

# International Conference on Translation and Interpreting: Applications and Interdisciplinary Research

May 29–30, 2026

E-book of conference proceedings  
Zürich, Switzerland



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## Conference chairperson

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Materials of the International Conference on Translation and Interpreting: Applications and Interdisciplinary Research, InterVerbum 2026, encompass studies in the fields of audiovisual, literary, and EU translation, as well as translation as a form of intercultural communication and mediation. The conference proceedings bring together contributions that reflect current trends, methodological approaches, and interdisciplinary perspectives in translation.

The volume may be of interest to practicing translators and scholars in the field of translation studies.

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## **THE RECONSTRUCTION OF KNOWLEDGE IN DIGITAL MEDIA: YOUTUBE TRANSLATION CHANNELS AS INTELLECTUAL MEDIATORS AND CURATORS**

With the rise of digitalization and the democratization of knowledge, the conventional perception of academic and publishing gatekeepers appears to be disintegrating, while intellectual translation endeavours conducted by individuals on platforms such as YouTube have, in a manner, gained popularity. This new circumstance has initiated an era of digital curation, when knowledge is not only conveyed but also refined through a digital perspective of preference and necessity prior to presentation. This study will largely examine how YouTube translation channels function as mediators by converting intricate intellectual content into digital language. This study seeks to investigate the intellectual mediation and curatorial functions of non-professional translators within the digital realm via two distinct YouTube channels, “*Ufak Tefek Çeviriler*” [Petty Translations] and “*Çeviri Konuşmalar*” [Translated Speeches].

Due to heightened activity during the same period, both channels have disseminated translations of over 200 videos—consisting of excerpts from interviews, speeches, or conferences by prominent intellectuals—to their viewers on YouTube. This study, which seeks to investigate the expansion of the intellectual public sphere in Türkiye, will initially delineate the intellectual landscapes of two channels based on their video inventories, followed by a paratextual analysis concentrating on the linguistic presentation in titles, thumbnails, and descriptions to ascertain how the videos prime the audience for the intellectual engagement. In the concluding phase, the two most-viewed videos from each channel will be selected, and the conveyance of essential concepts in these videos will be analysed critically. This study aims to illustrate that non-professional translators engaged in digital media serve as active agents or intermediaries in disseminating academic translation to the public sphere, and to emphasize the effectiveness of these channels in establishing an “accessible archive of thought” for contemporary individuals.

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## **AI WRITING ASSISTANTS AS INTRALINGUAL TRANSLATION TOOLS: RETHINKING MEDIATION AND TRANSLATION COMPETENCE IN L2 ACADEMIC WRITING**

The emergence of AI-powered writing assistants is increasingly blurring the boundaries between writing, translation, and linguistic mediation. Tools such as Wordtune, *Grammarly*, and Large Language Models (LLMs) such as *ChatGPT* operate through processes of reformulation, paraphrasing, and semantic alignment, raising the question of whether they can be conceptualized as instruments of *intralingual translation* in the Jakobsonian sense (Jakobson, 1959). Situated within contemporary debates on translation technologies and digital mediation (Cronin, 2013; O'Hagan, 2019; Vieira, 2020) and more recent discussions on generative AI in language practices (Kasneci et al., 2023), this paper explores how AI writing assistants reshape notions of translation competence and mediation in the context of L2 academic writing.

Through the adoption of a translation-oriented perspective, the study engages with theoretical models of translation competence (Pym, 2003) and research on machine translation and AI in language learning (Bowker, 2020; Lee, 2020; Godwin-Jones, 2022; García & Pena, 2011), and analyses a corpus of L2 academic texts revised using AI tools, focusing on reformulation patterns, shifts in textual meaning, and audience design. The analysis shows that AI-assisted writing involves processes analogous to translation, particularly in terms of meaning negotiation, recontextualization, and functional adaptation (Baker, 2018). In this vein, AI writing assistants can be interpreted as mediational technologies that extend translation practices beyond interlingual transfer.

