

IPCITI 2025

13-14 November



The International Postgraduate
Conference in Translation and
Interpreting

18th International Postgraduate Conference in Translation and Interpreting

MODALITY MUTABILITY MOBILITY

Currents of Change in Translation and Interpreting

Book of Abstracts



UNIVERSITY
OF WARWICK

mpT
MODERN POETRY
IN TRANSLATION



WARWICK
THE UNIVERSITY OF WARWICK
HUMANITIES RESEARCH CENTRE

CADRE

TABLE OF CONTENTS

<u>Organising committee.....</u>	<u>3</u>
<u>Our sponsors.....</u>	<u>3</u>
<u>About IPCITI.....</u>	<u>4</u>
<u>About the poster.....</u>	<u>4</u>
<u>Travelling to campus.....</u>	<u>5</u>
<u>Keynote Speaker.....</u>	<u>6</u>
<u>Workshops.....</u>	<u>9</u>
<u>Parallel panels Thursday 13 November.....</u>	<u>11</u>
<u>Panel 1: Feminist and Queer Approaches to Translation.....</u>	<u>11</u>
<u>Panel 2A: Translation and Interpreting in Humanitarian Contexts: Crisis, Communities and Inclusion.....</u>	<u>19</u>
<u>Panel 2B: Memory and Ideology in (Re)Translation.....</u>	<u>26</u>
<u>Parallel panels Friday 14 November</u>	<u>34</u>
<u>Panel 3A: Translation and Performance.....</u>	<u>34</u>
<u>Panel 3B: Translation, Society and Cultural Politics.....</u>	<u>40</u>
<u>Panel 4A: Audiovisual Translation, Localisation and Remediation.....</u>	<u>48</u>
<u>Panel 4B: Gender and Cultural Identity in Translation.....</u>	<u>56</u>
<u>Panel 5A: Navigating Human-Machine Collaboration and AI tools in Translation & Interpreting.....</u>	<u>63</u>
<u>Panel 5B: Intersemiotic and Multimodal Translation.....</u>	<u>71</u>
<u>Online Poster Presentations.....</u>	<u>78</u>

ORGANISING COMMITTEE

Jenny He
Yanyu Liu
Belén Rodríguez Salvatierra
Xiaoyan Tan
Leilani Willis
Laura Woolley-Núñez
Yaqi Xi
Shaoyu Yang

SCIENTIFIC COMMITTEE

Dr. David Orrego-Carmona
Dr. Caroline Summers

OUR SPONSORS

Humanities Research Centre (HRC)
Centre for Arts Doctoral Research Excellence (CADRE)
Modern Poetry in Translation (MPT)
International Association for Translation and Intercultural Studies
(IATIS)

OUR EXTERNAL REVIEWERS

Jing Deng (University of Manchester)
Jiaqi Liu (University of Manchester)
Minghao Ma (Shanghai International Studies University)

ABOUT IPCITI

The International Postgraduate Conference in Translation and Interpreting (IPCITI) is a collaborative project organised between Dublin City University, the University of Manchester, Heriot-Watt University and the University of Warwick. It is designed to be a supporting platform for postgraduate and early career researchers working on all topics of translation and interpreting studies to share and discuss their research among peers.

[Visit our website](#) to read about past IPCITI conferences.

Use [this Padlet](#) to join the conversation, provide feedback and ask questions. **Password: IPCITI**

ABOUT THE POSTER

"CREATIVITY INSPIRES IDEAS, IDEAS INSPIRE CHANGE"

When you explore the Faculty of Arts Building at the University of Warwick, you might notice a familiar sight. In our posters, we have reimagined the *Giant Window of Wonder*, a permanent multimodal art installation created by **@VORTEXCREATES** in 2022. We think it encapsulates our intentions for this edition of IPCITI: *Modality, Mutability, Mobility*.

Find out more about it [here](#).



THE CAMPUS



📍 Explore the University of Warwick's [Interactive campus map](#)

Travelling to campus

- The University of Warwick campus is on the outskirts of the city of Coventry, and the nearest major railway station is Coventry. The closest airport is Birmingham International Airport, or there are regular rail services to London for easy access to/from the London airports. You can find detailed information on travel to the University campus [here](#).
- If you are driving, you can check the [Visitor Parking information here](#).

KEYNOTE

Dr Pauline Henry-Tierney (Newcastle University)

Translating Rape

Chair: Laura Woolley-Núñez

In England and Wales, one in four women has been raped or sexually assaulted since the age of 16 and, in 2024 alone, 71,227 rapes were recorded by the police (Office for National Statistics, 2025). By the end of 2024, only 2.7% of these cases resulted in a perpetrator being charged (Home Office, 2025). These figures are not unique to the UK; rather, they are indicative of a global pandemic of sexual violence, and in certain contexts, because of intersecting external factors, including war and conflict, poverty and economic instability, and misogynist social norms, such statistics are far outstripped. Rape and all forms of sexual violence not only inflict bodily and psychological trauma, but these crimes can also rob victims of their sense of subjective agency. In a bid to reclaim their voice and assert their subjecthood, some survivors choose to speak out and share their own stories. In recent years, there has been a swell in the number of memoirs written by women who have experienced rape and sexual violence: Samantha Geimer's *The Girl* (2013), Chanel Miller's *Know My Name* (2019), Vanessa Springora's *Le Consentement* (2020) and Neige Sinno's *Triste tigre* (2023) are some of them. Not only do such personal narratives expose the patriarchal structures of sexual violence and its perpetrators, but they can also serve to empower others to speak out, destigmatise victimhood and foster community. The translations of such texts, then, can create transnational feminist networks of solidarity. But what specifically is at stake when translating such highly personal and traumatic material? What ethical translation practices must be adopted to avoid any further harm being done to the speaking subject? Who has the right to speak for whom? What do paratextually translated elements reveal to us about the ways in which rape is culturally encoded in different contexts? In this talk, I suggest possible answers to these questions through the lens of the case

study of Miller's *Know My Name*, which has been translated into over ten languages to date. Employing feminist philosopher Simone de Beauvoir's existentialist ethics (1944; 1947) in conjunction with perspectives on intersectionality and transnational feminism (Durmuş 2020; Susam-Saraeva 2020), I propose a feminist methodology of translation that responds sensitively and ethically to the complexities of translating traumatic texts.

References

- Beauvoir, S. de ([1944] 2004), 'Pyrrhus and Cineas', trans. M. Timmermann, in M. A. Simons, M. Timmermann, and M. Mader (eds.), *Philosophical Writings*, 90-149, Urbana, IL: University of Illinois Press.
- Beauvoir, S. de ([1947] 1976), *The Ethics of Ambiguity*, trans. B. Frechtman, New York: Citadel.
- Durmuş, D. (2020), 'Lessons from Beauvoir for a Transnational Feminist Ethics', *Simone de Beauvoir Studies*, 31 (1): 47-67.
- Geimer, S. (2013), *The Girl: A Life in the Shadow of Roman Polanski*, London: Simon and Schuster.
- Home Office (2025), 'Crime outcomes year to December 2024: data tables.' Available at: <https://www.gov.uk/government/statistics/crime-outcomes-year-to-december-2024-data-tables>
- Miller, C. (2019), *Know My Name*, London: Viking.
- Office for National Statistics (2025), 'Crime in England and Wales: year ending December 2024'. Available at: <https://www.ons.gov.uk/peoplepopulationandcommunity/crimeandjustice/bulletins/crimeinenglandandwales/yearendingdecember2024>
- Sinno, N. (2023), *Triste tigre*, Paris: Gallimard.
- Springora, V. (2020), *Le Consentement*, Paris: Grasset.
- Susam-Saraeva, Ş. (2020), 'Representing experiential knowledge: Who may translate whom?', *Translation Studies*, 14 (1): 84-95.



Pauline Henry-Tierney is Senior Lecturer in French and Translation Studies at Newcastle University, UK. A feminist translation studies scholar, her research focuses on the translation of contemporary women's writing in French, in particular transgressive and explicit texts. Recent publications include her monograph *Translating Transgressive Texts: Gender, Sexuality and the Body in Contemporary Women's Writing in French* (Routledge, 2023) [Link opens in a new window](#) and various peer-reviewed articles and book chapters on the modalities of subjectivity in the translation of works from contemporary feminist authors. Combining feminist phenomenological perspectives on female lived experience with feminist translation theory, Dr Henry-Tierney's other main avenue of research is the translation of Simone de Beauvoir's philosophy, with publications including a recent co-edited volume, *Translating Simone de Beauvoir's The Second Sex: Transnational Framing, Interpretation, and Impact* [Link opens in a new window](#) (Routledge, 2023). She is an experienced PhD supervisor and currently supervises eight students working on topics relating to feminist translation studies, queer translation studies, poetry translation, audiovisual translation, and translation and disability studies.

WORKSHOPS

Workshop 1: Dr David Orrego-Carmona (University of Warwick)

Publishing in Academia: Journal Articles and Monographs

Chair: Yaqi Xi

This interactive workshop addresses the challenges faced by early-career researchers in Translation and Interpreting Studies when navigating the landscape of academic publishing. Participants will gain practical insights into the publication process, from selecting appropriate venues and developing publishable content to understanding editorial workflows and responding effectively to peer review feedback.

Hands-on activities form an integral part of the session, creating a collaborative learning environment where participants actively share their publishing experiences, challenges, and plans. These exercises will include analysing successful publication strategies, drafting responses to reviewer comments, and developing publishing roadmaps. Drawing on concrete examples, the session will equip participants with actionable strategies for disseminating their research while developing a sustainable publication trajectory. The workshop combines theoretical frameworks with practical application, allowing attendees to immediately implement concepts within their own research contexts.



David Orrego-Carmona (University of Warwick, UK / University of the Free State, South Africa) is a Reader in Translation at the Translation and Transcultural Studies section of SMLC and an associate research fellow at the University of the Free State (South Africa). David is associate editor of the journal *Translation Spaces* and deputy editor of *JoSTrans*, the *Journal of Specialised Translation*.

Workshop 2: Christina Viti (Modern Poetry in Translation)

Chair: Jenny He

Christina Viti is a poet and translator working with Italian, English and French. Recent publications include poetry collections by Etel Adnan (Notte, San Marco dei Giustiniani 2018), Mariangela Gualtieri (Beast of Joy, Chelsea Editions 2018), Anna Gréki (The Streets of Algiers, Smokestack Books 2020), as well as Elsa Morante's *The World Saved by Kids* (Seagull Books 2016), shortlisted for the John Florio Prize.

Among forthcoming books, translations of a collection by Luigi Di Ruscio, a poet from the Marche who, over forty years, created a prodigious body of work after his daily shifts in a steel factory in Oslo, and of Luca Rastello's *The Rain's Falling Up*, a novel exploring the politics and spirit of the Seventies in Italy.

Current activities include holding collaborative translation workshops within the Radical Translations project run by the French and Comparative Literature departments of King's College.

She first published her translations in MPT in 2000. Over the past 25 years, she has contributed to the magazine on various occasions while publishing a number of translations with outfits ranging from large international houses to small imprints of artists' books.



Panel 1: Feminist and Queer Approaches to Translation

Chair: Yanyu Liu

Kinga Mazurkiewicz, Adam Mickiewicz University, 'Feminist Translator Studies in Poland: Horizons and Challenges of an Emerging Discipline'

Abstract: This presentation offers an initial exploration of Feminist Translator Studies (FTS) as an emerging discipline within Polish Translation Studies, aiming to map its possible horizons for future research. It focuses on providing a comparative analysis of existing feminist and translation theories, drawn from historical contexts such as the cultural turn in Translation Studies and the Canadian school of feminist translation, and critically assesses their applicability to Polish academia, publishing, and translation practice. By analysing contemporary definitions of Feminist Translator Studies, including those proposed by Helen Vassallo, and Feminist Translation Studies as represented in the works Olga Castro, Emek Ergun or María Laura Spoturno, as well as their intersections with queer and postcolonial TS, the presentation reflects on how these theoretical frameworks can inform the Polish research landscape.

It further reviews Polish scholarly contributions that fall within the scope of Feminist Translator Studies, including case studies on individual translators, archival research, and examinations of translators' paratexts, most notably the works of Ewa Kraskowska, Ewa Rajewska, Joanna Sobesto, and Karolina Dębska. The presentation also considers the importance of situating translators within the broader literary field, accounting for their agency and authorship. This includes analysis of insights from the Polish Literary Translators' Association and Aga Zano, a prominent Polish feminist translator, on translators in the publishing industry.

Finally, the presentation addresses the transnational nature of FTS,

calling for greater knowledge exchange and comparative research between peripheral and central contexts. It highlights the necessity of establishing translation flows both into and out of Poland, including the circulation of Polish feminist scholarship. Ultimately, the presentation seeks not only to map the current state of Feminist Translator Studies in Poland but also to critically revise its horizons and propose directions for future research.

Keywords: Feminist Translator Studies; Polish Translation Studies; Feminist Translation; Polish Literary Field; Literary Translation

Bio: MA Kinga Mazurkiewicz is a PhD candidate at the Doctoral School of Languages and Literatures at Adam Mickiewicz University (UAM), affiliated with the Department of 20th Century Literature, Literary Theory, and the Art of Translation, specializing in Polish studies. Her master's thesis focused on the theme of subversion in contemporary Polish women's poetry. She is currently preparing her doctoral dissertation on the role and position of women literary translators within the field of contemporary Polish literature.

Ailin Li, Newcastle University, “Our Language, Our Screen”: A Case Study of Chinese Feminist Fansubbing Production’

Abstract: Following the ‘cultural turn’, translation has been growingly recognised as a vibrant arena of ideological intervention where translators actively challenge dominant narratives. Among these discussions, gender emerged as a frequently examined theme. Feminist translation scholars have long investigated how translators integrate their translation choices with political agendas to promote feminist thought (Godard, 1989; Simon, 1996; Von Flotow, 1997). While the feminist translation theories have expanded to audiovisual contexts, fansubbing practices (non-official subtitles produced by fan groups) remain relatively underexplored as feminist resistance spaces. Meanwhile, unconstrained by industry regulations, fansubbing can

involve more radical forms of feminist linguistic manipulation (Von Flotow and Josephy-Hernández, 2018). This study therefore looks into the feminist translation strategies applied by fansubbing practitioners via a case study of the Chinese feminist fansubbing group, TPG Subtitling Group.

This project seeks to explore how TPG Subtitling Group has managed to counter gender bias and restore female subjectivity through their translation choices. To answer this research question, the author conducts a comparative analysis of TPG's subtitles and their official counterparts. Two materials featuring female narratives are selected - the film *Barbie* and the television series *Deadloch*, both chosen for their widespread Chinese reception. Using multimodal corpus software Elan, this study observes the differences in lexical choices, syntactic patterns, and multimodal interactions between texts and visual elements in the two versions of subtitles to identify TPG's feminist translation strategies. It is hypothesised that feminist fansubbing practitioners tend to utilise linguistic techniques including pronoun subversion and gendered terminology substitution to challenge patriarchal discourse. The study is expected to advance feminist translation studies by extending relevant theoretical frameworks from literary to audiovisual contexts. Additionally, its findings will shed new light on how grassroots translators use retranslation as a form of gender activism to directly resist misogynistic language.

