating Ireland: Translation, Languages and Identity* (1996); *Across the Lines: Travel, Language, Translation* (2000); *Translation and Globalization* (2003); *Translation and Identity* (2006); *Translation goes to the Movies* (2009); *The Expanding World: Towards a Politics of Microspection* (2012), *Translation in the Digital Age* (2013); *Eco-Translation: Translation and Ecology in the Age of the Anthropocene* (2017), *Irish and Ecology: An Ghaeilge agus an Éiceolaíocht* (2019) and *Eco-Travel: Journeying in the Age of the Anthropocene* (2022). He is a Member of the Royal Irish Academy, the Academia Europaea, an Officier in the Ordre des Palmes Académiques, a Fellow of Trinity College Dublin and an Honorary Member of the Irish Translators and Interpreters Association.

Federico M. Federici

University College London

CRISIS OF TRUST: REACHING TRANSLATION CONSENSUS WHEN COMMUNICATING HEALTH RISKS

When patients have limited English proficiency (LEP), they rely on others to access health information in the United Kingdom. Ideally, medical interpreters mediate these encounters in person, or remotely. However, time constraints, resourcing, and systemic issues have shown how family members or bilingual healthcare professionals also act as language brokers, including children. When these encounters pertain to deciding about life-altering cancer treatment, the use of interpreters and translated consent forms is recommended.

If LEP patients undergoing cancer treatment have limited access to information, this will impact clinical care and outcomes, exacerbating health inequalities, when patients have limited language proficiency and live in the most deprived. This paper reflects on the findings of the Translate Myeloma Project (2023–2026), which tested the impact of different translation modalities on comprehension of myeloma, a blood cancer, among Bengali- and Sylheti-speaking communities in London. The three-phase project focused on the impact of translation technologies and modalities on enabling understanding of health-risks among participants in Phases 1 and 2. In Phase 3, professional interpreters and oncologists worked with community organisations and LEP participants to co-design translated information in accessible formats.

The project's findings led to some innovation in patient consent practices and on recommendations about the use of large language models and machine translation outputs in clinical settings. The talk will critically analyse the results in relation to health literacy and health equity and discuss the impact of the study on the participants and the engagement with community advocates.

Federico M. Federici is Professor of Intercultural Crisis Communication and Director of the Centre for Translation Studies, University College London. His research primarily focuses on translators and interpreters as intercultural mediators and the study of translation in crises. He is currently working on equal access to critical information in multilingual contexts and empirical research methods. His articles have appeared in the journals *International Journal of Disaster Risk Reduction*, *Disaster Prevention and Management*, *Language and Intercultural Communication*, *Translation Spaces*, *Translator and Interpreter Trainer*, and *The Italianist*. He edited *Language as a Social Determinant of Health* (2022), *Mediating Emergencies and Conflicts* (2016), and *Translating Hazards, a Special Issue of The Translator* (2022). He co-edited with Sharon O'Brien *Translating Crises* (2022), *Translation in Cascading Crises* (2019); with Christophe Declercq *Intercultural Crisis Communication* (2019), and with Callum Walker *Eye Tracking and Multidisciplinary Studies on Translation* (2018). Federico M. Federici co-authored reports on crisis communication policies ([available here](#)), multilingual communication in the humanitarian sector ([here](#)), and government briefs ([here](#)).

Oleksandr Kalnychenko

V.N. Karazin Kharkiv National University

Matej Bel University in Banská Bystrica

IDEOLOGICAL SHIFTS AND THE POLITICS OF RETRANSLATION IN UKRAINE

This talk examines the ideological forces shaping retranslation practices in Ukraine across three key historical periods, revealing how translation has served both as a tool of control and a form of cultural resistance. The first wave emerged during 1933–1935, when the Soviet regime labeled non-Russian nationalism a threat to unity. A media-led campaign in Ukraine accused translators of “nationalistic sabotage,” prompting widespread revisions of political and literary texts to align with Russian linguistic norms and Soviet ideology. Retranslation became a mechanism of Russification, suppressing Ukrainian identity and centralizing cultural production.

The second wave followed the Khrushchev Thaw in the 1960s–early 1970s. Rehabilitated translators from the 1920s saw their works republished in updated forms, marking a deliberate act of cultural restoration. A prominent example is the 12-volume *Collected Works of Jack London* (1969–1972), which drew from an earlier 30-volume edition, reflecting renewed interest in pre-Soviet translation efforts.

Despite Ukraine’s independence in 1991, a third wave of retranslation did not immediately materialize. The 1990s saw a decline in Ukrainian-language translations, as publishers favored Russian-language editions for broader market appeal. A resurgence began after the Orange Revolution, driven by evolving translation norms and efforts to restore censored content.

Together, these waves highlight the complex interplay between language, ideology, and national identity in Ukraine. Retranslation has mirrored shifting political agendas, serving alternately as a means of domination and a pathway to reclaim cultural sovereignty.

Oleksandr Kalnychenko is Associate Professor of Mykola Lukash Translation Studies Department at V.N. Karazin Kharkiv National University, Ukraine, and Researcher of the Slavic Languages Department at Matej Bel University in Banská Bystrica, Slovakia. He is an official coordinator and co-editor of the Ukrainian version of John Benjamins’ *Handbook of Translation Studies* online and printed, the Editor-in-Chief of *Protey* and *Novyi Protey* translators’ miscellanies. An author of more than 130 book chapters and articles and a dozen of manuals, he has edited or co-edited the republication of the works of Oleksandr Finkel, Volodymyr Derzhavyn, Mykola Lukash, and Hrihirii Maifet, compiled an *Anthology of Ukrainian Translation Thinking of the 1920s-early 1930s*, and translated 32 books of fiction.

Raquel Lázaró Gutiérrez

FITISPos-UAH Group

University of Alcalá

PUBLIC SERVICE INTERPRETING AND TECHNOLOGY: CHALLENGES, OPPORTUNITIES, AND CONTROVERSIES

Many public service interpreters started their careers as onsite bilateral interpreters who seldomly made use of technology for their assignments. However, technology advances in the last decades made telephone performance increasingly popular. Accepting remote assignments was something many public service interpreters were obliged to do, particularly after the COVID-19 pandemic. Nowadays, there are interpreters whose expertise in telephone assignments is higher than in onsite ones. Authors like Spinolo (2022: 7) point to the appearance of ‘video-mediated dialogue interpreting’ as an alternative (or complement) for telephone interpreting in service provision settings.

We could argue that interpretation is a highly technologized activity. However, there is certain reluctance about the use of technology amongst interpreters, particularly about remote interpreting technologies and in public service settings. The appearance of remote interpreting and the introduction of computer assisted interpreting (CAI) tools imply not only a change in the abilities interpreters need, but also a shift in working conditions. Machine translation, automatic speech recognition (ASR), term extraction, conversion, and so on, have gained popularity, not only for the preparation of assignments, but also for their delivery as these are now offered remotely from desktops instead as onsite. Still a challenge for public service interpreters, the use of technologies, such as artificial notepads, which combine note-taking applications with ASR, or other useful CAI tools for the management of numbers, terminology and other named entities is more than possible in a near future.

The technological turn in interpreting means not only a change in our professional culture. It also implies division between those who advocate for an increased use of technology and the ones who point at ethical and ergonomic challenges. Public service interpreters devote their careers to bridging communication gaps, reducing asymmetries and facilitating access to public services for usually underserved populations. This talk will bring reflection and discussion over the reasons behind the scarce adoption of technology by public service interpreters.

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Raquel Lázaró Gutiérrez is Professor of Translation and Interpreting at the University of Alcalá. She has been a member of the FITISPos-UAH Research Group (Training and Research in Public Service Translation and Interpreting) since 2001, and of Brussels Institute for Applied Linguistics and Brussels Centre for Urban Studies. She is a founding member of the Association of Trainers, Researchers, and Professionals of Public Service Translation and Interpreting, and of the European Network of Public Service Interpreting and Translation. She has received an award for research in European projects and three awards for knowledge transfer. She is the Director of the Digital Humanities Cluster of the Community of Madrid and Coordinator of the Digital Humanities and Language Technologies Platform of the University of Alcalá. She also serves as Vice-President of the European Network of Public Service Interpreting and Translation, based in Brussels; and is a member of the advisory board of the Interpreting SAFE-AI task force, based in Washington.

**SPECIAL SESSION & DISCUSSION /
MULTILINGUALISM WORKSHOP**

**TEMINĒ SESIJA IR DISKUSIJA /
DAUGIAKALBYSTĒS SEMINARAS**

SPECIAL SESSION & DISCUSSION / MULTILINGUALISM WORKSHOP // **TEMINĖ SESIJA IR DISKUSIJA / DAUGIAKALBYSTĖS SEMINARAS**

BEYOND TRUST AND NECESSITY: TRANSLATION AND INTERPRETING TECHNOLOGIES IN CONFLICT AND CRISIS SITUATIONS

In the framework of our conference, we invite an in-depth discussion about the role of technology in translation and interpretation practices in conflict and crisis situations. Looking beyond binary qualifications of translation/interpreting technology as trust-worthy or unreliable, necessary or insufficient, we hope to foster a collaborative approach to study its impact, focusing on two key areas: its effects on translation/interpreting process itself, and a broader influence of technology-mediated translation/interpretation on crisis and conflict resolution and post-crisis/conflict communities.

Multilingualism Workshop / SPECIAL SESSION & DISCUSSION is sponsored by the The Directorate-General for Translation (DGT) of the European Commission. Participation in the Workshop is free of charge and can be onsite or online. We are inviting the participants of the Workshop to also enjoy the talk of our first keynote speaker of the day prof. Michael Cronin on "Translation, Minority, and AI."

Presentations for this session are selected based on their relevance to the topic by the Scientific Committee. Simultaneous interpreting to English and Lithuanian will be provided for the Workshop presentations.

CONVENER: **Dainora Maumevičienė** (*Kaunas University of Technology*)

Dainora Maumevičienė, Dr., is an Associate Professor at Kaunas University of Technology (KTU), the head of the Research Centre of Humanities and Arts and a member of the research group of Language and Technologies. She also represents translation programmes, offered at KTU, in the European Master's in Translation Network. Her research activities and interests are related and focus on language and translation policies and their interrelation, translation / interpreting, localisation, Lithuanisation aspects, the use of translation technologies and the impact of machine translation tools and artificial intelligence on localising software, video-game or other digital content. Part of her research is also dedicated to innovative didactic approaches and especially the application of design thinking and challenge-based solving in translation and humanities.

PAPER PRESENTATIONS [IN ALPHABETICAL ORDER] /

PRANEŠIMAI [ABĖCĖLĖS TVARKA]

Lahmidi Idrissi Abdelkhalak

Belhad Brahimi

Hassan II University of Casablanca

TRANSLATION, ETHICS, AND THE SPECTER OF CULTURAL APPROPRIATION IN ARABIC ORAL NARRATIVES

Translation has evolved significantly over time as new areas of research intersect giving rise to new challenges and complexities. Hence, translation becomes a cross-cultural means of communication and, often, a weapon to dominate local cultures and languages. This study explores the relationship between cultural translation and cultural appropriation, with a focus on translating Arabic oral traditions into English. Obviously, translation is not a neutral process, especially when dealing with local varieties of indigenous social groups. The translation of oral speech to written text can lead to the loss of collective identity and cultural meaning. In this vein, the present research seeks to develop an ethical approach to translation that respects the identity of the source culture. It aims to identify the point at which translation turns into appropriation and to propose strategies that speak for marginalized Arabic-speaking communities. It tends to shed light on the tension between standardized English and the flexible nature of Arabic dialects. It also explores the ethical concepts of “homage” and “accountability” and discusses the role of “thick translation” in increasing cultural visibility. Using a qualitative comparative method, this research applies Critical Discourse Analysis (CDA) and a hermeneutic approach to selected English translations of Arabic oral epics and folk tales. By comparing domesticated translations which favor fluency, with foreignized translations which preserve cultural differences, this study evaluates cultural loss and gain. Ultimately, the findings suggest that when translation is carried out responsibly and supported by contextual information, it can become a powerful tool for cultural empowerment and global recognition.

Lahmidi Idrissi Abdelkhalak is currently an English teacher with 7 years of experience. He is a Master’s degree holder in Translation and Cross-cultural Communication from the Faculty of Letters, Fez. He is a doctoral researcher in the Faculty of Letters and Human Sciences, Mohammedia. His academic research has addressed identity, orality and translation. During his research endeavor, he has worked on the translation and analysis of myths, songs and folktales.

Belhad Brahimi, Dr., is a University Professor in the Faculty of Letters and Human Sciences, Mohammedia.

Zaid Abdelali

Ibn Zohr University

IDEOLOGICAL MANIPULATIONS IN ENGLISH-ARABIC TRANSLATION

While many translated forms respect the ethics of translation by faithfully conveying the original message, many are deliberately altered to suit the institutions' agendas. Unveiling some of these changes and outlining the various techniques and strategies employed by translators is crucial. Although there is considerable research on manipulation and rewriting in translation, English-Arabic examples require further exploration. Therefore, the objective is to explore diverse instances from different sources, examining how translation choices regarding word selection, selected strategies, and institutions' censorship shape the narrative and frame perception. Data were gathered and qualitatively analyzed following Van Dijk and Fairclough's critical discourse analysis framework. The analysis reveals that the data share several key findings, such as the fact that most translations are deliberately altered to shape and mold the final product. The findings call for greater awareness of the ideological factors in translation and encourage critical engagement with translated texts, in general, and media discourse, in particular, to unveil the hidden agendas they serve.

Abdelali Zaid, Dr., is a Moroccan university professor, translator, and researcher specializing in English language teaching and translation studies. With over twenty years of experience, he has taught at Ibn Zohr University, the American Language Center, and abroad as a Fulbright Scholar at Illinois Central College. His Ph.D. research, *The Ideological Imprint in the Translation of Political Discourse*, reflects his deep interest in language, culture, and power. Beyond academia, he has completed more than 3,000 hours of professional translation work. Passionate about communication and education, he promotes learner-centered and cross-cultural approaches to teaching.

Marie Abrassart

University of Mons

EVALUATING THE SHORTCOMINGS AND BIASES OF UNSUPERVISED AI: A COMPARATIVE ANALYSIS OF MACHINE TRANSLATION AND ARTIFICIAL INTELLIGENCE IN HIGH-STAKES MEDICAL SETTINGS

The increasing demand for multilingual medical information, amplified by global migration (Merx et al., 2024, 78) contrasts with the rising volume of healthcare literature and the scarcity of specialized medical translators. While Machine Translation (MT) offers scalability (Austad et al. 2025, 6), its safety in high-stakes healthcare settings remains critical (Vieira et al., 2021, 1516). This study provides a preliminary comparison of Google Translate (GT), DeepL, ChatGPT, and Gemini, translating four French medical texts (patient instructions, surgical notice, questionnaire, drug leaflet) into English and Dutch.

A mixed-methods analysis was conducted on a 2,000-word corpus (145 segments), focusing on terminology, fluency and semantic accuracy (omissions, shifts) to identify the safest option for unsupervised use.

Performance varied significantly. DeepL exhibited harmful semantic shifts, weakening obligations (must) into suggestions (should), potentially leading to medical non-compliance. Gemini produced fluent output but suffered from critical omissions and terminological errors. While GT maintained strong terminological consistency, it lacked naturalness. ChatGPT demonstrated the most balanced performance, combining fluency with accuracy, despite minor inconsistencies and one hallucination (introducing Crohn's disease in a pulmonary text).

Given these errors, DeepL and Gemini are not recommended for unsupervised use. Although GT is reliable for terminology, ChatGPT emerged as the most competent system overall. Nonetheless, persistent semantic and stylistic issues confirm that MT remains unsafe for unsupervised healthcare applications, placing undue risk on migrants and ethnic minorities who depend on these technologies. Further research will expand the corpus and explore MT perception among patients and healthcare professionals.

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Marie Abrassart is a first-year PhD student at the University of Mons in Belgium and at the Université Polytechnique Haut-de-France in France. After completing her Master's degree in specialized translation, where she developed a keen interest in medical translation, she decided to dedicate her doctoral research to the challenges of AI and MT in healthcare. Her PhD thesis, which is currently in progress, focuses on the clinical reliability of Neural Machine Translation and Generative AI in specialized fields like oncology, cardiology, physiotherapy, and speech therapy. By combining linguistic analysis with field studies involving healthcare professionals and patients, she aims to evaluate the ethical and safety risks of these tools. Her goal is to contribute to safer, more equitable multilingual communication for patients with limited language proficiency, ensuring that technology serves as a reliable bridge in high-stakes medical settings.

Anna Agapova

Masaryk University

MID-TERM UKRAINIAN REFUGEES IN CZECHIA AS MACHINE TRANSLATION USERS

According to the UN Refugee Agency, Czechia ranks third among EU countries (after Poland and Germany) in the number of Ukrainian refugees who applied for temporary protection after the start of the full-scale invasion of their country by Russia. To bridge language barriers, some Ukrainian refugees relied on online machine translation (MT) tools. In Agapova and Špačková (2025), we examined the use of these tools by Ukrainian refugees in Czechia as a multilingual communication strategy during their initial months of displacement.

While Pokorn and Čibej (2018) explored mediation choices, including the use of translation technologies, among migrant groups in Slovenia with different intended lengths of stay (one to five years vs. permanent settlement), significant gaps remain in our understanding of how translation technologies are used across different stages of migration. As Pięta and Valdez (2024, 445) observe, we still “know very little about the use of translation technologies in the different stages of the migration process.”

This paper offers a modest contribution to this under-researched area. Drawing on data from a follow-up survey conducted in late 2024 and early 2025, it investigates how MT practices have evolved among mid-term Ukrainian refugees—defined here as displaced persons from Ukraine who have lived in Czechia for more than one year. The analysis focuses on shifts in the constitutive factors shaping MT-mediated communication, including context, contact, code, message, and others, as well as on situations in which MT was deliberately avoided.

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Anna Agapova is an Assistant Professor at the Department of Slavonic Studies at Masaryk University in Brno. She has worked as a literary translator from Czech into Russian, promoted Czech literature among Russian readers and researched Czech–Russian literary transfer. She was an editor of the “Franz Kafka: (Eastern) Slavonic Echoes” thematic block published in the journal *Opera Slavica*. After the beginning of the full-scale military invasion in Ukraine in 2022, she worked as a volunteer interpreter for Ukrainian refugees and began to investigate the use of translation technologies in crisis communication.

Francis Ajayi

University of the Free State

TRANSLATION, IMAGINED COMMUNITIES AND THE CONTRADICTIONS OF NIGERIAN NATIONHOOD

Positioned at the intersection of Translation Studies, Literary Studies, and Political Science, this study explores the contemporary Nigerian experience of nationhood and seeks to investigate the impact of postcolonial translation on the construction of a metaphorical notion of nationalism that aligns with the concept of the nation as an imagined community. Drawing on a socio-historical approach that foregrounds what was translated, by whom, and under which socio-political conditions, the research demonstrates that translation has not only supported anti-imperialist literary discourse but has also helped to produce fictional representations of contemporary social realities which have, in turn, evolved into “national texts.” These texts have continued to inform collective imaginations, encouraging the nation’s diverse populations to perceive themselves as part of a shared community. Yet this imagined consciousness remains contested on account of translation’s contributions to the reinforcement of regional ideological formations, particularly in the Northern half of the nation-space, where Islamic fundamentalist and conservative discourses, which are historically linked to socio-religious influences from the Arabian Peninsula, have shaped a distinct regional sub-culture. The study concludes that translation has generated a complex and often contradictory experience of Nigerian nationhood that is rooted in a historical legacy of religious and cultural alterity.

Francis Ajayi is a doctoral graduate of the Centre for Interdisciplinary Studies in Society and Culture, Concordia University, Montreal. He is currently a Research Fellow at the Department of Linguistics and Language Practice at the University of the Free State, Bloemfontein. He is a member of the International Association for Translation and Intercultural Studies, IATIS, as well as the Association for Translation Studies in Africa, ATSA. His current research interests include Translation and / of Postcolonial diasporic cultures, Translation and Nationalism in Postcolonial contexts, Orality, Postcoloniality and African Europhone Literature, Non-conventional notions of translation in contemporary African societies. He is the author of a chapter about the Nigerian experience of Translation, Resistance and National Consciousness in the Routledge collection entitled *Translation as a Set of Frames*.

Eglė Aloševičienė

Vilniaus universiteto Kauno fakultetas

ŽVILGSNIO SEKIMO METODO TAIKYMAS TIRIANT SUBTITRUOTUS DAUGIAKALBIUS FILMUS

Jau 19 a. pabaigoje, nors ir be jokios įrangos, bandyta sekti akių judesius skaitymo metu. Šiuolaikiniai tyrimai atliekami įvairiomis priemonėmis ir įvairiose srityse: medicinoje, rinkodaroje, įrenginių valdyme ir kitur. Audiovizualinio vertimo srityje žvilgsnio sekimas visų pirma sietinas su subtitrų skaitymo greičiu ir suvokimu, tačiau ilgainiui jis imtas taikyti dubliavimo, garsinio vaizdavimo, videožaidimų lokalizavimo ir kitose srityse.

Šio tyrimo objektas – filmai dvejomis kalbomis ar daugiau kalbų, subtitruoti įvairiomis technikomis. Daugiakalbystės kontekste keliama problema, kaip audiovizualinėje plotmėje kokybiškai ir efektyviai žiūrovui pateikti tokius filmus subtitruojant, kas ir kodėl daro didžiausią įtaką suvokimo procese.

Pranešimo tikslas – pristatyti žvalgomąjį tyrimą, atliktą naudojant stacionarią „Tobii Pro Spectrum“ žvilgsnio sekimo įrangą su dvejomis kameromis. Ši įranga gali užfiksuoti net iki 1200 vaizdų per sekundę. Tyrime dalyvavo 22 asmenys.

Eglė Aloševičienė, dr., Vilniaus universiteto Kauno fakulteto asistentė, mokslo darbuotoja. Dėstomi dalykai – vokiečių kalba. Mokslinių interesų sritys: audiovizualinis vertimas filmų subtitravimo ir užklotinio vertimo srityse, ypatingą dėmesį skiriant daugiakalbių filmų vertimui, pastaruoju metu – taip pat taikant žvilgsnio sekimo metodus.

Rafat Y. Alwazna

King Abdulaziz University

SYMMETRY AND ASYMMETRY OF TRANSLATION OUTPUT QUALITY OF MT SYSTEMS AND AI TOOLS IN ARABIC-ENGLISH POETRY TRANSLATION

Poetry translation is one of the most challenging types of translation for human translators, let alone for MT systems and AI tools. This is due to the complexity and intricacy involved in the language of poetry, which is generally characterised by images and culture-specific terms that are problematic to understand by MT systems and AI tools. The present paper seeks to explore the symmetry and asymmetry of the translation output quality of two MT systems, namely Google Translate and DeepL and four AI tools, namely ChatGPT, Gemini, DeepSeek and Copilot, in Arabic-English poetry translation. It uses automatic evaluation, including TER, BLEU and ChrF3 metrics along with human evaluation, including adequacy, fluency, cultural accuracy and aesthetic quality criteria. The paper argues that there is a symmetry of the translation output quality of all the MT systems and AI tools as they all possess poor quality according to TER and BLEU metrics. On the other hand, both symmetry and asymmetry exist in the translation output quality of the aforementioned MT systems and AI tools according to both automatic evaluation ChrF3 metric and human evaluation criteria. The paper also claims that automatic evaluation metric scores are not compatible with human evaluation results with regard to the assessment of the translation output quality of MT systems and AI tools concerning Arabic-English poetry translation. This paper offers a baseline for exploring symmetry and asymmetry of the translation output quality of MT systems and AI tools within the context of Arabic-English poetry translation, which may have implications for other similar language-pair contexts.

Rafat Y. Alwazna is a full-tenured Professor of Translation Studies, TESOL and Legal Translation at King Abdulaziz University, KSA. He obtained an MA in Theory and Practice of Translation, an MA in TESOL and a PhD in Legal Translation from the University of London. His research interests include translation studies, translation theories, translation practice, translation ethics, translation pedagogy, translator \ interpreter training, legal translation, translation technology, AI-assisted translation teaching and translation practice and consecutive \ simultaneous interpreting. He has published research in leading academic journals, such as *Babel*, *International Journal for the semiotics of Law*, *International Journal of Legal Discourse*, *Journal of Psycholinguistic Research*, *Frontiers in Psychology* and *Frontiers in Artificial Intelligence*. He has been serving as a member of the editorial board for the *International Journal for the Semiotics of Law* for about 12 years and has guest edited two special issues with the journal. He has four outstanding publication awards and a book translation award.

Elia Sune Arilla

Bianca Vitalaru

University of Alcalá

VALUES IN WORDS: CRIME TERMINOLOGY AND THE CONSTRUCTION OF EU LEGAL IDENTITY

The European Union is undergoing a process of legal integration that has reached the field of criminal law (Turner 2012). Since member states have traditionally been loath to give up sovereignty in criminal law (Terradillos-Basoco 2005), joint action in this area was initially undertaken based on the principle of mutual recognition (Alegre & Leaf 2004), but the creation of a single market and the freedom of movement eventually forced harmonisation of national legislations (Groza 2022). Translation, the basis of multilingual communication in the EU, turned essential in the negotiation of common designations and conceptualisation of legal realities according to common values.

This study analyses whether EU's crime-related terminology results from the transposition of national categories of crime, or from a process of conceptual reconfiguration that shaped EU's legal culture. The method applied is the conceptual and linguistic comparative analysis of a set of crime-related terms (categories of crimes which are exempt from verification of double criminality listed in the Framework Decision 2002/584/JHA on the European Arrest Warrant) and their definitions in the Spanish, Romanian and European legislations. The goals are I) to compare the legal definition and conceptual reach of categories of crime, II) to analyze whether European legislation introduces semantic changes, and III) to explore the role of translation as a mechanism of mediation or as an active agent for conceptual redefinition. The results will contribute to define the role of translation as a tool for conceptual harmonisation and reaffirmation of the values that shape the EU's legal culture.

Elia Suñé Arilla is a PhD candidate of Modern Languages and Translation at the University of Alcalá, where she completed a Master's degree in Intercultural Communication, Translation and Interpreting in the Public Services at the University. She has since collaborated as a researcher with the Department of Modern Philology of the University of Alcalá and has been a member of the FITISPos research group and of the AFIPTISP translation association since 2025. She has participated in several national and international Translation and Interpreting conferences and published articles and book chapters on legal and administrative translation and terminology in the fields of migration and judicial cooperation, EU legal language and resources for T&I teaching and practice.

Bianca Vitalaru is a Professor of T&I at the University of Alcalá and has been a member of the research group FITISPos since 2007, a member of the AFIPTISP translation association, and a member of the board of directors of the Association of Spanish State Universities with Official Degrees in Translation and Interpreting (AUNETI). Her research includes specialised translation, terminology, community interpreting, and technologies. She has contributed to several European and national research projects (on intercultural communication, accessibility, prison settings, pragmalinguistics, and the mental health of mobility students), several innovation projects, and has published several articles in indexed journals and book chapters. She has been a member of the editorial board of *FITISPos-International Journal* since 2014 and its editor-in-chief since 2025.

Muhammd Shafiq Azid

Dublin City University

National Defence University Malaysia

EXPLORING THE PROVISION OF MULTILINGUAL DISASTER COMMUNICATION THROUGH ETHNOGRAPHIC FIELDWORK AT A STATE-LEVEL DISASTER MANAGEMENT UNIT IN MALAYSIA

Penang is a state in Malaysia which embodies the country's ethnic and linguistic diversity, a characteristic that has significant implications for disaster communication. This diversity has become an increasingly important subject of discussion as memories of past disasters and growing awareness of hazard exposure have influenced disaster governance in the state. Despite the institutional recognition of local contexts, disaster-related policies and official discourses across multiple levels of governance continue to operate predominantly in Malay and English. The limited provision for and advocacy of multilingual communication including translation before, during and after disasters could potentially marginalise certain communities by way of constraining access to critical information. Drawing on four months of ethnographic fieldwork at the Penang Disaster Management Unit, this study explores how multilingual communication is enacted in practice against a backdrop of overarching bilingual policy discourses. Findings generated through participant observation, documentary analysis, stakeholder interviews and workshops revealed that actors adopted pragmatic accommodation strategies to ensure communicative effectiveness at different phases of high-stakes situations. These strategies extend beyond conventional linguistic translation and might be explained as forms of multimodality and communicative intermediacy through trusted individuals and organisations. The study contributes to a deeper understanding of multilingual disaster communication as a socially embedded process, highlighting the need to recognise informal communicative practices and translatorial actions within the disaster management ecosystem.

Muhammad Shafiq Azid is a PhD researcher from the School of Applied Language and Intercultural Studies, Dublin City University (DCU) and the Language Centre of the National Defence University of Malaysia (UPNM). His research focuses on the role of multilingual communication and translation in disaster settings in Malaysia with emphasis on multi-level governance and stakeholder engagements.

Michela Baldo

University of Birmingham

TRANSLATING GENDER INCLUSIVE LANGUAGE IN ITALY. SOME TRANSFEMINIST TRANSLATION SCENARIOS

My presentation explores how debates on gender-inclusive language in Italy have been shaped by a pervasive anti-gender rhetoric (Schettini 2023) and how publishers of transfeminist works have responded by promoting inclusive linguistic practices through translation. The presentation focuses particularly on the controversy surrounding the gender neuter schwa suffix, which gained national attention after appearing in a 2020 translation published by the Italian publishing house effequ.

The paper will discuss, in more detail, a corpus of Italian translations of Anglophone queer and feminist theoretical texts by authors such as Sara Ahmed, Susan Stryker, Jack Halberstam, and José Estebàn Muñoz, translated by self-identified feminist and transfeminist translators, including the author of the presentation. It will investigate both textual and paratextual strategies adopted to challenge sexism, gender binarism, and the generic masculine. These strategies include the aforementioned use of the schwa, the asterisk, the suffix -u, and other innovative linguistic forms.

Drawing on scholarship on queer translation (Baer 2021) and affect theories applied to translation scenarios (Baldo 2024), the presentation will highlight the emotional investments and negotiations that shape translators' and publishers' choices. It argues that transfeminist translations can function as powerful tools for building affective networks and solidarities. The paper will also reflect on the mainstreaming of debates around the schwa and gender-inclusive language, considering how this visibility may have led to their marketization within the publishing industry, and suggest ways to resist this commodification while sustaining transformative linguistic practices.

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- Schettini, L. (2023). *L'ideologia del gender è pericolosa*. Roma: Laterza.

Michela Baldo is an Assistant Professor in Translation Studies at the University of Birmingham. Her major strand of research concerns the role of translation in Italian transfeminist activism. On this topic, she has published various articles and edited two special issues on translation and LGBTQ+ activism. She also co-translated into English with Elena Basile the book *Queer Theories* (2020), by Italian scholar Lorenzo Bernini, and co-translated into Italian with feminoska an anthology of writing by Sara Ahmed, *Un'altra cena rovinata* (Fandango 2023), and *The Feminist Killjoy Handbook* with the title *Il manuale della femminista guastafeste* (Fandango 2024).

Miguel Ángel Guerra Blázquez

Ghent University

OPENING UP THE FRANCOIST REGIME: TRANSNATIONAL MEDIATIONS AND INFORMAL WORK RELATIONS IN TRANSLATION PRACTICE (TWO HYPOTHESES)

The history of translation under authoritarian regimes, such as Franco's dictatorship in Spain, has typically focused on State control and resistance, demonstrating how the production of translations was primarily determined by its relationship to authoritarian power. However, socio-historical approaches to translation, including Prunč's study of "translation culture" (2024) and approaches in dialogue with book history (see Falcón et al., 2024; Pickford, 2022, 2025), have indicated the importance of studying also other relations, such as the links between publishers, foreign actors and translators, to understand translation practice in a specific historical period.

In particular, when examining periods of relative opening within authoritarian contexts, such as the so-called *apertura* of Franco Spain in the 1960s, given the increasing reliance of the publishing sector on foreign networks and translation labour, socio-historical approaches become even more pertinent, potentially revealing features of translation practice that have received less attention within national cultural and literary histories.

In this presentation, I will develop two main hypotheses derived from phenomena observed in my preliminary research on some book series of translated contemporary literature and thought launched during the Francoist *apertura*. Firstly, the importance of foreign networks in configuring the catalogues of these book series, as shown in the role of Italian contacts in the mediation of several translations from the Eastern bloc. Secondly, the informality of relations between translators and publishers, a hypothesis based on the scarce and often dismissive mentions of translation work found in the public archives and memoirs of the publisher Esther Tusquets.

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Miguel Ángel Guerra is a Postdoctoral Researcher at Ghent University. He holds a MA in Comparative Literature (Paris-Sorbonne) and a PhD in Translation Studies (Ghent University). For his doctoral dissertation, he investigated the cultural and political value of translating 20th-century French novels in Spain in opposition to the Francoist regime. He has published part of this research in *Bulletin of Hispanic Studies*, *Mutatis Mutandis* and *Meta* (forthcoming). His current project, *Transnational Apertura*, which he started in October 2025, aims to re-examine the Franco regime's cultural opening in the 1960s through the lens of translation practice, with a methodological framework combining book history, translation sociology and case studies on literary translations.

Hanna Blum

University of Graz

TRANSLATING THE WENDE: EAST GERMAN LANGUAGE PROFESSIONALS AT THE CROSSROADS OF IDEOLOGY AND MEMORY

This paper examines how translators and interpreters who worked in the German Democratic Republic (GDR) and, after 1990, in the Federal Republic of Germany (FRG) navigated the ideological and material shift from state socialism to market capitalism. It argues that their professional trajectories offer a privileged vantage point on the “Wende” as a contested translation of socialist pasts into post unification narratives, rather than a linear story of liberation and integration. Combining oral history interviews with quantitative data on employment, (re)qualification, and changing institutional frameworks, the paper reconstructs how East German language professionals experienced both new openings and profound losses of status, security, and recognition. Their accounts reveal how translation was mobilised to legitimate dominant representations of the GDR as a failed deviation from the “normal” West German path, while simultaneously enabling more ambivalent, often marginalised memories of everyday life, expertise, and solidarity. By foregrounding translators’ and interpreters’ positionality at the crossroads of ideology, policy, and everyday practice, the paper shows how they acted as both witnesses to and agents of the Wende, mediating between competing visions of Europe, socialism, and democracy. In dialogue with work on translation, ideology, and memory, it contends that translation around 1989–90 opens up new perspectives on the meanings of “unity” and “freedom” and how they were negotiated, sedimented, and selectively silenced. Attending to these mediating voices unsettles celebratory narratives of smooth transition and reveals the uneven distribution of benefits and burdens in post Wall Germany.

