

**KONFERENCIJOS PRANEŠIMŲ SANTRAUKOS**

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**A BOOK OF ABSTRACTS**

# **TELL ME MORE**

**Brigita BRASIENĖ** (Vilnius University Kaunas Faculty, Lithuania)

Brigita Brasienė is an experienced freelance translator and editor of the English language. She has acquired her Bachelor's degree in English Philology at Vilnius University and Master's degree in Applied English Linguistics at Vytautas Magnus University. Currently, she is focusing her PhD studies at Vilnius University on the translation of verbal and verbal-visual play in Lithuanian-dubbed animation. Her research interests include: translation studies, slang translation, culture-specific items translation, audiovisual translation, dubbing, translation of puns/play on words, and untranslatability.

*Unpacking Verbal and Verbal-Visual Puns in Lithuanian Dubbing of "Soul":*

*A Relevance Theory Perspective*

Verbal and verbal-visual puns in dubbing are highly complex messages that require to take into consideration audiovisual translation challenges as well regard the optimal relevance of utterances. Thus, the aim of the research is to reveal how verbal and verbal-visual puns in Lithuanian-dubbed animated film "Soul" (2021) could be unpacked from the perspective of relevance theory. The objectives of the research are as follows: to define and distinguish verbal and verbal-visual puns, list the types of puns (homonymy, homophony, homography, paronymy), introduce Delabastita's translation techniques (PUN→PUN, PUN→NON-PUN, PUN→PUNOID, PUN→ZERO, PUN ST = PUN TT, NON-PUN→PUN, ZERO→PUN) as well as Chaume's dubbing synchronies (phonetic synchrony, kinesic synchrony, isochrony), describe the core notions of relevance theory (implicatures, explicatures, optimal relevance), and provide examples of verbal and verbal-visual puns from Lithuanian-dubbed animated film "Soul" and unpack their meaning by naming the pun type, translation technique, adherence to the dubbing synchronies, and if the optimal relevance has been achieved. Animated film "Soul" was directed by P. Docter and K. Powers in 2020, dubbed in Lithuanian in 2021, and has gained tremendous success, including 3

Oscar wins. It revolves around middle-aged music teacher and jazz musician Joe Gardner whose soul is trying to get back to his body, and his journey inevitably includes verbal and verbal-visual puns related to the theme of afterlife. There has been collected 15 cases of puns, out of which 2 were verbal paronymic puns and 13 were homonymic verbal-visual puns, all of which were most often translated using PUN→NON-PUN translation technique (10), but there has been found cases of PUN→PUN (3), PUN→PUNOID (1), PUN→ZERO (1) as well. However, the optimal relevance that has been evaluated focusing on the explicatures and implicatures of verbal and verbal-visual puns has been achieved in most cases, which helps to change the perspective on the success of the translation, focussing not only on the employed translation techniques, but the relevance of the utterances. Thus, the application of relevance theory to verbal and verbal-visual puns requires more elaborate consideration and greater database of verbal and verbal-visual puns in order to draw valuable conclusions.

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**Adriana WRZESIŃSKA & Paula IWANICKA** (University of Social Sciences in Warsaw, Poland)

Adriana Wrzesińska, a 2020 graduate of the University of Social Sciences in Warsaw with a Bachelor's degree in English Philology- Translation Studies, is currently pursuing a Master's degree in the same academic field. With a focus on translation between Polish and English in both directions, Wrzesińska exhibits a fervent interest in translating audiovisual content and children's intended texts, alongside a particular fascination with specialised business language. Recognised for her outstanding academic performance, Wrzesińska has been awarded the prestigious Rector's Scholarship; Wrzesińska has also demonstrated remarkable professional achievements by adeptly translating policy statements and procedural directives for clients within her current employment in the financial sector. Striving for professionalism and approachability, Wrzesińska is dedicated to bridging linguistic and cultural divides, fostering cross-cultural understanding and facilitating effective communication across diverse contexts. Guided by Günter Grass's insight that "Translation is that which transforms everything so that nothing changes". Wrzesińska believes that the intricate art of translation leads to the creation of remarkable works if the translator understands the translation's purpose.

