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BOOK OF ABSTRACTS

Diana BERZINA (Ventspils University of Applied Sciences, University of Guayaquil) (Online)

Proper Names in Translation: The Case of Spanish Personal Names in Latvian

The translation of proper names remains one of the most complex and debated issues in translation studies, as it involves a balance between preserving the original form and adapting it to the target language system. This paper examines the translation of Spanish personal names into Latvian, focusing on the interaction between normative guidelines and actual usage.

Latvian, as a highly inflectional language, requires the grammatical integration of personal names, often leading to phonetic and morphological adaptation. In contrast, Spanish personal names are typically non-inflected and structurally different, including features such as double surnames and the use of diacritical marks. These structural differences create challenges for translators, particularly in maintaining consistency and linguistic adequacy.

The study analyses a selection of Spanish personal names found in the Latvian media and translated texts, comparing their forms with established normative recommendations, including those proposed in Latvian orthographic guidelines. The analysis reveals notable variation in the rendering of the same names (e.g., Javier Bardem → Havjers, Havjērs, Havjer), highlighting inconsistencies in practice and potential gaps in the internalization of normative principles among language users.

The findings suggest that while normative frameworks provide a structured basis for name translation, the actual usage is influenced by multiple factors, including international exposure, translator preferences, and media practices. This paper contributes to the broader discussion on proper names in translation by demonstrating the need for clearer guidelines and greater consistency in practice, particularly in smaller language communities facing increased global linguistic influence.

Smiltė BUTKUTĖ (Vilnius University)

From Theory to Perception: A Comparative Study of AD Guidelines and Sighted Viewers' Gaze Fixations

The study explores how audio description (AD) guidelines for static visual art relate to the way people actually look at artworks in practice. While AD is a key tool for accessibility in museums, the existing guidelines are largely based on the expert recommendations rather than empirical evidence of visual perception. To investigate this, an eye-tracking experiment, conducted during the 2024–2025 academic year, was used. It involved 40 participants, who viewed photographs of reconstructed medieval Kernavė costumes while their gaze behaviour was recorded. The results show that viewing is not linear: the participants did not follow a clear progression from the overall composition to the individual details. Instead, their attention was repeatedly drawn to faces, ornaments and visually complex elements, moving between them rather than following a fixed order. These patterns were then compared with two sets of AD guidelines for static visual art. When compared with AD guidelines, the findings both support and challenge the existing suggestions. The emphasis on selecting the key elements aligns with gaze concentration patterns, but the structured “general-to-specific” model promoted by the American Council of the Blind does not fully reflect how viewers actually explore images in practice. In contrast, the more flexible Sort It Out 24 guidelines, which allow descriptions to follow visual salience, appear to be more compatible with the observed viewing behaviour. The study, therefore, suggests that AD guidelines remain useful, but only partially

correspond to the real viewing patterns, and the eye-tracking can offer a valuable empirical perspective when considering how to prioritise description.

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Salvija DUBOSAITĖ (Vilnius University)

Idiolect and Accent Translation Solutions in the Lithuanian Version of Animated Comedy “Garfield 2”

This presentation examines the translation of accents and idiolects in the original 2006 film “Garfield: A Tail of Two Kitties”, directed by Tim Hill, and its Lithuanian-dubbed version, “Garfildas 2”. The study aims to identify the differences in how idiolects and accents are represented in both the original and dubbed versions, with a particular focus on the two main characters, i.e., Garfield and Prince. Since the characters’ appearances are identical, the only visual non-verbal element that distinguishes them is their behaviour, which is analysed through the lens of multimodality. However, the primary focus of the analysis is on the idiolects and accents that represent the acoustic verbal mode. This comparative qualitative investigation on how the idiolects and accents, present in the source text, are rendered in the Lithuanian-dubbed film follows Aljuied’s (2025) framework of linguistic variation, translation techniques and strategies. The findings reveal that, despite their identical appearance, Garfield and Prince are differentiated by their behaviour: Garfield acts out of selfishness, while Prince’s behaviour is driven by royal obligations. The study shows that the accents were not consistently translated, making idiolect translation the central mechanism for character differentiation. The translation of Garfield’s utterances predominantly utilised the technique of Addition and the strategy of Decentralisation, whereas the translation of Prince’s speech featured techniques such as Maintenance and Change, with strategies of Naturalisation and Centralisation being the most frequent.