Hanna Blum is a Postdoctoral Researcher in the core research area Multilingualism, Migration and Cultural Transformation at the University of Graz. Her research focuses on translation and interpreting in socialist contexts, with a particular emphasis on the German Democratic Republic. She examines how translation and interpreting practices intersected with politics, everyday life, and professional structures under state socialism, as well as how these practices were reshaped after 1989. A central interest of her work lies in historical narratives and in how they can be re-examined, complicated, or rewritten through translation and interpreting practices. Methodologically, her research combines approaches from translation studies, social history, and oral history to foreground the experiences and agency of language professionals. In addition, she engages with postcolonial translation studies, with a particular interest in questions of power and knowledge circulation and efforts to critically re-evaluate and decolonise translation studies as a discipline.

Julija Boguna

University of Mainz in Gernersheim

TRANSLATION AND PERIODICALS: A HISTORIOGRAPHICAL APPROACH TO THE GERMAN-SPEAKING POPULAR ENLIGHTENMENT

In 1780, the famous prize question of the Berlin Academy of Sciences "Est-il utile au Peuple d'être trompé?" shook the scholarly world and is still of interest for the research on translation. The prize question marked a turning point: from then on, the Enlightenment was no longer a discussion among scholars. This was the beginning of the search for a new audience, the People to be enlightened, as well as for media and means to communicate with this audience. The Periodical played a decisive role in this process of Popular Enlightenment due to its dissemination possibilities as well as its dialogue-based character and affordability.

This communication with the People not only crossed conceptual, social, and cognitive boundaries but often also linguistic ones. In German-speaking regions (including the multilingual Livonia, now Latvia and Estonia), this strand of discourse resonated strongly between 1780 and 1850 and sparked a strong translational movement.

The following considerations are made based on selected journals from this period:

What role did translation in periodicals play in the dissemination of knowledge? Did translation itself determine the (self-)understanding of Enlightenment and did the concept of Translation for the People change over time? Were the translational flows unidirectional?

I will draw up translational profiles of some of the journals in question and then reflect on the role of translation in the respective periodicals. The journals will be considered as sources for the historiography and will be examined regarding their (methodological) knowledge potential for historiographical questions.

Julija Boguna received her PhD in Intercultural German Studies (2014) after studying translation and interpreting (Diploma in Translation (2005), M.A. Conference Interpreting for English, Russian and German (2006)) on a translation historical topic with a focus on German-Baltic cultural history in Livonia (Latvia). Since then, she has been involved in teaching and research at the Department of Translation, Linguistics, and Cultural Studies at the University of Mainz / Gernersheim (JGU). Her research interests include German-Baltic cultural history, German-speaking translation history (18th–20th centuries), nation-building, and (post-)exile periodicals and their relation to translation.

Elena Bollinger

University of Madeira

ULICES

“WE REMEMBER AS TRUE THINGS THAT NEVER HAPPENED”: TRANSLATING JULIAN BARNES'S *NOTHING TO BE FRIGHTENED OF* INTO RUSSIAN

In *Changing My Mind*, Julian Barnes states, "We always believe that changing our mind is an improvement, bringing a greater truthfulness to our dealings with the world and other people. It puts an end to vacillation, uncertainty, and weak-mindedness. It seems to make us stronger and more mature. Well, we would think that, wouldn't we?" (Barnes, 2025).

This paper aims to provide a broader understanding of what is concealed behind this seemingly trivial affirmation when it comes to translating memories. It seeks to delve deeper into the implications of changing our minds—about words, what role they play in translating literature, memories, and specific historical time. Drawing on A. Erll's investigation into the interconnectedness of explicit and implicit dimensions of (trans)cultural memory, as well as C. Borg's research into the revision of literary translations and the role of empirical studies in the creation of published translations, this paper will report and analyse the processes and practices involved in translating Barnes's *Nothing to Be Frightened Of* (2008) into Russian.

In addition to theoretical insights, it will consider two interviews conducted with the translators. Although this award-winning translation has been frequently noted by scholars who are also practising translators, the complex ethnographic processes and practices of translation have often been under-researched, while the wealth of empirical data generated during the translation process remains largely untapped (Borg, 2024). The translation revision proposed in this paper aims at disclosing the paramount role of translators, how their decisions may have influenced the reception of Barnes's work in Russia, and the challenges they encountered during the process.

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Elena Bollinger holds a PhD in English and American Studies from the School of Arts and Humanities at the University of Lisbon. She is currently a Researcher at the University of Lisbon Centre for English Studies and a member of the interdisciplinary project entitled 'Shared Memories: Literatures and Cultures in English and Portuguese.' Close to both the Centre for Slavic Languages and Cultures and the Centre for Comparative Studies, she has been working on intercultural research involving memory, history and (trans)national identity within the scope of literary representations. She also teaches in the Department of English Studies, School of Arts and Humanities, at the University of Madeira. Her recent publications include several articles in International Academic Journals and a book entitled *Cultures and Literatures in Dialogue: The Narrative Construction of Russian Cultural Memory*, *Routledge Studies in Nineteenth-Century Literature* (2023, Routledge).

Pieter Boulogne

KU Leuven

Iana Nikitenko

Free University of Brussels

TRANSLATING COMPETING NARRATIVES IN ONLINE COMICS OF THE RUSSO-UKRAINIAN WAR

This paper examines how translation mediates wartime ideologies in contemporary graphic narratives by comparing selected issues from two multilingual comics projects circulating online: Ukraine's social comics magazine *INKER* and Russia's pro-war *Odnazhdy* ('Once Upon a Time') comics. The two case studies are *Mariupol* (2022; produced in Ukraine) and *24 February* (2024; Russia), both dedicated to the outbreak of the war and, in particular, the siege of Mariupol.

Although both claim proximity to 'real events,' they address markedly different audiences and operate within distinct institutional ecosystems, and their translated versions function as strategic thresholds for international circulation (soft power). Drawing on (1) narrative approaches to (comics) translation and (2) translation-oriented paratext analysis, the study asks how competing wartime 'truths' are (re)constructed through linguistic and cultural translation on both sides of the conflict. It examines which languages these texts are translated into and who initiates translation process in each case. At the textual level, the analysis focuses on close readings of the paired segments (translations from Ukrainian to English and from Russian to English) and on paratextual framing.

Treating translation as a constitutive layer of ideological circulation, the paper argues that multilingual comics function as low-threshold instruments of meaning-making in crisis communication: translation amplifies or reframes conflict narratives depending on the target public sphere, thereby foregrounding the ethically charged agency of translators and translation infrastructures in today's (mediatised) wars.

Pieter Boulogne is Professor of Russian Literature at KU Leuven, where he also teaches Russian linguistics, and trains translators and interpreters. In 2011, he obtained his PhD in Slavonic Studies with a dissertation on the early translations of Dostoevsky. From 2018 to 2022 he served as Director of CETRA, the KU Leuven Centre for Translation Studies. His research interests are scattered over the crossroads of Russian-language culture and translation studies. Beyond academia, he works as a public service interpreter and as a literary translator.

Iana Nikitenko is a PhD fellow at the Centre for Literary and Intermedial Crossings at the Free University of Brussels (Vrije Universiteit Brussel) and is working on the FWO-funded research project 'Broadcast Biographies. Innovations in Genre and Medium.' Her work on multimedia life narratives appeared in the *European Journal of Life Writing*, *International Research in Children's Literature*, and *RadioDoc Review*, among others.

Brigita Brasienė

Kaunas Faculty of Vilnius University

VERBAL-VISUAL PLAY IN THE DUBBING OF FANTASY INCANTATIONS: THE CASE OF DISNEY / PIXAR'S *ONWARD* IN GERMAN, FRENCH, ITALIAN, SPANISH, AND LITHUANIAN

While verbal-visual play in animated films is typically analysed as a humour-generating device, this study demonstrates that incantations in the animated film *Onward* employ multilingual verbal-visual play primarily for non-humorous functions and require considerable creativity in dubbing. Disney and Pixar's *Onward* (2020) was selected for the analysis due to the narrative importance of magical incantations and the film's international success, which resulted in numerous dubbed versions. The aim of the study is to examine the multilingual construction of verbal-visual play in incantations and to compare their dubbing into German, French, Italian, Spanish, and Lithuanian. To achieve this aim, the study defines multilingual verbal-visual play and its functions, reviews the characteristics of incantations, and discusses dubbing, its synchronies, and possible translation procedures. The incantations are collected and analysed using a multimodal transcription tool, with particular attention to dubbing choices in the target languages. The analysis shows that multilingual verbal-visual incantations occur 34 times, although most instances are repetitions of seven core incantations. The findings reveal that these incantations serve non-humorous functions, such as attracting and retaining attention, provoking emotional involvement, maintaining group solidarity, and excluding outsiders. All incantations are built on English lexical bases with modified endings drawing on languages traditionally associated with magic, such as Latin, Arabic, Hebrew, and Greek. While this construction is accessible to the source-text audience, synchronisation constraints and repetition led to the incantations remaining untranslated in most cases. However, the findings demonstrate that alternative translation solutions in rendering multilingual verbal-visual play in dubbing are possible.

Brigita Brasienė has obtained her Bachelor's degree in English Philology at Vilnius University, her Master's degree in Applied English Linguistics at Vytautas Magnus University and is a PhD student of Philology in Kaunas Faculty of Vilnius University. She is focusing her PhD studies on the translation of verbal and verbal-visual play in Lithuanian-dubbed animation. Her research interests also include slang translation, culture-specific items translation, audiovisual translation, dubbing, translation of play on words, translation of puns, untranslatability and translation technologies. She has more than thirteen years of experience as a freelance translator and editor and is working as a Junior Assistant in Kaunas Faculty of Vilnius University.

Jolanta Budriūnienė

Lietuvos nacionalinė Martyno Mažvydo biblioteka

GELEŽINEI UŽDANGAI NUSILEIDUS: ŽVILGSNIS Į XX A. II PUSĖS LIETUVIŲ LITERATŪROS VERTIMUS JAV

XX a. II pusės Lietuvos istorija žymi dviejų prievarta perskirtų kultūrų (ko)egzistenciją: cenzūrą patyrusios Lietuvos ir laisvąjį žodį pasauliui transliavusios lietuvių diasporos.

Pranešime bus analizuojama, kaip, kokiais būdais ir pasirinktais kanalais minimu laikotarpiu komunikacinė žinia apie Lietuvos literatūrą ir kultūrą buvo teikiama daugiatautei JAV bendruomenei.

Pagrindine komunikacine platforma šiuo laikotarpiu laikytina kultūrinė spauda. Pažymėtinos dvi pagrindinės veikimo kryptys. Pirmiausia siekta reprezentuoti Lietuvos kultūros pasiekimus, grožinės lietuvių literatūros raidą, neapsiribojant tik išėivijoje sukurtais darbais, bet įtraukiant ir Lietuvoje publikuotus, ideologinių naratyvų išvengusius, naujos kokybės kūrybinio braižo kūrinius.

Kitas svarbus aspektas yra tas, jog šis spaudos korpusas laikytinas kultūrinės diplomatijos įrankiu, kartu su kitomis socialinėmis ir kultūrinėmis priemonėmis įgyvendinusi Lietuvos Laisvės bylos idėją, reprezentuojant diasporos ir Lietuvos kultūrinį lauką JAV visuomenei.

Svarbu pažymėti, kad anglakalbės lietuvių spaudos komunikacija nebuvo tik XX a. II pusės sociokultūrinis fenomenas. Prasidėjęs dar XIX a. pabaigoje, kultūros reiškinių atstovavimas užsienyje reikšmingą vietą užima ir dabar, gyvenant ketvirtąją atkurtos nepriklausomos valstybės dešimtmetį.

Jolanta Budriūnienė, dr., yra Lietuvos nacionalinės Martyno Mažvydo bibliotekos Dokumentinio paveldo tyrimų departamento direktorė. Ji yra straipsnių rinkinių, akademinių leidinių, mokslo populiarinimo straipsnių autorė ir redaktorė. Dalyvavo daugelyje tarptautinių mokslinių konferencijų. Jolanta Budriūnienė vadovavo ir įgyvendino daugelį nacionalinių ir tarptautinių kultūros projektų.

Rūta Burbaitė

Vilnius University

WHEN TWO ARE NOT ENOUGH: THE THIRD LANGUAGE IN TRANSLATION

Though traditionally conceptualised as a transfer between two linguistic systems – source and target – translation often exceeds this binary model. Literary texts may incorporate a “third language” (L3) through code-switching, multilingual references, and foreign insertions. These elements are rarely merely decorative: they signal belonging and exclusion, construct identity, and shape the reader’s perception of otherness. This presentation examines the translation of English literary texts containing Greek insertions into Lithuanian, including instances of Greek written in the Latin alphabet (the phenomenon commonly referred to as Greeklish). The focus lies on identifying and analysing the array of translation strategies actually applied to these multilingual elements in selected contemporary novels by Jeffrey Eugenides, Elif Shafak, Tom Stone, and Karen Swan. By examining degrees of retention, adaptation, explication, and neutralisation, the study demonstrates how such choices affect the visibility of the third language and, consequently, reshape cultural representation. Strategies that preserve multilingual elements tend to maintain sociolinguistic layering and asymmetry, foregrounding difference and cultural specificity. More domesticating solutions often reduce markedness and soften the distance between linguistic or ethnic communities present in the source text. In this sense, the translation of L3 constitutes not merely a technical decision but an intervention that reconfigures the ideological positioning of cultural identities within the target text. By foregrounding the “third language problem,” the presentation proposes a view of translation as a negotiation among multiple linguistic and graphic voices situated at the crossroads of languages and cultures.

Rūta Burbaitė is a Lecturer in the Faculty of Philology and the head of the Translation Group at Vilnius University. She holds degrees in Lithuanian Philology and Modern Greek Language as well as in Translation Studies. She teaches academic writing, reading, translation, and editing to students of English Philology. Her research focuses on translation theory and literary translation. She is a member of the Lithuanian Association of Literary Translators and holds the status of an artist.

Maija Burima

Daugavpils University

FROM NATIONAL CANON TO SOVIET DISCOURSE: THE TRANSLATION, CIRCULATION, AND IDEOLOGIZATION OF RAINIS' "BROKEN PINES"

Soviet clichés functioned as powerful propaganda tools sustaining the totalitarian regime of the USSR. Alongside political rhetoric, ideologically controlled and politically instrumentalized literature served as a key means of shaping public consciousness and consolidating authoritarian power. The Baltic states, founded as independent nations in 1918, were forcibly incorporated into the Soviet Union through annexation in 1940, becoming integral components of the imperial narrative of the Soviet empire.

The Sovietisation of Baltic literatures entailed the deconstruction of national literary canons and their reconfiguration in accordance with the principles of socialist realism that defined the Soviet literary canon. This process was institutionalized through the Writers' Union of the Soviet Socialist Republics and affiliated organizations in the Soviet republics, which formed a centralized network regulating the ideologization, selection, and translation of literature. Authors whose works could be adapted to the Soviet literary framework — often leading figures of their national cultures - were selectively appropriated and reframed to serve the ideological discourse of the regime.

The Latvian symbolist writer Jānis Pliekšāns (pseudonym Rainis, 1856–1929) became one of the most prominent representatives of Latvian literature within the Soviet Union. In celebration of Rainis' centenary in 1965, the Latvian Soviet Writers' Union published in 1967 a multilingual edition of his poem "Broken Pines" ("Lauztās priedes," 1904), translated into forty-seven languages.

This paper examines the production, translation, and reception of that edition as a case study in the creation and dissemination of totalitarian discourse through translation. It reconstructs the mechanisms by which Soviet clichés were produced and circulated across linguistic and cultural boundaries, and explores how the image of Rainis as a "mouthpiece of the revolutionary heroic spirit of the working class" was constructed during the Soviet period and reinterpreted within post-Soviet cultural memory.

Maija Burima, Dr. philol. in comparative literature studies; an academician of the Latvia Academy of Science, Professor at Daugavpils University, Faculty of Humanities and Social Sciences. She has published academic monographs: *Ibsen in Latvia*, 2007, *Concepts of Modernism in Latvian literature at the beginning of the 20th century*, 2011, and 230 articles in Latvian, English, Russian, Estonian, and Lithuanian. Recent research experience is related to 20th–21st century Latvian literature; literary genre, hybridity, multilingual literatures, and translation studies.

Miquel Cabal-Guarro

University of Barcelona

ETHICS OF TRANSLATING A (POST)COLONIAL LITERARY CANON INTO A MINORITISED LANGUAGE

Translating literature into Catalan has always involved a certain degree of political positioning. As the most widely spoken minoritised language in contemporary Europe, Catalan has gained visibility in public and official spheres in post-Franco Spain while remaining a symbol of resistance against dominant cultural powers. In this context, translation becomes an act that contributes to shaping the imaginaries of the Catalan polysystem.

Being a translator of Russian literature after Russia's full-scale invasion of Ukraine likewise entails a political stance. As a socio-cultural mediator, the translator must decide which authors and works to translate and how best to contextualise them, considering the current Russian aggression. This requires careful reflection on the historical conditions in which texts were produced, the ideological and (post)colonial frameworks they convey, and the ethical implications of circulating—or not—specific voices.

At the intersection of these two factors—the dynamics of the Catalan polysystem and Russia's invasion of Ukraine—the translator's work acquires additional complexity. Translating Russian literature into Catalan today offers an opportunity to reaffirm Catalan cultural vitality and heritage while promoting critical, nuanced readings of contemporary exiled Russian authors and reshaping perceptions of the Russian literary canon. It also opens a space to show solidarity with the Ukrainian cultural sphere, which has for centuries been minoritised by Russian dominance.

Through practical examples and general data, we will attempt to elucidate how these elements shape the translator's role and how translation can—or indeed must—contribute to a more ethically aware and culturally plural literary landscape.

Miquel Cabal-Guarro holds a degree in Slavic Philology and a PhD in Sociolinguistics. Academic and professional work has focused on literary translation from Russian into Catalan, translation theory, the reception of Russian literary translations, and the study of registers in the Catalan language. On the other hand, Miquel Cabal-Guarro's research has specialised in language policy and sociolinguistics of the post-Soviet space in dialogue with the Catalan case, with a particular emphasis on the sociolinguistic situation of the Crimean Tatars and Ukraine. Miquel Cabal-Guarro has devoted twenty-five years to literary translation and has published more than fifty translations from Russian into Catalan, including works of prose fiction and drama. Currently a Lecturer in Translation and Literature at the University of Barcelona, a member of the board of directors of the European Council of Literary Translators' Associations, and a delegate to the Language Policy Committee of the University of Barcelona.

Svetlana Carsten

University of Leeds

WHEN IS A HERNIA NOT A HERNIA? FAST-TRACK INTERPRETING TRAINING FOR REFUGEES TO ENABLE THEM TO PROVIDE 'FIRST AID' IN BRIDGING THE LANGUAGE BARRIER BETWEEN LOCAL GOVERNMENT SERVICES AND THEIR COMMUNITY

“Compassion is not weakness, and concern for the unfortunate is not socialism.”

(Hubert H. Humphrey, the 38th vice president of the United States)

The never-ending discourse, whether among academics or government institutions and services, on how best to assist refugees in receiving countries is not likely to disappear in the foreseeable future because the resources and budgets allocated to the needs of immigrants are not without limits and are often subject to political scrutiny by opposition parties. Assistance in overcoming language and cultural barriers is a priority for new arrivals, and this is where translation and interpreting services are needed in the first instance. However, urgent help is often fraught with problems such as a lack of competent linguists, especially those with knowledge of the languages that the refugees speak, limited time and resources for training, the absence of qualified trainers, and more. Taking the UK City of York Council (CYC) volunteer initiative as an example, this presentation demonstrates how the council, local charities, and educational institutions pull their resources together to expedite basic training among refugees and to enable them to provide ‘first aid’ in bridging the language barrier between local government services and their community. An overview of the resources available will be offered, as well as a demonstration of specific training methods, including AI assistance.

Svetlana Carsten, Dr., is an Honorary Fellow in Translation Studies at the University of Leeds, where she was Director of Postgraduate Programmes in Interpreting from 2001 to 2012. From 2007 to 2013, she led the National Network for Interpreting, which was part of the UK government-funded *Routes into Languages Programme*. From 2010 to 2016, she led the EU-funded ORCIT project (Online Resources for Conference Interpreter Training) in partnership with eight EU universities. She held a visiting teaching position at the University of Manchester from 2010 to 2020 and continues her collaboration with a number of UK universities in the area of interpreting for refugees. She has published in the field of interpreting studies and is on the editorial board of the *Vertimo studijos* journal affiliated with Vilnius University. Since the start of the war in Ukraine and because of her Ukrainian roots, she has been volunteering for York City Council as an interpreter for Russian-speaking Ukrainian refugees, and, in collaboration with colleagues from the Universities of York and Manchester, is advising on interpreter training.

Dobrin Catteeuw

Ghent University

FROM LOCAL VOICES TO GLOBAL STORIES: TRANSLATING NEWS REPORTS ON THE BULGARIAN PROTESTS

In an ever-changing geopolitical landscape, Bulgaria occupies a Janus-faced ideological position. Internationally, the country was long regarded as a close ally of Moscow before joining NATO in 2004 and the European Union in 2007, with the adoption of the euro in January 2026 marking its most recent step in European integration. Internally, Bulgaria's political arena has been characterised by competition among national and international actors who have often exerted pressure on the media. These tensions culminated in large-scale protests in November-December of 2025, sometimes described as the most significant since the 1990s, ultimately leading to the resignation of the government.

Positioning itself in the field of News Translation Studies, this paper draws on narrative theory (Baker 2006; Harding 2012) to examine how narratives about these mass protests are constructed in Bulgarian news coverage. More importantly, it analyses how news stories are re-narrated through translation in international media, including articles published in Russian, English, French, and Dutch. Particular attention is paid to the role of 'temporary narrators' (ranging from eyewitnesses to news agencies) and to the ways in which their voices are selected, foregrounded, or silenced. In doing so, the paper attempts to shed light on the temporary narrators' contribution to the construction of public narratives about the protests.

Finally, by focusing on temporary narrators, the paper seeks to address the "multi-source and multi-author situation" (Davier & van Doorslaer 2018, 242) in news translation, mapping out the complex international translation flows and ideological filters through which narratives are disseminated.

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Dobrin Catteeuw is a Doctoral Researcher at the Department of Translation, Interpreting and Communication at Ghent University, where he is affiliated with the TRACE research group. He obtained a Master's Degree in Multilingual Communication (Dutch, French and Russian) in 2025. Since October 2025, he has been working on a PhD project on news translation in contemporary Bulgaria.

Vasiliki Chelidoni

Ionian University

THE ROLE OF TRANSLATORS IN DETERMINING THE GENDER CATEGORY OF A LANGUAGE BEFORE IMPLEMENTING FOREIGNIZATION OR DOMESTICATION STRATEGIES

This paper presents the role of translators in determining the gender category of a language to examine the inclusive translation brief, which influences translators' choices regarding foreignization or domestication strategies. More specifically, to determine the gender category of a language, translators ask questions about how many grammatical genders there are in a language, whether all parts of speech have grammatical genders, whether job titles are expressed equally in all grammatical genders, and how easily new forms are created and accepted. Translators can then consciously choose the best strategy to follow. In particular, when translating from a natural gender to a gendered language, translators adopt the foreignization strategy, as it is not always possible to recognize the gender of non-gender-specific references. However, maintaining the gender-neutral word choices of a natural gender language creates ambiguous expressions in the target text of the gendered language. On the other hand, when translating from a gendered to a natural gender language, translators adopt the domestication strategy, as it is easier to create non-gender-specific references in a language without grammatical genders. However, adapting to the structure of a natural gender language poses translation challenges, as each target language has its own rules and constraints. These strategies are examined by creating and processing parallel corpora of EU communication documents of different content (administrative, normative, financial, technical) to reveal that inclusive translation is not a matter of major and minor languages, but a matter of gender. Therefore, the gender dimension should be taken into account, as it can justify any translation decision throughout the translation process, whether from or to the mother tongue.

Vasiliki Chelidoni holds a Bachelor's degree in Translation Specialization from the Department of Foreign Languages, Translation and Interpreting, Ionian University (DFLTI, Corfu, 2021), a Master's degree in Translation Science from the same department (2023), and is a graduate of the Foreign Language Teaching Program, obtaining a Teaching Proficiency Certificate in English and French (2022). Currently, she is a Ph.D. candidate at DFLTI with her research focusing on the use of corpora to study the adoption of inclusive language in drafting and translating EU administrative documents. Since April 2024, she has been appointed as a member of the Gender Equality Committee (GEC) of the Ionian University for a three-year term.

Charles Cheung

CECC–Catholic University of Portugal

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FROM BOOK TO CENSORSHIP DECISION: INTER-EPISTEMIC TRANSLATION IN PORTUGUESE CENSORS' REPORTS ON CHINA-RELATED BOOKS

Censorship reports are often used to reconstruct what regimes banned or altered. Yet to grasp authoritarian censorship as a contingent practice rather than a coherent system, we need to examine how censors transform complex books into reports that justify official decisions. I focus on Portuguese Estado Novo's book censorship (1934–1974) and draw on Bennett's (2024) notion of inter-epistemic translation (translation between knowledge systems) to examine: how did censors “translate” China-related books into reports that regulated what might circulate in Portugal?

The corpus comprises 100 reports on books by Chinese authors and/or about China, including translations and original works in Portuguese, French, English, and Spanish. At the macro level, I code each report for decision (54 prohibitions, 45 authorizations, 1 unclear), stated reasons, and metadata (e.g., genre, language, censor identity). Books about “China” are repeatedly treated as an ideological problem (“communist propaganda”?) to be managed. At the micro level, I analyze a borderline case in which a contrastive pair of reports addresses the same Portuguese translation of Joan Robinson's *The Cultural Revolution in China*: one frames it as explanatory and authorizes it; the other highlights its embedded official Chinese documents and recommends prohibition.

The study shows that, even under the same rules, censorship outcomes can hinge on censors' translational operations, such as selection, interpretation, and omission. Framing censorship reports as inter-epistemic translation makes this translational dimension visible, shifting attention from censorial

Charles Cheung is an FCT-funded PhD student in Translation Studies at Catholic University of Portugal (Universidade Católica Portuguesa, UCP) and NOVA University of Lisbon. He holds a BA and MA in Translation from UCP. His research addresses censorship, imagology, and the history of translation in 20th-century Portugal, with a focus on Chinese-Portuguese cultural transfer. His work includes two articles and a book chapter on these topics. His MA research examined Chinese-Portuguese literary translation, censorship, and resistance during the Estado Novo dictatorship (1933–1974). Cheung is working on his doctoral project, *Translating China(s) in Portugal (1890–1999)*, which investigates how translations and Portuguese original works constructed shifting images of China under changing political and cultural conditions.

Isabel Chumbo

Polytechnic Institute of Bragança

CITeD

TRANSLATING ESTADO NOVO: IDEOLOGY, PROPAGANDA, AND INTERNATIONAL IMAGE-MAKING

The twentieth century witnessed the rise of a series of authoritarian governments in Europe. Being a "B nation" at the very periphery of this authoritarian wave, Portugal took the effort of translating its ideology into foreign languages in an attempt to export the regime's ideology to other countries and to shape foreigners' perception of the Estado Novo.

The regime endorsed corporatism, conservatism, traditionalism and anti-communism, which it promoted through a large number of translations published by the National Propaganda Secretariat. These publications, in various languages, intended to create a positive image of Portugal in Europe. It fits into a wider discourse on the need for, and the risks of translation, which sees translation as a Janus-faced activity which aids in the facilitation of intercultural contact, but also in ideological domination.

The paper analyses translations of speeches published in Doctrine and Action (1933–1939) and how this translation project materialized in practice. The article illustrates how the transnational translation of Salazar's speeches was motivated and carried out by the agents and mechanisms of the New State's cultural diplomacy and soft power.

The paper uses comparison of selected speeches in the original Portuguese and their English equivalents to analyse the conflicting ethics of translation and the ideological recontextualization of the speeches for foreign audiences. It raises questions of the role of translated ideology in the formation of the Salazar regime and of translation in the presentation of the Portuguese regime in the Anglophone world.

Isabel Chumbo is an Assistant Professor at the Bragança Polytechnic University (Polytechnic Institute of Bragança / Instituto Politécnico de Bragança). She holds a PhD in Translation Studies, with a dissertation on the English translations of Salazar's speeches and their role in the history of translation during Portugal's 20th-century dictatorship. She also holds a DEA in Translation and Intercultural Studies and a Master's degree in English Culture, Language and Literature, following a degree in Modern Languages and Literatures (English and German) with a specialization in translation. Her research focuses on the history of translation under the Estado Novo, particularly the translation of propaganda and political texts into foreign languages.

Martha Lucia Pulido Correa

University of Antioquia

TOWARDS A LATIN AMERICAN TRANSLATION STUDIES

Although translation has been practiced in Latin America since colonial times, the Translation Studies on which we, Latin Americans rely has been shaped by categories that have always come from Europe (particularly Belgium and the Netherlands, to a certain extent France, and to a lesser extent Great Britain and Spain), the United States, and Canada. In Latin America, however, our countries have gradually developed their own lines of thought specific to our territories, which have helped us reflect on ourselves, and understand who we are. There is now a growing effort to rethink ourselves as a continent, promoted in part by research in Translation Studies, among other intellectual movements. Despite increasing publishing efforts by Latin American journals and some publishers concerned with the subject of translation, we remain largely unaware of the trajectory of Translation Studies in our region, and even more specifically in Colombia. It is therefore imperative to make this trajectory visible, to identify the path we have traveled, and to project ourselves into a consolidation of our way of thinking and of our translation practices. It is also essential that we position ourselves within the broader Latin American sphere, rather than just limiting ourselves to the Spanish American sphere, and that we trace the important work in translation studies being developed in Brazil, under what they call *Estudos da Tradução*. This work has been neglected for too long, despite their contributions, innovation, and creativity, which enhance the vitality of Translation Studies in Latin America.

Martha Lucia Pulido Correa is a Visiting Professor, Postgraduate Programme in Translation Studies at the Federal University of Santa Catarina (UFSC), 2014–2018. Ph.D., Master's and Specialization in Human and Literary Sciences, the three degrees from the Université de Paris. Publications include *Filosofía e historia en la Práctica de la traducción* (2003); coordinator of the translation into Spanish of *Los Traductores en la Historia*, Editorial UdeA (2005), Delisle y Woodsworth (eds.). In 2002, she translated *Filosofía de los acontecimientos* by François Delaporte. In 2011, Alliance Française, Medellín, published her translation into Spanish of *Ágata de Medellín* by Jacques Jouet. Her translation of Diogo Sardinha's *Orden y tiempo en la filosofía de Michel Foucault* was published by Ed. Universidad de Antioquia, in 2014. The translation into Spanish of Lewisohn's novels *El Caso del Sr. Crump* (2021) and *La llama Vehemente* (2022), Hermes Editores, Madrid. Her research interests are now centered on the History of Translation. She is affiliated with the University of Antioquia (Universidad de Antioquia, Medellín).

Dana Crăciun

West University of Timișoara

ALREADY TRANSLATED: POSTCOLONIAL WRITING AND THE POLITICS OF TRANSLATING SALMAN RUSHDIE

Translating postcolonial literature is not only a linguistic exercise but a profoundly political act, embedded in a complicated history of imperialism, resistance, and cultural negotiation. Postcolonial literature is itself already a form of translation: a rewriting of colonised experience into the language of the former imperial centre and a mediation between vernacular narratives and global readerships. With specific reference to Salman Rushdie's work, this paper examines how this prior act of cultural and linguistic translation complicates subsequent interlingual translation.

Rushdie's fiction performs a deliberate estrangement of English through code-switching, lexical inventiveness, and the incorporation of South Asian idioms and narrative traditions. In doing so, it translates subcontinental histories, myths, and speech rhythms into a hybridised English that not only resists standardisation but also becomes a political statement. The translator of Rushdie's work thus confronts a text that has already enacted translation as political speech.

Drawing on postcolonial translation theory, this paper argues that translating Rushdie involves negotiating asymmetries between global English and local languages, as well as between imbalanced literary markets. Translation can either reinscribe dominant cultural norms by smoothing over difference, or foreground alterity by preserving polyphony and opacity. Translators' lexical, syntactic, and paratextual choices may either domesticate Rushdie's heteroglossia or convey its political charge. Whatever the choices, the act and practitioners of translation participate in broader ideological struggles. Ultimately, translation functions as an extension of postcolonial writing itself: an apparently secondary, yet equally significant, arena of political intervention.

Dana Crăciun is a Reader in Literature and Translation Studies in the Department of Modern Languages and Literatures of the West University of Timișoara. She teaches courses in Literary and Cultural Studies, Creative Writing, and Translation. Her research interests include contemporary literature and theory, conspiracy narratives, and the theory and practice of translation. She is also a literary translator and has translated more than thirty works of fiction by writers such as Salman Rushdie, John Steinbeck, Howard Jacobson, Muriel Spark, and George Orwell.

Yulia Demyanchuk

Ivan Franko National University of Lviv

TOWARD UNDERSTANDING THE ESSENCE OF THE TERMINOLOGY SYSTEM OF CRISIS MEDICINE: LINGUISTIC AND TRANSLATION PERSPECTIVES

In this scholarly study, the theoretical foundations for the formation of the terminology system of crisis medicine are examined. The main focus is placed on the linguistic mechanisms through which clinical knowledge and managerial decisions are codified and translated in high-risk situations. Drawing on a corpus of international regulatory documents, doctrinal texts, glossaries, and instructional sources, it is established that the terminology system of crisis medicine functions as a cross-sectoral system formed through the synergetic interaction of three relatively autonomous subsystems — those of military medicine, tactical medicine (TCCC), and disaster medicine.

