



TREXTUALITY 2

MATERIAL TURNS IN TRANSLATION: INTERMEDIALITY AND CIRCULATION

Book of Abstracts

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Biological Evolution in the Arabic Book Market: Issues of Circulation Across Geographical and Cultural Borders

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The Arabic publishing scene is understudied due to a chronic lack of relevant statistics on publications in general and translations in particular. This makes an exploratory survey of biological evolution in the Arabic book market a timely endeavour in terms of investigating the socio-cultural implications of popularising this culturally sensitive scientific topic. Hence, this study asks: who are the agents involved in disseminating biological evolution in the Arabic book market and what do they disseminate? The study applies distant reading (Moretti, 2013) to analyse a comprehensive bibliography of Arabic books on evolution published in the period from 2010 to 2022 through the theoretical lens of epistemic translation (Bennett, 2024). The analysis revealed a number of novel trends concerning publications, publishers, authors, and translators. Notable trends include the dominance of English as a source language, the dominance of American authors selected for translation, and the dominance of Egypt as a country of publication. Nonetheless, 27 of 159 translations in the bibliography (around 17%) are published outside the Arab world and the most prolific publisher of translations on the subject during this period is based in the United Kingdom. Moreover, the study uncovered a translation flow of intelligent design and creation science literature into Arabic in the guise of scientific works (Aboomar, 2024). These results highlight the effects of censorship on Arab publishers and the administrative and legal obstacles that limit the circulation of translated texts on culturally sensitive subjects.

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Textual Amplitudes: The translation process of Nick Cave's 'Higgs Boson Blues' into Brazilian Portuguese

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Building on Paul Zumthor's (2010) conceptualization of song as a form of oral poetry, this presentation seeks to theoretically frame contemporary songwriting as a construct of oral lyricism, with a focus on the complexities of its translation process. While acknowledging the proximity of this discursive instance to what is often termed "mass culture," we engage with Zumthor (1993; 2007; 2010), Walter Benjamin (1999), and cultural theorists such as Marshall McLuhan (1994) and Greil Marcus (2001; 2006; 2009) to explore the multifaceted ways in which a song manifests itself — recordings, album booklets, and published collections of lyrics as a book — and how these elements collectively shape its reception, highlighting the need to consider not only the lyrical content but also the performative, cultural, and material dimensions of songs as 'texts'. Nick Cave's work, whose lyrics were compiled and published in book format (2013; still unpublished in Brazilian Portuguese at the time of writing), serves as the focal point for our analysis. We propose a translation methodology that considers both the textual presentation of songs in print, as well as supplementary materials accompanying the musical recordings, in an attempt of capturing the interplay between sound, rhythm, and meaning, while also addressing the cultural specificities of the target language. As a songwriter whose texts encompass music, literature, and performance, Cave's work demands approaches that mediate between artforms. 'Higgs Boson Blues' is a kaleidoscopic mosaic of fame, cultural symbolism, and existential storytelling that defies translation, particularly in its visceral imagery and rhythmic cadence. Drawing on a multidimensional understanding of 'lyrics', 'text' and 'composition', this proposal reflects on the challenges and possibilities of translating songs as source material, emphasizing the interplay between oral, written, and paratextual dimensions.

Keywords: contemporary poetry; oral poetry; lyrics and songwriting.

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The Embodiment of Grief: Anne Carson's Nox as a Tangible Translation

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Anne Carson's *Nox* (2010) is a deeply personal and intertextual work that functions as both a book object and a multimodal translation of grief. Structured as a physical accordion-fold book housed in a box, *Nox* challenges traditional notions of literary translation by extending the process beyond linguistic transfer to the materiality of the book itself. Through a combination of text, images, and a distinct physical form, Carson translates emotions into a tactile and visual experience.

The book's format—its folds, absences, and interplay between text and image—foregrounds a form of translation that is embodied rather than merely verbal. Furthermore, by incorporating, fragmenting and translating Catullus 101, a Latin poem mourning a lost brother, Carson constructs a dialogue between ancient and modern grief, where translation is not only an act of textual mediation but also of sensory and emotional reconfiguration.

Drawing on theories of multimodal literature and book materiality, as well as on the material turn in Translation Studies (Littau 2016, Bennett 2022, Ciribuco and O'Connor 2022, Tanasescu and Tanasescu 2022, Vidal 2025), this presentation will explore *Nox*'s condition of object, as its meaning connects with memory and grief, following the notion of translationality (Blumczynski 2023). By focusing on *Nox* as a book object and an affective, tangible translation, this study also aims to highlight the sensory dimensions of reading as an essential aspect of meaning-making.

Keywords: tangible translation; multimodality; book object; embodiment; memory.



Reveriescapes: Bachelard's Poetics in Aquarelles as Material "Translation Work"

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The expansion of Translation Studies into material and intermedial realms has introduced new conceptual frameworks that challenge conventional notions of textual fidelity, originality, and linguistic transfer. In this evolving landscape, Clive Scott's concept of "translation work" (Scott, 2012) redefines translation as a readerly, experiential, and sensory act, aligning with contemporary calls for experiential translation (Kramsch & Zhu, 2020). Rather than a unidirectional transfer between languages, translation emerges as a plural, participatory practice, integrating visual, spatial, and affective dimensions of textual engagement. This paper examines how translation scholar and artist Zuhal Emirosmanoğlu extends Clive Scott's concept of translation work by integrating visual translation into her engagement with Gaston Bachelard's *The Poetics of Space* and *The Poetics of Reverie* through the medium of aquarelles. In her paintings, which she named *Düşçizileri (Reveriescapes)*, Emirosmanoğlu reimagines translation as a transmedial process, where Bachelard's poetic reflections on attics, cellars, nests, shells, cocoons and corners, as well as his daydreaming meditations on imagination and reverie, are interpreted through color, texture, and composition rather than solely linguistic means. Her *reveriescapes*, functioning as visual translations of Bachelard's texts, challenge the logocentric nature of translation studies, positioning artistic materiality as integral to translation practice. By treating *reveriescapes* as both visual translation and poetic reconfiguration, Emirosmanoğlu enacts a material and (multi)sensory mode of translation that foregrounds the corporeal and affective dimensions of textual perception (Grass, 2023). Besides, her aquarelles disrupt traditional hierarchies of textual transmission, embracing translation as an ecological, participatory, and co-creative act in which human and non-human agents, analogue and digital modalities, and sensory and material elements co-create meaning (Taivalkoski-Shilov & Poncharal, 2020). Ultimately, this paper argues that her work resonates with the ludic and experimental turn in translation (Lee, 2022), emphasizing translation as an open-ended process of creative and affective reconfiguration rather than a static reproduction.

Keywords: "translation work"; transmediality; multimodal translation; Gaston Bachelard; *reveriescapes*.



Bridging Cultures Through Subtitles: Assessing the Quality of Arabic Renderings of Cultural References in Inside Out and Inside Out 2

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This paper assesses the quality of Arabic interlingual subtitles in children's psychological animated films by examining the subtitling strategies commonly used to render problematic cultural references, more precisely sociocultural and humorous references. It is a product-oriented study that focuses on comparing source texts (STs) and target texts (TTs), aside from involving the audience reception due to the age and parental restrictions. The case studies selected here are two animated films, *Inside Out* (2015) and *Inside Out 2* (2024), which share key characteristics that make them particularly relevant for analysing the transfer of cultural references.

This research aspires to fill in a gap in the literature of descriptive evaluative studies of Arabic subtitles of culture-specific references in children's animations. To achieve this, the research draws upon Jan Pedersen's (2017) FAR model, which evaluates Functional Equivalence, Acceptability, and Readability. The units of analysis consist of non-professionally produced Arabic subtitles collected from unofficial platforms such as Popcorn. Only problematic socio-cultural references, including humorous and religious expressions, are chosen from the whole running time of the films.

To identify and tabulate the source-oriented and target-oriented strategies used by the fansubbers, an integrated model of subtitling strategies, combining Gottlieb's (1992) and Díaz-Cintas & Remael's (2007; 2021) models is adopted in the paper. The categorisation of the cultural references follows Díaz-Cintas and Remael's (2007; 2021) model. Ultimately, this paper aims to reach results that reveal the effectiveness of using certain subtitling strategies to render culture-specific references, and the positive or negative impact of this shift in register on the quality of the interlingual subtitles.

Keywords: quality assessment; interlingual subtitles; cultural references; subtitling strategies; FAR model.



Multimodal translation of oral history in Samia Halaby's *Drawing the Kafr Qasem Massacre*

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How can translation be deployed to document and disseminate oral histories of trauma survivors in creative, ethical and politically engaged ways? This question lies at the heart of artist Samia Halaby's (2017) *Drawing the Kafr Qasem Massacre*, a publication that documents through paintings and sketches the memories of Palestinian survivors of a massacre committed by the Israeli border police in 1956. Based on her own interviews with survivors, Halaby visually translates the nine stages through which the massacre was perpetrated. Additionally, she provides the reader with English transcripts of the Arabic interviews, early drafts of her sketches and drawings, and in-depth reflections on the methodological and ethical challenges that accompany translations of first-hand, traumatic psychosomatic experiences across languages and media.

In this paper, I will argue that Halaby employs translation as a 'creative-critical practice' (Grass 2023) in order to reconstruct and visualize this fragmented episode of Palestinian memory from the perspective of those who experienced it. I will examine the experiential, embodied, material and collaborative translation processes that underlie the artist's remediation of the survivors' testimonies, bringing to the fore the often-overlooked impact of translation and translators on facilitating ethical engagements with the past in and for the present. In doing so, I aim to create space for dialogue on how translation, in its broad understanding, can contribute to the construction of multimodal, anticolonial oral history archives, as well as the intermedial, transcultural and intergenerational transmission of memory in the Palestinian context and beyond.

Keywords: oral history; experiential translation; art; memory; multimodality.



A Plea for Immateriality in Translation Studies

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Although the title of this paper may seem contrary to the conference theme, it critically examines the *material turn* dominating translation studies. This is not a nostalgic return to the Western heritage on language (Bennett 2018, 2022) but an alternative, forward-looking approach exploring *spiritual translation* studies beyond, but not excluding, language (Basalamah 2025).

At the core of this argument is a critical reflection on a central paradox in poststructuralist translation theories: while rejecting the *transcendental signified* in favor of linguistic materiality, these theories emphasize the instability and fluidity of meaning—qualities inherently immaterial. This paradox prompts an essential question: if meaning is never fixed and is always contingent upon interpretation, how can it be anchored in the fixed materiality of language, as the material turn proposes?

This paper engages with Karen Bennett's (2018) assertion that translation played a key role in the historical desacralization of language by shifting from performativity to representation. In her later work (2022), Bennett contends that the material turn in translation studies marks a significant paradigm shift by embedding meaning within the physicality of texts. While acknowledging the historical progression she outlines, I challenge the ensuing assumption that meaning—central to translation—is inherently material. Poststructuralist perspectives frequently treat the signifier as the primary locus of meaning while simultaneously maintaining that meaning remains unstable and context-dependent (Waisman 2005). This contradiction necessitates further examination.

Drawing upon Charles S. Peirce's semiotic theory and Kobus Marais's (2019) application of semiosis to translation—where meaning emerges through the interplay of sign, representamen, and interpretant—I contend that meaning, as a “virtual” interpretation and a multiplicity of “potentialities” (Deleuze 1991: 97), is not a fixed entity embedded in language's materiality. Thus, it cannot serve as the theoretical foundation for the material turn in translation studies.

Ultimately, this paper advocates for a re-evaluation of the materialist paradigm in contemporary translation studies and encourages the exploration of alternative, non-materialist approaches to understanding translation and meaning.



Bible Leaks and the Opening of Pandora's Box: Negotiating Bible Translation with the Audience in the Media

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This paper examines translation as a situated process operating within specific institutional structures (Meylaerts 2023), particularly focusing on the Norwegian Bible Society (hereby NBS). It analyzes how translation practices intersect with participation and utilizes Bucaria's concept of "consumer agency" (2023, 2) to underscore how consumers and audiences can impact institutional decision-making (Beckmann 2025, forthcoming).

This study's focal point is the recently released *Bibel 2024*. The paper explores the reception of the translation drafts and revised texts that the Norwegian Bible Society leaked to the media before finalizing and publishing the translation. It focuses on analyzing media responses from 2022 to 2023.

Opening up for audience response in this manner was a strategic effort to test the most radical changes and engage in pre-emptive debates to ascertain whether various Christian denominations would accept the revised text. However, the Bible leaks opened Pandora's box, prompting severe accusations of wokeness and liberalization, particularly concerning the use of gender-inclusive language and texts related to homosexual practice and hell. The NBS modified several texts based on these responses, reflecting the influence of audience and media agency on the decision-making process. To highlight media agency, I will employ New Framing Theory (Tewksbury and Scheufele 2019) to illustrate how media played a crucial role in polarizing and intensifying friction between the NBS and the audience, specifically by framing the media paratext as "clickbait."

Finally, the paper will examine the case through an infrastructural lens (Larkin 2013) and reflect on how a particular Protestant infrastructure – characterized by the absence of a singular ecclesiastical authority that approves Bible translations for Protestant Christians – both enables and constrains translation.

Keywords: bible translation; audience agency; infrastructure.

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Blazon, Dress, Craft, Art, and What Is Not Translated in Brian Merriman's *Cúirt an Mheán-Oíche* (c1780)

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From the many nonpareil sequences in *Cúirt an Mheán-Oíche* (The Midnight Court), this paper selects two to raise questions about presentation of the female body and costume in Brian Merriman's virtuosic 1,026 line, late 18th century, Gaelic poem (belonging to both literary and oral traditions); its English translations; and how we might read it today.

In the first passage, the young woman who is the principal speaker in *Cúirt an Mheán-Oíche*, describes her own body, head to toe. In the second, she details each garment she wears, and how her look is put together. There is a sense that she, though poor, has chosen the fabric, cut the pattern, stitched, starched, and embellished every item she wears. She has complete ownership—an ownership that's lost in translation when the point-of-view becomes that of a succession of translators who view the female body and costume narrowly and for whom the material values in which the young woman revels are unreadable.

There is a kind of illiteracy in the failure of translators to grasp the authority and meaning of design and making. The young woman herself not illiterate. She takes a pen and, using an arithmetical riddle, inscribes the date on the ultimate edict of the Midnight Court (condemning eligible young men who avoid sex and marriage), thus closing the poem. It is literary translators, bound to the cultural and poetic conventions of their time, who are vulnerable to illiteracy, and inability to read. Binding—of the female body, of the garment, of translators' ability to see, of the poetic line, of the book, and of the male body at the end of the poem—is a powerful connective tissue across the dimensions of the work.

Today, removed from 18th century Gaelic poetic conventions though we may be—or poetic conventions in English since that time—we nevertheless have novel points of entry into *Cúirt an Mheán-Oíche* through historical sewing tutorials on blogs, sites, and YouTube, where 1780s cambric aprons and starched bonnets are planned, plotted, and assembled as assiduously and craftily as is the poem.

Additional references include Lily Robert-Foley's *Experimental Translation: The Work of Translation in the Age of Algorithmic Production* (2024), Delphine Grass's *Translation as Creative-Critical Practice* (2023), Francesca Capone's extended *Weaving Language* series (2012-2022), *Writing in Threads* (2015), and *Text Means Tissue* (2017); Jen Bervin's *The Dickinson Composites* (2010); Jane Campion's *Bright Star* (2009); and Joe Wright and Deborah Moggach's anachronistic *Pride & Prejudice* (2006).

This paper also raises a question about authorship, seen for the moment as a glimpsed underskirt.

Keywords: material culture; text; textile; prosody; design; binding; oral tradition.



Preserving Politics through Pixels? Engaged Reading and Literary Translations in Digitized Anarchist Press

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This paper addresses the materiality of translation circulation through a reflection upon the use of digital humanities tools on a corpus of historical periodicals. The generalization of the periodical press in the 19th century impacted Western societies, deeply modifying the ways of reading and accessing texts, to the point that periodicals are considered definitive of a civilization mode (Khalifa et al. 2011). Similarly, the ways of reading, and particularly reading translations, have been heavily impacted in the digital age and by reading on screens, whether of digitally born texts or digitized texts (Littau 2006). In the context of the Argot Project (MSCA, 2023-2025), a corpus of anarchist periodicals from various Atlantic cities at the turn of the 20th century was digitized, automatically transcribed, and searched with the aim of identifying translated literary texts. By putting together translations that, at the time of the publication, were probably not perceived as such (Fólica, Campanella & Ikoff, submitted) and offering them to contemporary readers through a dedicated site, the dynamics of circulation and reading are profoundly shaken. Do texts remain the same when they have undergone a radical transformation of the media? Is translation a stable category from periodical to screen, if considered from a reader's perspective? Is it useful / legitimate / necessary to perform this "excavation" (Özmen 2019)? This paper thus investigates whether the politics of engaged reading of literary translations can be preserved through an imperfect digital double of both a precarious and courageous medium such as the militant periodical press.