Paula Iwanicka is a graduate of the University of Social Sciences in 2022 in Warsaw with a degree in English Studies with a specialisation in translation. Iwanicka, currently pursuing a Master's degree in the same academic field, possesses a keen intellect and a passion for bridging linguistic and cultural gaps. With a specialisation in audiovisual translation, she aspires to weave narratives seamlessly across languages, ensuring that cultural nuances are preserved. Her journey in this field is driven by a deep-rooted interest in cultural translation, recognising the significance of accurately conveying cultural subtleties in a globalised world. Paula strongly connects with Anthony Burgess's quote, "Translation is not a matter of words only: it is a matter of making intelligible a whole culture". as she believes translation is more about culture than words themselves.

### ***Unravelling the Quirks of Humour: Navigating Challenges and Techniques in Translating Humour***

Translators operate in the multifaceted realm of translation, where linguistic disparities, cultural variations, and socio-political contexts intertwine; simultaneously, translators discover new shades of the continually changing nature of translation. Since translation constitutes a complex undertaking, particularly when conveying humour, this presentation delves into elementary translation strategies and practical techniques essential for guiding along the nuances of humour transfer.

Navigating the subtleties of idiomatic expressions or grappling with the untranslatable essence of cultural elements is the foundation of modern translation; similarly, humour, with its linguistic dimensions and cultural intricacies, demands fidelity and flexibility from translators. Hence, the discussion covers the concept of untranslatability, explaining its significant sources in humour: language-specific elements, such as word-plays, homophones, or homonyms, and culture-specific elements, such as references to cultural reality. Further, the presentation provides theoretical frameworks for understanding linguistic challenges and the socio-political implications of humour transfer. In particular, the discussion explores primary translation strategies - domestication and foreignisation - shedding light on the impact of translators' decisions on humorous content. Moreover, the consideration navigates the labyrinth of translating humour by examining practical applications - techniques for maintaining comedic effect and authenticity in translation, which illuminates the intricate relationship between language, culture, and humour. Drawing on examples from films like "Hotel Transylvania" and "Alice in Wonderland," this presentation unravels the complexities of preserving comedic timing and adapting humour across diverse cultural landscapes. Through specific case studies, utilising translation techniques proposed by Vinay and Darbelnet, like loan translation, calque, transposition, and adaptation, this presentation equips attendees with practical tools to tackle humour translation effectively. Engaging examples from animated films demonstrate how translators negotiate linguistic demands and cultural perspectives to uphold comedic intent.

In an increasingly interconnected world, where humour serves as both a mirror and a bridge between diverse communities, the importance of effective humour translation cannot be underestimated. Despite this presentation does not cover all aspects of translating humour, it aims to familiarise participants with the complexities of translating humour, fostering a higher awareness of linguistic diversity and creative adaptation. Join us in unravelling the quirks of humour translation and charting a course towards enhanced cross-cultural understanding and appreciation.

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**Gabrielė POCEVIČIŪTĖ** (Vilnius University Kaunas Faculty, Lithuania)

Gabrielė Pocevičiūtė is currently pursuing a Master's degree in Audiovisual Translation at the Kaunas Faculty of Vilnius University. She joined the program in September, driven by an interest that had been sparked several years ago, following her graduation with a Bachelor's degree in Italian philology. She possesses a natural inclination towards uncomfortable and socially sensitive topics, and she is also greatly fascinated by multilingualism, constantly seeking to enlarge her linguistic baggage and incorporate the acquired knowledge into her research endeavors.

***"Beautiful flesh and blood women" or Just Beautiful: Women's Representation in French and Lithuanian Subtitles of "Sex and the City"***

This study aims to disclose whether Lithuanian subtitles of the widely favoured American television series Sex and the City reinforce or diminish the conveying Western feminist perspectives, ideas and discourse depicted within the series in comparison to the source text in English as well as in French translation. To achieve this, it

will analyze and compare both, Lithuanian and French, target texts taking into consideration both countries' subtitling backgrounds and its application tendencies. To carry out a thorough analysis, it will explore the context and relevance of audiovisual translation in conjunction with its intersection with gender studies. The analysis of Anne-Lise Feral (2011) will be focal for the present one.

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**Indrė BAGDŽIŪTĖ** (Vilnius University Kaunas Faculty, Lithuania)

Indrė Bagdžiūtė is a Master's student in the Audiovisual Translation study programme at Vilnius University Kaunas Faculty. Previously, she graduated from the same faculty with a Bachelor's degree in Linguistics (study programme English and Another Foreign Language (Swedish)). In her free time, Indrė teaches Swedish and Lithuanian as foreign languages. Her scientific interests include linguistics, translation, and foreign languages.