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Margarita JACINAVIČIŪTĖ (Vilnius University)

The Characteristics of the Lithuanian Subtitles for Deaf and Hard-Of-Hearing in Documentary Films for Children

Nowadays, there are many platforms which allow viewers to watch audiovisual products with subtitles for the deaf and hard-of-hearing. While such streaming companies as Netflix, HBO and social media platforms, such as TikTok and Instagram, showcase an improvement in making content accessible for the deaf and hard-of-hearing community, there is still a lack of research and attention to the accessible content for young audiences, especially in Lithuania. This study aims to analyse the Lithuanian subtitles for the deaf and hard-of-hearing in the documentary film “Siblings” (2016), which is targeted at children in primary school and discusses such important topics as family, acceptance, and love. The focus of the study is speaker identification, SDH positioning, segmentation, and the usage of language. These four elements are compared to the theoretical principles of SDH rendering with the focus on the Lithuanian guidelines. This study emphasises the importance of proper SDH for children to ensure the language development and education of the young audience through documentary films.

Darija JEGOROVA, Vaida ŽEGUNIENĖ (Klaipeda University) (Online)

The Complexity of Translating Poetry: Balancing Meaning, Form, and Culture

Translating poetry is widely considered one of the most challenging forms of literary translation. Unlike other types of texts, poetry does not rely solely on conveying meaning; it as well depends on rhythm, sound, imagery, and cultural references that create its artistic effect. Due to this, the translators have to do more than simply transfer words from one language to another. They attempt to recreate the emotional, aesthetic, and cultural experience of the original poem in a different linguistic system.

One of the main difficulties in poetry translation lies in the phonological aspects, such as rhythm and rhyme. Poetry often has a musical quality, where sounds, patterns, and repetition play a crucial role in shaping the reader’s experience. However, the languages differ significantly in their phonetic structures, which makes it difficult to reproduce the same sound patterns in translation. Therefore, the translators frequently face a dilemma: whether to preserve a poem’s meaning or its rhythm and rhyme. Moreover, an important challenge is related to the linguistic features, particularly figurative language. Poems often contain idioms, metaphors, and phrasal verbs that carry meanings beyond their literal interpretation. Since these expressions are deeply rooted in a specific language and culture, finding equivalent forms in another language can be extremely difficult. Translators should carefully interpret the author’s intended meaning and search for expressions that convey a similar effect in the target language. Sometimes, this requires paraphrasing or creative adaptation, which may slightly alter the original meaning. The aesthetic dimension of poetry creates difficulties for translators as well. Poems are valued not only for what they say, but for how they say it. When an author’s stylistic choices are altered during translation, the poem may lose some of its artistic impact. For this reason, the translators must try to preserve the imagery and emotional tone of the original work as much as possible.

Overall, translating poetry requires linguistic knowledge as well as creativity, cultural awareness, and sensitivity to literary style. The translator must act as both an interpreter and a creative mediator, striving to balance meaning, form, and cultural context in order to bring the poem to life in another language.

Raveena KP, Dr. Shradha KANWAR (JAIN (Deemed-to-be University)) (Online)

Sculpting Cultural Memory: A Study of the Mananchira Semiosphere Through “Nellu” and “Randamoozham”

Cultural memory, as explained by Lotman, is how a group remembers things not through genes but through signs. Public art functions as an essential tool for cultural memory. This study focuses on two sculptures of the semiosphere of Mananchira Square, Kozhikode. These selected sculptures have been intersemiotically translated from literary narratives such as “Randamoozham” by M. T. Vasudevan Nair and “Nellu” by P. Valsala to explore the cultural memory through public art.

When a story moves from a book to a public space in the form of a sculpture, it transfers the cues from verbal to non-verbal signs, as explained by Jakobson. This shift dismantles the possibilities of “memory” contained in a text by the reader to “memory” created by the city’s semiosphere.

The paper studies how these sculptures act as “physical archives” for regional identity. For example, the sculpture of Bhima reminds one of the inner turmoils faced by the character in the literary text. The study demonstrates how public art acts as a strong medium to evoke cultural memory by analysing these verbal-to-visual translations.