At the same time, the paper critically addresses the implications of AI-mediated rewriting, including the risk of standardization and the partial displacement of human agency, in line with concerns raised in research on machine translation and post-editing (Bowker, 2020; Vieira, 2020)

and on automated feedback (Ranalli, 2018). Rather than framing AI as a substitute for human expertise, the study proposes a reconceptualization of translation competence that incorporates AI literacy as a core component, particularly given the growing pervasiveness of generative AI in academic and professional communication (Kasneci et al., 2023).

By reframing AI writing assistants within the epistemological domain of translation studies, this paper contributes to expanding the notion of translation as a continuum of mediation practices and offers new perspectives for both translator training and L2 writing pedagogy.

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## **A CORPUS-BASED APPROACH TO AN INCLUSIVE LANGUAGE POLICY FROM SCHOOL TO UNIVERSITY**

The paper presents the transformative potential of language in shaping a just and equal social future. In brief, in an ever-evolving linguistic landscape, inclusive language guidelines and practices are examined as a necessary tool for social change. These guidelines and practices are considered part of a well-designed language policy that starts at school and extends to university. To be more specific, adapted to the requirements and expectations of each context, the aforementioned language policy is based on two sets of corpora that will be observed and analyzed by the respective target audience, using the corpus management and text analysis software *Sketch Engine*. The first set consists of multilingual corpora drawn from relevant EU guides (e.g., “Inclusive Communication in the GSC” by the General Secretariat of the Council of the European Union and “Gender-Neutral Language in the European Parliament” by the European Parliament), as extracted directly from the official websites of the corresponding EU institutions due to their multilingual nature. This set allows school students to become familiar with inclusive language guidelines by identifying EU practical tips that provide comprehensive linguistic recommendations across the EU’s multilingual setting. The second set consists of multilingual corpora drawn from EU administrative documents (i.e., reports, studies, proceedings, internal notes, notices of vacancy, calls for expressions of interest, calls for proposals, calls for tenders, etc.), as extracted from the official website of the European Personnel Selection Office (EPSO) with an estimated word count of 500,000 words per working language. This set allows university students to become familiar with inclusive language practices by processing real-world EU examples representing the application of guidelines in the EU administrative framework. Therefore, by incorporating both appropriate guidelines and best practices regarding inclusive language into their writing products, students on their journey from school to university learn to promote equality and justice, while respecting the unique characteristics and contexts of the EU’s multilingual and multicultural environment. Finally, the corpus-

based language policy under examination can transform students into EU language specialists and social changers by shedding light on the power of the intersection between inclusive language and the EU's commitment to the Diversity, Equity, and Inclusion (DEI) strategy.

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## **CAPTURING PLAYER EXPERIENCE IN EXPERIMENTAL VIDEO GAME TRANSLATION STUDIES**

Video game users commonly engage with games in one of their target language versions. Given the popularity of gaming in its many guises and the scale of the phenomenon of game translation/localisation (cf. e.g. Bernal-Merino 2015), it is remarkable that relatively little scholarly attention has been devoted to the role that translation choices have in shaping user experience. Existing research is even more modest, if we zoom in on studies that leverage user data, collected for instance through questionnaires, interviews or experiments (cf. Mangiron 2018, Deckert et al. 2024). Using this observation as a starting point, I will present results from an experimental study where we tested players to capture how manipulations in the game's target text influence different facets of reception. The talk will also address some of the key methodological challenges of designing and running video game translation experiments that are needed to go beyond fragmented evidence towards a systematic empirically-grounded body of findings.

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## TRANSLATORSHIP UNDER PRESSURE: TRANSLATORS' AGENCY AND PROFESSIONAL IDENTITY IN AI-MEDIATED CONTEXTS

New studies show that the growth of AI and machine translation may destabilize translators' experiences of agency, purpose, and professional identity, with potential consequences for existential well-being (Council et al., 2025). Notably, the adoption of technology is often not a matter of free choice for translators but is imposed by institutional, market, or platform-driven pressures.

At the same time, long-held beliefs and misunderstandings about translation, like the perception that it is just a mechanical transfer or something that can be readily automated, still affect how people think about translators' work. These assumptions are hardly scrutinized, so hindering the acknowledgment of translators as proficient professionals and knowledge workers, especially in the era of AI-assisted translation.

