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KONFERENCIJOS PRANEŠIMŲ SANTRAUKOS
A BOOK OF ABSTRACTS

Laimis ALIŠAUSKAS (Vilnius University)

Translating Queer Slang: An Analysis of Lithuanian Subtitles in the Film “Bros” (2022)

The subject of this research are the methods and difficulties of translating queer slang in the Lithuanian subtitles of the movie *Bros* (2022). The translation of queer slang must be done carefully to preserve the meaning and tone, because it is culturally specific and frequently has complex implications related to the identity and community. Employing the analysis of certain examples from the film, this presentation investigates how Lithuanian translators approached these linguistic and cultural components. The research evaluates the effectiveness of the used translation techniques and their influence on the portrayal of queer language and identity in the Lithuanian subtitles by applying audiovisual translation theories.

Kristina BERNOTAITĖ (Vilnius University)

Cinematic Adaptation as Intersemiotic Translation: The Case of Peter Greenaway’s Film “Prospero’s Books” (1991)

The paper concerns the aspects of intersemiotic translation through the examination of two works representing different media: William Shakespeare’s tragicomedy *The Tempest* (1611) and its cinematic remake *Prospero’s Books* (1991), directed by Peter Greenaway, an avant-garde British filmmaker, artist and writer. The author attempts to justify the classification of *Prospero’s Books* as a remake of a literary work, thus challenging the traditional view that remakes only involve reinterpretation of the existing film within the same medium. The research methodology draws on Thomas M. Leitch’s (1990) typology of cinematic remakes, including a comparative analysis of the concepts of film adaptation and cinematic remake. The paper reveals the specificity of Greenaway’s reimagination of Shakespeare’s dramatic text through visual, auditory and other cinematic techniques. The filmmaker replaces the central image of the tempest prevailing in the source text with the book imagery, thus modifying the very perspective of the original work. Greenaway’s intersemiotic translation embraces the use of projections of Mannerist art and digital effects as essential components of his cinematic remake strategy, thus distinguishing his creative approach from traditional Shakespearean film adaptations that mainly serve as illustrations of his plays.

Smiltė BUTKUTĖ (Vilnius University)

Audio Description of Static Visual Art: An Oculographic Study of Gaze Concentration in Photographs of Reconstructed 13th–14th Century Kernavė Noble Costumes

Audio description is an inseparable part of audiovisual translation, providing better accessibility to blind and visually impaired audiences. Using an oculographic study on gaze concentration in photographs of reconstructed 13–14th century Kernavė noble costumes, two hypotheses were tested, and sighted participants’ gaze concentration patterns were analysed. The findings provide valuable insights that highlight the importance of integrating eye-tracking technologies

into the creative process of audio description. The study emphasises how heatmap and scan path data can improve the audio description practises in general, as well as based on the demographic factors, such as age and gender. The research contributes to the relatively unexplored field of audio description for static visual art, particularly art representing the Lithuanian cultural heritage, offering a foundation for further studies and practical applications.

Beatričė JAKULEVIČIŪTĖ (Vilnius University)

Ką girdi ir ką skaito žiūrovas: subtitravimo ir dubliažo skirtumai animaciniame filme „Kaip prisijaukinti slibiną 3“ (2019)

Šiuolaikinės technologijos sudaro sąlygas plačiajai auditorijai žiūrėti audiovizualinius kūrinius gimtąja kalba, tačiau audiovizualinio vertimo (AVV) srityje vis dar kyla nemažai iššūkių. Dubliavimo ir subtitravimo praktiką lemia skirtingi formalieji ir techniniai apribojimai, kurie formuoja pasirenkamas vertimo strategijas. Šio tyrimo tikslas – išanalizuoti dviejų AVV būdų – subtitravimo ir dubliavimo – ypatumus, vertimo sprendimus bei lokalizacijos strategijas. Empiriniu pagrindu pasirinktas animacinis filmas „Kaip prisijaukinti slibiną 3“ (2019), leidžiantis atlikti lyginamąją vertimo būdų analizę, apimančią lingvistinę adaptaciją ir transkultūrinio turinio perteikimo aspektus. Pagrindinis tyrimo siekis – atskleisti, kaip skirtingi AVV būdai sprendžia kalbinio ir kultūrinio reprezentavimo iššūkius bei kokią įtaką šie sprendimai daro recepcijai tikslinėje kultūroje.