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Airidas KAIRYS (University of Ioannina) (Online)

Becoming an AI-Literate Translator Through Self-Directed Learning

Nowadays, the technological advances, particularly in artificial intelligence (AI) solutions such as machine translation and GenAI-based translation are changing the nature of traditional translation work, allowing large amounts of text to be processed more efficiently. Thus, the translators need to learn to use AI in their work. The aim of this research is to disclose how translators learn to use AI in their job tasks. This study is based on Berger and Luckman’s (1999) social constructivist philosophical theoretical insights, which hold that the social reality people live in is self-constructed. The research methodology is grounded on Charmaz’s (2006, 2014) theory, which focuses on people’s experiences and interpretations rather than just objective facts. Nineteen translators from Lithuania participated in this research. The participants were translators from Lithuania who were working individually and/or at a translation office. They were selected through Charmaz’s (2006) theoretical sampling, which is rather flexible: the researcher can change who or what they study as new insights

emerge. The data were collected through semi-structured interviews (Adams, 2015). The review of interviews was interpretive in nature and grounded in Charmaz's (2006, 2014) recommendations. After each interview, the researcher wrote memos and formulated new questions to guide further steps to uncover how translators learn to use AI in their job tasks. The data analysis was in accordance with Charmaz's (2006) initial coding, focused coding and theoretical coding. MAXQDA software was used for coding. The theoretical coding revealed an essential category: becoming an AI-literate translator through self-directed practice. This means that the translators are always engaged in lifelong learning, a process of learning new things. The results have shown that the translators usually use such tools as DeepL, Google Translate, and ChatGPT, and learn to use them in their job tasks through self-directed learning practices, digital media and self-study resources, trial-and-error, and by comparing and evaluating tools. The research has shown that formal learning, especially at universities in translation studies, should include an AI module, and more courses in non-formal learning should be provided.

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Sofiia KHALEPA, Andrii KOZACHUK (Borys Grinchenko Kyiv Metropolitan University) (Online)

The Lexicon of Pokuttia Dialect of Western Ukrainian in English Translation: V. Stefanyk Case Study

Analyzing the translation of literary texts rich in dialectal and colloquial features is crucial for understanding how linguistic and cultural nuances are conveyed across languages. Dialects and colloquialisms reflect authentic speech, social contexts, and the emotional states of characters, contributing to the unique stylistic identity of the original work. The theoretical basis of this research relies on the works of J. K. Chambers, P. Trudgill, A. Kozachuk, N. Kovalenko, and others.

According to J. K. Chambers and P. Trudgill, a dialect is a subtype of language that is typically considered informal and low-status, and is predominantly used among groups of people who are not regarded as prestigious, such as rural residents, the working class, etc. The Ukrainian language has 15 dialects. Pokuttia dialect is spoken primarily in the eastern part of Ivano-Frankivsk and most of

the Chernivtsi regions, with approximately 600,000 speakers. Several well-known writers originate from this region, one of whom is Vasyl Stefanyk. His style is characterized by a vivid use of dialect lexicon and marked expressiveness of language.

The study provides a translational analysis of the story “The News”, written by V. Stefanyk, and its English translation by George S. N. Luckyj. The text under consideration contains various dialectisms, such as ‘diedio’ (Ukr. ‘tato’ – daddy), ‘nachinieitysy’ (Ukr. ‘pochynaite’ – start), ‘barabolya’ (Ukr. ‘kartoplya’ – potato), etc. For many of them (52%), adaptation was used, as in the case of ‘борзенько’ – quickly; the dialect lexeme ‘борзенько’, meaning ‘quickly’, is rendered by a colloquialism. In some cases, the culturally biased dialectisms are described in translation (31%): ‘та й на шибеницу’ – I should be hanged; the dialect lexeme ‘шибениця’, meaning ‘to be hanged’, is rendered by a stylistically neutral description.

In general, if the translator predominantly employs adaptation, the aim is to render the text more natural and accessible for an English-speaking audience. At the same time, the lack of direct means that Ukrainian dialectal features are compensated by the use of colloquial and emotionally expressive vocabulary, which, on the one hand, preserves the overall stylistic coloring of the text, while on the other hand, prevents excessive domestication.