Drawing on data from a survey conducted among professional translators, this presentation examines how these structural, technological, and discursive conditions affect translators' sense of agency and mastery. It also looks at how translators' own ideas about how they want to be seen as professionals are active representations of the norms and values that underlie translatorship.

By analyzing these self-representations, the study reveals how technological developments reshape not only professional practices but also the symbolic boundaries and value systems that characterize the field of translation. The results add to continuing discussions in Translation Studies about professional identity, agency, and the moral and existential aspects of technological transformation.

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## **(RE)TRANSLATING ERNEST HEMINGWAY IN UKRAINE**

In the twenty-first century, the works of Ernest Hemingway – particularly his war prose – have acquired renewed relevance in light of contemporary armed conflicts, especially the ongoing Russian war against Ukraine. For Ukrainian readers, Hemingway provides a lens to reconsider war, loss, and trauma, linking global narratives of conflict to national historical experience.

This paper traces the translation reception of Hemingway in Ukraine from the first Ukrainian translations produced between the 1960s and 1980s, when foreign literature was mediated under Soviet ideological and censorship constraints. Translators worked under both direct censorship and anticipatory self-censorship, producing versions to align with official ideology. After Ukraine's independence in 1991, a cultural and historical shift generated demand for new translations that could reassess Hemingway's legacy.

Drawing on retranslation theory, this study situates post-1991 retranslations within a framework that considers the correction of earlier ideologically mediated translations (Berman, 1990), the ethical and cultural politics of translation (Venuti, 1995), and the ways retranslations respond to changing historical and sociopolitical contexts (Gürçağlar, 2015).

Although the *Old Lion Publishing House* began retranslating major works in 2017, key texts remain untranslated in contemporary Ukraine, including the collection *In Our Time*, the novel *Across the River and Into the Trees*, the play *The Fifth Column*, and Hemingway's war journalism covering the First World War, Greco-Turkish War, Spanish Civil War, and World War II. Retranslating these works is essential for reassessing Soviet-era translation practices and reintroducing Hemingway's war writing to Ukrainian readers in a contemporary historical context.

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## **REFRAMING MEDIA DISCOURSE IN TRANSLATION**

The modern media landscape has changed. This has led to the revision of traditional linguistic approaches to translation analysis. Media discourse is now considered a complex system of social practices that shape public perception and ideological structures, rather than merely a set of texts (Nguyen, 2025). This study aims to identify the role of framing and reframing in translating media texts, and to determine the semantic, pragmatic and spatial mechanisms involved in constructing meaning in translated media discourse.

Framing is defined as the process of selecting certain aspects of reality and emphasising them in order to promote a particular interpretation of a situation (Entman, 1993 Goffman, 1974). In the context of media translation, this process often takes the form of reframing or re-narration (Tsai, 2015), whereby the translator becomes an active participant in constructing the social environment.

According to M. Baker, who adapted framing theory to translation studies, narratives that we create or translate do not simply represent the world but actively constitute it. She identifies several reframing strategies, including selective appropriation, labeling, temporal and spatial framing, and the repositioning of participants (Baker, 2006).

While frame analysis reveals the broader ideological framework of a media message, the semantic-pragmatic approach focuses on the mechanisms through which communicative intentions are implemented at the level of specific utterances. In media translation, it is important to identify the illocutionary force of the source message and reproduce it in the target discourse.

Another important aspect of media translation is the depiction of space and geopolitics via imagined geographies. This is achieved through several mechanisms: the dramatisation of distance, which influences the audience's

level of empathy (Desbiens, 2017); toponymic politics, whereby the naming of contested territories carries ideological implications (Gohain, 2025); and spatial metaphors that shape geopolitical perception.

Thus, media translation serves not only as a means of transferring information between languages, but also as a mechanism for reframing. Through this mechanism, translators play a part in creating new interpretations of social experiences.