What the Viewer Hears and Reads: The Differences Between Subtitling and Dubbing in the Animated Film “How to Train Your Dragon 3” (2019)

Modern technologies enable wide audiences to access audiovisual content in their native language; however, numerous challenges remain in the field of audiovisual translation (AVT). Dubbing and subtitling are shaped by different formal and technical constraints, which influence the choice of the translation strategies. This study aims to analyse the specific features, translation solutions and localisation strategies of two AVT modes, i.e., subtitling and dubbing. The animated film *How to Train Your Dragon: The Hidden World* (2019) was selected as the empirical basis, providing grounds for a comparative analysis of translation approaches, including linguistic adaptation and aspects of transcultural content transfer. The primary objective of the research is to reveal how different AVT methods address the challenges of linguistic and cultural representation and what impact these solutions have on the reception in the target culture.

Sashka JOVANOVSKA, Marija TASHKOSKA (Goce Delcev University)

Translation with Commentary: With Special Emphasis on Culture-Specific Items

This paper presentation explores the translation process through two distinct excerpts: *A Very British Love Story* by John Nichol and *You are What You Read* by Jodie Jackson. Both excerpts were translated from English into Macedonian, and the commentary highlights various translation challenges encountered along the way. The primary focus of the commentary

revolves around the issues related to translation problems and strategies. One of the key areas of discussion is the translation of culture-specific items, which can present unique difficulties. These culture-specific elements often require careful consideration to ensure that the original meaning is preserved while as well making the text accessible and understandable to the target audience.

Additionally, the presentation delves into the choice between two contrasting translation strategies, i.e., domestication and foreignization. Domestication involves adapting the text to the cultural norms of the target language, making it feel more familiar to the audience, while foreignization maintains the foreign elements of the original, preserving its cultural distinctiveness. The paper discusses the advantages and disadvantages of each approach, weighing how they impact the reader's experience and the authenticity of the translation. The presentation provides a comprehensive look at the translation challenges that arise when handling culture-specific items and offers insights into the strategies that the translators can employ to navigate these challenges effectively.

Romana JURIGOVÁ (Constantine the Philosopher University in Nitra)

Television vs. Streaming Platforms: How Deaf Viewers Experience the Shift

Nowadays, viewers' preferences have shifted from television broadcasting to programmes on various streaming platforms (Ofcom, 2021). Even though these platforms bring development in media accessibility, there are still many barriers when it comes to the Deaf audience. This presentation describes how two Deaf individuals, aged 53 and 60, perceive these changes based on in-depth interviews. The focus lies on their viewing preferences, their awareness of differences in access recommendations and the challenges they have encountered while using both television and streaming services.

The interviews investigated the engagement of these individuals with media and whether they notice differences in accessibility features across different platforms. The participants described their experiences with closed captioning and subtitling, while considering various aspects, such as language, readability, synchronisation and consistency. They as well pointed out potential limitations in accessibility standards and whether they feel that the existing measures address their needs. Additionally, they compared other factors, such as content availability and user experience.

After analysing their insights, this presentation highlights the key observations regarding the strengths and limitations of television and streaming services in meeting the needs of Deaf audiences. The findings from the interviews provide a better understanding on how accessibility is perceived by the older Deaf individuals and whether the transition to digital platforms has led to improvements or on the contrary, new challenges in media accessibility.

Jovana KARANIKIKJ JOSIMOVSKA, Darinka MAROLOVA (Goce Delcev University)

When Spoken Becomes Written: The Role of Translational Methods in Conveying Colloquial Language From Three Italian Novels Into Macedonian

The main aim of this study is to present the results of the research on the translation of colloquial language in novels from Italian into Macedonian with a particular emphasis on the translational methods employed in the process. The novels under consideration are works by two contemporary and renowned authors: *Abel* by Alessandro Baricco (2023), *L'Arminuta* by Donatella Di Pietrantonio (2017) and the culinary novel (or cookbook novel) *La scienza in cucina e l'arte di mangiar bene* by Pellegrino Artusi (1938). These three narrative texts are connected by the prominent role of spoken language, though in different forms: dialect in *L'Arminuta*, Western-inspired slang in *Abel* and a popular tone directed at a wider audience in Artusi's work. Notably, all three works have been translated into Macedonian by the same translator.