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Iona KOZULIA, Andrii KOZACHUK (Borys Grinchenko Kyiv Metropolitan University) (Partially online)

Unveiling Error Patterns in Neural Machine Translation: Insights From Matecat-Based Evaluation

The rapid advancement of Neural Machine Translation (NMT) has transformed global communication. Modern NMT utilizes artificial neural networks, converting words into numerical vectors to analyze bilingual datasets and understand the entire sentence contexts. While these algorithms seamlessly process everyday vocabulary, the intersection of language and specialized domains frequently exposes their limitations.

This study examines the outputs from Matecat, a Computer-Assisted Translation (CAT) platform powered by the adaptive neural engine ModernMT. Matecat integrates human translation memories with its default neural engine, ModernMT. This adaptive system is designed to dynamically learn from user inputs, tailoring both terminology and style. Yet, despite these advanced neural capabilities,

a primary challenge remains, i.e., context blindness. Mechanical translators habitually default to the most statistically common definitions of words. In environmental and nature writing, this reliance on algorithmic probability results in severe literalisms. These literalisms actively distort scientific reality and erase the stylistic beauty of the source text.

To evaluate these shortcomings, this work investigates the systemic vulnerabilities of English-to-Ukrainian neural translation across three genres: fiction, science, and popular literature, all united with a common topic. Crucially, the methodology does not rely on comparing machine outputs to independent human translations. Instead, it evaluates the unedited Matecat translations directly against their human-edited, context-aware revisions. The analysis reveals that the engine's mistakes predominantly fall into five distinct typologies.

First, profound context blindness leads to the mistranslation of false friends and homonyms. As a result, industrial or household terms often replace ecological concepts. Second, the system consistently exhibits anthropomorphism. It inappropriately applies human anatomical and sociological vocabulary to wildlife. Third, there is a fundamental ignorance of scientific nomenclature. This results in direct calques rather than accepted taxonomic classifications. Fourth, the engine demonstrates syntactic clumsiness. It frequently translates English compound nouns into nonsensical literal equivalents. Finally, it displays an inability to recognize proper nouns and cultural references. Instead, it treats them as generic vocabulary.

Detailing these specific lexical and contextual errors highlights the persistent gap between the human and machine.

Viktoriia KRYVENKO, Daria FEDORENKO (Borys Grinchenko Kyiv Metropolitan University) (Online)

Strategies and Techniques for Rendering Historical Vocabulary in the Ukrainian Translation of Julia Quinn's "Bridgerton: The Viscount Who Loved Me"

The research examines the peculiarities of rendering historically marked vocabulary of the 19th century, as demonstrated in its translation into Ukrainian through the lens of the popular historical novel "Bridgerton: The Viscount Who Loved Me" by Julia Quinn. The relevance of the study lies in the strong interest among modern audiences in historical fiction, which places high demands on translators: they need to possess a deep understanding of language to reproduce nuances and create a stylistic flavor characteristic of the past eras. The methods for rendering archaisms, historicisms, and rarely used lexemes were investigated. The study considers historically marked vocabulary as a means for creating a temporal distance and historical stylization of a literary work. The study explores the classification of obsolete words, distinguishing between historicisms that denote disappeared realities and archaisms that have modern synonyms. A particular attention is paid to the strategies of foreignization and domestication: the former preserves the authenticity and cultural identity of the original, while the latter adapts the text to a specific audience, making it more accessible. The empirical part of the research was devoted to the semantic analysis of lexical units and revealing the system of translation techniques. The study demonstrates that to recreate the English aristocratic atmosphere of the 19th century, the translator employs a wide range of translation techniques. The most common methods are the use of direct dictionary equivalents for titles and social statuses, as well as descriptive translation, which reveals the essence of specific concepts at the cost of some brevity. Transcription is effectively used to preserve proper names and interlingual parallels, thereby

helping to maintain the historical context. In addition, the cases of generalization and calque are analyzed, along with the role of footnotes as an additional means of explaining complex realities. The research demonstrates that the translator's chosen strategy allows the modern reader to fully immerse themselves in the Regency era while preserving the work's emotional and semantic integrity. The results of the study may be useful for further studying the problems of reproducing diachronic stylistic marking in literary translation.