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## **CENSORSHIP, COMIC BOOKS AND MULTIMODAL RETRANSLATION IN SPAIN UNDER FRANCOISM**

What do we retranslate? A seminal work dedicated to the memory of Antoine Berman included amongst his answers to this question that some retranslations could be considered 'in part as first translations' (Gambier, 1994:415) when they concern 'passages that were formerly cut, censored' (my translation). Since the foundational articles of Berman and Bensimon (1990) in *Palimpsestes*, the topic of retranslation has been studied at length, yet not exhausted, by scholars such as Tahir Gürçağlar (2009), Deane-Cox (2014) or Alvstad and Assis Rosa (2015).

The present paper on the retranslation of comic books builds on previous research in Translation Studies, and crucially combines this field with Comics Studies and studies on media censorship to create a multimodal, sociological and transnational approach that has seldom been explored. As Sanchís (2010) and McGlade (2018) have shown, censorship was widespread in Spanish graphic narratives under the Francoist dictatorship (1936-1975), particularly from 1952. Their pioneering studies, albeit original and innovative in their analysis of Francoist censorship in the previously understudied medium of comics, both take an approach focused on the Spanish national production context. My paper aims to further their analyses and widen the scope of their studies by including a translational (and transnational) angle, thereby focusing on the (re)translations of French comic books in Spanish periodicals from 1968 to 1975. In a multimodal analysis that is best suited to the hybrid nature of comic books, I will investigate how Francoist media censorship policies and the 'habitus' (Gouanvic, 2005) of a complex network of agents who lived under autocracy affected the literary (re)translation process and product.

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## **DEMONSTRATING AI-MEDIATED COGNITIVE INTERPRETING-LEARNING STRATEGY PRACTICE: AN AFRIKAANS-ENGLISH CASE STUDY**

The full potential of Artificial Intelligence (AI) tools has yet to be explored in the field of interpreting (Parrilla Gómez & Postigo Pinazo, 2025). AI technologies can play a vital role in upskilling interpreters by offering new ways of supporting the interpreting-learning process. This exploratory case study conceptualises and demonstrates AI-mediated cognitive interpreting-learning strategy practice. Interpreting-learning strategies imply self-directed strategy use by interpreters at different stages of professional development.

Drawing on perspectives that position AI as a learning partner capable of supporting long-term educational sustainability (Atchley et al., 2024; Woo & Cho, 2025), the study draws on an AI-mediated interpreting practice framework and Van der Merwe's (2025) interpreting-learning strategy model. The conceptualisation extends this model, which is rooted in process-oriented interpreter training, language-learning strategies and self-regulated learning. As interpreting learners – whether students or practising interpreters – must continue to refine their skills throughout their careers, the study suggests that AI-based tools can support high-frequency, goal-directed strategy practice.

AI-mediated tools (such as large language models and speech technologies) facilitate the practice of cognitive strategies within the practice strategy category in Van der Merwe's (2025) model, namely *practice purposefully, practice sounds and language forms formally, anticipate and learn formulaic language, chunk and recombine and get natural exposure to your working languages*. While these strategies are not language-specific, the Afrikaans-English language combination is used for illustrative purposes. By foregrounding Afrikaans as an underrepresented language, the study raises questions of equity in AI-mediated interpreting practice, responding

to calls by Wang and Wang (2025) for broader exploration of AI across diverse linguistic contexts. The paper contributes to emerging discussions in Translation and Interpreting Studies by demonstrating how AI can function as a learning partner in a human-in-the-loop interpreting practice ecology.

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## **COLLABORATIVE DYNAMICS IN MISSIONARY TRANSLATION: INDIGENOUS PARTICIPATION IN THE PRODUCTION OF RELIGIOUS TEXTS (16TH–20TH CENTURIES)**

This proposal focuses on the collaborative dimension of missionary translation between the sixteenth and twentieth centuries, with particular attention to the role of indigenous intermediaries in the production, adaptation, and circulation of religious texts. While missionary accounts often foreground the linguistic expertise of European translators, surviving materials point to the active involvement of local collaborators whose contributions shaped both the form and content of translated works. Drawing on catechetical materials, early grammars, bilingual vocabularies, and practical instructional texts, the presentation examines how missionary translation frequently emerged from sustained interaction between missionaries and local speakers. Indigenous collaborators participated in proposing terminological solutions, clarifying usage, providing examples, correcting drafts, and contributing to oral explanations that later informed written versions. Evidence of these collaborative dynamics can be found in marginal annotations, alternative formulations, revisions across editions, and the coexistence of multiple local variants of the same text. The presentation also considers how indigenous participation influenced the development of missionary linguistic tools and teaching strategies. By engaging in translation practices, local intermediaries contributed essential knowledge about language structure, communicative conventions, and culturally embedded forms of explanation. The aim is to highlight missionary translation as a process of intercultural collaboration rather than the result of unilateral authorship.