Keywords: Feminist translation; Audiovisual translation; Fansubbing; Multimodality; Chinese digital gender activism

Bio: Ailin Li is a PhD candidate and the Translation & Interpreting Postgraduate Research Connect Coordinator in the School of Modern Languages at Newcastle University. Her current research lies at the intersection of gender studies and audiovisual translation studies, examining the shift in gender representation and narratives in the translation process within a multimodal framework. Li is also a

freelance translator with two published translated books in Chinese (The Painful Truth, 2022; Les Misérables: From Stage to Screen, 2025). Prior to her PhD, Li received her Master's in Translation Studies from the University of Edinburgh.

Xinyuan Yu, The Chinese University of Hong Kong, 'Reframing Women's Voices for A Male-dominated Agenda: Gendered Translation of Ellen Key and Emma Goldman's Feminist Writings in the May Fourth China'

Abstract: During the May Fourth period (1915-1925), in debates on women's emancipation predominantly led by male new intellectuals, free love emerged as a central topic. To legitimize their views, they actively translated Western theorists' works to advocate free love, particularly those of Ellen Key and Emma Goldman. Key's *Love and Marriage* was firstly translated by Mao Dun in *The Ladies' Journal* (1920) and Goldman's *Marriage and Love* by Yuan Zhenying in *New Youth* (1917). By translating and reframing Key and Goldman's texts, the male elites proposed not only the free love idea, but also a women's emancipation agenda under their control.

The choice of Key and Goldman's works is intriguing. Both female thinkers distanced themselves from the first-wave feminism featured by women's suffrage, acting as critics of it. In the two translated texts, Key and Goldman both criticized the civil rights activism and the competition between sexes; instead, they framed women's sexual freedom and fulfilment as the true path to women's liberation—one path that was marginal in the Western first-wave feminism, but paradoxically resonated powerfully among the male elites in China. However, they ignored the original socio-political context of Key and Goldman's critical remarks, and overlooked their feminist essence.

Besides the biased selection of texts, a closer analysis reveals how the male translators manipulated the texts: the radical views on sexual

autonomy and free motherhood prominent in the original works were mistranslated, diluted or erased in translation. This study exposes how the transnational and transtemporal dissemination of feminism was reshaped by the gendered translation, revealing how female writers' voices were selectively appropriated to legitimize a male-dominated emancipation agenda in China.

Keywords: Gendered translation; Ellen Key; Emma Goldman; Women's emancipation; The May Fourth China

Bio: Xinyuan Yu is a PhD candidate at Department of Translation, The Chinese University of Hong Kong. Her research focuses on translation history, with a particular interest in gender and translation. Contact: yuxinyuan@link.cuhk.edu.hk

Tanya Bonnin, University of Warwick, 'Representation and Intersectionality in Janelle Monáe and Alaya Dawn Johnson's The Memory Librarian: The Postcolonial as Queer/Queering the Postcolonial in Translation'

Abstract: This article draws on the original French translation of an extended excerpt from *The Memory Librarian*, a creative feminist and queer Afrofuturist dystopian short story co-authored by Janelle Monáe and Alaya Dawn Johnson (2022), and its critical translation studies commentary. The paper first challenges and addresses the critical gap pertaining to intersectionality in the field and more particularly in ethical and feminist translation studies by reflecting on the socio-political, ethical, and hermeneutical approach adopted in translating Monáe and Johnson's Afrofuturist intersectional fiction literature, as well as exploring the aspects of representation in translation throughout the political construction of gender, queerness, and ethnic identities into French language culture. The article also engages with the translational choices performed in the target text mainly pertaining to Monáe's and Johnson's use of intersectional Afrofuturist

discourse, gender-neutral, and inclusive writings, which are essentially sustained by relevant postcolonial, queer, and feminist translation studies literature all orientated to highlight how language can be used as a powerful political tool of decolonial resistance against assimilation and issues of representation in standard Western linguistic varieties, literature, and to a further extent in academia and the publishing and translation industry. As a mode of resistance against the imperialism of Western hegemonic feminists and their models of translation whose culture and language are often inflected by whiteness, heterosexuality, cisgenderism and gender binarism, this article will further examine how the target text translational approach allows the source text explicit intersectionality to become enhanced in the translation to inscribe the text with the political voice of women and queer people of colour whilst representing them in the utmost respect of their embodied multifaced identities. Towards the end of the article, broader ethical questions such as who gets to translate intersectional literature is approached.

Keywords: Afrofuturism; Intersectionality; Representation; Linguistic decolonisation

Bio: My name is Tanya (Tanya.Bonnin@warwick.ac.uk), and I am an emergent literary translator. My proposal is drawn from my MA dissertation, *The Memory Librarian: Memory and Representation through Janelle Monáe's Queer Afrofuturist Intersectional Feminist Fiction Literature in Translation*, completed at the University of Warwick and awarded the 2023 Susan Bassnett Prize for the best MA dissertation in Translation Studies. In October 2025, I will begin a practice-based PhD in Translation and Transcultural Studies at the University of Warwick, supported by the SMLC Doctoral Scholarship. My project, *Kinopoetics of Feminist Migrant Literature*, explores a creative experiential translation of Angie Cruz's *Dominicana*.

Zijun Feng, Newcastle University, 'Subtitling Through a Fansubber's Lens: The Role of Identity in Chinese Fansubbing of Anglo-American Lesbian Representation'

Abstract: Due to China's censorship of lesbian-related content on screen, Chinese fan subtitling (fansubbing) has become a vital channel for audiences to access lesbian stories from other language cultures. As the primary agents of this grassroots cultural practice, fan subtitlers (fansubbers) thus take on the responsibility of delivering stories of such non-normative sexualities. This article explores how fansubbers' identities affect their subtitling of Anglo-American lesbian representation into Chinese. It begins with a discussion of queer fansubbing and lesbian visibility in China, establishing the sociocultural context of the study. Drawing on Social Identity Theory (Tajfel & Turner, 1979), sociocultural norms (Hermann, 1996), and Godard's (1991) notion of "transformance" from feminist translation studies, this study investigates identity as the central analytical focus in fansubbing practice. Methodologically, this article adopts a feminist approach to interviewing ten Chinese fansubbers who have translated Anglo-American lesbian scenes, alongside a close analysis of selected scenes from a representative case of Anglo-American lesbian media, the Netflix drama *Orange Is the New Black* (2013-2019). The finding reveals that fansubbers' translation decisions reflected and were influenced by key identity dimensions, including gender and sexuality, social identity, personal experiences and beliefs. Such decisions are illustrated by translation strategies, further shaped by negotiations between identity and broader power dynamics, particularly as expressed through sociocultural norms. These norms are not fixed constraints but dynamic forces that fansubbers actively respond to, sometimes resisting and reproducing through linguistic choices. Ultimately, the article argues that fansubbers' identities influence how lesbian representation is conveyed linguistically and positioned culturally, revealing the vital role of fansubbers' identities in feminist and queer translation practices.

Keywords: Fansubbing; Lesbian representation; Identity; Sociocultural norms; Transformance

Bio: PhD student in Queer Audiovisual Translation at Newcastle University who just passed her viva with minor correction. Specialised in gender and sexuality in translation, subtitling, film and TV translation, feminist and queer translation studies.

**Panel 2A: Translation and Interpreting in Humanitarian
Contexts: Crisis, Communities and Inclusion
Chair: Daniel Cabeza-Campillo**

**Xiancan Li, University of York, 'Investigating Chinese<>English
Interpreted Consultations in Medical Settings'**

Abstract: This study investigates the interpreter's role in authentic Chinese<>English (C<>E) medical encounters in the lens of Conversation Analysis (CA), focusing on how interpreters navigate complex interactional demands, negotiate their positioning, and mediate institutional discourse in healthcare settings. Drawing on the data of audio recordings of medical consultations and outpatient settings involving English-speaking clinicians, Chinese-speaking patients, and professional interpreters, the study explores how interpreters perform moment-to-moment decisions under interactional, temporal, and emotional pressure.

Set against the backdrop of increasing linguistic and cultural diversity in public services, this research foregrounds interpreting as a socially-situated practice shaped by institutional norms, cultural asymmetries, and epistemic inequalities. Informed by the Dialogic Discourse-Based Interaction (DI) paradigm, it analyses turn-taking patterns, repair sequences, affective alignments, and moments of interpreter intervention, supplemented by questionnaire surveys and interviews with clinicians and C<>E interpreter. Whether in face-to-face, over-the-phone, or remote video modes, interpreters are invariably engaged in dynamic 'triadic' interactions. The aim is to understand how interpreters' performance contribute to meaning co-construction, manage communicative ruptures, and influence the doctor-patient relationship.

Preliminary observations indicate that interpreters frequently encounter structural ambiguities, face unanticipated emotional

disclosures, and perform subtle adjustments that go beyond the 'conduit' function. These practices reveal the interpreter's dual positioning between institutional detachment and affective engagement, and highlight tensions between ethical codes, institutional expectations, and real-time interactional demands.

By re-examining interpreter roles in high-stakes, asymmetrical institutional contexts such as UK-based healthcare services for migrant patients, this study contributes to a more context-sensitive and empirically grounded understanding of medical interpreting. In doing so, it responds directly to the conference theme of 'shifting landscapes' in Translation and Interpreting Studies, offering insights into how interpreter agency, role complexity, and institutional discourses are enacted and negotiated within contemporary public service settings.

Keywords: Medical interpreting; Interpreter's role; Interpreter-mediated medical consultation; Institutional interaction

Bio: I am Xiancan Li, a PhD student in Translation & Interpreting at the University of York, with a focus on Chinese<>English medical interpreting. My study investigates the interpreter's role at the intersection of linguistic mediation, institutional talk, and access to public services. Drawing on first-hand experience as a medical interpreter, my observations of complex 'triadic' interactions inspired critical reflections on the interpreters' role. I explore the dynamics of authentic medical encounters (face-to-face/over-the-phone/remote videos) within the UK's National Health Service (NHS), which aims to bridge theoretical frameworks with frontline insights, contributing to public service interpreting policies.

Wangyi Tang, University of Surrey, 'Supporting Interpreter Accuracy in Legal Contexts Involving Migrants: The Role of Automatic Speech Recognition and AI-assisted Evaluation'

Abstract: Accurate interpreting in remote legal settings—notably involving asylum seekers, migrants, or refugees—is critical for access to justice in high-stakes contexts (Braun 2013). Interpreter errors can cause serious misunderstandings with legal consequences, especially in stressful or distracting remote environments (Braun 2020; Hale et al. 2022). These challenges are compounded by complex legal jargon and inadequate interpreter training or briefing. Automatic speech recognition (ASR) live captions have demonstrated potential to support interpreters in remote simultaneous interpreting by visually reinforcing speech and reducing errors (Fritella, 2023; Rodriguez Gonzalez, 2024; Wang et al. 2025).

However, the impact of live captions on interpreter performance in legal contexts—where consecutive and whispering modes alternate dynamically due to rapid or lengthy speech (Singureanu et al. 2023)—remains underexplored.

This study examines the usability of ASR in video remote interpreting (VRI) within legal settings, covering both consecutive and simultaneous interpreting modes. Through a comparative analysis of interpreting quality delivered by professional court interpreters (n=12) in simulated court hearings with and without ASR support—supplemented by workload analyses and reflective follow-up interviews—we assess ASR's impact on interpreting quality and the interpreters' strategies for effective ASR use.

Traditional manual evaluation methods are time-consuming and require significant expertise in legal interpreting assessment. Thus, we introduce a ChatGPT-assisted evaluation workflow based on the NTR model (Romero-Fresco & Pöchhacker, 2017). Guided by detailed NTR

guidelines formulated by human evaluators, the LLM conducts segment-level alignment and initial error detection. A human evaluator and a second reviewer then collaboratively verify flagged errors, iteratively prompting the LLM to refine its analysis, producing an auditable evaluation report.

By examining ASR usability in legal VRI, this study contributes insights into integrating AI tools into interpreting workflows and effective adaptation strategies, with implications for other high-stakes contexts involving vulnerable populations. It also demonstrates how supervised LLM-assisted evaluation can enhance transparency, efficiency, and consistency in interpreting assessments.

Keywords: Legal interpreting for migrants; Video remote interpreting (VRI); Automatic speech recognition (ASR); Interpreter-machine collaboration

Bio: Wangyi Tang is a PhD researcher at the Centre for Translation Studies, University of Surrey. His current PhD project, " Supporting Leal Interpreters in Video Remote Interpreting Through the Use of Automatic Speech Recognition", aims to investigate how automatic speech recognition (ASR) impacts the interpreter's work during remote court interpreting. This project is funded by Techne, a partnership of the UK Arts and Humanities Research Council.

Jian Sun, Leiden University, 'How Do Turn-Taking Types Manifest in Ad-hoc Healthcare Interpreting Interactions? A Case Study of the Chinese Community in the Netherlands'

Abstract: The rising trend of global migration has led to an increased need for interpreting services in healthcare settings worldwide (Terui, 2017; Peled, 2018; Zhao et al., 2021; Khatri & Assefa, 2022). While professional interpreters are seen as ideal, migrants often rely on ad hoc interpreters such as family members or bilingual personnel to

address immediate communication needs (Pöchhacker & Kadric, 1999; Flores, 2005; Baraldi & Gavioli, 2017; Hagan et al., 2020; Bhambra et al., 2022). However, research examining the specific interactional patterns of ad hoc interpreters in healthcare settings remains limited. This study investigates how ad hoc interpreters manage turn-taking in medical conversations and shape interactional dynamics. We analyzed 16 medical encounters between Chinese migrants and Dutch-speaking healthcare professionals involving ad hoc interpreters in the Netherlands. Our analysis revealed 52 distinct turn types in doctor-interpreter-patient interactions, involving different combinations of speakers (doctor, interpreter, patient) and languages (Chinese, English, and a combination of two languages). These findings suggest a greater diversity compared to the four idealized turn types (Wadensjö, 2005) in traditional dialogue interpreting models (doctor-interpreter-patient-interpreter sequence). The varied turn-taking patterns suggest that ad hoc interpreters employ turn types to meet practical communication demands, such as encouraging patients to provide additional information or clarifications that facilitate the medical consultation process, beyond traditional translation duties.

Keywords: Ad-hoc interpreter; Healthcare interpreting; Turn-taking

Bio: Jian Sun is a PhD candidate at Leiden University's Centre for Linguistics, specializing in translation studies, healthcare interpreting, and corpus linguistics. With an MA from Lancaster University and a background in healthcare interpreting studies (Fu Jen Catholic University), his research focuses on interactions in medical context, particularly the role and practices of ad hoc medical interpreters. His work bridges linguistic analysis and healthcare communication, aiming to improve understanding of informal interpreting dynamics.