Keywords: literary translation; historical periodicals; politics of reading; digitization; digital humanities.

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Picturebooks translated in Poland, the United Kingdom and the United States in the twenty-first century

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The aim of my presentation will be to analyse the transfer of translated picturebooks in Poland (translations from English) and in the United Kingdom and the United States (translations from Polish) in the twenty-first century. Such a juxtaposition will allow to reflect on the functioning of small literatures within large ones and, conversely, large literatures within small ones. Additionally, considering the mechanisms that guide the book market in Poland and chosen Anglosphere countries will become an important contribution to considerations about children's world literature.

Books translated from English constitute a majority of the entire production of translated books for children and teenagers in Poland (that trend is characteristic not only for the Polish market but also for others). On the other hand, the picturebooks of Polish authors are recognized worldwide and translated into other languages, including English, although the Anglosphere markets are still quite hermetic and the number of translations into English is not high.

The main focus will be on the mechanisms of managing or influencing the children's book market in Poland and in the United Kingdom and the United States, that is: a role of literary or graphic international awards; a role of grants for translators and publishers; and a role of translators, publishers or authors themselves in popularizing their works (especially in the case of Polish books); but also materiality like printing requirements. These issues will be presented using the following books as examples: *Mapy* (Maps) by Aleksandra Mizielińska and Daniel Mizieliński, *Zgubiona dusza* (The Lost Soul) by Joanna Concejo and Olga Tokarczuk, *The Giving Tree* (two translations as *Drzewo darów*, one translation as *Drzewo, które umiało dawać*) by Shel Silverstein and *The Incredible Book Eating Boy* (*O niezwykłym chłopcu, który pożerał książki*) by Oliver Jeffers.

Keywords: picturebooks; translation; book markets; world literature.



The Scottish Gaelic poem *Moladh Beinn Dòbhrain* (“In Praise of Ben Dorain”), its eco-political interpretations and English (re)translations

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Duncan Bàn MacIntyre’s long poem *Moladh Beinn Dòbhrain* (“Praise of Ben Dorain”), composed in the mid-18th century, has been translated into English no fewer than ten times in the past 150 years (MacIntyre 1978:196-225). It is celebrated above all as a virtuoso nature poem, a eulogy of a mountain (Beinn Dòbhrain) and the deer that inhabit it, though at the same time has been interpreted as a political poem, obliquely asserting the right of the people, symbolised by the deer, to live on their ancestral lands, from which they were soon to be evicted and replaced by sheep as part of the Highland Clearances (Gillies 1977; Black 2001:490-493). The basis for the political interpretation lies not in the text of the poem itself, though in its intertextuality and place in a wider Gaelic poetic and cultural tradition.

This paper first explores how the landscape and nature of the Scottish Highlands is translated into poetry as a form of eco-translation in *Moladh Beinn Dòbhrain*, which not only records the mountain, its vegetation and wildlife in intricate detail but also humanises it, both describing human interaction with and anthropomorphising nature. Then, the paper explores how the poem has been reinterpreted, (re)translated and linked to contemporary political and ecological issues concerning people’s relationship to the land, such as environmental degradation and restoration, land ownership and land reform as well as tenants’ rights. The translators of *Moladh Beinn Dòbhrain* have used very different and creative strategies to convey political or other interpretations of the poem, blurring the boundaries of translation, creative writing and literary criticism. These strategies include creative translation combined with creative criticism (MacKenzie 2019, 2021), composing original poems inspired by *Moladh Beinn Dòbhrain* (Crichton Smith 2011:38-50) or writing critical articles which also function as paratexts and as a new form of translated intertextuality in English complementing the Gaelic intertextuality in the original (Batchelor 2018:142; Crichton Smith 1969, 1986; Riach 2013, 2015, 2016).

Keywords: eco-translation; poetry translation; paratext theory; translating intertextuality; the highland clearances and land reform.

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The impact of materiality on translations and their cultural status: translated crime feuilletons in Flemish interwar newspapers

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When considering the materiality of translation, it is important to look beyond book translations and, as O'Connor (2019) points out, also pay attention to carriers such as periodicals. Feuilletons, for instance, were an important locus of translation in 19th- and 20th-century newspapers, and were crucial in disseminating a variety of literary texts to readers who might not otherwise have had access to them. However, these serialised adaptations often underwent far-reaching changes with respect to their source texts (see e.g. Law, 2000, p. 7), meaning that feuilleton readers may have encountered a different kind of story than the audiences of the source texts. In this presentation, I will examine how the medium of the newspaper not only shaped translations of popular fiction, but also how this affected their cultural status.

To do so, I will focus on crime fiction – a popular genre where extensive interventions were also common in translation, especially before the 21st century (Buzelin, 2022, p. 16). Specifically, I will look at a corpus of crime stories translated from English into Dutch and published in one of two Flemish interwar newspapers; the socialist newspaper *Vooruit* ("Ahead") and the Catholic daily *Het Volk* ("The People"). Using textual examples, I will demonstrate how certain translation choices were likely prompted by the feuilleton format and how these, in turn, affected the readers' experience and the 'popular' nature of the stories. Additionally, I will investigate whether the translation choices bear traces of the papers' differing ideological backgrounds.

In doing so, I want to expand the understanding of translation in periodicals and underscore that they are not mere carriers of translations, but also active forces in shaping translated literature.

Keywords: popular fiction; translation; periodical studies; adaptation.

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Translating Sensorial Experiences: An Ethnographic Study of Dev Uthan Ekadashi in Northern India

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Women in North India celebrate Dev Uthan Ekadashi around ten days after Diwali on the eleventh lunar day in the month of Kartik as per the Hindu calendar. It marks the waking up of Lord Vishnu from his four-month-long sleep and connotes the fresh beginnings of the Hindu wedding season. In Haryana, women gather, create illustrations, and sing lokgeets during the ritual. The act of drawing involves touch; singing and listening involves sound; and eating prasad involves taste and smell. The ritual thus involves all the basic human senses - olfactory, gustatory, tactition, auditory.

This paper examines Intersemiotic translation (Africa V.M.C., 2022; Bennett 2022; Campbell and Vidal, 2019; Danielle and Queiroz, 2013; etc.) in Dev Uthan Ekadashi as a sensorial experience, the data for which was collected through an ethnographic fieldwork conducted in 2021 and 2022 in Haryana. It aims to establish an interaction between the human body, ethnography, and translation.

By emphasizing the impact of human senses and translation on Indian culture and rituals, the paper positions itself within the larger theoretical framework of translation and sensorial experiences. By doing so, this paper seeks to move beyond the centrality of language for, as Marais (2019) argues, there has been an “unhealthy bias toward language” (10); and looks for means of translating the non-verbal to understand a culture and its social, cultural and economic bases, in the same vein as Blumczynski (2023) stresses, “translation as a fundamentally material transfer highlights a richer and more complex network of relationships and influences between various parties and objects involved in it than could be gleaned from textual “transfers”” (3).

Keywords: Haryana; sensory; intersemiotic; Dev Uthan Ekadashi; gender.



Branding cities branding experiences: Persuasive strategies and multimodality in city branding

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Since the late 90s cities are trying to attract tourists, investors and refashion their promotional strategies. Nowadays, social media are used as a key means to present the assets and opportunities a city has to offer to diverse audiences. Hence, social media channels are becoming an important and popular means for municipal managers to broadcast information and engage the public (Bennett & Manoharan, 2017). Social media are the new tool in the digital age that allows easy access to information and quick interaction. As Hays et al. (2013) explain, these media are flexible and low-cost platforms with structural features that allow for effective communication and information dissemination. Moreover, through their websites and mobile applications, cities and other destinations can benefit from an increased personalization of destination marketing. This presentation will analyse the recent campaigns of Thessaloniki and Valencia by focusing on shorts videos that were promoted on various social media platforms such as TikTok, YouTube and Instagram with the aim of attracting new and more technologically savvy audiences. Both campaigns focus on different strategies and topics. I will be utilising a multimodal methodology in view of deciphering which persuasive techniques are used in these videos and, more specifically, how the various modes create meaning and thus try to reach new audiences. One main conclusion of the campaigns is that the use of colour, cinematography, images and graphic design is a more potent way to persuade the viewers than words alone.

Keywords: city branding; social media; multimodal translation; influencer; branding strategies.



Across the text and into the film: Cinematic interpretation of Ernest Hemingway

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The movie adaptation of Ernest Hemingway's war novel *Across the River and into the Trees* opened the Sun Valley Film Festival on 30 March 2022. It took 21 months of labor for Hemingway to finish one of his most underappreciated novels and more than 6 years for the screenwriter Peter Flannery to see his script turned into a feature film by the Spanish Director Paula Ortiz. Despite contradicting reviews (the same situation unfolded with the novel in 1950), the film is praised as the most "Hemingwayesque" among all the adaptations based on his works.

The paper examines to what extent the convergence of the novel and the film reshape the elements which are considered transferable from one medium to another such as setting, plot, characters, dialogues and themes as well as deeper and intriguing connections between the two in terms of approach, style, and attitude. Film adaptation is a complex process that requires addressing the expectations and norms of filmmaking, while also staying true to the novel's plot, themes, characters (Kathleen Murray, 2011), and, the most important, the author's style and worldview.

Therefore, an all-inclusive analysis of adapting Hemingway's text and worldview into film demands a complex interdisciplinary approach (Laurence Raw, 2012), which explores sign processes at the interface between semiotics, translation studies, adaptation studies and intermedia studies where different perspectives and methodologies intersect (Susan Petrilli and Margherita Zanoletti, 2023). This research mainly focuses on the formative aspects of the film adaptation, exploring the use of imagery, symbols, and signs, which help to convey Hemingway's "camera eye" (Zoe Trodd, 2007) into screen. The study shows that, even with a certain amount of "reaccentuation and refocusing" (Linda Hutcheon, 2009) of characters and plot in the adaptation, the interpretation of Hemingway's themes resonates with the stylistic essence of the original.

Keywords: Hemingway; worldview; adaptation; imagery; symbols.



An Analysis on the Translation of Ecological Terms in the Framework of New Media Translations

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This paper explores the translation of ecological terms in Turkish web news published by Anadolu Agency, Turkey's leading news agency. Focusing on the growing importance of environmental discourse in the digital sphere, the study examines how ecological concepts are rendered from Turkish into French. The analysis is grounded in the systematics of designificative tendencies, a semiotic approach to translation that allows observing how the signs of the source text are transmitted to the target language and that aims to offer a more objective basis for the evaluation process of the translations. By comparing the original Turkish terms with their French counterparts, the research investigates the shifts in meaning that occur during translation. Specifically, it analyses how ecological terms are adapted, simplified, or transformed in the translation process. This investigation delves into the strategies employed by translators to convey complex ecological information across languages and cultures, while also acknowledging the potential for designification, where meaning is inevitably altered or reduced. The paper argues that understanding these dynamics is crucial for ensuring accurate and accessible communication about critical environmental issues in a globalized world. The findings shed light on the challenges and opportunities of translating specialized terminology in the context of online news dissemination, contributing to a broader understanding of the role of translation in shaping public perception of ecological issues. Ultimately, this study aims to contribute to both translation studies and the field of environmental communication by offering a nuanced perspective on the translation of ecological concepts in the digital news landscape.

Keywords: translation studies; translation of ecological terms; translation of news; semiotics; systematics of designificative tendencies.



Creative Encounters with Multimodal Children's Literature: raising young readers' linguistic and intercultural awareness

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Children's picturebooks are inherently multimodal as they can create meaning not only through images and words but also through features such as font size, typescript and colour, as well as through reading and performing stories aloud. Children's books can also communicate meaning materially (for example in board books, lift the flap or pop-up books) and some even have smell (e.g. scratch and sniff books). In addition, picturebooks may contain a dual narrative to appeal to the adults who read them. Meaning making may be further complicated by the choices of adults involved in the production and dissemination processes who decide what is appropriate for children and affect children's experiences of the text.

Such characteristics make translating picturebooks challenging as the different modes, media and modalities interact and connect to produce meaning, and these cannot be treated in isolation. Understanding and acknowledging complexity in picturebook translation helps counteract the perception that picturebooks are simple or unsophisticated, or that their translation is merely, as Emer O'Sullivan critically summarises it, "furnishing cute pictures with scanty text" (2010, p.134). This presentation will discuss examples of picturebooks which demonstrate multimodality as a core attribute, and consider the challenges but also creative opportunities generated by their translation.

The research presented here is related to my doctoral studies funded by Taighde Éireann - Research Ireland. The study will create opportunities for primary school children to engage with translated and Spanish and French picturebooks. Children will be encouraged to read, review and translate sections of picturebooks and to voice their opinions about this experience. The aim is to discover children's opinions of linguistically and culturally diverse children's books and to gauge the impact of creatively and collaboratively translating these with children. The project also aspires to promote interest in translation and intercultural exchange as well as children's literature in languages other than English.

Keywords: picturebooks; translation; multimodality; children's literature.

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Translation, Ideologies, and Intermediary Agencies: The Feminist Translation Partnership of Selma Lagerlöf and Velma Swanston Howard in early 20th Century North America

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Swedish writer Selma Lagerlöf (1858–1940) has never been out of print and remains one of the most translated Swedish authors. There appears, however, to be a general consensus among scholars regarding Lagerlöf's history of poor translation into English. Peter Graves' 1998 essay "The Reception of Selma Lagerlöf in Britain" remains a key reference, with its critique centering on American translator Velma Swanston Howard (1868–1937), who was Lagerlöf's most prolific Anglophone translator. Several factors could explain this apparent paradox, ranging from the workings of the publishing industry (professional networks, copyright), the relationship between writer and translator (women's communities and networks), and finally linguistic, regional, and cultural issues. The preliminary results of my research show that translators like Swanston Howard made deliberate choices such as selecting different words, omitting or adding passages, and using footnotes or prefaces, to convey meaning beyond the literal text. These decisions, that baffled contemporary reviewers and early translation scholars, contribute to the understanding of translation as a cultural and ideological, as opposed to purely linguistic, practice.

This presentation draws from an emerging project that investigates a series of Anglo-Swedish translation collaborations through the lens of Transnational Feminist Translation, with particular attention to translations that were poorly received. I use Lagerlöf and Swanston Howard as a case study, and look at the context and the paratext, with media products (letters, reviews, translations) that showcase their common affinities with women's issues, how they worked together, and the way Swanston Howard navigated the North American publication and press industry to introduce Lagerlöf's work in America. This exploration of the interplay between translation, ideologies, and intermediary agencies will provide a framework for reflection on the complexities of the translation market and the paths women writers and translators engaged in over a hundred years ago.

Keywords: feminist translation; Anglo-Swedish; North American publishing industry; early 20C.

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Performing the Archive: Memory and Materiality in Ehsan Khoshbakht's Celluloid Underground

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In this paper I explore the materiality of film archives, as represented in Ehsan Khoshbakht's documentary film, *Celluloid Underground* (2023), and the connection between performance and the preservation of memory. I argue that Khoshbakht 'performs' the archive as he incorporates fragments of film into his work, translating them into a new context.

Celluloid Underground portrays the passionate resistance of two cinephiles from Iran in the context of Iranian State violence. It features countless films, as material objects, that circulate through alternative or underground routes in order to resist censorship. The protagonist, Ahmad, buries film reels, transports them in bags of rice, and stores them in secret basement archives. These films are at risk from internal factors, due to their specific material nature, as well as from external forces. As Khoshbakht notes in his narration, film 'documents the passage of time on its skin' as images are translated into 'hiss, scratch, mould'. However, I use the phrase, 'performance remains' (Schneider, 2001), to suggest that, even as celluloid decomposes, memories continue to act.

Against the attempted erasure of films and banning of film screenings in Iran, *Celluloid Underground* can be viewed as both archive and performance. The film destabilizes the idea of physical archives as fixed or permanent, but suggests that archives remain in fragments and traces, which may continually be translated into new forms through performance and reperformance.

Keywords: film; memory; archives; performance; circulation.

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The Impact of the Narrator in Transmedial Translation: Casting and Performance in the Audiobook of *Lost Children Archive*

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In the past two decades, audiobooks have become increasingly engrained in contemporary literary culture. Audiobooks have seen more growth than any other sector of the publishing industry, with double digit growth reported by the American Audio Publishers Association for the eleventh year in a row in 2023 (Anderson, 2023, p.4). However, they remain at the margins of literary criticism with only a handful of scholars interested in the literary effects of the translation of literature from visual text to audiobook (for example see Rubery, 2011; Tanderup Linkis, 2021; Engberg et al, 2023). Even fewer scholars have explicitly considered the impact of mediation through a narrator, be they a professional voice actor or the author themselves, despite their necessary role in this transmediation (see for example, van Maas, 2018; Hsy, 2016).