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## **ANALYZING COMMON ERRORS IN BUSINESS ENGLISH TRANSLATION**

Today English is considered a lingua franca for international business communication. Most university graduates and post-graduates are required to develop a high professional skill in translating business texts accurately in many fields like international relations, marketing and economics. Business English is considered a specialized register with its specific lexical choices, formulaic expressions, and discourse conventions. As a consequence, Business texts such as reports, emails, contracts, and marketing materials or press releases have precise communicative purposes and are addressed to targeted audiences. The principle aim of this abstract is to identify problem areas that affect the linguistic quality and professional competence of students' translations. It also analyzes the main critical issues, and effective solutions adopted to improve the translation quality among undergraduate and post-graduate students enrolled in Business English and Translation courses. Another objective was to develop professional translation skills aligned with real-world business communication standards. Therefore, a mixed-method approach was used to focus on error frequency data in selected Business English translations. The findings of this study reveal that, despite the proficiency level of general English, many students still come accross significant difficulties and systematic inaccuracies when using specific business-English terminology or collocations, in formal written communication used in reports and business emails. After analizing numerous written translation contexts, it is undeniable that most difficulties are largely caused by language interference and by a limited domain knowledge of Business English terminology. The results have shown the need for more targeted approaches that support and intergrate English for Specific Purposes. After analysing Business English translations with errors in register or in terminology it was noticed that they often lead to miscommunication. Mastering Business English translation involves moving beyond general language competence and towards a more professional discourse

awareness. As a result, this research suggests that explicit instruction in genre conventions and contrastive analysis can significantly improve learners' translation performance.

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## RECREATION OF VISUAL-VERBAL HUMOUR OF ENGLISH ANIMATIONS IN UKRAINIAN AUDIOVISUAL TRANSLATION

Contemporary animation is no longer limited to children's entertainment, but constitutes an integral part of cinematographic art addressed to diverse audiences. Since one of its functions is to present complex aspects of life in an accessible form, humour becomes one of the key elements of animated texts. Owing to its constructed visuality, animation offers especially broad scope for the creation of humour based on the interaction of verbal and visual expression, as it allows creators to establish freer and more deliberate relations between what is said and what is shown (Ehrlich, 2019:58-59).

The study approaches animation as a multimodal audiovisual text in which meaning arises through the interplay of verbal and visual modalities (Zabalbeascoa, 2008:23). While humour in audiovisual translation has been extensively examined, it is still often analysed predominantly through the verbal component (Tong et al., 2024). The present study, by contrast, focuses on humorous effect that emerges from the interdependence of verbal and visual modality, although the degree of this dependence may vary. This makes visual-verbal humour in animation a particularly relevant translation problem: humour itself is a notoriously challenging object of translation, while audiovisual translation further imposes additional formal and technical constraints (Chaume, 2020). However, since dubbing entirely replaces the original soundtrack, it affords translators greater creative freedom to reshape the dialogue and distance it from the source text.

The analysis distinguishes four principal translation strategies of verbal-visual humour: loss of humorous effect through omission or neutralisation, whether caused by objective constraints or by translation choices; literal translation, where cross-linguistic or cross-cultural coincidence allows the joke to survive with minimal intervention; compensatory recreation through modulation, addition, or other local translation procedures that preserve

the same mechanism that triggers humour; and transcreation, where the source joke is replaced with a different one that works more effectively with the target-culture expectations, sometimes alongside visual adjustment. It is argued that the successful recreation of humour depends on preserving the comic function of the multimodal unit as a whole rather than its verbal form alone (Chiaro, 2024), which shifts the translator's task from handling isolated linguistic material to making function-oriented decisions that are intersemiotic in scope.