Dominyka MANEIKYTĖ, Vaida ŽEGUNIENĖ (Klaipėda University) (Online)

Solving Untranslatability: Machine Versus Human Translation

This research explores the problem of untranslatability in translation with particular attention to the differences between human and machine translation. While translation enables communication across languages and cultures, certain elements, such as idioms, wordplay, and culturally specific references, often resist direct transfer into another language. These elements are commonly described as “untranslatables” and present significant challenges for translators.

The theoretical part of the research examines the concept of translation and the ongoing debate surrounding untranslatability, including its linguistic and cultural dimensions. It highlights the view that untranslatability does not necessarily imply impossibility, but rather reflects the limitations of equivalence and the need for interpretive strategies in translation.

In addition, the research considers how these challenges are approached in both human and machine translation. The selected examples from literary texts are used to illustrate how untranslatable elements are handled in practice. The comparison demonstrates that while machine translation offers efficiency and accessibility, it often struggles with stylistic and cultural nuances, whereas human translators are better equipped to preserve meaning and interpret complexity.

Overall, the research emphasizes the continued importance of human translation in dealing with untranslatable aspects of literary texts.

Agnė MARKULYTĖ (Vilnius University)

Translation of Humor in the Lithuanian and Italian Versions of “The Simpsons”: Comparative Analysis of the Translation of Prank Calls

The translation of humor in audiovisual media presents a particular challenge when it relies on language-specific wordplay. This study examines the translation of prank calls from the animated sitcom “The Simpsons” in Lithuanian and Italian, focusing on phonetic puns based on proper names. These jokes depend on ambiguity, timing, and spoken delivery, making them especially difficult to reproduce across languages.

The research is based on a corpus of 29 prank-call instances, each analyzed in both target languages. A combined qualitative and quantitative approach is employed. The selected examples are examined in detail, while the entire corpus is classified according to a set of translation techniques adapted for this study, including explicitation, generalization, adaptation, modulation, compensation, and direct translation. The effectiveness of each translation is evaluated based on the preservation of the prank-call structure and semantics of the source text, phonetic plausibility, and humorous impact.

The results reveal clear differences between the two target languages: Lithuanian translations tend to prioritize semantic clarity, frequently employing direct translation, modulation and explicitation. Italian translations, by contrast, more often use adaptation and modulation to recreate the humorous effect. Quantitative analysis shows that Italian translations achieve a higher success rate overall.

These findings suggest that the strategies focusing on pragmatic and performative equivalence are more effective in translating audiovisual wordplay. The study as well highlights the role of linguistic factors, as phonological and morphological differences between languages may influence the choice and success of translation strategies.

Polina MATOSOVA, Andrii KOZACHUK (Borys Grinchenko Kyiv Metropolitan University) (Online)

When Something is Missing: The Analysis of Translation of Dubbed Songs in Frank Oz's "Little Shop of Horrors"

Until 2006, early works marked the beginning of Ukrainian dub, the translation of songs in musicals had limitations that hindered the songs' reception.

The aim of the study is to analyze the quality of translation of the songs from the movie "Little Shop of Horrors" (1986). It addresses the technical errors, omissions in the translation of songs and its absence in certain verses. The research examines contemporary approaches to song translation and the patterns of text omission, which influence viewers' perception of the film.

The theoretical basis of the research relies on the works by Nida, Low, Venuti, Molina and others. The songs in the feature films are characterized by the so-called pentathlon principle, combining singability, sense, naturalness, rhythm and rhyme. The question arises: which of these components are lost in the process of translation and to which degree.

The translation loss is defined as a situation in which terms or concepts in the source text have no equivalents in the target text. They can be classified as either inevitable or avertable. Moreover, the translation losses can be complete or partial.

For instance, in the dubbed version of the song "Skid Row (Downtown)", some parts were not translated or combined with other parts. Such loss is partial because these changes do not alter the overall meaning or plot of the original. In the same song, the second verse and refrain are entirely omitted, and the viewer perceives the original sound with the source text lyrics, thus enjoying the singing but lacking a precise understanding of the song text. This can be considered an example of complete translation loss.

The general overview indicates that the most frequent omissions in translation occur in omitted verses and misinterpretations of the original songs, while loss of rhyme is observed more rarely.

Conversely, this type of translation, which involves omissions, does have some advantages, such as adding imagery and stylistic markers that work well in certain contexts. Thus, the song translation conveys the overall meaning of the text, captures the mood, and preserves the general feel of the original.