Irene Hermosa-Ramírez, Universitat Pompeu Fabra, 'Reflections on Insider Research from the Field of Media Accessibility and Beyond'

Abstract: This paper places the focus on insider research, where

researchers share common characteristics with the group they are studying (Chhabra, 2020), and positionality in the field of Media Accessibility. Although these notions have long been applied in Disability Studies, where “the voice of individuals with disabilities is a necessity in the production of research and scholarly work and is central to the epistemology of disability” (Ferguson & Nusbaum, 2012, p. 7), we argue that they have not received enough attention in Media Accessibility. This study thus interrogates the key role of insider researchers and their outlook on this approach: its benefits and risks, their reflection on their own and others’ positionality and positionality statements, their experiences not as researchers but as research participants, their views on the current state of Media Accessibility and the (in)accessibility of research processes, in particular scholarly publications. First, our study presents a brief review of existing insider research in Media Accessibility and then we go on to discuss the results of 11 semi-structured interviews with insider researchers working on (Media) Accessibility and neighbouring fields. Among the main results of the study, researchers reflect on the need for all Media Accessibility researchers to reflect on their epistemological stances while avoiding performativity, regardless of where they fall on the insider-outsider continuum. Experiential closeness to the topic being researched, heightened empathy, and legitimation of insider researchers’ and participants’ knowledge are highlighted mostly as positives elements, although psychological support is needed as some topics may deeply affect the researcher. For most of interviewees, the risks (emotional impact, unclear role of the researcher, if they are well acquainted with the participants, etc.) can be resolved and the general argument is that the benefits of insider research outweigh the disadvantages.

Keywords: Insider research; Media accessibility; Positionality; Agency

Bio: Irene Hermosa-Ramírez, PhD in Translation and Intercultural Studies (Autonomous University of Barcelona), is a postdoctoral

researcher (ref. JDC2022-049546-I) working for the UNIVAC project (Sensory accessibility at the Spanish university: current needs and prospective solutions) at Pompeu Fabra University. She is a member of the TraDiLex research group (2021 SGR 00952), from the same university. Irene specialises in Media Accessibility, having participated in the RAD project (Researching Audio Description: Translation, Delivery and New Scenarios) and the Erasmus+ project ATHENA (Bringing Accessibility and Design for All into Higher Education Curricula) at Transmedia Catalonia.

Panel 2B: Memory and Ideology in (Re)Translation

Chair: Shaoyu Yang

Ajeeya Samadder and Prof. Rohini Mokashi Punekar, Indian Institute of Technology, Guwahati, 'Translating Traumatic Memory: A Case Study of Nilima Ibrahim's *Ami Birangona Bolchi* (1994) and its English Translation *War Heroines Speak: The Rape of Bangladeshi Women in 1971 War of Independence* (2021) by Nusrat Rabbee'

Abstract: Officially two to four million women were raped during the 1971 Bangladesh Liberation War (Debnath 49). Many who survived the horror and violence of the War, were ousted from their homes, ostracised from mainstream society, and were looked down upon as outcasts in the aftermath of the War. Author Nilima Ibrahim interviewed hundreds of rape survivors—officially honored as 'Birangonas', and compiled seven of their testimonies in her mediated memoir titled *Ami Birangona Bolchi* (1994) (I am the War Heroine Speaking). This paper takes into account Ibrahim's text written in Bengali and its English translation *War Heroines Speak: The Rape of Bangladeshi Women in 1971 War of Independence* (2021) by Nusrat Rabbee. In the English translation, Rabbee has made a few alterations to the original text along with changes to its structure and form. This paper attempts to explicate how these changes affect the overall traumatic reverberation of the source text. Engaging with ongoing debates on translation practices, this paper argues that literary form is crucial to the representation of trauma, and preserving this form requires the translator to navigate not only linguistic or cultural differences, but also to engage in ethical and ideological negotiations in the act of translation.

The translated text enables the larger readership to probe into the traumatic memories, individual experiences, and fractured identities of women who faced enemy aggression, but were conveniently erased from the dominant state historiography. It carries the multifaceted and

gendered nature of violence as expressed by the source text, across socio-cultural and linguistic boundaries. While much of the existing translation theory on trauma narratives is shaped by Western experiences and frameworks, this paper offers alternative perspectives by engaging with a South Asian text, emphasizing the importance of implementing interdisciplinary methods and concepts in the practice of trauma translation.

Keywords: 'Birangona' narratives; Traumatic memory; Translation; Literary form; Gendered violence

Bio: First author Ajeya Samadder is a PhD scholar in the Department of Humanities and Social Sciences at the Indian Institute of Technology Guwahati. Her research focuses on the intersections of trauma, language, and translation with particular emphasis on selected women's narratives written in Bengali on the 1971 Bangladesh Liberation War, and their English translations.

Second author Prof. Rohini Mokashi-Punekar is a Professor at the Department of Humanities and Social Sciences, Indian Institute of Technology Guwahati. She is the author of *On the Threshold: Songs of Chokhamela* (Altamira Press, 2005), *Untouchable Saints: an Indian Phenomenon* (Manohar, 2005), *Vikram Seth: an Introduction* (Cambridge University Press, 2008), *The Third Eye and Other Works: Mahatma Phule's Writings on Education* (Orient Blackswan, 2023).

Remya P K, Independent Researcher, 'Translation as a Postcolonial Literary Tool for Ideological Transfer: Carving Collective Memory and Lived Experiences in Testimonial Narratives'

Abstract: This paper investigates the act of translation as a postcolonial literary tool that helps transfer ideologies, collective memory, and lived experiences embedded within testimonial narratives. Translation is often considered a linguistic exercise;

however, in postcolonial contexts, it is a profoundly political act that navigates power, identity, resistance, and representation. Focusing on the testimonial writings of marginalized communities, particularly Dalit and Adivasi women, this paper examines how translation serves not only to make texts accessible across linguistic boundaries but also to re-inscribe cultural memory and marginalized identities within dominant literary and historical discourses. Drawing on the autobiographies of figures such as C.K. Janu, Bama, Urmila Pawar, Kumud Pawde, and Baby Kamble, the paper interrogates how translation carries affective, embodied, and ideological residues from the source text to the target audience. It raises critical questions about what is lost, gained, or transformed in translation, especially when dealing with narratives challenging hegemonic caste and gender hierarchies. Translation here becomes a method of archiving resistance and crafting solidarities across borders, even as it risks co-option or dilution of the original voice. This inquiry situates translation within a broader framework of postcolonial theory, memory studies, and feminist critique to argue that testimonial narratives, when translated, do not merely travel, but they translate ideologies, contest erasures, and reconstruct the gaps in history. The paper will employ textual analysis and theoretical insights to argue that translation is an active agent in the politics of remembrance and representation. Ultimately, it seeks to foreground translation as a generative space where lived experience, cultural/collective memory, and political struggle converge in articulating alternative epistemologies.

Keywords: Translation; Ideology; Collective memory; Lived experience; Testimonial narratives

Bio: Remya P K holds a postgraduate degree in M.A. Society and Culture, an interdisciplinary Master's program from the Indian Institute of Technology Gandhinagar, Gujarat, and she was also an Oxford-Alliance Global Leaders' Alliance Fellow 2022-23 at Alliance University Bangalore, India. She served as a Research Associate at the Indian

Institute of Management Bangalore and as an Assistant Professor of English at Jyoti Nivas College (Autonomous) Bangalore. Her research engages with the intersections of caste, gender, corporeality and language in postcolonial India. She is particularly interested in how translation mediates collective and individual memory and enables or resists ideological transfer in autobiographical and testimonial narratives. As a first-generation learner, her work is grounded in critical pedagogy, lived experience, and a commitment to social justice. Through her academic and research practice, she seeks to explore how translation acts not just as a linguistic exercise, but as a deeply political and affective process of meaning-making.

Tianyu Yu, Newcastle University, 'Ideology in the Retranslations of Moment in Peking : A Paratextual Perspective'

Abstract: *Moment in Peking* (1939) is an English novel written by Lin Yutang. Between 1941 and 2023, *Moment in Peking* has been (re)translated five times in mainland China and Taiwan. Over this period, both mainland China and Taiwan have experienced significant ideological changes. This study investigates how these ideological shifts have shaped the retranslation of *Moment in Peking* from the perspective of paratext.

The analysis focuses on paratextual elements across different Chinese translated versions of *Moment in Peking*, including peritexts such as book covers, prefaces, notes, and illustrations, and epitexts such as reviews and media promotions. These elements serve as crucial spaces where various agents, including translators, editors, and publishers, work together to shape and influence the presentation of each retranslation.

By conducting a comparative analysis of these paratexts, the study argues that retranslating *Moment in Peking* is not only a linguistic task but also an ideological act, reflecting power relations within the target

culture. This study then provides empirical evidence for the impact of ideology on translation.

Keywords: Moment in Peking; Retranslation; Paratext; Ideology; Translation Studies

Bio: Tianyu Yu is a PhD candidate in Translation Studies at the School of Modern Languages, Newcastle University. Her research interests include translation studies, gender studies, and feminist translation studies. Prior to her PhD, she worked as a Chinese translator at the World Meteorological Organization.

Maria-Carmen de-Bernardo-Martinez, Universidad Europea de Madrid, 'Causes and Consequences of the Spread and Translation of Revolutionary Ideas into European Spanish'

Abstract: Translation has been and proved to be throughout History both an agent of change as a revolutionary weapon and a tool for manipulation when convenient. Translation historiography has already revealed the influence of Politics on the fate of History and the value of translation as an instrument for changing History, so in this specific communication, the main goal is to highlight the role played by translation in the propagation of some revolutionary ideas, which changed the prevailing cultural and ideological status quo, between the newly created United States of America, France and Spain—mostly from the first two nations into the third one—at the end of the 18th century and the very beginning of the 19th. The analysis will focus on a specific corpus made of what we consider the revolutionary documents are and on the agency of their translations into European Spanish. The mutability and mobility that Translation Studies and History of Translation is experiencing allows us to include an interdisciplinary approach which will result in a more thorough and richer analysis and reflection regarding linguistic, cultural, ideological and historical aspects. Some of the revolutionary ideas transforming

the political and social structure, and therefore its ideology and culture, will be shown as well as what the circulation of these revolutionary concepts and their translations in this specific historical period meant for Spain. Considering that the starting hypothesis of this research focuses on the expansion of revolutionary ideas into European Spanish through the translations of the revolutionary documents, some of the results of a much broader study will reflect the mechanisms for spreading or hindering the revolutionary ideas; agency and reasons for translating; and tracing all European Spanish translations. In sum, it will be demonstrated that translation has been an agent of change that transforms cultures and societies.

Keywords: Translation as a revolutionary weapon; Translation as an agent of change; Mutual influence between Translation and History; Translation agency; Translation ideology

Bio: María-Carmen de-Bernardo-Martínez holds a BA in History (UAM), a MA in FR>ES Translation (UIMP), a Postgraduate degree in EN>ES Literary Translation (UPF) and two Diplomas in Translation EN/FR>ES (CIoL). She is also a MITI (UK) and a certified translator (EN/FR>ES) by the ITI and a member of the UCM research group GIVA and IULMyT. She works as a freelance translator and as a lecturer in two Spanish universities, while doing a PhD on history and translation (UCM). Her main lines of research are the mutual influence between History and Translation; women in translated literature and as translators; African and Afro-descendant literary production and translation; and the spread of knowledge and ideology through translation.

Elisa Arminio, University of Padua, 'Translation as Metamorphosis: From the Paradigm of Difference to Transformation'

Abstract: My purpose is to consider translation as metamorphosis of the original. Western thought has produced discourses on translation structured around a series of dichotomies, including the polarity of

fidelity-freedom, the opposition between source-oriented and target-oriented translations, or the one of meaning and form. However, underlying all these dichotomies is a more fundamental one that sees the original as radically opposed to its translation. As Naoki Sakai has emphasised, the 'modern regime of translation' considers translation as a communicative act whereby meaning is transported from one 'place' (the original text, as well as the original language and culture) to another, which is radically different from the former. This establishes a hierarchy in which the original text is considered ontologically superior.

Building on Walter Benjamin's essay 'The Task of the Translator', I will demonstrate how translation is a metamorphosis of the original text, thereby overcoming this dichotomous approach. In fact, Benjamin places himself in continuity with Goethe's morphological reflections by stating that translation is a 'form'. I will therefore consider the work of art as a living organism that responds to morphological logic and view translation as an organic emanation of the original text.

The existence of a radical translatability, based on the internal impulse of the texts towards metamorphosis, shows that although linguistic differentiation concretises the greater instance of singularity, texts simultaneously exhibit a drive to overcome their own singularity. This marks the transition from a paradigm of essentialised difference to one of transformation. The universality that is realised in translation is not a goal to be achieved or a destination to be reached; rather, it is realised in the continuous unfolding of differences, each of which establishes a relationship of mutual change.

Keywords: Translation; Metamorphosis; Transformation; Universality

Bio: Elisa Arminio is a PhD student in Philosophy at the University of Padua. Her research project concerns the philosophy of translation in relation to the notion of metamorphosis and universality. She obtained

her Master's degree in Philosophy at the University of Padua with honours, with a thesis on intersemiotic translation. She is a member of the Research Centre for the Philosophy of Translation. She won the Giulia Minella Master's Degree Award for her thesis on dialogue between different cultural paradigms. Starting in September, she will also undertake a 12-month research period at the École Normale Supérieure in Paris.

Panel 3A: Translation and Performance

Chair: Xinyao Zhang

Cian Dunne, Queen's University Belfast, 'Writing Under Constraint: Mirroring the Poetic Process in the English-Russian Translation of Tara Bergin's *Savage Tales*'

Abstract: The majority of poems included in Tara Bergin's third collection, *Savage Tales* (2022), are immediately noticeable for their unusual brevity- the shortest of which stands at just four words total. Bergin's presentation of the poems at the book's online launch, and at subsequent festival readings, played with the possibilities afforded by the uniquely concise nature of these poems. Translating from page to screen, she engaged her audiences in a live multimodal performance, projecting the text of the poems onto a white background, later followed by their accompanying titles. These titles contributed to underpin or undercut the preceding words' immediate initial impact. Thus, a traditional poetry reading was transformed into something altogether more mercurial.

Given the range of references to Russian literature and history I uncovered within the collection, I subsequently translated the book into Russian during my MA degree. Accordingly, I intend to provide a brief overview of my overall process of translating Bergin's book into Russian. Additionally, I intend to project a representative selection of the poems onto a white screen in imitation of Bergin, followed by their Russian (and later produced Irish) translations by point of comparison, with an explanation of the translation choices taken in transposing these poems into their new linguistic contexts. In so doing, I aim to tell a story which speaks to translation on a micro, textual level, as well as to translation in a broader conception- of translation beyond the words on the page. By revealing the meanings of Bergin's words to be shifting as much in her original creation as in my later translation, I reveal the poetic and translational process as ones speaking with rather than to each other. In both their original creation, and their

later translation, the poems are revealed to have mutability and mobility embedded in their make-up.

