

# Parallel Sessions & Poster Abstracts

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PETRA-ENETWORK

**3rd International Conference of the  
Petra-E Network:**

# Creative Translation in the Age of AI

**28 – 29 May 2026**

University of East Anglia, Norwich & Online



INSTITUTE OF  
LANGUAGES  
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## PARALLEL SESSIONS 1 (Thursday 28 May, 2.40–3.40pm)

### 1.1 DECOLONIAL TURKISH TRANSLATION

#### **Postcolonial Translation as Resistance: Translator's Creativity and the Limits of AI**

Nagihan Ceyhan – Gendarmerie and Coast Guard Academy, Ankara, Türkiye

Recent debates on AI's impact on literary translation have raised questions about creativity, authorship and automation. Despite AI's growing capacity to replicate linguistic structures, postcolonial literary works emphasize dimensions of translation that resist mechanisation. Therefore, this study argues that postcolonial translation exemplifies a creative, resistive practice that is grounded in human ethical considerations, ideological dimensions, and embedded cultural consciousness.

Focusing on Abdulrazak Gurnah's *By the Sea* (2002) and its Turkish translation, *Deniz Kenarında* (2001), translated by Müge Günay, this study examines how creativity in translation emerges from choices shaped by cultural and political factors. Gurnah's narrative is structured by racism, othering, fragmented memory, displacement, and linguistic and cultural hybridity shaped by the Swahili and English languages. Beyond semantics, translating these elements requires interpretive intervention that considers colonial histories, narrative restraint, and voice.

Moreover, Turkey's non-colonial past shapes such translation decisions in the Turkish context. Drawing on postcolonial translation theory and ethical mediation, this study also examines the foreignization act, untranslated terms, and the preservation of narrative gaps. These practices demonstrate how creativity in translation operates productively under constraints rather than through stylistic freedom alone.

By situating the Turkish translation of *By the Sea* within the current debates on creativity in the age of AI, it is significant to highlight the limitations of mechanical systems in addressing ideologically embedded subjects and ethically charged ambiguity. In this regard, postcolonial translation exemplifies a form of human creativity inseparable from judgment and critical awareness, thereby reaffirming the translator's role as both a cultural and ideological agent, distinct from AI substitution.

#### **Rewriting Solidarity in the Age of AI: Translating *Summer* as a Creative and Decolonial Practice in Türkiye**

Feride Çopraşık Kiliç – Başkent University, Ankara, Türkiye

As the last book in Ali Smith's Seasonal Quartet, *Summer* (2020) offers a fresh perspective on the ethical dimensions of belonging, displacement, and resistance, employing a notable postcolonial perspective. Even though it's set in present-day Britain, the novel reflects the ideological and emotional aftereffects of the mid-twentieth-century decolonizing world, bringing to the forefront concerns about solidarity, human rights, and environmental interdependence. The current paper examines the Turkish version of *Summer* (translated by Seda Ç. Mellor, 2022) as an example of creative, human-guided translation that counters simplistic or automated forms of equivalence, achieved by re-inscribing decolonial issues into Türkiye's semi-peripheral cultural setting. Utilizing feminist postcolonial translation theory (Spivak 1993; Castro & Ergun 2017), this study reframes translation as a creative and ethical act that prioritizes the translator's interpretive agency over mere procedural copying. By means of in-depth textual and stylistic analysis, the translator's methods in confronting subjects like exile, racial bias, and cultural memory, especially in their presentation of diverse linguistic

exchanges, intertextual references, and temporality, are discussed. The strategies employed in translating highlight that *Summer's* anticolonial stance is actively reshaped, not just translated, thus producing a distinct solidarity narrative that aligns with Türkiye's semi-peripheral modernity. In this respect, the paper emphasizes that translation remains a political and ethical action, and these interventions during the translation process, unlike algorithmic translation models, are context-sensitive and human-led in line with decolonial promise.

## 1.2 HUMANS vs AI – INDIAN LANGUAGES

### **AI as a Competent Linguistic Assistant, but Not as Cultural Interpreter**

Madhuri Kankipati – Khammam (Telangana), India

As machine translation practices are increasingly adopted in cross-linguistic circulation across the world, concerns about cultural and linguistic homogenisation become urgent. This paper examines how verbatim-driven machine translation, particularly focusing on the Indian vernacular language, Telugu, flattens affective, relational and social meanings in everyday speech, narrowing the horizon of a culturally situated code to a formulaic order of English sentences.

Using a qualitative comparative analysis, this paper investigates colloquial Telugu expressions such as 'కుమ్మేయ్!' (Kummey!), a Telugu word that literally translates to 'Beating' or 'Thrashing', while it is locally used to wish 'Good Luck'. Similarly, Telugu and South Indian languages carry an honorific pronoun, 'మీరు' (Meeru), which does not have any equivalent in the English, and familial kinship terms that differ specifically amongst maternal and paternal first cousins. And terms that encode intimacy between the individuals and also reveal their social positioning are compared across machine translations and human literary translations to understand what has been understood, lost, simplified, exaggerated, and misrepresented. This analysis is grounded in translation theory that emphasizes contextual mediation over literal equivalence (Bassnett, 2015).

This paper situates these findings within natural language processing, highlighting how large language models are trained predominantly on standardised, English-centric datasets, marginalising low resource and vernacular languages (Joshi et al., 2020). Rather than positioning AI as a contender, this paper argues that machine translation systems function as competent assistant but inefficient culture interpreters.

### **Keywords**

Machine Translation, Telugu, Artificial Intelligence, Vernacular Languages, Literary Translation, Cultural Homogenisation

### **Examining Translator Norms While Translating a Haryanvi Folktale: The Role of AI and Gender**

Muskan Dhandhi & Suman Sigroha – UPES Dehradun / Indian Institute of Technology, Mandi, India

Translation is a subjective and culturally dynamic process wherein the translator's cultural and gender positioning, and familiarity with the linguistic norms and culture of the source language, become inevitable. Many argue for the relevance of a translator's cultural backdrop, gender, and the target audience, and hence ensure that the gender of the translator is one of the key ideas in the translational theories (Simon, 1996; Vassalo, 2022; von Flotow, 1997; Maier, 1997).

However, recently, various scholars have argued about the growing presence of Artificial Intelligence (AI) and its influence on the process of translation, human agency for translators, and identity (Fleisig and Fellbaum, 2022; Karastergiou and Diamantopoulos, 2024; Savoldi et al, 2021).

Building on a comparative analysis by comparing the translation of a Haryanvi folk tale by a male and a female translator and an AI, the paper aims to examine how translator norms diverge across multiple contexts and domains: human translators (male and female) and an AI-generated translation. The study explores how each translator is projected through their translations and represents their translator norms, as well as deliberates upon the subjectivity and cultural dynamism with respect to translator norms through the translation of a Haryanvi children's folktale. The tale belongs to Haryana, a state in Northern India, and its language, Haryanvi, is dealing with an identity crisis, and due to immense marginalisation, it is unrecognised in the twenty-two official languages of India despite having a substantial number of speakers. By means of these translations of a folktale meant for children, the paper discusses the spaces human agency holds as translators when they come in direct contact with AI translations. Hence, the paper argues that translator norms are experiencing changes and challenges both because human translators are continuously stating their identity and agency within the translation process, and because identity and agency are again questioned when translated via an AI tool.

### **Keywords**

AI, language, culture, translation, gender, oral history, children's lore

## **1.3 TRANSLATING FILM & VIDEO**

### **Text in Motion: Blended Subtitles and Atmospheric Translation in *Frankenstein*, from Page (Mary Shelley, 1818) to Screen (Guillermo del Toro, 2025)**

Eliza Claudia Filimon & Robert Marcu – West University of Timișoara, Romania

Our creative approach to the film adaptation *Frankenstein* (dir. Guillermo del Toro, 2025) of Mary Shelley's 1818 *Frankenstein* looks beyond fidelity or loss, and foregrounds atmosphere and mood as transmedial phenomena. By mapping literary techniques onto their cinematic counterparts, this study demonstrates how affect is not merely translated from literature to film, but also made accessible through blended subtitling in selected scenes of the film adaptation. Atmosphere is shaped through the interaction between literary text/film and reader/viewer, resulting in an immediate, sensory experience where mood functions as the connective tissue between words, sounds, and images. Blended subtitles, a specialised type of audiovisual translation, enable the subtitlers to engage their creativity in using graphic design and animation technology to support and enhance the emotional resonance of the literary and filmic discourses.