It has been established that these subsystems represent complementary loci of medical support: the hospital level (military medicine), pre-hospital care in combat conditions (tactical medicine), and response at the site of an emergency (disaster medicine). The methodological framework of the study is based on the integration of three interrelated analytical dimensions: structural (the description of dominant term-formation models), semantic (the identification of leading thematic and conceptual groups), and pragmatic-discursive (the clarification of how terms function in normative-doctrinal and communicative contexts of crisis response, with the application of critical discourse analysis tools to reveal regulatory codification strategies). The thematic-semantic analysis has demonstrated that the respective terminologies codify clinical conditions, procedures, evacuation and logistical processes, infection control, resource and documentation support, as well as protocol-doctrinal action algorithms, thereby ensuring manageability and the unification of practices in high-risk situations. At the same time, the findings reveal translation-specific challenges related to the multi-component structure of terms, interdiscursive variability, and the necessity of preserving normative precision in cross-lingual professional communication.

Yulia Demyanchuk, PhD, Assistant of Hryhoriy Kochur Department of Translation Studies and Contrastive Linguistics at Ivan Franko National University of Lviv, Ukraine. She lectures in Translation of Terms of International and European Law, Translation of official business style texts, Practice of translation. She is the author of the monograph *Reproduction of Collocations in English Official Business Texts through the Lens of Corpus-Applied Translation Studies* (2024), which won the first place (National Award) in the III All-Ukrainian Competition of Scientific and Educational Publications on Law, Security, and European Integration (2025), and the co-author of the book *Multilingualism and Multiculturalism* (2024). She has received two national awards: the aforementioned first-place National Award (2025) and the National Recognition “Scientist of the Year 2024.”

Liudmyla Diachuk

University of Mons

TWO SOVIET-ERA TRANSLATIONS OF “INSTYTUTKA”: IDEOLOGY, MEDIATION, AND THE INTERNATIONAL CIRCULATION OF MARKO VOVCHOK’S SOCIAL NARRATIVE

Marko Vovchok’s “Instytutka” (1862), first published in the Ukrainian-language journal *Osnova* in imperial St. Petersburg, appeared at a crucial moment for Ukrainian identity revival. Published in Ukrainian during a period of linguistic suppression, the novella introduced a literary voice that resisted imperial norms. Vovchok’s multilingual background and her stay in Western Europe further formed her as a cultural mediator between Ukrainian and European cultures, laying the foundation for the complex translation history that her writing would later undergo.

This research investigates two Soviet-era translations of “Instytutka,” both published by the Kyiv state Dnipro Publishing House in the 1980s. It focuses on the English translation, *After Finishing School*, carried out by Oles Kovalenko in 1983 and the French version, *Une Dame Instruite*, translated by Stanislav Dovhanyuk in 1986. These translations emerged in a late Soviet cultural context that promoted Ukrainian classics abroad and reframed them in line with ideological expectations. Kovalenko’s translation, based on his long experience translating Ukrainian literature for English-speaking audiences, emphasises clarity and cultural accessibility. Dovhanyuk, a Ukrainian émigré later repatriated, with deep ties to France, offers a stylistically refined rendition enriched by his bicultural upbringing.

Through comparative analysis, the study examines how each translation addresses narrative voice, social hierarchy, and representation of serfdom. It also reflects on the Dnipro’s role in establishing international visibility of Ukrainian literature through state-directed translation initiatives and outlines lexical, stylistic, and cultural differences between the two translations. The talk will underscore how these translations handle a text situated across ideologies and cultures, highlighting the interaction between the author’s intent, translator agency, and the political constraints that influence its dissemination.

Liudmyla Diachuk is a Researcher and Lecturer in languages at the University of Mons, affiliated with the Post-Soviet Space and Slavic Cultures Unit (SEPSOMS). She earned an MA in Philology (Translation Studies) at Taras Shevchenko National University of Kyiv (2006) and a PhD in Translation Studies at the same university (2017), with a dissertation on Contemporary French women’s prose in Ukrainian translation. Her research interests include Translation Studies, Contrastive Linguistics, Cross-Cultural Communication, and Comparative Literature. She has published articles in *Studies about Languages*, *Respectus Philologicus*, *Mundo Esclavo*, *Journal of Folia Linguistica et Litteraria*, *Forum for Linguistic Studies*, *Slavic Studies*, and other journals. She is also the author of the book *Handbook of English-Ukrainian Translation* (2020). Diachuk held academic positions at Kyiv National University of Trade and Economics, including Lecturer, Senior Lecturer, and Associate Professor. She has been a Lecturer at the University of Mons since 2023 and, starting in 2025, also serves as a Postdoctoral Research Fellow. She has extensive experience teaching courses in Translation Studies, English for Specific Purposes, and Ukrainian and Russian as foreign languages at both Bachelor’s and Master’s levels.

Jovita Dikmonienė

Vilniaus universitetas

STOICIZMO KALBA LIETUVIŠKAI: TARP TERMINOLOGINIO TIKSLUMO IR KULTŪRINĖS RECEPCIJOS

Pranešime analizuojami Dalios Dilytės Senekos tragedijos *Hercules Furens* ir prozos veikalo *Epistulae Morales ad Lucilium* vertimai, daugiausia dėmesio skiriant romėniškojo stoicizmo terminologijos perteikimui lietuvių kalboje. Tyrimo centre – tokios sąvokos kaip *animus*, *anima*, *fatum*, *fortuna*, *pietas* ir *fides*, kurios Senekos tekstuose veikia kaip filosofinės ir kultūrinės kategorijos, tačiau lietuvių kalboje neturi vienareikšmių leksinių atitikmenų.

Analizė rodo, kad šių sąvokų vertimas lietuvių kalboje neišvengiamai susiduria su terminologinės tradicijos fragmentiškumu: dauguma filosofinių terminų į lietuvių kultūrą pateko per tarpininkaujančias kalbas, o ne tiesiogiai iš lotynų. Dėl to vertimuose pastebimas semantinis to paties termino įvairumas ir kartu skirtingų terminų suartėjimas (pvz., *fatum* ir *fortuna*, *animus* ir *anima*), kuris silpnina griežtą stojišką jų diferenciaciją ir rodo lietuvių kalbos semantinio lauko ribotumą bandant perteikti romėniškojo stoicizmo sąvokas.

Remiantis Inwood, Gill ir Wagenvoort tyrimais bei vertimo teorijomis (Venuti, Reiß ir Vermeer, Lefevere), teigiama, kad Dilytės vertimai nėra netikslūs, bet atspindi sąmoningą kultūrinę strategiją. Vertėja taiko savinimo strategiją ir integruoja stoicizmo sąvokas į lietuvių kalbos semantinę ir moralinę sistemą, taip sudarydama sąlygas šiems tekstams funkcionuoti lietuviškoje kultūrinėje erdvėje.

Pranešime daroma išvada, kad mažos kalbos kontekste stoikų terminų vertimas vyksta skirtingų vertybinių sistemų sankirtoje – romėniškos pilietinės etikos, stoikų filosofinės antropologijos ir šiuolaikinės lietuvių kultūrinės sampratos. Todėl vertimas čia pasirodo ne kaip neutralus lingvistinis perkėlimas, bet kaip kultūrinė ir ideologinė interpretacija.

Jovita Dikmonienė – Vilniaus universiteto Filologijos fakulteto Klasikinės filologijos katedros docentė. Jos moksliniai interesai apima antikinę graikų ir romėnų literatūrą, ypač dramą, stoicizmo filosofiją ir antikos recepciją šiuolaikiniame teatre bei vertime. Tyrimuose ji nagrinėja antikinių tekstų vertimo, interpretacijos ir kultūrinio perkėlimo problemas, daug dėmesio skirdama Baltijos šalių kontekstui. Ji yra mokslo studijos *Anagnorisė antikinėje dramoje: dieviška – savuosius atpažinti* (Vilniaus universitetas, 2022) autorė ir tarptautinių straipsnių apie antikinės dramos recepciją bei vertimą bendraautorė (su Latvijos ir Estijos kolegomis). Naujausiuose darbuose analizuoja Senekos, Euripido ir Aristofano tekstų vertimus bei vertimo strategijų poveikį antikos recepcijai mažųjų kalbų kultūrose.

Luc van Doorslaer

University of Tartu

UNIVERSITY CITIES TRANSLATED: THE HISTORICAL AND CONTEMPORARY UNIVERSITY LAYERS OF TARTU

Spurred by the pioneering work of Sherry Simon, city translation research has emerged as a significant subfield within translation studies. Cities are typically spaces “of heightened language awareness, where exchange is accelerated or blocked, facilitated or forced, questioned or critiqued” (Simon 2018, 97). Translation and non-translation in cities not only express but also undermine existing power structures and ideologies, prompting us to question assumed stabilities and accepted narratives surrounding historical and cultural identity (Lee 2021). Illustrative examples include city branding, (street) naming practices, and (city) museum policies (Spiessens and van Doorslaer 2024)—all diverse mechanisms through which urban identities are constructed and translated.

This presentation applies the approaches of city translation research to university cities in general, and to the Estonian university city of Tartu in particular. It examines how a city’s university identity shapes markers of translation and representation in its visual and material fabric—both from contemporary perspectives (e.g., city marketing) and historical ones (e.g., monuments). These perspectives, along with their continuities and shifts, converge in the concept of ‘universe-cities’ as coined by Lambert and Gheorghiu (2014). It is through this translational and semiotic interconnection of city and university “that we might begin to associate the notion of the city as translation zone with a new vision of the university itself” (Cronin and Simon 2014, 126).

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Luc van Doorslaer is a Full Professor of Translation Studies at the University of Tartu, a Board member of CETRA, the Center for Translation Studies at KU Leuven, Professor Extraordinary at Stellenbosch University, and the former Vice President of the European Society for Translation Studies (EST, 2016-25). He is the journal editor of *Translation in Society*, which focuses on intersections between translation studies and the social sciences. Furthermore, he is the co-editor of the *Translation Studies Bibliography* and the five volumes of the *Handbook of Translation Studies* (John Benjamins). He has published extensively in the field of translation studies, mainly on his research focuses in news translation, city translation, the sociology of translation, imagology and translation, and the institutionalization of translation studies.

Alejandra Escutia

The College of Mexico

TRANSLATION CHALLENGES IN MUSICAL THEATRE: THE CASE OF *NATASHA, PIERRE & THE GREAT COMET OF 1812*

This paper explores the challenges of translating the musical *Natasha, Pierre & The Great Comet of 1812* into Spanish, with particular attention to the limits of applying Peter Low's Pentathlon Principle as a comprehensive framework. Drawing on selected numbers from the score, this presentation argues that while Low's five criteria—singability, sense, naturalness, rhythm, and rhyme—offer a valuable starting point for song translation, they prove insufficient for a work whose main narrative point depends on its intertextuality with Russian literature.

The musical's libretto condenses and reframes episodes from Leo Tolstoy's *War and Peace*. Translating this material into Spanish entails negotiating prosodic constraints, cultural references and narrative exposition embedded within lyrics. Moreover, the show's immersive staging and rhythmic spoken-sung passages complicate the balance between semantic fidelity and performative viability.

The paper argues that the pentathlon approach must be supplemented with considerations of performability and cultural repositioning. Through close textual analysis, it proposes an expanded model that accounts for the musical's structural complexity and its dialogic relationship with both literary canon and contemporary theatrical aesthetics.

Alejandra Escutia is a Mexican translator, poet and writer. Her main points of interest are audiovisual translation for musical theatre, poetry translation and postcolonial translation. She is affiliated with the College of Mexico (El Colegio de México).

Sascha Essl

University of Graz

UNMARKED TRANSLATION AND MEDIATED KNOWLEDGE IN *AL-MUQTATAF*: COMPUTATIONAL APPROACHES TO HISTORICAL TRANSLATIONAL PRACTICES

This paper focuses on the 1884–1885 volume of the Arabic periodical *al-Muqataṭaf* (1876–1952) as a case study to explore the possibilities and limitations of computational methods for identifying unmarked translations. Founded in Beirut by Ya‘qūb Ṣarrūf, Fāris Nimr, and Šāhīn Makāriyūs, the editors aimed to disseminate “Western” knowledge to Arabic-speaking audiences (Farag 1969; Elshakry 2013). Although the periodical has received scholarly attention, it has not yet been systematically examined from a translation history perspective.

Researching *al-Muqataṭaf* from such a perspective presents two central challenges. As Nadia Farag (1969) notes, the editorial archives have been lost. Furthermore, the editors of *al-Muqataṭaf* rarely acknowledged their sources (Elshakry 2013), resulting in a form of mediated knowledge circulation in which translational dynamics are difficult to reconstruct. Identifying these translations enables a more precise reconstruction of the translational practices through which knowledge circulated, acquired authority, and was positioned within Nahḍa reformist discourse.

Applying computational methods such as content-based image retrieval, named entity recognition, and stylometric comparison, the study outlines heuristic strategies for tracing knowledge in motion. Furthermore, it draws parallels to methodological shifts in digital history to reflect on the epistemic implications of these methods for understanding translation and on the challenges of working with digitised historical Arabic sources (cf. Grallert 2025).

Situated within the framework of Big Translation History (Roig-Sanz & Fóllica 2021), this study contributes to the decentralisation of translation history and responds to calls to reconstruct non-Western translation practices and histories.

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Sascha Essl is a PhD researcher at the Department of Translation Studies at the University of Graz. His research focuses on the dissemination of knowledge through translation in the Arabic periodical *al-Muqataṭaf*, with particular attention to the use of computational methods in translation history. In his Master’s thesis, he examined translation as a tool for knowledge production in multilingual research settings within the social sciences and humanities at the University of Graz. His research interests include translation and knowledge, translation history, computational approaches to translation history, and conceptual frameworks of translation.

Christina Mariella Fritz

University of Graz

TRANSLATING RESISTANCE ACROSS IDEOLOGIES AND CULTURES: A TRANSLATION-HISTORICAL PERSPECTIVE ON *ALLIES INSIDE GERMANY* (1942)

This paper draws on my PhD project on exiled artists and their works of political resistance, focusing on René Graetz, John Heartfield, and Heinz Worner. Their joint exhibition *Allies inside Germany* (1942) communicated the activities of resistance movements in Nazi Germany to a UK audience. Translational transformations in artistic practice, expression, and language were necessary for successful knowledge transfer in exile. These transformations are analysed from a translation history perspective through an examination of flyers, newspapers, and other graphic works smuggled from Germany to the UK, adapted into exhibition panels.

Translation studies, and art history, are linked through a hermeneutic approach, prioritizing understanding as a central epistemological goal. Drawing on Jakobson's (1959) classifications of translation and integrating *The Modalities of Media* (Elleström 2021), the *Komplexe Translationstheorie* (Siever 2021), and picture-text relations (Kress/Van Leeuwen 1996) it employs a historical-ethnographic approach (Footitt 2022) to categorize artworks and artistic practices within translation history.

The study applies a translation-historical perspective to transformations in art, using *Allies inside Germany* (1942) as a case study to define translation processes and examine how exile shaped artistic production and translation practices. By assembling archival materials and constructing individual artist archives, the study challenges the traditional textual focus of translation studies, highlights how graphic works of everyday life functioned both as an instrument of resistance and a vehicle for transnational communication in exile, and illustrates the interplay between translation history and intermediality within the context of art and politics.

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Christina Mariella Fritz is a Doctoral Candidate and university Assistant at the Department of Translation Studies, University of Graz. She is also a member of the History and Translation Network and the universities doctoral program Visual Cultures and Intermediality. Her research interests include translation and art, translation in exile, translation history, and translation concepts. In 2025, she was awarded the Archive and Travel Grant GO.INVESTIGATIO of the Austrian Academy of Sciences for her doctoral research. Christina holds Master's degrees in Translation Studies and Art History from the University of Vienna and has also been teaching German at the Vienna University of Economics and Business since 2024..

Miriam Gamauf

University of Vienna

TRANSLATING HUMANITY: AFRICAN COLONIAL INTERPRETERS AND THE NEGOTIATION OF THE (NON)HUMAN IN FRENCH WEST AFRICA

The translation acts performed by African indigenous interpreters in French West Africa (ca. 1850–1920) constituted an epistemic and socio-political practice through which the boundaries of the ‘human’ and the ‘nonhuman’ were continuously mediated, negotiated and contested. Building on scholarship on African colonial intermediaries and postcolonial Translation Studies, this paper offers a conceptual, literature-based analysis that re-reads the interpreters’ activities through the theoretical lens of the ‘nonhuman.’ It proposes an expanded understanding of eco-translation (Cronin 2017) by situating historical interpreting practices within contemporary debates on ecological inequality, vulnerability, and asymmetrical exposure to harm.

Departing from the ‘triangular balancing act’ (Garane 2013) between personal ambition, administrative duty, and communal commitments, the paper first examines how interpreters operated within a French colonial order that systematically dehumanized African populations by framing them as inferior, childlike, or as ‘natural’ beings occupying a primitive stage of human development. Such representations inserted Africans into a racialized colonial ecological order, within which indigenous interpreters—while indispensable to colonial governance—remained embedded in structures that sought to diminish their humanity (M’bayo 2016 and others).

A second analytical dimension widens the scope by exploring how African perceptions of Europeans—shaped by ontological frameworks in which colonizers appeared as morally unruly, spiritually ambiguous, or ‘other-than-human’—were likewise mediated through interpreters (Garane 2013). As mediators ‘between worlds’, interpreters not only translated European worldviews to African audiences, but also local understandings of European presence, power and personhood to colonial authorities (Osborn 2003).

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Miriam Gamauf holds an MA in Translation (Conference Interpreting) from the University of Vienna. Her working languages are German, English and French. She currently works as a Research Assistant at the Centre for Translation Studies as part of Univ.-Prof-Mag. Dr. Cornelia Zwischenberger’s Transcult.com Research Group, where she is pursuing her doctoral research on the use of the translation concept in medicine. Her research interests include conceptual uses of translation beyond Translation Studies, translation in (post)colonial contexts, and the translation of Indigenous knowledge within Western frameworks. Her Master’s thesis, “African Interpreters in the French Colonial Empire in West Africa: Understanding Roles and Positions of Power in Context,” was published by Frank & Timme in 2024.

Nuria Gasó

Rey Juan Carlos University

RILKE'S FEMALE TRANSLATIONS: BETWEEN IDEOLOGY AND LITERARY CANON

Rainer Maria Rilke (1875–1926) was a prolific author, a great traveler and a very active translator. His lifestyle brought him into contact with intellectual and open-minded women, such as his wife, the sculptor Clara Westhoff; his very close friend, the essayist Lou Andreas-Salomé; and one of his patrons, the highly cultured Princess Marie von Thurn und Taxis. He also travelled long distances to meet other inspiring female personalities, like the Swedish author and feminist Ellen Key.

Despite his inability to adapt to traditional gender roles (as a son, father, partner, or even co-worker), he held female figures in a very high esteem and was firmly convinced about gender equality, as it can be read in his extensive correspondence.

His translations of the works of female authors prove that he recognised their worth and courage at a time when they were still far from being celebrated.

Rilke translated works by female authors from different time periods and languages—Portuguese, English, Italian and French—but they had some things common: they had been partially forgotten and belonged to very specific social groups. And they all shared common subjects: deep love and a strong determination to achieve what they wanted in life.

In 2026, we are celebrating the 100th anniversary of Rilke's death. This is a great opportunity to highlight his translations of female authors and study their impact on European female ideology and on the literary canon.

Nuria Gasó Gómez is a Translation Lecturer at Rey Juan Carlos University in Madrid, and a freelance translator. She holds a PhD in Translation and Language Sciences from Pompeu Fabra University, as well as Master's degrees in Conference Interpreting and Foreign Language Teaching from the Autonomous University of Barcelona and Isabel I University, respectively. Her research interests include the history of translation, the evolution of literary canons, and the reception of German and English literatures, particularly in the first half of the 20th century. She is involved in the MHISTRAD and HISTRAD research projects, and is actively engaged in editorial translation. She has also published an essay entitled *Hölderlin, Cernuda y Gebser: Historia de una traducción* (2024).

Karolina Gimževskienė

Vilnius University

WHEN FOLKLORE MEETS MACHINES: TRANSLATING MYTHOLOGICAL TALES IN THE AGE OF AI

Lithuanian mythological tales represent a remarkably rich yet relatively obscure cultural heritage on the international stage, partly because translating such narratives into English poses significant challenges. This paper examines whether artificial intelligence (AI) can effectively translate Lithuanian mythological texts while preserving the symbolic, contextual, and conceptual layers essential to national identity.

The paper outlines the main challenges in this field, spanning cultural, historical, linguistic, terminological, and comparative dimensions. Drawing on recent research, alongside AI-based translation experiments conducted for this study, it demonstrates that high-quality human expertise should be integrated throughout the translation process — from initial prompting and specialised training data to expert review and post-editing. At the same time, the analysis also points to emerging opportunities where AI, when carefully guided, may support access to and dissemination of culturally specific materials.

The paper argues that AI should be viewed as a supplementary tool rather than a replacement for professional translators. By conceptualising AI as a modern “mythological creature” with a dual nature akin to the Lithuanian *aitvaras* — a household being known for bringing wealth when properly tended but causing harm or chaos when neglected — it highlights the need for sustained human mediation. AI depends on high-quality data, expert guidance, and critical oversight to ensure that it enriches global cultural archives rather than contributing to homogenisation or symbolic loss. In this context, the role of human translators is increasingly shifting toward selection, evaluation, and critical judgment, positioning them as key guardians of cultural heritage in the age of AI.

Karolina Gimževskienė is a Lecturer at the Department of Translation and Interpretation Studies of Vilnius University. She holds a Master’s degree in Translation (2018) and has professional experience as a translator, editor, project manager, and terminology specialist in Lithuanian public institutions, including the Bank of Lithuania and the Central Administration of Vilnius University. Her research focuses on the translation of Lithuanian folklore and mythology, with particular attention to preserving symbolic, cultural, and contextual layers while ensuring accessibility for international audiences. She has published studies on the translation of folkloric narratives and the names of mythological beings as culturally specific elements, addressing questions of intercultural equivalence, strategic choices between domestication and foreignization, and the presence of folklore motifs across broader literary contexts. Her work combines cultural and comparative analysis with practical translation studies, highlighting the translator’s role as a mediator of national heritage for a global readership.

Jonė Grigaliūnienė

Vilnius University

DO WE STILL NEED CORPORA IN THE AGE OF AI? EVIDENCE FROM TRANSLATOR TRAINING

The rapid advancement of AI and, especially the introduction of such tools as ChatGPT, have raised questions about the relevance of traditional resources in translation education. This talk addresses the issue of whether there is still a need for corpora in translator training nowadays and argues that corpus use is still a crucial component in developing translators' linguistic awareness, critical thinking and professional autonomy.

The paper is based on teaching experience from a compulsory Computer Translation Technologies module in an MA programme at the University of Vilnius, which included Corpus Linguistics. The challenges of training a group of MA students with different translation language combinations and varying levels of exposure to corpora will be discussed. In response to this, it was decided to introduce some key concepts of Corpus Linguistics and to focus on hands-on corpus-based translation practice. The aim was to enable students to experience corpora as practical resource for solving translation problems and to evaluate corpora usefulness in comparison with, or alongside, other resources and tools such as dictionaries, glossaries, Google searches, and AI-based systems.

To encourage the use of corpora beyond the classroom, the students were asked to keep reflective diaries documenting their corpus use and submit reports at the end of the course. The talk presents a qualitative analysis of these reports highlighting students' perception of corpora, reported patterns of use and attitudes towards corpora (in relation to other AI-based technologies). The findings show that, while students increasingly rely on AI tools, corpora fulfill a distinct and complementary role by providing and supporting evidence-based decision making and fostering greater language awareness in context. The paper ends by discussing implications of these findings in translator training and argues that corpora still remain a significant pedagogical resource in the AI era.

Jonė Grigaliūnienė is a Professor at the Department of Translation and Interpretation Studies, Vilnius University. Her research interests range from semantics to different aspects of corpus linguistics, learner language corpus-based research as well as using corpora in translator education. She has been involved in all the International projects of learner language (ICLE, LINDSEI and currently MUST), coordinated by Louvain-la-Neuve University, Centre for English Corpus Linguistics. Her current teaching includes semantics, corpus linguistics and political discourse. Her publications are on semantics, linguistic category of possession, corpus linguistics, learner language corpus research and corpora in translator training.

Tatsiana Haiden

University of Copenhagen

TRANSLATION AS AN INSTRUMENT OF SOFT POWER: THE PAUL ZSOLNAY PUBLISHING HOUSE IN INTERWAR VIENNA

Drawing on the results of a completed doctoral project (Haiden, 2026), the study explores strategies of survival and soft power in the Paul Zsolnay publishing house between 1924 and 1938. It demonstrates how translation was used by the publisher, as a tool for gaining short- and long-term profit, countering rising antisemitism, and adapting to a changing socio-political situation. The corpus consists of archival materials, peritextual analyses, and an interview. The paper focuses on the source languages of translated books at the Viennese publishing house Paul Zsolnay from its founding in 1924 until the Austrian Annexation to Germany in 1938. In the early years, around half of all publications were translations, and source language choices followed dominant literary trends, particularly English, French, and Russian. Until 1932, Paul Zsolnay also published translations from Yiddish. From the mid-1930s onwards, however, economic crisis and increasing political pressure significantly influenced publishing strategies. Source language choice became oriented toward short-term survival. Yiddish and Russian disappeared, while Hungarian, Scandinavian, Italian, and Spanish literature were introduced to the booklists. The study highlights the central role translators in the company's functioning in interwar Austria. They often acted as cultural mediators, contributing not only linguistic expertise but also their networks and ideological perspectives that shaped the publisher's programme. The paper further examines the publisher's balancing between employing Jewish translators until 1938 and collaborating with translators who supported National Socialism.

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Tatsiana Haiden is a Postdoctoral Researcher at the University of Copenhagen and a Postdoc-Track Fellow at the Austrian Academy of Sciences. She holds a PhD in Transcultural Communication from the University of Vienna (2024), Master's Degree in Translation from University of Turin (2015) and from Belarusian State University (2012). During her PhD she was IFK Junior Fellow (University of Arts, Linz), IFK Fellow Abroad (Oxford University) and Literar Mechana Fellow. She investigates agency in translation both contemporarily and historically. Her monograph on the sophisticated agency of the Paul Zsolnay publishing company and its translators in interwar Austria will be published by Frank&Timme in 2025. Her research interests include translation history, exile, publishing translations, translation culture, agency in translation, and translation sociology.

Goretti López Heredia

Rey Juan Carlos University

WAR ON STAGE: TRANSLATING MEMORY IN *EL ENTERRADOR* AND *CAMPO MINADO*

Since the cultural turn in Translation Studies in the 1990s, several interdisciplinary research strands have emerged. One of them explores the extent to which processes of recovering historical memory are intrinsically linked to diverse operations of translation, not limited to the interlingual dimension.

Twentieth-century historical memory has found in contemporary theatre a critical space in which collective traumas of recent history can be re-enacted and their impact felt in the present. Notable examples include *Maman* by Wajdi Mouawad (2021), *Shock 1* by A. Boronat, J. Cavestany, A. Lima, and J. Mayorga (2019), and *The Seven Streams of the River Otta* by Robert Lepage (1997).

Drawing on the theoretical framework of Walter Benjamin, Jacques Derrida, and Bella Brodzki within Translation and Memory Studies, this paper analyses two plays related to twentieth-century armed conflicts: *El enterrador* by P. Zapata and G. Vázquez (2022), on the Spanish Civil War (originally in Spanish), and *Campo minado* by Lola Arias (2016), a bilingual English-Spanish production on the Falklands/Malvinas War. The paper foregrounds the multiple levels of translation at work in these dramaturgical projects—from conception and creation to performance and reception by audiences temporally and geographically distant from the conflicts represented. My aim, echoing the words of B. Brodzki, is to demonstrate how, in both cases, “through the act of translation, remnants and fragments are inscribed (...) and then recollected collectively; that is, altered and reinscribed into a history that also undergoes alteration and transformation in the process” (2007: 6).

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Goretti López Heredia holds a PhD in Literary Theory and Comparative Literature from Universitat Pompeu Fabra (Barcelona), a postgraduate degree (DEA) in Foreign Languages and Civilisations from Université de Cergy-Pontoise (Paris), and a BA in Translation and Interpreting from Universitat Autònoma de Barcelona. She is Assistant Professor in the Department of Foreign Philology, Translation and Interpreting at Universidad Rey Juan Carlos (Madrid). Her research focuses on Translation Studies, postcolonial theory, and Francophone and Lusophone African postcolonial literature, as well as on the intersections between music and literature. She also works as a literary translator from French and Portuguese into Catalan and Spanish. She is currently developing a research project on translation and twentieth-century historical memory, examining the role of literature and theatre in translation processes of cultural remembrance and representation.

Soňa Hodáková

Constantine the Philosopher University in Nitra

BETWEEN SOLIDARITY AND STRAIN: STUDENT INTERPRETERS IN CRISIS PUBLIC SERVICE SETTINGS

The paper examines the role of student interpreters in public service interpreting during crisis situations, focusing on the mass arrival of refugees to Slovakia following the outbreak of the war in Ukraine. The sudden demand for linguistic mediation in administrative procedures, legal services, psychosocial assistance, and healthcare revealed a structural gap between institutional needs and the availability of qualified professional interpreters. In response, communication was frequently mediated by student and semi-professional interpreters, many of whom volunteered in emergency settings (Šveda – Štefková, 2022, Hodáková – Ukušová, 2023, Yakunkina, 2024).

Drawing on questionnaire data and semi-structured interviews with student interpreters involved in crisis response, the study identifies a pattern of recurring challenges that extend beyond linguistic competence. Participants report difficulties with specialized terminology, emotional strain, and the negotiation of professional role boundaries in high-pressure environments. The findings suggest that the absence of systematic crisis-oriented training not only affects communication quality but also places significant psychological and ethical burdens on novice interpreters. These pressures expose vulnerabilities in both interpreter preparedness and institutional reliance on ad hoc language mediation during emergencies.

Using the Slovak case as an empirical reference point, the paper proposes concrete curricular strategies aimed at integrating structured training in emergency communication, ethical decision-making, and interpreter well-being. By linking field experience with educational design, the study contributes to broader discussions on the professionalization of public service interpreting and highlights the responsibility of academic institutions in preparing future language mediators for real-world crisis contexts.

Soňa Hodáková is the head of the Department of Translation Studies at Constantine the Philosopher University in Nitra. She is an associate professor in the field of Translation studies. Her research focuses mainly on the cognitive aspects of interpreting and the specifics of public service interpreting. She implements the results of her research into interpreting didactics and is/has been the principal investigator and coordinator of several national and international projects (KEGA, Aktion, AMIF). She is currently leading a national project focused on the issue of interpreting in the context of mental health. She is a member of the editorial board of the international scientific journal *Bridge: Trends and Traditions in Translation and Interpreting Studies*. She is also a practicing translator and interpreter.

Lau Hok-Yin

Saint Francis University

COMPARATIVE MULTIMODAL DISCOURSE ANALYSIS OF TECHNOLOGY AND SOCIAL ACTORS IN *BARBIE* 2023 GIVEN CONTEXTS OF FEMINISM AND PATRIARCHY

This paper conducts a comparative multimodal discourse analysis of *Barbie* (2023) by examining the dynamics between functional themes of technological use (FTTU) and social actors (SA) in the feminist Barbieland and patriarchal Kenland as given contexts. Such dynamics reveal gender ideologies from technological use. Guided by Critical Discourse Analysis, the study employs van Leeuwen's (2008) Toy Social Actor for visual data of FTTU, and Social Actor approach to linguistic data (subtitles) concerning SA using certain technologies. FTTUs include themes common for both contexts, "Career", "Daily Routines", and "Entertainment" of interactive technology i.e., technology controlled by humans. Interactive technology also involves distinctive themes, e.g., "Enlightenment" and "Sovereignty" for Barbieland and Kenland respectively. Active technology i.e., technology running itself, only involves distinctive themes, e.g., "Humanitarianism" for Barbieland and "Sovereignty" for Kenland. There are some key findings. Firstly, for all themes except "Daily Routines" of the feminist context, women are represented with more Activation (SA) and thus more dynamic, while men are more Passivated (SA) but more Activated (SA) in trivial daily routines in the feminist context. Secondly, Nomination and Collectivisation, most frequent SAs, foreground both genders in most contexts and themes, suggesting named identities and collectivity respectively; contrarily, only women carry Individualisation (SA) to foreground individuality. Thirdly, in all patriarchal "Sovereignty" themes, women are more intensely represented than men, carrying Overdetermination (SA) to highlight transformation from their status quo through interactive technology, but not active technology. This links a sense of control of technology to potentiality and testifies feminism deriving from patriarchy.

Lau Hok Yin possesses two Master's degrees in Arts, one in linguistics from the University of Hong Kong with distinction and the other in philosophy from the Chinese University of Hong Kong with a Dean's List designation. Currently, Lau is working on his Ph.D. in discourse analysis of lyrics at the University of Reading, while serving as a lecturer at Saint Francis University, teaching institute-wide English courses. Driven by a passion for music, especially the music of *The Beatles* in the 1960s and post-*Beatles* musicians such as *Queen*, *The Eagles*, and Elton John, Lau combines music and language studies in his research. He is also passionate about philosophy, Heideggerian philosophy and Chinese philosophy in particular. He has published more than ten journal articles and book chapters concerning existentialism, phenomenology, discourse analysis, syntax in code-mixing, feminism and patriarchy, film studies, and other topics since 2022.