Svitlana PLECHKO, Andrii KOZACHUK (Borys Grinchenko Kyiv Metropolitan University) (Online)

Deviated Speech Translation: “Flowers for Algernon” Case Study

This paper uses Daniel Keyes’s novel “Flowers for Algernon” as a case study to examine the translation of deviated speech and its diachronic change. The research focuses on how linguistic deviations are rendered into Ukrainian, reflecting the protagonist’s cognitive and psychological development, as well as the techniques employed in Viktor Shovkun’s translation.

The relevance of this research lies in the need for a deeper understanding of how to render the deviated speech during the translation of literary texts. The translator’s task is to convey both the original content and preserve the gradual evolution of the character’s speech, his individuality, and stylistic function, as the protagonist’s speech undergoes radical diachronic changes reflecting his intellectual development.

The theoretical framework of this research is based on the concept of linguistic deviation as a deliberate stylistic device as well as the notion of foregrounding. The study utilizes classifications of deviation types, including dialectal, graphological, semantic, phonological, morphological, syntactic, and colloquial language, and examines their functions in literary discourse. Special attention is given to the translation approaches such as adaptation, compensation, modulation, and, in some cases, reduction or amplification.

The methodology combines descriptive, comparative, and functional approaches through a detailed analysis of the source text and its translation. The practical part examines the diachronic development of Charlie Gordon’s speech across three stages: low intelligence, intellectual peak, and regression. In the first stage, the protagonist’s speech is characterized by numerous spelling and grammatical errors, whereas at the peak stage, it becomes structurally complex and lexically rich. These shifts necessitate different translation strategies to preserve their stylistic effect.

The findings demonstrate that direct reproduction of deviations is often impossible due to the structural and systemic differences between English and Ukrainian. As a result, it is important not only to preserve the formal aspects of the text but to ensure its accessibility for the target-language reader as well. The study confirms that successful translation of deviated speech requires a dynamic, function-oriented approach.

Aurelija PRANEVIČIŪTĖ, Vaida ŽEGUNIENĖ (Klaipeda University) (Online)

Translation Strategies of Rendering Book Titles

This presentation explores the techniques that are used for English book title translation into Lithuanian, because title translation is considered a meaningful and often delicate part of literary translation rather than a simple technical task. Even being short, a title carries considerable weight: often creates the reader’s first impression about the book, can suggest mood, theme, genre, or even broader cultural atmosphere of the work. Due to this, translating a title demands much more than choosing dictionary equivalents. The translator has to consider how to preserve the original meaning at the same time making the title sound natural, engaging, and culturally appropriate for a Lithuanian readership. The research is based on important ideas in translation studies, drawing on the theories and studies of scholars such as Munday, Nida, Newmark, Venuti, Catford, Lefevere, Baker, and Nord.

A particular attention is given to Vinay and Darbelnet's "Model of Translation Procedures" that serves as the main framework for the practical analysis. Their approach makes it possible to see more clearly how translators move between direct transfer and creative reformulation when the original title cannot be reproduced straightforwardly. The practical part of the research examines 30 English-language book titles selected from Le Monde's "100 Books of the Century" and compares them with their Lithuanian translations. The analysis shows that literal translation appears most often, which suggests that many titles can be rendered quite directly without losing their essential meaning or stylistic force. At the same time, the research reveals that translators regularly rely on calque, modulation, adaptation, transposition, and, in rarer cases, equivalence when a more flexible solution is needed. Some titles even combine more than one strategy, which shows that translating book titles is rarely mechanical and often depends on careful judgement. Ultimately, this shows that the successful translation of book titles depends on balance. A translated title must remain connected to the original, yet it must live naturally in the target language. In that sense, title translation becomes a small but powerful example of how literary translation works as both interpretation and recreation.