### **Intersemiotic Shifts in the Age of AI: Comparing Algorithmic Video Generation and Human Cinematic Adaptation**

Ayşe Sungur – Gendarmerie and Coast Guard Academy, Ankara, Türkiye

The rapid emergence of Text-to-Video Generative AI necessitates a critical re-evaluation of intersemiotic translation, shifting the academic discourse from static imagery to the complex temporal dynamics of film. This study addresses the hermeneutic challenges of interpreting

literary symbolism through a comparative experiment, analysing the translation of the 14th-century chivalric romance *Sir Gawain and the Green Knight* into visual media. Adopting an experimental methodology, specific stanzas from the original poem were input into a state-of-the-art Text-to-Video AI model to generate short video sequences. These algorithmic outputs were then juxtaposed with corresponding scenes from David Lowery's acclaimed 2021 film adaptation. The study utilises the author's proposed Shift-based Adaptation Framework (SHAF) to categorise the 'shifts'. The application of the SHAF model reveals a fundamental gap in translational agency. While the human director employs radical "Fictional Shifts"—altering narrative conclusions to reflect modern existential themes—the AI remains algorithmically constrained by the source text, generating narratively superficial clips. Furthermore, regarding "Cinematic Shifts," the AI struggles with temporal syntax; whereas the human adaptation utilises pacing, camera movement, and silence to construct the psychological landscape of the "Green Chapel," the AI video outputs offer literal visualisations without the cinematic grammar required to evoke the poem's atmosphere. Consequently, the research argues that while AI acts as a competent "visualizer," it lacks the capacity for the intentional intersemiotic shifts required for genuine adaptation, positioning the human translator as the indispensable architect of meaning.

### **Keywords**

Intersemiotic Translation, Generative AI, Text-to-Video, SHAF Model, Film Adaptation, *Sir Gawain and the Green Knight*.

## **1.4 ITALIAN CASE STUDIES**

### **Intercultural Competence and Translation Quality: Assessing AI and Human Literary Translations**

Daniele Duscovich – Alma Mater Europaea, Maribor, Slovenia

This study deals with the capacity of AI-systems to translate literary texts, with a focus on Wilfred Owen's poem "Dulce et Decorum Est". While AI-based translation tools, such as ChatGPT and Google Translate, are widely used in specialised and technical texts, their application to poetry translation remains limited due to challenges, such as cultural nuances, figurative language, and emotional depth. Based on contemporary Translation Studies, intercultural competence, and the functions of language, this work applies a qualitative, stanza-by-stanza analysis using the Multidimensional Quality Metrics framework. Using the human translation by Sergio Ruffini as the reference point, results show that human translation more effectively preserves the inherent characteristics of poetry, in particular imagery, metre, tone, and cultural context, whereas translations produced by AI, though linguistically plausible, fail to replicate the creative and interpretive decisions necessary for poetic fidelity. The study highlights the structural and functional differences between human and AI translation, demonstrating that while AI can support literary translation, it cannot substitute the aesthetic, cultural, and interpretive judgment of a skilled human translator.

### **Translating in the Age of Automation: Towards a Human Critique of the Translating Machine**

Marzia D'Amico – University of Lisbon, Portugal

The rapid expansion of neural machine translation and large language models has intensified debates around authorship, creativity, and the future of literary translation. While AI systems increasingly simulate linguistic fluency, this paper argues that they do so by evacuating precisely those dimensions of translation in which human creativity is most operative: interpretation, situated judgement, ethical responsibility, and productive constraint. Drawing on translation studies (Olohan, Pym, Cronin), critical technology studies (Bender et al., Crawford), and feminist critiques of labour and extraction (Federici, Berardi), the paper examines how current AI-driven workflows reframe the translator as a post-editor while simultaneously relying on forms of creative and cultural labour that remain irreducibly human.

Rather than opposing creativity to constraint, the paper conceptualises literary translation as a practice in which creativity emerges through constraints – linguistic, historical, ideological, and ethical – that demand interpretative decision-making and stylistic risk, drawing on a case study of “Dipende dal contesto”, an Italian multilingual mutual-aid collective formed by translators ethically committed to discussing and practising translation as a non-alienated, communal process. From this perspective, the translator can be understood not as a secondary or derivative agent, but as an authorial presence whose creativity resides in the negotiation of limits, opacity, and untranslatability. Against narratives that position AI as a neutral or autonomous producer of meaning, the paper foregrounds the translator’s role as a reflexive mediator who actively shapes textual worlds and cultural relations.

## **PARALLEL SESSIONS 2 (Thursday 28 May, 4–5.30pm)**

### **2.1 CREATIVE SOLUTIONS**

#### **Human Judgment and Inventing Languages: Li Kotomi at the Limits of Untranslatability**

Heidi Clark – University of East Anglia, UK

Taiwanese writer Li Kotomi’s ‘untranslatable’ novel, *Island Where Spider Lilies Bloom* (彼岸花が咲く島) is an Akutagawa-prize-winning work of speculative fiction containing two invented languages: a ‘purified’ version of Japanese stripped of Chinese-language influence, and a pidgin formed of Japanese and Taiwanese Mandarin. Li’s creation is rooted in Japanese linguistic history, using the three Japanese scripts to construct two languages which are visually and aurally distinct, with clear sociolinguistic implications, while still being intelligible to readers of Japanese.

The lack of anglophone analogues for Li’s multi-layered linguistic invention has earned this text the label ‘untranslatable’. In this paper, I explore how my creative solutions to this challenge, including the use of Old English alphabet, compounding words and a heterographic approach, are rooted in interpretive and relational judgments for which only a human can be responsible. From the appropriateness of employing non-comprehension to represent alterity, to the ethical considerations when formulating a pidgin language, my creative approach requires me to engage in multi-dimensional judgments involving reader experience, cultural knowledge and ethical responsibility in an undertaking which remains irreducibly human. I illustrate what Victoria Young argues, “that we heed the call from within these [‘untranslatable’] texts to challenge what it means to translate in figurative, expanded, and intriguing ways.” Untranslatability demands not pattern-matching and smooth statistical probability, but translational experiments, which ask what the text needs, what the world needs and what can I create which answers both callings.

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Victoria Young, *Translation and the Borders of Contemporary Japanese Literature: Inciting Difference* (Routledge, 2024), 10.

## **Playing the Slash Game: Alternative Translation Solutions as Markers of Human Creativity**

Barbara Spicer – The Open University, UK

My doctoral case study is focussed on Rosalind Harvey, and her from-scratch translation of Juan Pablo Villalobos' fifth novel. According to Susanne Göpferich (2009, p. 33), the number of alternative translation solutions (ATs) produced by a literary translator is a measure of 'process creativity'. In her first draft, Rosalind generated nearly 2,000 individual ATs, separated by a slash mark, to record uncertainty and delay decision-making. The creative production of horizontal ATs, captured in real-time in my study, is a behaviour reported in other research (e.g., Claudine Borg, 2017) and translator diaries (e.g., Daniel Hahn, 2022).

Alternative translation solutions, whether typed or spoken, were not all generated by the literary translator at her desk, or contained within the target text document. Creativity in Rosalind's process was collective, with solutions proposed by a 'network of text helpers' (Francis Jones, 2011), which included translator colleagues, family members, non-translators, and strangers.

In this presentation, I will outline Rosalind's creative approach to uncertainty management and her strategic postponement of decision-making. I will present authentic examples of ATs from Rosalind's interim draft versions, along with machine-translated output, to show that 'literary translation is not a mechanical endeavour but an artistic practice' (Chantal Wright, 2016).

Practice-based insights on professional literary translation competences (described in the revised PETRA-E framework) are valuable. From a pedagogical perspective, Rosalind's collective creativity when 'playing the slash game' (Jen Calleja and Sophie Hughes, 2019) could be encouraged in the translation classroom.

## **Translating Dada: Added Value in Translating Clément Pansaers**

Terry Bradford – University of Leeds, UK

Following in the footsteps of Andrew Rothwell's (*Romance Studies*: 2009) influential and thought-provoking analysis of (machine) translation "on the dissecting table of Dada", this paper considers the notion of (human) "added value" in that domain. Using my experience of having translated much of the work of Clément Pansaers – to be published by Wakefield Press (USA: Cambridge, MA) in 2026, we look at challenges in translating text that offers a "critique of rational, message-centric language" (Rothwell, 2009: 270). Acknowledging Rothwell's significant findings and argument – particularly regarding the pitfalls in translating such logic-defying text, this paper discusses aspects of translating Dada that are arguably beyond the reach of machine translation. Using tools to be found in David Katan & Cinzia Spinzi's edition of "Translation plus: The added value of the translator" (*Cultus*: 2021), the paper focuses on context (politics, polyphony), authorial intent (neologism, humour, Pansaers' Dadaist "project"), and more mechanical concerns (presentation, page layout). In conclusion, the paper re-considers Cecilia Alvstad's idea of a "translation pact" (*Language and Literature*: 2014) when translating Dada in an age of artificial intelligence, in a world that has gone gaga.

## 2.2 LITERARY TRANSLATORS & THE DIGITAL

### **The Art of the Translator's Note**

Kotryna Garanasvili – Vilnius University, Lithuania & University of East Anglia, UK

Translator's notes are often treated as auxiliary, explanatory add-ons to the translated text, positioned outside the literary sphere. This paper argues instead for understanding the translator's note as a distinct creative practice: a space where the translator's interpretive agency, aesthetic judgment, and ethical positioning become explicitly visible. Drawing on examples from contemporary literary translation practice, the paper explores how translator's notes function as sites of self-reflection, and how they are able to illuminate translation as a deliberate and deeply creative process rather than an automatic or transparent transfer of meaning. Translator's notes are situated within a broader practice of translatorial reflection, which has become increasingly prominent in recent years, well established through commentaries, essays, and book-length engagements with translation practice.

These creative engagements can foreground the translator's individual approach, revealing choices, hesitations, challenges, and constraints, and thus challenge the long-standing idea of translator's invisibility. In doing so, they perform an educational function for readers while also constituting a genre in their own right – one that may carry literary value, stylistic experimentation, and artistic intent. This paper examines the creative freedoms afforded by translator's notes, as well as their emergence as a recognisable genre of its own.