The study begins by analysing the distinct features of spoken language and their significance in these works, emphasising how each author utilises colloquial language to establish characters, create atmosphere and reflect cultural nuances. The analysis then shifts to the translation methods employed to convey these features in Macedonian. Specifically, it examines the adaptation of spoken language as well as transposition, modulation, approximate translation of sentence structures to maintain the colloquial tone, as seen in Macedonian colloquial variants. It as well delves into the process of cultural adaptation, focusing on how proverbs, idiomatic expressions and culturally specific references are translated to resonate with Macedonian readers. Furthermore, the study explores the substitution of dialectal elements with informal and colloquial registers, considering the impact of these choices on the overall fidelity to the original text.

The research highlights the challenges of translating colloquial language, particularly when the source and target languages differ significantly in terms of their cultural and linguistic features. The findings of this study underscore the importance of the translator's role in both conveying the meaning and preserving the stylistic and emotional undertones of the original work, ensuring that the colloquial nature of the text is effectively transmitted to the Macedonian audience.

Greta KNABIKAITĖ (Vilnius University)

Song Lyrics Translation in Dubbing: Lithuanian Version of "Encanto" (2021)

Unlike straightforward dialogue translation, song translation in dubbed animation demands a delicate balance between the fidelity to the source material and compliance with the strict rules of dubbing, as well as creating a singable translation. The aim of this study is to analyse the quality of translation of song lyrics in the Lithuanian dubbed version of *Encanto* (2021). The translations are analysed regarding the synchronisation (lip synchrony, kinetic synchrony and isochrony) as discussed by Chaume (2014), the pentathlon principle (singability, sense, naturalness, rhythm and rhyme) introduced by Low (2017) and imagery (interaction between

the lyrics and visual codes) as presented by Reus (2020). Both quantitative and qualitative methods have been employed in the analysis.

Vaiva LAUKŽEMYTĖ-ORDU (Vilnius University)

Algorithm for the Audio Description of Horror Genre Films: Qualitative Aspects

This paper presents a mixed methods case study to examine the prioritisation and delivery of qualitative audio description (AD) elements in *Insidious: The Red Door* (2023), a supernatural horror film. The main objectives of the study are (1) to quantitatively identify the important visual elements of horror films that appear in AD and (2) to subjectively analyse how well AD adheres to the ADLAB guidelines in capturing the emotional and atmospheric impact of the genre. In order to achieve the first objective, AD content was categorised using ADLAB criteria, which act as guidelines for narrative accuracy (e.g., character representation, spatio-temporal settings and genre iconography). The qualitative study analysed the AD coherence with horror-specific criteria, including suspense-building tempo and thematic symbolism, using frameworks from academics such as Brigid Cherry (2009) and Aline Remael, Nina Reviers and Gert Vercauteren (2015). Some studies show that the AD usually ignores complex cinematographic details that are crucial for horror image tension in favour of basic visual factors, such as unsettling environments and character responses. The AD, however, cleverly carries the peculiar atmosphere of the movie via word choice and tone, supporting the genre's inherent sound design dependence. Therefore, this study presents the need of genre-specific AD changes to precisely replicate the sensory experience of horror for visually impaired people and the adaptability of ADLAB guidelines as a tool for accessibility in specific genres.

Lauryna MARTIN MARIN (Vilnius University)

Dirbtinio intelekto priemonių taikymas vertime žodžiu

Pastaraisiais metais dirbtinio intelekto (DI) pažanga kelia vis daugiau diskusijų apie tai, ar ateityje vertėjai žodžiu dar bus reikalingi. Šio tyrimo tikslas – įvertinti DI atliekamo vertimo žodžiu kokybę, analizuojant jo klaidas ir lyginant su žmogaus vertimu. Penki Europos Parlamento pranešimai anglų kalba buvo išversti žodžiu į lietuvių kalbą naudojant programą „ChatGPT“. Vertimai buvo vertinami pagal pritaikytą klaidų klasifikavimo sistemą, sukurtą remiantis MQM metrika ir ES institucijų vertėjų akreditacijos kriterijais.