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## **AESTHETIC FITTING IN LITERARY TRANSLATION**

The study of aesthetics in translation has traditionally focused on the challenges of finding valid equivalents for specific aesthetic traits in the source text. However, the purpose of this study is to consider the different aspects that play a role in the acceptance of a literary work in a new canon and a new literary tradition. What literary works are translated and why may depend on aesthetic trends or on publishing houses aesthetic preferences as much as on political sponsorships or social prejudices.

These points are relevant because the difficulty in a translation may sometimes lie in aesthetic constraints rather than in linguistic or cultural challenges. If the aim of a translation takes into consideration the adaptation of the text to the reader's expectations, whether a text aesthetically fits into them or not is of the utmost importance. The social aspects of translation, every day more included in the field of translation studies, cannot be addressed without dealing with aesthetic issues: "The pervasiveness of the aesthetic thus provides a different model for grasping human values. For aesthetic perception pervades the human world and, because experience is broadly social, we are led to recognize the omnipresence of a social aesthetic" (Berleant 2017: 12).

In the distinction between aesthetics and style, we will describe style as the literary traits that authors choose to express their fictional world, while the aesthetic considerations will deal with the reasons behind those choices. The, up to a point, philosophical background or aesthetic ideology that justifies the resources used and their aim may render the translation more accessible to the general public or more opaque.

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## **ARNAIT VIDEO PRODUCTIONS AND THE POWER OF HUMAN SUBTITLING IN INUIT CINEMA**

Arnait Video Productions, a collective of Inuit women filmmakers dedicated to presenting Inuit voices in documentaries and narrative films, is a model for how Indigenous film can cope with the increasingly widespread application of AI in audiovisual production.

As a human-centered production that encourages the strength of community-driven narrative, particularly in opposition to technologies that can threaten cultural specificity, Arnait insists on human translation, cultural authenticity, and community authorship, reminding us that technology needs to work for culture, not against it. In such Arnait movies as *Before Tomorrow* (2008) and *Restless River* (2019), digital editing and subtitling tools were used to streamline post-production, but the team relied on Inuit elders to ensure the Inuktitut dialogue was translated into English with respect to oral tradition and spirituality. From a historical perspective, Arnait’s AVT exemplify the indigenous legacy of marginalisation and revitalisation.

Their method of subtitling is not just technical but it reflects decades of linguistic erosion, cultural suppression, and more recent efforts at decolonisation. Historically, Inuit stories were mediated through colonial frameworks, often translated without community consent or cultural accuracy. Arnait reverses this trend by asserting Indigenous agency in every stage of production and translation. I intend to track through these references and look at the issues – the human factor and technology-driven practices, Arnait AVT strategies for protecting against the homogenising tendencies of automation, resistance translation asserting cultural identity, etc – which they raise.

But my central purpose will be to re-read *Before Tomorrow* and *Restless River* through both historical and cognitive perspectives—two approaches that illuminate how subtitling practices serve as tools of cultural resistance,

memory, and revitalisation. Historical translation analysis perspective foregrounds the material and ideological conditions under which translations are produced (O'Sullivan & Cornu 2019). Applying historical approaches to audiovisual translation involves understanding how translation practices evolve in response to sociopolitical forces, technological changes, and cultural movements. In the case of Arnait Video Productions, this approach reveals a trajectory of resistance and adaptation that aligns AVT with Inuit self-representation and cultural resilience. As cognitive agents (Rojo & Ibarretxe-Antuñano 2013), Arnait translators bring memory, affect, and local knowledge to each subtitle but their work also occurs with a historical structure. Individual translator choices (cognition) will be investigated as historically situated acts (power, resistance, and agency) in order to show not only the translator's mental processes, but also the ideological environment shaping them.

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## **GAME TRANSLATION USER RESEARCH – HOW DO PLAYERS REACT TO ERRORS IN GAME LOCALIZATION?**

The landscape of Audiovisual Translation and Media Accessibility research presents significant methodological challenges. While User Experience and game playability studies continue to expand, reception studies focusing specifically on individuals who engage with games, whether as active players or passive viewers of gameplay, remains underdeveloped and fragmented (Deckert et al., 2024b: 1). This gap persists due to the “complexities associated with their design, obtaining subjects, and analysing data” (Mangiron, 2018: 129), further compounded by the interactive and dynamic nature of the medium, whose semantic structure functions as a multimodal ‘game-machine’ (Bernal-Merino, 2020: 299) comprising text, images, music, and programming language (Deckert & Hejduk, 2022).