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Anastasiia PRYIMAK, Oleksandra CHERNIKOVA (Borys Grinchenko Kyiv Metropolitan University) (Online)

Syntactic Changes in the Ukrainian Version of K. Vonnegut's Novel "Cat's Cradle"

The study is focused on analyzing the syntactic changes done in the Ukrainian translation of K. Vonnegut's "Cat's Cradle". Studying of syntactic changes in literary translation is relevant due to its practical importance, particularly in conveying style and pragmatics of the original text. The purpose of the research is to explain the role of syntactic changes as a necessary tool during the translation

from English (analytic) into Ukrainian (syntactic) language. The research material was obtained from K. Vonnegut's "Cat's Cradle" (1963) and its Ukrainian translation «Колиска для кішки» by H. Lytvynenko (2022). The theoretical basis for this research is the concept of equivalence, as well as E. Nida's structure approach and P. Newmark's theory of communicative translation. The key challenge in translating English syntax into Ukrainian is the fixed word order in English (Subject-Verb-Object) compared to free word order in Ukrainian, where the word order performs the function of actual sentence structure. It works for logically distinguishing the theme (known information) and rheme (new information). The syntactic changes were realized via the following techniques: thematic-rhematic change of word order: moving the subject or predicate to the end of the sentence to emphasize new information ("Jonah was there" – "опинявся цей Йона"); focus on the circumstances of the place: replacing passive constructions with active ones to make the target text sound more natural ("The book was to be factual" – "Книжку я мав написати..."); difference in grammar structure: English gerund and participle phrases are expanded into full subordinate clauses ("Making the cat's cradle was the closest I ever saw my father come to playing what anybody else would call a game" – "Коли тато склав колиску для кішки, на моїй пам'яті це було найближче до того, що інші назвали б грою"); adaptation and compensation: usage of the domestication strategy to make the text closer to the Ukrainian reader. Thus, the syntactic changes are not limited to only grammatical substitutions but are the main means of preserving the pragmatic effect of the original. The analysis of the data obtained from the research material has confirmed the dominance of the communicative strategy in the Ukrainian translation of K. Vonnegut's "Cat's Cradle".

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Viktoriia PRYKHODKO (Borys Grinchenko Kyiv Metropolitan University)

Metaphors in Ukrainian Translation of R. F. Kuang's "Babel, or the Necessity of Violence"

The research topic is relevant due to the increasing importance of translation in fostering intercultural communication and overcoming linguistic barriers within the context of globalization.

The study provides a comprehensive cognitive and translational analysis of the metaphorical system in R. F. Kuang's novel "Babel, or the Necessity of Violence: An Arcane History of the Oxford Translators' Revolution" and its Ukrainian translation by Hanna Lytvynenko. It explores how the metaphors function as fundamental cognitive mechanisms for both building an alternative fictional world and articulating sharp socio-political critiques of imperialism and colonialism. The analysis considers their degree of novelty and the specific translation strategies used to render them.

Drawing on the conceptual metaphor theory, the paper treats metaphor not as a mere rhetorical ornament but as a central cognitive tool that operates through systematic mapping between a concrete (tangible) source domain and an abstract target domain. This approach is particularly vital for

analysing “Babel”, as the novel literalizes these theories; its silver-working magic system functions by capturing the energy released from the linguistic “slip” or loss that occurs between different cultural mappings. Translating these structures requires a balance between semantic fidelity and pragmatic readability, often involving a choice between domestication, which favors target-culture familiarity, and foreignization, which preserves the original’s cultural “otherness”. Following Peter Newmark’s taxonomy, the research identifies seven distinct procedures used to bridge the gap between two sometimes conflicting conceptual worlds.

A striking example of cognitive equivalence is the translation of the metaphor TRANSLATION IS CONSTRAINT, embodied in the image “The translator dances in shackles”. By choosing the Ukrainian lexeme ‘кайдани’, the translator achieves a level of hyper-semanticization; the word resonates with the Ukrainian historical narrative of imperial oppression and the struggle for freedom, thereby amplifying the novel’s anti-colonial pathos for the target audience.

The study validates that the accurate reproduction of a metaphorical system in speculative fiction requires a shift toward cognitive and ideological equivalence to ensure the work’s ethical core and resistance to the imperial dominance remain intact.