This paper examines the impact of narratorial casting and performance on authority and identity in literary fiction through a close reading (or close listening) of *Lost Children Archive* by Valeria Luiselli, narrated by Valeria Luiselli (Ma) and Kivlighan de Montebello (the Boy). I apply Cathy Lane's conceptualisation of vocal compositional techniques in spoken word works (2006, pp.5–6) alongside Cannon and Rubery's re-assertion of "the interdependence of speaking, hearing, and writing" in sound studies and literature (2020, p.315) to consider how the narrators each interact with the text to translate their characters' identities and narratorial authority into an aural medium. I find that as Luiselli embodies her fictionalised self, Ma becomes Luiselli and implicitly adopts the authority of the Author as well as the audible characteristics of Luiselli's transnational identity such her accent. Meanwhile, de Montebello's embodiment and performance of the Boy's voice as a North American child comparatively diminishes his narratorial authority, re-affirming Ma's account of the institutionalised and social racism she encounters in the novel.



Translational Transformations in the Political Art of Richard Ziegler: Graphics as a Medium of Communicating the Atrocities of the Nazi Regime

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This paper is based on my PhD project on exiled artists and their works of political resistance. It focuses on Richard Ziegler, whose graphic works communicated the atrocities of the Nazi regime to a global audience. Translational transformations in his artistic practice, expression and language were necessary for the success of his political art in exile. This is exemplified in the transformation of photographs in newspaper reports into politically charged graphics, culminating in the publication of *We make History* (1940), a book translated into multiple languages. These illustrate a series of different translational transformations that are examined and analyzed from the perspective of translation history.

The dissertation is situated at the interface of translation studies and art history, disciplines linked through Holger Siever's (2021) *Komplexe Translationstheorie* (Complex Translation Theory), which also considers images as objects of translation studies analysis. It provides a conceptual framework through which visual media — such as photographs and graphics — can be situated within the disciplinary scope of translation studies. Methodologically, it adopts the historical-ethnographic approach by Hilary Footitt (2022) which enables personal access to the artists themselves by collecting archival material and creating an individual artist archive. To do so textual and non-textual sources are incorporated to construct a comprehensive understanding of the artist's oeuvre. The interdisciplinary approach challenges the traditional focus on textual sources of translation studies by integrating art history and historical analysis.

Richard Ziegler serves as a representative case study for developing an analytical framework that applies a translation-historical perspective to art. His artwork highlights how graphics in exile functioned both as an instrument of resistance and as a vehicle for transnational communication, illustrating the complex interplay between artistic expression and political engagement within a historical context.

Keywords: translation and art; translation history; translation and exile; translation concepts.

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Unlocking the Potential of Intersemiotic Translation: A Systematic Review of Fields and Methods

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Research on intersemiotic translation remains fragmented, with definitions and strategies applied inconsistently. Jakobson categorised translation into three types, yet intersemiotic translation, the third category, remains insufficiently theorised. To address these gaps, this study conducts a systematic review guided by two research questions: (1) How is intersemiotic translation utilised in academic research, and what historical trends characterise its development? (2) What methodological approaches are employed in its analysis? The study identifies key trends and establishes a systematic framework synthesizing existing theoretical and methodological perspectives.

This review adopts a rigorous methodological approach consisting of three steps: (1) compiling a comprehensive database of English-language research on intersemiotic translation since the 1990s, (2) extracting relevant data based on the research questions, and (3) conducting a detailed analysis of the extracted material.

Prior research by the author has yielded two key findings: (1) various semiotic resources, including visual, auditory, and multimodal representations, are employed, and (2) analytical strategies range from adaptations of translation studies methodologies to interdisciplinary borrowing from related fields.

However, previous studies by the author have been limited by reliance on a single research platform, introducing potential bias and incomplete data collection. To address this limitation, this study expands its scope by incorporating multiple research platforms, enhancing its comprehensiveness and reliability. Additionally, by examining the relationship between the source and target media, the study identifies trends in intersemiotic translation strategies, contributing to a more systematic understanding of the field.

Keywords: intersemiotic translation; translation strategy; translation media.



The Transmedial Spread of Narratives across Linguistic and Cultural Boundaries: The Myth of Alexander the Great

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This presentation will discuss the spread of the myth of Alexander the Great across languages, cultures, and media, based on material from the relative exhibition at the British Library in 2022 and its accompanying publication titled “Alexander the Great: The Making of a Myth” (Stoneman 2022). Alexander the Great was mythologized in popular culture, giving birth to a core narrative that sprawled across endless media, from medieval tales and novels to movies and comic books, to make up a whole storyworld. He was portrayed as a prophet, a pharaoh, a philosopher, a lover, a strategist, one who rode across the sky in a flying chariot and descended to the bottom of the sea in a glass bell (ibid).

The case study will serve the purpose of substantiating the claim that narratives, especially the most long-lasting ones, expand in time and space in the form of linguistic, cultural, and medial fragments that construct, establish, prolong, and expand them, in other words transmedially. Drawing on Henry Jenkins’ concept of transmedia storytelling as a descriptive tool and on the semiotics of culture as an explanatory one, the paper will argue that despite having been abused as a term, the concept of transmediality, especially when seen in the light of the semiotics of culture, is a very useful lens through which we can more clearly understand the spread of narratives. Furthermore, I believe that, although transmedia studies have hardly produced any research related to translation, the latter, especially in the expanded way that contemporary TS perceive it, is inextricably linked with any form of transmediation.

Keywords: transmedia storytelling; narratives; storyworlds; semiotics of culture.



Tertullian through the looking glass: transnational flows of people and objects between Oxford and Milan in connection with Pusey's and Newman's 'Library of the Fathers'

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This paper adopts a historical perspective on the materiality of the translation process, by looking at one case from the mid-nineteenth century that involved considerable non-linguistic as well as linguistic flows across geographical and historical dividing lines for the purposes of what would normally be considered to be translation. The 'Library of the Fathers', a collection of patristic texts in translation launched by Newman and Pusey in the late 1830s, resulted in a series of transnational movements, of both people and objects. One of the most important volumes in this collection was an anthology of writings by Tertullian, translated by Reverend Charles Dodgson (Lewis Carroll's father), and published with a critical introduction by Pusey in 1842. Two figures who played a significant role in its genesis were Frederic Rogers and James Robert Hope, who devoted much of the time they spent in Milan in November 1840 to collating a ninth-century manuscript of Tertullian's *De oratione* held at the Ambrosian Library, in addition to – and more famously – visiting Alessandro Manzoni at his home in Via Morone. The collation had already generated a certain amount of correspondence between the librarians of Oxford and Milan, having previously been requested by the President of Magdalen College, and other academics took advantage to add their own requests as well. The letters, which are still held in the Ambrosian Library, testify to the material aspects of the translation process in the broad sense; as do the books that crossed European borders as a result of Rogers' and Hope's visit, some of which still sit on the shelves of Manzoni's house in Milan. The purpose of this paper is to look at some of these objects more closely, in an attempt to understand more of what might be described as an instance of material intertextuality.

Keywords: Tertullian; translation; textual scholarship; libraries; Manzoni.

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Multimodal Translation Practices in Interpreting Tolnai's *Wilhelm-dalok*

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The multimodal world of Ottó Tolnai is often referred to in the Eastern European region as the “multilayered Tolnai Universe”. The reason for that label is that Tolnai is a transcultural writer, whose work is in constant interaction with the fine and performative arts, and that he produces texts reflecting on the rich, colourful, and controversial historical and cultural heritage of the Vojvodina region, where he lives. Working as a Hungarian poet in Serbia, he often articulates dichotomies of majority and minority, East and West, provincial and cosmopolitan, sacred and secular or real and grotesque in many of his texts.

My presentation focuses on the translation of his poetry collection *Wilhelm-dalok*, avagy a vidéki Orfeusz [Wilhelm's Songs, AKA The Orpheus of the Countryside] into American English. Regarding multimodality, this is an especially relevant piece from Tolnai's oeuvre, because its protagonist, Wilhelm was inspired by a piece of visual art, József Pechán's *Énekes gitárral* (1921) [Singer with a Guitar] and then Tolnai's text was adapted to the stage by the choreographer Josef Nadj. Besides, *Wilhelm-dalok* integrates a number of references to multiple cultural influences in various media modes into its protagonist's lyrical monologues, which can be read as voicing several concerns of the multimodal cultural community that Tolnai is an active part of. Some layers of meaning are not explicitly expressed but only implied through indirect references, however, these elements often carry the most significant meanings.

Communicating the complexity of the several layers of meaning and implied connotations outlined above to a radically different language and community, in this particular case, to readers of American English, is obviously a challenge. Building on Lars Elleström's *Beyond Media Borders* and *Divine Madness*, the present research aims to gain insight into the multimodal translation practices implemented in interpreting a transcultural and multimodal author through a cultural mediator's lens.

Keywords: transculturalism; multimodality; translation; poetry; drama.



Materiality in interreal translations: How the material aspects of digital technologies affect translations to and from virtual worlds

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The term “interreal translation” refers to a specific form of intersemiotic translation in which one of the semiotic systems involved is perceived and interpreted as an alternative “reality”. This includes mediated digital spaces, from Virtual and Augmented Reality to the worlds of digital games. Following this concept, the InterReal (ERC-StG) research project posits that all recreations of physical objects in virtual spaces, as well as visualisations of digital objects in the real world, can be understood as a form of translation – at least by way of a productive metaphor, an epistemological lens with which to look at the semiotic workings of such phenomena.

However, articulating how interreal exchanges function as translation processes requires a deeper look from the perspective of materiality. Materiality is a key factor in mediation and reception and therefore one of the foundational aspects of textual communication processes like translation. Interreal translations, despite their virtual trappings, are likewise characterised by a specific relationship to materiality. In discursive terms, framing digitisation as “dematerialisation” may be used to motivate the importance of conducting interreal translations (e.g. digital twins, which are argued to reduce environmental impact by virtue of their “immateriality”). In semiotic terms, the materiality of the infrastructures and interfaces that are necessary to experience different kinds of digital content (e.g. screens, glasses, headsets) is an unavoidable component of the production and reception processes of interreal translations.

This post-digital perspective acknowledges that the material nature of the technologies utilised and of the spaces, objects and subjects involved affect how interreal translations are produced and what form they take. By situating these effects within a translation-theoretical framework, we aim to further develop the strong connections between translation research, research on digital texts and cultures, and research on the relationship between physical and virtual experiences.

Keywords: interreal translation; intersemiotic translation; materiality; extended reality; digitalisation.



Finding Ortese's Voice for Ferrante Fans: A Stylometric Study of Neapolitan Chronicles

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This research uses digital stylometry to examine a 2018 translation of Anna Maria Ortese's 1953 *Il mare non bagna Napoli*. It scrutinizes the trace left by a collaborative translation, which I conclude was influenced by a desire to appeal to fans of best-selling author Elena Ferrante.

This paper uses stylometric methods originally developed to resolve disputed authorship to compare *Neapolitan Chronicles* to English translations of Ortese and Ferrante. These methods classified nearly the entire book as more like Ferrante, rather than Ortese.

Neapolitan Chronicles is a collaboration between McPhee and Ferrante's acclaimed translator Goldstein. This paper scrutinizes their claim to have "merged into yet another translator, who was at once invisible, and at the same time, had a style all her own."

I conclude:

- (1) The style of *Neapolitan Chronicles* is more similar to Goldstein's Ferrante than to other English translations of Ortese. Goldstein and McPhee essentially "Ferrantized" Ortese's work to appeal to Ferrante fans. They subdued the original stories' unique, "feverish" style.
- (2) Goldstein and McPhee's blended translator doesn't have "a style all her own." The pair essentially adopted the style of Goldstein's Ferrante translations.

My presentation will explain the stylometric studies and present them in visualizations, including: a rolling classifier trained on translations of Ferrante and Ortese, a rolling classifier trained on Goldstein and McPhee's translations, and a bootstrap consensus tree that visually plots the texts based on stylistic similarity.

This research investigates institutional factors that influence literary translation, including: publishers' commercial concerns, target audience and the time that has passed between original text and translation. It investigates how translation practice remediates an author's identity—in this case both because Ortese was translated by a collaborative team of translators and because one was a star translator who'd become known for rendering the very particular voice of a blockbuster author.

Keywords: digital humanities; corpus-based translation studies; collaborative translation; publishing industry; translator's style.



“Virtually No Rights at all for Herself”: Anna Maria Ortese and Her Translators

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This paper examines two translations of Anna Maria Ortese’s fiction in light of her unpublished correspondence with the translators, held at the Archivio di Stato di Napoli.

In letters Ortese (1914-1998) explicitly told each translator that she deeply respected their understanding of her work, endorsed them to create work all their own, and renounced her financial rights to the translations’ proceeds. These translators then masculinized her style and suppressed some of her work’s most original qualities.

This paper examines Henry Martin’s English translation *The Iguana* (1987) and Claude Schmitt’s French translation *Le chapeau à plumes* (1997) in light of the translators’ correspondence with Ortese. These letters are examined through the lens of Jeremy Munday’s framework for studying translators’ decision-making in light of author-translator correspondence.

Ortese was one of the twentieth century’s most original voices. Both Martin and Schmitt’s translations enjoyed critical success—particularly *The Iguana*—in part because the translators domesticated (to use Prof. Lawrence Venuti’s term) Ortese with respect to their target literary cultures. Furthermore, both translations masculinized Ortese; Martin did so to a greater extent. This paper concludes that both translations suppress features characteristic to women’s writing and insert features characteristic to men’s writing. This paper relies on gender and language research by Robin Lakoff and other linguists.

Martin and Schmitt omitted many of Ortese’s expressions of uncertainty and other rhetorical tics associated with women’s writing. This effectively imbued Ortese’s contemplative narrator with more certainty than she had in the original works. This paper also draws on Vanessa Leonardi’s research on the tangible differences in how men and women translate.

This paper investigates identity, gender and representation in literary translation. It looks at the effect of a man translating a woman, and how that influences the voice and reception of a text.

Keywords: translator-author relationship; archival research; gender in translation; translation ethics; domestication vs foreignization.



The woman, the myth, the legend: algorithmic rewriting, digital patronage, and the manipulation of literary fame of English heroines on Chinese social media platforms

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China's provisions on the governance of online information policy (2020) was created "To regulate algorithm recommendation activities within Internet Information Services to uphold socialist core values, safeguard national security and public interests". This maintenance of an online "ecosystem", or what Foucault would call a 'discourse network' (1969), falls under the patronage of China's cyberspace administration Bureau under the direct supervision of Xi Jinping. Alongside the duties to "promote positive energy" and censoring "content that opposes constitutional principles, distorts historical events... [or] disrupts social order", the CAC is the majority owner of the China Internet Investment fund which has purchased golden shares in international digital platforms including Bytedance and Alibaba.

It is in these digital spaces that consumers experience the hybrid interactions of literary reception, commonly known in English as booktok, and form an "idea" of popularised English novels based on the algorithmically circulated refractions (Lefevere, 1998) of their messages, characters, authors, genres, and national literatures. Through these digitally patronised nostalgic (Jameson, 1991) abstractions, the novels are algorithmically rewritten (Lefevere, 1998) to become simulacra (Baudrillard, 1981) of symbolic capital (Bourdieu, 1983) where the manipulation of literary fame of English heroines comes to represent aspirational myths (Barthes, 1957) of womanhood compatible with the PRC goals, to "actively cultivate a new culture of marriage and childbearing" (Xi, 2024) which complements the introduction of the three child policy (2016).

In this paper, I demonstrate the algorithmic rewriting of English literary heroines – both the characters and the authors – on Chinese social media and e-commerce platforms Douyin and Taobao as part of a romanticised narrative which promotes a myth of womanhood beneficial to the "social harmony, national development and national progress" (Xi, 2024) of China in redressing the population imbalance and reproducing the labour force integral to the continuance of Xi's leadership of the Communist Party of China.

Keywords: algorithms; rewriting; patronage; social media; propaganda.



How Can “Lust” Circulate across Cultures and Media? A Transmedial Study of Eileen Chang’s *Lust.Caution* Film Adaptation and French Interlingual Translation

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The oeuvre of Eileen Chang (1920–1995), one of the most distinguished and productive authors of modern Chinese literature active in Japanese-occupied Shanghai and Hong Kong between 1943 and 1945, is characterized by a meticulous style, laden with irony and profound symbolic imagery. In her distinctive wartime narrative, Chang recounted the seemingly irrelevant daily experiences of ordinary people in periods of social upheaval (Kam 2012; Lee 1999; Zhang Y. 2003). This paper seeks to explore to which extent the intricacies of her prose have been translated into French and adapted for film.

Our study will focus on the novella *Lust.Caution* (1979), whose 2007 cinematographic adaptation by Taiwanese director Ang Lee rekindled Chang’s popularity among the general audience. Following transmedial approaches (Elleström 2023), we will compare this version with the 2008 French paper translation by Emmanuelle Péchenart.

Lee is no stranger to intersemiotic translations, as most of his successful productions consist of adaptations of literary works (Zhang H. 2023). Concerning *Lust.Caution*, Peng and Whitney Crothers (2014) stated: “The release of the film became a trigger for heated debates on issues of national identity and political loyalty, and brought unexpectedly harsh criticism from China, where Ang Lee was labelled a traitor [...]” These reactions lead us to wonder whether the French interlingual translation can spark such controversy as the film, just like the English version “places a ‘heavier’ emphasis on women’s bodies, suggesting the suppression women suffer in a patriarchal society” (Hui 2022).