Game Translation User Research (GTUR) (Deckert et al., 2024b) responds to these challenges by adopting user-centered approaches (Drachen et al., 2018; Suojanen et al., 2015) that focus on observing players interacting with games and analysing the data they generate (Drachen et al., 2018: 2) with particular attention to translation quality. GTUR is inherently multidisciplinary, drawing on psychology, media studies, analytics, and linguistics (Deckert et al., 2024a; Drachen et al., 2018).

One particularly underdeveloped area concerns player reception of translated video games, including user responses to semantic, typographic, punctuation, and transliteration errors, as well as literal translations. Critical questions include whether players consciously notice such errors during gameplay, how these errors affect their immersion and satisfaction, and whether sensitivity to translation quality varies according to gaming expertise, language proficiency, or cultural background. This paper reviews existing qualitative and quantitative studies on error detection and its impact on player experience, synthesising current findings, and identifies promising directions for future GTUR research.

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## **TRANSLATING ACROSS BORDERS: COLLABORATION BETWEEN THE GERMAN ONLINE MAGAZINE *DEMOKRATISCHER SALON* AND UKRAINIAN STUDENT TRANSLATORS**

This paper presents a qualitative case study, based on student drafts, published translations, and correspondence with editors and authors, of an academia–industry partnership between the German online magazine *Demokratischer Salon* (editor: Norbert Reichel) and German Studies students at Mykhailo Dragomanov State University of Ukraine. Coordinated by the instructor through the student research-and-practice circle *Practice of Written Translation in Action*, the collaboration engages prospective translators in journalistic and popular-science translation: students translate selected essays and interviews from German into Ukrainian and prepare them for publication in Ukrainian online venues such as the cultural portal *Experiment*, the Ukrainian studies journal *Krytyka*, the social-critique magazine *Spilne*, and the musicology platform *The Claquers*.

The study examines how this publication-oriented collaboration functions simultaneously as professional community-building and civically oriented intercultural work. It argues that the partnership goes beyond linguistic transfer by creating sustained interaction among student translators, supervisors, and editors, and by foregrounding shared responsibility for the public circulation of socially significant content. Within this workflow, translation becomes a practical form of engagement that strengthens trust between media outlets and audiences and expands the reach of German-language debates in Ukrainian public contexts.

The paper also highlights the educational dimension of the collaboration. By working with non-literary genres under real publication constraints, students develop professional agency and an emerging sense of belonging to a transnational community of practice. At the same time, their translations

support civic education by making socially, culturally, and politically relevant content accessible to Ukrainian readers.

Through the study of this long-term partnership, the paper contributes to discussions of translation as a bridge-building practice that connects people, cultures, and institutions, and proposes viewing collaborative student translation projects as sustainable forms of intercultural professional cooperation.

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## **CHALLENGES OF OMISSION: CULTURAL AND SEMANTIC LOSS IN THE ENGLISH TRANSLATION OF MAHADEVI VERMA'S *GILLU***

Semantic loss is a concept which is continued to being studied as a phenomenon which takes place during literary translation. It occurs specifically when culturally rich texts are transferred across languages. While previous studies show how omission in Translation studies acts both as a strategy and a challenge, a closer attention needs to be drawn towards its role in shaping semantic and emotional loss in specific literary texts. A comparative reading of the primary text of the study, *Gillu* by Mahadevi Verma (late Indian author) is done focusing on semantic differences between the Hindi source text and its English translation. Following a qualitative approach, the study sheds light on passages which are present in the source text but are omitted in the translated version, leading to absence of contextual detail and a subsequent reduction in emotional depth. Two significant theories are incorporated in the study. The impact of Lawrence Venuti's idea of domestication to simplify the meaning for the readers of translated text and the failure of Eugene Nida's concept of dynamic equivalence despite not adhering to literal translation raises an important argument by suggesting that omission in the translation of *Gillu* is not accidental but a deliberate choice that has altered the meaning and texture of the text, weakening its overall impact. The study concludes how semantic loss takes place not only due to linguistic differences but also by what is left out of the text. It aims to highlight the importance of preserving both context and emotion in literary translation.