Finally, the paper considers whether translator's notes could be generated by artificial intelligence. While AI may replicate explanatory or informational discourse, the argument advanced here is that the reflective, situated, and authorial dimensions of translator's notes resist automation, marking them as a particularly resilient expression of human creativity within literary translation today.

### **Digital Writing within Translation Practice: A Model for Multiliteracy Skills Acquisition and Knowledge Development**

Nicola Greenhalgh – Lancaster University, UK

This paper outlines a model for purposeful digital writing creations within translation and cultural practice, which encourage deep textual analysis, knowledge acquisition, social consciousness, creativity and experimentation. Given the seemingly relentless rollout of new technology that we now face in a postdigital era, where impartiality of content cannot be assured (Belshaw, 2014; Funk, et al., 2016; Kellner & Share, 2019), I argue for the role of research-informed, practical translation studies that involve digital writing in influencing and facilitating the development of a multiliteracy skillset across a variety of media. According to educator and philosopher Paolo Freire, who sees the acts of reading, interpretation and writing as fundamentally interconnected (Freire & Macedo, 1987), literacy should be conceived as a wider construct that is 'situated within a theory of cultural production and viewed as an integral part of the way in which people produce, transform, and reproduce meaning'.

My study involves the recuperation of magazine texts published during the 1980s Spanish cultural movement, *la movida madrileña* and their remediation into a digital artefact to provide contextualised translations and experimental textual transformations. For my translation practice, I deploy a reflexive, constructivist methodology (Kadiu, 2019; Scott, 2012) within a creative-critical framework (Grass, 2023) which sees the static, core texts transformed into dynamic, human-crafted multimedia texts, collated and contextualised in a

human-designed website. Through this practical, research-informed methodology, I show how a discerning approach to digital media and AI tools can enrich the translation product without compromising human creativity.

## **Between Skepticism and Pragmatism: Surveying Literary Translators' Perspectives on AI and Creativity**

Katharina Walter – University of Innsbruck, Austria

Technology-enhanced workflows are increasingly reshaping the literary industry and its interlingual transfers. At the 2025 Frankfurt Book Fair, German Commissioner for Culture and the Media Wolfram Weimer warned of AI-driven “digital colonialism” and “intellectual vampirism,” arguing that the literary market was being “torn to pieces” (Neundorf 2025). Similar concerns are expressed by professional associations of literary translators in German-speaking countries, whose 2024 open letter culminates in a manifesto for human language (VdÜ, A\*dS, and IGÜ 2024).

Against this backdrop, this paper analyzes a survey of 54 respondents translating from English into German, examining their perspectives on AI-based tools (Zhbanova and Walter 2025). The results reveal pronounced ambivalence: While 85% are critical or very critical of automated literary translation, 83% have nevertheless experimented with AI-based tools.

AI-generated text quality is rated low, and most respondents report no workload reduction. Concerns focus on linguistic homogenization, loss of authorial voice and the erosion of interpretive depth. At the same time, many adopt AI-based tools pragmatically as “sparring partners.” This paper will explore the underlying tension between resistance and experimentation, which speaks directly to the conference’s focus on human agency and creative practice.

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### **2.3 (online) TEACHING LITERARY TRANSLATION**

#### **Creativity under Constraint: Teaching Literary Translation alongside AI**

Vasiliki Misiou & Paschalis Nikolaou – Aristotle University / Ionian University, Greece

This paper explores how creativity manifests in literary translation when translators navigate both formal constraints and the possibilities afforded by AI-assisted tools. In a study conducted collaboratively between Aristotle University and the Ionian University, Greece, undergraduate and master’s students were engaged in the translation of theatre and poetry, respectively, enabling a comparative investigation across genres, academic levels, and institutional contexts.

Students were asked to translate selected literary texts according to carefully designed guidelines. Preliminary observations reveal a dynamic tension: while some participants embrace constraints as structuring devices for interpretive choice, others resist or reconfigure them, occasionally consulting AI technologies to explore alternative solutions. This interplay highlights the way(s) literary translators assert originality, experiment with language, and negotiate the shifting terrain between interpretive discipline, creative latitude, and AI-generated possibilities.

By examining differences across genre, student level, and institutional setting, some of the novel conditions under which creativity emerges in literary translation are interrogated in a pedagogic context. An analysis of students' actions and reflective essays appears to suggest that constraints – whether formal, textual, or digital – can actively stimulate inventive and critically engaged translation practices. This joint investigation also aims to shed some light on pedagogical strategies that cultivate experimentation, decision-making, and adaptive problem-solving in translation classrooms, offering insight into how translators develop agency in a context increasingly shaped by AI.

Ultimately, this research seeks to contribute to a deeper understanding of literary translation as a creative, interpretive, and collaborative practice, revealing how human ingenuity remains central even in an era of technological augmentation.

### **From Literary Translation Practice to Literary Translation Didactics: Testing for Augmented Translation**

Goedele De Sterck – University of Salamanca, Spain

The concept of augmented translation emerged in the language industry to promote a collaborative vision of translation in which humans are empowered by technology, rather than replaced by it (Lommel, 2018; O'Brien, 2024). More recently, the notion has entered the field of literary translation studies, where it reframes the relationship between translators and tools such as CAT software, neural machine translation (NMT), and large language models (LLMs) (Toral & Way, 2018; Kenny, 2022; Guerberof Arenas & Toral, 2022). In this context, the concepts of creativity (Bayer-Hohenwarter & Kussmaul, 2020) and augmented creativity (Guerberof Arenas & Toral, 2022) are central.

Unlike post-editing, which implies correcting machine-generated output, augmented translation supports a more collaborative and generative workflow in which the machine acts as a co-creator.

This study explores how LLMs might augment the creative processes involved in translating children's literature. The first aim is to test their potential in a personal translation workflow from Dutch into Spanish. A small corpus of units of creative potential (Guerberof Arenas & Toral, 2022) is selected to examine how AI tools can stimulate creative decision-making and how this affects the translator's satisfaction with both process and product. Second, the results inform the design of a didactic module for early-career translators (LT3) from Dutch into Spanish, based on the PETRA-E Framework, with focus on transfer, language, textual, heuristic, and literary-cultural competences.

In doing so, this research builds a bridge between evolving professional practices and translator training in the age of artificial creativity.

### **Critical Engagement with AI in Translation Education: Constraint, Creativity, and Pedagogical Practice**

Maria Pilar Alderete Diez & Tamara de Inés Antón – University of Galway, Ireland

With few studies examining the intersection of constraint, creativity, and translation (O’Sullivan, 2014), this paper bridges theory and practice through the design of translation tasks for undergraduate and postgraduate classrooms. Framed within current debates on living with AI in translation, the study moves beyond narratives of technological disruption to propose pedagogical direction through the integration of translation technologies. The tasks foreground the relationship between technology, constraint, and creativity (Hadley et al., 2022), encouraging students to critically engage with, rather than unreflectively rely on, AI-generated output.

Adopting a post-AI pedagogical perspective, the assignments aim to discourage rigid adherence to source-language structures while fostering linguistic, translational, technological, and service-provision competences, thus enhancing employability and professional value (Penet, 2024). Within a problem-based learning framework, these scaffolded tasks were developed for Final Year and MA translation modules at the University of Galway, focusing on already-constrained multimodal texts typical of creative industries.

Translational constraints are categorised as text/language-driven, profession/market-driven, translator-driven, and extra-linguistic. Particular emphasis is placed on profession- and market-driven constraints to prompt reflection on the economic value of translation in AI-mediated workflows (Walker & Lambert, 2024). The reflective components capture students’ problem-solving narratives under market and technological pressures, offering insights into the non-linear relationship between constraints, creativity, and AI-informed translation practice (Tromp & Baer, 2022). Students engage critically with AI while navigating linguistic and market constraints. This pedagogy strengthens creativity, technical competence, and professional awareness, providing a model for preparing translators who can thrive in AI-influenced workflows and contribute meaningful value to the industry.

## **PARALLEL SESSIONS 3 (Friday 29 May, 10.30am–12pm)**

### **3.1 RESEARCHING CREATIVITY**

#### **Translation as Experience and Ecology: Revisiting Creativity in the Age of AI**

Eugenia Loffredo – University of East Anglia, UK

Debates on generative AI and literary translation have frequently centred on questions of authorship, originality, and the comparative quality of machine-generated texts. This paper revisits the role of human creativity in translation, by reaffirming creativity as a fundamentally human phenomenon grounded in experiential and ecological practice. Drawing on work in experiential translation and ecological approaches to translation, translation is foregrounded as a situated, embodied, and a relational activity.

From an experiential perspective, translation is not reducible to the production of a target text but unfolds as a lived process involving material engagement with language, affective response, ethical hesitation, and interpretive decision-making over time. From an ecological perspective, translation is embedded within linguistic, cultural, and ethical environments to which the translator belongs. Creativity emerges at the intersection of these dimensions, not as an assertion of authorship, but as a form of ecological agency: a responsiveness to the textual, cultural, and ethical dimensions.

These all expose a fundamental asymmetry between human and AI translation. While generative AI can produce texts that mimic creative outcomes, it does not participate in the experiential conditions through which translators negotiate meaning and responsibility.