Our methodology will build upon and develop the results drawn by Peng & Whitney Crothers (2014) and Zhang H. (2023), for the film adaptation, and our own corpus-based translation criticism research (as presented in the 1st TREXTUALITY conference), for the French interlingual translation. Consequently, we will focus on “intersemiotic aspects of translation”, defined by Kaźmierczak (2018, 2024) as “a situation of mediating between languages (or comparing language versions) in which taking into account other semiotic codes/layers apart from the verbal one is characteristic or even obligatory”.

Keywords: Eileen Chang; translation criticism; intersemiotic adaptation; transmediality.



Transcreation of Marketing Texts: The 3 Dimensions of Persuasion

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Transcreation of marketing texts, like any other kind of translation, is never solely a linguistic process, but a multimodal and intermedial phenomenon (Elleström 2010/2021). This paper argues that media phenomena like marketing transcreation are unique and warrant a new term: media transmogrification. The nature of marketing transcreation indicates media products, but does not necessarily fall into the realm of either intermedial or intramedial transfer, or even translation: not in the sense of translation in intermediality, i.e., a transformation into a different medium (Elleström, 2023; Kaźmierczak, 2024), nor as translation proper, i.e., the meaning transfer from one verbal language to another.

Through the introduction and application of the three dimensions of persuasion, the Presence of Persuasion, the Force of Persuasion and the Inducements of Persuasion, developed from the Appraisal framework in Systemic Functional Linguistics and Aristotle's three principles of persuasion, and the exemplification of a case, this presentation reveals the role of media in achieving the key qualified medium – persuasion – in this genre. This revelation enables us to investigate the intermediality of marketing transcreation and substantiate the need for a new term to describe this kind of media phenomenon, a contribution to the current intermedial paradigm that is mainly developed by Lars Elleström (2021, 2023).

Keywords: marketing transcreation; persuasion; multimodality; systemic functional linguistics; English-Chinese.



Sensory Storytelling: Tactile Translations of the picturebook *We're Going on a Bear Hunt*

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In his 2019 monograph *A (Bio)Semiotic Theory of Translation: The Emergence of Social-Cultural Reality*, Kobus Marais puts Roman Jakobson's conception of translation into perspective, arguing that his "limited interpretation of Peirce led to the illogical limitation of translation studies to interlingual translation" (2019, 16). Marais laments that this has long prevented scholars in the field of translation studies to regard the transfers "between music and film, between experiences of nature and painting, or between political ideas and architecture" as translations in their own rights (Ibid.). Kamilla Elliott makes a similar claim in the field of adaptation studies, arguing that the oft-quoted maxim "Writing about music is like dancing about architecture," dismisses and undermines the potential of non-verbal disciplines to talk to and about one another (2014, 75– 76).

What both Marais and Elliott move towards is the decentering of verbal language in those transfers and the reestablishment of translation as a process occurring between any two semiotic systems. Children's literature has a long history of transformations of all kinds (e.g. remakes, abridgements, film adaptations, tie-ins) and, as such, is an ideal site for the study of translation as an intermedial, intermodal, and intersensory practice. In this presentation, I take the famous British picturebook *We're Going on a Bear Hunt* (Rosen and Oxenbury 1989) – itself based on an American folk song – and examine the tactile quality of some of its translations, namely the plush toy, the tactile plush book, and the braille book for visually impaired and blind readers. In doing so, I hope to contribute to a broader understanding of translation, especially in relation to lesser studied modes of meaning-making and meaning-taking.

Keywords: children's literature; translation; multimodality; multisensory; tactile.

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The Role of Local Newspapers in Shaping National Literature from the Regions: A Case Study in Western Visayas, Philippines

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Due to its geography and history, the Philippines is a multilingual and multicultural country. Influences from its colonizers and the environment has shaped its sense of nation/nationhood. A part of its diverse yet unique characteristic is its national literature. For many, the Philippines' national literature stems from Tagalog, the dominant culture and language spoken in Manila. However, literary scholars like National Artists Bienvenido Lumbera and Virgilio Almario pushes for a more holistic approach of developing a national literature from the regions.

The paper will present the importance of newspapers in literary translations and its role in developing a national literature from the regions. In the case of Western Visayas, it looks at various magazines like Makinaugalingon, Hiligaynon, and La Panayana as spaces for literary translations. Thus, it became one of the pioneers in translating regional literature to the national language and created a space for regional literature in a national scope.

The paper argues that literary translations in the Philippines began with the proliferation of local newspapers. Particularly in Western Visayas, the first decade of the 20th century experienced the surge of local newspapers carrying news and literature. Initially, translations of texts were from Spanish and Tagalog to the local language of Western Visayas which is Hiligaynon as witnessed with the translation of Jose Rizal's *Noli Me Tangere* and *El Filibusterismo*. However, by the 1930s, literary works written from Hiligaynon to Tagalog were published by the magazine Hiligaynon and its counterpart in Manila, Liwayway. The 1940s saw the resurgence of translation in local newspapers after the war. By the latter half of the century, newspapers became an avenue of literary expression and social commentaries by the latter half of the century.

Keywords: local newspapers; literary translations; regional literature; national literature; literary history.



Film translation as a problem for film universality: and vice-versa

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In their 1985 essay “The Cinema After Babel”, Ella Shohat and Robert Stam suggested that the adoption of synchronised sound in the late 1920s compelled cinema to reckon with the material reality of linguistic difference and the assumption of cinema’s own “imagined universality.” In another article published that same year, Miriam Hansen highlighted the utopian implications embedded in the discourse of universality in cinema, identifying it as an aspect of the broader politics of repressing difference in early twentieth-century America. Taken together, these arguments have been rehearsed by a few film translation theorists who have drawn attention to the inexorable ways translation challenges the claim of cinematic universality by dint of its own material presence on the screen as on the soundtrack (e.g., Cronin 2009; Dwyer 2005; Ďurovičová 2021; Kapsaskis and Branson 2021; Kapsaskis forthcoming). Paradoxically, however, the pursuit of cinematic universality survived the transition to the talkies, while also enlisting film translation to its cause. As this paper will propose, in its standard forms of subtitling and dubbing, film translation has operated more as a homogenising force that privileges the universality of the filmic message than as a marker of difference. Lawrence Venuti was the first to address this issue in his 2019 monograph, *Contra instrumentalism*, but his argument was limited by his insistence on the notion of translation invisibility. Contra Venuti, then, this paper will argue that it is precisely *the controlled visibility and materiality* of subtitling and dubbing that have propped the claim of cinematic universality and conditioned the purview of film translation both conceptually and pedagogically. Drawing on theoretical statements and examples by film and translation theorists alike, this paper will explore how the claim of universality intersects aesthetic, semiotic, and mass cultural aspects of film, and instrumentalises film translation in order to validate its own myth.

Keywords: film; translation; universality; instrumentalism; in/visibility.

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Examining the Role of Paratranslations in Environmental Children's Books

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Illustrations in children's books offer multi-sensory learning experience that enhances children's understanding of complex ecological concepts such as climate change, pollution and biodiversity. By employing visual metaphors, perspectives and expressive imagery, illustrations turn environmental challenges into tangible and relatable representations. Apart from complementing textual narratives, they can serve as a catalyst for enhancing environmental awareness among children in various ways, such as instilling environmental behaviors or encouraging children to engage in environmental actions. Based on these facts, this study aims to analyze the role of illustrations on the environmental awareness of children in relation to Turkish translations of environmental picture books for children. Applying visual content analysis of the illustrations in the translations, it explores how these paratexts represent the agentic relations between humans and non-humans in order to understand whether they can reveal how the target culture understands, or is supposed to understand, the culturally specific image of the child-environment relations. For the visual content analysis of the illustrations, the concepts of paratranslation (Yuste Frías, 2012) and multimodal translation (Ellestrom, 2010/2021) are applied by a post-human and new materialistic perspective (Bennett, 2010). The findings demonstrate that paratranslating illustrations in environmental children's books can have a significant impact on children's environmental awareness and engagement, bridging global environmental issues and local concerns.

Keywords: paratranslation; multimodality; children's books; environmental awareness.



From Lip-Reading to Restoration: Tertextual Traces of a Literary Text in a Silent Film Adaptation

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Teuvo Puro (1884–1956) was a Finnish actor, writer and stage director who also had an important role in the early history of the Finnish cinema. He co-authored the first Finnish fiction film in 1907 and, later on, directed the first full-length live-action films in Finland. One of his pioneering works was the silent comedy *Kihlaus* ('Engagement'), an adaptation of Aleksis Kivi's short play published in 1866. Unfortunately, no release prints or other coherent material of the film have survived since its release in 1922. According to Roman Jakobson's theory of the three kinds of translation (1959), it is an intersemiotic translation: an interpretation of verbal signs by means of another language. In 2018, Puro's film was digitally restored from the unorganised negatives and other material. The restoration team consisted of specialists from various fields. Three of the team had previously made a critical edition of Kivi's original short comedy, including myself.

The film *Kihlaus* presents a fascinating tertextual puzzle, consisting of the written drama, its original intersemiotic translation and the corrupted material of the translation. In this paper I will examine the traces of Kivi's original Finnish verbal text in Puro's intersemiotic translation. With the help of a lip-reading specialist, I have been able to study, albeit sporadically, what the actors in the film said during the shooting. This analysis provides information about the verbal text in the making of the film, but on the other hand, lip-reading was also a mode of the original reception of silent films, especially among the deaf community. In addition to the actors' inaudible speech, I will discuss other textual traces of Kivi's drama: (lost) intertitles, footage of a fictional letter and its translation, and a bilingual handout.



The art of slowness: Intermedial translation in slow cinema

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The topic of slow cinema is more intricate and complex than what one would expect; it is not a mere reaction to mainstream cinema or an opposition to a fast-moving cinematic culture or, to a broader sense, to a fast-moving lifestyle. It is rather a global cultural phenomenon that is linked both to an aesthetic preference and to an institutional inclination. Moreover, slowness and stillness are often used as aesthetic features that bear political nuances. Other times, slow films assume a contemplative nature and become spaces of experimentation.

Slowness is very often a parameter of experimentation; many experimental filmmakers find slow films as a way to provide an aesthetically diverse experience to their audience, and as a way to instill in cinema the qualities of other static art forms, such as painting, sculpture, photography or installation art. For Caglayan, slow cinema is “an aesthetic sensibility [which is] based on the expansion, elongation and exaggeration of cinematic temporality and the valorization of ambiguity” (2018). Thus, time in these films assumes an ambivalent nature: it allows the viewer to experience time in its realistic nature and it also offers a diversified experience, one that breaks free from the usual mainstream cinematic experiences.

In this sense, this paper will focus on exploring instances of slowness and stillness through an intermedial translation perspective in Carlos Reygadas's contemporary film *Silent Light*.

Keywords: slow cinema; intermedial translation; spectatorial experience; Carlos Reygadas



"La Russia sognata di Lenin": Tommaso Landolfi and the Translation and Circulation of Soviet Literature in Fascist Italy, 1935

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Zolotoj telyonok, (The Little Golden Calf), Ilya Ilf's and Evgeny Petrov's 1931 sequel to their novel Dvenadset' stulyev (The Twelve Chairs), enjoyed a sustained success abroad in translation, especially among their contemporary authors; Upton Sinclair, Henri Barbusse, and Lion Feuchtwanger, upon encountering the novel, celebrated it as a high achievement of satire. The novel's wide circulation, despite its localized references to Soviet life and the New Economic Policy, brought it to Fascist Italy in 1935, appearing as an anonymous, serialized, and illustrated (by the painter Gregorio Sciltian) in the weekly literary journal L'Italia Letteraria, missing ten chapters and under the title Un milionario nei paesi sovietici. In these same pages, the young writer and Slavist Tommaso Landolfi, who had celebrated Ilf and Petrov's creations in the highbrow Stracittà journal Occidente as a "a type of modern Russian epic" published extensive reviews of academic studies on Russian literature and eventually, on the very same page of the April 13th, 1935 edition of the journal, one of his very first short stories, Dialogo dei Massimi Sistemi, a story framed as an aesthetic debate between poet, narrator, and critic over the translatability and aesthetic value of a poem written in an invented, dead language.

This talk presents these archival findings from L'Italia Letteraria and other journals of 1930s Italy. Landolfi's output in this period both embodies and dramatizes the roles of critic, translator, and poet in the creation of the translated text's meaning. Its circulation between two highly localized, politicized contexts, the Soviet Union of the early Stalinist period and the booming translation industry of mid-thirties Fascist Italy, invites us to question how material aspects such as seriality, possible censorship, illustration, page layout of the journal, and the hybrid author-critic-poet, in presenting this text, mediate and reform its form, function, and meaning.

Keywords: circulation; fascist Italy; censorship; periodicals; Tommaso Landolfi.



Inter-epistemic translation as a tool for critical scholarship: A case of animal rights

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Translation studies scholars have highlighted the potential of translation theory to be employed beyond interlingual translation, covering also translation between different systems of knowledge. Labelled inter-epistemic translation, the approach does not necessarily involve different (national) languages but rather, different contexts in terms of what kind of knowledge is deemed acceptable or valid.

This paper explores the use of inter-epistemic translation as a tool for critical scholarship to reimagine current (textual) practices and to suggest alternative ones. Methodologically, we combine inter-epistemic translation with speculative research and show how translation allows us to imagine the kind of performative texts that could be constructing a less unjust future.

We demonstrate this by producing inter-epistemic translations of accounting standards. Accounting standards are a shared set of principles and procedures by which organizations report on their financial, social and ecological performance and sustainability. Thus, they are performative in constructing how sustainability is seen and defined in society. We focus specifically on how accounting standards represent animals and construct inter-species (in)justice. Our aim is to translate accounting standards on animals into alternative epistemes that counter the current institutionalized animal exploitation.

The paper argues that inter-epistemic translation offers methodological soundness to our analysis, reimagination and rewriting of influential sustainability discourses. We will show how it allows us to critically examine the epistemic structures of current texts and translate them into alternative knowledge systems of ecological and social justice. Our translations thus create transformations between different notions or beliefs about the treatment, well-being and rights of animals. We label our intralingual translation approach ‘epistemic adaptation’ and demonstrate, in line with Bennett’s (2024) argument, that translation strategies conventionally discussed in the context of interlingual translation are applicable here as well and, importantly, potential tools for countering epistemic injustice.

Keywords: inter-epistemic translation; sustainability; animal rights.

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From book to screen: humour and taboo language in *Bridget Jones's Baby*

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Popular fiction is a considerable area of literature. One of its most widespread genres is chick lit, a category of novels produced by women and mostly addressed to a female audience (Parini, 2015, p. 209). A very well-known example of chick lit is the *Bridget Jones Series* by Helen Fielding, whose popularity among the British audience has led to both multiple-language translations and cinematographic adaptations. From a linguistic perspective, both the novels and the corresponding audiovisual products are characterised by references to the British popular culture (Parini, 2015, p. 210) and the use of taboo language (especially double entendres), both frequently employed as a vehicle of verbal humour. Despite being the object of several scholarly investigations in Translation Studies, the *Bridget Jones* novel and film series has never been scrutinised from a multimodal perspective. Against this backdrop, this paper offers an investigation into the Italian translation of *Bridget Jones's Baby*, in its dual literary and audiovisual format (dubbing). The aim is to examine how culture-specific lexical items, sexual jokes and taboo language are negotiated across different media, and how both literary texts and audiovisual products are reshaped in translation to accommodate the specificities of each modality and the characteristics of different audiences. Employing Toury's model (1995) as a methodological framework, selected excerpts from the original novel and filmscript will be contrastively compared with the respective Italian versions. The analysis will consider target texts in terms of Venuti's dichotomy between domestication and foreignization (1995), Baker's eight translation strategies (1992), and the taxonomy proposed by Chiaro (2006) for the rendition of cultural references, taboo words and jokes respectively.

Keywords: AVT; chicklit; humour; taboo language; literary translation;

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Translation, Cultural Memory, and Mythological Metamorphosis: The Case of Feng Huang in Modern China

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This research examines a case of cultural memory transformation through translation and cross-cultural exchange, focusing on the Chinese mythological creature Feng Huang (凤凰). While traditionally associated with sovereignty, prosperity, and peace in Chinese mythology, contemporary Chinese understanding of Feng Huang has become notably conflated with the Western phoenix, particularly its characteristic of rebirth through fire. This study investigates how cultural memory can be reshaped through translation and literary re-interpretation, challenging the common attribution of this transformation to a 1921 poem Feng Huang Nie Pan (凤凰涅槃), written by Guo Moruo (1892–1978), a renowned Chinese writer and historian. By analyzing historical texts, contemporary cultural responses, and the spread of this transformed mythology across East Asia, particularly in Japanese popular culture, this research reveals a complex network of cultural exchange that extends beyond simple linguistic transfer. The study demonstrates how the original symbolism of Feng Huang has become intertwined with the Egyptian phoenix and native Zhu Que (the Vermillion Bird), creating a multilayered cultural palimpsest. This phenomenon raises questions about the nature of cultural memory, the power of literary translation, and the role of globalization in reshaping traditional mythological narratives.