Ivana Hostová

Constantine the Philosopher University in Nitra

TRANSLATION AS CULTURAL INTERVENTION IN SLOVAK PERIODICALS: VISUALISING AGENCY WITH SNA AND ANT

In Slovakia, magazines have used translation as an instrument of cultural intervention, not merely of literary import. After 1993, amid economic restructuring and contested democratic consolidation, periodicals became sites for building publics, reallocating cultural authority, and testing vocabularies for “new” political and epistemic horizons. The translation-heavy profiles of the feminist journal *Aspekt* and the literary magazine *Revue svetovej literatúry* register these curatorial practices of selection and framing. Three decades later, translation circulates within different media tempos, institutional ecologies, and attribution regimes (Hostová et al. 2025).

The paper mobilises four open datasets spanning 1993–2024 (Hostová et al. 2024a–d), including also two contemporary magazines, to “think big” (Roig-Sanz and Fólica 2021) about periodical translation while keeping agency, materiality, and paratexts in view. Visualisation functions as interpretation: Social Network Analysis maps shifting affiliations and disappearances (Vicsek, Király, and Konya 2016), while Actor–Network Theory distributes agency across editors, institutions, funding, platforms, and paratextual/metadata conventions (Latour 2007). Together, SNA and ANT position translation as an actor in Slovak public culture, shaping legitimacy, alignment, friction, and what becomes sayable and durable in periodical publics.

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Ivana Hostová is a translation studies scholar working at the intersection of literary and cultural history, with a sustained focus on transnational communication, systemic approaches, quantitative analysis, and sociological perspectives on translation. Over the past decade, she has developed mixed-method research combining data-driven mapping with historically grounded interpretation, approaching translation as a cultural system shaped by institutions, infrastructures, and networks, especially in periodicals and other non-market cultural spaces. She leads the project *Information Flows and Zones of Resistance* (2023–2026), within which she designed a searchable database of translations in Slovak cultural and literary periodicals (1990s–2024). Her recent and forthcoming publications include the monograph *Chvála odchýlok* [In praise of aberrations] (2025), the article “Beyond the Market: Translation and Cultural Resistance in Slovak Periodicals” (*World Literature Studies*, 2025), and a chapter on gender and sexuality in poetry translation in *The Palgrave Handbook of Translation, Gender, and Sexuality*.

Ada Iwanowicz

Jagiellonian University

TRANSLATION of PART FOR WHOLE AND WHOLE FOR PART METONYMY FROM ARABIC INTO RUSSIAN IN *MIRAMAR* BY NAĞĪB MAḤFŪZ

Metonymy is one of the most frequently used figures of speech and plays an important role in literary texts as a means of expressing indirect meaning. In cognitive linguistics, metonymy is understood as a conceptual process based on relations of contiguity within a single idealized cognitive model, which makes its translation complex. This study focuses on the translation of metonymy from Arabic into Russian in Nağīb Maḥfūz's novel *Miramar*.

In my study, I aim to examine the translation of PART FOR WHOLE and WHOLE FOR PART metonymies from Arabic into Russian. I will identify the translation strategies and evaluate to what extent the semantic and stylistic functions of the original expressions are maintained in translation. The research material consists of selected instances of PART FOR WHOLE and WHOLE FOR PART metonymy identified in the Arabic original of *Miramar* and their counterparts in the Russian translation by G. Lebedev. The analysis is conducted using a qualitative comparative method and is based on the cognitive theory of metonymy proposed by Radden and Kövecses and on the classification developed by Grażyna Pietrzak-Porwisz. The study examines strategies such as translating metonymy by metonymy, translating metonymy by a non-metonymic expression, and omitting metonymy. The results show that PART FOR WHOLE and WHOLE FOR PART metonymy is generally preserved in the Russian translation, while omissions and substitutions occur due to semantic and cultural factors. These findings confirm the effectiveness of diversified strategies and point to further research on other figures of speech and culturally marked expressions.

Ada Iwanowicz is a first-year PhD student in linguistics at the Doctoral School in the Humanities at the Jagiellonian University and a second-year Master's student in Arabic Philology at the same institution. Her doctoral research focuses on the translation of contemporary Arabic literary texts into Slavic languages: Polish and Russian. Her academic interests include Translation Studies, Arabic linguistics, and Cognitive Linguistics.

Olena Jansson

Stockholm University

TRANSLATORS' AGENCY IN MEDIATION OF UKRAINIAN LITERATURE IN SWEDEN: BEFORE AND AFTER 2022

The promotion of Ukrainian literature in Sweden, as in several other countries, can be historically divided into periods before and after 2022. The explosive growth in the translation of Ukrainian literature since 2022 has been facilitated, in particular, by "translation activists" who have assumed multiple professional roles. However, their commitment often has deeper roots that underpin these recent developments. By combining a translation sociological approach with a microhistorical perspective, I examine the work of Swedish translator Mikael Nydahl (b. 1973) and his involvement in the translation of Ukrainian literature. I analyze how his background, networks, and multi-professionality have established him as a key translation activist and promoter of Ukrainian literature in Swedish translation history.

Olena Jansson is a Senior Lecturer in Ukrainian as a Foreign Language and a trainer for interpreters and translators between Ukrainian and Swedish at Stockholm University. Her research focuses on Ukrainian–Swedish literary contacts, with a particular emphasis on translation history, agency theory, and network analysis.

Seyhan Bozkurt Jobanputra

Doğuş University

TRANSLATOR VISIBILITY AND AGENCY IN DIGITAL SPACES: THE CASE OF TÜRKİYE

As Motoko Akashi (2024, p.119) explains, publishers in Japan rely more on translators' fame than that of the original authors to promote translated works, which has given rise to "translator celebrity", which often contributes to the commercial success of a translated work. Although it has still not reached the point of "translator celebrity", publishers in Türkiye have also started capitalizing on translators' cultural and symbolic capital, drawing on their experience and professional portfolios and reputation to promote the works in question. Some of these translators also augment the work of publishers by using social media to promote literary works, creating marketing-based content to interact with readers, which in turn enhances their visibility as translators on social media. Freeth (2024) argues that "digital spaces do offer unique opportunities for translators to perform their profession and thereby achieve visibility outside the control of other agents, such as publishers" (p.18). For this study, I have selected two translators—Eren Yücesan Cendey and Duygu Akın- who may all be considered 'celebrity translators' and who actively use social media not just for promotional activities but also to interact with readers. In this study, after an in-depth analysis of their social media activities, I shall also interview them to learn about how they view social media and if there are any particular promotional strategies they adopt. I shall also ask them whether different aspects of their habitus and their cultural or symbolic capital influence the ways in which they use social media and aim to find out how they cooperate with their publishers in terms of these promotional activities on social media and the type of interaction they have developed with their readers on said platforms. In view of this, this study aims to map out how digital spaces, which enhance both paratextual and extratextual visibility for translators have affected the publishing sector and the relations among agents of translation such as translators, publishers, editors and literary agents and how they have created new roles for translators. This study will employ Active-Network Theory, which values ethnographic research, as an overarching methodological framework.

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Seyhan Bozkurt Jobanputra received her BA, MA and PhD degrees in Translation Studies from Boğaziçi University, Istanbul. She is currently an assistant professor in the Department of English Translation and Interpreting at Doğuş University, İstanbul. Her research mainly focuses on translation history with an emphasis on agents in translation and their role in Turkish translation history, literary translation, paratexts, conceptual transfer, periodicals, retranslation and theatre translation. Dr. Bozkurt Jobanputra is also a translator.

Jané-Lligé Jordi

Autonomous University of Barcelona

THEATRICAL TRANSLATION AND THE RECONSTRUCTION OF THE CATALAN LITERARY SYSTEM IN THE 1970s

At the end of Franco's dictatorship (1939–1975), the regime began to allow the public presence of the Catalan language in some specific areas, where it had been banned for almost four decades. Literary production became one of the emblematic manifestations of Catalan cultural recovery, and one of the literary genres where the reconstruction effort was concentrated was theater. In the late sixties and during the seventies, theater companies proliferated that wanted to restore the dialogue between the stage and the Catalan audience, completely broken for years. In all these theatrical initiatives, the translation of classical and contemporary classic authors played a central role.

In this paper I will focus on analyzing the translation strategies used in some of these theatrical productions, which move between the most faithful translation and the necessary adaptation of the texts to the new cultural and historical context. Specifically, I will analyze the translations/adaptations of the following works: *Frank V*, by Friedrich Dürrenmatt, premiered in 1972, *Mahagonny*, by Bertolt Brecht, premiered in 1976 and *The Threepenny Opera*, also by Brecht, premiered in 1984. The translators and stage directors of these works combined strategies of foreignization and domestication with the intention of updating, renewing and revitalizing the Catalan stage, and also of recovering an audience that had not had access to this central cultural production in any literary system.

Jordi Jané-Lligé has taught German Language, Literature and Culture at the Autonomous University of Barcelona (Universitat Autònoma of Barcelona) since 2008. He's also a member of the research group GETCC (Grup d'Estudi de la Traducció Catalana Contemporània) at the same university. In 2006 he got his doctorate at the Universitat Pompeu Fabra with a thesis on the reception of Heinrich Böll's work in Spain. He was lecturer at the German Universities of Tübingen and Stuttgart (1999–2003) and had a fellowship at the Innsbrucker Zeitungs Archiv (2003–2004). He is also a translator and has translated the following authors from German into Spanish or Catalan: Elfriede Jelinek, Gerhard Meier, Andrea Maria Schenkel, Johanna Adorján, Charlotte Roche, Saša Stanisič and Iris Hanika. His research interests focus on both the study of postwar literature, specifically reception and translation, and the elaboration of a model of description of translated narratives.

Radoslava Juhásová

Constantine the Philosopher University in Nitra

TRANSFER OF THE SLOVAK AUDIOVISUAL WORK *SVIŇA* (*THE SCUMBAG*) INTO AN ENGLISH SUBTITLED VERSION AS AN ACT OF CULTURAL AND SOCIO-POLITICAL REPRESENTATION

This paper analyses the English subtitles of the Slovak film *Sviňa* (2020) as a case study of cultural and socio-political representation in audiovisual translation from a small-language context. While research in audiovisual translation has primarily focused on dominant production centres and major languages, translation flows originating in smaller linguistic communities remain relatively underexplored, particularly with regard to the transfer and reception of linguo-cultural specificities reflecting, among other aspects, politically sensitive content.

The crime drama *Sviňa*, inspired by real political scandals that took place in Slovakia in the 21st century, is firmly embedded in Slovak socio-political discourse and incorporates culture-specific references, political realia, implicit allusions, and intertextual elements. Drawing on Descriptive Translation Studies, cultural translation theory (Bassnett, 2014, et al.), and contemporary research on representation and ideology in audiovisual translation (Díaz Cintas & Remael, 2021; Ranzato, 2016), the paper examines the ways in which these elements are transferred into English subtitles and into a different socio-cultural space under the technical and temporal constraints of subtitling.

The comparative analysis of the Slovak original and the English subtitles focuses on the identification of culture-specific references and intertextual elements representing the Slovak socio-political and cultural environment, followed by an evaluation of their translational transfer (procedures and strategies as defined by Pedersen, 2011) in the subtitles. Particular attention is paid to how local political discourse, represented through these culture-specific references, is transferred to an international audience without presumed prior knowledge of the Slovak socio-political context. Combining qualitative textual analysis with contextual consideration of production and distribution factors, the paper argues that, in this case, subtitling does not merely constitute linguistic transfer but functions as a form of cultural mediation capable of reshaping the film's political resonance.

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Radoslava Juhásová, Mgr., is a PhD candidate at the Department of Translation Studies, Faculty of Arts, Constantine the Philosopher University in Nitra, where she also obtained her Master's degree. Her doctoral research focuses on the transfer of Slovak audiovisual works into foreign languages, with an emphasis on cultural, sociological, and interpretative aspects.

Tereza Kabeláčová

Masaryko universitetas

LIETUVIŲ PĖDSAKAS ČEKŲ LITERATŪROS EMANCIPACIJOS PROCESE

Kalbant apie kultūrinį kapitalą ir literatūrinį kanoną dažniausiai ateina į galvą garsių klasikinių autorių kūrinių pavadinimai, pvz., Šekspyro, Gėtės ar Hugo. Apie šių autorių kūrinių priėmimą į kitų tautų literatūras neabejojama, nors gal ne visada viskas paprasta. O kaip vyksta literatūrinio kūrinio priėmimas į svetimą kultūrą, jeigu šis kūrinys priklauso taip vadinamos „mažos“ tautos literatūrai? Ar tokie atvejai pasižymi ypatingais bruožais? Kokia pačių verčiamų tekstų turinio svarba šiame procese? Kaip akulturacijos procese dalyvauja ir padeda įvairūs antriniai tekstai, kurie su vertimais susiję? Išverstas tekstas sėkmingai priimamas naujoje kultūroje, jeigu jis užpildo tam tikrą nišą. Kaip tokia niša atrodo, o koku būdu ją gali kūrinys užpildyti? Ar gali tokiam procese dalyvauti tautinės dainos žanras, kuris labai glaudžiai susijęs su savo tauta? Į šiuos klausimus bus atsakyta šiame pranešime nagrinėjančiame kelis lietuvių dainų vertimų į čekų kalbą leidinius ir taip pat juose pateiktus įžanginius komentarus. Atrodo, kad tekstai gali būti pristatyti tam tikroje literatūroje kaip kultūrinis kapitalas, kuris svarbus tam, kad ši nacionalinė literatūra galėtų būti suprantama kaip pilnavertė. Tačiau kuriant nacionalinę literatūrą ir ieškant savo vietą tarp kitų tautų gali verčiami tekstai kartu įgyti ir kitą naują vaidmenį. Susidomėjimas kitos tautos liaudies kultūra eina kartu su susidomėjimu ir savo paties kultūra ir savo vietos tarp tautų ieškojimu. Dėl to liaudies tekstai tampa svarbūs, jų medžiaga pritaikoma poreikiams ir su ja toliau dirbama kuriant savitą literatūrą.

Tereza Kabeláčová savo baltistikos ir lyginamosios indoeuropiečių kalbotyros studijas baigė 2018 m. apsiginusi disertaciją Brno Masaryko universiteto Kalbotyros ir baltistikos institute. Nuo 2011 m. iki šiol dėsto ten pat lietuvių kalbą, o šiuo metu ketverius metus (nuo 2022 m.) dirba lietuvių kalbos lektore. Jos mokslinių interesų sritys: vertimas ir vertimo teorija bei istorija, su akademiniu rašymu susiję laukai (mokslinių tekstų žanrai, citavimo etika, dirbtinio intelekto vartojimo rašant mokslinius tekstus problematika it pan.) ir lietuvių kalbos klausimai (semantika, pragmatika, sintaksė) ir baltų mitologija.

Mathilde Kamal

University of French Guyana, MINEA (UR 7485) Laboratory

WHY WE NEED A FRANCO-BRAZILIAN LEGAL DICTIONARY (AND NOT ONLY A FRANCO-PORTUGUESE ONE)

Legal translation is never neutral: it reflects the structures, histories, and conceptual worlds of the systems it seeks to connect. Between France and Brazil, this encounter is particularly rich yet poorly mapped. Existing French–Portuguese legal dictionaries are based on European Portuguese and reproduce the linguistic and institutional assumptions of continental Europe. They fail to capture the specificity of Brazilian law, whose federal structure, constitutional framework, and hybrid legal language have produced a conceptual universe of their own.

A Franco-Brazilian legal dictionary would therefore not be a regional variant of a Franco-Portuguese one, but a distinct epistemological enterprise. It would document how concepts such as *Ministério Público*, *mandado de segurança* or *ação civil pública* resist simple equivalence and demand contextual translation. More than a lexicographic project, it would offer a comparative reflection on how legal meaning travels, mutates, and generates new categories in contact zones between systems.

This paper argues that building such a dictionary would serve both as a tool for practitioners and translators and as a theoretical observatory for scholars of comparative law and translation studies. It invites us to rethink legal translation not as a quest for sameness, but as an exploration of difference—one that reveals how legal cultures negotiate identity, authority, and universality through language.

Mathilde Kamal is Associate Professor of Public Law at the University of Guyane (France), where she coordinates the research axis Populations and Democracy in 21st-Century Amazonia within the MINEA laboratory. Her work explores the intersections between law, language, and translation in comparative and constitutional contexts. She has published on the politics of legal translation in constitutional courts, the temporalities of constitutional law, and the circulation of legal concepts in Latin America. Building on her location at the Franco-Brazilian border, her current research examines how translation shapes legal understanding between French and South-American systems (Brazilian and Venezuelan), and how linguistic equivalence conceals deeper conceptual divergences. She has been invited to speak at international conferences in Europe and Latin America and contributes regularly to interdisciplinary debates on comparative constitutionalism

Dionysios Kapsaskis

University of Roehampton

TRANSLATION AND CINEMA: PRODUCING UNIVERSALITY IN GLOBAL FILM CULTURE

This presentation will examine the role of translation in sustaining the myth of “universal cinema,” namely, the idea that certain cinematic forms enjoy universal relevance and legibility (Kapsaskis 2026). In doing so, this presentation will also outline conventional film translation’s role in peripheralising non-dominant audiences in global film culture. I approach universality and peripherality not as descriptive categories but as historically produced effects grounded in specific cinematic and translational practices.

First, I sketch how claims to universality emerge within mainstream cinema’s commitments to narrational coherence, visual stability, and spectatorial alignment, as discussed in classical film theory (Bordwell 1985). I then consider how conventional translation operates within this system. Through the long-standing synergy between dominant production centres and standardised translation protocols, conventional subtitling and dubbing reinforce the sense that this model is universally translatable. Drawing on Cronin (2009) and Venuti (2019), among others, I argue that conventional translation helps cultivate expectations of translatability and an ideology of universality whose ramifications expand beyond the cinematic.

In the final part of my presentation, I propose that habituation to this status quo across many generations results in patterns of peripheralisation of non-dominant film cultures. This presentation will not question mainstream narrative cinema’s cultural significance or the audiences’ legitimate right to participate in global cinematic culture through translation. Its aim is rather to advance a critical perspective on how translation sustains dynamics of inequality in the cultural field even as it purports to provide democratic access.

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Dionysios Kapsaskis is Associate Professor at the University of Roehampton, London. His recent book, *Translation and the Myth of Universal Cinema: A Critical Translational Perspective on Film* (Routledge, 2026), examines cinema as a space shaped and continually redefined through translation. He is co-editor of *The Routledge Handbook of Translation and Globalization* (Routledge, 2021) and has guest edited journal issues on the cultural and creative dimensions of translation. Dionysios has extensive experience as a Greek translator and subtitler, having worked in the industry for twenty years. This practical background continues to inform his teaching across the fields of translation and media.

Hannu Kemppanen

University of Eastern Finland

TRANSLATION RESEARCH AT THE CROSSROADS OF IDEOLOGIES: ERRATOLOGY AS AN APPROACH TO TRANSLATION STUDIES IN THE RUSSIAN AND SOVIET RESEARCH TRADITION

The aim of the study is to describe translation erratology, which is considered as a separate field of research in Russian translation studies, unlike in the Western research tradition. The material consists of translation studies literature on erratology, which is examined by using a meta-analysis. The study identifies the key authors and key areas of interest in erratological research and considers the reasons for the emergence of this research field in Russia.

The analysis revealed that erratological research has been conducted since 2003. The term erratology was first introduced by Anatoliy Shevnin. The analysis showed that erratological research is strongly Russia-centric. Most of it has been published in Russian and in Russia. Moreover, most of the erratological studies written in English have been published by Russian researchers.

Literature on translation erratology emphasizes the importance of error research to guarantee translation quality. One key element is the classification of translation errors. The study revealed that the erratological research on translation carried out in Russia is strongly linked to the Soviet tradition of translation studies. Attention is primarily focused on errors in linguistic features of translations. Research questions related to the sociology of translation or the relationship between translation and ideology are excluded from the classification of errors. Erratological studies typically emphasize the idea of one “correct” translation and a “golden mean” translation strategy.

Hannu Kemppanen, Ph.D., is Professor Emeritus of Russian Language and Translation at the University of Eastern Finland. His main research interests are corpus translation studies, translation and ideology, and cultural history of translation. His recent publications include a book chapter “Translators. A Century of Tensions and Transformations” co-authored with Minna Ruokonen, Maricel Botha, Mette Rudvin, Dennys Silva-Reis & Kayoko Takeda (2025) in *A Cultural History of Translation in the Modern and Contemporary World*, volume 6 (edited by Yves Gambier and Judy Wakabayashi); a book chapter “Empirical and Quantitative Approaches to Corpus Translation Studies” (2025) in *The Routledge Handbook of Corpus Translation Studies* (edited by Defeng Li and John Corbett); and a monograph *Textual and Contextual Analysis in Empirical Translation Studies Analysis* (2017) co-authored with Sara Laviosa, Adriana Pagano and Meng Ji.

Stephan Kessler

University of Greifswald

KLEMENTAS VS KARPIŃSKI: TRANSLATION AS AN OPPORTUNITY FOR MORAL CRITICISM OF THE SZLACHTA'S ETHOS

My contribution aims to highlight a cultural criticism that has arisen through translation. Two idylls, one Polish and one its Lithuanian translation by Antanas Klementas (1756–1823), will be used to illustrate the creativity of transgressing from one culture to another. In translating Polish versions into Lithuanian, Klementas criticised the ethos of the Polish szlachta, which he felt no longer matched his Lithuanian views on how to behave towards beloveds, by rewording the respective poems. What is striking in the example is that both texts are by the same author, who was bilingual, yet his cultural criticism was so tightly bound to the language he used. For, he wrote his Polish idylls according to the model current amongst Polish authors at the time (here Karpiński comes into play, whose texts were the best examples of the genre). Yet suppose that Klementas had not translated his idylls. Then, he obviously would not have been able to express his criticism of the szlachta's conceptions of love relationships. Thus, Klementas's work epitomises translation as a core means of fostering cultural in-group awareness. The respective in-group is the circle of country gentry in Samogitia.

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Stephan Kessler holds the chair of Baltic Studies at the University of Greifswald. When he is not translating, his research topics are language policy, metaphors, and narratology. In the field of narratology, he recently published articles about the story event, the culture of happy endings, and a classification of literary families (in co-authorship).

Aistė Kiltinavičiūtė

Vilnius University

DANTE'S COMMEDIA IN LITHUANIA: TRANSLATIONS AND RECEPTION IN THE TWENTIETH AND TWENTY-FIRST CENTURIES

This paper offers an overview of Dante Alighieri's reception in Lithuania from the early twentieth century to the first decades of the twenty-first century. It centres on the three complete Lithuanian translations of the *Commedia* and examines their prehistory, production contexts, and cultural impact. The three translations—by Jurgis Narjauskas (1938), Aleksys Churginas (1968–1971), and Sigitas Geda (2007–2010)—correspond to distinct political and cultural epochs: the interwar nation-state, the Soviet period, and post-Soviet independence. Each rendering reflects its historical milieu. Narjauskas, a Catholic diplomat in Rome, worked in a context shaped by the Vatican's endorsement of Dante as a pillar of Catholic teaching. If Churginas's translation emerged amid the Soviet Union's ideological constraints, Geda's version, produced after independence, incorporates Lithuanian folkloric elements to create a distinctly national version of the epic poem. Beyond the translations themselves, the paper surveys Dante's presence in specialist and popular publications, educational curricula, encyclopaedias, theatre, and visual arts. By situating Dante within Lithuania's shifting political landscapes, the study illuminates his role in nation-building and contributes to the understudied field of Dante reception in Eastern Europe and post-Soviet contexts.

Aistė Kiltinavičiūtė received her PhD in Italian at the University of Cambridge in 2022. Her research interests include dream and visionary literature, visual and literary translations of Dante's *Comedy*, and the interconnections between English and Italian literary traditions. She has published in *Annali d'Italianistica*, *Bibliotheca Dantesca*, and *Italian Studies*.

Alicja Kitlasz

University of Warsaw

WOMEN BEHIND THE BOOKS: WOMEN LITERARY TRANSLATORS IN LITHUANIA AND LATVIA IN THE FIRST DECADES OF THE 20TH CENTURY

The paper examines the role of women translators in Lithuania and Latvia during the interwar period through the framework of the sociology of translation. As translations of foreign works became more prevalent after Lithuania and Latvia regained their independence, women translators gradually entered the literary field. Drawing on biographical research, bibliographic analysis, and informed by feminist and sociological approaches to Translation Studies, the paper examines the professional trajectories of women translators, their social backgrounds, and their possible motivations for engaging in translation. It also takes into account the literary works they translated, analysing their significance in shaping national literary and cultural landscapes. By comparing the Lithuanian and Latvian contexts and examining selected case studies, the paper highlights both shared and distinct translation dynamics and tendencies. Particular attention is paid to discrepancies between the two countries, especially during the interwar period, when fewer women translated literature in Lithuania than in Latvia, and to the socio-cultural conditions in which women translators operated. Through these examples, the paper demonstrates how women navigated the literary marketplace, contributed to cultural production, and participated in shaping the modern literary canons in the Baltic region.

Alicja Kitlasz, PhD, graduated from English Studies and Baltic Studies at the University of Warsaw. She specialises in the history of literary translation and the study of translators' biographies. She contributed to the 19th-century module of the state-funded digital repository of Polish Shakespeare translations (<https://polskiszekspir.uw.edu.pl/>) and to the digital lexicon *Translators of Literary Masterpieces in the Reborn Polish Republic (1914–1939)* (<https://slownik.nplp.pl/>).

Jerneja Umer Kljun

University of Ljubljana

COMICS IN SLOVENE TRANSLATION STUDIES AND TRANSLATION HISTORY

In Slovenia, comics – understood here as an umbrella-term encompassing all forms of sequential art juxtaposing visual and verbal elements to convey meaning and achieve a narrative arc—have long been dismissed a “less-than” genre, predominantly associated with young readers, collectors and a relatively narrow circle of enthusiasts. In recent years, however, there has been a significant shift in the perception of comics within the Slovene literary sphere. Slovene authors are being recognized for the quality of their work and prominent literary translators have received critical acclaim for their contributions to the field, further consolidating the cultural legitimacy of the genre within the national literary system.

As comics, graphic novels and related multimodal literary genres move from fringe to mainstream, the paper provides an overview of published research and secondary literature on the translation of comics in Slovenia. Following the methodology and structure set forth in the *History of Slovene Literary Translation* (Pokorn et al. 2024), the paper explores which topics related to comics and graphic novels (e.g. interlingual translation, humour, world-play, onomatopoeic expressions as well as intersemiotic translation and adaptation) were studied within the field of translation studies, what types of work have been translated and who were/are the most prominent actors thus far. As a direct continuation of the HSLIT project, the purpose of this paper is to bridge a gap in the history of Slovene literary translation, providing a micro historical perspective on comic translation while promoting further research in the field.

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Jerneja Umer Kljun is a translator, translation teacher and researcher exploring the fields of Translation Studies, Sociolinguistics and Digital Humanities. She teaches Italian-Slovene translation and several language courses at the Department of Translation Studies (Faculty of Arts, University of Ljubljana) as well as at the Academy of Music of the University of Ljubljana. She has authored several scientific articles and a monograph on code-switching and language attitudes. As a translator, she specializes in AVT and in the translation of literary, scientific and historical texts.

Julie Kolgjini

Rochester Institute of Technology Kosovo

Halle Neiderman

American University of Beirut

CRITICAL TRANSLATION IN WRITING: MEMORY, LANGUAGE IDEOLOGIES, AND MULTIPLE COLONIALISMS IN MULTILINGUAL CONTEXTS

This study examines critical translation in writing among multilingual undergraduate students in post-conflict, multilingual contexts in Kosovo and Lebanon, situating student writing at the intersection of language ideologies, cultural memory, and transformations that address multiple colonialisms. Drawing on two case studies of critical translation interventions in American-affiliated universities, the research employs literacy narratives as both pedagogical tools and translingual data to explore how students navigate, contest, and reinterpret dominant language ideologies. Assignments encourage diverse modes of expression, including textual and multimodal forms, fostering critical reflection on students' multilingual resources and cultural identities. Using mixed-methods comparative analysis informed by ethnographic approaches, grounded theory, and student-centered interviews, the study investigates how critical pedagogy shapes student engagement, promotes awareness of multilingual practices, and mediates cultural memory in academic writing. Preliminary findings indicate that these interventions can heighten students' critical awareness of language hierarchies, support reflective engagement with their own linguistic repertoires, and shed light on the role of writing in translating memory across languages and cultural contexts, including in relation to decolonizing archives. By foregrounding the intersections of critical translation in writing, language ideologies, and memory regarding multiple colonialisms, this research highlights the potential of writing as a site of cultural negotiation, memory preservation, and transformative pedagogy. The study offers insights for designing critical translation coursework and instructor training that extend beyond first-year composition, contributing to broader conversations on translation, cultural transformation, and post/anti-colonial literacy practices.

Julie Kolgjini holds a doctorate in Linguistics. Her research focuses on Albanian Studies, language science, sociolinguistics, experimental phonetics, STE(A)M education, and multilingual and translingual writing in contexts shaped by multiple colonialisms. She has taught courses in language, composition, and linguistics at RIT Kosovo for over a decade and has published in international peer-reviewed journals. Her scholarship examines language ideology, pedagogy, and academic literacies across multilingual higher education and post-conflict settings from transnational and comparative frameworks.

Halle M. Neiderman holds a doctorate in Rhetoric and Composition. She is interested in the landscape of transnational writing programs and how their missions and curriculums contribute to local inquiry, meaning-making, and belonging. She teaches courses in language, composition, and rhetorics at the American University of Beirut. Halle is also the founding editor of the *MENA Writing Studies Journal*, a scholarly outlet developed to encourage local writing research and networks.

Małgorzata Kopania

Jagiellonian University

AN AMERICAN CONCERT HALL, A LATIN PARTY, AND AN ISRAELI OLIVE GROVE: MULTIMODAL LOCALIZATION IN THE TRANSLATION OF ELEVATION WORSHIP'S SONG "PRAISE" FOR LATIN AND MESSIANIC JEWISH CULTURES

In recent years, global music markets have seen not only the emergence of worship songs written by native artists, but also translations of popular American praise & worship compositions. The translations can be categorized as either foreignized or domesticated. A tendency towards domestication has been observed by ethnomusicologists Ingalls, Swijghuisen Reigersberg, and Sherinian (2018). Based on research carried out in various countries (such as Brazil, Japan, Indonesia, East Africa, and Ireland), scholars have formulated a definition of "musical localization." It is a process in which Christian communities adopt diverse musical practices and use them to build local faith and identity. The aim of this paper is to show, through the example of the translation of the American song "Praise" by Elevation Worship into Latin American culture and Messianic Jewish culture, that the term "musical localization" can be applied in the analysis of translation techniques used in the translation of praise & worship music. Furthermore, this term takes the form of multimodal localization, given that the process involves the translation of not only the lyrics and music, but also the video, which is created "from scratch" in a setting replete with cultural topoi. A comprehensive analysis of the material studied will reveal that the adoption of domestication techniques facilitates the incorporation of translated works into the target cultural milieu. Consequently, such translations are better placed to cater to the local purposes and needs of Christian communities that use praise & worship music in their religious practice.

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Małgorzata Kopania is a 2nd year PhD student in Linguistics at the Doctoral School in the Humanities of the Jagiellonian University in Kraków. Her dissertation concerns the translation of songs of praise & worship genre from English into Polish, French, Spanish and Portuguese. She analyzes them from a multimodal, three-dimensional perspective, with a particular focus on the role of performance. Małgorzata Kopania also actively involved in the JU PhD Students' Association as Chair of the Artistic Events Team. Outside of academia, she is a French teacher and an actress in the amateur dance theater "Lilia."

Pekka Kujamäki

University of Graz

‘BOOKS FOLLOW THE JEEP.’ TRANSLATED LITERATURE IN THE IDEOLOGICAL AND CULTURAL CONTACT ZONES OF AUSTRIAN OCCUPATION (1945–1955)

In this paper, I discuss the role of translated literature in the post-war culture politics of the Allied forces in Austria. Drawing mainly on available historiography on the cultural policies as part of the British, French, Soviet and U.S. occupation policies, I look at the goals and principles guiding and measures supporting the production and distribution of literary translation in a historical context that presents itself as an asymmetrical contact zone (Pratt 1992) of conflicting cultural, economic and ideological interests.

In Spring 1945, following the occupation of the country and the surrender of the Third Reich, Austria was divided into four occupation zones. In each of them, the allied forces replaced the NS regime and established new administrative structures to implement their occupation policies, all guided by the goal of denazification of Austria, as already agreed in the Moscow Declaration in 1943, but each of them also following their own national interests in the political climate of the approaching Cold War. In the core of the occupation policies were the culture political measures for the ‘re-education’ or ‘re-orientation’ of the Austrian population. All traditional forms of culture (art, literature, theatre and music) combined with the intensive use of media were in use, not only to reorientate Austrians away from the German influence and the national socialist ideology but also to impress them with the occupiers’ own cultural products and to propagate a positive image of their countries. Culture became an important weapon in the propaganda war over political influence in Austria.

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Pekka Kujamäki is Professor of Translation Studies at the University of Graz. His publications deal with translation history, translators’ networks and agencies in Finnish-German cultural-political exchange, and translation and interpreting in WWII in Finland. His current interests include translation and interpreting during the occupation of Austria (1945–1955). He is co-editor of the book series Routledge Research on *Translation and Interpreting History* and co-founder of the interdisciplinary History and Translation Network.

Uganda Kwan

Nanyang Technological University

SELF-TRANSLATION AS SELF-DEFENSE

Uganda Sze Pui Kwan, Dr., is Director of the Master of Arts in Translation and Interpretation programme, Associate Professor at the School of Humanities, Nanyang Technological University, Singapore. She earned her Ph.D. at the School of Oriental and African Studies, University of London. Earlier, she received a Monbukagakusho scholarship to study at the University of Tokyo, where she later served as Project Associate Professor. Dr. Kwan has also held visiting appointments at Harvard, Princeton, and Cambridge University. An accomplished scholar, she has authored three books and many articles. Her book *Interpreters as Scholars* (譯者與學者, Oxford University Press, 2017) won a Hong Kong book prize. Her research has been published in leading outlets, including the *Bulletin of the Institute of Modern History* (Academia Sinica), *A New Literary History of Modern China* (Harvard), *Journal of Translation Studies*, and *Journal of Chinese Philosophy*.