As creativity remains a fundamental property of human translation, we can move beyond the opposition between translator as author and translator as tool. Instead, the translator is positioned as an ecological agent whose creativity is grounded in lived, embodied, and ethically situated experience, emerging through the act of translating itself. This experiential/ecological dimension continues to mark a limit to the creative capacities of AI in human translation.

Yet, the precise role that AI might play within contemporary translational ecologies remains an open question and requires further exploration as we can collectively negotiate how human and machine actors may coexist, interact, and transform these complex environments.

## **What Can Translation Studies Learn from Creativity Research: A Conceptual and A Students' Perspective**

Triin van Doorslaer – Tallinn University, Estonia

In Translation Studies, creativity has long been a slippery concept, variously defined and often discussed in relation to the dichotomy between (so-called) literal and non-literal translation, and thus linked to the broader notion of translation shifts (e.g. Guerberof-Arenas & Toral 2022; O'Sullivan 2013). Still, it is often argued that translation is inevitably a creative task (e.g. Lefevere 1999).

Paralleling developments in Translation Studies, creativity research in neuroscience has increasingly shifted from product-oriented approaches to an interest in process and experience. Similarly, recent attempts to conceptually redefine creativity in the age of AI underscore the importance of internal processes for understanding natural human creativity. However, “even if the creative output of AI systems and humans might be similar, the process and experience might be vastly different” (Aru 2025).

This paper will also present the findings of an experiment about students' understandings of creativity. Using reflective analysis, guided classroom discussions and a retrospective questionnaire, students from a Master's in Translation (Tallinn University) analysed and reflected on passages from Patti Smith's literary memoir “M Train” (2015), the published Estonian translation, the students' own translations, and an AI translation of the same book passages, offering insights into how creativity is perceived, evaluated, and potentially reserved for human translators.

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## **Enhancing AI-Resistant Human Creativity in Literary Translation Training: A Creativity Studies Approach**

Agnes Whitfield – York University, Toronto, Canada

Recent research on AI/MT use in different fields of Translation Studies, including literary translation, has identified several areas where human translators continue to outperform AI/MT. In general, human translators are more effective in translating sophisticated, multi-layered texts, and in responding to target readers' cultural and textual expectations (Cook et al 2025; Li & Li 2025; Prieto Ramos 2024). At the same time, research in literary translation has extended reflections on equivalence and target text norms to include a more diverse range of translation outcomes and experimental translation strategies (Campbell & Vidal 2024; Robert-Foley 2024). Curiously, while a consensus appears to be emerging on the need to enhance translator training in creativity and adaptability, few TS studies engage with the growing field of Creativity Studies.

The purpose of this paper is to explore some paths Creativity Studies could offer for enhancing AI-resistant human creativity in literary translation training, particularly within the PETRA-E framework. While the concept remains contested, Creativity Studies generally defines creativity as an interactive process involving five elements (actor, process, outcome, domain, and space) where “actors create novel outcomes as part of different domains in varying environments” (Wingström et al. 2024: 177). This paper will start by cursorily mapping these elements with the PETRA-E framework to suggest that creativity, presently situated only under transfer competence, could also be considered productively under language, textual and literary-cultural competence, then, working with the notion that form or appearance is not inevitable (Levine 2015), sketch out some specific implications for developing students' creativity.

### **3.2 POST-EDITING**

#### **Kate Chopin's “The Kiss” in German: How did Translation Students Post-Edit DeepL and ChatGPT Drafts of a 19th-Century Short Story**

Waltraud Kolb – University of Vienna, Austria

In the PETRA-E Framework, post-editing of machine-generated literary translations is not explicitly mentioned as separate competence or subcompetence, though it can be seen as implicitly included in the textual competence category.

In my presentation, I will report on a study conducted in the spring/summer term of 2024 at the Center for Translation Studies (University of Vienna). In this study, six MA-level translation students post-edited the German translations of two short stories by the 19th-century US author Kate Chopin that were generated by DeepL and ChatGPT. The participants worked at home and their post-editing processes were captured via screen-recording software. The focus of my presentation will be on one of the two short stories, “The Kiss”, published in *Vogue* magazine in 1894; I will discuss the participants' workflows and edits and, in particular, on how they handled literal translations produced by the machines. Despite rapid technological progress, literalism is still a feature of what is often called machine-translationese, and the ability to successfully deliteralize machine-generated translation drafts can be seen as one important facet of the creative skills required from literary post-editors. In my presentation, I will reflect on the students' post-editing skills and on whether post-editing should be explicitly included in the next version of the Framework.

Vilemini Sosoni – Ionian University, Greece (presented by Vasilis Manousakis)  
Exploring the Role of Machine Translation and Post-Editing for Literary Texts: A Case Study

Recent research has highlighted the multifaceted role of machine translation (MT) in literary texts (Toral, Wieling, and Way 2018), showing that although MT can enhance translators' productivity, its usefulness decreases in creative texts (Moorkens et al. 2018), while human translation remains the preferred choice of readers (Guerberof and Toral 2020; Guerberof and Toral 2022). However, little attention has been given to the perceptions of the authors themselves and their involvement in literary translation processes where MT is used. This presentation reports the results of a study that attempts to fill this gap through an innovative case study based on the collection of bonsai stories *Tango in Blue Nights* (2024) written by Vasilis Manousakis.

Initially, the book was translated from Greek into English using Translated's ModernMT system and subsequently post-edited by students enrolled on the Modern Greek Programme at Boston University, following post-editing guidelines specifically developed for literary texts. Automatic evaluation metrics (BERTScore, BLEURT, BLEU, COMET, ChrF, and TER) as well as stylometric analysis as an alternative measure of MT quality were used. A professional translator carried out further editing, while the author – who is also a professional translator – assessed the final post-edited version, proceeding with further editing and accuracy and fluency rating. This is a novel study that systematically involves the author-translator in the evaluation of literary translation using MT. The results are expected to contribute to the better understanding of the complexities of literary translation and the limitations of MT post-editing.

This research was funded by Imminent.

### **Keywords**

MT evaluation, post-editing, literary translation, creative texts, stylometrics

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## **Multimodality and Post-Editese in Video Game Localization: A Comparative Study of Human and AI-Assisted Translation**

Simon Copet – Université Libre de Bruxelles and University of Mons, Belgium

The rise of neural machine translation and artificial intelligence has profoundly reshaped the translation profession, including the field of video game localization. Professionals in this sector operate under constraints that differ significantly from those of literary translation, most notably due to the absence of multimodal context. A majority of professional translators do not have access to the game screen during the translation process, which may affect interpretation (Theroine et al., 2022).

This study aims to examine the role of multimodality in the translation process and to relate it to an analysis of post-editese, understood as the distinctive features that differentiate post-edited machine-translated texts from human-translated texts (Castilho & Resende, 2022).

To this end, a group of first-year Master's students in Translation at the University of Mons will be divided into four groups and asked to translate (EN>FR) approximately 300 words from a fiction-rich video game. The first group will produce a human translation with access to the game screen, while the second group will translate the text without visual access. The third group will post-edit a translation from ChatGPT with access to the screen, whereas the fourth group will carry out post-editing without access to the visual context.

In addition, a qualitative analysis of irrealia, defined as elements specific to a fictional world (Loponen, 2009), will be conducted to determine whether students encounter greater difficulties when translating certain creative elements. Each element will be examined from a semantic and morphosyntactic perspective, as well as in terms of its linguistic reception.

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### **3.3 TRANSLATING POETRY**

#### **Visualizing Rhyme: Creative Engagement with Arnaut Daniel's sestina**

Adrian Armstrong – Queen Mary University of London, UK

The Occitan troubadour Arnaut Daniel (fl. 1180–1200) is credited with inventing the sestina, a verse form based on six-line stanzas, where the final words of each line in the first stanza rotate across the five subsequent stanzas. The play of repeated line endings in Arnaut's inaugural sestina, 'Lo ferm voler qu'el cor m'intra', has inevitably governed the strategies adopted by its numerous translators. While impressively inventive, the resulting translations tend to involve archaisms and contorted syntax; hence a fiercely passionate poem is apt to come across as a historical curio and/or a rather stately formal exercise.

The contrasting modes of reception of troubadour lyric and modern poetry – hearing a musical performance as against, for the most part, reading on a page or screen – point the way to a creative reconsideration of how Arnaut's sestina might be translated for 21st-century

audiences. How can the oral/aural repetitions of rhyme be transposed into visual form, and what further creative possibilities does this approach open up? I present a translation based on this sonic-to-visual transposition, reflect on the resulting insights and interventions, and consider the wider potential that this approach offers to translations of musically based lyric poetry.

### **The Lyric I and the Artificial I: Creativity, Authenticity, and the Boundaries of Voice**

Harriet Truscott – University of East Anglia, UK

This paper questions the role of creativity in literary translation, and of translation in literary creativity, through a series of reflections on 'I' and 'I-ness' that draw on my own practice. My PhD work-in-progress interweaves poetic memoir, family history and creative translation of Lorca; this bold project demands that I reflect on where the boundaries of translation lie, and that I deal with the slipperiness of the 'I' as my writing shifts between the work's three strands.