Keywords: Mirroring; Constraint; Multimodality; Mutability; Mobility

Bio: Cian Dunne is a first year PhD student in Translation at Queen's University Belfast. He is currently Co-Editor-in-Chief of The Apiary, Queen's Literary Magazine, having formerly served as its Translations Editor while completing the MA Translation at Queen's. He previously studied English Literature and Russian at Trinity College Dublin. In his final year, he was Editor-in-Chief of the Trinity Journal of Literary Translation, Ireland's only journal dedicated exclusively to translation. His short prose and poetry in Irish and English has appeared in Eascair, Aimsir, and Sonder magazines.

Irene Fiodilino, Trinity Laban, 'Intersemiotic Translation in Multimodal Artworks: the Case of Site-Specific Performance'

Abstract: This paper proposes a method of analysis for multimodal art practices and artworks, designed for use by both practitioners and researchers in the field of multimodality. This method can be used both retrospectively (to analyse existing multimodal artworks and art forms) and also during the process of art making, fostering valuable reflective enquiries as well as situated artistic choices. In order to explain the diverse theoretical underpinnings for this method, spanning from the field of aesthetics to current studies on intersemiotic translation, this paper is divided into three parts. First, I introduce a new definition of semiosis in art by integrating Peirce's triadic model into a broader aesthetic framework, taking into consideration the dynamics at play between the signifiers and the meanings of an artwork. At the same time, Peirce's triadic system is used as a matrix to both expand and visually clarify the oscillatory model proposed by Menke (1999) in his theory of aesthetic vacillation. The second part argues that intuitive processes of intersemiotic translation are essential cognitive tools for creating and interpreting multimodal artworks, which are defined as networks of texts from

different semiotic systems acting as both source and target. The final section analyses the iconic site-specific performance *Man Walking Down the Side of a Building* (1970) by modern dance pioneer Trisha Brown. This case study is used to illustrate how architecture and choreography re-signify one another through the notions of affordance and affordability. This example grounds the proposed method, which is fully systematised in the conclusion.

Keywords: Multimodality; Semiosis; Intersemiotic translation; Affordances; Site-specific performance

Bio: Dr Irene Fiordilino is a London-based choreographer and researcher. She is the director of Scirocco Dance Theatre Company and associate director of London International Screen Dance Festival. Irene works as a lecturer and supervisor at Trinity Laban, teaching both practical and theoretical subjects in the Dance and Music Faculties. Irene's artistic practice sits in the space between choreography and architecture. Her creative methodology 'Transitory Architecture' was developed during her PhD in Creative Practice (2019-2023) at Trinity Laban. Her artistic aim is to raise awareness on the impact of architecture on societies' values, beliefs and protocols of behaviours.

Leilani Willis, University of Warwick, 'Theatre Translation's Mutability: an overview of the shifting modes of theatre texts through the lens of translating and adapting Sor Juana Inés de la Cruz's *Los empeños de una casa*'

Abstract: The modes of translating theatrical texts have traditionally been described by critics as either reader-oriented 'for the page' 'drama' translation or performance-focused 'for the stage' (Espasa 2000) 'theatre' translation (Bigliuzzi, Kofler and Ambrosi 2013). Whilst this binary opposition has begun to be challenged in recent years, for

example by Geraldine Brodie's (2022) examination of the 'literal translation' as an intermediary text not wholly belonging to either camp, this research extends this challenge to the very categories themselves. It does so through considering the translation products and processes of scholars/practitioners working with *Los empeños de una casa*, one of the few surviving comedias by the Mexican writer Sor Juana Inés de la Cruz (1651-1695). These examples include published translations by David Pasto (1997) and Catherine Boyle (2004) which both resulted from staged performances, but which were published at different stages in the overall timeline of their productions. Finally, I will also examine Mary Vansant's (2021) PhD project on Intercultural Adapturgy, for which she produced an 'abridged translation' as well as a 'freer adaptation' of this same play. Through these examples, I will demonstrate the limitations of binary approaches to theatre translation and Translation Studies as a whole, exemplifying how arguably simplistic theoretical perspectives can be problematised in practice. As a result, this research valorises the work of the translator as a re-writer and collaborator in an intersemiotic translation process.

Keywords: Theatre Translation; Hispanic Studies; Early Modern Studies; Women's Writing

Bio: Leilani Willis is a PhD student in Translation and Transcultural Studies at the University of Warwick. Her research is funded by the SMLC Doctoral Scholarship and considers intersections between theatre and Feminist Translation Studies through a comparative analysis of female-authored Spanish Golden Age plays and their first published English translations. Her research interests include theatre translation, feminist translation, early modern Spanish literature and women's writing.

Melda Dincel Enginsu, Uskudar University, 'Translating Culture in the Making of a National Repertoire: A Case Study of Theater Translations of Translation Bureau'

Abstract: Translation Bureau, established in 1940 during the young republic era and served until 1960, is a state governed translation movement that employed translation as a tool to construct a national cultural repertoire aligned with the ideological goals of the new Republic. This presentation explores the pivotal role of theatre translation in the cultural nation-building efforts of early Republican Turkey, focusing on the activities of the Translation Bureau with intentions of cultivating a modern, secular and Western oriented literary canon.

Central to this effort was the translation of canonical works of Western drama—especially Shakespeare, Molière, Racine, and Ibsen—into Turkish. Rather than viewing these translations as passive reproductions of source texts, this study approaches them as acts of cultural negotiation, adaptation, and recontextualization. The translated plays were selected, rendered, and published by leading literary personas and academics not merely for literary purposes but to establish a theatrical tradition compatible with the values of rationalism, humanism, and modern citizenship promoted by the state.

Through archival materials, paratextual commentary, and analysis of source text's genres and textual characteristics, the presentation demonstrates how theatre translation contributed to both the creation of a modern theatre audience and the institutionalization of drama as a serious art form in Turkey. It also considers the Bureau's collaboration with state theatres and educational bodies, underscoring the systemic integration of translation into cultural policy. Ultimately, the paper argues that the Translation Bureau functioned not only as a linguistic enterprise but also as an ideological apparatus—shaping tastes, norms, and values through carefully curated and domesticated theatre translations.

Keywords: Theatre translation; Translation Bureau; Cultural policy; Repertoire; Adaptation.

Bio: My name is Melda Dincel Enginsu, and I am affiliated with Uskudar University, Istanbul, Türkiye. I am an assistant professor in English Translation and Interpretation department. I have been focusing on theatre translation as well as literary translation for my academic research and have been doing English to Turkish literary translations for 10 years. I have more than 40 literary translations from various Turkish publishing houses in genres like young adult dystopia, science fiction, historical romance, detective stories and translation theory. I have recently translated *Translation Studies* by Susan Bassnett and working on another translation theory written by David Bellos.

Panel 3B: Translation, Society and Cultural Politics

Chair: Belén Rodríguez Salvatierra

Lúcia Collischonn, University of Greenwich, 'Challenging Nativespeakerism: Consecration of L2 Literary Translators and Their Impact on Translation Studies'

Abstract: In recent years, the practice of L2 translation in literary translation has gained more traction in the market, posing a challenge to the long-standing L1 norm deeply rooted in nationalistic language ideologies and native speakerism still firmly present in Translation Studies. This study employs translation sociology to examine a few cases of successful L2 literary translators into English in recent years (specifically from 2020-2025), exploring their contributions to the field and the broader implications of their visibility for L2 translation studies.

By analysing the consecration mechanisms (Lindqvist, 2006) and status of these translators, this research highlights the transformative potential of L2 translation in reshaping traditional practices and fostering greater acceptance of varied language biographies within the academic and professional communities. The study delves into the modalities through which these translators operate, the potential mutability of translation norms and translator profiles in response to their success, and how their consecration and artistic choices can influence the mobility of literary works across cultural and linguistic boundaries. Considering the epistemic disobedience (Mignolo, 2009) of studying L2 translation within Translation Studies and these translators' own disobedience against a strong gatekeeping structure adds a layer of defiance and difficulty to these translators' professional success, thus making their visibility potentially groundbreaking.

This paper aims to provide valuable insights into the evolving

landscape of L2 translation and its ties to translation sociology, emphasising the dynamic, negotiated nature of translation as a practice embedded in wider socio-political and cultural processes. It invites reflection on how L2 translators can influence the way L2 translation is seen, and can serve as a site of translator positioning and thus cultural intervention, ultimately contributing to a more inclusive and diverse understanding of translation.

Keywords: L2 Translation; Translation Sociology; Nativespeakerism; Translation Norms; Literary Translation

Bio: Lúcia Collischonn is a Brazilian-German translator with a PhD in Translation Studies from the University of Warwick, UK. She takes special academic and professional interest in exophony in creative writing and translation, that is, writing literature in a foreign language and translation into and out of one's mother tongue. Exophony was the theme of both her Master's dissertation and PhD research. She has special interest in the works of Yoko Tawada, having translated two texts by the author, including the novel *Etüden im Schnee* (2016) which was published in Brazil in May 2019. She has contributed to *Violent Phenomena* (2022) an anthology on decolonising translation with the essay *Freed from the monolingual shackles: a mongrel crônica for the mutt translator*. A short theoretical version of her thesis is under contract with Cambridge University Press, publication forthcoming. Research interests include: translation theory and practice, literary theory, contemporary and world literature, Portuguese-language literatures, German-language literatures, transnational literature and adaptation studies. She currently works in Research Funding Development at the University of Greenwich.

Daniel Cabeza-Campillo, University of Warwick, '(Re)construction of Media Narratives of Brexit through Metaphor Translation'

Abstract: This paper examines the translation of Brexit-related

conceptual metaphors in media discourse, drawing on a bilingual corpus of 240 news article pairs (i.e., 480 news articles in total) published in six media outlets in English and Spanish between 2016 and 2022: BBC News and BBC News Mundo; The Guardian and elDiario.es; and El País and El País English Edition. Conceptual metaphors are part of our everyday language because thought itself is fundamentally metaphorical in nature, and we use them effortlessly and unconsciously to understand and describe the world around us (Lakoff and Johnson 1980/2003). In discourse, metaphorical linguistic expressions can hold significant persuasive power, generating empathy and framing socially shared perspectives (Charteris-Black 2018; 2019). Within the realm of media discourse on Brexit, various metaphorical expressions pertaining to divorce, war and poison have been used to depict both the Leave and Remain campaigns. These expressions have contributed to the construction of narratives of fear rooted in a sense of humiliation and cultural trauma (Toomey and Shepherd 2023), existential anxiety and ontological (in)security (Browning 2018). For example, it has been claimed that “Britain would be ‘killed’ in trade talks if it left the EU” (Watt 2016) and that “British exit would be ‘poison’” (Syal 2016). Through data triangulation, this paper identifies the most frequent translation procedures used for each type of Brexit-related conceptual metaphor, and offers a critical analysis of their cognitive and persuasive functions. By combining approaches from disciplines such as News Translation Studies, the Conceptual Metaphor Theory and Critical Metaphor Analysis, this paper seeks to elucidate the pivotal role of translation as a conduit for thought representation, which can either circulate or resist ideological narratives surrounding Brexit.

Keywords: News Translation; Metaphor Studies; Critical Metaphor Analysis; Brexit

Bio: Daniel is a PhD Student in Translation and Transcultural Studies at the University of Warwick. His doctoral project aims to provide an in-

depth and interdisciplinary analysis of how Brexit-related metaphors have been translated in the news from English into Spanish (BBC News and BBC Mundo, The Guardian and elDiario.es) and Spanish into English (El País and El País English Edition) from 2016 to 2022. Daniel was Teaching Associate in Translation Studies with Spanish at Aston University, Career Development Fellow in Spanish at the University of Oxford and Spanish Evening Tutor at the University of East Anglia.

Emma Donovan Page, University of Reading, “Something new’: British children’s publishing and the ‘discovery’ of Latin American kid lit in translation’

Abstract: In 2024, literary translation journal Words Without Borders published ‘A Tour of Latin American Kid Lit in 15 Translations’. Of these fifteen titles, all published for the first time in English between 2023 and 2024, just three were from UK-based publishers. The presence of even this relatively small number of such works is notable. Until very recently, Latin American books for young readers in English translation were essentially non-existent in the UK. In the British children’s publishing field, however, some actors are beginning to regard the region as a largely untapped potential source of high-quality books for children and young people which could help meet continued calls to diversify the industry. This paper uses qualitative methods, drawing on a series of semi-structured interviews conducted with translators and children’s publishing professionals active in the UK between 2022 and 2024 to present two case studies of contemporary Spanish-language writing for young people travelling from Latin America to the UK.

The first case focuses on the decade-long process that led Lantana Press to publish *The Invisible Story* in 2024. This picture book from a Costa Rican author-illustrator duo features themes of inclusivity and accessibility through the story of a book written in braille which

between love and sexuality against sexual liberation. Adopting “gaze” as its theoretical guidance, through close reading and paratextual analysis, this study aims to reveal how translators, editor and publisher reduced this multi-thematic literary work into an erotic work catering to Western readers’ “Oriental exoticism” imagination. It compares three versions—the original Chinese text, annotated translation draft, and the published English translation—while also examining correspondences among translators, editor, and publisher, to trace textual variations and different actors’ interaction in the translation process. This study finds that the cultural power play in the original text was attenuated through rewriting, which weakened the nuanced tensions between the hero Julian’s Western attitude of exotic curiosity and contempt and the heroine Lin’s cultural equality. Gender power struggle concerning female gaze were similarly simplified through rewriting and deletions, particularly the complexity of Lin who both gazes and is gazed upon. Moreover, the delicate emotional flow between characters in the original text was also extensively reduced through deletion and shifts in narrative focus. Specifically, the psychological and emotional build-up for sexual scenes was largely excised, while descriptions of physiological organs were deliberately amplified and highlighted. Ultimately, K’s English translation exhibits a marked eroticization tendency. This is closely linked to the translator Nicky Harman’s inexperience in literary translation, co-translator Henry Zhao’s acquiescence (as a gatekeeper), editor’s Chinese linguistic limitations, publisher’s financial pressures and market readership at the time.

Keywords: Hong Ying; K: The Art of Love; Gaze; Erotization in translation

Bio: Shasha He is a PhD candidate in Translation Studies at Tongji University. Her research focuses on contemporary Chinese literary translation and Chinese classic translation, with a specific interest in gendered narratives and the influence of actors in cross-cultural text reconstruction.

linguishes on the library shelf until a child who reads with her fingertips discovers it. The second case covers the recent success of an Arts Council England-funded scouting project by translator Claire Storey, which has led to the English translation and publication of four Latin American YA novels in the UK since 2022. Situated within the sociology of translation and drawing on J R Coleman's critical approach to diversity discourse in British children's publishing, these cases reveal the entangled nature of art, business and social advocacy in contemporary British translation of Latin American children's literature.