### ***Tumbling Down Into Tim Burton's "Alice in Wonderland" (2010): A Deep Dive Into Intertextuality***

Cinematic adaptation – the transformation of a literary work into a film – may be studied as intersemiotic translation, which is concerned with the changes in correspondence between the signs of different semiotic systems. In order to do this, a model introduced by Katerina Perdikaki, in which the modifications of a literary work in a cinematic adaptation are inspected from the point of view of plot structure, narrative techniques, characterisation, and setting, is applied. The aim of the research is to evaluate the cinematic modifications of Lewis Carroll's novels "Alice's Adventures in Wonderland" (1865) and "Through the Looking-Glass and What Alice Found There" (1871) when projected on screen by Tim Burton in his film adaptation "Alice in Wonderland" (2010) and their rendition in the Lithuanian dubbed version with the major focus on dialogue and intertextuality. The research database consists of the dialogic lines uttered by the film characters, and it includes 734 instances in total. The theoretical approach is based on the works of Katerina Perdikaki ("Towards a Model for the Study of Film Adaptation as Intersemiotic Translation", 2017), Marta Frago ("Adaptation, Re-adaptation, and Myth", 2013), Nicola Dusi ("Intersemiotic Translation: Theories, Problems, Analysis", 2015), Aba-Carina Pârlog ("Intersemiotic Translation. Literary and Linguistic Multimodality", 2019), Thomas Leitch ("You Talk Like a Character in a Book: Dialogue and Film Adaptation", 2013) and Elise Nykänen and Aino Koivisto ("Introduction: Approaches to Fictional Dialogue", 2016). The analysis has shown that Carroll's novels, playing as intertexts in Burton's film, allow the literary pieces to unfold in a new way and gives a solid foundation to the movie. While the intertextual elements that are incorporated in the cinematic product allow the recognition of the code presented in the novels, the newly added details are presented in such a way that Carroll's writing style, especially in Lithuanian dubbing, is echoed.

**Kamila SYGNET & Dorota GONIGROSZEK** (Piotrkow Academy, Poland)

Kamila Sygnet is currently studying in her first year of Master's Degree Studies at The Academy of Piotrków in Poland. In 2023, she received her Bachelor's Degree from The Academy of Piotrków. Her scientific interests mostly relate to English and American literature, and she is also interested in certain aspects of linguistics. Kamila enjoys mixing these two fields and exploring unusual ways to analyze the English language.

Dorota Gonigroszek, PhD – is a graduate of the University of Łódź, Poland. She is currently employed at the Institute of Literary Studies and Linguistics of The Academy of Piotrków in Piotrków Trybunalski, Poland. She is an author of 40 journal articles and book chapters. Her scientific interests focus on cognitive linguistics, metaphors, art, language evolution, language acquisition by children, medical discourse, animal communication systems as well as English language teaching methodology. She is the author of a work entitled “English Colour Terms in Figurative Language: A Cognitive Study” 2019.

### ***Intersemiotic Translation and Psychedelic Visions Experienced by Aldous Huxley***

Intersemiotic translation, as proposed by Roman Jakobson, involves rendering from one semiotic system (e.g. verbal language) into another (e.g. symbols, gestures, visual representations, etc.). The paper aims to prove that verbal descriptions of psychedelic visions experienced by Aldous Huxley induced by mescaline, as captured in *The Doors of Perception*, can be deemed a form of intersemiotic translation. Actually, there is a visible transfer from one semiotic field, that is the visual representation of the author's mental states, into another, namely language. Huxley describes vivid colours, shapes, lively objects and translates them into natural language.

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**Airidas KAIRYS** (University of Ioannina, Greece)

PhD candidate Airidas Kairys studied at Vilnius University, where he acquired bachelor's degree in Translation as a major field of study with a bachelor's degree in English Philology as a minor field of study. There, he also acquired a master's degree in Humanities. He also studied at Vytautas Magnus University, where he acquired a master's degree in Humanities in the field of history. Currently, he is studying at University of Ioannina in Greece and working on the dissertation “The Use of AI for Translators”. His scientific interests: translation, history, AI use in translation.