Echoing the approach of my creative work, I offer a series of overlapping viewpoints rather than an uncontested argument. I consider the 'lyric I' in original poetry, versus the 'lyric I' in translation. I explore the 'I' that I, as translator, am writing with and through, and whether this is the same 'I' imagined by the reader of these translations. I ask whether the allure of the AI translator is that it has no 'I-ness' and thus offers the mirage of an 'unsubjective' translation without creative intervention, even as tools such as ChatGPT adopt the rhetoric of the first-person voice. By interrogating the 'I' within 'AI', I ask about the role of intelligence within literary translation, reframing it among other 'i-words': imagination, impressions, imprinting. To conclude, I ask whether the voice that recounts my personal memoir is in fact an unwitting echo – a translation – of Lorca. Thus, my ambitious, multivocal PhD project becomes a case study for broader questions of influence, authorship and creativity in translation.

### **Ars Poetica in the Age of AI: Translating Poetry with(out) LLMs**

Bradley Schmidt – Leipzig University, Germany

When translating poetry, the question of how to translate always contains some contemplation of the role of translators as subjects, their relationships to poems as well as writing in general. While conceptions of *ars poetica* have changed significantly since Horace (and the reception of Ben Jonson's translation into English), the poetic form continues to pose challenges in the age of artificial intelligence. One of the primary contemporary tensions appears to be that the motivation to translate a given poem elevates the role of the translator while it is increasingly the case that many large language models are capable of producing seemingly coherent translations (or at least target language texts corresponding semantically to the source), questioning the need for human translators.

The paper will examine some aspects of translator identity vis-à-vis the use or rejection of LLMs and other AI tools while translating poetry. Significant space will be given to translators' selection of poems, the role of personal affinity and extent to which these are being translated for the delight and instruction of an audience or perhaps more as an artistic expression on the part of the translator. Finally, these issues will be applied to an experiment within a seminar on poetry translation and identity with creative writing and translation students at Leipzig University / German Institute for Literature Leipzig (in progress). When translating selected poems, students will use AI tools, while reflecting on the utility, limitations and the influence said tools have on their relationship to the texts and their own personal *ars poetica*.

### 3.4 (online) INDIAN CASE STUDIES

#### **Lingua Franca, Fractured Worlds: Collaborative Translation of Marginalised Indian Nepali Voices**

Tias Basu – Jadavpur University, Kolkata, India

This paper examines how translating marginalised Indian Nepali traditions and literatures exposes the limits of AI-mediated translation and reaffirms creativity as an ethical, relational practice. Focusing on Indian Nepali as a lingua franca across heterogeneous communities in the eastern Himalayas and the Indian plains, the paper argues that apparent linguistic sharedness masks deep differences in culture-specific concepts, ritual vocabularies, and local epistemologies that resist computational standardisation. When oral narratives, folk songs, and community-specific prose circulate through Indian Nepali into English, AI systems trained on standardised, low-resource corpora tend to normalise or erase precisely those dense, situated terms that carry the weight of memory, territory, and social hierarchy.

Drawing on case studies from Indian Nepali translations of marginalised community traditions, the paper compares AI-generated outputs with human translations produced through collaborative engagement with culture bearers. It foregrounds creative strategies such as layered glossing, retention of key lexical items, dialogic footnoting, and negotiated neologisms that emerge only from sustained efforts “to know the other.” Rather than framing AI as a neutral aid, the paper reads its failures as symptomatic of a wider epistemic asymmetry in which marginalised knowledges are rendered illegible or interchangeable.

#### **Disrupting the Ghost Economy through Phonemic Vicissitudes: A Study of Assamese-English Machine Translation**

Anannya Nath – Dibrugarh University (Assam), India

Michael Cronin speaks about the extractivist nature of AI-powered translation claiming that it extracts labor in what Gray and Suri calls a ‘ghost economy’ where a “huge, underpaid class of global ghost workers provide the background digital labor for high-tech megacorporations” (Gray and Suri; 2019). The implication of this invisibility is disengagement of humans from linguistic, cultural and cognitive diversities that limit their ability to perceive and understand the more-than-human world, comprised of the interconnections between biotic and abiotic environment. Thus, simplifying language access through AI contributes to a broader ecological and perceptual narrowing. In order to “retrieve a sense of control and purpose against” what he believes to be a “climate emergency” (Cronin; 2025), Cronin formulates two forms of knowledge practices, namely, procedural and performative.

The paper uses two approaches to gauge the possibility and extent of creative translation in an AI-dominated environment using Assamese–English translation as a case study. With around nineteen million speakers globally, Assamese remains a low resource language, underrepresented in computational systems. Firstly, Cronin’s ‘performative practice’ is employed to focus on the translator’s role in building corpora and making interpretive decisions. Secondly, an analysis of the process of transliteration fed into statistical-machine translation (SMT) system that preserves Assamese pronunciation is done to highlight how it often produces incorrect spellings, thereby necessitating human intervention. By insisting on the translator’s visibility and decision-making power through the two methods, the paper argues for a contextually viable translation ecology, capable of disrupting the ‘ghost economy’.

## **Queer Unfaithfulness: Human and AI Translations of Desire and Ambiguity in Indian Literatures**

Gokul Prabhu – Ahmedabad University, India

This paper argues how queer literary translation in Indian languages best expose the constraints of AI. Drawing on queer theory and translation studies, I examine how queer writing in vernacular languages relies on coded desire, tonal instability, and culturally-embedded forms of gendered/erotic expression that an algorithm cannot accurately capture.

The paper focuses on two primary texts: Kamala Das' Malayalam and English self-translation of *Ente Katha/My Story*, her autobiography, and her poetry, and Hoshang Merchant's translations of Urdu and Hindi queer poetry in *Yarana: Gay Writing from India*. In both these texts, I investigate moments where translators depart from literal accuracy to preserve queer affect, political risk, or emotional texture, strategies I like to describe as "queer unfaithfulness." For instance, Das' self-translations often intensify sexual directedness and gendered defiance in English, while Merchant's translations heighten homoerotic meanings that are oblique in the original.

Alongside this, I also include a comparative experiment where selected passages from the Malayalam/Hindi/Urdu texts are translated using a generative AI system, and compared with the published human translation. This allows me to highlight how AI systems normalise syntax, stabilise gender, and reduce erotic ambiguity: key elements of queer writing. AI is simply not prepared for creative and ethical risks that human translators often engage in.

By situating these practices within the PETRA-E Framework, the paper argues how queer translation foregrounds translators' creative agency that cannot be automated. In today's AI world, queer texts become a canvas for what remains irreducibly human in literary translation.

## **PARALLEL SESSIONS 4 (Friday 29 May, 1–2.30pm)**

### **4.1 HUMANS vs AI – ITALIAN & CATALAN**

#### **Comparing Translational Choices: *How to Live in a Flat* Between Human Translation and AI**

Salvatore Ciancitto – University of Catania, Italy

*How to Live in a Flat*, published in 1936 by Kenneth R. G. Browne and illustrated by Heath W. Robinson, exemplifies Robinson's reputation for imaginative depictions of complex machines designed to address everyday challenges in improbable ways. This volume inaugurates a series by Browne and Robinson, each adopting a handbook format to offer advice on specific hobbies (*How to Make a Garden Grow*, 1938) or aspects of domestic life (*How to be a Perfect Husband*, 1937). Translating these works presents three principal challenges: their chronological and cultural distance (England between the two World Wars), the distinctive humorous and ironic style of both Browne and Robinson, and the interplay between narrative and illustration, which creates a dialogue between textual and visual elements. Addressing these challenges demands considerable creativity from the translator, who must balance cultural and linguistic awareness of the source text with their translation in the target text. In this presentation, I discuss my translational choices for the Italian edition of *How to Live in a Flat* (*Come vivere in un appartamento*) published in 2020 for Edizioni Eliot (Rome) and compare

them with those generated by AI (ChatGPT), highlighting the limitations of AI in conveying humour and cultural nuance to achieve an equivalent effect for the target readership.

**“Words is oh such a twitch-tickling problem to me all my life... I know exactly what words I am wanting to say, but somehow or other they is always getting squiffsquiddled around.” Creativity in the Italian Translation of Gobblefunk in Roald Dahl’s *The BFG* Compared to the Translations Provided by AI**

Ilaria Parini – University of Eastern Piedmont, Italy

Roald Dahl (1916–1990) was a prolific author who published 50 books during his lifetime, 22 of which were written for children. He is best known for these works, which have continued to delight and engage young readers across generations and cultures. One of the most distinctive characteristics of Dahl’s writing is his extraordinary linguistic inventiveness. Over the course of his career, he coined nearly 500 new words and reintroduced many archaic terms, shaping a playful and original lexicon that enriches the fantastical worlds of his stories. These neologisms contribute not only to the humour and charm of his narratives but also to a stimulating linguistic experience for readers, reinforcing Dahl’s status as a pioneering figure in children’s literature. The scale of Dahl’s linguistic creativity is remarkable. His innovative language use was so influential that, in 2016, Oxford University Press published the *Oxford Roald Dahl Dictionary*, which contains approximately 8,000 words drawn from his books, including both his invented vocabulary and revived expressions. A particularly striking example of this creativity can be found in *The BFG* (1982), one of his most celebrated novels. In this work, the Big Friendly Giant speaks a fictional language known as “gobblefunk,” composed of newly coined words and playful distortions of existing ones. This language is created through a range of linguistic techniques, such as blending, onomatopoeia, spoonerism, alliteration, and rhyme. Translating such a highly creative and unconventional language poses significant challenges and requires a level of inventiveness that remains largely dependent on human translators. This presentation explores the strategies adopted in the Italian translation of *The BFG* to render “gobblefunk,” comparing them with translations generated by ChatGPT and DeepL in order to assess the role of creativity in human and machine translation.