Keywords: Latin America; Children's literature in translation; Sociology of translation; Diversity; Translation advocacy

Bio: Emma Page is an AHRC-funded PhD candidate based at the University of Reading and Cardiff University. She is currently researching the field of contemporary British translated children's literature advocacy, applying a combination of analytical frameworks drawn from the sociology of translation, book history and ethnographic studies of book cultures and publishing to understand the role translation advocacy plays in the field of British children's literature. Her broader research interests include the politics of translation advocacy and reading promotion. She also translates professionally from French and Spanish into English.

Shasha He, Tongji University; University of Glasgow, 'From Power Struggle to Erotic Spectacle: On the English Translation of K: The Art of Love'

Abstract: Hong Ying's novel K takes "sexuality" as a narrative vehicle to explore intricate themes: the cultural encounter between subaltern Chinese culture and dominant Western culture during the Republican era; Chinese intellectuals' reflections on traditional gender values amid the New Culture Movement; and the dialectical relationship

Natalia Velasco Urquiza, University of Málaga, 'Diasporic Translations of Women's Writing in Anthologies: The Role of the (Migrant) Translator-Anthologist'

Abstract: Since the 1980s, feminist translation studies have been committed to recovering and foregrounding the silenced works of women authors. Over the past several decades, the growing interest in women's writing within the book market has made anthologies of women's writing in translation a particularly relevant object of study, since these anthologies can offer key insights into the power structures embedded in both translation and anthologizing practices. Anthologies of women's writing in translation often function as powerful feminist translation artifacts—not only by recovering women's voices marginalized by patriarchy, but also through the explicit visibility and authorship of the translator(-anthologist) and the critical role of the metatexts. These elements together exemplify the feminist translation tradition of intertwining theory and praxis.

The present analysis aims to explore the key role played by women translator-anthologists as cultural agents in translating and anthologizing women's writing. Drawing on feminist critical discourse analysis, transnational feminist translation studies, and the concept of agency, I will analyze the role and discursive agency of Greek-American (both North and South) and Greek-Australian translator-anthologists from the Greek diaspora. The analysis focuses on two sets of anthologies: translation anthologies of Greek women's writing and translation anthologies of Greek-Australian women's writing. By comparing these two types of anthologies—both translated and compiled by migrant translators from the Greek diaspora—the study will illuminate differences in agency between translators who anthologize Greek women writers and those who anthologize diasporic authors, viewed through a feminist critical discourse perspective. Ultimately, the goal of the analysis is to underscore the importance of the translator's identity and ethics of care/affect in feminist

translation and contribute to the relatively scarce research on feminist translation strategies and functions as they manifest in anthologies of women's writing in translation.

Keywords: Transnational feminist translation; Feminist critical discourse analysis; Anthologies of women's writing in translation; Greek diaspora; Agency

Bio: Natalia Velasco is a PhD candidate at the University of Málaga, where she works as a teaching fellow in the Department of Translation and Interpreting (Modern Greek language). She was granted a national research and teaching training contract/scholarship by the Spanish Ministry of Education for her thesis proposal on feminist anthologies of Greek poetry by women authors in translation. Her research interests focus on feminist and queer translation studies, literary translation, translation of Modern Greek women poets, and pedagogical approaches to gender and sexuality in translation. As a professional translator, she has published several translated books and has collaborated on international translation projects, such as the LEA International Festival of Athens.

Panel 4A: Audiovisual Translation, Localisation and Remediation

Chair: Jenny He

**Islam Abdelhay Almabhouh, Universitat Autònoma de Barcelona,
'Repositioning Participants in Netflix's English Translation of the
Israeli TV Show Fauda'**

Abstract: This paper explores the implications of repositioning participants as a framing strategy in Netflix's translation of the Israeli TV show Fauda. Besides, it analyses the effects the translation decisions behind the framed narratives have on the viewers. The research focuses on the English subtitles of the Arabic dialogue that the Palestinians and Israelis (Mista'arvim/undercover unit) speak. To conduct the study, the researchers have chosen Fauda seasons 1 and 2 and selected 12 representative examples to examine the application of repositioning as a translation framing strategy when translating the Arabic text. The research outcomes show that the translation of Fauda frames the Palestinians negatively and represents them as aggressors and terrorists. While Fauda proper already presents Palestinians negatively, the translation skews the narratives even worse. The analyses of the examples show that the translator exaggerates Palestinian speech, which makes it extreme, and waters down or mitigates Israeli speech. Western viewers, therefore, will find more common ground with the Israelis who are represented by the show and the translation as family people fighting to protect their country and preserve Western values and solidify the negative narratives and frames of Palestinians and hence alienating them even further. The possible factors that affect Netflix's interference in the translation by adopting misleading anti-Palestinian narratives include the bilateral relationship between Israel and western countries, especially America, and its attempt to appeal to Western viewers.

Keywords: Audiovisual translation; Framing strategy; Fauda; Repositioning; Netflix

Bio: I am Islam Almabhouh, a PhD student in Translation and Intercultural Studies at Universitat Autònoma de Barcelona (UAB). Due to the ongoing war in the Gaza Strip and the closure of the Rafah Crossing, I am still stuck and waiting for my evacuation to Spain to start my studies on-site. I graduated from the Islamic University of Gaza (IUG) with a Bachelor's degree in English Language Teaching and a Master's in Linguistics and Translation/ English. I work as a part-time lecturer in the English Department at the IUG, teaching courses in Subtitling, Freelancing, Translation and Translation Technologies.

**Salwa Alelyani, University of Reading and Najran University,
'Collateral Paratextuality in Saudi Cinema: Localising, Projecting, and (Re)Constructing Cultural Identity and Global Visibility in Digital Ecosystems'**

Abstract: As Saudi cinema embarks on a new journey in production and digital distribution globally, this study aims to explore how digital paratextual mechanisms (re)construct its cultural identity and enhance its visibility on both national and transnational platforms. Drawing on Freeth's (2023, p. 420) concept of "collateral paratextuality", the research examines how Saudi films are mediated through a convergence of industry-generated content, algorithmic curation and audience participation. The focus is on the multi-platform circulation of six Saudi film paratexts, especially trailers, thumbnails, personalised recommendations and user reviews on Netflix, YouTube, X (Twitter formerly), TikTok and Instagram.

Using the Saudi psychological thriller *Naga* (2023) directed by Aljasser as a case study, this presentation looks at how global streaming infrastructures (re)construct Saudi cultural narratives through localisation and genre framing. While the film aligns itself with global thriller aesthetics, it is rooted in culturally specific tropes- gendered codes of conduct, subcultural markers and the imagery of deserts and camels. By comparing paratextual inconsistencies across dubbed, subtitled and algorithmically recommended versions, the study examines how translation practices and digital curation (re)shape the

reception and interpretation of Saudi identity and Saudi film global visibility, extending and/or co-creating the narrative meaning intended by filmmakers.

The preliminary analysis shows that Saudi film paratexts are dynamic sites where cultural identity is negotiated, contested and commodified. These paratexts operate in a decentralised, "rhizomatic" (Deleuze and Guattari, 1988, p. 6) network that enables and constrains the global visibility of non-Western cinema. Through a digital paratextual approach, this paper argues that Saudi cinema's global presence and cultural projection are (re)constructed by complex intersections of local identity performance, algorithmic visibility and audience agency.

Keywords: Saudi cinema; Collateral paratextuality; Digital localisation

Bio: Salwa is a doctoral researcher in Translation Studies with a focus on audiovisual translation, paratextuality, and audience reception in transnational contexts. Her research explores the socio-cultural implications of translation in Saudi cinema and media. She holds a Master's degree in Translation Studies. Her academic interests are shaped by a commitment to social justice, feminist critique, and critical media analysis. Salwa is currently based in the UK, where she is conducting her PhD research at the University of Reading and contributing to scholarly dialogues on translation and representation.

Jiayue Zhang, University of Liverpool, 'Transforming the Queerness in Laotong Relationship: A Case Study of the Film Adaptation on *Snow Flower and the Secret Fan*'

Abstract: *Snow Flower and the Secret Fan* (hereafter *Snow Flower*) by Lisa See (2005) features an intense laotong (literally old same) relationship between Lily and Snow Flower in Jiangyong County, a small area in Hunan province, in 19th-century China. Originating from nüshu culture, laotong relationship informs an extreme intimacy, emotional and perhaps physical, between females, which blurs the

boundary of female friendship and romance and thus generates a queer sense. Nevertheless, the indigenous opacity and epistemological unfamiliarity of nūshu culture make it never facile to understand the subtle queerness of laotong relationship. Put differently, the cultural and contextual surroundings on Lily and Snow Flower's laotong relationship are the keys to navigate the nuances between this indigenous female relationship and the Western conceptualization of lesbianism.

Snow Flower is adapted into a Hollywood film of the same name by Wayne Wang in 2011. By supplementing a new storyline of Nina and Sophia set in 21st-century Shanghai, the film adaptation generates an apparent parallelism between Lily-Snow Flower and Nina-Sophia, through which the latter storyline serves as a re-contextualization of laotong relationship in the modern context. Compared to its source novel, the shift of context witnesses the transformation of laotong into a multilingual and culturally mixed image; the film's investment of compulsory heterosexuality interferes with understanding the depth of female experiences; the filmic techniques, for instance, dubbing and mise-en-scène, come into play in representing the unusual intimacy within female bonding.

Together, this paper takes the film adaptation as a version/free translation of Snow Flower to examine how the indeterminate and malleable queerness within laotong relationship is granted meaning when the context shifts. The re-contextualization process of indigenous queerness pertains not only to the significance of understanding the past but also, more importantly, indicates what is regarded as universal or relatable, and who is constructing the present and for whom.

Keywords: Film adaptation; Adaptation as translation; Queer female relationship

Bio: Jiayue Zhang is a first-year PhD student in Translation Studies at

the University of Liverpool. She was awarded a MSc in Translation Studies at the University of Edinburgh in 2024. Since then, she has developed interests in gender and sexuality in translation, particularly in the translation of texts of queer sense and the queer theorizations of translation.

Yalin Liu, Sun Yat-sen University, 'Translating Game Achievements as a Multimodal Discourse: An Analysis of the Simplified Chinese Localization of Red Dead Redemption 2'

Abstract: The rapid advancement of technology and the globalization of the video game industry have given rise to increasingly complex, culturally specific, and multimodal game texts. Among them, role-playing games exemplify high levels of narrative integration and multimodal coordination, posing unique challenges for localization. While localization practices and academic research on these large-scale games have become increasingly sophisticated, peripheral game components—such as achievement systems—are still frequently subject to cursory translation or omission due to economic constraints and the assumption of their marginal significance. However, achievements, typically composed of icons, titles, and task descriptions, play an important role in gameplay incentives and narrative immersion. This study investigates the Simplified Chinese localization of 51 achievements in Red Dead Redemption 2, using a mixed-methods approach to explore how this multimodally rich yet often-overlooked component is presented and translated to balance gameplay function and cultural meaning, and how it is received by Chinese players. First, based on a framework adapted from Zhang Delu's multimodal discourse model, this study identifies three dominant types of text-image relations: literal correspondence, complementary coordination, and metaphorical association. These relationships inform three corresponding translation strategies: text-driven literal translation, coordinated equivalence, and image-driven creative translation. Then, drawing on survey data from over 30 players and interviews with three participants, the study finds that idiomatic translations attuned to visual elements enhance immersion and

narrative coherence, though some players favor greater fidelity to the original American Western tone. These findings underscore that achievement translation matters in game localization and is not merely linguistic substitution, but a process of multimodal and cross-cultural meaning-making. By foregrounding an often-neglected aspect of game localization, this research contributes to multimodal translation studies and highlights the need for more nuanced strategies in localizing short-form, culturally rich game “non-core content.”

Keywords: Game translation; Multimodality; Image-text relation; Translation strategy; Red Dead Redemption 2

Bio: Liu Yalin is a first-year postgraduate student in Translation at Sun Yat-sen University, supervised by Professor Shao Lu. Liu shows a broad interest in various translation phenomena and is actively engaged in both translation practice and theoretical research. Her research primarily focuses on media translation and multimodal literary translation across different communication modes, using corpus-based methods. During her undergraduate studies, Liu participated in several research projects, including a paper under review titled “A Gender Difference Study on Chinese College Students’ Chinese WeChat Compliment Response Strategies” and a university-level social survey report.

Yu Cao, Durham University, ‘The Impact of Subtitling Techniques and Cultural Knowledge on L1 English Speakers’ Reception of Subtitled Chinese Films: An Eye Tracking Study of Cognitive Processing and Cultural Comprehension’

Abstract: This study aims to examine the impact of translation techniques and differing levels of prior knowledge about Chinese culture on the reception of subtitled Chinese films among L1 English speakers. Drawing on Relevance Theory, the empirical study evaluates reception through the dual lenses of cognitive processing effort and positive effect.

This study employs a mixed-methods approach. First, a comparative textual analysis will examine subtitle versions translated using either source culture-oriented or target culture-oriented techniques. Following this, an eye-tracking experiment will assess how these translation techniques and prior cultural knowledge influence viewers' attention allocation (time spent on different areas of the screen) and cognitive load (the mental effort required for processing) during film viewing. To complement these findings, questionnaire data will be collected to identify which translation techniques most effectively enhance the comprehension of cultural references.

This study expects that compared with source culture-oriented subtitles, target culture-oriented subtitles will boost comprehension scores in the post-experiment questionnaire and lead to lower cognitive load, reflected in fewer fixations and shorter fixation durations in the subtitle area, smaller pupil sizes and fewer regressions. Prior cultural knowledge is predicted to ease subtitle processing and further enhance cultural understanding during film viewing.

The findings offer valuable insights for subtitlers and producers of audiovisual translation (AVT) products, highlighting techniques that reduce cognitive load and enhance comprehension, enabling the creation of more engaging and viewer-friendly subtitles. Additionally, this research supports the global distribution of Chinese films by identifying techniques that foster cross-cultural understanding and appreciation. On a theoretical level, it extends the application of Relevance Theory in AVT, while the integration of eye tracking and questionnaires offers an empirical framework for evaluating the impact of translation techniques and prior cultural knowledge, contributing to future reception studies.

Keywords: Subtitling; Eye-tracking; Reception Studies; Chinese films; Cultural references; Cognitive processing

Bio: My name is Yu CAO, and I am a PhD student in Translation Studies

at the School of Modern Languages and Cultures in Durham University. I hold a master's degree in Translation with Business Interpreting from the University of Bath. I have been working as a translator and interpreter for years. My current research focuses on subtitling and eye tracking-based reception studies. My email address is pbnh74@durham.ac.uk.