Rezultatai rodo, kad DI geba gana gerai perteikti pranešimo esmę, o kai kuriais atvejais net pranoksta žmogaus vertimą. Tačiau dažnai DI vertimų kokybė prasta. Tai būna dėl kelių priežasčių, tokių kaip pernelyg pažodinis vertimas, žodžių ar segmentų praleidimas ir kt., todėl iškraipoma pranešimo mintis, pakinta reikšmė. Skirtingai nei žmonės, DI negali akimirksniu persiorientuoti, kai pranešėjas pakeičia mintį, taip pat DI prastai susidoroja su konteksto niuansais. Be to, DI nesugeba paaiškinti savo sprendimų ir neturi žmogiškojo faktoriaus – gebėjimo suvokti emocijas, kalbinius niuansus ar kultūrinės subtilybes.

Nors DI gali būti naudingas įrankis, jis vis dar nepakeičia profesionalių vertėjų, ypač ten, kur svarbus tikslumas, lankstumas ir konteksto supratimas.

The Application of Artificial Intelligence Tools in Interpreting

In recent years, the advances in artificial intelligence (AI) have sparked increasing debate about whether human interpreters will still be necessary in the future. The aim of this study is to evaluate the quality of AI-performed interpreting by analysing the errors and comparing its translation with human interpretation. Five speeches that were delivered at the European Parliament in English were interpreted into Lithuanian using ChatGPT. The interpretations were assessed using a customised system of error classification based on the MQM metrics and the accreditation criteria of translators at the EU institutions.

The results demonstrate that AI is capable of conveying the essence of a speech quite well, and in some cases, even outperforms human interpretation. However, the quality of AI-performed interpretations is often poor. This can be attributed to several factors, such as overly literal translation, omission of words or segments, and other issues that distort the message or alter its meaning. Unlike humans, AI cannot instantly adapt when the speaker changes the idea, nor does it handle contextual nuances well. Moreover, AI cannot explain its choices and lacks human factor, i.e. the ability to perceive emotions, linguistic nuances and cultural subtleties.

Although AI can serve as a useful tool, it still does not replace professional interpreters, particularly in situations when accuracy, flexibility and understanding of context are important.

Yelyzaveta PAIUL (University of Social Sciences)

Difficulties in Subtitle Translation

Subtitle translation is far more than converting words from one language to another: it is about preserving the meaning, tone and cultural nuances within strict time and space constraints. Unlike literary or technical translation, subtitling requires balancing accuracy with readability while ensuring that the message remains natural and impactful for the viewers.

In this presentation, the unique difficulties of subtitle translation will be explored, focusing on issues such as cultural adaptation, linguistic conciseness and the limitations imposed by the character-per-line restrictions. It will be discussed how idioms, humour, wordplay and regional dialects challenge translators and how solutions vary depending on the target language. Additionally, it will be analysed how artificial intelligence and machine translation tools impact subtitle quality and whether they can ever fully replace human translators.

After examining case studies and real-life examples, the importance of creative decision-making in subtitling will be introduced, and the strategies will be proposed to enhance the translation accuracy without losing the essence of the original dialogue. This presentation aims to show the process of subtitle translation and contribute to the discussion on improving multilingual accessibility in audiovisual media.

Karolina PETRAŠKAITĖ (Vytautas Magnus University)

In the World of Popular Fiction: Genre, Metalepsis and Translation in Victoria Hislop's "Those Who Are Loved" and Peter Mayle's "A Year in Provence"

Popular fiction is often considered to be of low intellectual value, as it is formulaic and consumerism oriented. Genre performs a communicative function, and its dynamic nature of reinventing itself is one of the features of popular fiction, which is formulaic, aesthetic, manipulative and encourages hybridity. As a genre of popular fiction, historical fiction encompasses its essence through the incorporation of the factual into the narrative, amongst other features. However, travel writing has evolved from factual to fictitious and subjective accounts, emphasising cultural interactions and travel through its diverse forms and multifaceted nature. Metalepsis, as one of the concepts analysed in this research, refers to the movement across narrative levels. In order to illustrate the distribution of data and facilitate its interpretation, parallel corpora of the genre-specific issues and metalepsis identified in the novels has been compiled. The discussed genre-specific issues and instances of metalepsis illustrate a tendency to syntactically resemble the source language more than the target language. However, in terms of semantics and pragmatics, these issues tend to be more domesticated. In the Lithuanian translations of genre-specific issues, it is not uncommon for more than one translation strategy to be employed to provide a faithful rendering of the message and ensure the successful retention of characteristics of the two discussed genres. In addition, metalepsis is generally retained, and some of the translation strategies have been found to be of metaleptic nature.