**Patterns of Syntactic Creativity in Human vs AI-Generated Literary Translation**

Josep Marco & Ulrike Oster – Universitat Jaume I, Castellón de la Plana, Spain

Creativity in different translation conditions such as human translation (HT), raw machine translation (MT) and post-editing has been studied, among other scholars, by Guerberof-Arenas and Toral (2022) and Du et al. (2025). Their analyses focus on units of creative potential (i.e. source text segments requiring a certain degree of creativity on the translator’s part) whose resistance to translation derives from cultural specificity or from the use of such features as phraseology, metaphor or wordplay. Those features are mainly lexical in nature. In order to redress the balance, Marco and Oster (2025) looked at 200 sentences from two triple parallel corpora (made up of source texts, HTs and MTs in English-Catalan and German-Spanish) with a view to identifying patterns of syntactic creativity, i.e. types of syntactic shifts or departures from source text syntactic structure. Individual syntactic shifts were seen to belong to the following dimensions: 1) sentence or clause boundary; 2) upgrading or downgrading along the syntactic hierarchy; 3) grammatical category; 4) (un)markedness of word order; 5) amount of information; and 6) construal of reality along such lines as voice, polarity or transitivity. Unsurprisingly, syntactic shifts were much more frequent and varied in

HT than in MT. This study draws on the typology of syntactic shifts just presented in order to compare HTs and AI-generated translations. The aim of the study is to determine whether the differences observed in our previous analysis also hold for AI-generated translations.

## 4.2 MULTIMODAL TRANSLATION

### **AI and Creative Translators: Interdisciplinary Responses to a Technological Challenge**

Arianna Autieri – Zurich University of Applied Sciences, Switzerland

As the AI threat intensifies, creative translators and scholars are responding in multifaceted ways. Manifestos and statements that raise awareness towards the creative and critical labour of literary translation are multiplying (e.g. CEATL); experimental and experiential translation are providing readers with provocative alternatives to mechanical translation (e.g. Robert-Foley 2023; Campbell and Vidal 2024; Vidal and Campbell 2025; Autieri 2026); studies on technology for creative translation are flourishing (e.g. Hadley et. al 2022; Rothwell, Way, Youdale 2023). Equally crucial in this context is an investigation of how AI can also “augment” (Jimenez-Crespo 2025) the creative abilities of translators.

In this paper, I present my SNSF Ambizione research project, where, in line with the latter type of response, I investigate how GenAI can become an interdisciplinary aid for music translation – a translation domain that, due to a general lack of multidisciplinary expertise required, remains challenging and often out of reach (Rędzioch-Korkuz 2024). Peter Low (2017: 20) writes that translation of music is akin to translation of poetry, but in it “the alliance with music” must be taken into account. Through prompt engineering, in my project, I am harnessing GenAI to analyse musical constraints of lyrics and guide translators to translate them as if they were poetry with additional constraints. I hypothesize that once made clear thanks to the AI analysis, music constraints can enhance translators’ creativity: “creativity is often intimately tied to constraint, it is a response to it, it is enhanced by it” (Boase-Beier and Holman 1999: 6).

### **Performability of AI-Generated Theatre Translation: *King Lear* Through Stanislavsky’s Lens**

Albert Duy Phuc Nguyen-Tran – National University, Ho Chi Minh City, Vietnam

This ongoing study investigates the performability of AI-generated Vietnamese translations of Shakespeare’s *King Lear* compared to existing professional translations, using Stanislavsky’s performance theory as an evaluative framework. Employing a mixed-methods design, selected excerpts from *King Lear* are translated using generative AI tools and analysed alongside a professional Vietnamese translation using six Stanislavskian criteria: actability of objectives, subtext, given circumstances, naturalness, physical alignment, and speakability. Ten university theatre actors participate in blind reading sessions of both translations, followed by structured assessments and semi-structured interviews exploring their embodied experiences. Expected findings suggest AI may achieve semantic accuracy but struggle with subtext, cultural nuance, and emotional layering essential for performance, particularly given Vietnamese’s tonal complexity.

## **Ghost in the Machine Translation: Human Authorship and Cinematic Rewriting**

Matthew Chozick – Temple University Japan Campus, Tokyo, Japan

This case study examines a collaborative project in which two literary translators—one of whom was also the screenplay's author—translated an English-language script for film production in Japanese. The completed feature was subsequently input into an AI system, alongside the original screenplay, to generate first-pass, AI-assisted English subtitles. Perhaps most practically, the study shows that while AI tools significantly accelerated subtitling and related tasks, their accuracy was dependent on substantial human preparation and oversight. This talk will also discuss the theoretical dimensions of the film's translational process, with emphasis on fluid and distributed notions of authorship (or *auteur*ship) within a structurally collaborative, multimodal and audiovisual form.

### **4.3 (online) ROMANIAN CASE STUDIES**

#### **From Silver Age to Silicon Age: Navigating Tradition and AI in Translating Arseny Tarkovsky's Poetry into English and Romanian**

Marta-Teodora Boboc – University of Bucharest, Romania

Acknowledged as the last poet of the Silver Age, Arseny Tarkovsky is biographically best known for being the father of the renowned Russian film director Andrey Tarkovsky. His activity encompasses translations from Armenian, Georgian and Kyrgyz poetry as well as various literary works of his own creation, that on the one hand have gained him the fame of a deeply metaphorical poet and on the other have been considered mere urban poems. Following two fundamental questions concerning translation, namely "What types of creative strategies should literary translators use?" and "To what extent does translational creativity remain the sole province of human beings?", our paper aims to approach contrastively the Russian original and its translations in English and Romanian languages. In doing so, we employ not only the traditional human-made translations, but also AI generated alternatives (mainly by platforms like ChatGPT and DeepL), focusing on how they render the meaning and the form of rhymed poems. As a preliminary conclusion we can say that, while "flesh and bone" translators naturally opt for preserving the rhyme (at times at the cost of meaning, as Eugene Nida stated), the platforms have to be prompted to do the same thing, since initially AI outputs are generally literal. And this is why – or, better said, where – the human intellect intervenes: using AI as a supportive tool, the human translator still has to "polish" the final version. However, our findings suggest that collaboration between human translators and AI tools offers promising possibilities for literary translation.

#### **Translating American Adolescence into Romanian: The Case of Laurie Halse Anderson's *Speak***

Anda Dimitriu – University of Bucharest, Romania

Laurie Halse Anderson's most famous novel, *Speak*, which was published in 1999, brings forth the experiences of a teenage Melinda, who is forced to juggle the difficult transition from middle to high school alone and in the wake of a traumatic event. The storyline is presented under the guise of a mostly chronological compilation of vignettes that read like a young girl's journal entries. The language throughout the novel is typical of an American teenage girl at the turn of the century, exhibiting made-up words, informal phrases and a sarcastic stream of

commentaries on daily events, as well as the peculiarities of teachers and fellow students. With an engaging and introspective perspective on teenage life, *Speak* has gained recognition worldwide and has been translated in multiple languages in the twenty-six years since its original release. When it comes to Romanian, two different translations, from 2014 by Bogdan Chircea and 2021 by Ioana Filat respectively, have attempted to replicate Melinda's voice with varying degrees of linguistic creativity. In this context, the present paper will aim to compare the two Romanian translations not only one against the other, but also with AI-generated versions by analysing the translation of slang and teenage limbo, made-up words, onomatopoeic outbursts and some instances of gender ambiguity.

### **On Translating Colm Toibin's *Long Island***

Cristina Nicolae – G.E. Palade University, Târgu Mureş, Romania

The present paper focuses on a selection of challenges encountered in translating the universe of Colm Toibin's *Long Island* into Romanian, with the purpose of highlighting the complexity and depth of the process of literary translation, and the relevance of the human translator's work in the age of artificial intelligence (AI). The fascinating landscape of the characters' moral dilemmas, the subtle tension between the characters, the rhythm and internal dynamics of a narrative discourse which moves from dialogue to introspection or the consistency of the characters' identity throughout the novel are to be seen as instances of creative translation which are handled differently by the human translator and the AI, with losses and/or gains at the level of tone and register, narrative depth and aesthetics, coherence, and impact of the auctorial voice.

## **4.4 (online) TRANSLATING MODERNISM**

### **Beyond the Scratch: MT Post-Editing and Creativity in Literary Translation**

Sandra Ljubas & Edin Badić – Independent researcher / Juraj Dobrila University of Pula, Croatia

This product-based study extends our previous research on cognitive effort in self-revision and Machine Translation Post-Editing (MTPE) by examining the quality and creativity of literary translation output. In the earlier study, the workflows of five English-to-Croatian literary translators were documented using GGXLog and an integrated screen-recording tool, while follow-up interviews were conducted to contrast empirical data with participants' subjective perceptions. Given that MTPE is not yet an established practice in Croatian literary translation, participants perceived the process as more taxing, less reliable, and requiring greater attention. Empirical evidence, however, suggested that MTPE was both faster and cognitively less demanding than translation from scratch.