### ***Generative AI and Machine Translation: Can They Replace Human Translation?***

Translators have the possibility to use machine translation or generative AI models to help with their translation. According to Okpor (2014), machine translation is described as the utilization of computer software to convert text from one natural language (like English) to another (such as Igbo). Machine translation tools are DeepL, Google Translate, etc. Generative AI may produce original and authentic material for a variety of domains (e.g., writings, graphics, or computer code) (Banh & Strobel, 2023), Generative AI models are ChatGPT, Microsoft Copilot, Google Gemini, etc. According to Dolanay (2023) machine translation belongs to Narrow artificial intelligence, while the second category, general artificial intelligence (Strong AI or AGI), sees computers with human-level general intelligence. The aim of the research – to disclose similarities and differences between generative AI and machine translation. The research method is a comparative analysis (Antonucci, 2013, Lai et al., 2024). Not much research (Egdom & Hartkamp, 2023; Jiao et al. 2023; Kanglan, 2023) is done that compares

the use of machine translation with generative AI models. In this research, for the sake of comparison, the tasks of translating medical and legal texts from English to Lithuanian were given to machine translation (Google Translate, DeepL Translator) and generative AI tools (ChatGPT-3.5, Microsoft Copilot, Google Gemini) to see which technology performed the best. The research has shown that generative AI has not yet beaten machine translation when translating from English to Lithuanian. However, when it comes to other languages, it may succeed in this regard as there is a larger knowledge base for the AI to use than when translating into Lithuanian. Either way, professional translation will require a human touch for a long time to come, and machine translation will not become obsolete any time soon. In addition, ethical issues, translation standards, and the laws of artificial intelligence should always be considered.

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**Vladyslava KALASHNYK** (University of Social Sciences in Warsaw, Poland)

Vladyslava Kalashnyk is a second-year student at SAN University in the Faculty of English Philology, specializing in translation. Being a foreigner at this university, she asserts that learning the languages she deals with on a daily basis is of great importance to her.

### *Difficulties in Translation of False Friends in Polish, English and Ukrainian*

There are many nuances involved in a translator's work that require attention. One of such issues is the phenomenon of the so-called false friends.

Personally, I constantly deal with false friends, not only while translating texts, but also in my daily life. Therefore, in my presentation "Difficulties in translation of false friends in Polish, English and Ukrainian" I want to show examples of false friends to analyse the influence of the context of a text or a sentence on the meaning of similar words in three languages: English, Polish and Ukrainian.

My goal is not only to list notable false friends, but also to give different examples of their use in various situations in real life. Similarly, I want to look at the difficulty of translating false friends from the linguistic side. For example, whether belonging of a language to a certain language family affects the number of false friends in other languages of the same group. For instance, are false friends less frequent in Polish and Ukrainian than in Polish and English? Does people's culture and worldview influence their perception of words and phrases? Can this be changed and how many misunderstandings can be avoided by knowing the specific differences of similar-sounding words?

Despite the multitude of dictionaries and computer programs helping translators as well as the development of artificial intelligence successful translation continues to be a challenge. I will try to present the existing research into the phenomenon of false friends and contribute my own remarks.

**Viktoras BRAŽAS** (Vilnius University Faculty of Philology, Lithuania)

Viktoras Bražas is a 4<sup>th</sup>-year student of the Bachelor's programme in Translation Studies at Vilnius University. He is currently working on his final thesis titled "Translation of Aesopian Language in "The Ballads of Kukutis" by Marcelijus Martinaitis". After graduating, Viktoras plans to enroll in the Master's programme in Literary Translation and continue his research on Aesopian language.

### **Aesopian Language and Translation: The Case of Marcelijus Martinaitis's *The Ballads of Kukutis***

Many Lithuanian writers used Aesopian language and were able to engage in Aesopic conversations with their readers, thus encouraging upheavals in the society. The functionality of Aesopian language is based on the fact that it does not create any new meanings or ideas. On the contrary, meanings, thoughts and attitudes already present in the society are hidden using artistic expressions, and the readers are told nothing new because they are aware of it all from the shared context in which they coexist with the writer, and are therefore able to recognise the hidden message. Thus, the specific communicative situation and context shape the Aesopic meaning: the way the text will be read and interpreted. When communicative situation and context change it becomes increasingly difficult for today's readers to recognise and understand Aesopian language, and the complexity of understanding Aesopian language in a text translated into another language is taken to another level. In this presentation I will discuss what happens to the Aesopic text when the communicative situation changes and how Aesopian language functions in Laima Vincė's translation of Marcelijus Martinaitis's *The Ballads of Kukutis*.