Palina SALEI (Vytautas Magnus University)

Terminology Management in Scientific and Technical Translation: Challenges and Solutions

Proper terminology management in scientific and technical translation is one of the most important tasks to ensure the accuracy and consistency of translated texts. The specialisation of translation in these fields poses a number of challenges for the translators, including terminological inconsistencies, the complex nature of specialised terms, inconsistent and specific use of specialised terminology and the dynamic development of technical language. Neologisms and the rapid development of new concepts due to the lack of a direct equivalent in the target language pose additional challenges as well. The term multiplicity, the use of literal translation and excessive dependence on it led to semantic inaccuracies and loss of precision. The current research focuses on the main problems of translators working with scientific and technical terminology and draws attention to how these problems affect the quality of translation. These problems are discussed, and effective strategies for solving them are described, such as the use of terminology databases, computer-assisted translation (CAT) tools and the application of specialised domain knowledge. Such terminology management techniques that are employed by the translators improve the accuracy of interlingual communication, especially in medicine, engineering and technology. These challenges require to be addressed to improve the quality and reliability of specialised translation that the

specialised communication could achieve a higher level of quality and reliability across multiple high-stakes contexts around the world.

Miglė SKUDŽINSKAITĖ (Vilnius University)

The Problem of Dealing with Source Intertextual Elements in Franc Roddam's Film Adaptation "Moby Dick" (1998)

Since its beginning, film adaptation research has often been overlooked or wrongly categorised by the representatives of other study fields. Cinematic adaptations of literary works, while a rich art form on their own, were often considered of lower intellectual and artistic value due to the differences determined by the specificity of another medium, when compared to their original novelistic counterparts. The paper explores screen adaptation and diverse scholarly approaches to it, the problem of fidelity to the source text and discusses the phenomenon of intertextuality in literature and cinema on the basis of Julia Kristeva's definitions and research of her followers. Methodologically, screen adaptation is approached as intersemiotic translation.

The author attempts to analyse the selected cases of verbal (literary) and audiovisual (cinematic) intertextuality within the constructed theoretical framework. The research material is Franc Roddam's film *Moby Dick* (1998), which is the cinematic adaptation of Herman Melville's novel *Moby-Dick* (1851). Regarding the representation of intertextuality, both in cinema and fiction, it can be claimed that, as an adapter, Roddam does not transfer all the intertextual projections from Melville's novel to his adaptation. Such a solution might have been affected by the limitations of cinematic medium. The implemented analysis as well revealed that even those intertexts, which have been preserved in the screen version, are not necessarily maintained, as they are in the original verbal text. The results are preliminary due to the scope of the study and will be researched further in the future.

Gertrūda ŠIMČIKAITĖ (Vilnius University)

The Role of Literary Text as Intertext in Screen Remake

The paper explores the role of a literary text as intertext in the screen remake genre through the examination of two works representing the mentioned media: Homer's epic poem *The Odyssey* and the Coen Brothers' comedy-adventure musical film *O Brother, Where Art Thou?* (2000). While adaptation studies typically used to focus on the screen productions that aim to closely resemble their literary counterparts, the author of this presentation has chosen to analyse the screen version, which significantly diverges from its original source. Therefore, the primary objective is to justify the generic classification of the selected film as a screen remake of a literary piece, thus challenging the traditional definition of the genre as a new version of the earlier designed film. The given study approaches remake as a recrafting of the source text into an entirely new work of art within a different medium. The analysis focuses on the remodelled projections and elements of the original literary work detected in the cinematic remake. The paper attempts to reveal to what extent and effect they are modified when transformed into a new cinematic medium through intersemiotic translation.

The implemented research exposes the dialogic interplay between the ancient epic poem and the modern remake that reinforces and reshapes the meaning of the original text, while offering to the viewers an association-based aesthetic pleasure experienced through complex intertextual relationships within a new artistic product.