The present study re-examines this dataset through a product-focused lens, analysing accuracy, stylistic shifts, and problem-solving strategies within designated "units of high creativity potential" (Guerberof Arenas & Toral, 2020). Participants were asked to independently draft and revise a translation of the opening passage (349 words) of Katherine Mansfield's "The Baron" and subsequently perform a full post-edit of the opening passage (350 words) of Mansfield's "The Sister of the Baroness", pre-translated via ChatGPT. Building upon prior findings, an error analysis was conducted, and creative solutions in the identified problem areas were compared across both workflows. This approach provides nuanced insights into how these distinct translation processes shape both linguistic accuracy and creative decision-making. This research contributes to the field of Literary Translation Studies by

offering an empirically grounded comparison of fully revised translations with and without the use of MT, highlighting the broader implications of workflow for quality and creativity in literary translation.

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## **Decoding the Human-AI Boundary: A Comparative Reception Study of Human and AI Literary Translations**

Furkan Sunay & Javid Aliyev – Istanbul Yeni Yüzyıl University, Türkiye

The integration of Large Language Models (LLMs) into translation workflows is fundamentally reshaping translation practice through prompt-based customization and reasoning capabilities of Generative Artificial Intelligence (GenAI). While AI-generated translations are gaining prominence in globalized markets, the distinctive position of the human agent in translation remains a critical area of research. This study investigates the perceptual boundaries between human and GenAI translations by analyzing the reception of five expert literary translation trainers through the excerpts from Virginia Woolf's *To the Lighthouse* (1927) using a 7-alternative forced choice (7-AFC) method and comparative rating tasks. The corpus includes Turkish translations generated using Gemini 3.0 and ChatGPT 5.2 with a personality-based Chain of Thought (CoT) prompt, as well as five established human translations produced in different periods. Participants blindly ranked the translation outputs, identified potential AI-generated translations, and provided retrospective justifications for their evaluations. The results show a high degree of indistinguishability with only 20% overall detection accuracy; specifically, a GenAI output was completely undetectable (0%), but a human translation output was perceived as AI-generated by 60% of experts. Additionally, in the blind rating task, GenAI translations were generally ranked 3rd or 4th among 7 texts, and their average rankings were 3.70. Ultimately, this study, which examines the boundaries between GenAI and human translations in the reader's reception, has yielded various insights into the visibility and enduring nuances of human translators in the age of AI.

## **Translating *Finnegans Wake* in the Age of AI**

Ludivine Bouton-Kelly – University of Angers, France

Translating multilingual texts with AI can give us an opportunity to test how AI deals with intercultural references. Beyond this difficulty lies another challenge, though. Multilingual texts play with what the reader knows or does not know of the languages that are used. In such texts, the foreignness of some of the words does not need to be literally "translated", from a purely semantic point of view, but "rendered", for the reader to experience the same multilingual reading in translation as in the original version. Readers need to differentiate the different languages and enjoy the friction between them. Machines can be programmed to do this – or attempt to do this – but what about texts that mix languages altogether and blur the distinctions between them?

When Tiphaine Samoyault and I translated the beginning of Anna Livia Plurabelle's chapter in *Finnegans Wake* by James Joyce, we considered the constraints of this multilingual text as formidable creative playgrounds. This is also what the participants of the workshop I led

in Arles (for the Annual Assises de la Traduction) saw in those constraints. The joy of translating such texts cannot be programmed as such, and their translation is not fully satisfactory without having experienced this joy. Still, could we use machine translations of these texts and enjoy working with them? How do time, satisfaction and joy get reprogrammed in the computing context?

## **PARALLEL SESSIONS 5 (Friday 29 May, 4.15–5.45pm)**

### **5.1 TEACHING LITERARY TRANSLATION (II)**

#### **Teaching Literary Translation in the Age of AI: Post-Editing, Ethics and Digital Pedagogy**

Daniel Russo – University of Insubria (Varese/Como), Italy

The growing presence of machine translation (MT) is reshaping translator education, including domains traditionally associated with creativity and cultural mediation, such as literary translation. Although MT is often viewed as incompatible with literary work, it is increasingly used in drafting and revision workflows, making post-editing a relevant pedagogical issue. This paper examines how post-editing can be integrated into literary translation teaching in ways that support critical digital pedagogy, ethical awareness and student agency. Building on Moorkens' (2018) analysis of translator invisibility and Kenny, Moorkens and Way's (2020) work on MT literacy, the paper argues that uncritical use of MT risks normalising data extraction, reduced authorship and unequal power relations. In literary contexts, these risks are especially acute, as algorithmic systems tend to flatten style, suppress minority voices and reproduce cultural bias. The paper proposes a pedagogical framework in which MT-assisted literary translation is used as a site of critical engagement rather than efficiency. Students work with MT-generated literary drafts to identify bias, stylistic loss and representational distortions, while reflecting on authorship and responsibility. Drawing on ethical AI principles (Floridi et al. 2018), this approach combines close reading, reflective post-editing and collaborative discussion to foster creativity, inclusion and digital citizenship. The paper argues that literary translation classrooms can become key spaces for teaching students not only how to use AI, but how to critically and ethically shape its role in cultural communication.

#### **Translating for Fun: Creative and Experimental Assignments in the Literary Translation Classroom**

Anikó Sohár – Pázmány Péter Catholic University, Budapest, Hungary

Pázmány Péter Catholic University offers several elective literary translation courses for students all levels, among them two literary translation seminars from English into Hungarian for BA students of English. The majority of those who choose these seminars are not really interested in literary translation, and believe that AI has already taken over most translation jobs, there is no future in LT. Using carefully selected literary works and experimental tasks in class has managed to convince the students so far that human translation cannot be substituted by machine translation of translations provided by LLMs, at least not in the case of this language pair regardless of direction. Within the framework of literary translation studies and translation pedagogy, the paper describes the assignments and experiments, analyses their outcome, and attempts to answer the following questions: Can literary translation be used purposefully to develop specific competences, and raise awareness of, or possibly change, the

students' ingrained attitudes? Will its use improve the students' self-awareness, self-assurance, and even the training outcomes? Will there be significant differences between the literary translations produced by individual and teamwork? How can the PETRA-E Framework help the objectives of the courses?

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## Y'all Pay Attention! Using Translation to Teach the American South in Estonia

Lucia Brown – Fulbright ETA, Kuressaare, Estonia

In 2026, Estonia will be one of the first countries in the world to implement AI systems into its public schools. As part of my Fulbright English Teaching Assistantship grant, I teach EFL at Saaremaa Gymnasium, a high school in Kuressaare, the capital of Estonia's largest island. This paper explores how I use both translation and technology in my lesson on regional identity in the American south for Estonian teenagers.

The lesson centers around the poem “Mid-South” by Stephanie Schlaifer, which follows two characters driving through the American south—it is dense with regional language and vocabulary that is unfamiliar to B2/C1-level students. I challenge the students to identify every new vocabulary term or concept and assign them to “poet-expert” groups on different stanzas. I encourage each group to use available technology (search engines, AI, etc.) to search the definitions of unfamiliar terms. The groups then facilitate class discussions based on their research: questions about terms such as “co-ed,” “Cotton is king,” “kudzu,” and “Wonder Bread” arise.

In the final section of the lesson, I ask students to replace terms that indicate southern identity with parallel details from their island. Students must determine local examples from their own cultural knowledge: What micro-accent defines the region? Or: What restaurant has that particular reputation? The translation practice then leads us to larger questions: What is the impact of outside stereotypes on your identity? Why can't this be translated? How much can we use our contexts to understand other parts of the world?

## 5.2 TRANSLATION & POLITICS

### **“NON POSSO FINGERE”:** Mediated Non-Masterful Translation of Dante Alighieri’s *Commedia*

Clare Harmon – University of Minnesota, USA

Through creative nonfiction forms and a poetic citational practice, this paper poses translation as a grief ritual. I argue that structuring loss through translation is crucial to not only transform a translator and their readers, but to radically cleave from present, destructive ways of being human (e.g. racial colonial capitalism and the subjects that maintain these networks).

My research describes how the sorrow of the present moment, caused by a racial-capitalist-colonial way of being human (what Sylvia Wynter calls “Man2”), is a loss not only of ecology or safety, but also the of the ontological stance that authors these loses: a bounded self opposed to the “others” it attempts to know, possess, and annihilate. Following Judith Butler’s theories of grieving as an “insurrection on the level of ontology,” I argue that while such loss presents an opportunity for a reformulation of an individual self, it can also be scaled to offer the same opportunity to an entire way of being human.

Grounded in translation as creative critical practice, Black studies, and outcomes of archival research in Dante studies, the paper unfolds across autotheoretical interludes describing myself as a grieving subject and chronicling my relationship as a translator with the incunabula catalogued at the Biblioteca Nazionale di Napoli as XVI\*L10, Cristoforo Landino’s *Comento sopra la Comedia di Danthe* (1481). These interludes are especially invested in the ways in which my non-mastery of Italian was mediated by technology, AI, and relationships with both people, landscape, and urban environment (including the titular graffiti, “NON POSSO FINGERE”).