Keywords: translation; memory; Feng Huang; Phoenix; Chinese mythology.



Trauma Translated and Translation Traumatized: The Translatorial Affective Labour of (Re)mediating The Rape of Nanking

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Following the “Memory turn”, the growing research at the intersection of Translation and Memory Studies has been centrally concerned with the translation of trauma narratives, especially the memories of the Holocaust, genocide and mass killing. Although much has been written about the issues of representation and ethics of witnessing in communicating the memories of the traumatised, the translator’s own embodied experiences and emotional agency have received far less scholarly attention. This is rather surprising, not least considering the emotive weight of translating and remembering the violent past. Building upon Koskinen’s socio-cultural theorisation of affect (2020), this paper explores the Chinese (re)mediation of Rhawn Joseph’s *The Rape of Nanking* (2005), a self-funded, low-budget documentary that has nevertheless garnered significant attention worldwide for its impactful yet disturbingly controversial portrayal of the Nanjing Massacre. From the conceptual lens of (re)mediation in Cultural Memory Studies, I foreground the mediational agency of the translator Haiyan Wu in the co-construction of meaning through her “translaboration” (Zwischenberger 2020) with director Joseph for the authorial production of the media text and paratext. What spotlights the affectivity of the case is the “vicarious trauma” during the translation process where Wu suffers from uncontrollable vomiting and weeping, and, subsequently, her recurring nightmare and clinical depression. This, however, contrasts drastically with Joseph’s emotional detached approach to positivist historiography, generating incongruous affective repertoires as a site for power struggles over collaborative meaning-making. Through a comparative reading of the Chinese and English versions of the film texts and media paratexts, I interrogate the translator’s affective-discursive practice of reconstructing the trauma narrative as a form of “affective labour”, i.e., the constant management and manipulation of felt and performed affect” (Koskinen 2020) through her situated use of wide-ranging semiotic resources, which represent her internalised responses to larger power structures and socio-cultural feeling rules.

Keywords: affective labour; trauma translation; memory studies; media paratext; translaboration.

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“For the dead travel fast”: Dracula beyond the book and how senses arise with horror

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As a long-term topic of adaptations and retellings, Dracula has been present in almost every type of media or art form from its publication onwards. In this sense, it is easy to find research exploring the vampire’s path on the theatre or the cinema, but its way to every home in the world is pervaded by the radio (or, nowadays, via podcasts). Despite the existent lack in the exploration of its sensorial potential to transmit horror aurally, it is possible to experience with the genre in audio format both through audiobooks and fully adapted versions, such as the radio drama. Considering these aspects, this presentation aims to engage with the 1938’s adaptation of Dracula to radio drama, produced by Orson Welles and broadcasted to the American public. By comparing and contrasting the horror elements that compose its prose and ambience not only in this book to radio adaptation, but also considering its others versions and the sensorial characteristics of each, the analysis will consider the production of a imaginative soundscape that is enriched by a tension filled plot and a sense of fear and distress. It will make allowances for the sensory experimentation via narrative techniques and sound effects, pursuing the ways through which the limitations of the medium are explored or overshadowed by those. The differences in composition and dread effects of each medium will be taken into consideration as well, compounding a thoughtful vision of the process of adapting the underlying senses that arise with horror.

Keywords: Dracula; radio drama; horror; adaptation; sensory experience.



Translation as Advocacy: An ethical and cross-media response to climate action

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Drawing on my 2022-23 project ‘12 Stories for 12 Days of COP27’ funded by the National Lottery through Arts Council England, this paper reflects on the value of translation as an artistic and cross-media response to climate advocacy and a means to enhance feminist principles of an ethics of care. The questions that I raise are the following: Can translation as an artistic and cross-media practice liberate affect and support an ethics of care? And, as a consequence, can climate advocacy be expressed by/in/through translation? How can feminist approaches contribute to the understanding of translation as a complex cross-media practice and a community-based response to environmental discrimination? The aim is to gain insight into the feminist interlinks between artistic, material translation and the role that they can play in political engagement and climate advocacy. The case study discussed here looks at the outcome of the abovementioned project which included public engaging activities, events, printmaking workshops, art exhibitions and visual translation. The project, embedded within a wider project run by the University of Exeter in support of COP27, employed eco-translation as a creative response to fictional stories and, more generally, climate action. Here, I specifically discuss the work carried out by me – as a practice-based researcher inspired by feminist principles of an ethics of care – and a group of printmakers – as artists-as-translators from various socio-cultural backgrounds – from the city of Exeter, UK. The paper avails itself of a combination of methods in an attempt to reflect on the potential of translation as a cross-media practice and the invaluable collaboration as cross-disciplinary dialogue between climate scientists, translation experts, health professional, creative writers and local artists from the city of Exeter.

Keywords: arts; eco-translation; ethics; climate action.



Opera and Multimodality in Director's Books: the Case of the German Translation of Gaetano Donizetti's *Maria di Rohan* (1843/1849)

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The notation of opera as a multimedia performance involves a number of different aspects beyond the musical score. In this paper I will focus on the so-called director's books used at the Kärntertortheater in Vienna for one or more productions of the German translation of Gaetano Donizetti's *Maria von Rohan* (1849). Director's books are in fact multimodal texts: booklets containing the text of the libretto, usually in manuscript form, accompanied by a series of intermediate annotations (including words, drawings and musical notation) and combining different modes of verbal and non-verbal expression to represent the scenography, the movements of the singers and the objects on stage. These multimodal elements are usually intended to complement each other and provide a multifaceted representation of the production, but may also contain inconsistencies between text, image and score, reflecting the ephemeral status of nineteenth-century Italian opera (even in German translation). The translation of the Italian libretto introduces new elements into the interpretation of the production, sometimes explaining the actions of the singers more clearly than the sometimes ambiguous original Italian text. Which are the underlying reasons for this discrepancy? Differences in the vocal abilities of the performers involved in the Italian and German seasons, differing artistic visions of the stage director, or other factors? What is gained and what is lost by the lack of contrast between words and actions in the German translation? How can the study of the different multimodal sources of an opera translation lead to a better understanding of the historical performance and how can it open the way to new interpretations in modern opera staging? This paper combines musicology and translation studies in an attempt to answer these questions.



The Irreal and Language Aesthetics

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Kažimír and Martinkovič (2021) raise irrealia (Loponen 2009) and pseudorealia as the main markers of speculative fiction genres from a literary perspective with translation implications as they represent explicit points of divergence from the real world. Both irrealia and pseudorealia, however, also have a significance in translation studies. In dealing with pseudorealia, fictionalised versions of realia turned speculative, a translator faces the same challenges as with regular realia further amplified by their speculative nature. Irrealia, the main focus of the proposed paper, pose a greater challenge still as they can often be lexically (and conceptually) wholly original creations of the author and may thus require the translator to either adjust them to fit within the target language or create entirely new lexical units in the target language while maintaining their intended connotations and “feel” or aesthetics. Complicating their translation further, speculative fiction genres are not homogenous and neither are the irrealia (and pseudorelia) they employ (Martinkovič 2022). Horror irrealia will often seek to “scare” the reader, fantasy irrealia may wish to “sound” more magical and reminiscent of myth or legend, and science-fiction irrealia may attempt to sound more scientific, i.e., each genre’s irrealia are likely to pursue different aesthetics. Alongside expanding on the concept of genre-specific irrealia, this paper will offer a characterisation of the irrealia of the three main speculative genres: supernatural horror, science-fiction, and fantasy. It will do so by employing the expressional system of aesthetic expressive qualities formulated by Miko (e.g., 1978) and further elaborated on by Plesník et al. (2008) and expressive qualities such as horror, mysteriousness, or fantasy of expression defined therein. To that end, select irrealia shall be analysed using the expressional system and where existing expressive qualities prove insufficient, the paper shall also propose new ones to be included in the system.

Keywords: irrealia; speculative fiction; literary translation; expressive qualities.

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Gaming Dante: How Video Games Reimagine The Divine Comedy

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As the gaming industry continues to adapt canonical literature, this comparative study of video game adaptations of *The Divine Comedy* highlights how this evolving trend is reshaping the work's reception among modern, diverse audiences. The industry itself is undergoing significant transformation, expanding beyond its traditional base of young players to include older adults (Baltezarevic 2024). This demographic shift necessitates the development of narratives that strike a balance between accessibility and complexity, ensuring engagement across an increasingly varied audience spectrum.

Recent scholarship on video game adaptations of *The Divine Comedy* has explored narratological, semiotic, and educational dimensions. However, little attention has been paid to how these adaptations function as “dual audience” media (Beckett 2009), appealing to both adults and younger audiences through layered storytelling. Drawing on a comparative study of video game adaptations from the past 10 years, I argue that these adaptations employ a layered narrative to foster cross-generational communication. Straightforward dialogues and narration simplify Dante's dense themes for less experienced audiences, often streamlining moments of tension and ambiguity—especially those arising from the conflict between humanistic and Christian values—by emphasizing a single, coherent interpretation. However, this clarity is counterbalanced by the game's audiovisual layer, which reintroduces complexity through visual and auditory cues that frequently challenge the textual narrative. Images often contradict one another or diverge from the spoken or written word, creating layers of tension and inviting multiple interpretative possibilities.

This intermedial negotiation establishes a double level of reading: the simplified narrative guides less experienced players, while more experienced audiences engage with deeper meanings embedded within the audiovisual design. This creates multiple interpretative possibilities, inviting reflection and exploration. By allowing different modalities to interact dynamically, these adaptations open spaces for nuanced engagement, encouraging players to explore Dante's work in ways that bridge generational divides.



Place as Poetry, Male as Female, Secular as Sacred, Movement as Cloister: an Interepistemic Translational Experiment in 17th Century Iberia

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In 1634, Portuguese poet Bernarda Ferreira de Lacerda published a collection of poems entitled *Soledades de Buçaco*, written mostly in Spanish, with sections in Italian, Latin, and Portuguese, and dedicated to the Discalced Carmelite nuns of the Santo Alberto convent in Lisbon. In that order's spiritual practice, as intended by founder St. Teresa de Ávila, a crucial part of monastic life was retreat from the material world. As ersatz Mount Carmels, the so-called Carmelite Deserts – wilderness areas adjacent to monasteries – served as ideal loci for solitary spiritual discipline and mental prayer. The dedicatee nuns did not have such a space, and were forbidden from entering male monastic spaces after a 1622 decree by Pope Gregory XV. Ferreira de Lacerda, calling her collection a “copy” of the Carmelite desert of Santa Cruz do Buçaco, offered it as yet another ersatz instance of the ideal locus of individual spiritual practice. If we understand this collection of poems as an effort to translate something for an audience that otherwise would have no access to the “original”, then what would its source text be? I propose that the source is more than just the place, as the Carmelite Desert was charged with spiritual and religious-political connotations. It is rather an imagined (as the author could not have had it integrally) experience of place informed by silence, sacrality, maleness, movement, and other aspects, rendered as words, a product of secular literary ingenuity and imagination made for cloistered females, but also aimed at standing on its own as literature. As such, I also propose that in writing *Soledades de Buçaco*, Bernarda Ferreira de Lacerda performs a hybrid interepistemic and intersemiotic translation of an experience of place into a collection of poems. Keywords: interepistemic translation, intersemiotic translation, Early Modern Iberia.



Of canons as cannons: Anzaldúa's *Borderlands/La Frontera* as colonialist backfiring

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Multilingualism and literary exophony, popularized by 20th-century authors like Franz Kafka and Vladimir Nabokov, were actually the norm in earlier Western literature. In the Late Middle Ages, linguistic fidelity was neither necessary for identity nor a political concern (Davidson, 2010, p. 137). The monolingual paradigm emerges in the 18th century alongside the nation-state project, transforming multilingualism into a perceived threat to social cohesion (Yildiz, 2012, p. 5). This cemented a highly politicized connection between language and nation, crucial to neocolonialist expansion. Literature became a tool for defining nationality and cultural values, establishing literary canons and models of beauty (Eagleton, 1983; Readings, 1996). By the mid-19th century, Romanticism's focus on monolingualism reshaped dominant poetics to align with nationalist ideologies (Lefevere, 1981, p. 76).

Globalization and the weakening of nation-states since 1960 have fostered post-monolingualism in the West, as transnational corporations thrive and social-economic inequality fuels migration. This shift has led to the rise of exophonic and multilingual writers whose translational processes (such as self-translation, linguistic appropriation, and displacement) reshape adopted language(s) and literary systems, challenging traditional notions of national canons. If "a language is a dialect with an army and a navy", as Max Weinreich posited, literary canons have functioned as ideological cannons, now being gradually inutilized by these revived literary practices. Analyzing the circulation of Gloria Anzaldúa's *Borderlands/La Frontera*, this article explores how exophonic and multilingual works challenge Western colonial literary canons through their (self)translational practices. Hybridization of colonial languages functions as an ethics in this case, or, as Gayatri Spivak (2012, p. 14) suggests, through *matriffin* (maternal debt).

Keywords: multilingualism; (self)translational practices; decolonialism; contemporary literature; national canons.



From paper catalogue to interactive network: A transmedial approach to the study of translation metadata

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Digital media and related technologies are transforming not only our interactions with texts and their dissemination but also the application of data-driven methodologies to translation studies. In particular, digital humanities provide novel tools for the systematization, analysis, and visualization of bibliographic metadata (Dolmaya 2024), enabling a more comprehensive understanding of diachronic and synchronic patterns in “big translation histories” (Roig-Sanz, Fóllica 2021). These developments, however, raise significant epistemological and methodological questions concerning the datification of bibliographic information and the implications of representing such data across diverse media formats.

This paper presents ongoing research on the history of literary translation in Estonia, illustrating the process of digitization, curation (Kruusmaa, Tinitis, Nemvalts 2025), and transfer of bibliographic metadata from the paper catalogue of the Estonian Literary Museum in Tartu to the newly established Estonian Translation Database (ETD, still in progress) and its subsequent visualization within the Network of Estonian Literary Translations (NETL). The transition from paper catalog to digital database implies a sort of “smaterialization” of the bibliographic data, followed by the network visualization which gives the digitized data a new sensible form, facilitating new levels of accessible, networked engagement. Nevertheless, this process is neither automatic nor neutral; at each stage, critical decisions about data nature and its adaptation to a new media must be made (Hofeneder 2023; Li, Li, Ma 2024).

Throughout the digitization process, different aspects of the data are variously foregrounded or backgrounded depending on the medium and stage involved. The paper examines the ETD from perspectives encompassing the multiple temporalities involved in its creation and datification, as well as the associated dilemmas of data curation and standardization. It also explores how these factors influence data-driven approaches to translation history. Using examples from the NETL, the presentation will also analyze the spatial configurations of translational relations within the networked visualization, shedding light on their heuristic potential and limitations for research.

Ultimately, this study demonstrates how digital humanities tools applied to translation metadata can reveal and interrogate critical spatiotemporal dynamics, contributing to a “ttextual” approach to translation that emphasizes temporality, sensible representation and networked relationships.

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Editing a translatable text: Conveying Kafka's writing process to a Japanese audience

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There is a large gap between Kafka scholars and general readers of Kafka. Scholars have been made aware of the fragmentary and unfinished nature of Kafka's texts through scholarly editions. But general readers are normally only aware of the neat reading texts that are available on the market (and even if they were to pick up a scholarly edition, they would likely be overwhelmed by its inaccessible style). To illustrate the problem of the gap between scholars and general readers I will use the example of current Japanese translations of Kafka's texts and how they mislead the audience about the nature of his writings. I will then state the need for "third generation editing", which has not yet been discussed in the area of Editionswissenschaft. What I refer to by "first generation editing" is the practice of editing focused on the immediate task of gaining recognition for an author. The work done by scholars to correct those popular editions is then called "second generation editing". With these in place, there is then the opportunity for a new kind of editing that doesn't aim to popularise an author, nor produce an authentic and definitive text (as the second generation had attempted), but rather to produce an array of alternative texts. One of these alternative texts I would like to consider is a translatable text. More specifically, a text edited to convey Kafka's writing process while also being translatable into Japanese.

Keywords: translatable text; scholarly editing; Franz Kafka; general readers; writing process.