Milda URBANAVIČIŪTĖ (Vilnius University)

Analysis of the Translation Strategies Used in Lithuanian Subtitles of the Multilingual Film “Triangle of Sadness” (2022)

This study examines the translation strategies employed in the Lithuanian subtitles of the multilingual film *Triangle of Sadness* (2022). Given the film's diverse linguistic landscape, which includes elements of the English, French, Greek, Swedish and other languages and its satirical themes, film's subtitles present unique challenges for the translators. The analysis focuses on how humorous situations in L3 languages in the film are rendered in Lithuanian, assessing the extent to which subtitling strategies proposed by Albert F.S. Pai's for multilingual films are applied. Comparing the original dialogue with the Lithuanian subtitles, this study employs the qualitative method to examine how the choice of subtitling strategies used for the translation of the film helps to transfer the humorous meaning or on the contrary, eliminates it.

Neilina VEITAITĖ (Vilnius University)

Multimodal Representation of Power Dynamics in Todd Field's Film “Tár” (2022)

This research examines Todd Field's *Tár* (2022), a film renowned for its intricate exploration of power dynamics, gender performativity and cinematic gazes, alongside its Lithuanian subtitles. The research aims to analyse the representation of power dynamics in the selected scenes from *Tár* with particular attention to their multimodal construction and the adaptation of verbal elements in Lithuanian subtitles. The study focuses on how verbal, visual and auditory semiotic channels interact to construct meaning and portray power dynamics as well as how these elements are adapted through subtitling to maintain narrative coherence and thematic depth. The research is grounded in theoretical frameworks such as Allen's (1998) modalities of power (power over, power with and power to), Judith Butler's (1999) concept of gender performativity, Mulvey's (1975) concept of the male gaze, Kaplan's (2010) exploration of the female gaze and Baker's (2001) as well as Kress and van Leeuwen's (2001) frameworks of multimodal analysis. These theoretical insights provided a robust foundation for exploring how multimodal elements construct and convey complex themes of authority, collaboration and autonomy in cinema. The analysis is concentrated on three selected scenes from *Tár*, each exemplifying a modality of power: authoritative leadership (power over), collaborative dynamics (power with) and creative autonomy (power to). The findings highlight Lydia Tár as a dynamic character who navigates societal norms and gendered expectations by blending traits that are culturally coded as masculine and feminine. This nuanced portrayal challenges traditional cinematic conventions and subverts patriarchal norms through the incorporation of elements associated with the female gaze, which prioritises multidimensionality, agency and

emotional depth in representing female characters. The study as well investigates how Gottlieb's (1992) translation strategies, such as transfer and expansion, preserved Lydia's verbal dominance and professional identity for Lithuanian audiences. While effective in maintaining narrative coherence, minor adjustments in the subtitles introduced subtle shifts in tone, reflecting the constraints and interpretative nature of audiovisual translation. The findings emphasise the significance of multimodal analysis in understanding power dynamics, gender performativity and the role of both male and female gazes in cinema. They as well highlight the complexities involved in translating multimodal content for different cultural and linguistic audiences.

Saulėja VISOCKYTĖ (Vilnius University)

Music to the Ears, Feast to the Eyes: The Comparative Analysis of the Dubbed and Subtitled Songs in the Musical "Wonka" (2023)

While translating films is a challenge on its own, musicals, and songs in particular, are known to be even a greater one. Dubbed films often prioritise the rhyme and rhythm of the song, whereas subtitles focus on the preservation of the meaning of the song. Nonetheless, the visual cues, gestures and narrative timing are essential elements of the film and must not be overlooked in the translation. This study examines the extent to which synchrony between the visual images and song lyrics is maintained in the Lithuanian dub and subtitles of *Wonka* (2023). The analysis, which is based on 13 songs from the film, aims to identify which physical objects referred in the songs are preserved, adapted or lost in translation. The results of this examination reveal that in some cases, both the dub and subtitles manage to successfully maintain the relationship between the sound and image while preserving the meaning of the lyrics. However, the cases of on-screen text are often neglected in the dubbed version, whereas the subtitles demonstrate a tendency to maintain the literal meanings of the original, occasionally resulting in confusion.