Panel 4B: Gender and Cultural Identity in Translation

Chair: Xiaoyan Tan

Vasiliki Chelidoni, Ionian University, 'The Evolving Face of Translation as a Gender-Inclusive Social Constructor'

Abstract: The paper entitled “The evolving face of translation as a gender-inclusive social constructor” presents the gender-oriented writing practices adopted by women authors and the corresponding gender-inclusive translation strategies used by feminist translators. In particular, by exploiting the corpus management and text analysis software Sketch Engine to build and process parallel corpora that include women authors’ source texts aligned with the equivalent feminist translators’ target texts, conclusions about how women authors’ and translators’ more open and tolerant voices enter into source and target products, respectively, can be extracted. For instance, corpus-based examples allow us to observe and comment on the adoption of “they” as a singular third-person pronoun in English, of “iel/iels” as a new gender-neutral pronoun in French, of “το” as a neutral definite article used before singular masculine or feminine proper names referring to non-binary individuals in Greek, etc. Finally, the analysis (based on Sketch Engine’s frequency lists, word sketches, and concordances explicitly available via this software) of these gender-inclusive language techniques (both in original and in translated texts) can reveal women’s voices (either directly as authors’ voices or indirectly through their translators’ voices) as a tool of expressing the society’s diversity and increasing visibility for all gender identities.

Keywords: Feminist translators; Gender-inclusive language techniques; Gender identities; Corpus-based examples; Parallel corpora

Bio: Vasiliki Chelidoni holds a Bachelor's degree in Translation Specialization from DFLTI (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.

Mengxue Zhao, Independent researcher, 'Cultural Variances of Representing Gender in Mainland and Taiwanese Chinese Translations: Female Names in League of Legends'

Abstract: Gender in video games has been examined across various academic disciplines, including narratives and designs in games (Bogost, 2007; Adams, 2014), sociological assessments of players' choices (Ratan et al., 2018), and the localisation processes of international games (Bernal-Merino, 2014; O'Hagan & Mangiron, 2013). This paper uses the female avatar names in the video game League of Legends as a corpus to compare and explore patterns and cultural aspects of representing gender linguistically in English, Mainland Chinese, and Taiwanese Chinese. The methodology incorporates Franco-Aixela's (1996) Cultural-Specific Item (CSI) theory and Kianbakht's (2020) Cultural Conceptual Model of Equivalence (CCME), recontextualising CSI translation methods and CCME cultural concepts within the framework of gender. Fine-grained textual analyses are conducted to compare the two Chinese translations. Findings indicate that both Mainland Chinese and Taiwanese Chinese translations exhibit similar patterns, with a significant tendency towards adopting transliterations. However, due to the unique relationship between meaning and pronunciation in the Chinese language, the specific word choices differ. This variation is particularly evident in the use of characters related to physical beauty, behavioural standards, floral imagery, and other metaphors to represent femininity, despite the adoption of similar translation methods. The findings of this paper reveal various linguistic strategies that can be employed as corpus tools to represent gender in video

games. Furthermore, they suggest that cultural emphases on gender representation in video games can be expanded beyond intertextual elements to include intratextual features, enriching existing localisation studies.

Keywords: Game Localisation; Cultural Translation; Gender Representation

Bio: Mengxue Zhao has recently graduated from the University of Glasgow. With a PhD in Education, her research lies more within the discipline of Translation Studies as she explores the cultural variances of representing gender in the video game League of Legends' translations, comparing English-to-Chinese versions in Mainland China and Taiwan. She integrates insights from translation, gender, and game studies, examining how game translations reflect gender norms and add to cross-cultural gender discussions. Mengxue holds an MA in English-to-Chinese Interpreting and Translation Studies from the University of Bristol with Distinction. As an active literature translator, she aims to foster cross-cultural understanding and contribute to the Translation Studies discipline.

Audrey Kelly, Queen's University Belfast, 'Mediating Disparate Embodied Identities and Experiential Knowledges: Bringing Ethics of Care to the Translation of Contemporary Chinese Women's Stories'

Abstract: The recent cultural reckoning with the impact of white supremacy, patriarchy, and other exclusionary systems upon Western societies needs to similarly be explored in the context of translation. Various scholars and translators have initiated a shift away from epistemically extractive history of translation in the Anglophone sphere from various perspectives: how translators of color and those who translate from minority languages have been marginalized in the industry (Tiang and Bahnot, et. al., 2022); Critical Race Studies (Tachtiris 2024); and the role of experiential knowledge in translation (Susam-Saraeva, Henitiuk and Mahieu, Inghilleri, Odumosu, and Shread 2020; Kotze and Stowe, Choi, Evans, and Kim 2021). Working from

these, I will examine my position as a white, American translator of contemporary Chinese literature, specifically 《如雪如山》 [Rúxuě rúshān, To See the Mountain through the Snow] by 张天翼 [Zhāng Tiānyì], lauded in China for its sensitive depiction of the daily struggles of womanhood. My embodied identity, experiential knowledge, and the socio-political context inevitably shape the choices I make while translating Zhang. I argue that it is crucial to maintain an awareness of both the impact of these dynamic elements on my translatory decisions, and how my decisions can shape the Anglophone reader's perceptions of Chinese people and culture. As such, I explore ethics of care as a guiding ethical framework for my translation, caring for the various parties involved by privileging the relationships between them. My hope is that employing a framework of care will effectively allow me to avoid the historical approach to translation into English, in which a foreign culture was reduced and simplified in translation, thereby justifying the colonial and post-colonial power structures which privileged Western readers and societies (Bhanot and Tiang 2022).

Keywords: Experiential knowledge; Ethics of care; Embodied identity; Feminist; Decolonial

Bio: Audrey Kelly is currently pursuing a PhD in Translation at Queen's University, Belfast, after completing her MA in Translation from the same university, and a BA in History and Studio Art at Whitman College in Walla Walla, WA, USA. After finishing her undergraduate degree, she spent six years in Kunming, China, four of which she spent teaching writing at Yunnan University. She is interested in the power structures in literary translation, particularly with regards to race and gender, as well as effective methods for creating pathways to more inclusivity for a range of voices.

Alice Shyun-Yih Lin, Newcastle University, 'Recontextualizing Gender Expression in Hong Lou Meng – A Case Study of Jia Baoyu in Two English Translations'

Abstract: Hong Lou Meng is arguably the most renowned novel in classical Chinese literature and offers ample material for gender-related research (Edwards [1994] 2001: 1), as seen in the complex and unique gender expressions exhibited by the novel's characters. "Gender expression" refers to the way an individual's sense of being masculine and/or feminine is manifested and expressed to others through movements, speech, clothing, and accoutrements (Anderson 2020: 324). Based on the propositions that gender and gender expressions are socially constructed (Butler [1990] 2006), and that translation is an intercultural transference influenced by personal and sociocultural ideologies, discourses and contexts (Munday 2007), this study adopts Fairclough's (2010) three-dimensional critical discourse analysis (CDA) framework to investigate how the gender expression of Hong Lou Meng's main protagonist Jia Baoyu is recontextualized in the two complete and unabridged English translations of the novel (*A Dream of Red Mansions*, trs. Yang Hsien-yi and Gladys Yang; and *The Story of the Stone*, tr. David Hawkes). This study first contextualizes Jia Baoyu's gender expression in the original text and then utilizes van Leuven-Zwart's (1989) transeme model for textual analysis to find out if/how Baoyu's gender expression has shifted between the source and target texts. Paratextual information about the English translations and research on the broader sociocultural and ideological contexts the translators were operating in are then used to interpret the shifts and explain how Baoyu's gender expression was recontextualized for Anglophone audiences. This study finds that the Yangs and Hawkes chose disparate translation approaches and strategies, which resulted in varying translation shifts that led to differing recontextualizations of Baoyu's gender expression. The influence of the translators' respective sociocultural/ideological contexts on their translation choices is also discussed.

Keywords: Gender and translation; Ideology and translation; Critical discourse analysis; Recontextualization in translation

Bio: Alice Shyun-Yih Lin is a PhD student in Translation Studies at Newcastle University. Her thesis investigates how gender expressions of characters in the classical Chinese novel *Hong Lou Meng* are recontextualized in English translations. She obtained her MA in Translation and Interpreting with Distinction from Newcastle University in 2018. Her master's dissertation explored how translators from Taiwan and Mainland China translated gender and racial themes in the novel *To Kill a Mockingbird*. She also holds a BA in Japanese Language and Literature from National Taiwan University. Outside academics, Alice has worked as a professional translator, specializing in marketing and technology.

Jingliang Yu, University of Leeds; Huazhong University of Science and Technology, 'Exploring Identity and Image Construction in the English Translation of Eileen Chang' *Se, Jie*'

Abstract: *Se, Jie* is a short story published in 1978 by renowned Chinese woman writer Eileen Chang. In 2007, British sinologist Julia Lovell released her English translation, *Lust, Caution*, which generated widespread attention in the English-speaking world. However, existing scholarship has largely overlooked issues of identity and characterization in this translation. Addressing this gap, this study, using Chang's original Chinese text as a reference, examines the identity and image construction for the male and female protagonists in Lovell's *Lust, Caution*. The findings reveal that: Firstly, although the translator employed "omission", she primarily reconstructed the protagonists' identities as portrayed in the source text through the use of "literal translation", "shift", and "addition". This includes Wang Jiazhi's identification with her individual female identity and her dissolution of her national/patriotic identity tied to anti-Japanese resistance, as well as Mr. Yi's identification with his role as a high-ranking agent within the Wang Jingwei collaborationist government. Secondly, by utilizing "literal translation" alongside techniques such as "shift", "addition",

“negation”, “omission”, and “simplification”, the translator effectively rendered the diachronic evolution of Wang Jiazhi’s image: from patriotic female university student, to “revolutionary comrade”, and finally to an individual woman. This approach reinforced her image as a “revolutionary comrade” while simultaneously constructing Mr. Yi as a multifaceted character embodying an illusionary tender man, a selfishly rational figure in reality, a murderous high-ranking agent, and a patriarchal male figure who possesses and exploits women. Finally, the translator’s application of these methods and techniques serves to vividly portray authentic images of women in the era of ROC, expose the repressed issues of female love and desire during that period, elevate female selfhood and essential humanity, and satirize the male possession and exploitation of the female body.

Keywords: Eileen Chang; *Se, Jie*; Lust, Caution; Identity; Image construction

Bio: My name is Jingliang Yu. I am a visiting PhD student at the University of Leeds and a PhD candidate at Huazhong University of Science and Technology, China. My research interests include literary translation, Sinologists' studies, and gender and narration in translation. I have participated in or led five projects funded by the National Social Science Foundation of China and have published 13 academic papers in journals indexed by SSCI, A&HCI, etc. My email address is: jingliangyu98@163.com.

**Panel 5A: Navigating Human-Machine Collaboration and
AI Tools in Translation & Interpreting
Chair: Minghao Ma**

**Bhavani Singh, Madan Mohan Malviya University of Technology,
'Between Algorithm and Authenticity: Machine Translation and the
Cultural Politics of O.V. Vijayan's Malayalam Literature'**

Abstract: The implementation of translation technologies in literature has significantly evolved our understanding of cultural interpretation and the complex power dynamics in postcolonial meaning-making. This paper inspects how artificial intelligence systems negotiate or fail to negotiate the complex cultural terrain of South Asian Literature, focusing on O.V. Vijayan's Malayalam works as a primary case study. His works are popular for the use of magical realism; his works "The Legends of Khasak" and "The Sage of Dharmapuram" constitute a unique challenge for machine translation due to their intricate weaving of regional mythology, philosophical discourse, and linguistic innovation. These texts embed untranslatable cultural concepts – ranging from Kerala's ritual traditions to dharmic philosophical frameworks – that resist algorithmic processing. By employing a comparative analysis of Machine versus Human translation, this research demonstrates how machine translation functions as a site of "algorithmic rewriting" that methodically marginalizes South Asian cultural epistemologies. The study employs a mixed-methods approach combining textual analysis with questionnaire research among Malayalam-English translators, South Asian literature scholars, and cultural mediators. A survey-based investigation will examine professional translators' approaches to identifying and steering around AI's cultural limitations, focusing on adaptive strategies and authenticity concerns within the increasingly digitized field of literary translation. This paper raises the question of how "algorithmic rewriting" perpetuates colonial patterns of cultural domination, engaging with decolonial translation theory. AI systems are altering both linguistic and cultural authority, determining which voices,

concepts, and worldviews receive global recognition and dissemination. This research also highlights how training data biases result in the systematic erasure of culturally specific narrative structures, regional variations, and philosophical nuances that define Malayalam literary modernism. The study identifies emerging practices of resistance and adaptation among translation professionals who develop innovative strategies to challenge hegemonic tendencies in AI systems. The research opens a broader discussion about the future of literary translation in the era of technological transformation, stressing the ongoing importance of human cultural expertise in mediating cross-cultural understanding.

Keywords: Machine translation; Malayalam literature; O.V. Vijayan; Algorithmic bias; Decolonial translation

Bio: Bhavani Singh is a PhD scholar in Translation Studies and Comparative Literature at Madan Mohan Malaviya University of Technology, India. His research engages with digital humanities, multimodality, and the evolving role of translation in technologically mediated environments. He is particularly interested in the intersection of electronic literature, AI-influenced translation practices, and cultural transfer. A member of Electronic Literature India and DHARTI, his work contributes to emerging interdisciplinary conversations on modality, memory, and media in translation studies.

Daniel Shaoqiang Zhang, University College London, ‘Multimodal Transcreation of Gendered Discrimination with AI Tools: An Intercultural and Intermodal Mediation of Neologisms of Chinese and English Orthography and Orthotypography’

Abstract: In Chinese orthography, many characters containing the “female” radical (女) carry negative or gender-biased connotations, reflecting historically entrenched sexism in the writing system. This paper examines how multimodal, AI-assisted transcreation can challenge such ingrained sexism through a case study of a NEIWAI advertising poster. The poster features the bilingual slogan “It’s time

for a 女radical Change,” a neologism blending the Chinese female radical with the English word “radical.” We explore how this creative code-mixing and the poster’s minimalist design (bold typography, strategic layout, sparing visuals) reinforce a feminist message of linguistic and social change.

Orthotypographic strategies—such as integrating Chinese characters with English text—and AI-driven tools were applied to develop non-discriminatory phrasing in Chinese, resulting in a creative slogan that conveys the intended message without sexist undertones. The analysis details the linguistic and typographic challenges of translating gendered radicals and cross-language neologisms, and how diverse strategies (verbal translation, visual symbolism, intersemiotic adaptation) can navigate these issues. By framing translation as an intermodal design practice, our findings underscore broader theoretical implications for feminist and multimodal translation studies. The case shows translators evolving into creative intermodal designers and cultural mediators, negotiating meaning across languages, scripts, and semiotic modes rather than merely converting text. This evolution, emblematic of translation in the digital age, is situated within the conference themes of modality, mutability, and mobility: the work engages multiple modes of expression (modality), demonstrates the mutability of language and design in shifting ideological contexts, and facilitates the mobility of feminist identity and meaning across cultural boundaries.