Adil Lachgar

Cadi Ayyad University

THE IMPACT OF THE TRANSLATOR'S IDEOLOGY ON SACRED TEXT TRANSLATION: THE HOLY QUR'AN AS A CASE STUDY

The translation of religious texts remains a crucial topic not only within applied linguistics but also in intercultural and interfaith communication. The translation of sacred texts, particularly the Holy Qur'an, presents unique challenges due to its divine nature and linguistic inimitability. As the revealed word of God, the Qur'an possesses exceptional eloquence and poetic depth, making its translation a highly sensitive and interpretative task. Any ideological bias or misinterpretation in the process may lead to distortions in the intended meaning of the source text.

This study investigates the impact of the translator's ideology on the English translation of the Holy Qur'an by examining selected verses from three prominent translators: Marmaduke Pickthall, Arthur J. Arberry, and Abdullah Yusuf Ali. These translations were analyzed using Critical Discourse Analysis (CDA) to identify how ideological orientations, religious, cultural, and linguistic influence translation choices and the rendering of key theological terms.

The findings reveal that Muslim translators (Pickthall and Yusuf Ali) tend to adopt a more reverential tone, often prioritizing theological accuracy and spiritual connotations, while Arberry, a non-Muslim translator, focuses on literary and stylistic fidelity to the Arabic text. Variations in lexical choices and interpretative strategies demonstrate how translators' ideological stances subtly shape readers' perceptions of the Qur'anic message. The study concludes that the translator's ideological background significantly affects both the linguistic and interpretive dimensions of Qur'anic translation.

Adil Lachgar, Dr., is a Lecturer of English Studies and Translation. He obtained his M. A. in Translation Technology and Specialized Translation from Cadi Ayyad University (2017), and his PhD in English Studies and Translation from Ibn Zohr University (2022). He was a Fulbright Teacher Assistant at Brown University (2010), USA. Dr. Lachgar has been teaching Translation, Applied Linguistics, and English Linguistics at the Department of Foreign Languages, Faculty of Arabic Language, Cadi Ayyad University, Marrakech since 2022. Dr. Lachgar's main research interests include religious translation, linguistics, applied linguistics, and terminology.

Sara Leitner

University of Vienna

NEGOTIATING IDEOLOGY IN MUSEUM SPACES THROUGH INTERSEMIOTIC TRANSLATIONS OF VISUAL ART: OBJECT TEXTS ACROSS MUSEOLOGY, LINGUISTICS, AND TRANSLATION STUDIES

Since the rise of New Museology, art museums are understood as social sites where cultural norms, values and power relations are (re)produced (Hooper-Greenhill 1992; 1995; 2000). Object texts—educational texts placed alongside artworks—play a key role in this process: they mediate between visual representation and linguistic translation, thereby guiding the perception and understanding of the depicted scenes. Thus, they actively shape knowledge within the museum space.

Previous studies (Leitner 2024) suggest that object texts influence this process particularly through one key feature: they translate the visual content of an artwork into language. Following discourse-oriented translation studies (Wolf 2007), such intersemiotic translation is never neutral: object texts are products of discursively shaped processes and serve as sites where translation practises can stabilise and naturalise or challenge ideological values—including those related to racism, sexism, or classism. Despite the prominence of museum texts as research objects, this aspect remains underexplored.

The presentation addresses this gap by conceptualising object texts as a text type characterised by intersemiotic translation and intermedial meaning-making. Using discourse-linguistic analysis of selected object texts from permanent exhibitions in European and non-European museums, it examines (i) how discursively shaped values are reproduced or challenged when an artwork is translated into an object text, and (ii) how this shapes which ideologies dominate within museum spaces.

The aim is to make object texts visible as subjects of investigation at the intersection of museology, linguistics, and translation studies, demonstrating how translation practises actively shape and negotiate ideological values and norms in museums.

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Sara Leitner has a background in Art History and German Studies, specialising in linguistics. She is a Research Assistant (PraeDoc) at the Laboratory for Cognitive Research in Art History, Institute of Art History, University of Vienna, where she is currently pursuing her dissertation. Her research is situated at the intersection of Art History, Museology, Linguistics, and Translation Studies. It examines the social significance of language in the art museum, with a particular focus on object texts as intersemiotic and intermedial forms of mediation. Drawing on discourse-oriented approaches, she investigates how artworks and language-based education tools influence the negotiation and stabilisation of social order, shaping debates on identity, diversity, and representation. In addition to discourse-linguistic analyses of selected object texts from European and non-European museums, she has conducted an empirical museum study on how object texts affect the perception and reception of artworks in the exhibition context.

Aurelija Leonavičienė

Vilniaus universiteto Kauno fakultetas

TARPUKARIO IR SOVIETMEČIO LAIKOTARPIŲ GROŽINĖS PRANCŪZŲ LITERATŪROS VERTIMŲ Į LIETUVIŲ KALBĄ (SAVI)CENZŪRA POLITINIŲ GALIŲ KONTEKSTE

Vertimas, kaip visuomenės polisistemos dalis, priklauso nuo politinių galių, ideologijos, ekonomikos, literatūros ir kt. sistemų. Veikiama įvairių polisistemų, praktinė vertimo paradigma nuolat kinta ir atspindi vieno ar kito istorinio laikotarpio ypatumus. Kiekvienoje epochoje vertėjai vis iš naujo kelia klausimus, ką galima rašyti ir ko nereikėtų rašyti, kas visuomenėje toleruotina ir netoleruotina, kokių vertimo procedūrų reikia imtis, kad pavyktų prislopinti teksto arba diskurso, kaip rašė Michelis Foucault, „galias ir pavojus, suvaldyti jo įvykio nenusipėjamumą, išvengti jo sunkaus, gąsdinančio materialumo“ (1998, p. 7).

Pranešime nagrinėjamos ir tarpusavyje lyginamos dviejų laikotarpių: 1918–1940 metų tarpukario ir 1940–1990 metų sovietmečio Lietuvos – kanoninės prancūzų literatūros vertimų į lietuvių kalbą cenzūros ir savicenzūros apraiškos, analizuojami leidinių atrankos ir cenzūros mechanizmai platesniame tiriamųjų laikotarpių politinių ir ideologinių galių bei sociosemiotinių vertimo normų kontekste.

Tiriamąją medžiagą sudaro reprezentatyvi, daugiau kaip 4000 puslapių originalių ir verstinių tekstų imtis: Stendhalio romanas „Rouge et noir“ ir trys jo vertimai „Raudona ir juoda“ (1939, 1949, 1976), François Mauriac „Le Nœud de vipères“ ir du romano vertimai „Gyvačių lizdas“ (1934) ir „Gyvačių kamuolys“ (1975), Prospero Mérimée „Colomba“ ir du kūrinio vertimai „Kolomba“ (1937, 1947), Guy de Maupassant'o romanas „Pierre et Jean“ ir jo vertimai „Pjeras ir Žanas“ (1937, 1988), Molière'o „Le Tartuffe ou l'Imposteur“ ir du pjesės vertimai „Tartifas arba Veidmainys“ (1928), „Tartiufas arba Apgavikas“ (1967) ir kt. Originalių ir verstinių tekstų analizė leidžia nustatyti diferencinius kiekvieno laikotarpio (savi)cenzūros požymius ir praktinės vertimų iš prancūzų kalbos į lietuvių kalbą paradigmos posūkius.

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Aurelija Leonavičienė yra Vilniaus universiteto Kauno fakulteto Kalbų, literatūros ir vertimo studijų instituto profesorė, humanitarinių mokslų daktarė. Jos mokslinio domėjimosi sritys – vertimo teorija, vertimo iš / į prancūzų kalbą tyrimai, kontrastinė lingvistika ir tekstynų lingvistika. Dirbdama Vilniaus universitete ir Vytauto Didžiojo universitete profesorė publikavo per 30 vertimo tematikos straipsnių Lietuvos ir užsienio šalių mokslo darbų leidiniuose, organizavo vertimo srities tarptautines mokslines konferencijas, 2014 m. išleido mokslo monografiją „Kultūrinių teksto reikšmių interpretacija ir vertimas“ (Kaunas, Technologija), parengė ir publikavo du aukštojo mokslo vertimo studijų vadovėlius: 2010 m. išleido vadovėlį „Vertimo atodangos: teorija ir praktika (prancūzų–lietuvių kalba)“ (Kaunas, Technologija) ir 2024 m. – „Teorinės vertimo paradigmos raida ir dabartis“ (Kaunas, VDU leidykla). Mokslo darbuose ir tarptautinių konferencijų pranešimuose prof. dr. Leonavičienė nagrinėja meninių ir dalykinių tekstų vertimo klausimus, teorinės vertimo paradigmos posūkius Lietuvoje ir pasaulyje, kultūrinių reikšmių vertimą ir politinių galių, sociokultūrinio konteksto įtaką praktiniams vertėjų sprendimams.

Agnieška Leščinska

Vilnius University

ECHOES OF FORM: METER AND RHYME IN CZESŁAW MIŁOSZ'S "THE WORLD" AND ITS LITHUANIAN AND ENGLISH TRANSLATIONS

In poetry, prosodic elements such as meter and rhyme schemes add an extra layer of carefully crafted beauty. At times, the use of such elements may depend on the author's historical context and on how he aims to affect his readers. Translating these prosodic features can create numerous challenges for the translator, who must either rewrite the entire poem while preserving formal elements such as meter and rhyme, or prioritize the literal (semantic) meaning of the original text, thereby sacrificing the poem's formal structure. These approaches can be broadly described as form-oriented and meaning-oriented models of poetry translation, which have coexisted across different literary traditions and periods. In Lithuanian translation discourse, the poet and translator Tomas Venclova has associated this distinction with the Eastern and Western translation schools. However, such terminology represents a specific local interpretation and prompts questions regarding its broader relevance. Drawing on this conceptual distinction, the analysis explores the extent to which poetic form is inscribed in the Lithuanian and English translations of Czesław Miłosz's poetic cycle *The World: A Naïve Poem*, thereby demonstrating that binary models may not sufficiently reflect the complexity of poetic translation practices.

Agnieška Leščinska is a literary translator born and raised in Vilnius. She holds a Bachelor's and Master's degree in translation studies. She translates for *Vilnius Review* and enjoys working with both prose and poetry, because it allows her to step into the mind of the author and shape language in a way that reflects their voice and vision.

Karolina Levanaitė

Vilnius University

THE END OF TRANSLATION STUDIES? CHALLENGING THE NARRATIVE THROUGH A COMPLEXITY-INFORMED PERSPECTIVE

The intensifying rise of neural, AI-based, and other translation technologies has fuelled “catastrophic” narratives about the possible “end” of translation studies (Pym, 2025). This results in a dramatic drop in student enrollment (Fantinuoli, 2025; HEPI, 2025), largely due to linear-causality-based assumptions that overlook the complexity of both translation and translator competence.

This study focuses on translator competence – the central component of translation study programmes (Schäffner, 2020). It proposes a reconceptualisation of competence grounded in complexity theory (Morin, 1992/2007; Cilliers, 1998) and its application in educational research (Davis & Sumara, 2008; Mason, 2008; Lemke & Sabelli, 2008; Jacobson et al., 2016). It hypothesises that, in a world of constant change and unprecedented uncertainty (Barnett, 2012), translator competence can be more adequately understood as a complex adaptive system (CAS).

Methodologically, the study employs conceptual complexity modelling informed by qualitative interviews with international translator educators (N=10), students (N=11), and professional Lithuanian translators (N=5), followed by thematic analysis. Outputs include foresight scenarios of the profession’s future and a conceptual model of translator competence as a CAS, both evaluated by international experts.

The findings suggest that expanding the current multi-componential understanding of competence towards a complexity-informed perspective allows technological change to be understood as one element within a broader complex system shaping the profession. In addition, it foregrounds technological uncertainty as a constitutive feature of translator competence rather than a residual problem. Consequently, this challenges deterministic narratives about the “end” of translation studies and offers a more robust framework for competence development in contemporary HE.

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Karolina Levanaitė is a PhD candidate, Junior Assistant and Researcher at the Institute of Educational Sciences at Vilnius University. Her research focuses on reconceptualising competence in the era of uncertainty and constant change. Karolina holds a postgraduate degree in translation studies, which sparked her interest in translator competence development during her Master’s study (2021) on stakeholders’ attitudes in the Lithuanian translation industry towards neural machine translation and post-editing. Since then, drawing on the onto-epistemological perspectives of complexity theory and non-representational approaches, she has sought to contribute to the theoretical and practical discussions of the ontological turn in higher education research. Alongside her doctoral work, Karolina is involved in research and teaching as a junior researcher and assistant, focusing on competence development for the future and uncertainty in pedagogical and adult-learning contexts.

Ine Van Linthout

Free University of Brussels

NEGOTIATING TRANSLATION IN TIMES OF DICTATORSHIP AND WAR—INSIGHTS FROM FLEMISH-GERMAN CORRESPONDENCE DURING THE NAZI REGIME

Corroborating the crucial role of archival research in translation historiography (Jeremy Munday, Outi Paloposki et al.), this paper focuses on correspondence between Flemish and German agents of translation during the period of the Nazi regime. Drawing on letters exchanged between translators, authors, and publishers, it reconstructs how translation projects from Flemish into German were initiated and negotiated within a politically and ideologically charged context.

The study examines who acted as initiators of these projects and what motivated their agency. It investigates why certain proposals did not materialize and sheds light on factors shaping translation activity under the Nazi regime. In conclusion, the study traces the impact of the years of dictatorship and war on cultural mediation between Flanders and Germany in the immediate post-war period.

Ine Van linthout is Professor of German and Translation Studies at Free University of Brussels (Vrije Universiteit Brussel) and Director of the Belgian-German cultural organization dasKULTURforum Antwerpen. She received her PhD from Humboldt University of Berlin and the University of Antwerp. Her dissertation was published in 2012 as *Das Buch in der nationalsozialistischen Propagandapolitik* (De Gruyter, Berlin/Boston). Her main research areas include translation history, book history, sociological approaches to literature, national image construction, and censorship and propaganda, with a particular focus on the period of National Socialist dictatorship and occupied Europe during the Second World War.

Gunta Ločmele

University of Latvia

CODE-MIXING IN LATVIAN TRANSLATED ADVERTISING

Translated advertisements and the code-mixing found in them reflect developments in translation practices and language use, while simultaneously influencing Latvian language and culture. The advent of machine translation has had a notable impact on intercultural communication in recent years. This includes advertising in general, and translated advertising in particular, as advertising texts often appear to be machine-translated.

The paper aims to pinpoint code-mixing patterns in translated advertisements in Latvia. It also examines whether and how machine translation and AI contribute to these patterns.

The study material includes a corpus of advertisements drawn from magazines, the internet, and television commercials. For analysis, these are compared with neural machine translation (MT) and generative AI versions of their originals. The language use and code-mixing in original, non-translated Latvian advertisements are also examined for comparison.

The results of the study will reveal the influence of English in the Latvian advertising scene and demonstrate how the interaction between the global and the local makes advertising a crossroads of cultures.

Gunta Ločmele, Dr.Philol., is a Professor at the Department of English Studies, the Faculty of Humanities, the University of Latvia. Her research interests include the transfer of advertising texts, advertising as cultural and linguistic crossroads at different stages of its history in Latvia, and translating and networking in virtual language environments. She has published extensively in Latvia and abroad.

Robert Looby

Catholic University of Lublin

TRANSLATION, IDEOLOGY AND CHANGING ALLEGIANCES IN PEOPLE'S POLAND

The proposed paper analyses the role of translation and patronage in propagating Polish literature in the English speaking world during the Cold War. Specifically, it compares and contrasts the translation approach of Western (British and American) publishers and Eastern (Polish) publishers to the work of two Polish writers: Jerzy Andrzejewski and Kazimierz Brandys. Both writers became disillusioned with communism, Andrzejewski writing *The Inquisitors* (*Ciemności kryją ziemię*), set during the Spanish Inquisition and usually read as an allegory for communist Poland, and Brandys writing *Sons and Comrades* (*Matka Królów*), a reckoning with Stalinism in Poland. Despite or because of their complicated and changing relationship with communism, they were translated both by the Polish state and by western publishers. The paper examines which of their works were chosen for translation by which side in the Cold War and attempts to trace the influence of ideology on the decisions made by their translators. Ranging over roughly 30 years, the paper encompasses the changing historical, social, political, and communicational settings in which translators and translations were positioned.

Robert Looby teaches English and translation in the Catholic University of Lublin. He has worked as a translator and interpreter. He is the author of *Censorship, Translation and English Language Fiction in People's Poland* (Leiden: Rodopi Brill, 2015) as well as "Underground Fiction Translation in People's Poland, 1976–89," in *Translation Under Communism*, Christopher Rundle, Anne Lange, Daniele Monticelli, eds. (Cham: Palgrave Macmillan, 2022).

Aušra Lukošaitytė

LCC International University

CREATIVE APPROACH TO TRANSLATING TEXTS ABOUT THE TARGET LANGUAGE CULTURE

Translations of literary texts that are written about the target language culture or history constitute a small but very interesting body of translations in Lithuania, which challenge translators to adopt novel creative approaches to translation. The traditional ethical principles of accuracy, impartiality, and faithfulness to the original have to be combined with specific transformations that allow the translator to bring the text back to the culture it speaks about.

The presentation investigates the strategies the translators use and the dilemmas they face in translating into Lithuanian the novels *Between Shades of Gray* and *Salt to the Sea* by Ruta Sepetys, an American author of Lithuanian descent, and *Underground* and *The Barefoot Bingo Caller: A Memoir* by Antanas Sileika, a Canadian writer of Lithuanian descent. To support the claims, various examples of representing and translating culture-specific items, categorized on the basis of Eirlys Davies's classification, are provided, as well as intertextual allusions and explanations are discussed. The balance of domestication and foreignization, as conceptualized by Lawrence Venuti, is also evaluated in the originals and the translations. As both, the writers and the translators, mediate between the different cultures, the authors domesticate culture-specific items, and the translators have to reverse the domestication process and explain the unknown allusions, in order to naturally represent the originals to their audience.

The presentation reveals that the communicative situation when the audience of the translation is more familiar with the historical and cultural background than the audience of the original requires different translation strategies and approaches.

Aušra Lukošaitytė, having graduated with an MA degree in Philology from the Department of Translation Studies of Vilnius University, has continued working in the field of translation studies both as a free-lance translator and a lecturer at LCC International University in Klaipėda. She has taught courses in linguistics and translation for more than fifteen years to students coming from different countries, speaking different languages and living in a highly multicultural environment, which has further fostered her interest in the interaction of languages, cultures and various forms of translation.

Katerina Maadla

Tallinn University

BETWEEN CODE AND CONTEXT: ESTONIAN COURT INTERPRETERS' PERCEPTIONS OF PROFESSIONAL AGENCY

Courtroom interpreting (Morris, 2015), sometimes misunderstood as a favor to defendants not proficient in the official language, is a fundamental right embedded in access to justice—affecting lawyers, victims, and other parties. Beyond linguistic transfer, adequate interpretation establishes precise facts, conveys credibility and attitude, and can determine case outcomes, yet in Estonia this critical function remains poorly recognized and inadequately regulated.

In Estonia, courtroom interpreting lacks formal regulation: no university programs or certifications exist, requirements for staff interpreters are limited to secondary education and often self-assessed language proficiency, and even sworn translators, who occasionally perform interpreting duties, receive no interpreting training. Legal professionals also receive no training on working with interpreters. This regulatory vacuum leaves ethical standards undefined, potentially compromising service quality and parties' rights.

This study examines how Estonian court interpreters navigate ethical dilemmas and conceptualize their professional agency in this under-regulated context. Drawing on survey data from 25 interpreters and interviews with two state interpreting service coordinators, the analysis reveals significant inconsistencies in role perceptions. Interpreters report frequent ethical dilemmas, including pressure to clarify cultural nuances or intervene in miscommunication. Responses reflect divergent understandings of professional agency: some adhere strictly to conduit models emphasizing neutrality, while others adopt advocacy-oriented stances prioritizing comprehension. Attitudes towards judges' and other legal professionals' responsibilities in organizing interpreter-mediated communication vary considerably, revealing disagreement over whether interpreters should actively participate in communicative management or defer to judicial authority.

These findings underscore the urgent need for formalized training, certification standards, and ethical codes in Estonian courtroom interpreting.

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Katerina Maadla is a Junior Researcher and PhD student in Translation Studies at Tallinn University, Estonia. She contributes to the KONE-funded project "Translation, Migration, and Democracy," investigating access to multilingual information in the Greater Helsinki Area and Tallinn. Katerina holds master's degrees in conference interpreting and English as a foreign language teaching and has over ten years of professional experience as an interpreter and interpreter trainer across public and private institutions in Estonia. This practitioner-researcher perspective shapes her scholarly approach to understanding interpreter agency and professional identity. Her research interests include multilingual healthcare communication, public service interpreting (with emphasis on legal and courtroom settings), interpreter training, and professional ethics. Her doctoral research examines how professional and non-professional interpreters navigate ethical dilemmas and conceptualize their professional agency in contexts lacking formal regulation—exploring the gap between interpreting ideals and the realities of practice in Estonian courtrooms and healthcare settings.

Muireann Maguire

University of Exeter

"I AM VERY CERTAIN THAT TROTSKY WOULD HAVE HAD TO DO THE SAME THING": CHARLES MALAMUTH AND THE POLITICS OF CENSORSHIP

In July 1938, the translator Charles Malamuth agreed to translate Leon Trotsky's biography of Stalin for the New York publisher Harper & Bros at the rate of nine dollars per thousand words. Malamuth had no way of knowing that during the course of the translation, his role would morph from translator to editor, or that the author would be murdered, the manuscript notes partially destroyed, and that ultimately publication would be delayed by five years to 1946, after America's entry into World War II made Stalin's Russia a temporary political ally. While translating the biography section by section into English, Malamuth was obliged to defend both his translation decisions and his political views from Trotsky and the latter's intermediaries. Following Trotsky's assassination, the publisher tasked Malamuth with preparing the unfinished manuscript and completing the translation, despite a legal suit brought in 1941 by Trotsky's widow Natalia and other leading Trotskyists to prevent publication on the grounds that Malamuth's edits distorted and 'defamed' Trotsky's text. Later critics would repeat these attacks. Yet, as Malamuth stated in an affidavit, "I am very certain that Trotsky or any other capable writer would have had to do the same thing". This paper will analyse correspondence from Malamuth's archive at the University of Columbia to present his perspective on translating Trotsky's final major work, and on translatorial autonomy in the face of political censorship.

Muireann Maguire is professor of Russian and Comparative Literature at the University of Exeter, UK. She has published *Invading The American Canon: Translators of Russian Literary Fiction 1863–1984* (Bloomsbury Academic, 2025), and co-edited *Translating Russian Literature in the Global Context* (Open Book, 2024). From 2019–23 she led a European Research Council Starting Grant (RUSTRANS) exploring 20th and 21st Century translation from Russian as a Political Phenomenon in the UK, Ireland, and the USA. She is currently working on studies of the translator Charles Malamuth and of the editor Robert Magidoff.

Dalia Mankauskienė

Vilnius University

NAVIGATING THE SYSTEM: MENTAL HEALTH ACCESS FOR MIGRANTS IN LITHUANIA

This presentation examines access to mental health services for migrants in Lithuania through the lens of mediated communication, foregrounding the role of linguistic and cultural translation in a context marked by systemic, informational, cultural, and language barriers. Drawing on qualitative interviews, survey data, and evaluation findings, the analysis applies a multidimensional access framework and structures the findings around four categories of barriers: systemic barriers, awareness and information accessibility barriers, cultural barriers (including stigma and discrimination), and language barriers. The results demonstrate how limited service capacity, fragmented and linguistically inaccessible information, cultural incongruence, and the absence of institutionalized interpretation services shape migrants' ability to articulate needs, navigate referral pathways, and engage with care providers. In this setting, non-governmental organizations function as key intermediaries, informally bridging linguistic and cultural gaps and facilitating access to mental health support. By situating these practices within broader questions of translation and intercultural mediation, the presentation highlights how communication infrastructures – formal and informal – structure access to care in an emerging migrant-receiving state and invites reflection on the relationship between language, institutions, and equitable service provision.

Dalia Mankauskienė, Dr., holds the position of Associate Professor in Translation and Interpreting Studies at Vilnius University. She successfully defended her PhD thesis in 2018 and her ongoing research interests include interpreting studies, translation project management, and technology. Dr. Mankauskienė played a pivotal role in the development of the Lithuanian iteration of ORCIT (Online Resources for Conference Interpreter Training), led by the University of Leeds, and was actively engaged in the AMIF-funded project, MHealth4All, led by the University of Amsterdam.

Veronica Manole

Babeş-Bolyai University

TRANSLATION AND IDEOLOGY ACROSS PERIPHERIES: CHINUA ACHEBE IN ROMANIAN

In the national research project *ITRL - O istorie a traducerilor în limba română* [A History of Translations in Romanian], over 100 researchers have mapped translations into Romanian from the 17th century to the present day. Various contributions have shown how the Romanian polysystem has been massively influenced by major Western literatures, such as French, German, English, and Italian. Another notable finding was the decisive influence of dominant ideologies in the selection of translated authors, a striking example being the translations of authors who practiced socialist realism during the Soviet occupation (1944–1958) and the censorship of literary translations throughout the communist regime. Most contributions have focused on literatures holding a privileged position in the World Republic of Letters. We seek to begin a series of studies focusing on translations of African authors into Romanian, as we aim to see how interperipheral transfer has evolved from the early 1950s, when the first translation of Peter Abrahams (1954) was published, to the present day. In this paper, we are conducting a case study of Romanian translations of Chinua Achebe's work, attempting to identify the role that dominant ideologies played in the publication of these volumes.

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Veronica Manole is a Lecturer at the Faculty of Letters of Babeş-Bolyai University (Cluj-Napoca), where she teaches Portuguese Linguistics and Translation Studies and is the coordinator of the BA programme in Portuguese Language and Literature. She holds a PhD in Portuguese, Brazilian and Lusophone African Studies from Paris 8 University, with the distinction *Très honorable avec félicitations du jury*. She did postdoctoral studies at Babeş-Bolyai University and participated in several projects, including the national project *ITRL – O istorie a traducerilor în limba română* [A history of translations into Romanian]. Between 2023 and 2024, she was the PI of the research project *Translating Brazil through the Ideological Looking Glass* (SRG-UBB no 32862/20.06.2023), funded by Babeş-Bolyai University. Her work in Translation Studies focuses on translation history, having published papers in the following journals: *Transylvanian Review* (Romanian Academy), *Revista Letras* (UFPR, Brazil), *Alea: Estudos Neolatinos* (UFRJ, Brazil).

Antoine Marjorie

University of Perpignan

SUBTITLING AS STRATEGY: MEDIATING TE REO MĀORI IN CONTEMPORARY NEW ZEALAND CINEMA

This paper examines how audiovisual translation structures the presence of te reo Māori in anglophone New Zealand cinema and how subtitling practices participate in shifting postcolonial dynamics. Positioned at the intersection of Film Studies and Translation Studies, the study draws on Bakhtin's concept of heteroglossia and on postcolonial translation theory (Lefevere; Cronin) to conceptualise translation as an ideological site where linguistic hierarchies are negotiated rather than merely transferred.

While subtitles are often perceived as secondary additions in post-production, contemporary Māori-centred cinema increasingly integrates subtitling into the film's original conception. Translation is anticipated at the script and production stages, enabling the expanded use of te reo Māori while ensuring circulation within English-speaking and international markets. Subtitling thus becomes both a condition of global visibility and a strategic response to colonial linguistic asymmetry.

Through a comparative “tandem” analysis of films from the early postcolonial period and the 2020s — *Utu* (Geoff Murphy, 1983) and *Ka Whawhai Tonu* (Mike Jonathan, 2024); *Once Were Warriors* (Lee Tamahori, 1994) and *Kōkā* (Kath Akuhata-Brown, 2023); *Whale Rider* (Niki Caro, 2002) and *Whina* (James Napier Robertson & Paula Whetu Jones, 2022) — the paper traces evolving subtitling strategies and shifting constructions of spectatorship.

Audiovisual translation emerges as a site of agency within national cinema: simultaneously regulating access to Indigenous language and enabling its expansion and normalisation on screen.

Marjorie Antoine is a Doctoral Researcher in English Studies at the University of Perpignan and a professional audiovisual translator. Her PhD project, initiated ten years ago while working in Aotearoa New Zealand and now resumed after settling in France, examines heteroglossia and the audiovisual translation of te reo Māori in New Zealand anglophone cinema. Her research is situated at the intersection of Film Studies and Translation Studies, with a focus on postcolonial theory, minority language representation, and the ideological dimensions of subtitling. She lived for several years in Oceania, notably in Australia and New Zealand, an experience that continues to inform her academic work. In addition to her doctoral research, she teaches Film Studies, Translation Studies, and English for Specific Purposes at the University of Perpignan, particularly to students in environmental studies and agronomy. She is also interested in integrating Traditional Ecological Knowledge (TEK) into language teaching for scientific student profiles.

Matej Martinkovič

Constantine the Philosopher University in Nitra

THE GOOD, THE BAD, AND THE TUMULTUOUS TIMES OF SLOVAK LITERARY TRANSLATION EDITORS

In Slovak translation studies, translation editing is considered to be an indispensable part of the translation process, especially when it comes to literary translation. Within a traditional publishing paradigm, hardly any translation is published without editorial intervention. Yet, translation editors often remain absent from most scholarly and public discourse, Slovak discourse being no exception. Despite this obscurity, several scholarly papers (e.g. Martinkovič 2022, Popovič 1975), often authored by editors themselves (e.g. Vilikovský 2010, Hegerová 2010, Ferenčík 1982), and a couple of interviews with Slovak editors (e.g. Mládeková 2013) have been published, providing a rather fragmented image of translation editing practice in Slovakia through time and political regimes. This paper analyses and contrasts these resources to synthesise the most comprehensive view of the history of literary translation editing practice in Slovakia to date. It maps practice and the editor's shifting role and position onto three distinct, albeit not homogeneous, periods: the ideologically influenced period of the second half of the 20th century (cf. Vilikovský 2010), the tumultuous 1990s and the period's shifting literary and editing landscape, and the settling of a market-oriented literary field of the 21st century through to the present. The paper thus demonstrates how the editor shifts from an ideological mediator to a market-constrained agent, gaining autonomy while losing security and transforming their authority.

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Matej Martinkovič is an Assistant Professor at the Department of Translation Studies, Constantine the Philosopher University in Nitra. He teaches courses on English literature, literary translation, translation revision, English history, and computer technologies in translation. In his research, he focuses on literary translation—particularly of speculative fiction—translation of irrealia, and translation editing.

Dainora Maumevičienė

Kaunas University of Technology

TRANSLATING UNIVERSITY CITIES: KAUNAS AS A UNIVERSITY CITY IN TRANSLATION

Historical examples from Estonia, Lithuania or other modern states, that emerged after the movement of the spring of nations in the 20th century, indicate that universities in certain cities were and still are important agents not only because of the historical position of the city in state-building processes and the mission of the university to educate society at large, but also the fact that universities become important agents in terms of shaping the identity of the city as well as the perception of identity in general. Because of the socio-economic and cultural impact of the university in a certain city, cities gain the identity of university cities that are important in city translation research. It is also interesting to explore if universities become instruments of soft power in processes of state transformation and if the role has changed. This research focuses on Kaunas as a university city in translation with an aim to examine the role of the university and its influence on the development of modern society and its Lithuanian identity. Taking into consideration not only the historical context this article aims to discuss processes, factors and translation markers that place Kaunas on the map of translation cities alongside other cities. The research demonstrates that the University becomes the instrument of soft power to increase the prestige of the Lithuanian language, to move it from the periphery to the center by means of making it the dominant one and the core of the Lithuanian identity.

Dainora Maumevičienė is an Associate Professor at Kaunas University of Technology (KTU), the head of the Research Centre of Humanities and Arts and a member of the research group of Language and Technologies. She also represents translation programmes, offered at KTU, in the European Master's in Translation Network. Her research activities and interests are related and focus on language and translation policies and their interrelation, as well as the use of translation technologies and their impact on digital content production. As a member of the international network on Translation Cities, she examines the historical context of Kaunas city as a multilingual and translation city that played a significant role in state-building processes and affected the formation of linguistic identity. Part of her research is also dedicated to innovative didactic approaches and especially the application of design thinking and challenge-based solving in translation and humanities.

Ahmed Moneus

University of Science and Technology

LANGUAGE AS LIFELINE: INTERPRETERS AND ETHICAL BOUNDARIES IN YEMEN'S WAR ZONES

During humanitarian crises, Translators and interpreters T&Is play an essential role in helping humanitarian organizations in Yemen. International aid organizations use many multilingual speakers, language assistants, and interpreters to facilitate their communication with the local community and streamline humanitarian activities on the ground. From the beginning of the crisis to the present, interpreters have played a critical role in Yemen's political, humanitarian, and health sectors. Negotiators, assistants, facilitators, communicators, and translators are among other functions that interpreters perform. Translation ethics is considered an essential topic for translation studies. In Yemen's conflict zones, the moral obligations of T&Is concern their objectivity and neutrality. In light of this, it is reasonable to wonder what a new ethical perspective on conflict interpretation might entail if neutrality were not its primary principle. This study will discuss the role of Yemeni T&Is and the ethical issues that T&Is encounter during their work with humanitarian organizations in Yemen, emphasizing neutrality and using technology in training novice interpreters during war. It will use data that has already been collected and reviewed existing literature on the work of interpreters in Yemen.