Practices explained: how translators verbalise their work and its materiality in archival data

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Translators' archived correspondence contains clues to their work practices, as they describe and explain what they do, how they do it, and sometimes also why they do what they do. These letters have fulfilled several functions: they inform the publisher on how the work is getting on, but they also explain the translators' choices, implore problematic issues, pre-empt criticism, solicit advice and align (or not) with the publisher. The present paper explores how translators describe their work in their letters to their publishers by focusing on these different ways of accounting for their work, i. e. on their discourse. The archived correspondence comes from two different publishing houses in Finland, the Edlund publishing house (1853–1917) and Werner Söderström (WSOY) publishing house (1878–). The Edlund correspondence has been studied for all extant documents (six boxes); the WSOY publishing house for the years 1888–1944 (16 boxes out of the 130 boxes of correspondence, resulting in 64 different translators' letters). The research is part of ongoing work on emergent translations and emergent translation practices in Finland, and draws on theoretical insights from historical ethnography (Footitt 2022), and research on collaboration (Cordingley and Frigau Manning 2017) and materiality (Littau 2016).

Keywords: archives; discourse; emergent translation; practice.

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American Edition: Translational, Diasporic Movements in/out of Min Jin Lee's *Pachinko*

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My paper examines the intersectionality of Translation, Asian American, and Diaspora studies. I focus on Min Jin Lee's 2017 historical fiction *Pachinko*, her reconstruction of the 1910-1989 Korean diaspora in Japanese colonialism's aftermath, and *Pachinko*'s multimodal afterlife. Often advertised as a Korean American author's authentic recreation of the Korean diaspora to Japan, *Pachinko* has been translated into more than thirty languages. I first argue that we read translation beyond the translanguistic labor of enlarging the pool of audience to envelop the complex cycle interminable from the increasingly globalizing era: ethnic authors' interpretations of prescribed histories into their historical novels and readers' decryptions of author's such renditions of histories into their own. I propose that the translational mode for *Pachinko* thus began before its 2017 publication date and examine *Pachinko*'s diasporic life through its embryonic stage, the first Korean translation published in 2018, the 2022-24 Apple TV+ adaptations, and the second Korean translation published in 2022. I argue that this reframing allows us to understand *Pachinko* as Lee's translation of Korean immigrants' lives in Japan and America and investigate how complex, sensitive issues of displacement, racialization, objectification, (in)visibility, (mis)representation, and generational trauma are further translated across these scholarly yet literary reconstructions of particular histories and for audiences of various geographies, cultures, and languages. My paper thus considers translations as versatile coagulations of sociocultural, ethnic, and historical features produced, consumed, and recirculated during the transnational transmission process rather than second-hand goods of secondary importance to the original editions.

Keywords: diasporic authors and texts; historicization of translated experiences; the role of translation in Korea-Japan-America histories and cultures.



Translation and Migrancy through a Wordless Picturebook

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This presentation aims to engage with recent trends in translation studies that endorse the exploration of non-lingual aspects of translation (Haapaniemi, 2024; Cronin, 2017; Vidal Claramonte, 2024). It also draws on multimodal and distributional aspects of translated material. Specifically, it adds to these new theoretical debates using a case study of the wordless picturebook “Migrantes,” designed by Peruvian artist Issa Watanabe. The book was first published in Spain in 2019 and reedited into 19 different languages. Watanabe’s illustrations have received prizes worldwide, including Best Picturebook by Brazilian children’s book board FNLIJ (2022), which reinforce the quality of her artistic work and the relevance of the book’s theme. “Migrantes” tells the story of a group of animals who wear clothes and carry objects while migrating together, being followed and observed by a skeleton (death). For Cronin (2017), anthropomorphism renders the alien nature of animals into familiar sympathetic creatures, domesticating the unfamiliar other. But there is a degree of engagement with difference in this picturebook, as it reminds readers that the world is inhabited by different creatures who are always on the move. Why are they migrating? What objects do they carry on the journey? Do the animals use any means of transportation? Do they all survive? Observing material elements of this picturebook and its circulation across cultures can help illustrate the complexities of current debates about translation. By following this visual narrative, we are reminded that communication happens not only through words, and that translation can be seen as a journey. Like the animals and their objects in the story, books travel across borders, and are permanently in motion.

Keywords: picturebooks; translation; migrancy; circulation of translated texts.

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The Olfactory and the Gustatory Channel – Exploring the Boundaries of Multimodal Translation

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Diverse modes play a role in every form of translation, not only when it comes to the transfer from one sign system into another. However, it becomes particularly interesting when source text and target text are received through different sensory channels. Lists and classifications of the countless modes that are organised according to sensory channels usually only take into account the visual, auditory (e.g. Stöckl 2004, Chaume 2004 or Gottlieb 2018) and possibly the tactile channel. But what about the two remaining senses that usually receive little attention in translation studies: the senses of smell and taste? Do translations into or from the olfactory and gustatory channels exist at all? Are taste and smell used as a means of communication?

In fact, for example, olfactory and gustatory modes play a role in describing the flavour of wine, and there is the so-called sensory marketing, which aims to appeal to all five senses. The question is, which are the communicative or translational aspects to be observed in these contexts? There are also experiments in the context of accessibility, for example using scents to make colours perceptible to visually impaired people – here, translational motives are more clearly observable. But there must be more...

This presentation goes in search of examples of multimodal translations that involve the olfactory or gustatory channel. The aim is to explore the niches and edges of multimodal translation and in this way enrich the field of translation studies with a few more, maybe unexpected, examples.

Keywords: multimodal translation; sensory channels; smell and taste.



Countering the circulation of misogynist bibles in future Sweden: a paratextual perspective

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This presentation will focus on the production of a new national Swedish Bible in the 1970s onwards and the critique that the project received from feminist public intellectuals in the late 80s and early 90s. In 1985, the author Birgitta Onsell initiated a debate where she demanded that the new Bible should contain a preface alerting the reader to misogynist tendencies in particularly the Old Testament. The debate sparked by Onsell would continue with varying intensity for another ten years, with a number of knowledgeable Swedish authors and intellectuals participating.

The preface was a way to ensure that the new national Bible, once finalized and published, would be framed as a non-misogynist or non-sexist Bible. In this way, Onsell and others who sided with her sought to control the future reception of the new Bible. Or rather: they sought to control what kind of bibles, in the sense of material copies of the new Bible, that would circulate in the public sphere of future Sweden. These copies, with the preface as an integrated part, were hence understood as material objects for circulating a certain kind of knowledge (see Jordheim 2018). Eventually, however, the new Bible, published at the turn of the millennium, did not contain such a preface. The presentation will thus focus on a translation that did *not* happen (Paloposki 2021), at least not in the particular way those engaging in the debate had wished for. Ultimately, what will be investigated is therefore not the actual circulation of translated texts, but rather the imagined future circulation of translated texts and the potential political and sociocultural implications connected to such circulation.

Keywords: biblical translation; biblical reception; feminist translation; material bibles; circulation.

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Material Turns, Colonial Concerns: Epistemicide, Disciplinary Asymmetries, and the Limits of Interdisciplinary Exchange in Translation Studies

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Translation Studies (TS) has long struggled to break free from its linguistic and text-centric epistemology. Despite undergoing various theoretical turns (Cultural, Sociological, Political, Ethical, Material, Cognitive, Posthuman, and Multimodal), TS remains, as Blumczynski (2023) observes, largely text-centered. The privileging of text as the primary mode of meaning-making reflects a Eurocentric construct that marginalizes non-textual, performative, and multimodal ways of knowing. This struggle exemplifies what Boaventura de Sousa Santos (2014) terms epistemicide—the systematic erasure of non-dominant knowledge systems in favor of dominant Western epistemologies.

However, epistemicide in TS extends beyond its own disciplinary boundaries. Emerging subfields, such as Adaptation Studies—often housed in translation departments—inherit these biases. As Elleström (2023) notes, dominant disciplines impose conceptual frameworks and terminologies that are often “unsuited or downright misleading” in cross-disciplinary contexts, yet remain unchallenged due to entrenched hierarchies. Despite diversification efforts, multimedial and performative knowledge production remains sidelined in TS, shaping how it engages with and influences other disciplines and emerging fields in interdisciplinary dialogues.

This paper argues that such power imbalances in interdisciplinary spaces constitute a form of colonial disciplinary asymmetry, where dominant fields dictate methodologies and epistemic authority. As Ngũgĩ wa Thiong’o (1986) asserts, coloniality operates through the control of knowledge production, determining which epistemologies are legitimized. In this dynamic, TS is paradoxically both colonized—seeking validation from more established disciplines like linguistics—and a colonizer—imposing its epistemological framework on newer fields like Adaptation Studies. Even the term “interdiscipline”, which is widely used to refer to TS and AS, reinforces this hierarchy, reminding subordinated fields of their dependence on dominant disciplines for legitimacy.

Drawing on postcolonial theories, this research explores the decolonization of TS in interdisciplinary spaces, advocating for an expanded epistemological landscape that includes non-Western, multimodal, and performative knowledge systems. By challenging the dominance of text-based methodologies, it envisions an epistemologically pluralistic and inclusive TS that does not replicate the exclusionary structures it once resisted.

Keywords: coloniality of translation studies; epistemicide in interdisciplinary spaces; disciplinary colonialism; decolonial translation studies.



Multimodal Texts and Their Translations in the Respective Zeitgeist: Translating *Hair* outside its Intended Context

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Texts are simply what is translated, irrespective of the actual definition. The privileged object of translation, they “must be recognized as inseparable from material support, since it is only through materiality that its transfer can become significant” (Pym 1992: 24) Accordingly, translation is inevitably connected with the relevant materiality of the text as well as the time and space in which it takes place (Bassnett and Johnston 2025: 7).

The paper will aim at demonstrating how multimodal texts and their translations travel in time and space thanks to their materiality. The paper will present a comparative and multimodal analysis of Polish translations of selected songs from the rock musical *Hair* (1967). The translations will represent two stagings: the first staging that took place in Poland in 1999 and the most recent staging that premieres in April 2025.

As the original musical is believed to be a time-bound work, representing and responding to problems of its own time, the main question will pertain to the ways of rendering the distant reality of the bygone era in two different contexts by means of various semiotic resources. The paper will try to address the question as to if and how the two translated stagings differ and if and how they correspond to their respective zeitgeist at various levels of meaning-making (i.e. through lyrics, music and image).

It will be argued that a text is a semiotic fact that is anchored in its time and space. Not only do texts exist and function in a wider intertextual space of ongoing meaning-making, which makes their semantics open to multiple interpretations, but they also exist in a specific material form, which is deliberate and, even though fixed to a certain extent, is subject to dynamic re-interpretations as well. Translation, then, will be understood as a dynamic and hermeneutic process that “generates the concept of mediation” (Venuti 2019: 8).

Keywords: multimodality; zeitgeist; musical translation; text.



Translating Deceit: The limits of foreign information manipulation

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Disinformation has emerged as a major concern in the Global North over the last decade, accompanied by a vast and growing body of academic literature. Many of the practices that provoke the strongest levels of concern are orchestrated across linguistic and cultural boundaries. Yet translation has received little attention from disinformation scholars while translation scholars have paid almost no attention to disinformation. My talk will contribute to a growing movement questioning the efficacy of ‘information warfare’ (Altay et al 2023; Cordonier and Brest 2021) and suggest that a translation studies approach can help in thinking about why disinformation is likely to have limited efficacy across national boundaries.

Continuing previous work (Sadler, Baker and Engebretsen 2023), I will explore what disinformation producers must do if their activities are to have a genuinely political impact internationally. Following Venuti, I will propose that they have two main choices. They can domesticate and erase traces of alterity to gain acceptance. Politically, this means reiterating established hegemonic formations and ultimately having little meaningful political impact. Alternatively, they can foreignise and attempt to establish alternative equivalential chains. This opens the possibility of real political impact but also makes outright rejection likely since it entails dismantling discursive formations which, rather than the product of rational thought, are established in the bedrock of receivers’ embodied, collective political identities. This limitation is exacerbated by foreign disinformation’s reliance on social media and marginal position in most people’s media diets outside authoritarian contexts with tightly controlled media environments.

I will focus throughout on the Kremlin’s international propaganda activities and draw on data collected as part of the project ‘(Mis)translating Deceit: Disinformation as a translingual, discursive dynamic’. In so doing I aim to highlight the important contribution that translation studies have to make to our understanding of disinformation and its potential impacts.

Keywords: disinformation; politics; ontology; manipulation.



Fragmented Bodies, Translated Meaning: Bob Dylan's Persona in Intermedial Circulation

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Today, multimodal meaning-making pushes translation beyond a verbocentric paradigm, expanding it into it into a network of inter- and trans-phenomena rather than reducing it to linguistic transfer. Embracing this shift in perspective, this study aims to present a translational viewpoint that moves beyond a focus on source or target contexts. Instead, it explores the intermedial, intersemiotic, and multimodal processes that operate not only between artifacts but also in the ways they shape one another's circulation. Within this framework, this study examines the film *I'm Not There* (2007) as a case of intermedial circulation, where Bob Dylan's cultural legacy is translated across media through multimodal processes and performative embodiment. By fragmenting Dylan's artistic identity into six different actors, the film positions its embodiments as intermedial agents, reconstructing meaning through performance. In doing so, *I'm Not There* challenges conventional notions of authorship, fidelity, and adaptation, presenting translation as an active process of material, aesthetic, and performative transformation.

This study expands Bourdieu's concept of international circulation, shifting the focus from the global movement of texts to how they traverse different media ecologies. This framework is applied here to analyze how *I'm Not There* functions as a site of intermedial translation by drawing on Elleström's (2021, 2023) model of media modalities.

By situating *I'm Not There* within the broader shifts in media hybridity and intermedial circulation, this study contributes to discussions on multimodal translation, intermedial agency, and performative adaptation. It demonstrates intermedial circulation as a critical mechanism in contemporary translation studies, showing how texts transcend linguistic and medial boundaries to generate new cultural meanings.

Keywords: intermedial circulation; multimodal translation; Bob Dylan's persona; performative embodiment; film.



Material Translations: Clothing and Trauma in Svetlana Alexievich's Narrative

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In line with the recent material turn in translation studies (Bennett 2022; Littau 2011, 2016), many researchers highlight the translational nature of everyday objects (Blumczynski 2023; Ciribuco 2021; Ciribuco and O'Connor 2022; Goldfajn 2023, 2023; Vidal Claramonte 2024). These objects function as catalysts of translation, emerging as *translatio* (Bertacco 2023; Blumczynski 2023) in the medieval sense—material entities in constant transformation and symbolic movement, carrying significance for their owners. As central elements of emotional experience, objects hold affective value, mediate emotions, and preserve memories (Simon and Polezzi 2022). Likewise, drawing on Barthes' reflections ([1967] 2022), clothing is recognized as a powerful semiotic system of representation, filled with codes that can be translated into language, acquire varied meanings, and convey emotions. In this regard, recent trends in translation studies have shown that clothing and footwear—as emotional objects—serve as significant translational mechanisms (Vidal Claramonte 2024). Accordingly, this study aligns with the latest research in the field and aims to examine how the representation of clothing in the documentary cycle *Voices from Utopia* by Belarusian writer and Nobel laureate Svetlana Alexievich constitutes an emotional translation of the Soviet past. Across the five books in this cycle, which are based on the oral accounts of (former) Soviet citizens, Alexievich places particular focus on the emotional and performative aspects of the garments mentioned in the interviews. Frequently, the author uses clothing as a means of conveying her perspective on traumatic events, including World War II, the Afghan-Soviet War, the Chernobyl disaster, and the dissolution of the USSR.

Keywords: translation; objects; clothing; Svetlana Alexievich; USSR.



Powerful translators, mischievous publishers – reception of Hispanic literature in postwar (1945-1989) Poland: the role of the *Literatura* [Literature] weekly (1972-1981)

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The aim of the paper is to reflect on the impact of the materiality of the press in postwar (1945-1989) Poland for translation practices and policies, their circulation and reception. I will argue that periodicals from this period are underestimated platforms that introduced various literary paths as well as theoretical approaches quicker and with more flexibility than books, and as such can be seen as vivid translation sites (Guzmán 2019). Socio-cultural weeklies, literary monthlies and political dailies published translations proper, as well as reviews, interviews with foreign authors or essays on translated literature sparsely problematizing the very phenomenon. Seen instrumentally, and not as an independent practice, translation played several roles in periodicals: it entertained, informed, fulfilled the requirements of propaganda or – quite the opposite – allowed for avoiding censorship. In short, the rhetorics and dynamics of periodicals aligned with the changing needs of the Polish People's Republic and its society and therefore 'capture the cultural atmosphere of the era' (Fólica et al. 2020: 3).

I will focus on the translation discourses in the Warsaw-based socio-cultural weekly, *Literatura*. The establishment of the periodical at the beginning of the 70s. was seen as a sign of the liberal policy of the Communist Party and coincided with the growing interest of the Polish audience in Hispanic literature. In *Literatura*, works of Nobel laureates such as Miguel Angel Asturias, Pablo Neruda and Gabriel Garcia Márquez were published, as well as those of Jorge Luis Borges and Julio Cortázar – probably the most recognizable Latin-American authors in Poland. The role of translators' agency in the publishing process and promotion of Hispanic literature in Poland, as well as details of collaboration with publishing houses, promotion and reception of Hispanic authors in Poland, can be extensively traced thanks to the analysis of *Literatura*'s direct and indirect mentions of translation.