Keywords: Multimodal translation; Transcreation; Feminist translation; Chinese orthography; Intersemiotic adaptation

Bio: Daniel Shaoqiang Zhang is a final-year PhD candidate at the Centre for Translation Studies (CenTraS), University College London, where he is pursuing research on multimodal translations of health infographics for Chinese-speaking communities in the UK healthcare system. His work also explores broader translation-related issues in multilingual and multicultural health message design, health interpreting, and accessibility studies. In addition to his doctoral

research, he serves as a Teaching Fellow in Translation and Interpreting Studies at the University of Birmingham.

Samar Alalnemr, University of York, 'English-Arabic Academic Translation: Evaluating NMT and LLMs Performance'

Abstract: Neural machine translation (NMT) based on Artificial Intelligence (AI) technology has achieved significant progress lately. It is currently widely applied in numerous advanced translation tools. This advancement has sparked growing interest among Arabic-speaking academics in using these tools to translate academic texts to help them stay up-to-date with developments in their fields. This interest is even stronger in disciplines predominantly taught in Arabic in Saudi Arabia, like the humanities. Consequently, some academics have begun adopting these tools as affordable substitutes for professional translation services that may not always meet their needs.

However, this shift raises urgent questions about translation quality, reliability of AI translation, and what translation quality means in this new context. To date, this area of research has been led by computer science. Moreover, the available literature provides conflicting evaluations of popular AI translation tools. This inconsistency in results may be due to the different types of texts used, different languages and directions, various prompts used, and the varying outcomes provided by automated and human assessments.

To address this gap, my research investigates the effectiveness of four AI translation tools, Google Translate, ChatGPT-4 Turbo, DeepSeek, and Perplexity in translating English academic texts into Arabic. It focuses on the role of prompt engineering and the limitations of automated evaluation metrics in capturing translation quality. The study employs a mixed-methods approach, combining automated metrics (BLEU, BLEURT) with human evaluations to provide a more comprehensive assessment of AI translation quality.

The findings of my study aim to determine the performance of automated evaluation tools and human evaluation in quality assessments of MT. Furthermore, it seeks to identify the weaknesses and challenges of using AI translation tools. My ultimate goal is to help students and academics to find an AI translation tool that could meet their needs.

Keywords: NMT; Translation Quality Evaluation; Arabic; Academic Texts; Prompt Engineering

Bio: Samar Alalnemr is a lecturer at King Khalid University in Saudi Arabia. She holds an MA in Translation Studies and a BA in English Language from the same institution. She is currently a first-year PhD student in Translation and Interpreting at the Department of Language and Linguistic Science, University of York. Her research focuses on neural machine translation, translation quality, and evaluation methods.

Lucie Couset, Université Libre de Bruxelles, 'Evaluating generative AI tools for subtitle translation'

Abstract: As artificial intelligence continues to transform professional workflows, its impact on audiovisual translation demands close attention. Subtitle translation using large language models (LLMs) remains underexplored, particularly for the English-French (EN-FR) language pair. This gap is notable given the increasing use of AI tools among audiovisual professionals in France, where translation, subtitling, and transcription are among the most common applications. Recent studies have examined LLMs' performance for specific linguistic challenges such as legal terminology, allusions, and wordplay. And while these studies consistently include ChatGPT in their evaluations, comprehensive cross-model analyses remain limited. The present study expands the scope by comparing the general quality of subtitle translations produced by five generative AI tools (ChatGPT, Claude, Copilot, Deepseek, and Mistral) with the official subtitles published on Netflix. The analysis uses the FAR model, which evaluates three essential aspects of subtitle quality: Functional

equivalence, Acceptability, and Readability.

A short clip from a dark comedy TV show with multiple translation challenges was submitted to each AI system for translation. After assessing all five tools for basic subtitling requirements such as segmentation and reading speed (Readability), the three highest-performing systems (ChatGPT, Claude, and Deepseek) were further evaluated in terms of Functional Equivalence and Acceptability. Results suggest that Deepseek produces marginally fewer errors than the other AI tools. However, human translation still significantly outperforms AI in terms of faithfulness to the source text, style, and idiomaticity.

This paper contributes to the discussion on the mutability of translation processes in the age of AI, especially in relation to the shifting roles of translators and machine systems in media localization. The study is part of a broader research project on humour translation in subtitles, which will include a reception study examining viewer perceptions of AI-translated content.

Keywords: Audiovisual translation; Subtitling; AI; Quality; FAR model

Bio: Lucie Couset is a PhD student in Translation Studies at the Université Libre de Bruxelles. She obtained a Master's degree in Translation in 2022. Lucie's doctoral work explores the application of generative AI to audiovisual texts. She is particularly interested in the role of large-language models in the translation of humour and the impact of machine-generated subtitles on viewer experience.

Matilde Carbutto, University of Surrey, 'Towards a Framework for Effective Editions in Intralingual Respeaking'

Abstract: This paper presents preliminary findings from an ongoing PhD project, conducted within the framework of the SMART project (Shaping Multilingual Access through Respeaking Technology, ESRC, ES/T002530/1, 2020-2023), which focuses on accuracy in intralingual

respeaking. Traditional accuracy metrics, such as the NER model (Romero Fresco and Martínez, 2015), distinguish between edition errors (introduced by the respeaker) and recognition errors (caused by speech recognition). While the model includes the notion of effective editions (EEs), i.e., positive interventions that enhance coherence, clarity, or readability, this category remains broad and undefined. Moreover, EEs are not factored in accuracy calculations, thus underrepresenting their role in respeaking.

This study proposes a refined evaluation framework that introduces two key innovations. Firstly, it adapts the EE taxonomy developed by Korybski and Davitti (2024) for interlingual respeaking to intralingual respeaking, which allows for a more fine-grained analysis. Secondly, it introduces the new category of “neutral editions” (NEs), defined as modifications that neither introduce errors nor lead to textual improvements.

The analysis draws on an extensive multilingual dataset (English, Italian, French, and Spanish) comprising 88 respeaking performances across two experimental conditions: a high-speed monologue and a multiple-speaker dialogue. By incorporating EEs and NEs, the revised framework offers a more comprehensive model for assessing respeaking performance and is thus aimed at informing targeted training and supporting the development of accuracy benchmarks that better reflect the collaborative nature of human and machine interaction in live subtitling.

Keywords: Respeaking; Accuracy; Live subtitling; Effective editions

Bio: Matilde Carbutto is a PhD candidate at the Centre for Translation Studies, University of Surrey, and a sessional lecturer in interpreting at UNINT - Università degli Studi Internazionali di Roma. Her research investigates respeaking in the context of Human AI Interaction (HAI), focusing on accuracy and error categorisation, combining empirical

methodologies with multilingual data to inform training and evaluation in media accessibility. She has a background in audiovisual translation, live subtitling, and interpreting. In 2023, she co-published “Enhancing numerical accuracy in simultaneous interpreting: a comparative study of human and AI-based support” in The Interpreter’s Newsletter.
m.carbutto@surrey.ac.uk.

Panel 5B: Intersemiotic and Multimodal Translation

Chair: Leilani Willis

Laila Ahmed El Feel, Alexandria University, 'Investigating the Strategies of the Transmutation of Literary Symbols and Motifs from Novels to Films'

Abstract: This study investigates the concept of transmutation which is a concept understudied in Translation Studies (TS). The study attempts to answer the following questions: what are the strategies for the transmutation of literary symbols and motifs from novels to films? Based on Kress and van Leeuwen's (2006) three metafunctions, how do symbols and motifs function in the film? The study investigates the transmutation of literary symbols and motifs from text to screen, adopting an interdisciplinary approach from literary studies (Abram, 1999), adaptation studies (Hutcheon, 2016), and TS (Kress and van Leeuwen, 2006). The study uses Abram's (1999) definition and discussion of literary elements to extract literary symbols and motifs from the novel. Then, the study utilizes Kress and van Leeuwen's (2006) "Grammar of Visual Design" to examine the process of transmutation of these symbols and motifs in the film and accordingly, the study will decide which adaptation strategy, suggested by Hutcheon (2006), is used in the translation of these literary elements from Dan Brown's (2003) novel *The Da Vinci Code* to its film adaptation *The Da Vinci Code* (Howard, 2006). The study reaches the following findings: the strategy mainly used for transmutation of literary symbols and motifs is appropriation; as these literary elements were instrumented to serve the visual story telling part of the film, foreshadow major events in the film, establish relationship between characters, and engage the viewer with the visual action.

Keywords: Transmutation; Symbols; Motifs; Novel; Film; Multimodality; Adaptation; Translation

Bio: Laila Ahmed has been an Assistant Lecturer at the Arab Academy for Science, Technology and Maritime Transport (AAST), College of Language and Communication, Translation Department, since 2016. She holds an MA in Translation from the Institute of Applied Linguistics and Translation at Alexandria University, where she is also currently pursuing her PhD in Translation Studies. Laila's research interests highlight the interdisciplinary nature of translation studies, with a particular focus on how translation can serve as a tool for social and cultural change. Her Master's thesis explored intersemiotic translation, specifically the adaptation of novels into films. Her PhD research focuses on Arab Egyptian feminist translators. She can be contacted at: Laila_ahmed25@hotmail.com

Sangeeta Banerjee, University for the Creative Arts, 'Colours May Bleed: Translating British West Bengali Identity & Belonging Through Textiles'

Abstract: This paper, rethinks contemporary expressions of British West Bengali identity and belonging and their translation into textiles. As a community that has undergone multiple displacements, it considers how obscured layers of migration shape identity formation and belonging and how embodied experiences can be translated through hand woven textiles. These questions are approached through an engaged hand weaving practice, auto-ethnography and textiles as an embodied visual language, set against the unsettled past of Bengal. Drawing on studies from the literary and textual world, this paper entwines dialogue between translation and practice where making becomes central to emerging narratives (Millar and Kettle 2025). In exploring the role that translation can play in identity formation I consider forms of tacit knowledge (Pajaczowska 2015) and meaning produced in a transfer from one state to another. My own bilingual background is foregrounded, situated and oscillating between languages, nuance and cultural worlds.

Textiles offer the possibility of using a new language to explore the complexities of living in multiple cultural worlds. Textiles can be viewed as a language without words and an embodied language. A form of cultural translation allowing one to; “slide from the limitations of one language to the possibilities of another.” (Wilson 2020: 219). Notions of how the act of translation provides a new way of reflecting on oneself has been explored by a number of scholars (Lahiri 2022, Falceri Gentes & Manterola 2017, Klimkiewicz 2013, Cordingley 2013, Wilson 2009). As a self-taught practitioner, the act of weaving forms a core link between theory and practice. The hands (and body) are engaged with an alternative kind of language forming where embodied experiences do not lend themselves to verbal processing (Bunn 2022, Pajaczowska 2015). Through the conversant act of making, unmaking, doing, undoing, a freedom of being is excavated, enabling one ‘to speak’.

Keywords: Translation; Textiles; Embodiment; Identity; Bengali

Bio: Sangeeta is a PhD researcher at the University for the Creative Arts. Her research explores how Bengali British identity and belonging can be translated through textiles, as an embodied language. As an auto-ethnographic project, her research uses translation as a conceptual and methodological tool to examine the role translation can play in identity formation. Drawing on her background in Anthropology she use theories of creolized diasporic space to trace the multiple trajectories of the British West Bengali community from former East Bengal through a social reading of how designs and patterns in woven cloth travel as people do.

Beth Caygill, Queen Mary University of London, ‘Field Notes in Intersemiotic Translation and/as Feminist Translation’

Abstract: Although a term first used by Roman Jakobson in the 1960s, Intersemiotic Translation (IT) has received little incorporation in Translation Studies literature, despite there being some steps made towards its uses by practitioners of other art/media forms. IT is the

transfer of meaning between, or the synthesis of two or more, different sign systems (be they linguistic, visual, audial or otherwise). This mode of translation is particularly applicable in the practice of feminist translation given that it impedes the ST and TT from being equated (transactional). This allows multiplicity in meaning negotiated during the translation process to be evident in its output, challenging the notion of essentialism in hegemonic/masculine language. This talk will relate part of the introductory material of my thesis, defending IT as a feminist translation strategy and taking as a starting point the work of Luise von Flotow (1997) and Campbell and Vidal (2019; 2024). I will relate the developments of my work on IT (summarized on the Feminist Translation Network Blog) which explains my interest in the gender-coded form of the target medium (TM), rather than the signifier. This has informed my most recent translations of Roser Matheu's *Poema de la fam* (1952) into both textual and ceramic pieces, which elicit the collections importance as a feminine famine narrative of the Hunger Years in Spain, specifically in Barcelona. This comes as part of the larger scope of my thesis, which has the principal aim of bringing twentieth-century Catalan women poets out of obscurity.

Keywords: Poetry; Intersemiotic; Target Medium; Feminist; Equivalents

Bio: I am a second-year (third-year 2025/26) PhD student at the Centre for Catalan Studies at QMUL, investigating how Catalan women's poetry of the 20th century has been incorporated (or not!) by both Catalan- and English-language anthologists in terms of identity and nation building in what we know of as 'canonical' literature. To support my argument that women's poetry has been unjustly overlooked, my feminist (and creative) translations serve to bring to light their particular intrigue! I completed by BA in Modern Languages and Music at the University of Birmingham (2022). My research is funded by a grant from the Institut Ramon Llull.

Stave Vergopoulou, European University Cyprus, 'Colouring Gender in Advertising Translation: The Case of Bic Miss Soleil'

Abstract: Within the context of modality, mutability, and mobility in translation, this study analyses the relationship between gender representations and colours in the translation of advertising 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 from 2016 and its 2019 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 from 2012, 2018, and 2019 (parallel texts) that promote the equivalent products for men, two from the same brand (Bic) and one from a different brand (Procter & Gamble's Gillette), 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 (launched in 2011 and discontinued in 2016), 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 (launched in 2019 and 2020 respectively). 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 non-sexist and feminist gender representations in both advertising and its translation is difficult; nevertheless, developing literacy on gender topics can guide advertisers and translators to textual modifications that promote equality, inclusivity, and diversity.

Keywords: Gender representations; Sexism; Colours; Audiovisual

advertising; Advertising translation

Bio: Stave Vergopoulou is Scientific Collaborator at the European University Cyprus, offering courses on language/translation, gender, and media. She holds a Ph.D. in Translation, Gender, and Advertising from the School of English at the Aristotle University of Thessaloniki (AUTH) in Greece. 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 Gernersheim, Germany. Her first monograph, titled *Gender Representations in Commercials - Original and Translation*, was published in 2024.