Since the understanding of Aesopian language is determined not only by intratextual but also by extratextual elements, I will use the four-level scheme for translation description of sociosemioticians José Lampert and Hendrik van Gorp to find an answer. The first level looks at the publishing aspects of the translation, the second at the structure and overall strategy of the translation, the third compares the original with the translation on a textual level, the fourth provides an overview of the sources from which the reader of the translation can gain the context needed to recognise Aesopian language. At each level, the context related to the original and to its readers is also taken into account.

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**Julia ŚWIDZIŃSKA** (University of Social Sciences in Warsaw, Poland)

Julia Świdzińska is a Master's student in English Philology with a specialization in Translation, currently studying at the University of Social Sciences in Warsaw. She holds a Bachelor's degree in Applied Linguistics with English and Japanese from the University of Warsaw. Her academic interests include the challenges of translation with a focus on cultural issues and the role of the translator, as well as interpreting.

### ***Between Worlds: Exploring Cross-Cultural Dynamics in Translation of Third-Culture Elements***

Translation is usually understood as a process, which involves two languages and two different cultures, which differ in their features. The problem appears when the third culture is added to the equation and poses additional challenges to the translators. In a world that is increasingly connected, the concept of third culture has become a

fascinating space where diverse perspectives blend. As a result, it is more than possible that such obstacle as a third distinctive culture and thus third distinctive perspective may occur.

This presentation attempts to explore the complexities of translation of third culture elements. Beginning with the identification and understanding of culture-specific elements embedded within the text and their types, the presentation explores the importance of understanding the differences and closeness between cultures present in the source text and thus in the target text. The issue of translatability resulting from such relatedness is taken into consideration. Central to our exploration are two primary approaches to translating cultural elements: domestication and foreignization and their key techniques used the most frequently in third culture elements translation. Having provided the theoretical framework and the information that is crucial to an understanding of the issue, attention is then focused on the practical aspects.

Drawing on examples from acclaimed novels written in English but set in Asian realities – “A Pale View of Hills” by Kazuo Ishiguro and “Pachinko” by Min Jin Lee, the practical application of translation strategies in conveying cultural nuances is illustrated. From the language complexity of the -san suffix to the intricacies of Asian architecture and cuisine, it is aimed to delve into the challenges and triumphs of translating third culture elements within the translated text.

The presentation endeavor to equip participants with theoretical insights and practical tools essential for navigating the complex issue of cross-cultural translation. By fostering a deeper understanding of the intricacies involved, it is aspired to promote cross-cultural understanding and appreciation in the realm of translation studies.

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**Aleksandra DOMERADZKA** (SWPS University of Social Sciences and Humanities, Poland)

Aleksandra Katarzyna Domeradka is a graduate of the Bachelor’s Degree in English Philology with a specialization in translation at the SWPS University of Humanities and Social Sciences in Warsaw. She is currently enrolled in the Master’s Degree programme in English Philology with a specialization in translation, as well as in the Postgraduate Studies in Specialist Translation in the Consecutive and Simultaneous Mode at the SWPS University of Humanities and Social Sciences in Warsaw. Her research interests include the translation of culturally-bound elements in children's and young adult literature. She is an English lecturer with eight years of experience. Furthermore, her focus is on simultaneous translation and academic development in this field.

***Translation Methods Applied In English-Polish Translations Of Culture-Bound Elements Exemplified by “Anne Of Green Gables”***

The presentation focuses on the cultural equivalence in translating Anne of Green Gables from the original English to Polish in the first translation coined by Rozalia Bernsteinowa in 1911 and the most novel one conducted by Anna Bańkowska in 2022. There are discussed classification methods by Peter Newmark and translation strategies by Martin Weston as well as the ones proposed by Jean-Paul Vinay and Jean Darbelnet. In the analysis of the translations of Lucy Mound Montgomery’s first book the translation techniques are analyzed.

The presentation focuses on the very process of translation, from the original English version of the text, to its target language - Polish. The motivation behind the decision of choosing the material analyzed is the extensive number of culture-bound elements present in the novel. The book *Anne of Green Gables* written by Lucy Mound Montgomery, is an exemplary case of a literary text that can not only be treated as a cultural phenomenon, but also a case of an especially skilfully coined piece of writing. The novel written L. M. Montgomery is an instance of children's writing at its best, reading the book that can be appreciated by both the adult readers, and similarly the young ones. In the process of assessing the adequacy of their equivalents, the appearance of equivalents in the source texts and the translation methods applied while forming the equivalents have been determined. Moreover, it has been concluded that one of the suggested translations has become the new classic.