Keywords: translation history; postwar Poland; Hispanic literature; reception studies; translator studies.



Multimodal Irony and Vulnerable Translation

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This paper examines how the transfer of meanings and forms between different expressive systems can be used to create multimodal irony. I begin with the idea of irony expressed in multimodal texts through the juxtaposition of different meanings encoded in the different modes (de Vries 2025; Pedrazzini and Scheuer 2019; Andersen 2013), and the problems of translation of those texts and of irony more generally (Burczynska 2017; Kamyaneets 2017; Hermans 2014; Chakhachiro 2009; Mateo 1995). I propose a category of multimodal irony that relies not only on the audience's ability to contrast ideas expressed across different modes, but also on the translational relationship between those ideas. As it relies on the audience's ability to understand both the "ST" and the "TT" within the multimodal text, the decoding of this kind of irony is similar to the notion of "vulnerable translation" that has been discussed particularly in relation to AVT: translation where an audience with the necessary skills can actually critique the translation. This type of irony can be constructed, I argue, through various types of loaded translations from one mode to another, and can include the interaction between different linguistic modes and languages, for example in the case of forced subtitles (subtitles for characters speaking a language other than the main language(s) of a film). It can also, however, include "translations" between linguistic and non-linguistic modes, in ways that become legible to audiences with competence not only in language, but in decoding other cultural codes. In order to illustrate these ideas, I draw on examples ranging from US film and television (Strowe 2017) to Togolese drumming. My analysis shows the possibilities of this type of irony for creating politically and culturally resistant texts that essentially self-gatekeep their meanings through the inclusion or exclusion of particular audiences.

Keywords: multimodality; irony; vulnerable translation; resistant translation.



Translating World Literature into Finnish in the mid-1900's: Archival Insights into a Poet Translator's Networks

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As a written language, Finnish is relatively young, and in the early 20th century, many classics remained yet to be translated into Finnish (Koskinen & Paloposki 2015, 173–175). One of these early translators was Aale Tynni. She compiled a canonically acclaimed translation anthology (*Tuhat laulujen vuotta* [One Thousand Years of Songs] 1957), which contains 372 poems by several West European and North and South American poets from the 9th to the 20th century. Tynni revised 89 existing translations and translated 283 poems herself, based mostly on the original works but also occasionally on earlier Finnish or Swedish translations. In my presentation, I discuss different sources preserved in Tynni's archives. These documents include several versions of the anthology manuscript, individual translation drafts, library receipts and lists of experts who helped her access the source texts and interpret them. This material is evidence about the translator's decision-making (Munday 2013, 125-126) and makes it possible to trace contextual voices of the different agents that influenced the translation process (Alvstad & Assis Rosa 2015, 18). By identifying and observing these sources and voices, my goal is to understand who contributed to the creation of the anthology and how.

Keywords: poetry translation; archives; retranslation.

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From Legend to Screen: Intermedial Translation and Ukrainian Cultural Memory

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The ongoing war against Ukraine is not only a military conflict but also a battle over history, culture, and collective memory. In this context, literature and cinema serve as important vehicles for shaping national identity, particularly among younger generations. This proposal examines the intermedial translation of Storozhova Zastava [The Stronghold], a historical fantasy novel by Volodymyr Rutkivskyi, a celebrated classic of Ukrainian children's literature, into its film adaptation, analysing how national legends and cultural memory are reinterpreted in contemporary Ukrainian media.

The proposal draws on Peeter Torop's (2015) concept of the role of culture in translation, emphasizing how cultural products, including film adaptations, transform narrative structures, genres, and visual symbolism to preserve national identity. This concept is complemented by Hugo Dyserinck's (2003) imagological approach to national self-representation, which helps explore how the autoimage of Ukraine is constructed in both the literary and cinematic versions. These artistic texts function as cultural memory codes, shaping perceptions of Ukraine's past and present.

The presentation consists of two parts. The first part examines Storozhova Zastava as a literary text, focusing on its historical and national significance, as well as the portrayal of Ukrainian heroic figures. The second part analyses the film adaptation, emphasising changes in character representation, narrative shifts, and the integration of fantasy elements, which contribute to the modern reimagining of Ukrainian identity.

By examining Storozhova Zastava as an example of intermedial translation, this study highlights the role of translation in shaping national identity, preserving cultural memory suppressed during Soviet colonial years, and fostering cultural resilience in times of war.

Keywords: intermedial translation; cultural memory; Ukrainian identity; historical novel; film adaptation.



Matter and Meaning: Claude Simon's Intersemiotic Translation of Visual Techniques into Literature

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Recent scholarship has placed growing emphasis on the material dimensions of translation and the intrinsic link between matter and meaning. In this context, intersemiotic translation, as defined by Roman Jakobson, becomes especially significant, as it transposes content into another set of formal constraints while challenging the boundaries between material forms, media, and artworks, revealing their permeability.

This article seeks to broaden the definition of intersemiotic translation to encompass the transfer not only of content but also of artistic techniques. It focuses on the work of French Nouveau Roman writer Claude Simon, known for his profound interest in and engagement with visual arts. Specifically, it examines how Simon's experimental narrative strategies in the novels *Les Corps conducteurs*, *L'Herbe*, and *Triptyque* parallel the exploration of materiality in the works of painters such as Robert Rauschenberg, Jean Dubuffet, and sculptor Louise Nevelson, whom Simon admired, corresponded with, and reflected upon in his non-fiction work.

Examples from these novels are compared to selected visual artworks and analyzed across four different comparative levels: (1) the use of material composition and textures, (2) the treatment of objects, (3) fragmentation and assemblage, and (4) perspective and space. Simon's engagement with these artists' work and techniques – whether in terms of found objects, collages, or exploration of spatial properties – demonstrates his attempt to rethink the materiality of prose.

By extending the notion of intersemiotic translation to include artistic techniques, this article sheds light on how cross-media influences extend beyond thematic parallels to inform both the structural and material dimensions of artistic creation. Ultimately, it argues that physical properties actively shape the meanings they convey.

Keywords: intersemiotic translation; Claude Simon; visual arts; materiality.



The Interaction of Original and Translated Texts with Visual Arts in George Szirtes's Poetry for Children

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The presentation focuses on certain poems of the collection *In the Land of the Giants: Selected Children's Poems* by George Szirtes. The book was published in 2012 and received CLiPPA (Centre for Literacy in Primary Poetry Award) – the only award solely presented for published poetry for children in the UK – the following year. The collection, containing both original poems and translations by the Hungarian-born English author George Szirtes, was primarily inspired by some excellent childhood drawings of his daughter, Helen Szirtes, and it reflects on the Szirtes family's transcultural position through several generations.

George Szirtes (1948) was born in Budapest and migrated to the UK as a young child with his parents after the Hungarian revolution of 1956. He received his degrees in fine arts and art history in Leeds and London and has been participating in numerous intermedial collaborations. Since his first visit back to Hungary in 1984, he has become internationally acknowledged and several times awarded translator of Hungarian literature, and his work as a translator has significantly influenced his creative writing as well.

Examining a number of poems chosen from *In the Land of the Giants* in the wider context of Szirtes's oeuvre written both for children and for adults, the presentation wishes to study the ways the author's own poetry engages in dialogue both with the Hungarian poems he translated and the illustrations that served as the basis for some of his texts. Combining English and Hungarian traditions with visual and textual arts, Szirtes creates a poetic world in which the individual is constantly reminded of the multifarious cultural communities one is necessarily influenced by and can contribute to.

Keywords: poetry; English; Hungarian; transcultural; visual arts.



Cultural Hegemony on the Digital Silk Road: (Re)Constructing cultural hegemony through tourism website localisations

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What if the drop-down menu on a tourism website is not just a UX tool, but a cultural gatekeeper? This paper addresses the often-overlooked "politics" of localisation practices in the tourism industry, arguing that every localised interface is, in fact, a curated act of cultural inclusion and exclusion. It explores how localised tourism websites function as ideologically charged digital spaces that both reflect and reproduce cultural hegemonies.

Drawing on Antonio Gramsci's concepts of *hegemony*, *organic intellectuals*, and *historical blocs*, the study reconceptualises website localisations not as neutral transfers but as active agents of socio-cultural representation. In this framework, localised tourism platforms are positioned as "organic intellectuals" in digital space—interfaces that transform common sense into consent, shaping users' perceptions of identity, belonging, and cultural expectation across different locales.

Focusing on selected examples from platforms such as TripAdvisor, Turkish Airlines, Turkish Airlines Holidays, Pegasus Airlines, and Booking.com, the research critically decodes how tourism website interfaces operate through subtle yet persuasive mechanisms, including flag icon design, currency prioritisation, and language-region pairings in drop-down menus. These design choices create a hierarchy of visibility across cultures: specific identities become hyper-visible, while others are obscured, omitted, or minimised.

Through multimodal content analysis, the paper reveals that localisation decisions are rarely innocent. Cases such as the absence of Catalan or the politicised use of flag icons demonstrate how metatextual and visual strategies reinforce hegemonic structures while simultaneously disguising them as user-friendly, practical design solutions. This paper also strongly engages with multimodal and digital translation practices and their circulations in cross-cultural markets in relation to platform-based hegemonic structures.

In this light, localisation emerges as a cultural and commercial interface where history, ideology, and identity converge—often beneath the surface of a clickable interface. These dynamics illustrate how historical power asymmetries are maintained, negotiated, or subtly contested. Ultimately, the study advocates for analysing digital localisations through a politically grounded and semiotically charged framework such as Gramsci's, challenging the assumption that localisation is merely a techn(olog)ical task. The findings contribute to translation studies, digital media analysis, and cultural studies.

Keywords: localisation; Gramsci; tourism; digital identities; multimodality; visual politics.



Melodic Metamorphosis: Adapting Music Across Modes

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Music is considered one of the most potent art forms, given its ability to convey the profound essence of the human condition. Consequently, a thorough analysis of the process of musical translation is imperative. This process of transfer and adaptation is particularly pertinent when considering the text as a web of polysystems (Even-Zohar, according to Marc, 2013) and the interrelation of all of them that need to be translated into other languages to be comprehended by the audience. Singing modality is particularly interesting when the musical texts dialogue with the stories in previous books, and humour and irony are all-pervasive. The subsequent aspects are analysed in this proposal: the differences that exist between translation and adaptation (Low, 2017) (EN>SP) of musical texts to be performed based on the criteria of translation (Apter and Herman, 2016; Franzon, 2008; Low, 2005, 2008, 2013, 2016, 2017; Torre and Saunders, 2022); the librettos, techniques and strategies, the historical or sociological aspects through the compositions of authors such as John Gay, Benjamin Britten, André Obey, Gounod, Berlioz, Stephen Sondheim or Lin Manuel Miranda, Paul Gordon and John Card among others; the tradition that exists in this respect in Spain (Mateo, 2008); the relationship that may exist between the mode of translation and the development and evolution of operatic genres such as ballad opera, zarzuela and the musical; and the extent to which musical translations coexist and survive concerning literary texts. *Faust* or *Jane Eyre*); an analysis of translations of musicals (Stephen Sondheim) due to the complexity of his texts and their translation into Spanish; the process of adaptation not only of the lyrics, but also of the melodies, taking into account the holistic role of the translator; and finally, the role that artificial intelligence may play in the future in this specific type of translation.

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The Modern Translation, Circulation, and Publishing of Historical European Fight Books

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Historical European Martial Arts (HEMA) is a contemporary movement of martial arts practitioners who seek to reconstruct the combat practices of the European Middle Ages, Renaissance, and Early Modern periods from the techniques recorded in “Fight Books” (from the German Fechtbücher), a textual genre ranging from the 15th to the 18th centuries and in languages including Latin, French, German, Spanish, and English. These works are considered authoritative sources for the recovery of these lost practices, such as the 1478 *Kunst des Messerfechtens* (Cod.Pal.germ.430) of Johannes Lecküchner, the 1553 *Trattato di scientia d’arme* of Caimillo Agrippa, and the 1570 *Gründtliche Beschreibung, der freyen Ritterlichen und adelichen Kunst des Fechtens* of Joachim Meyer. Fight Books often include illustrations and engravings, providing a visual component anchoring the text even when it has been translated out of its original language. Fight Books, as well as general histories of combat, arms & armor, and works on chivalry and dueling, are a major focus of HEMA-affiliated publishing companies, such as the US-based HEMA Bookshelf, the Spanish publisher AGEA Editora, the UK-based Fallen Rook Publishing, and Freelance Academy Press.

Today, many Fight Books have become available as access to digital copies in institutional collections has increased. Drawing methods in book history, and the work of Lisa Gitelman (2014) on documents and textuality and Kirsten Latham (2014) on the aesthetic transaction in reading, this paper will address the networks of translation, circulation, publishing, and practice within the HEMA community that provide access to this textual corpus, production of translations, glosses, and commentaries and the making of facsimiles of key Fight Books, and evaluate the reception of translated texts by readers and practitioners.

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Between Textual Surface and Experiential “Hinterland”: Translating Children’s Books with(out) AI

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Focusing on the language pair of English and German, this paper examines whether automatic translation tools can be useful in addressing the specific challenges associated with the interlingual translation of children’s books. Previous research highlights that translating children’s literature requires handling a variety of verbal and non-verbal specificities designed to appeal to a dual readership of children and adults. Collectively, these features are intended to support children’s societal integration or to meet their emotional and educational needs. Children’s books are often multimodal publications, enhanced by vivid illustrations and songs. Furthermore, with their distinctive sounds and rhythms or onomatopoeia, elements which enhance memorability, children’s books frequently foreground the materiality of language. This paper, which mainly analyzes excerpts from contemporary children’s books discussed in the translator training classroom, explores how these distinctive materialities of children’s books inform their interlingual translation. Both the text-image relationship across languages and the linguistic particularities of children’s books will be considered. For instance, students’ suggestions for translating charactonyms, puns and rhymes will be compared to versions generated with tools such as DeepL and ChatGPT. The underlying key question is to which extent AI tools enhance or constrain a successful translation of these textual elements in children’s books, which are often said to require high levels of creativity or cultural knowledge. Since children’s books are designed to reflect and extend children’s understanding of the world, we might think that AI tools are inutile for their translation because AI-generated language is not rooted in embodiment or human consciousness. While automatic translation tools are indeed deprived of access to the “Hinterland” of lived experience (cf. Mjølunes 2022: 28), they can occasionally help us tackle the genre-specific challenges outlined above, precisely because they foreground the textual surface level.

Keywords: children’s books; AI-generated translation; human translation; language materiality; lived experience.

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The Gestic Information: An Essential Aspect in Translating Peking Opera

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Peking Opera, or *Jingju*, is a distinct art form in China with multi-layered meanings from different performance conventions. Among those conventions, one of the most important parts is the actors' body movements, and these gestic movements are codified in a way of dancing, from which the stage beauty of Peking Opera largely derives. Not only for the sake of beauty, but these embodied movements also contain much information related to the plots, characters' emotions, and other essential messages that can be significant for audiences to understand and enjoy the performance. As for Chinese audiences who are familiar with Peking Opera plays and performances, the connotated meanings of the movements do not need any specific explanations, but for the Anglophone people, who have only a little – if not no – knowledge of the meanings of the gestic movements in Peking Opera performances, failing to provide detailed information can lead to confusion. Therefore, when translating Peking Opera plays, if the translators want to convey the meanings and messages as fully and adequately as possible to display the essence and beauty of the original plays, they need to tackle the gestic information properly.

Unfortunately, only a few translations represent the gestic information of Peking Opera to some extent, such as *Traditional Chinese Plays* by A.C. Scott and *English Translation Series of a Hundred Peking Opera Classics* by Sun Ping, and other translations of Peking Opera do not pay much attention to the gestic movements and the connotated meanings and would mainly focus on the scripts. Besides, even the works by Scott and Sun mentioned above still have some issues providing gestic information, and this article will analyse the first volumes of Scott's and Sun's translation series, respectively, to give suggestions for future translations of Peking Opera plays, which can popularise Peking Opera more comprehensively.

Keywords: Peking Opera; gestic information; performance conventions; play translation.



Anne of... the Storyworlds. Polish Translations of the Saga by L.M. Montgomery in the Rhizomatic Network

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The contemporary transmedia culture makes literary translators one of the many cartographers of storyworlds (Zhou 2021). The term *storyworld* is used instead of *narrative* to “reflect the new directions that the study of the multiple medial incarnations of narrative has taken” (Ryan/Thon 2014, 1). As children’s literature in particular refuses to stay confined to one medium or one language (Martin 2009), it becomes necessary to consider how their producers, especially translators and adapters of the canonical texts, have to “negotiate making new with the old, confronting such forces as canonization, nostalgia, or the audience’s pre-existing knowledge and resulting expectations in the process” (Hosay 2023, 251).