Ahmed Moneus, Dr., is a UN interpreter and Senior Researcher specializing in translation studies within conflict zones, with a PhD focused on the intersection of language, crisis, and cultural resilience. In his role as an Assistant Professor at the University of Science and Technology in Yemen, he has mentored emerging scholars and contributed to international academic discourse through peer-reviewed publications and editorial work with *Elsevier* journals. His research spans human and social studies, translation quality, and the ethical integration of AI in education, particularly in fragile contexts. He collaborates with universities across the Middle East region and beyond to advance interdisciplinary inquiry, promote inclusive scholarship, and elevate underrepresented voices from crisis-affected communities. Whether interpreting in diplomatic settings or reviewing global research submissions, Ahmed Moneus brings precision, empathy, and a commitment to intellectual integrity. He is passionate about bridging linguistic and cultural divides, fostering sustainable development through knowledge exchange, and shaping academic partnerships that empower local and global communities alike.

Daniele Monticelli

University of Tallinn

Christopher Rundle

University of Bologna

TRANSLATION AND TOTALITARIANISM: HOW COMMUNIST AND FASCIST REGIMES SHAPED CULTURAL EXCHANGE

Comparing European fascism and communism is very complex; but it is our belief that the comparison can usefully be made from the perspective of translation. Our joint paper compares the control over translation exerted by European fascist and communist regimes to assess their relative degrees of cultural totalitarianism. Focusing on censorship, publishing institutions, cultural policies, and attitudes to national culture and international exchange, we show how translation policies and practices reveal each regime's stance toward other nations, cultures and races. In communist contexts, centrally enforced, ideologically driven aesthetics and close monitoring of the publishing sector produced pervasive control over cultural circulation. Fascist regimes, by contrast, generally allowed greater market and publisher autonomy, privileging racial and nationalist criteria unevenly and pursuing different international strategies. These different points of comparison will allow us to engage with the vexed question of how totalitarian these two systems were and argue that research on translation shows that, in general in Europe, communist regimes achieved a much greater degree of totalitarian control over culture than that achieved by fascist regimes.

Daniele Monticelli is Professor of Semiotics and Translation Studies at Tallinn University. He is co-founder of the History and Translation Network and coordinator of the Estonian Research Council funded project *Translation in History, Estonia 1850–2010: Texts, Agents, Institutions and Practices*. He is co-editor of *Between Cultures and Texts: Itineraries in Translation History* (2011), *Translation under Communism* (2022) and the *Routledge Handbook of the History of Translation Studies* (2024).

Christopher Rundle is Professor of Translation Studies at the University of Bologna and Research Fellow in Translation and Italian Studies at the University of Manchester. He is co-editor of the book series *Routledge Research on Translation and Interpreting History* and coordinating editor of the translation studies journal *inTRAlinea*. He is co-founder of the History and Translation Network.

Mariana Myrosh

KU Leuven

CONTROVERSIAL LITERARY FIGURES AND TRANSLATION DURING THE RUSSO-UKRAINIAN WAR: THE RECLAMATION OF HOHOL AND THE FALL OF PUSHKIN IN UKRAINE

Since the Maidan Revolution and against the backdrop of Russia's ongoing war against Ukraine, attitudes towards Aleksandr Pushkin and Mykola Hohol (Nikolai Gogol) appear to be shifting depending on one's ideological orientation. Russian and pro-Russian forces weaponize both Pushkin and Hohol as integral representatives of "big Russian culture" (Hashemi, 2025). At the same time, in Ukraine, de-Russification processes have led to Pushkin's fall from grace, and conversely, the cultural reclamation of Hohol as a Ukrainian author. The question here is how this contemporary divergence is reflected in the realm of translation?

This paper analyses two recent Ukrainian editions: (1) 2019 publication of Yurii Vynnychuk's translation of *Vechornytsi na khutori bilia Dykanky* by Mykola Hohol (Vivat, 2025), which is promoted by the publisher as an act of cultural return and (2) 2015 edition of Vitold Fokin's retelling of *Ruslan i Liudmyla* by Alexander Pushkin, which, by contrast, positions the poem within a more neutral literary space, emphasising its stylistic qualities (Knyzhkova Khata, 2025).

While comparing the texts themselves, the paper analyses the marketing discourses that frame them. It asks: (1) how did translation negotiate the boundaries of national canons in the hybrid-war period (2014–2021)? and (2) how did literary texts become entangled in broader debates on culture, memory, and identity in Ukraine?

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Mariana Myrosh is a Doctoral Researcher in Translation and Intercultural Transfer at KU Leuven. Her PhD project examines the dismantling of Alexander Pushkin monuments in Ukraine since 2014, which she analyses through the lens of regional memory cultures, and the long history of Ukrainian relations with Russian state formations, including Czarist and Soviet Russia. Her research sits at the intersection of Memory Studies, Translation Studies, and Cultural History. She has previously published on the gender dimensions of political rhetoric in the Ukrainian context (University of Vienna, 2022) and is the co-author, with Pieter Boulogne, of the forthcoming chapter "Literary Translation in Ukraine: From Empire to Wartime Resistance" in KU Leuven Press.

Oliwia Napierała

Ghent University

(UN)VEILING *ORLANDO*: THE MEDIATION OF TRANSLATED QUEER LITERATURE IN MODERN-DAY RUSSIA

In contemporary Russia, the proliferation of anti-LGBTQ+ legislation—most notably the 2013 ban on "propaganda of non-traditional sexual relationships" among minors and its 2022 extension to all age groups—has severely curtailed the public expression of queer identities, leading to the systemic erasure of their visibility (Wilkinson 2020). Within the cultural sphere, these legislative measures have had far-reaching repercussions, not least for the literary field. The production and circulation of (translated) LGBTQ+ literature have been increasingly restricted, and some titles have disappeared from the public domain altogether. Despite these constraints, agents mediating literary transfer—translators, editors, publishers and readers—continue to seek ways to "smuggle" (Roig-Sanz & Meylaerts 2018) queer texts into the Russian literary field.

By tracing the publication and translation of English-language queer literature in present-day Russia, this paper examines the shifting strategies adopted by translational actors in response to tightening political and cultural conditions. To explore these shifts, it centres on the Russian translations of Virginia Woolf's *Orlando* (first published in 2004 and retranslated in 2024). Adopting an institutional and agent-oriented perspective, the paper examines how queerness and gender fluidity are negotiated, reframed or obscured through paratextual interventions.

By positioning *Orlando* within the broader network of LGBTQ+ literature in Russia, this paper further explores how ambiguities within the so-called LGBTQ+ "propaganda" law produce inconsistent outcomes, ranging from outright bans to forms of anticipatory self-censorship. Ultimately, it argues that paratextual framing functions simultaneously as a survival mechanism and a subtle mode of cultural resistance, revealing how different agents reshape the mediation and reception of queer literature.

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Oliwia Napierała holds an FWO Fundamental Research Fellowship within the Russian section of the Department of Translation, Interpreting and Communication (Faculty of Arts and Philosophy, Ghent University), where she is affiliated with the TRACE and CLIV research groups. Oliwia holds a Master of Arts in Translation and a Master of Arts in Multilingual Communication (Dutch, French and Russian), both obtained at Ghent University in 2021 and 2022. Since September 2024, Oliwia has been working on her PhD project under the supervision of Prof. Dr. Piet Van Poucke. Her doctoral research focuses on women translators in the Soviet Union and the Polish People's Republic, exploring their role, agency and contributions to the mediation of cultural resistance. Oliwia's broader research interests also extend to contemporary literary fields.

Irina Nozadze

Ivane Javakhishvili Tbilisi State University

YEVGENY ZAMYATIN'S NOVEL *WE* AND THE CHALLENGES OF TRANSLATION STUDIES: METHODOLOGICAL INSIGHTS FROM THE GEORGIAN TRANSLATION

The 20th-century Russian writer Yevgeny Zamyatin's novel *We* is classified within a subgenre of social fantasy known as the anti-utopia (or dystopia). Zamyatin's dystopian novel predates the works of Aldous Huxley and George Orwell. Notably, Orwell considered himself a successor to Zamyatin's novel. In the 20th century the publication of *We* contributed to the emergence of the dystopian novel. Although *We* fell under the scrutiny of Soviet censorship, it attracted significant attention from foreign critics. The first Georgian translation by Tata Nikoladze (2018) is particularly significant.

Based on a comparative analysis of Zamyatin's *We* and its first Georgian translation, this paper highlights various issues of significance for the theory and practice of translation. A particular challenge arises with the seemingly simple task of rendering anthroponyms. The novel's characters don't follow traditional naming conventions and are represented using graphemes as well as numbers. Accordingly, these anthroponyms are rendered exactly as they appear in the original text. This approach preserves the author's intention and conveys it accurately to the reader. Another key issue is terminology: Zamyatin employs Latin and other foreign technical terms as a deliberate stylistic device, rendered in Latin or via transliteration. The Georgian translation retains these forms, implementing morphological adjustments only when necessary, thereby preserving the scientific register and stylistic integrity of the original text.

Comparative analysis demonstrates the challenges of fully conveying all nuances. Nonetheless, the Georgian translation facilitates access to Zamyatin's text and establishes a basis for further scholarly engagement with his literary oeuvre.

Irina Nozadze is a PhD student in Literary Relations at Ivane Javakhishvili Tbilisi State University (TSU), Faculty of Philology. She holds a Master's degree in Georgian Literature and a Bachelor's degree in Georgian Philology, both with honours. At TSU, she serves as a senior specialist at the Shota Dzidziguri Center for Basque Studies, teaches Translation Theory and Practice and lectures in the Georgian Language Preparation Program. Her research focuses on literary translation, comparative literature and translation methodology, addressing theoretical and practical challenges of cross-linguistic rendering. She has published translations and scholarly articles on Russian, Basque and English literature in peer-reviewed journals and presented her works at national and international conferences. Her works integrate theoretical frameworks and applied methodologies, contributing to the advancement of knowledge in literary translation studies and comparative literary analysis and seek to facilitate cross-cultural literary exchange, ensure fidelity to authorial style and intent.

Jūratė Pajėdienė

Lietuvių kalbos institutas

VERTIMAS XVIII–XIX A. KATALIKIŠKOSIOS LIETUVIŲ DVASININKIJOS KASDIENYBĖJE: KĄ RODO 1797 M. KIPRIJONO LUKAUSKO SURAŠYTO RANKRAŠČIO ANALIZĖ

Kiprijono Lukausko (1757–1815) surašyto rankraštinio rinkinio *Pamokslas Isz Prisakimu Diewa Ape Pawinascias Giwenima Krikscioniszka* (toliau – LP, 1797 m., 409 p., šifras VU bibliotekoje F1-D654) struktūros, turinio ir kalbos analizė parodė nuoseklias sąsajas su trimis populiariomis XVIII a. lenkiškomis knygomis. Lukausko rankraštyje randame lietuviškai surašytą žymaus jėzuito Karolio Fabiani pamokslų rinkinio *Missyi Apostolskiey Część II* (1783) vertimą (žr. LP I–II, 1–310), didesnę dalį Karkažiškių klebono Juozapo Legavičiaus (Józef Legowicz) knygelės *Powinnosci Gospodarzow Wieyskich* (1779) tekstų (LP 352–378) ir anonimiškai išleisto apokrifinio biblinio pasakojimo *Historya barzo piękna i ku wiedzaniu potrzebna pateiktj* (LP 379–408) (daugiau žr. Pajėdienė 2022a; 2022b; 2024).

Pranešime bus svarstoma Lukausko nutylėta tikroji verčiamų kūrinių autorystė (Lietuvos kultūros istorijoje tai buvo nulėmę Lukausko kaip literato vertinimus, plg. Biržiška 1963, Lebedys 1976, Tereškinas 1992, Mačiulytė 2005, Pacevičius 2005 et al.), Lukausko rankraštyje surašytų kūrinių atrankos ir vertimo tekstų kokybės sąsajos su vertėjo dvasiniu išsilavinimu, kalbiniais įgūdžiais ir kultūrine aplinka ir kuo šie Apšvietos laikotarpiu sukurtieji Lukausko išversti tekstai ir jų kalbinė analizė yra svarbūs mūsų kultūros atminties studijoms.

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Jūratė Pajėdienė kilusi iš Plungės. 1985–1990 m. studijavo lietuvių kalbą ir literatūrą Vilniaus universitete, vėliau – jungtinėje Vytauto Didžiojo universiteto ir Lietuvių kalbos instituto doktorantūroje. 2012 m. apgynė disertaciją *Senosios lietuvių kalbos sudėtiniai prijungiamieji laiko sakiniai*. Lietuvių kalbos instituto Rašties paveldo tyrimų centro vyresnioji mokslo darbuotoja. Lietuvos ir užsienio mokslo leidiniuose yra paskelbusi per 40 straipsnių. Mokslinių tyrimų sritys: senosios ir dabartinės lietuvių kalbos sintaksė ir semantika, etnolingvistika, Lietuvos kultūros ir bažnytinių tekstų istorija.

Žygimantas Pekūnas

Vilniaus universitetas

ALGORITMINIS EUROLEKTAS: KAIP MAŠININIS VERTIMAS FORMUOJA LIETUVIŲ KALBOS EUROLEKTO SINTAKSĘ?

2024 m. duomenimis, Europos Komisijos sukurtu ir plėtojamu neuroninio mašininio vertimo (NVM) įrankiu „eTranslation“ išversta daugiau kaip 763,5 mln. puslapių. Tyrimai rodo, kad tiek NVM, tiek žmogaus atliktas vertimas pasižymi tam tikrais vertimo kalbos požymiais (translationese), tik tie požymiai skiriasi (Vanmassenhove et al. 2019; Bizzoni et al. 2020; Zhou 2022). Nors šį įrankį ES institucijų vertėjai vertina nevienareikšmiškai, jie juo naudojami bent kaip pagalbine priemone (Rossi ir Chevrot 2019). Šio tyrimo tikslas – atlikus tekstynais pagrįstą eksperimentą patikrinti, kaip skiriasi ir kuo panašūs skirtingų žanrų ES dokumentų, išverstų tik mašininio vertimu, ir tų dokumentų oficialiųjų vertimų sintaksės profilis. Palyginamojo tekstyno medžiagą sudaro įrankiu „eTranslation“ atlikti įvairių svetainėje „Eur-Lex“ paskelbtų dokumentų vertimai (tekstyno kaupimo metu dar neturėję oficialaus vertimo) ir vėliau paskelbti tų pačių tekstų oficialūs vertimai. Atliekant analizę siekiama atsakyti į klausimą, kaip mašininis vertimas reprodukuoja ir kuria lietuvių kalbos eurolektą („sueuropietintą“ lietuvių teisės ir administracinės kalbos atmainą) ir kokią įtaką jis turi bendresnei lietuvių kalbos eurolekto sintaksės požymių raidai bei Europos Sąjungos teisinės kultūros komunikaciniam profiliui.

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Žygimantas Pekūnas – Vilniaus universiteto Filologijos fakulteto doktorantas, Vertimo studijų katedros jaunesnysis asistentas ir laisvai samdomas Europos Sąjungos tekstų vertėjas. Pranešėjo mokslinių interesų sritys – lietuvių kalbos eurolektas, ypač jo gramatinis profilis, Europos Sąjungos teisės tekstų vertimo klausimai, sintaksės ir semantikos sąveika teisinio vertimo teorijoje ir praktikoje, tekstynų taikymas statistiniuose ir aprašomuosiuose vertimo tyrimuose.

Ieva Perednienė

Laisvai samdoma vertėja

MAŽOSIOS LIETUVOS PAVELDAS KITATAUČIO AKIMIS: LITERATŪRINIO VERTIMO IŠŠŪKIAI

Pranešimo tikslas – atkreipti dėmesį į tautinį kultūrinį paveldą, išsklaidytą grožinės literatūros kūrinys ir su juo susijusius vertimo iššūkius. Tyrimo objektas – iš Rytprūsių kilusio vokiečių rašytojo Ernsto Wicherto (1831–1902) apsakymai Mažosios Lietuvos (ML) tematika, kurių penki jau išversti į lietuvių kalbą („Lietuviški pasakojimai“, Klaipėda: „Eglė“, 2025, iš vokiečių kalbos vertė Ieva Perednienė).

Wichertas nebuvo paprastas rašytojas – Karaliaučiaus universitete studijavo filosofiją ir teisę, tad literatūrinė veikla šalia pagrindinio teisėjo darbo buvo greičiau pomėgis. Po studijų jaunas teisėjas atsidūrė atokiame tuometinės Rytprūsių provincijos kampelyje – Priekulėje. Vedamas smalsumo ir vokiško nuoseklumo, jis trejus metus stebėjo lietuviško kaimo gyventojų kasdienybę, kurią vėliau pavaizdavo apsakymuose, atskleisdamas būdingus ML gyventojų būdo bruožus ir problemas – ištikimybę savo kraštui, baimę nutautėti, sudėtingus turtinius santykius, užsispyrimą siekiant laimės. Anot literatūros kritikų, apsakymuose vaizduojamus nutikimus galima prilyginti istoriniam dokumentui. Laikmečio dvasia ir platus rašytojo akiratis lėmė ir tai, kad „Lietuviškuose pasakojimuose“ pasitaiko nemažai specialiųjų terminų ir įvairių sričių realiųjų aprašymų, ypač – tuo metu Lietuvoje dar nesunormintos teisės kalbos intarpų.

Kūrinyje vaizduojama kultūrų sankirta, todėl ne tik autoriui, bet ir vertėjui tenka ieškoti pusiausvyros tarp užkonservuotų vertybių ir užgožiančios svetimos kultūros. Autoriui, kuris tik suvokietina lietuviškas realijas, tenka lengvesnė užduotis nei vertėjui, turinčiam perteikti lietuviškos kultūros kontekstą kitataučio akimis, nenutolstant nuo skaitytojų pažįstamo pasaulio. Gal todėl kai kurie vietovardžiai rėžia ausį, o originalo tekste vartojami lituanizmai keičiami ML kraštui būdingais germanizmais. Darbe aptariamos vertimo problemos siejasi ne tik su kultūrine transformacija ir atmintimi, bet ir su istorine teisine praktika. Šis pradinis tyrimas taptų atspirties tašku tęsti atitinkamų sričių tyrimus.

Ieva Perednienė – vertėja iš vokiečių, anglų ir italų kalbų, menotyrininkė, gydytoja. Gimė Klaipėdoje, studijavo Vilniaus, Miuncheno ir Padujos universitetuose, šiuo metu gyvena ir dirba Vokietijoje bei Lietuvoje. Studijuodama vertimo studijų magistrantūroje Vilniaus ir Padujos universitetuose (2021–2023 m.), gilinosi tiek į dalykinį, tiek į literatūrinį vertimą (baigiamasis darbas: „Medicinos dalykinės kalbos intarpų vertimas grožinės literatūros kūrinys“), o baigusi studijas stažavosi Europos Komisijos Vertimo raštu direktorate Liuksemburge. Šiuo metu dirba laisvai samdoma vertėja specialiosios ir grožinės literatūros srityse ir atlieka su vertimu susijusį tiriamąjį darbą. Tarp išverstų kūrinių – publicistikos knygos medicinos ir edukacijos temomis (Hendrik Streek, *Imuninė sistema*, Kaunas: „Vitaie Litera“, 2023; Hubeli et al., *Mokyklų planavimas ir statyba*, Kaunas: „Vitaie Litera“, 2023; Chris van Tulleken, *Ultraperdirbti žmonės*, Vilnius: „Baltos lankos“, 2026) ir debiutinis vokiečių autoriaus grožinis kūrinys Mažosios Lietuvos tema (Ernst Wichert, *Lietuviški pasakojimai*, Klaipėda: „Eglė“, 2025).

Katrin Pieper

NOVA University of Lisbon

Cláudia Martins

Polytechnic Institute of Bragança

DEAF IN THE WORLD OF MUSIC—WHO TRANSLATES FOR WHOM?

Apart from the fact that Deaf people dance in discos because they can feel the vibrations, little is known about whether and how they engage with the world of music. Initial attempts of integration were still characterised by a division into the in-group and the out-group—Deaf people were made to understand the world of hearing people, but they remained the Others and were rarely involved in the production of musical events. This has been gradually refuted not only by Deaf people themselves, but also by the creation of resources to cater for this impairment, such as induction loops, vibrating backpacks and sign language interpreting integrated in the event.

The theatre company Deaf West Theatre, whose members include both Deaf and hearing actors, faced the challenge to produce an accessible opera. Their choice fell on Beethoven's *Fidelio*, who wrote this masterpiece from memory because he himself had lost his hearing. This special opera production is sung in German, interpreted in American Sign Language (ASL) and provided English subtitles. Performances took place all over the world, consequently, not only the Deaf and hearing cultures converge in the opera houses, but also various languages and modes of reception.

This presentation focuses on an analysis of the various levels of expression and communication and highlights which modes are received by which audiences who attended this performance at the same time, coming from different cultural, linguistic and sensory backgrounds.

Katrin Pieper studied Translation at Leipzig University and specialised in audiovisual translation. After graduating, she worked as a subtitler of operas, documentaries and films, later managing subtitling and voice-over projects for MTV Networks and others in Berlin. In 2011, she moved to Portugal, working as a freelance subtitler, translator and German Teacher at Coimbra University. Her research interests include censorship and manipulation in audiovisual translation, and multimodal translation. She is a member of CETAPS, ESIST, and HTN. In 2024, she completed her PhD on ideological manipulation in subtitling during the dictatorship in Portugal and now works as a Professor of Translation at NOVA University in Lisbon and at the Polytechnic Institute of Bragança (Instituto Politécnico de Bragança).

Cláudia Martins has been a Professor at the Polytechnic Institute of Bragança ((Instituto Politécnico de Bragança, IPB) since 2001, teaching EFL, English Linguistics, Terminology and Audiovisual Translation. She graduated in the teaching of Portuguese and English at the Faculty of Arts and Humanities in Porto, where where she also completed a Master's in Terminology and Translation. She was awarded her PhD in 2015 with a thesis on museum accessibility focused on museum audiodescription. She also completed a post-graduation in subtitling (2004), a Diploma of Advanced Studies (2008) and a postgraduate diploma in Technical Communication (2024). She's been a member of several research centres in Portugal and is now based at the Research Centre of Basic Education at the IPB. Her research interests cover a wide range of topics, including AVT and cultural accessibility.

Markas Aurelijus Piesinas

Institute of Lithuanian Literature and Folklore

EQUIVALENCE AND METONYMY IN POSTCOLONIAL TRANSLATION

This paper will explore how translators work with postcolonial fiction. Following insights by Snell-Hornby, Tymoczko, Chesterman, and Denroche, this paper will use the concepts of equivalence and metonymy to describe a selected number of passages from Lithuanian postcolonial fiction in translation and to evaluate the translators' strategies. Passages under discussion are taken from English and French translations of *Vilniaus pokeris* by Ričardas Gavelis, an English translation of *Tūla* by Jurgis Kunčinas, and other works. These examples will be used to argue that when a source text is based on postcolonial themes and realities, it forces the translator to abandon pure and rigid strategies in favor of a mixed and nuanced approach that may still produce dubious results. For instance, rendering the specific Lithuanian term *miškiniai* in *Vilniaus pokeris* as the French *les maquisards* achieves an excellent level of metonymic equivalence in spite of the fact that it is a radically domesticating and factually wrong translation. In the English version of *Tūla*, Slavic vocabulary occurs either paired with glosses or with lengthy additions (e.g., *bei jo malonią „suprūgą“, Pulkininkienę* = “and his pleasant supruga, his spouse, Mrs. Colonel”; *tokie patys mėlynai milicininkai* = “Those militsyia—the people’s police—of the same blue”; *tie žvengė ir savo ruožtu plūdo mane „matuškom“* = “They guffawed, and in their turn abused me with matushka—various extremely profane Russian swear words”). On the one hand, the translation strikes a balance between foreignization and domestication while favoring transparency, but in its indeterminacy the only thing it does for sure is distort the lexical fabric of the source text. The paper will conclude by inferring from the cited examples some precautions for translating postcolonial fiction.

Markas Aurelijus Piesinas was born in Vilnius. He holds a BA and MA in Classics from Vilnius University and is currently pursuing a PhD at the Institute of Lithuanian Literature and Folklore on postcolonial literature and translation. He also works as a translator and editor.

Piet Van Poucke

Ghent University

IDEOLOGIES IN PARATEXT: PROMOTING TRANSLATED SCIENCE FICTION IN USSR AND USA

During the peak of the Cold War, particularly the 1950s and 1960s, literary translation continued to function as a surprisingly resilient mechanism of cultural exchange between West and East. Science fiction (SF) proved especially productive in this regard: despite ideological constraints, there existed on both sides a genuine intellectual curiosity about each other's speculative literature.

In the Soviet Union, this sometimes entailed translating works that did not strictly adhere to Marxist-Leninist ideology. To make the publication of such potentially problematic texts feasible, Soviet publishers frequently resorted to censorship. Moreover, translated works by Western authors were almost invariably supplemented with paratexts designed to guide readers toward the "appropriate" interpretation. The production of these paratexts became a specialized practice, and certain writers developed considerable expertise in composing them.

This paper examines a noteworthy instance of reciprocal solidarity among SF authors operating on both sides of the ideological divide. Not only Soviet writers but also prominent American authors contributed introductions to translated works of SF. Evidence suggests that these writers deliberately adopted the position of "Smuggler" rather than "Customs Officer" (cf. Roig-Sanz & Meylaerts 2018), subtly facilitating the international circulation and reception of their colleagues' work. The current analysis focuses on paratexts authored by Aleksandr Kazantsev, Ivan Efremov, and Isaac Asimov to identify both the convergences and divergences in their strategies. In doing so, the paper seeks to illuminate how these authors negotiated – and at times subtly subverted – the highly ideological expectations embedded in the practice of paratextual framing.

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Piet Van Poucke is Associate Professor in Russian Language and Culture and head of the Russian section of the department of Translation, Interpreting and Communication (Faculty of Arts and Philosophy) at Ghent University. He holds a Master's degree in East European Languages and Cultures and obtained his PhD in 1999 with a dissertation on the early literary work of the Russian-Jewish writer Ilya Ehrenburg. His current research activities deal with the following topics: retranslation and retranslation theory, literary and journalistic translation (from and into Russian), translation of metaphor in journalistic texts, and translation policy of Russian literature into Western languages and vice versa.

Mojca Pretnar

University of Zagreb

WHERE LANGUAGE STUTTERS: REPETITION AND AFFECT IN LITERARY TRANSLATION AND INTERPRETING

Previous studies of poetic language—as language that produces effects exceeding ordinary communication—raise the question of literary translation: how can an artistic work be repeated in another language without losing its surplus? While repetition is often understood as redundancy, Gilles Deleuze's *Difference and Repetition* offers a different framework in which repetition is inseparable from difference and thus possesses creative power. Literary translation may therefore be understood as an intertwining of bare and masked repetition grounded in the three syntheses of time: habit, memory, and eternal return. Although it may seem problematic to compare poetic translation with interpreting in public service contexts, given their radically different politics, both practices reveal language at the point where it exceeds representation. Despite strict institutional codes of conduct, public service interpreting cannot be reduced to bare repetition; it is shaped by silence, register, hesitation, coherence, and affective intensity. In both acts, language is forced to its limit and begins to “stutter.” Repetition in these contexts does not reproduce a stable object but responds to a virtual object—understood here as affect that exceeds representational meaning. The translator and interpreter thus function not as transparent mediators but as sites of actualization where virtual affect takes differential form.

Mojca Pretnar, Dr., is an Assistant Professor in the Department of Asian Studies (Sinology) at the University of Zagreb. She earned her MA with a thesis on poetic language from a psychoanalytic and Deleuzian perspective. She received her PhD from the Department of Chinese Literature at National Cheng Kung University in Taiwan. Her research focuses on Chinese literature and language through the lenses of cognitive linguistics and poetics. She has also translated Chinese literature into Slovenian and has extensive experience in interpreting across various contexts.

Irene Ranzato

Sapienza University of Rome

LGBTQ+ CHARACTERS TALKING ON SCREEN: AN ARCHIVAL PERSPECTIVE

LGBTQ+ characters, for a long time almost ‘invisible’ on screen, have gradually populated film and TV series and so, roughly from the 1960s, the problem of invisibility became one of visibility and representation. In addition, the same characters, now visible at last, have often suffered a further process of manipulation by the hands of the translators, adapters, distributors, censorship bureaus and other professionals or more or less institutional entities. In this presentation, I will advocate for the need of an archival turn in Audiovisual Translation (AVT) studies dealing with LGBTQ+ topics. Although the ‘queering of archives’ has been a reality since at least the 1990s of the last century (Marshall and Tortorici, 2022) and although archival research in AVT has been brilliantly carried out by some scholars (for example Mereu Keating, 2016 and 2024; O’Sullivan, 2011 and 2019; Zanotti, 2018 and 2019), the progressively flourishing but still largely unexplored field of LGBTQ+ studies in AVT is itself in need of an archival turn. The conscious or unconscious responsibility of the ‘patronage’ for the censorship and manipulation in translation of the audiovisual dialogues of LGBTQ+ characters needs to be fully exposed. In order to exemplify the importance of this type of investigation, I will provide instances from documents kept in the non-public Italian archive of the ex-Ufficio di Revisione Cinematografica (Office of cinematographic revision, i.e. the censorship office), at the Direzione Generale Cinema e Audiovisivo of the Ministero della Cultura Italiano (the Italian Ministry of Culture).

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Irene Ranzato holds a PhD in Translation Studies (Imperial College London) and is Associate Professor of English Language, Translation and Linguistics at Sapienza University of Rome. Her research interests focus on audiovisual and intersemiotic translation, on the dialectal and social varieties of English and on the intersections between language and ideologies in the context of fictional dialogue. Among her latest publications: the edited books *The Palgrave Handbook of Multilingualism and Language Varieties on Screen* (with P. Zabala Beascoa, 2024), *English Classics in Audiovisual Translation* (with L. Valleriani, 2025) and a special issue of *Translation Spaces* (with F. Chaume). She is currently editing, with J. Díaz Cintas, *The Routledge Handbook of Audiovisual Translation Studies*.

Artūras Ratkus

Vilnius University

DISTORTION IN AND ABOUT TEXTS: CASE STUDIES FROM FORENSIC LINGUISTIC PRACTICE

In this paper, I examine how linguistic misrepresentation arises when translation and expert analysis are mobilized in court as testimony on foreign-language evidence. Based on several case studies involving English-language evidence presented before Lithuanian courts, I show that the forensic linguist is engaged not merely to translate or analyse disputed language, but to adjudicate on strategically crafted presentation of linguistic evidence.

In all of the cases reported, translation is the vehicle through which courts make sense of disputed foreign-language statements or documents. In the first case, English language statements had to be translated into Lithuanian and analysed in order to demonstrate their tendentious character and potential infringement of the claimant's rights. A second case involved having to adjudicate on the opposing parties' conflicting English–Lithuanian translations of a disputed statement. A third dispute concerned competing mistranslations of a technical instruction manual. Finally, I examine a case in which an opposing expert linguist presented a tendentious analysis of disputed contractual language.

Taken together, these cases paint a layered picture of misrepresentation in an adversarial legal environment, ranging from distortion in translation, to distortion in strategic presentation, to distortion in expert linguistic judgment. The analysis underscores the epistemic and ethical responsibility of forensic linguists to provide transparent and methodologically sound adjudication of disputed language.

Artūras Ratkus is a Linguist at the Department of Translation Studies, University of Vilnius. His research spans historical-comparative linguistics, morphology, syntax, and linguistic theory, with particular attention to the interaction between diachrony and grammatical structure. He uses the evidence of ancient texts, specifically the Gothic Bible translation, to examine how morphosyntactic systems evolve over time. In addition to his work in historical linguistics, he engages with translation theory and practice as well as forensic linguistics, where he applies linguistic methodology to questions of textual interpretation, translation and evidentiary analysis.

Nir Ratzkovsky

University of Haifa

THE IDEOLOGICAL AND THE CARNIVALESQUE: STRATEGIES OF CULTURAL HYBRIDIZATION IN TRANSLATIONS OF MOLIÈRE'S *TARTUFFE*

Cultural hybridity is a key concept in Translation Studies and is mainly discussed in postcolonial contexts, most famously in the work of Homi Bhabha. Yet theoretical discussions rarely address hybrid translations produced in other settings, nor do they examine the concrete textual mechanisms through which hybridity is constructed.

My proposed paper explores practical strategies of cultural hybridization in over a century of Hebrew translations of Molière's *Tartuffe*—a play whose theme of religious hypocrisy often calls for cultural adaptation from 17th-century catholic France to the contemporary target setting. Drawing on Lorna Hardwick's distinction between "covert" and "overt" hybridity, I analyze how translators negotiate cultural hybridity at the textual level. The focus is on the translations themselves rather than on theatrical productions.

I propose a typology of hybridization strategies based on the covert-overt axis. In addition, I distinguish between dual-culture strategies, which mobilize hybridity to convey a specific ideological message, and multi-culture strategies, which generate a more carnivalesque interplay of cultural references and pursue different aesthetic, dramatic and cultural aims.

This framework highlights the diverse functions hybridity can serve in translated drama and situates the case study of *Tartuffe* within broader discussions on translation, ideology, and cultural negotiation.

Nir Ratzkovsky, Dr., is a translator of French literature into Hebrew, and a researcher in the fields of Translation theory and the history of translation into modern Hebrew. He is teaching at the Department of Culture Studies at the University of Haifa.

Adrian Rexgren

Stockholm University

ANALYSIS OF SONG TRANSLATION STRATEGIES AND ST-TT APPROXIMATIONS IN RECENT INTERLINGUAL COVERS OF “IMAGINE”

Nowadays musicians forge global audiences by using digital video sharing platforms and social media to disseminate their recordings. The international communication that happens in these platforms usually host multilingual works of different nature, including versions of popular songs in a language that is not that one of the original musical composition. In order to account for this intercultural phenomenon, the term interlingual cover version (Susam-Saraeva 2018)¹ has been proposed and used in song translation studies. Most often than not, target-language lyricists have to make concessions and adaptations in order to achieve singable translations (Low 2017)² when, with a specific linguo-culture in mind, they engage in sculpting high-quality target text that additionally fits other aesthetic, semiotic, and commercial idiosyncrasies either derived from the original recording, or associated with the recording artist. The material of this presentation comprises 5 recordings of the song “Imagine”, (originally by Jon Lennon) recorded and published as translated versions in French, German, Italian, Spanish and Swedish after 2020. An analysis of translation strategies as identifiable from bilingual comparison with the source-text lyrics has been conducted using the strategies and approximations purported by Franzon’s (2021; 2022)^{3, 4}. The details in the analysis allow for the account of the visible interlingual phenomena that result from the translation process of target lyrics. Results show that there are only a few radical translation shifts, and that maintaining the singability of the work has called for displacement or omission of lexical, semantic, prosodic and syllabic elements.