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## **RENDERING OF HELEN FIELDING'S AUTHORIAL STYLE CHARACTERISTICS IN UKRAINIAN TRANSLATIONS (BASED ON THE NOVELS *BRIDGET JONES'S DIARY* AND *BRIDGET JONES: THE EDGE OF REASON*)**

Literary discourse serves as a vast field for authors' experiments with linguistic elements of different levels to catch the readers' attention. Every writer creates his/her own system of expressive means to bring the desired message across to the reader. The most adequate rendering of these means for the target audience has always presented a challenge for translators. This paper aims to distinguish characteristic features of H. Fielding's authorial style and ways of their rendering in Ukrainian translations. For this purpose, we will use translation analysis, stylistic analysis and elements of discourse analysis.

The research is based on Helen Fielding's novels *Bridget Jones's Diary* (Fielding, 2001), *Bridget Jones: The Edge of Reason* (Fielding, 2000) and their Ukrainian translations by L. Lutsan (Філдінг, 2018) and O. Melnyk (Філдінг, 2020), respectively. We focus on the analysis of nonce forms with allusive proper names and techniques of their rendering into Ukrainian. We also discuss the author's creative use of phrase- and sentence epithets as means of characterization. Besides that, we reveal the differences and similarities in translators' approaches to rendering the above- mentioned elements of the author's style. In conclusion, we claim the importance of having vast background knowledge for adequate translation of numerous components from the creative arsenal of modern writers.

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## **AWARENESS AND PERCEPTIONS OF MACHINE TRANSLATION LITERACY AMONG STUDENTS OF LANGUAGES AND CULTURES**

The rapid development of artificial intelligence and neural machine translation has brought machine translation literacy into focus as part of digital literacy. Increasing attention is being paid to how students use machine translation in their studies. This article examines machine translation literacy among students of languages and cultures at Tallinn University and the University of Tartu. A total of 79 students participated in a survey designed to explore their attitudes towards machine translation, including whether they feel the need for clearer rules and guidance to support its effective use. The results show that while students are aware of machine translation to some extent, their trust in it remains limited. They express a need for clearer rules on where, how and when machine translation may be used, as well as for guidance to develop their literacy in this area. Estonia does not differ from other countries seeking answers to similar questions.

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## **UKRAINIAN LITERATURE IN THE ENGLISH-SPEAKING WORLD: TRANSLATION, PUBLICATION AND RECEPTION**

The research presents the results on an investigation into the particularities of translating and publishing books by Ukrainian authors, as well as their critical reception in English-speaking countries. The study covers the period from 1991 to 2014, that is, from Ukraine's independence to the escalation of the conflict in Crimea. The period was marked by significant changes in the international perception of Ukraine and by a growing interest in its culture in general and its literature in particular. In this context, the study of the reception of Ukrainian literature is particularly important, as it provides insights into several issues, including the visibility of Ukrainian authors and the perception of Ukrainian cultural identity.

The research involved compiling a corpus of Ukrainian books translated into English during this period, as well as a corpus of paratextual materials related to these publications, in particular reviews by literary critics and academic scholars. To investigate the broader context of translating and publishing Ukrainian literature, I also contacted publishing houses involved in disseminating Ukrainian literature in English translation.

The research shows that despite the growing interest in Ukraine and its cultural space, Ukrainian authors largely remained unknown in the West between 1991 and 2014. The reasons for publishing books by relatively unfamiliar authors during this period were often ideological rather than purely commercial. Publishers were frequently motivated by the desire to introduce Western readers to the literature of a newly independent state. As for reception, only a relatively small proportion of the books published in English translation received reviews from critics and academics. These reviews tend to focus primarily on contemporary Ukrainian writers rather than on canonical authors, reflecting an interest in works depicting a country undergoing profound transformations in the post-Soviet era.

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