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Anastasiia ROMANCHUK, Andrii KOZACHUK (Borys Grinchenko Kyiv Metropolitan University) (Partially online)

Mexican Regional Lexis in English and Ukrainian Translations of J. Rulfo’s “Pedro Páramo”: Comparative Aspect

The research is devoted to the study of the use of various translation techniques in the translation of a work of literature “Pedro Páramo”. The study concerns the under-investigated question of trilingual translation, illustrated by the literature of Latin American authors. The book under examination is written in Spanish and contains words of Mexican origin; therefore, the study aims to compare how these words are rendered in other languages. The book is saturated with words from Nahuatl, the indigenous prototype language for modern Mexican and even widespread classical Spanish. Some words are highly specific terms that showcase the colloquial village idiom, which defies both target languages. In the study, 120 corresponding words in Ukrainian, English and Spanish have been gathered and analysed. The research is conducted within the framework of three languages: Spanish and its translations into Ukrainian and English. The empirical part of the study brings the unmediated example of the language transfer in the context of three languages and relies upon a theoretical basis. To some extent, the theory of linguistics and the history of language spreading have been included. In the theoretical context, the examples of Mexican Spanish distinguishable features have been described using the real representatives from the book. As the study unfolds, the frequency charts of the application of translation techniques have been created based on the selected specific text fragments, and the place of the Mexican language was outlined within the context of translation and the Spanish language. This research is built on the comparative analysis of the selected fragments from the source texts. As a conclusion, it has been observed that the Ukrainian translation is more

successful than the English one in this case. It possesses better qualities, such as more accurate semantic and meaning rendition, and uses fewer words to convey the original message.

Nedas ROMANOVAS (Vilnius University)

Fan Localization of Japanese Visual Novels: Balancing Cultural Fidelity and Accessibility

Translation plays a key role in bringing Japanese visual novels to a worldwide audience. These works are heavily narrative-focused and depend on dialogue alongside audiovisual elements; thus, they pose distinctive challenges for localization. These difficulties extend beyond the language alone, requiring translators to engage with cultural aspects such as honorifics, humor, historical references, and implicit social norms embedded in the source material. Within this framework, the translation strategies become essential in shaping how unfamiliar cultural elements are presented to players who may lack prior cultural knowledge. This paper explores the fan translation of “Senmomo”, a Japanese visual novel notable for its dense cultural and historical content. Instead of contrasting amateur efforts with professional localization, the study centers on the strategies adopted by the fan translators. Specifically, it analyzes the use of domestication and foreignization throughout the localization process, while addressing the potential intercultural challenges that may emerge during translation. Using qualitative analysis of the selected translated excerpts, the study highlights the recurring patterns, decision-making processes, and the motivations behind particular translation choices. It examines how the elements such as honorifics and idiomatic expressions are treated within the fan translation. Additionally, it considers the context of fan-driven localization communities, where contributors are typically not motivated by the financial gain and may emphasize authenticity and audience expectations over professional standards. Ultimately, the paper asks how translators can strike a balance between preserving cultural integrity and ensuring accessibility for an international readership.

Orestas VAITEKŪNAS (Vilnius University)

Toning Up or Toning Down? A Study of Offensive Language Translation in the Lithuanian-Dubbed “Megamind”

Offensive and taboo language can be considered an “umbrella term” for words and expressions that are perceived as insulting, derogatory or otherwise inappropriate (Ávila Cabrera, 2016, p. 28). The translation of such language in films presents specific challenges, particularly in animated films aimed at children. On the one hand, offensive and taboo expressions fulfil important functions, such as contributing to narrative development and characterisation. Therefore, their deletion or modification may alter the intended message of the film. On the other hand, children as the main target audience must be taken into account. As a result, translators are required to find a balance between preserving the expressiveness of the original and adhering to the norms and expectations of the target audience.

This study analyses offensive and taboo language in the Lithuanian-dubbed version of the 2010 American animated film “Megamind”, directed by Tom McGrath. The analysis focuses specifically on nicknames, insults and curse words, examined through the lens of euphemistic and dysphemistic

language. These expressions frequently involve terms with negative denotations and connotations that are directed at individuals. Although the translation techniques proposed by Ávila Cabrera (2023, p. 91) were originally developed to analyse subtitled offensive and taboo language, the taxonomy is applied in the present study to a dubbed film. The framework comprises the following techniques: maintenance, toning up, toning down, neutralisation and omission; however, it lacks one major component; therefore, the author of this study added another type, which is called “creation”. In total, 50 examples were analysed using both quantitative and qualitative methods. The results indicate that maintenance was the predominant technique. Although toning up was the second most frequently applied technique, when toning down, neutralisation, omission and creation are considered collectively, a slight overall tendency towards the softening of offensive language can be observed.

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