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Adrian Rexgren is a PhD student in the Department of Education at Stockholm University, where he teaches Education in Multicultural Society for undergraduate students. His research interests focus on multicultural education, lifelong learning, language education and translation training. Thanks to the university alliance Transform4Europe, he has recently participated on an interchange programme at Vytautas Magnus University, for an interinstitutional dialogue about EU Higher Education plurilingual approaches and informal learning. Currently, he is conducting research in the area of translation pedagogy and translanguaging.

Clara Inés López Rodríguez

University of Granada

CREATIVITY AND EMOTIONS IN THE LOCALIZATION OF VIDEO GAMES ABOUT EATING DISORDERS AND MENTAL HEALTH

Video games can explore mental health issues and be used as complementary therapeutic tools for some mental conditions. Immersive interactivity (Andreson 2009), visual art, music, storytelling and mechanics contribute to mirroring the mind and musings of people struggling with them. The same is true for metaphors, symbols, emotional language and other features that are also common to genres such as diaries, letters or autopathographies (Couser 1997).

The aim of this presentation is to highlight some of the challenges of localizing games dealing with mental illness, as well as some creative translation solutions. More specifically, we focus on the English into Spanish translation of videogames about mental health and eating disorders as part of a Multimedia Localization postgraduate module of the University of Granada. After reading some texts about eating disorders, students were engaged in creative and therapeutic writing exercises. Then, they carried out a linguistic and multimodal analysis of games dealing with eating disorders, and reflected upon dominant models of body weight and shape. Afterwards, they both translated in-game assets and thought about the impact of different culturalization practices. Finally, a learning diary was used to report some of the linguistic and cultural challenges of game localization such as the translation of emotions, idioms and proper names, as well as some technical, legal and commercial issues (Bernal-Merino 2015; López-Rodríguez 2023). This research has been developed within the project EIMITA: Emotion and image in eating habits and eating disorders: interlinguistic accessible communication (C-HUM-145-UGR23).

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Clara Inés López-Rodríguez is a full Professor in the Department of Translation and Interpreting of the University of Granada, and teaches English into Spanish scientific and multimedia translation (AVT and localization). Her research deals with medical translation, terminology, corpus linguistics, audiovisual translation and localization. She has authored nearly a hundred academic publications including the book *Localización para lingüistas y traductores* (Comares, 2023). She is a member of the research group TRADAMACC: Translation and Multimodal Access to Science and Culture [<http://tradamacc.ugr.es>], and has participated in 12 competitive R&D projects that focus on medical and multimedia translation such as the following: VariMed [Denominative variation in Medicine, <http://varimed.ugr.es>], Lexemos [Lexico-semantic characterization of emotions in multimodal communication], and EIMITA [Emotion and image in eating habits and eating disorders: interlinguistic accessible communication]. She is also a member of ATRAE (Association of Audiovisual Translation and Adaptation of Spain).

Nataliia Rudnytska

The National University of Kyiv Mohyla Academy

REPRESENTING SOCIETIES IN LITERARY TRANSLATION: IDEOLOGICAL MANIPULATIONS AND THE QUESTION OF DISCLOSURE

The end of the 20th century witnessed two important tendencies which influenced the impact of different ideologies on the field of literary translation in many national contexts: ideological pressure from governmental organizations (if any) became weaker, and at the same time translation practitioners and researchers came to a deeper understanding of the translator's potential role as a subject of ideological influence.

Following the collapse of the communist regimes, interest among English-language readers and publishers in the relevant literatures generally declined, but the translation repertoire expanded beyond the boundaries of "dissident" literature. The outbreak of the full-scale Russo-Ukrainian war, however, drew international attention to Ukraine and its culture, contemporary literature in particular, which resulted in numerous publications of translations into English and other languages.

A comparative analysis of selected prose works by contemporary Ukrainian authors (*Voroshilovhrad* by Serhii Zhadan, *Stalinka* by Oles Ulianenko, *Beatles Songs* by Volodymyr Dibrova, *The Embroidered World* by Yurii Vynnychuk, *The Coronation Experience* by Kost Moskalets) and their English translations clearly demonstrates that translation continues to function as a means of aligning representation of societies and modes of perspectivization characteristic of the source texts with those prevalent in the target society. The most frequently modified in translation are the images of Western, soviet, and contemporary Ukrainian societies, as well as the corresponding values, worldviews, and power relations, which are primarily ideologically predetermined. Thus, despite the growing awareness of the translator's ideological role, literary translations frequently undergo ideological manipulation without corresponding disclosure.

Nataliia Rudnytska is an Associate Professor at the National University of Kyiv Mohyla Academy, PhD in Translation Studies. She received her PhD from Taras Shevchenko National University of Kyiv ("Time-Distance as a Problem of Literary Translation (based on The Canterbury Tales by Geoffrey Chaucer and their translations into Modern English, German, Russian, and Ukrainian)", 2005). Her current research focuses on ideological aspects of translation and history of Ukrainian translation. She is a researcher of European project "Literary Translations at War: Mapping World War 2 in Europe (1939–45)". Her publications include *Pereklad i Ideolohiia* [Translation and Ideology] (Nova Knyha Publishers, 2021), "Translation and the Formation of the Soviet Canon of World Literature" in *Translation Under Communism*, edited by Christopher Rundle, Anne Lange, and Daniele Monticelli (2022), "Soviet ideological and puritanical censorship of Ukrainian literary translations" (World Literature Studies, 2024).

Anastasiia Rusakova

Ca'Foscari University of Venice

TRANSLATING UNDER IDEOLOGICAL CONSTRAINT: CENSORSHIP, SELF-CENSORSHIP, AND CULTURAL GOVERNANCE IN POST-2022 RUSSIA

Since the beginning of the full-scale invasion of Russia in Ukraine in 2022, intensified legislative regulation in Russia has profoundly reshaped the cultural sphere, introducing expanded prohibitions on so-called “LGBT propaganda” and the “discreditation” of the Russian army. The consequences of these measures for translation practices are ongoing and reveal significant institutional shifts in how texts are selected, edited, and circulated under censorship. This paper approaches translation as an ideologically embedded cultural practice and argues that, under conditions of heightened state control, censorship and self-censorship become constitutive elements of translation rather than external distortions of it.

Drawing on recent cases from the Russian publishing field, the paper identifies emerging translational strategies shaped by legal and political pressure. These include omission and blackout of passages, euphemisation of non-heteronormative identities, modification of historical evaluations, and the use of paratextual disclaimers to signal enforced cuts. Examples range from the editing of queer biographical narratives to alterations in texts addressing wartime memory and even biological reproduction, where non-heteronormative or politically sensitive content is pre-emptively adjusted to ensure publication.

By analysing these practices as forms of ideological mediation, the paper situates contemporary Russian translation within broader discussions of translation ideology, governance, and cultural gatekeeping. It suggests that translation in this context functions not only as a transfer of meaning across languages but also as a regulatory mechanism that reshapes which meanings may circulate at all. In doing so, it highlights translation’s central role at the crossroads of culture, power, and state authority.

Anastasiia Rusakova holds a Master’s degree in Culture Studies with a specialization in the Management of Cultural Diversity from Tilburg University and a Bachelor’s degree in Linguistics and Intercultural Communication from the Higher School of Economics Moscow. She is currently pursuing a second Master’s degree in Russian Language and Literature at Ca’ Foscari University of Venice. Her academic interests lie at the intersection of contemporary Russian literature, queer studies, cultural policy, and censorship. She is particularly interested in how legislative and institutional shifts reshape literary production, circulation, and translation practices. Her current research explores the ideological regulation of queer representation and the broader transformations of the Russian publishing field in the context of recent political developments. Alongside her academic work, she has professional experience in the literary sector, which informs her interest in the material and institutional dimensions of cultural production.

Kristína Sadloňová

Andrej Zahorák

Constantine the Philosopher University in Nitra

FANTASY UNIVERSE AS A MEANS OF AESTHETIC-CULTURAL REPRESENTATION IN THE AUDIOVISUAL WORK *WICKED* AND ITS SLOVAK DUBBING VERSION

The paper focuses on the depiction and representation of a fantasy world in the musical *Wicked* (2024) and its Slovak dubbed version entitled *Čarodejka* (2024). A fantasy world represents the identity, values, ideas, and attitudes of the protagonists of a fictional universe and, in this context, can be understood as a form of aesthetic-cultural representation manifested on the level of language—fantasy names, neologisms (fantasy terminology), figurative language, poetic devices, the idiolect of characters—as well as through extralinguistic means such as visual representation, sound effects, music, and similar elements. Since the material base is a fantasy musical, the authors devote particular attention to the specifics of song translation (the transfer of fantasy elements while preserving rhythm, rhyme, and musical structure), as these play a crucial role in the semantic and expressive dimension of an audiovisual work. The aim of the paper is to analyse, through a comparative analysis (English original – Slovak translation) of selected dialogues and songs, the translation procedures and strategies used in transferring fantasy elements, taking into account the specifics of dubbing translation and dialogue adaptation (synchronisation, qualitative, quantitative, and rhythmic adaptation, etc.). The theoretical framework draws on studies by scholars specialising in audiovisual translation, with emphasis on dubbing and song translation (Low 2005, Zahorák – Perez 2024, and others), as well as studies addressing fantasy elements in literary and audiovisual communication (Djovčoš – Kraviarová 2010, Heller 2014).

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Kristína Sadloňová is a PhD student at the Department of Translation Studies at the Faculty of Arts, Constantine the Philosopher University in Nitra. Her research focuses on the translation of dubbing and adaptation of songs in audiovisual works for a child viewer and on the professional profile of dubbing translators in the Slovak context.

Andrej Zahorák is an Associate Professor at the Department of Translation Studies at the Faculty of Arts, Constantine the Philosopher University in Nitra and a literary translator. His research interests focus on literary translation, audiovisual translation, in particular dubbing and subtitles for the deaf and hard of hearing, and on the intercultural aspects of translation.

Laura Santamaria

Autonomous University of Barcelona

MULTILINGUALISM, TRANSLATION AND REPRESENTATION IN INTERNATIONAL AND LOCALIZED MEDIA. CATALONIA ON SCREEN

This presentation analyses how Catalonia is represented across two main groups of contemporary audiovisual productions: international works set in the region and titles produced for Netflix Spain. Drawing on perspectives from audiovisual translation studies, the concept of social representations, and the notion of symbolic power, the study investigates how multilingualism is deployed, muted, or reshaped, and how translation choices influence the construction of identities and cultural imaginaries.

The international productions examined for this research—the BBC special *The Split: Barcelona* and the German television film series *Der Barcelona Krimi*—tend to foreground a visually recognisable, iconic, and tourist driven image of Catalonia. Their linguistic strategies involve minimal and highly selective uses of Spanish and especially Catalan, which function primarily as surface level markers of local colour. *Der Barcelona Krimi* shifts linguistic complexity to the visual channel while maintaining German as the dominant spoken language, even in explicitly Catalan settings.

By contrast, Netflix Spain productions such as *Ciudad de sombras* and the documentary series *800 metros* incorporate explicit social and political references related to contemporary Catalonia. However, despite this local anchoring, these works largely reinforce Spanish as the default narrative language. Catalan appears only marginally, both in occasional dialogue and through visual cues.

Overall, the analysis demonstrates that translation practices across this corpus stabilise globalised branding narratives about Barcelona while downplaying the region's actual linguistic diversity. These strategies ultimately shape audience perceptions, simplifying the sociolinguistic realities of Catalonia to enhance accessibility and international marketability.

Laura Santamaria is an Associate Professor at the Autonomous University of Barcelona (Universitat Autònoma de Barcelona). Her research has focused mainly on audiovisual translation and, more specifically, on the cultural references found both in scripts and on screen, which she has connected to intercultural studies, cultural representations, ideology, and identity. She has also investigated the linguistic models used by different media, with the aim of analysing the factors that influence the decisions made during the translation process. Examining audiovisual translation from a transversal and interdisciplinary perspective has enabled her to explore the identities of fictional characters and the elements that allow audiences to relate them to the real world.

Beyza Havvanur Sarımeahmet

Hacettepe University

AUDIOVISUAL TRANSLATION AND REFUGEE EMPATHY: FRAMING EFFECTS OF *FOR SAMA* ON TURKISH AUDIENCES

The present study will examine the screenings of the documentary *For Sama*, which portrays the lived experiences of Syrian civilians and refugees, as organized by various institutions in Türkiye for different audience groups. The aim of the study is to investigate how this translated audiovisual product will be framed within the context of migration debates in the country and how it may influence Turkish audiences. Drawing on framing theory, the research will analyze the institutional circulation of the documentary as well as online audience comments in order to explore patterns of emotional and narrative framing. Audience responses published on selected Turkish websites will be examined through thematic analysis to identify dominant perceptions and affective reactions toward Syrian refugees.

Considering the current legal and social situation of Syrians in Türkiye, the study will assess whether *For Sama*, as a translated audiovisual text involving both interlingual and intersemiotic translation, functions as a tool of emotional framing by foregrounding the human dimension of war and forced migration. The deliberate dissemination of the documentary among different segments of society will be discussed as a potential attempt to shape public opinion and encourage empathy. Ultimately, the study aims to demonstrate how translated audiovisual works can be strategically employed to reframe migration-related discussions in more human-centered and empathetic ways, contributing to broader debates on translation, media, and social cohesion.

Beyza Havvanur Sarımeahmet is a researcher and translator currently pursuing a PhD in English Translation and Interpreting at Hacettepe University (Ankara), where she also earned her Master's degree as well as Bachelor's degree in the same field. Her academic interests focus on audiovisual translation, feminist translation theory, and machine translation, more precisely post editing machine translation (MTPE). She is currently working at Cankaya University as a research Assistant in the department of Translation and Interpreting.

Valentyna Savchyn

Lund University

UKRAINIAN TRANSLATORS IN THE SOVIET CAMPS: EPISTOLARY TACTICS OF (SELF-)CENSORSHIP

This paper examines the cultural defiance of Ukrainian translators imprisoned in the Soviet camps during the Brezhnev era, focusing on their epistolary practices under conditions of strict institutional censorship. Drawing on camp letters and memoirs, it analyzes both externally imposed censorship and the internalized mechanisms of (self-)censorship that shaped literary communication behind barbed wire. Particular attention is paid to Aesopian language as a form of linguistic camouflage, enabling writers to encode politically sensitive meanings within ostensibly innocuous texts. The study also explores the phenomenon of pseudotranslation—original works presented as translations from foreign authors. Close readings of selected correspondence demonstrate how subtle lexical substitutions, intertextual allusions, and ironic references to Soviet ideological formulas allowed imprisoned translators to negotiate the boundaries of permissible expression. By foregrounding the dialogic nature of prison letters, the paper highlights not only authorial ingenuity but also the active interpretative role of recipients who decoded these layered messages. Ultimately, the analysis contributes to broader discussions of agency, resistance, and the porous nature of censorship in late Soviet culture.

Valentyna Savchyn is an Associate Professor of Ukrainian Studies at Lund University and an Associate of Harvard Ukrainian Research Institute. Her research encompasses diverse aspects of the Ukrainian language, with a particular focus on language policy, lexicography, and literary translation within the historical context of Soviet Ukraine. She examines the strategies employed by translators and lexicographers to resist Russification, as well as issues of censorship and the practice of literary translation in Soviet labor camps.

Eva Silva

NOVA University of Lisbon

MEMORY AND TRANSLATION OF A COMPLICIT SOCIETY: TRANSLATING WOLFGANG KOEPPEN'S POST-WAR WARNING TODAY

Published in 1951, Wolfgang Koeppen's *Tauben im Gras* paints a vivid, albeit critical picture of post-war West German society, allowing the reader to delve into the collective memory of a society plagued by alienation and fear, where the characters perceive themselves as powerless, lacking in agency and lost in their own historical circumstances. The mosaic Koeppen laid out of post-war German society, both perpetrator and victim of its own fate, speaks directly to the current moment, when societies across the globe struggle to reconcile with their pasts while navigating polarisation and collective trauma.

This paper delves into the experience of translating, in 2025, *Tauben im Gras* from German to European Portuguese to provide tentative answers to the following questions: what can the past teach the present, and how is translating Koeppen's warning for post-war society meaningful today? How, as Boase-Beier (2021, 140) puts it, can the translator "direct the reader's attention to the real point of the story", allowing the audience to access the text not only as a historical document, but as a warning against the role of Mitläufer, or accomplice?

To address these questions, the paper will first analyse how proposals by Nord (2005) and Johnson (2023) influence the translation strategy employed in the Portuguese translation, focusing on temporal, geographical, and cultural relations between source and target contexts. Building on these findings, it focuses on the role of memory in translation, namely its function when translating post-war fiction today, drawing from Boase-Beier (2021) and Spiessens (2022).

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Eva Silva is a Portuguese practicing translator and proofreader working with both literary and technical texts. She has an MA in Translation (Specialisation in German) from the NOVA University of Lisbon School of Social Sciences and Humanities. Her research focuses on Translation Studies, German Literature and Literary Translation.

Ilya Skokleenko

KU Leuven

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RESISTANCE AND OPPOSITION ARTS REVIEW: A NETWORK OF TRANSLATORS

This paper draws on my ongoing doctoral research on English-translated Russophone poetry of exile and political resistance in the context of the Russo-Ukrainian war. It focuses on poetry published in the online journal *Resistance and Opposition Arts Review* (ROAR), launched in April 2022, shortly after the beginning of the full-scale invasion. ROAR—banned in Russia, and only accessible via VPN—represents a contemporary modality of *tamizdat*: dissident literature published abroad.

As recent scholarship suggests (Klots 2023), the war and repression of free speech in Russia have revived *tamizdat* as a literary and socio-political practice, albeit in a form distinct from its Soviet, pre-internet predecessor. ROAR operates as a non-institutionalised, volunteer-based network of authors, editors, and translators. This network is central to my analysis, rendering an organic link between post-Soviet intellectuals and the Soviet intelligentsia.

Building on approaches that conceptualise translated dissident writing as a platform for articulating an alternative cultural and political Other (Nathans 2015), I examine ROAR's aim to present an alternative Russian self to international audiences. While the importance of translation for the development of Russian literature is well established (Baer 2010, 2016; 2018; Baker 2018), I argue that ROAR relies on translation with an activist component. Drawing on theories of activist and politically engaged translation (Tymoczko 2000), I assess ROAR as a translational *tamizdat* network.

Using Actor-Network Theory, the paper analyses ROAR as a sociopolitical, cultural and translational network, contributing to a deeper understanding of poetry, translation, and dissent in the cultural dynamics surrounding the Russo-Ukrainian war.

Ilya Skokleenko is a Doctoral Candidate pursuing a joint PhD at KU Leuven and the University of Basel, funded by an individual fundamental scholarship provided by the Flemish Research Council. His doctoral research explores contemporary Russophone dissident poetry of exile and political resistance in the context of the Russo-Ukrainian war. The project examines the *Resistance and Opposition Arts Review* (ROAR) journal as a new modality of *tamizdat*—a dissident network of authors, editors, and translators—focusing on how the intersection of political commentary and literary aesthetics in the works of poetry published in ROAR shapes cultural identity within the Eastern-European post-Soviet space, both in the metropolia and in exile. Ilya's academic interests include poetics and politics, literature of exile and political dissent, and translation as a form of cultural activism. Beyond academia, Ilya is a publishing poet and translator.

Anna Sverediuk

Ivan Franko National University of Lviv

SOCIAL SPACE AND HABITUS: A CASE STUDY OF UKRAINIAN WOMEN AGENTS OF TRANSLATION

The proposed research explores engagement and resistance strategies of Ukrainian women TS scholars shaped by the ideologically constrictive Soviet social space. It focuses on Roksolana Zorivchak (1934–2018) and Maria Hablevych (1950–2025), a representative of the younger generation of Ukrainian TS scholars. Zorivchak was a pedagogue, lexicographer, linguist, the founder of Anglophone Shevchenko Studies in the Soviet social space. She developed a comprehensive framework for the study of Ukrainian phraseological units and realia. Hablevych was a pedagogue, translator, TS and Shakespeare Studies scholar, editor, and critic. She developed an innovative comprehensive approach to Shakespeare's Sonnets. Both were closely associated with Hryhorii Kochur (1908–1994), the enabler of alternative cultural spaces for Ukrainian agents of translation under the Soviet colonial rule.

The study applies sociological and post-colonial perspectives in order to analyze Ukrainian women agents' habitus in the Soviet social space and their strategies of resistance and engagement for their positioning in the institutional context. It draws on Simeoni's understanding of the concept of habitus mediating cultural artefacts in the course of transfer (Simeoni, 1988:1) and Lefebvre's notion of social space as a social product and the place for social practices, connected to ideology, knowledge, and power (Lefebvre, 1991). The problem gains particular relevance in the context of post-colonial studies of Ukrainian agents.

It is revealed that despite the difference in their scholarly approaches (Zorivchak being more reserved about the application of post-colonial studies to Ukrainian history of translation and Hablevych being more open towards feminist and psychoanalytical theory in Ukrainian Shakespeare Studies), they both apply the strategies of resistance to preserve Ukrainian language and culture through translation and scholarly activities in the colonizer's social space.

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Anna Sverediuk, PhD, is an Assistant Lecturer at the Hryhorii Kochur Department of Translation Studies and Contrastive Linguistics, Ivan Franko National University of Lviv. Her research interests include sociology of translation, the history of Ukrainian translation, and women's agency in innovative approaches in Shakespeare Studies. She currently examines postcolonial perspectives on Ukrainian translation and TS scholars. She has presented at international events including HTN Conference (Tallinn University, 2022), Translation, Ideology, Ethics: Response and Credibility (Vilnius University, 2022), the HTN Pre-Conference Workshop (Graz University, 2024), and the UKRAINETT+Conference *The War and Beyond: Perspectives on Ukrainian Culture and Society* (Bergen University, 2025). Contributor to the collective monograph *The Word Against the Shadow: Women Translators in the History of Ukrainian Culture, 19th–20th Centuries* (ed. by Iryna Odrekhivska, forthcoming).

Tatiana Szczygłowska

University of Bielsko-Biala

MISGENDERING ERRORS IN THE ENGLISH-TO-POLISH / POLISH-TO-ENGLISH LANGUAGE PAIR IN TRANSLATED OUTPUT BY GOOGLE TRANSLATE, DEEPL AND CHATGPT

The growing demand from non-binary individuals to be visible in public discourse has created a need for language strategies that allow their identity to be represented in a gender-fair way. Notional gender languages, such as English, have quickly responded to this demand by proposing gender-inclusive resources, such as singular they or neo-pronouns (e.g. ze, xe, thon). Even grammatical gender languages such as Polish have adopted some strategies, such as neuter verb forms (e.g. mówiłom) and pronouns (e.g. onu, jenu), as well as changing vowels at the end of words (e.g. æ or u instead of the masculine e or the feminine a, as in mówiłæm and mówiłum). However, the question arises as to whether these solutions have already been incorporated into popular machine and AI-driven translation tools such as Google Translate, DeepL and ChatGPT, to cater for the translation needs of their non-binary users.

This presentation aims to address the above question by examining how the three tools handled the translation of text fragments featuring inclusive language in the English-to-Polish/Polish-to-English language pair. The fragments were extracted from the following novels: Jacek Dukaj's *Perfekcyjna niedoskonałość* (2004) and Marta Kisiel's *Dożywocie* (2010) for Polish, and Greg Egan's *Distress* (1995) and Mason Deaver's *I Wish You All the Best* (2019) for English. Additional fragments were obtained from internet texts referring to non-binary people.

Initial findings show that, for example, DeepL outperformed the other tools in gender-inclusive Polish-to-English translation, while ChatGPT's translated outputs improved with prompts and were less gender-biased in English-to-Polish translation.

Tatiana Szczygłowska is Assistant Professor at the Institute of Modern Languages, University of Bielsko-Biala, where she lectures on Translation Theory and Text Analysis to students of English philology. Her main research and teaching interests lie in linguistics and translation with a special focus on academic discourse and corpus linguistics. She has also conducted studies in the area of students' attitudes to target language culture and pronunciation.

Kayoko Takeda

Rikkyo University

VISIBILITY AND ACCOUNTABILITY OF DIPLOMATIC INTERPRETERS

Interpreting has been essential to diplomacy throughout history. Studies have utilized archival records of interpreting practices in diplomatic settings from ancient times. Now in the digital age where videos or transcripts of many interpreter-mediated meetings in intergovernmental organizations and bi- or multilateral diplomacy are accessible online, the visibility and accountability of diplomatic interpreters can be examined in a new light. This paper discusses the case of a senior Japanese foreign ministry official acting as interpreter for Prime Minister Ishiba in a meeting with U.S. President Trump in February 2025. This diplomat was tapped because of his extensive experience interpreting for Prime Minister Abe in his talks with Trump during his first presidency as well as the government's belief that he is one of the few Japanese Trump recognizes. The media noted this unusual arrangement and praised the interpreter's strategic "shifts" from the source speech, which presumably were intended to manage an awkward religious reference made by Ishiba, enhance his flattery towards Trump, and highlight the close tie between Japan and the United States. This case is examined in comparison with an instance from October 2025 when the same ministry official interpreted a meeting between Trump and Prime Minister Takaishi, as well as two controversial cases in which a freelance interpreter rendered Prime Minister Abe's remark on a highly sensitive issue in 2007 and 2014, respectively. The focus is placed on the empowering and disempowering aspects of visibility and the institutional and individual accountability of interpreters in diplomatic settings.

Kayoko Takeda is a Senior Specially Appointed Professor in translation and interpreting studies at Rikkyo University in Tokyo. She obtained her MA from the Middlebury Institute of International Studies at Monterey and PhD from Universitat Rovira i Virgili. She has had appointments as a visiting scholar and an invited speaker at various institutions, including Monash University, the National University of Singapore, the University of Cambridge, and the University of Melbourne. Her main research interests are translation policy, interpreter education, interpreters in conflict, and the history of interpreting and translation. She is the author of *Interpreters and War Crimes* (2021) and *Interpreting the Tokyo War Crimes Trial* (2010), a co-editor of *New Insights in the History of Interpreting* (2014), and a contributor to a number of handbooks, encyclopedias, and edited volumes in such areas as translator and interpreter education, the history of interpreting, and interpreting in war and conflict.

Eka Tchkoidze

Ilia State University

IMPERIAL IDEOLOGY THROUGH TRANSLATION: NEWSPAPER PRACTICES IN GEORGIA UNDER TSARIST RUSSIAN RULE (19TH CENTURY)

By the manifesto of 12. 09. 1801, the Russian Empire dominated Georgia. As a part of its Russification policy, the Russian was declared as the official language in the region. Printing house and periodical editions' establishment in Georgia became an important component of Russian imperial language policy. In Tiflis (Tbilisi), in June of 1828 the Russian-language, governmental newspaper „Tiflisskie Vedomosti“ / „Тифлисские ведомости“ was published (until 1832). Its thematology covered social-political, economic and cultural aspects of Caucasian peoples. Governemental announcements and documents were also published. Everything was under and through official authorities' control and supervision. The „Tiflisskie Vedomosti“ was published in three languages: Russian, Georgian and Persian in order to cover the Russo-Persian war of 1826–1828. So, Russian was the original language and everything was translated into Georgian and Persian.

Through the translation and under these specific historical circumstances, the newspaper Tiflisskie Vedomosti, published in several languages, functioned as a mechanism for mobilizing the local population of the South Caucasus and for expanding and consolidating the spheres of influence of the Russian Empire in the Near East.

In the current paper all ideological parameters, which contributed to the establishment of first newspapers in Georgia under imperial rule, will be analysed. How translation was used to implement political and administrative interests of Tsarist Russia, will be broadly presented and emphasized as well. For this purpose, we shall single out a few issues of the “Tiflisskie Vedomosti” in Russian and compare them to their translations into other languages.

Eka Tchkoidze received her first degree in Georgian and Modern Greek Philology at I. Javakhishvili State University of Tbilisi (1998), and her M.A. (2001) and Ph.D. (2006) in Byzantine History at the University of Ioannina. In 2007–2008 she worked as a postdoctoral researcher at Princeton University (Program in Hellenic Studies). In 2008–2013 she held a position of Assistant Professor of History at Ilia State University, Tbilisi; and since 2013 she is Associate Professor at the same University. In 2012–2015, worked as an external collaborator in the interdisciplinary and inter-university project “The Black Sea and its port-cities, 1774–1914” (blacksea.gr). In 2020–2023, she led the project “Ethnic minorities and their periodical editions in Georgia (1819–1921).”

Yvonne Tsai

National Taiwan University

TRANSLATING UTOPIA: IDEOLOGY, POSITIONALITY, AND PEDAGOGICAL MEDIATION IN THE ENGLISH TRANSLATION OF *UTOPIA LTD.*

This paper examines the English translation of the contemporary Chinese play *Utopia Ltd.* as a pedagogical site where ideological awareness emerges through translation practice. Situated within debates on translation as mediation between cultures and value systems, the study explores how student translators identify and negotiate ideological tensions embedded in dramatic discourse.

Conducted in a university-level drama translation course, the project involved collaborative translation of *Utopia Ltd.*, a play that critiques neoliberal aspiration and precarity in contemporary Chinese society. The research draws on qualitative data including students' written reflections on the source text, process journals documenting translation decisions, and read-aloud performance sessions of translated scenes. These materials are analyzed to trace how students articulate their positionality, confront culturally specific references, and negotiate strategies of domestication and estrangement as ideologically charged choices.

Findings suggest that translation functions as a form of critical pedagogy: students become increasingly aware that lexical, tonal, and performative decisions carry political and cultural implications. Read-aloud activities, in particular, foreground the embodied and rhetorical dimensions of ideology. The paper argues that drama translation classrooms offer a micro-level lens on how translation shapes cultural understanding and fosters ethical reflexivity in encounters with the Other.

Yvonne Tsai is Professor of Translation Studies in the Department of Foreign Languages and Literatures, National Taiwan University. She lectures on computer-assisted translation technology, translation project management, technical translation, and legal translation. She is the author of *Translating University Regulations* (Cambridge Scholars Publishing, 2024), and her recent publications include "Translators' Manipulation of Texts: The Case of Children's Books on Gender Equality" (Perspectives, 2022) and "Translation Politics and Terminology in University Regulations" (Routledge, 2024).

Igor Tyšš

Institute of World Literature of the Slovak Academy of Sciences in Bratislava

REVUE SVETOVEJ LITERATÚRY 1965–1974: TEXTS, PEOPLE, AND HISTORIES IN-BETWEEN

While the Slovak translation magazine *Revue svetovej literatúry* (RSL) is traditionally recognized for translated fiction and poetry it had brought to Slovakia throughout the over fifty years of its existence, its issues between 1965 and 1974 regularly featured a significant volume of texts its bibliographer loosely classified as “essays”. This category served as a catch-all for a wide spectrum of material, encompassing everything from philosophical treatises and literary-critical collages to cultural reportage and “dispatches” from foreign correspondents. This presentation approaches these texts—and the individuals and the medium behind them—through the lenses of publication studies and translation microhistory. Rather than attempting a comprehensive survey, I employ a combination of distant reading and targeted close reading to explore the interconnectedness of editorial choice, agency, and intercultural regimes.

The discussion focuses on three key dynamics regarding these “in-between” histories. First, I consider how these hard-to-classify texts potentially facilitated the introduction of subversive ideas that were otherwise untenable in book format. Second, I examine the role of rewriting and paratextual framing in curating these works to align with the editors’ vision or to mitigate ideological friction. Finally, I highlight the interpersonal connections and microhistories that emerge when we scrutinize the specific actors involved in this production process. By analyzing RSL as a medium, and not a mere vehicle for translation and the spread of ideas, we gain a clearer understanding of the subtle negotiations that defined this era of literary history.

Igor Tyšš is a Researcher at the Institute of World Literature of the Slovak Academy of Sciences in Bratislava. He specializes in translation history and poetry translation, especially in socialist-era periodicals. He is also a poet and literary translator, and a member of the History and Translation Network. He was one of the co-founders of the Slovak literary translation magazine *Verzia*.

Jana Ukušová

Matej Martinkovič

Constantine the Philosopher University in Nitra

TO SWEAR OR NOT TO SWEAR. THE USE AND RECEPTION OF TABOO WORDS IN THE SLOVAK SUBTITLES OF AUDIOVISUAL PRODUCTS ON SVODS

With the rise of subscription-video-on-demand services (SVODs), taboo words employed in audiovisual products began to be translated more faithfully, sometimes avoiding censorship altogether (see Alsharhan, 2020; Bucaria, 2024). This trend is also evident in Slovak dubbing and subtitles of recently released audiovisual products with taboo content available on SVODs, such as *Euphoria* (2019), *White Lotus* (2021) or *Slow Horses* (2022). Each contains an unprecedented number of Slovak taboo words (Ukušová & Koscelníková, 2025; 2026) and, in some cases, it provoked mixed reactions among Slovak viewers.

To date, most research conducted by Slovak AVT scholars has focused on analysing translation strategies employed in transferring taboo words from English into Slovak. The aim of the proposed paper is instead to examine viewer perception of taboo words present in Slovak subtitles of audiovisual products which, we believe, should not be ignored, as it can help situate the results of linguistic analysis within a broader context. The paper presents the findings of a questionnaire survey aimed at the reception of taboo words in Slovak subtitles to the aforementioned audiovisual products by Slovak viewers, focusing on perceived taboo language load and how appropriate they consider its presence on SVODs. We believe that this kind of research is particularly relevant because Slovakia has a long-standing tradition of toning down taboo words in linear TV, and Slovak TV viewers are not accustomed to hearing virtually any taboo words during primetime.