The main aims of my presentations are to (1) reconstruct the unfolding of the “intersemiotic, multimodal translational universe” (Canalès 2020) around Anne Shirley, the protagonist of the saga by Lucy Maud Montgomery, to show how the transmedia practices impacted the children’s culture and literary market; (2) analyze the place of (Polish) translations and translators in this universe using the concept of rhizomatic network (Hosay 2023). Anne has become a fluctuating character (Eco 2009) – since her first occurrence she has been the protagonist of not only the whole saga and its translations, but also several movies, TV series, musicals, picturebooks, and graphic novels. *Anne of Green Gables* has already been translated sixteen times into Polish. The canonical status of Montgomery’s text means that any plot shifts or new translational solutions stir up many emotions among readers (heated debates over the CBC and Netflix TV series reinterpretation, *Anne with an E* [2017-2019] or a new 2022 Polish translation by Anna Bańkowska). The proposed research would allow to look at transmedia practices as a historically fluent phenomenon and map the position and influence on/of translations in the complex webs of children’s literature.

Keywords: children’s literature; translation; transmedia; storyworld; rhizomatic network.



The Polish translations of elements of Zerocalcare's cross-media universe

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The Italian graphic novel author Zerocalcare became the most popular cartoonist in his country by portraying a generation of lost, unemployed, and unhappy Italians—more precisely, Roman youth. He connects their personal unhappiness to the political problems of the country, visualizing this through a graphic language full of characters from 90s cartoons and textual elements rich in slang and dialectal terms. Later, he became a frequent guest on TV and other traditional media, eventually creating cartoons—initially self-produced on YouTube and later in collaboration with Netflix. He developed a cross-media persona and narrative that promotes a leftist, antifascist, and antiracist political messages while also making him a representative and spokesperson for his generation in Italy.

After being translated into several languages, including major European ones like English, French, and German, two of Zerocalcare's graphic novels were published in Poland. Additionally, his two Netflix cartoons are available for the Polish audience, as both have been subtitled and dubbed in Polish, and have found some success.

In this presentation, I will analyze the Polish translations of Zerocalcare's graphic novels and cartoons to examine whether the Polish public can receive the same kind of cross-media story as the Italian audience did. Notably, his graphic novels were translated from Italian for a small, independent publishing house, while his cartoons were dubbed and subtitled based on the English version. I will explore how Polish translators navigate the interaction of graphic and textual elements, particularly those connected to Italian culture, politics, culture-specific humor, and the unique "Zerocalcare universe."

Keywords: cross-media; graphic novel; comics; cartoons; subtitling.



Drawing the Land's Memory: Multimodal Translation in Generative Visual Poetry

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Drawing the Land's Memory is an interdisciplinary project that blends poetry, visual art, and technology to explore the intersection of place, language, and memory. This collaboration between a poet, a visual artist, and an audio/computer engineer creates generative art that transforms spoken poetry into real-time visualizations using Processing software. By capturing auditory features such as volume, intonation, and pauses, the project generates dynamic visuals that enrich the audience's understanding of poetic expression.

Focusing on transmediation, the project translates spoken poetry—performed in English, Estonian, and Ukrainian—into visual notations. This process highlights the subtle shifts in meaning during translation and reimagines auditory elements visually. The juxtaposition of languages uncovers new layers of meaning embedded in the sound of poetry, offering a visual counterpart to the spoken word.

At the heart of the project is the exploration of visual poetics, merging graphic design, writing, and performance. It emphasizes tactile aspects of poetry, such as alliteration, spatial arrangement, and texture, translating them into dynamic visualizations, static prints, and chapbooks.

Thematic explorations on the notion of home and memory lie at the core of the project. The poetry reflects on how physical spaces, objects, and familial memories preserve the “land's memory,” creating connections between people and their environments. By interrogating how memory, identity, and place intertwine, *Drawing the Land's Memory* deepens our understanding of the relationship between place, language, and the human experience, offering an immersive, multi-dimensional experience that challenges traditional approaches to translation.



The Translator's Chorus: Reading, Translating, and Audio-Performing Northeast Chinese Literature through Body, Text, and Sonic Environment

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This practice-based paper explores the challenges of translating multimodal, aurally charged literature, reimagining the translator as both audio storyteller and sound composer. Through my translations and audio performances of two short stories by contemporary Chinese author Ban Yu – works born of the collective hauntings of Northeast China's industrial past, its dystopian deindustrialised present, and its natural and cultural histories – the research unsettles entrenched translation norms of neutrality and (in)visibility. It amplifies the translator's agency through a methodology that entwines embodied reading, ecocritical listening, and creative-critical audio storytelling.

The process unfolds in two acts. The first stage ('Literary Translation') draws on eco-phenomenological approaches to translation (Scott 2012, 2023; Cronin 2016) and involves aloud reading and multimodal mark-making, where I use diacritics, marginalia and chromatic annotations to trace my embodied response to the source text and its environments. These responses form a 'paralinguistic score', inscribing on page the translator's embodied subjectivity while engaging with the text's embedded locality and opening a path toward performative, ecocritical translation.

In the following stage ('Audio Remediation'), these texts are remediated into sound-rich narratives using binaural readings, digitally edited vocals, metacommentary voiceovers, and self-conducted field recordings. Here, my voice fractures, narrating 'faithfully' before splintering into whispers, glitches and self-reflective interjections. These sonic disruptions, framed by Kress and van Leeuwen's (2006) multimodal grammar and scholarship on the 'performativity' of the digital voice, render the translator's labour tangible: an acousmatic presence that is intimate yet destabilising.

Balancing theatrical immersion with creative-critical intervention, my autoethnographic reflections reveal how literary translation, combined with strategic audio storytelling, ruptures illusions of neutrality in translation discourses, generating affective atmospheres and facilitating situated encounters for transnational audiences. By weaving eco-phenomenology with audio performativity, the paper positions translation as a multisensory rehearsal, where translators emerge as audio storytellers and sound composers in the shifting spaces between text, body, and sonic environment.

Keywords: literary translation; translator's voice; multimodality; audio storytelling; ecotranslation.

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“Western Christian in Chinese Skin”: Jesuit Translation on Dress in Late Qing

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For translation scholars interested in materiality, the confluence of translation and dress has proven to be a fertile ground. Taking this concept as a point of departure, this paper investigates how Jesuits who came to China in the Late-Qing period (1842-1911) translated their dress to conduct their mission. The focus in question is Zikawei, a Catholic complex located in present-day Shanghai and a Jesuit headquarter in modern China well-known for its religious service and cross-cultural exchange. Utilizing photos and portraits of European missionaries who lived there during this historical epoch, this paper probes into how Jesuits in Late-Qing China transformed their dress in response to the social and cultural environments they were situated in. Drawing attention to elements including but not limited to clothing, it unveils what adaptations were made regarding their dress, as well as what messages were delivered and what impacts were generated as results of such transformation. In the meantime, it traces back to the late sixteenth century when Italian Jesuit Matteo Ricci (1552-1610) changed his attire soon after setting foot on Chinese soil, which consolidated the translational nature of the Jesuit China mission from the outset. Translation in light of dress performed by Jesuits in Zikawei, as this paper finds out, is a choice consciously made, and an embodiment of continuity, despite the temporal gap and shifts of circumstances, of the accommodation strategy upheld by their predecessors in the early modern period.

Keywords: Jesuit; late qing; translation; dress.



Transmedia Fan translation: Co-Creative Media Production of Chinese Internet Literature (CIL)-Adapted TV Dramas on Viki

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Transmedia production and distribution (Chevalier 2004; Jenkins 2007; Ryan 2013) have increasingly been adopted to expand the consumer base of media content in today's global entertainment industries. Alongside this trend, media enterprises have learned to harness the skills and creativity of consumers as co-creators who participate in the process of making and circulating media content and experiences, recognizing that these co-creative practices are significant sources of cultural and economic value (Banks and Deuze 2009, 419). Fan translation practices on Viki, a video streaming service predominantly offering East Asian dramas, exemplify this phenomenon. International fans based on Viki not only provide subtitles for dramas in multiple languages but also engage in extensive paratextual translation, producing supplementary materials related to these dramas. This paper focuses on the co-creative media production of Chinese Internet Literature (CIL)-adapted TV dramas on Viki, examining how Viki-based fans participate in translating and circulating these dramas by referencing the information and knowledge from the original web novels and relevant media content. By adapting netnographical approaches including online observation, archival work, and qualitative data collection and analysis (Kozinets 2020), the paper analyses fans' paratextual translations of CIL-adapted TV dramas, such as promotional materials, synopses, and critiques/comments. It finds that Viki-based fan translation frequently involves remixing source texts from both literary works and TV adaptations, as well as integrating paratextual materials from diverse sources. These sources range from primary Chinese-language platforms such as Douban and Sina Weibo to secondary English-language social media and fan websites like Reddit.com and MyDramaList.com. Furthermore, drawing upon fan discussions about Chinese dramas on the Viki forum and other social media platforms, this study contends that fan translation has the potential to shape the transnational and transcultural flow of Chinese media content and influence the audience's understanding of CIL-adapted TV dramas within the Viki community and beyond.

Keywords: transmedia production; fan translation; co-creative practices; CIL-adapted TV dramas; Viki.



Transcultural, Transmedial Re-interpretation of ‘Strategy’ in Modern Contexts: Sunzi Bingfa 孙子兵法 (The Art of War) from Chinese Classic to Graphic Novels

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As one of the most widely translated Chinese classics, Sunzi Bingfa (The Art of War) has undergone a notable transformation in its translation focus—from professional annotated editions to illustrated annotations and, more recently, to graphic novel adaptations. Unlike traditional textual commentaries, graphic novels integrate text and imagery as a cohesive narrative form, presenting The Art of War through multimodal storytelling. This shift signifies not only an evolution in translation strategies but also a broader reinterpretation of the text’s themes, adapting its military wisdom to contemporary non-military contexts.

While The Art of War has long been regarded as a military treatise, its modern adaptations increasingly frame it as a philosophy of conflict applicable beyond the battlefield. Contemporary translators and adaptors reinterpret Sun Tzu’s principles through the lens of business, leadership, negotiation, and even personal self-improvement. Graphic novel adaptations further transform this conceptual shift by visually reinterpreting Sun Tzu’s strategic principles in everyday scenarios. Using Shane Clusters’ graphic novel adaptation as a case study, this research examines how translated text, expanded narratives, and visual elements interweave to reshape The Art of War for modern audiences. This study explores how multimodal discourse analysis can reveal the ways in which The Art of War is adapted and reinterpreted in graphic novel translations. Specifically, it examines how textual narratives are used to represent key strategic ideas such as strategy, deception, and indirect attacks, shaping the reader’s understanding of Sun Tzu’s military philosophy. Additionally, it investigates how visual metaphors modernize or localize The Art of War for new audiences, transforming its battlefield strategies into contemporary applications. Finally, this research questions whether the combination of text and image in graphic novel adaptations enhances or obscures the linguistic accuracy and theoretical depth of the original work, analyzing how translation choices balance accessibility with maintaining the integrity of Sun Tzu’s teachings. This research not only highlights the challenges and opportunities of adapting classical Chinese texts into graphic novels, but also contributes to discussions on multimodal translation, adaptation studies, and the evolving role of graphic novels in disseminating classical literature to diverse global audiences.



Negotiating Translation through Digital Participation: Reader Influence and Cross-Media Dynamics in Jin Yong's English Translations

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With the rise of digital platforms, readers have become active participants in shaping translation practices and the dissemination of literary works. This study examines how reader reviews on Amazon and Goodreads influenced the English translation of Jin Yong's *Legends of the Condor Heroes* and *Return of the Condor Heroes*, the *Condor* series published in multiple volumes between 2018 and 2023. By analysing over 2000 English reviews, this research explores whether critiques of earlier volumes prompted textual or paratextual modifications in later volumes through keyword frequency analysis and qualitative screening of recurring concerns. To assess whether these changes resulted from reader feedback rather than editorial or stylistic factors, the study also considers translator statements from interviews, social media, and other public engagements.

Findings suggest that reader participation influences translation strategies, even when feedback is not always directly implemented. For example, persistent debates over character name translations led the translator to add an explanatory appendix in *A Past Unearthed* (2023), the latest volume in this series. Similarly, concerns about spoilers prompted the relocation of the character list from the beginning to the end of later volumes. Such modifications reveal translators negotiating feedback through compensatory paratexts without altering core translation strategies.

Beyond translation adjustments, reader engagement also contributes to cross-media circulation. By analysing those reader reviews that compare the printed translation of Jin's works to other formats, such as TV adaptations, comics, and audiobooks, and tracking instances where readers share links to these media, this study evaluates whether and how online discussions enhance the visibility and dissemination of the translated text. This created a feedback loop where intermedial comparisons in reviews shaped perceptions of textual authenticity.

By tracing these dynamics through the case study of Jin Yong's English translations, this study highlights the evolving role of participatory readers in shaping translation strategies and the broader reception of translated works in a multimedia landscape.

Keywords: cross-media reception; digital readership; jin yong; literary translation; participatory culture.



Editing Holocaust Memory: A Tertextual Study of Michał Grynberg's *Words to Outlive Us*

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Combining textual studies (genetic criticism), translation studies (the microhistorical approach to translator archives), memory studies, and narratology, this paper discusses *Words to Outlive Us: Eyewitness Accounts from the Warsaw Ghetto* (Metropolitan Books 2002) - Philip Boehm's English translation of a Polish-language collection of Holocaust testimonies edited by Michał Grynberg of the Jewish Historical Institute in Warsaw (PWN 1993; 2nd ed. [1st ed 1988]). Based on a heavily annotated typescript held at the Lilly Library, Indiana University Bloomington, supplemented by information obtained directly from the translator (January 2025), the paper reconstructs the emergence of the English translation and reveals the role of the US editor in making the jumbled polyphonic narratives of inhabitants of the Warsaw ghetto more coherent.

The original testimonies, diverse in style, were written as the events unfolded or immediately thereafter, and are thus full of repetitions, chaotic meanderings, temporal shifts, and linguistic and narrative lapses characteristic not even of post-hoc memory work of but nearly real-time trauma verbalisation. Through multiple abridgements, structural rearrangements, additions, and deletions, the U.S. turns the messy polyphony into a more streamlined, coherent (albeit still harrowing) account. Boehm's translation, sensitive to the peculiarities of the original, is smoothed out and thus depersonalized in the editing process to produce a more standard historical source.

The editor's comments are interpreted not only as an embodiment of the target culture, a projection of the prospective target reader's cognitive capacity and of North-American publishing conventions, but also as individual "reading notes", showing a particular hermeneutic position with regard to the text. The editing process is discussed in terms of negotiation between the messiness of individual trauma processing and the orderliness of conventional historical narrative, linking narratological and linguistic analysis with larger questions of memory curation and transfer. The paper also addresses the (in)famous domesticating tendencies in anglophone book markets, albeit from a slightly different angle than usual: with regard to editors rather than translators, non-fiction rather than literary genres, and composition (paragraph shifts and omissions, narrative restructuring) rather than linguistic detail (nuanced shifts in lexis, syntax, etc.).

Keywords: translator archives; editing; Holocaust testimonies; memory curation.



The Interactive Reimagining of Medieval European Literature in Post-Medieval Icelandic Manuscripts

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Iceland had a large book production during the Middle Ages (1200–1400), with a significant portion of this production exported to Norway. However, social changes and the linguistic development of the Norwegian language during the fifteenth century led to the decline of the market for expensive vellum manuscripts in Icelandic (Guðmundsdóttir & Guðnadóttir). The Reformation in 1550 resulted in the closure of all convents and monasteries in Iceland, which could have led to the disappearance of the medieval manuscript tradition. Contrary to this potential outcome, the production of handwritten books transitioned to paper and moved to farms, where it remained a vibrant culture well into the twentieth century (Driscoll).

Among the best-known examples of this production are copies of medieval Icelandic sagas (Guðmundsdóttir & Guðnadóttir). However, academic research often overlooks the numerous examples of "new" material, such as translations from printed books, mostly in Danish and German. Early printed books in Europe often contained story material that had been transmitted in handwritten and/or oral form since the Middle Ages. This material was imported and translated into Icelandic, finding an audience primarily through handwritten books and even oral folktales (Seelow; Hermannsson; Eggertsson).

My research into post-medieval manuscript culture reveals an interactive literary culture, where readers and/or listeners inspired manuscript scribes, "rímur" poets, and authors to rewrite, re-imagine, or retell material for new audiences. A clear example of this is the story of Patient Griselda, which has its earliest known roots in Boccaccio's *Decameron* (c. 1350). Eighteen different versions of the story exist in Icelandic, the oldest from around 1600 and the youngest from the 1890s. Three of these versions are direct translations from Danish, while the other fifteen include folktales and other rewritings in prose or verse. Five of these are different versions in the style of a "riddarasaga," a medieval Icelandic saga genre (Hermannsson, Schlauch, Seelow, Eggertsson).

In my paper, I will present examples that illustrate the interactivity between the audience and the producers of new versions of existing literature. My analysis will primarily focus on the development of the Griselda story.

Keywords: Iceland; manuscripts; medieval; post-medieval; re-writing.

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