Bixuan Chan, National Taiwan University, 'Exploring Picturebook Translation from a Multimodal Perspective'

Abstract: Research on picturebook translation has been gaining traction within translation studies as scholars increasingly recognize the multimodal nature of this genre. While existing research has addressed aspects of linguistic transfer and begun to consider multimodal elements in picturebook translation, practice-oriented approaches remain underdeveloped. Recent scholarship has explored certain multimodal aspects of picturebook translation, such as visual-verbal relationships and performative dimensions. However, these studies are typically more theoretical than practice-driven. The challenges present in English to Chinese picturebook translation are largely unaddressed, and there is limited insight into translators' decision-making processes. Additionally, little attention has been paid to how translators' understanding of the child image influences their translation strategies. This gap is significant, given that many children's first literary encounters come through translated picturebooks, with translated children's books in Taiwan consistently outnumbering locally produced titles. Guided by frameworks of multimodality, social semiotics, and the concept of child image, this study explores how translators navigate challenges posed by the collaborative relationship

between various semiotic modes in storytelling. The research analyzes ten picturebooks that exemplify specific multimodal translation challenges, including visual-verbal interplay in culture-specific idioms and wordplay, auditory devices designed for read-aloud experiences, and interactive elements such as lift-the-flaps that create spatial meaning. Preliminary observations indicate that semantic meaning is often prioritized over visual-verbal coherence, particularly when illustrations depict source language idioms and wordplay lacking target language equivalents. When translating auditory elements, translators may utilize alternative sonorous devices specific to Chinese linguistic characteristics to enrich the auditory experience. Furthermore, spatial constraints in interactive picturebooks tend to limit translators' creative options, leading to the precedence of semantic clarity over multimodal harmony. The study's findings seek to inform translation instruction and professional practice, enhancing cross-cultural literary experiences for child readers and contributing nuanced strategies for navigating the complex web of semiotic modes that constitute picturebooks.

Keywords: Picturebook translation; Multimodality; Semiotic modes; Child image

Bio: Bixuan Chan is a Master's student in Translation and Interpretation at National Taiwan University. Her research examines picturebook translation within the theoretical frameworks of multimodality, social semiotics, and the concept of child image. She investigates how various modes interact in English-Chinese picturebook translation, and how translators negotiate meaning within socially and culturally situated semiotic systems. Her work also explores how adult conceptions of childhood shape translational choices. Drawing on her background as a primary school teacher, she examines how translation mediates voice, meaning, and engagement for young readers.

Email: r12147018@ntu.edu.tw

Affiliation: National Taiwan University

Online Poster Presentations

Visit [our website](#) to view the Virtual Poster Showcase.

Use [this Padlet](#) to join the conversation and ask questions to the poster presenters. **Password: IPCITI_posters**

Nafiseh Alipour, University of Limoges, 'Shifting Frames: The Recontextualisation of Semiotics in Iran through Translation and Cultural Adaptation'

Abstract: This presentation investigates the retranslation and recontextualisation of semiotic discourse in Iran as a case of intellectual migration shaped by sociopolitical, linguistic, and cultural factors. Focusing on the Persian reception of French structural semiotics—particularly the works of A. J. Greimas—this study shows how theoretical paradigms are not simply imported but undergo a process of selective reinterpretation within a new cultural and academic environment. The act of translating semiotics into Persian involves more than terminology; it entails a re-framing of concepts to resonate with local traditions of thought. In Iran, translation operates under complex pressures: on one hand, it reflects the desire to modernize and globalize scientific language; on the other, it interacts with local literary, philosophical, and religious discourses that resist or reshape imported frameworks. Retranslations often emerge not as corrections of past efforts, but as reinterpretations that respond to contemporary ideological needs, institutional constraints, or shifts in academic authority. Through close readings of key translated texts and paratexts—prefaces, glossaries, and footnotes—this presentation demonstrates how translators negotiate meaning and context. For

example, certain abstract semiotic notions are replaced with culturally loaded Persian equivalents, while Greimas's analytical language is domesticated to fit a Persian rhetorical style. These adaptations do not dilute the theory; rather, they open it to new forms of intellectual relevance. By situating these translational practices within the broader framework of cultural transfer and epistemic mobility, this case study reveals how translation acts not only as a linguistic bridge, but as a dynamic site of re-signification—where theories travel, shift, and ultimately, transform.

Keywords: Retranslation; Recontextualisation; Semiotics; Cultural adaptation; Epistemic transfer

Bio: I am a final-year PhD candidate in Language Sciences at the University of Limoges. My doctoral research focuses on the circulation of scientific cultures through translation, with a particular emphasis on the reception and dissemination of semiotics in Iran. I explore how complex theoretical frameworks—especially those rooted in French structuralism—are retranslated and recontextualised across linguistic and cultural boundaries. Alongside my academic work, I am a sworn translator accredited by the Court of Appeal of Limoges. This dual perspective, combining theoretical research with professional translation practice, allows me to investigate how translation serves not only as a linguistic operation but also as a site of epistemic negotiation and cultural adaptation. I am particularly interested in the ideological and aesthetic dimensions of knowledge transfer through language, and how translation mediates between disciplinary discourses and local intellectual traditions.

Ismini Karantzi, Ionian University, 'Audio Description and Artificial Intelligence: A Preliminary Discussion for the Greek Audience'

Abstract: Given the rapid advancements of artificial intelligence (AI) and natural language processing (NLP), chatbots such as ChatGPT have attracted millions of users worldwide. However, this evolution does not mean that these tools are accurate, but possibly supportive. For example, ChatGPT states: "ChatGPT can make mistakes. Consider checking important information". AI has several applications (research, business, academia, etc.), but can it be used for audio description (AD) production? Although text-to-speech technologies have been utilized, research in the field of AD and AI remains relatively unexplored. This paper will make a first attempt to approach AD and AI for the Greek blind and visually impaired audience using ChatGPT. In particular, a request was made to ChatGPT for creating an AD script and audio subtitles (AST) in Greek for an English short film already audio described as part of my PhD to compare our result to the AI one. Some main remarks include that the AD script was not properly

synchronized, information was at some points interpretative and not necessarily precise, and sounds were described, which is not the case for the AD. As for the AST, no results appear, and ChatGPT explains that it does not have the original time-coded dialogues or transcription to offer AST in Greek. It appears that this AI tool is not yet capable of providing qualitative content for AD production, especially for foreign (non-dubbed films) to the Greek audience. In any case, comprehensive research could lead to new insights and pathways on the topic, but this proposal constitutes an initial testing on this issue for the Greek target viewers.

Keywords: Audio description; Artificial intelligence; ChatGPT; Audio subtitles; Greek.

Bio: Ismini Karantzi (Dr) holds a PhD from the Department of Foreign Languages, Translation and Interpreting (DFLTI, Ionian University, Greece). She is an Academic Scholar at DFLTI, teaching, among others, Audiovisual Translation (AVT). Her research work has been presented at international conferences, and papers of hers have been published in academic journals. She is an official translator and a core mentor of PEEMPIP's mentoring program. She has been running her own language services business since 2017, while she has been employed as a Translation Project Manager and has taught Braille at the Regional Association of the Blind of Western Greece. Her academic interests lie in the fields of AVT, accessibility, and readability.

Laura Martínez Urtiaga, Independent researcher, 'Audio Description as an Enhancer of Intersemiotic Translation Competence: Cultural Adaptation Across Modalities'

Abstract: This research explores pedagogical approaches to the use of audio description (AD) as a form to enhance intersemiotic translation, bridging visual and auditory modalities while negotiating

cultural adaptation challenges. The study examines how translation educators can develop frameworks that prepare students to create culturally responsive audio descriptions that serve diverse audiences, particularly considering the mutability of meaning when translating visual elements into verbal descriptions for blind and visually impaired audiences. It is also aimed for this research to develop a framework that allows students to discover the mobility of cultural references across sensory modalities and how these are negotiated in AD training. The methodology entails a mixed-method approach that focuses on the textual analysis of AD scripts to examine translation choices for culturally-specific elements, as well as a proposed framework that tackles and analyzes specific cultural products and their audio descriptions. Data collection would focus on publicly available materials, including AD scripts, and cultural products with existing audio description tracks, as such enabling a extensive analysis of current practices and possible pedagogical approaches. Drawing on theoretical frameworks from translation studies, disability studies, and multimodal communication, this research addresses the gaps in current pedagogical approaches to translation training through audiovisual modalities less studied like audio description. By examining how cultural specificity is negotiated across different modalities, the study contributes to broader conversations about accessibility, representation, and the evolving nature of translation practice in increasingly diverse media landscapes.

Keywords: Audiodescription; Cultural adaptation; Accessibility; Intersemiotic translation

Bio: Laura Martínez Urtiaga is an independent researcher specializing in accessibility in media, Translation Studies, and Korean Studies. Her main research focus is the usage of Audio Description as a Didactic Resource within Translation Students, but she has recently expanded her research to broader areas of study like Audio Description as a

Tool for Social Inclusion, and her most recent research that she will be discussing today on Audio Description in the field of Korean Media.

Arockia Reshma A, Chandigarh University, 'Queering the Epic: Translational Currents and Queer Reimaginings in Madeline Miller's The Song of Achilles'

Abstract: This paper examines Madeline Miller's *The Song of Achilles* as a contemporary queer reimagining of Homer's *Iliad*, foregrounding it as an act of cultural translation that challenges normative historiographies and mythic authority. Framed within the domain of queer literature and translation studies, this research explores how Miller's novel performs a shift in modality, from epic oral tradition to intimate first-person narration, thereby reclaiming emotional subjectivity and centering a historically silenced queer perspective. Through the voice of Patroclus, Miller not only revisits but radically transforms classical myth, making space for tenderness, desire, and relational identity. Grounded in the frameworks of feminist and queer theory, particularly Judith Butler's performativity and Sara Ahmed's notion of affective politics, this paper interrogates the mutability of myth through narrative reinterpretation and genre-blending. Drawing on the theories of translation as rewriting (Bassnett and Lefevere) and Venuti's foreignization/domestication binary, the study positions Miller's work as a translational act that resists heteronormative assimilation while queering the classical canon. The paper also addresses the mobility of *The Song of Achilles* in a global, multilingual literary market, where its cross-cultural reception and proliferation in participatory media (e.g., fan fiction, TikTok) mark it as a significant case of queer storytelling in digital and popular culture. Through this analysis, the research underscores the importance of translation as a tool for ethical reinterpretation, identity politics, and resistance within literature.

Keywords: Queer translation; Myth adaptation; Cultural rewriting; Affective narration; Homeric literature

Bio: Arockia Reshma A is a postgraduate student in English Literature at Chandigarh University (Online), Mohali, Punjab. India. My research interests lie in queer literature, mythic retellings, and translation studies, particularly where they intersect with gender, identity, and cultural politics. I'm currently working on a thesis that explores transhumanism and the politics of identity in YA literature. Email: arockiareshmaofficial@gmail.com

Julia Rieser, University of Vienna, 'Exploring semi-interactive post-editing for literary translation'

Abstract: This dissertation project explores semi-interactive post-editing (SIPE) for literary translation, understood here as the process of human post-editing a machine-generated first draft of a literary translation, using the interactivity function offered by the neural machine translation engine DeepL. This study examines whether SIPE could be a viable alternative to traditional post-editing (PE) in the field of literary translation, allowing literary translators to interact more creatively with the computer and to produce target texts that contain more of their own style and voice. In my presentation, I will discuss results from an ongoing study of literary post-editing. To the best of my knowledge, it is the first study in which SIPE of literary texts is investigated as a specific type of human-computer interaction and compared to traditional PE. My case study uses two short stories by 19th-century American author Willa Carther, "A Singer's Romance" and "The Affair At Grover Station", which I translated from English into German, using DeepL. Four professional literary translators post-edited two excerpts in two modes: 1) semi-interactive post-editing directly in the DeepL mask and 2) traditional post-editing in Word. The participants have been asked to think aloud while working on their target texts and they used a screen recording tool to capture both

their concurrent verbalizations and their activities on the computer. Based on these data, I analyze their post-editing effort across its three commonly studied dimensions: temporal, technical and cognitive effort. While focused on literary translation practice, this research also speaks to current discussions in translator education, which promotes closer collaboration between academia and industry. Emphasis is placed on integrating technology, developing soft skills, and fostering resilience and wellbeing—competencies seen as essential for preparing translators to navigate increasingly digital and dynamic translation spaces.

Keywords: Semi-interactive post-editing; Post-editing; Literary machine translation; Machine translation

Bio: Julia Rieser is a doctoral candidate in the field of literary machine translation. She studied translation (German, French and Spanish) at the University of Vienna, where she also began her doctoral programme in transcultural communication in 2022. In her dissertation project, she aims to find out whether machine translation engines, which are becoming increasingly popular, are helpful for professional literary translators.

Ayşe Sungur, Gendarmerie and Coast Guard Academy, 'What Is Lost, What Is Created: Mapping Narrative Transfigurations from Page to Screen'

Abstract: This poster presents a translation studies-oriented examination of the intersemiotic adaptation of Kazuo Ishiguro's novel *Never Let Me Go* (2005) into its 2010 film version. The investigation utilizes an expanded version of a descriptive model originally proposed by Perdikaki (2016) and further refined by Sungur (2024) within the context of doctoral research. Operating on the premise that cinematic adaptation can be understood as intersemiotic translation—a concept grounded in Roman Jakobson's semiotic typology—this

study employs a systematically structured analytical framework to trace how narrative meaning transforms across different semiotic realms. The model is organized into six interrelated analytical categories: Plot Structure, Narrative Techniques, Characterization, Setting, Fictional Shifts, and Cinematic Shifts. Each category includes specific types of shifts such as amplification, simplification, excision, curtailment, symbolic elevation, reordering, addition, and monstration. These shifts serve not just as taxonomic labels, but as indicators of how narrative elements are restructured, visually reinterpreted, or ideologically reframed through the language of cinema. Preliminary analysis of key scenes from the adaptation indicates that Miss Lucy's ideological discourse is notably diminished through processes of curtailment and excision, reflecting a thematic repositioning of her character. The donation sequence is both compressed and reordered, resulting in reduced narrative tension but heightened emotional immediacy. In contrast, the cassette tape and the Norfolk landscape acquire enhanced symbolic significance through visual monstration, extending their metaphorical relevance beyond that of the original text. Methodologically, this study employs a qualitative, scene-focused approach that combines close reading, systematic note-taking, and shift-based comparative analysis. Narrative structures are examined through detailed textual segmentation and are paired with semiotic interpretation to account for the reconstruction of multimodal meaning.

Keywords: Intersemiotic translation; Narrative shifts; Multimodal Adaptation; Sungur Model of Adaptation; *Never Let Me Go*

Bio: Ayşe Sungur received her MA in English Literature and Cultural Studies from Çankaya University and completed her PhD in Translation and Cultural Studies at Ankara Hacı Bayram Veli University. Her doctoral research centres on the intersemiotic adaptation of literary narratives into film, with a particular focus on the systematic classification of narrative and semiotic shift types.

Drawing on Perdikaki's (2016) model, she developed a structured analytical framework to account for fictional and cinematic transformations across media. Her research interests include adaptation theory and translation studies. She has presented her work at various national and international academic conferences.



THE FUTURE OF ENTERTAINMENT IS SPINNING AROUND