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Jana Ukušová is an Assistant Professor at the Department of Translation Studies at the Faculty of Arts, CPU in Nitra. She teaches mainly practical translation seminars and interpreting disciplines. Her research activities focus primarily on audiovisual translation and she regularly publishes on this topic. She is the principal investigator of the project VEGA 1/0598/24 *Taboo Language as a Complex Linguistic Phenomenon in the Translation of Audiovisual Works* and a member of the international organisation ESIST (European Association for Studies in Screen Translation).

Matej Martinkovič is an Assistant Professor at the Department of Translation Studies, Constantine the Philosopher University in Nitra. He teaches courses on English literature, literary translation, translation revision, English history, and computer technologies in translation. In his research, he focuses on literary translation—particularly of speculative fiction,—translation of irrealia, and translation editing.

Muazzez Uslu

Muğla Sıtkı Koçman University

STRUGGLING TO LEGITIMIZE AN IDEOLOGY THROUGH TRANSLATION AND WRITING; BELLIS AS A COUPLE ACCUMULATING SYMBOLIC CAPITAL FOR NATIONAL DEMOCRATIC REVOLUTION MOVEMENT

This study investigates Bellis as consecrated agents, as a couple and work partners as well as comrades surrounded by a web of radical leftist political figures composed of publishers, writers and militants. Moreover the Marxist-Leninist translation corpus they initiated in Turkish aimed at constituting a mode of legitimacy for their ideological movement. To uncover their roles as active agents, an intertwined methodology is deployed in this study because sociology of translation, drawing on Bourdieu's theory (1991), is an excellent tool to illustrate translation as a socially regulated ideological activity and actor network theory (Latour, 1996) is a solid basis to offer an insight into the peculiar roles of agents in political networks they were engaged with. The research findings have revealed their political stance, separate roles in alignment with their individual attitudes and symbolic capital they each had in National Democratic Revolution Movement (NDRM). Whereas Mihri Belli was the consecrated ideologue of the movement despite all political bans he was exposed to, in addition to being one of the most controversial writers of leftist journals like *Yön*, *Türk Solu*, *Aydınlık-Sosyalit Dergi*, Sevim Belli's consecration depended on her family and career as a doctor first of all, but more on her translations and her active participation in politics. Despite all the legal constraints they endured; including trials, imprisonment and exile, they had become devoted leaders of NDMR during a social transformation (1950–1980), thus played a pivotal role in a political surge as cultural mediators thanks to their organic ties in the political circles.

Muazzez Uslu received her graduate degree from Middle East Technical University, English Language Teaching Department in 2003, completed her doctoral degree in Translation Studies in Boğaziçi University in 2019, worked as an Instructor of English from 2003 to 2019 and as a Lecturer of translation studies (Dr.) since 2019 at Muğla Sıtkı Koçman University. Her areas of interest are Translation and ideology, translations of philosophy and literature, hermeneutics, translation criticism and history.

Rimas Užgiris

Vilnius University

A FEMININE POETIC SPACE: TRANSLATING SEMANTIC FIELDS IN GIEDRĖ KAZLAUSKAITĖ'S *MARIALĖ*

Giedrė Kazlauskaitė stands out in contemporary Lithuanian literature for creating a poetics of complex syntax and thought while also being more “confessional” than most of her peers and predecessors. She is open about the fact that she is lesbian and raising a daughter together with her female partner, while also being a practicing Catholic. One of the most striking qualities of her new and award-winning poetry collection, *Marialė* (Marian Songs), is the way it both overtly and subtly creates a feminine cultural and poetic space. This semantic field of femininity permeates her work from the title of the collection through her poems about being diagnosed with breast cancer. We find references to female marchers for gay rights, to women artists and poets, and even the MRI machine is feminized and described as a “robotė” instead of the standard Lithuanian masculine term, “robotas”. Men, correspondingly, appear as slightly threatening to the feminine spaces. Thus, one can see the whole collection as a weaving of a semantic field of femininity as a kind of spell that is supportive for the narrator as well as protective against certain forms of more or less threatening masculinity. From the title to the unnamed “you” to the feminine robot-machine, the translator must make careful linguistic choices that would not disturb or displace this semantic spell. This requires the translator to approach the collection as a whole, making choices for particular poems that respect the author’s overall linguistic strategy.

Rimas Užgiris is a Lithuanian-American poet and translator. His work has appeared in *The Poetry Review*, *Poetry Daily*, *TLS* and elsewhere. He is author of *North of Paradise and Tarp* (poems translated into Lithuanian). Užgiris has also translated eight poetry collections from Lithuanian as well as the Venice Biennale Golden Lion winning opera *Sun and Sea*. He holds a Ph.D. in philosophy from UW-Madison and an MFA in creative writing from Rutgers-Newark. Recipient of a Fulbright Scholar Grant, NEA Translation Fellowship, and the Lithuanian St. Jerome Translation Prize, he teaches at Vilnius University.

Daina Valentinavičienė

Vilnius University

THE LITHUANIAN TRANSLATION OF DANIEL DEFOE'S ROBINSON CRUSOE UNDER SOVIET CENSORSHIP

This presentation will examine the 1949 Lithuanian translation of Daniel Defoe's *The Life and Adventures of Robinson Crusoe*, produced under the conditions of Soviet censorship when Lithuania was occupied by the USSR. It will trace the publishing history of the translation until the end of the Soviet period in 1990, analysing the ideological manipulation of religious motifs in the text and discussing the related paratextual materials. Also, the presentation will explore the background of the translation: the sociopolitical circumstances in which it occurred and the agents involved (the translator, editors, other players responsible for ideological control). Based on the comparison of the Lithuanian editions with the precedent Russian translations and their paratexts, the research identifies the similarities and differences in the dissemination of this translated work in the centre of the Soviet empire and in the Baltic republic on its western periphery. The findings are indicative of the specific targeted policy applied in Lithuania as far as censorship of religious content in translations was concerned.

Daina Valentinavičienė is a translator, a member of the Lithuanian Association of Literary Translators (LLVS), and a Lecturer and Researcher at the Department of Translation Studies, Faculty of Philology, Vilnius University.

Andrejs Veisbergs

University of Latvia

THE THIN LINE BETWEEN EDITING AND CENSORSHIP IN TRANSLATION

Translation, by its very nature, entails transformation—shaped not only by the translator’s interpretive choices, but also by institutional factors such as commissioning policies, censorship, and editorial intervention. Recent scholarship has devoted considerable attention to censorship while the editing of translated texts remains a relatively underexplored domain. Editorial changes often align with market imperatives designed to enhance commercial appeal or adjust a work to the perceived tastes and sensitivities of particular readerships. While editing is ostensibly a process of refinement, and censorship a tool of suppression and distortion, the boundaries between the two are frequently blurred.

These theoretical considerations will be exemplified through an analysis of Latvian writer’s Nora Ikstena novel *Soviet Milk* (*Mātes piens*), originally published in 2015 and translated into English in 2018. The English edition of the novel exhibits substantial reductions—likely undertaken to standardize length and adapt the work for a broader, consumer-oriented Anglophone market. Although such adaptations can enhance accessibility, they entail the loss of vital cultural nuances and a misrepresentation of the author’s aesthetic and ideological intentions. The alterations were introduced by the English editor and publisher, not by the translator.

Such cases highlight the ethical importance of transparency in translation: readers should be clearly informed of these modifications through a note indicating that the text is “abridged.” The absence of such clarification undermines the translator’s position, recalling Milan Kundera’s insistence on the translator’s moral obligation to preserve the integrity of the original, even at the cost of occasional awkwardness in the target language.

Andrejs Veisbergs, Dr. Habil. Philol. is a Professor of the University of Latvia. His research publications since 1985 amount to more than 440, including several monographs, mainly on Translation and Interpreting, Idioms, Borrowing, Latvian, Language Policies, Language Contacts and Lexicography. He is the author of the biggest *Latvian–English Dictionary* (1997, Second edition 2005, Third edition 2016, Tilde electronic version 2021). Apart from academic activities he is also the EU accredited interpreter working for various EU institutions and agencies as well as for many one-off occasions, like President Clinton, Bush, Dalailama, Ban Ki-moon, Justine Trudeau, Roberta Metsola, Mark Carney Latvian presidents and other notables.

Deimantė Veličkienė

Vilnius University

WHEN POETRY CAN BE TRANSLATED BY MACHINES AND HUMANS. IS IT TRULY POSSIBLE?

The tools offered by technologies do not allow us to limit ourselves to texts translated only by humans; we must also speak about the opportunities opened up or limitations of using technology in translation. Translation of poetry is no exception within the field of translation studies. The application of machine translation to literary translation in some cases has been successful, but what its role is in poetry translation. This paper aims to conduct a comparative analysis of translations of William Shakespeare's *Sonnet 18* into Lithuanian made by 1. neural machine translation tools (Google Translate, DeepL Translator), 2. a multitask generative AI tool (OpenAI ChatGPT-5), and 3. a human translator Tautvyda Marcinkevičiūtė. What characteristics do machine-translated and human-translated poetry texts exhibit? Can machine translation (neural machine translation tools and a multitask generative AI tool), at present, provide an adequate translation of a classic poetic text? In any case, new actors in the field of translation are changing the translation paradigm, and this cannot be ignored. At this stage, tendencies and shifts can be observed and recorded, although the trajectory of the forthcoming changes remains indeterminate.

Deimantė Veličkienė, Dr., is an Assistant Professor in the Department of Translation and Interpretation Studies at Vilnius University. In 2019, she defended her PhD thesis on Shakespeare's sonnets translations into Lithuanian, focusing on the problem of correspondence. Her research interests lie in translation theory and practice, literary translation, and the problem of equivalence in translation. She has published articles on translations of Shakespeare's sonnets and on the adequate translation of poetic texts. She participated in the project 'Translation and Censorship under the Conditions of Soviet Ideology.'

Stave Vergopoulou

European University Cyprus

GENDER AND COLOUR IN ADVERTISING TRANSLATION

Within the context of translation, media, and ideology, this study analyses the relationship between gender representations and colours in advertising translation to explore the catalytic effect of colour in gender-based advertising targeting women. Focusing on both the nonverbal and verbal levels of two audiovisual advertisements promoting body care products for women, namely razors of the *Bic Miss Soleil* series, I discuss an original UK commercial and its translation into Greek. In following the rules of soft-sell advertising, the translation suitably retains an illogical association related to colour and gender while also subtly retaining sexism against women by strategically overemphasising product appearance to target women. In addition to these main texts, I discuss three English-language commercials (parallel texts) that promote the equivalent products for men to analyse gender/colour marketing further. All main and most parallel texts exemplify gender/colour marketing, which very often uses gender stereotypes and clichés, leading to misrepresentation and discrimination. Following this, I present the idiosyncratic case of another Bic product series, *Bic for Her pens*, to discuss how and why exaggerated gender/colour marketing can utterly fail. In contrast, I conclude by investigating two instances of gender-neutral marketing for two unisex grooming product series, *Bic Made for You* and *Bic Us*. Their creation implies that women, men, and non-binary people are not so different as to always require different products. Admittedly, the progression from sexist to feminist gender representations in advertising (translation) is difficult; nevertheless, developing literacy on gender topics can guide advertisers and translators to textual modifications that promote equality, inclusivity, and diversity.

Stave Vergopoulou, Dr., is Scientific Collaborator at the European University Cyprus, offering courses on language, translation, gender, and media, as well as Appointed Teacher of English at Secondary State School Education in Greece. She holds a Ph.D. in Translation, Gender, and Advertising from the School of English at the Aristotle University of Thessaloniki (AUTH). Her Ph.D. research was funded by the Greek State Scholarships Foundation. She earned her B.A. (Hons) in English Language and Literature from AUTH and her M.A. in Translation from Johannes Gutenberg University of Mainz (Faculty of Translation Studies, Linguistics and Cultural Studies) in GERMERSHEIM. For her postgraduate studies, she received a scholarship from the German Academic Exchange Service (DAAD). She graduated with first-class honors (Excellent) on all three occasions (B.A. [Hons], M.A., and Ph.D.). She speaks English, German, Italian, and Spanish. Her first monograph, titled *Gender Representations in Commercials—Original and Translation*, was published in 2024.

Girts Vikmanis

Daugavpils University

LIBERALIZATION OF CENSORSHIP IN LATVIA DURING THE ERA OF CRISIS AND DOWNFALL OF THE USSR. CASE STUDY OF LITERARY MAGAZINE *AVOTS*

The second half of 1980ies in the USSR were known as a period in which started the downfall of the Soviet Union. Mikhail Gorbachev, the supreme leader, of USSR, tried to liberalize the Soviet rule and declared the policy of glasnost (openness) and perestroika (rebuilding), which created the uncertainty about forbidden and legal in the public sphere and media. In the Baltic states happened different decolonial processes, and their footprints were found also in media outlets and literature. Latvian literary magazine for youth *Avots*, was a place in which its bold editorial published the translations of forbidden and controversial literature, promoting the agenda of resistance and decoloniality. It happened also in the journalistic articles of magazine, where sensitive topics like historical issues, social problems, interwar independence, life in exile and other were discussed. Magazine used the glasnost and perestroika policy for legitimizing the avoidance the censorship and claim and achieve its control over media discourse and disseminate the ideas of Third national awakening.

Girts Vikmanis, Scientific Assistant at the Department of Languages and Literature of Daugavpils University, holds a professional Master's degree in Written translation (MA Translat) and Master's degree in Communication science (MA Comm). His key academic research interests include translations, decolonial processes and media studies. Scholar's track record includes a 15 years of work in the media, focusing on foreign affairs and defense topics. Currently scholar is a PhD student in Languages and literature in Daugavpils University and works also as freelance translator.

Yana Viknianska

Kazimierz Wielki University in Bydgoszcz

BRIDGING CULTURES THROUGH PAGES: TRANSLATING UKRAINE IN BILINGUAL NONFICTION PICTUREBOOKS

The article addresses two under-researched areas, that is the translation of nonfiction picturebooks and the relationship between translation and multilingual children's books. It discusses the publication context of *The Story of Ukraine. An Anthem of Glory and Freedom*, a bilingual nonfiction picturebook available in English-Ukrainian and Polish-Ukrainian editions, and reflects on the differences between these publications. The analysis reveals various differences between the three language versions. Adopting Borodo's (2020) integrated approach, based on a systematic examination of the language of translated children's literature, the analysis identifies several linguistic patterns, including amplification, fairy-tale-ization, mitigation, and simplification. The Ukrainian text often uses poetic and evocative language; the English text is more concise and straightforward; whereas the Polish translation is much more expressive. The value of this study lies in demonstrating that translated non-fiction picturebooks do more than simply 'communicate information' in a neutral and impartial way; they introduce new meanings absent from the source texts due to various editorial and publishing decisions. The study also provides a broader context by presenting statistical data about Ukrainian refugees worldwide and explaining how book markets responded to the growing demand for bilingual editions in Poland and English-speaking countries.

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Yana Viknianska holds a Master's degree in English-German Applied Linguistics, and is currently a PhD student at Kazimierz Wielki University in Bydgoszcz. She is also an Assistant Lecturer in the Department of English Linguistics at the same university. Her research interests include the translation of children's literature, the translation of picturebooks and multilingual books in the context of English, Polish and Ukrainian.

Francesco Vitucci

University of Bologna

RESURGENCES OF WOMEN'S LANGUAGE IN JAPANESE TV NEWS: *SHIRABETE MITARA* AND THE REPRESENTATION OF FOREIGN WOMEN

This presentation analyzes women's language as represented in the television segment *Shirabete Mitara*, aired by the Japanese broadcaster Fuji TV. Drawing on audiovisual translation research and recent developments in Japanese sociolinguistics and media studies, the article seeks to examine the interindexical relationships that emerge between the Japanese voice-over and interlingual subtitles used to render the speech of female foreign speakers, and the ideological portrayals of femininity associated with them. The analysis of the interview segments highlights not only the discrepancy between the speech style of non-native female speakers and that adopted by Japanese voice actresses, but also a process of hyperfeminization aimed at indexing a set of metapragmatic stereotypes around which the so-called Japanese Women's Language (*joseigo*) has crystallized over time. In particular, the study underscores how the iconic bodies of the speakers are instrumentalized as semiotic resources to convey specific ideologies of femininity in Japan, which tend to converge in an adaptation strategy that reinforces gender-based discrimination—a phenomenon that remains deeply embedded in contemporary Japanese society.

Francesco Vitucci has been an Associate Professor at the University of Bologna since 2022. His research focuses on audiovisual translation, particularly on the sociolinguistic and ideological aspects of translation from and into Japanese. At present, he is investigating issues of identity, punctuation, and pro-am practices in interlingual subtitling. Actively engaged in both national and international collaborations, he works with various associations, universities, and festivals across Italy. He has translated Japanese authors such as Hamao Shirō, Edogawa Ranpo, Yokomizo Seishi, Tsumura Kikuko, Tsukamoto Shin'ya, Kurata Takashi, Koreeda Hirokazu, and Onda Riku, and he is the author of numerous scholarly publications in edited volumes (Routledge, *Multilingual Matters*, Peter Lang) as well as in national and international journals (*Studia Translatorica*, *Parallèles*, *I-land Journal*, *Kervan*).

Zarja Vršič

University of Ljubljana

TRANSLATING ARABNESS: MULTIMODAL REPRESENTATIONS ON SLOVENE BOOK COVERS

Book covers are typically the first element of a translated work encountered by potential readers and therefore play a crucial role in shaping initial expectations. Beyond decorative or marketing function, they actively participate in the cultural framing of the literary work. This study examines the visual representation of Arabic culture in Slovenia by analyzing book covers of Slovene translations from Arabic.

As stated by Bassnett and Lefevere (1998), literary translation importantly contributes to the construction of the foreign Other. While translation research has traditionally focused on linguistic transfer, translation paratexts—among them book covers—did not receive sufficient scholarly attention. In this study, they are approached as a form of intersemiotic translation, where cultural meanings are negotiated through images, typography, and design. Previous research (Berg 2022) has explored how Arabic novels are visually adapted for English readerships; however, little is known about their representation in smaller language markets such as Slovene.

The corpus, established through the catalogues of national libraries, includes all 68 Slovene translations from Arabic, both direct and indirect, that vary in genre. The study investigates whether the Slovene covers employ exoticizing visual strategies and whether direct and indirect translations show systematic differences in the visual representation of “Arabness.” The covers are analyzed using content analysis and interpreted through a semiotic lens.

The study demonstrates that cultural representation is shaped not only through translated texts but also through visual paratexts that frame Arabic literature for Slovenian readership, contributing to a more comprehensive understanding of translation as a multimodal process.

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Zarja Vršič is a Researcher and Assistant Professor at the Department of Translation Studies, University of Ljubljana. In 2024, she earned her PhD with the dissertation focused on interarts translation in the French Nouveau Roman. She has published several papers on topics including 20th century French literature, art and film, sociology of literature, the history of literary translation in Slovenia, and graphic novels. In addition to her academic work, she is a translator from Arabic and French literature.

Rongyu Wang

Dublin City University

SDH SUBTITLERS AS MEDIATORS: DECISION-MAKING AND PROFESSIONAL AGENCY ACROSS ORGANISATIONAL CONTEXTS

Subtitling for the deaf and hard of hearing (SDH) is often presented as a technical accessibility service aimed at providing hearing-impaired audiences with richer access to audiovisual content. However, the production of SDH is far from a neutral or purely technical process. SDH subtitlers must take multiple factors into account when making decisions, including institutional norms, existing guidelines, and feedback from Deaf and hard-of-hearing audiences. Despite this complexity, relatively little research has examined the role of SDH subtitlers themselves or how they navigate these decision-making processes in practice. Given this, the present study seeks to address this gap by foregrounding practitioners' perspectives.

In this study, we conducted semi-structured interviews with nine SDH subtitlers working across three distinct organisational contexts: an Irish public service broadcaster, a Chinese media accessibility company, and an international volunteer subtitling group. The analysis explores how practitioners conceptualise the needs of deaf viewers, how they interpret and implement existing guidelines, and how they handle the balance between objective description and personal interpretation when rendering non-verbal audio elements such as music.

The findings suggest that SDH subtitlers actively position themselves as mediators rather than mere technicians. Their decision-making is shaped by multiple interrelated factors, including production workflows, institutional norms, technical and practical constraints, audience adaptation and user feedback, subjectivity in interpretation, as well as contentspecific challenges and knowledge limitations. Overall, these dimensions reveal the complex and situated nature of SDH production and underscore the role of SDH subtitlers as active agents in negotiating access and representation.

Rongyu Wang is currently a PhD student at the School of Applied Language and Intercultural Studies, Dublin City University. She is also a member of the Centre for Translation and Textual Studies at Dublin City University. Her PhD project addresses both the production and reception of subtitling for the deaf and hard of hearing (SDH) in China. Her research interests include audiovisual translation, media accessibility, and subtitling for the deaf and hard of hearing.

Mary Wardle

Sapienza University of Rome

TRANSLATION STUDIES, INTERFACE STUDIES AND ACCESSIBILITY: REWRITING SHAKESPEARE FOR MODERN AUDIENCES

When writing about Interface Studies, Alexander Galloway describes common interfaces (windows, screens, keyboards, etc.) not as simple boundary points but rather as “autonomous zones of activity”, creating what he terms the “interface effect.” This paper will investigate modern editions of Shakespeare, designed prevalently for a school readership, as one such example of textual interface. In these editions, the original 16th century text (ST) typically appears alongside an intralingual translation into modern English (TT). The TT is not presented as replacing the ST but as a key for accessing Shakespeare’s language. The paper, therefore, brings together translation studies (and more specifically questions of intralingual translation, paratexts and retranslation), accessibility studies and interface studies.

The paper will illustrate how barriers impeding communication can be removed, focusing on how language, English in this case, can be (re)written to enable constituencies who might otherwise be challenged or deterred by linguistic/cultural difficulty. References will be made to ‘Easy Language’ production with examples from campaign groups promoting greater language accessibility, as well as the specific challenges posed by Shakespearean texts for modern readerships. A number of different modern versions of *The Merchant of Venice* will be surveyed, including paratextual elements and the declared goals of each publication. Short excerpts from the play (both ST and TTs) will be analysed and discussed before the concluding remarks.

Mary Wardle is Associate Professor of English Language and Translation Studies at Sapienza University of Rome. Recent and forthcoming publications include book chapters on translingual identity in Jhumpa Lahiri (Springer) (Peter Lang); the English translations of the works of Primo Levi in a volume on *Translation Studies and Memory Studies* (Routledge); *Dance Notation and Translation* (Bloomsbury) (Palimpsestes); *Embodied Translation* (World Literature Studies); “The National Covid Memorial Wall as a Translation Site” in a volume on *Experiential Translation* (Routledge); *Intralingual translation between varieties of English* (Benjamins); “Translation and Accessibility” (*European Journal of English Studies*). She is currently working on a monograph on translations published in bi- and multi-lingual editions (Routledge).

Yanan Wu

University of Groningen

WHEN QUALITY BECOMES THE DIFFERENCE: DIFFERENTIAL EFFECTS OF SUBTITLE TYPES ON DEAF VIEWERS' NARRATIVE ENGAGEMENT

This study explores how different subtitle types influence narrative engagement among Chinese deaf viewers. Forty-nine participants watched six short clips featuring Standard Subtitles (ST), Subtitles for the Deaf and Hard of Hearing (SDH), and Automatic Captions (AC) across intralingual and interlingual modalities. Engagement was measured through four subscales of the Narrative Engagement Scale.

Results showed that SDH elicited narrative engagement levels comparable to, and in some dimensions slightly higher than, standard subtitles across both modalities. This pattern suggests that the inclusion of non-speech information supports deaf viewers' access to narrative cues and does not detract from the viewing experience. In contrast, AC consistently produced lower engagement scores, particularly in interlingual viewing. Although ACs have relatively high recognition accuracy, descriptive analyses revealed systematic variability in segmentation quality, error distribution, and presentation behaviour across clips. Rather than reflecting isolated inaccuracies, these patterns point to modality-specific sources of disruption that shape how caption information unfolds during viewing. Overall, the findings indicate that subtitle structure, timing, and presentation stability—rather than accuracy alone—play a critical role in shaping narrative engagement for deaf audiences.

Yanan Wu is a PhD candidate at the University of Groningen. Her research focuses on audiovisual translation and media accessibility, with particular emphasis on subtitle reception among deaf and hard-of-hearing audiences. Methodologically, her work combines eye-tracking, experimental design, and user-centred approaches to investigate cognitive processing and viewing experience in subtitled audiovisual media.

Elena Jolanta Zabarskaitė

Kazimiero Simonavičiaus universitetas

DIRBTINIO INTELEKTO DISKURSO ANTROPOMORFINIŲ IR TECHNOLOGINIŲ TERMINŲ KONKURENCIJA: KAS KALIBRUOJA IDEOLOGINĮ FILTRĄ?

Šiuolaikiniame technologiniame diskurse dirbtinis intelektas (DI) konceptualizuojamas per antropomorfinių metaforų sistemą, kuri veikia kaip nuosekli ideologinė struktūra.

Šiame pranešime DI diskursas interpretuojamas kaip lingvistinės entropijos valdymo mechanizmas, kuriame tropai – metafora ir metonimija – algoritminę tikrovę įrėmina į antropocentrišką naratyvą. Procesas nėra neutralus: antropomorfizmai (pvz., „haliucinacijos“, „mąstymas“, „mokymas“) sukuria iliuzinį DI kaip etinį subjektą ir maskuoja statistinę technologijos prigimtį.

Silicio slėnio sukurtos antropomorfinės metaforos susiduria su technologinės terminologijos konkurencija, kurią inicijuoja DI etikos tyrėjų bendruomenė. Oponuojama rinkodariniam antropomorfizmui, motyvuojant, kad jis sukuria pavojingą atsakomybės dislokaciją: priskiriant DI „mintis“ ar „haliucinacijas“, nutrinama riba tarp sisteminės programavimo klaidos ir autonominio moralinio veiksmo. Kritikai propaguoja inžinerinę-technologinę sinonimiką – pavyzdžiui, terminą „haliucinacija“ keičia „faktine klaida“ (factual error) arba „tikimybinio nuokrypiu“ (probabilistic divergence), generatyvinis dirbtinis intelektas vis dažniau vadinamas didžiuoju kalbos modeliu (Large Language Model) ir t. t. Terminologinė įtampa persikelia į kitas kalbas, įskaitant lietuvių kalbą.

Pranešime pateikiamas žvalgomasis tyrimas, ar (kaip) antropomorfinės DI metaforos ir technologiniai terminai konkuruoja lietuvių kalboje ir kokiuose tekstuose – verstiniuose ar originaliuose – ši konkurencija ryškesnė. Svarstomas klausimas, ar pasirinkimas tarp antropomorfinio atitikmens ir technologiškai tikslesnio sinonimo gali būti sąmoningas tropologinis sprendimas, kurį priima diskurso autorius ir (arba) vertėjas.

Jolanta Zabarskaitė, prof. dr., dirba komunikacijos ir kalbotyros tyrimų sankirtoje, tyrinėja kognityvinę sematiką, naratyvų kalbinius aspektus, efektyvios ir efektingos komunikacijos kalbines technikas. Yra daugelio mokslo darbų, tarp jų mokslinės monografijos „Kaip kalba gamina prasmę“ autorė. Greta mokslinės veiklos daug dėmesio skiria mokslo sklaidai. Sukūrė interaktyvų Kalbos muziejų, kino ir televizijos scenarijų, kuravo ne vieną parodą, skirtą kalbai. 2020–2024 metais Lietuvos nacionalinėje Martyno Mažvydo bibliotekoje rengė autorines pokalbių laidas „Kalbos klubas“ ir „Kalbos klubas plus“. Savo žiniomis ir patirtimi dalijasi dėstydamą studentams, vesdama mokymus mokytojams bei įvairių sričių profesionalams.

Lilit Zakoyan

Riga Technical University

INTERPRETING THE PAIN EXPERIENCE ACROSS LANGUAGES, CULTURES, AND IDEOLOGIES: IF PAIN COULD TALK AND BE TRANSLATED

This article studies how experiences of physical and emotional pain are translated during cancer diagnosis and treatment in a multilingual and multicultural healthcare environment in Germany. In these contexts, English often serves as a shared language or a 'lingua franca,' although it is neither one's mother tongue. Moreover, English removes barriers between patients, translators, and healthcare specialists, as patients struggle to mentally translate their emotions before expressing them in English. The study explores how linguistic, cultural, and ideological factors shape the translation of patients' experiences. The article is based on qualitative data from patient diaries, interviews with patients, doctors, and medical translators, as well as social media posts and online testimonies. In this context, questions about the complex role of medical translators arise. During vulnerable moments, beyond translating medical terminology, translators often convey patients' and families' experiences of suffering and hope for recovery. Translation extends beyond language and becomes a negotiated process involving cultural understanding of life and fear of death. The article pays special attention to illness metaphors such as shadow, battle, journey, rebirth, and survival. These metaphors are often difficult to translate directly, as their meanings vary across cultures and are deeply rooted in cultural stereotypes about fear of death and hope for survival. The study aims to demonstrate that while translation makes it easier to provide medical information, it also obscures the emotional and existential aspects of patients' experiences. From this perspective, these findings challenge traditional notions of linguistic and cultural equivalence in medical translation. The article illustrates that, particularly in cancer care, translation functions as a form of cultural and emotional cooperation. In conclusion, the research indicates that more culturally sensitive translation practices are needed, recognizing the ongoing cancer battle and the continuing experiences of patients' pain.

Lilit Zakoyan holds a PhD in comparative linguistics and is currently an English language Lecturer and Researcher at Riga Technical University. Her research interests lie in the intersection of translation studies, political discourse analysis, psycholinguistics, and intercultural communication. She is the author of a monograph, several textbooks, and numerous research articles. Her doctoral research examined human aggression, with the main objective of identifying characteristic features of verbal and nonverbal aggression in English and Russian, as well as exploring how the concept of aggression is represented in the language awareness of native speakers of both languages.

Elena Zemskova

Tel-Aviv University

WESTERN CRIME FICTION IN THE LATE SOVIET PERIODICALS: TRANSLATION FLOW AND IDEOLOGICAL CONTROVERSIES OF THE COLD WAR

This paper examines Russian translations of Western crime fiction published in Soviet periodicals, from thick literary journals to popular magazines and weekly newspapers, during the Cold War. I am building an extensive bibliographic dataset covering authors, original and translated titles, source languages, translators, and publication venues of detective and spy stories from 1956 to 1989. Using this data, I challenge the established approach to Soviet translation history, which has focused on the reception of canonical texts while overlooking how popular literature reached the broader Soviet readership.

This translation flow demonstrates that the two Cold War worlds were far more culturally interconnected than the Cold War paradigm would suggest. Western market mechanisms for distributing popular literature had little direct impact on the USSR, yet works regularly found their way to Soviet readers without the author's knowledge or consent, and often without royalty payments, even after the USSR acceded to the Universal Copyright Convention in 1973. As print media continued to expand, with new periodicals reaching ever larger audiences, the volume of Western texts in translation grew steadily.

In addition to the bibliographic dataset, this paper draws on contemporary Soviet literary criticism to examine how Western detective fiction was debated and legitimized. Western cultural transfer into the Soviet Union, as well as a parallel process in the reverse direction, took place in spite of the ideological standoff between the two blocs. Although Western popular literature was officially dismissed as bourgeois and ideologically incompatible with Soviet values, the regime deployed detective fiction from the West as a tool to expose and critique the very capitalist society that had produced it.

Elena Zemskova is a literary historian researching in the history of international connections of Soviet literature and literary translation in the Soviet Union. Until 2022 she worked as an Associate Professor at the School of Philology at HSE University in Moscow. She is currently a Research Fellow in a project on Red migration to the USSR at the department of History at Tel Aviv University. She also co-supervises the independent *Interlit* project on the history of multilingual journal *International literature* (1929–1945). Her recent publications include the cluster “Translation as soviet cultural institution,” co-edited with Elena Ostrovskaya in *Novoe Literaturnoe Obozrenie*, where she also published an article on poetic translation in the biographical narrative of Arseny Tarkovsky, and co-authored “International literature: A Multi-language Soviet Journal as a Model of ‘World Literature’ of the Mid-1930s USSR” in *World Literature in the Soviet Union* (Academic Studies Press, 2023).

Zofia Ziemann

Jagiellonian University

FROM POLISH FOLK TALES TO THE PENGUIN BOOK OF POLISH SHORT STORIES: POLITICS AND LITERATURE IN ANTHOLOGIES FROM 1919 TO 2025

The paper presents an overview of more than twenty English-language collections of Polish writing throughout the 20th and into the 21st century: from early volumes of folk and fairy tales published in the 1920 (e.g., *Ten Polish Folk Tales* translated from the French, 1929), through wartime publications (e.g., *A Call from Warsaw: An Anthology of Underground Warsaw Poetry*, 1944) and Cold War-era presentations of newer Polish poetry and prose (e.g. *Ten Contemporary Polish Stories* edited by Edmund Ordon, 1958, *The Modern Polish Mind* by Maria Kuncewiczowa, 1962, or *The Postwar Polish Poetry* edited by Czesław Miłosz, 1965), to the latest much celebrated compilation, *The Penguin Book of Polish Short Stories*, edited by Antonia Lloyd-Jones (2025). Drawing on Andre Lefevere's foundational work on anthologisation as a form of rewriting and hence manipulation, and more recent approaches to the subject (Di Leo 2004, Seruya et. al 2013), it analyses the composition and paratexts of English-language collections of Polish writing, tracing their ideological underpinnings (cf. Odrekhiwska 2024), their synchronic correspondence to the political situation of Poland in relation to the UK and US, and their diachronic progression from orientalisating / exoticising portraits of Slavdom, through politically charged engagement with Polish writers at home and in exile—during WW2, the long period of the Polish People's Republic, and the democratic breakthrough of 1989—towards recent attempts at breaking with the image of Polish literature as serious, conservative, and read out of historical rather than for pleasure.

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