### **Disobedient Translation: Human Translation and Political Resistance**

Corine Tachtiris – University of Massachusetts, USA

This paper argues that the human aspect of literary translation plays a significant role at the intersection of creativity and politics. Artificial intelligence is far from apolitical, instead upholding the inequitable politics of the status quo, for example in its reproduction of gender biases in language. An adequate or acceptable translation toward which AI algorithmically trends thus produces neither creative resistance nor political resistance to norms—be they literary, social, cultural, economic, etc. Following particularly from the intervention of postcolonial studies in translation studies, reminding us that every act of translation is political, this paper emphasizes the human factor in expressly politicized translations that seek neither adequacy nor acceptability. This paper calls for “disobedient” translation practices that adapt tactics of civil disobedience toward creatively and politically resistant translations. Such translations—rather than cede to the norms that “faithfully reproduce” the inequitable status quo—seek to dismantle it, for example, by occupying textual space with resistant language, sabotaging bigoted texts, or looting powerful texts of their value.

## **Translation as Creative Framing Beyond AI: Indigenous Ecological Narratives in *The Last Quarter of the Moon***

Xiaoyan Tan – University of Warwick, UK

Despite significant advancements in AI translation, Indigenous knowledge remains marginalised within translation studies and practice, raising questions about the limits of automated systems in mediating culturally and ecologically embedded worldviews. This paper examines the English translation of *The Last Quarter of the Moon*, a novel that narrates the lifeways and ecological worldview of the Indigenous nomadic Evenki people. Drawing on framing strategies from social narrative theory and the concept of translating Indigenous knowledges, it investigates how human translation agents creatively mediate text and paratext and construct what kinds of narratives and knowledges. It finds that, textually, the translator Bruce employs participant repositioning strategies to elevate animals and plants as equal subjects and guardians of nature alongside humans, thereby constructing an ecological narrative of care for all living beings. Extra-human entities, such as spirits and shamans, are framed as universal subjects that mediate relationships between humans and the natural world. The translation further frames the local community and Indigenous ecosystem as victims of external invasion, while temporal and spatial framing emphasises forced displacement from ancestral lands. Together, these narrative strategies foreground the suffering of human and non-human beings and the irreversible damage inflicted upon the environment.

Paratextual materials complement and reinforce these textual strategies by foregrounding the Evenki people's reverence for the ecosystem and highlighting the ecological crises they face. Overall, the paper argues that translation here functions as a creative, ethically situated act of framing shaped by multiple human agents, actively constructing public knowledge in ways that AI cannot replicate.

### **5.3 (online) AI, PRO AND CONTRA**

## **Creativity at the Limits of Automation: Artificial Intelligence and Nineteenth-Century Greek Literary Translation**

Sotiria-Lito Alexaki – Ionian University, Greece

My paper attempts to investigate the contribution of Artificial Intelligence (AI) to the comparative analysis of translations into Greek of significant texts of the Ionian literary tradition of the 19th century. Translation studies have traditionally relied on philological and interpretative approaches; however, the advancement of AI allows for the automated analysis of large translation corpora, offering new possibilities for the study of linguistic and stylistic variations.

The research focuses on texts that played a pivotal role in shaping Modern Greek language and thought. By employing the tools provided by AI, it becomes possible to study large-scale translations of world literature more rapidly, improving not only the accuracy of comparative analysis, but also enabling an in-depth understanding of diachronic translational trends.

Nevertheless, significant limitations remain, particularly regarding the rendering and detection of emotional nuances permeating the texts. Algorithms, despite their computational power, struggle to accurately convey the range of emotional and stylistic subtleties that constitute the aesthetic experience of literature. Moreover, the issue of ethical responsibility arises in the use of AI, as automated analysis cannot always discern the cultural and

ideological components that define the meaning of translations. This study, therefore, highlights the dual nature of AI: as a powerful analytical tool that enhances translation studies, but also as a means that requires complementary human interpretative intervention — not only for the more accurate rendering of subtle emotional shades, but also for ensuring cultural sensitivity and scholarly ethics.

### **AI and Redefining the Future of Literary Translation in Serbia: Authorship and Cultural Significance**

Zorica Kovačević – University of Belgrade, Serbia

The rise of accessible and affordable machine-generated translations is transforming the role of the literary translator. In many publishing contexts within translation communities, AI systems are already integrated into literary translation workflows, with human translators often assuming the role of post-editors or proofreaders.

This research examines how long literary translators can resist or meaningfully reposition themselves in relation to AI technologies. It also addresses authorship in literary translation, exploring how creative responsibility may be redefined in the context of widespread AI-generated literary translation. Furthermore, the study investigates whether human literary translation may acquire enhanced symbolic value and, ultimately, emerge as a more culturally significant practice.

The research specifically examines the Serbian literary translation context, assessing the presence and visibility of AI-generated literary translations, their publication status and prevailing professional and cultural attitudes toward their use. The study additionally incorporates an interview with a Serbian leading expert in world literature and literary translation, focusing on the scope and development of AI-assisted translation practices in Serbia over recent years.

Finally, the paper considers the broader implications of AI-driven translation for linguistic hierarchies, focusing on translation flows from “central” to “peripheral” languages (Heilbron, 2010) and the often-overlooked dynamics of translation between “peripheral” languages (Kovačević, 2024).

By situating literary translation at the intersection of technology, authorship and linguistic inequality, this study critically reflects on the future of literary mediation in the age of artificial intelligence.

### **Professional Creative Translators’ Response to AI**

Iris C. Permy – Universidad Autónoma de Madrid, Spain

Artificial intelligence has become a unavoidable topic when discussing translation as a profession, as the main language service providers are including it in their workflows. However, what some call an advance, a tool, and the inevitable future, is seen by others as a threat to the sustainability of their craft and way of living that urgently needs to be addressed. As a matter of fact, just a few weeks ago, one of the largest publishing houses announced they are dispensing with human translators and relying solely on AI postediting. As a result, there has been a massive counterreaction of professionals defending their labor and intellectual property rights. This presentation is a deep dive into the arguments sustained by national and global collectives such as CEATL, En Chair et En Os, Audiovisual Translators Europe (AVTE), and the Spanish audiovisual translation organization (Asociación de Traducción y Adaptación Audiovisual de España – ATRAE), among others. We believe it is indispensable to map the

professionals' point of view, since they are the ones who may or may not make use of AI in their daily jobs; they are the ones translating.

## **POSTER SESSION (Friday 29 May, 12–1pm)**

### **Self-Translation as a Multiplicit Act**

Astrid Alben – University of East Anglia, UK

Self-translation can be seen as a rewriting across and between languages. As Susan Bassnett argues, if the notion of an “original” is fluid rather than a fixed concept, then translating one’s own writing involves more than interlingual transfer and should be seen as reconstructing (Bassnett, 2013). Looked at in this way, to self-translate is to recreate one’s conceivable selves to oneself and to others, from the subjective non-linguistic realm into the multivalent and polysemous construct of languages. As the Polish-American poet Czesław Miłosz writes in his manifesto poem ‘Ars Poetica?’: “The purpose of poetry is to remind us how difficult it is to remain just one person” (Miłosz, 1988).

In this poster I will look at the self-translation of my poems as a “multiplicit act” that combines translation, (re)writing and reconstructing between and across languages, arguing that as such it is a creative expression of difference (cultural, linguistic, social, inner) rather than an attempt at similarity or congruence between texts. What does this say about the fluidity and stability of the original? And equally, what can self-translation as a multiplicit act tell us about alterity and alienation for the self-translator?

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### **Portable Poise: The Creative Trade-Offs in Nicky Harman’s Translations of Chinese Women Writers**

Xiudi Liu – University of Durham, UK

This poster presents a study examining the role of translator creativity in the English translations of modern and contemporary Chinese women’s writing, especially in the work of prominent translator Nicky Harman. The study analyses Harman’s translations of three authors representing different eras and styles: Ling Shuhua (Republican-era), Xu Xiaobin (post-Mao), and Yan Ge (contemporary). It employs a mixed methodology, identifying Units of Creative Potential (UCP) to measure novelty and applying the DQF-MQM (Dynamic Quality Framework-Multidimensional Quality Metrics) framework (Panić 2019) to assess acceptability. This methodology combines qualitative coding with close textual reading to evaluate the effects of creative shifts on representation. The findings reveal that Harman consistently deploys creative strategies, primarily Modification, Abstraction, and Omission, that reshape the female protagonists and their worlds. While these choices frequently enhance female agency, interiority, and narrative poise for an Anglophone readership, they also tend to moderate or erase specific socio-historical markers, regional dialects, and the rhetorical intensity present in the source texts. The study argues that Harman’s creative mediation, while strengthening the legibility of female subjectivity, results in a significant trade-off, that is, producing more universal heroines at the expense of local cultural and historical thickness.

## **Introducing: Wild Translation Workshops**

Nielsine Nielsen – University of Copenhagen, Denmark

“We need wilder translations,” wrote Danish scholar (and translator) Sophus Helle in Denmark’s most prominent cultural newspaper *Weekendavisen* in December 2021. The same week I responded with an opinion piece – ‘Make translation art’ (‘Gør oversættelse til kunst’, ed.). In my reply I argued the freedom to translate wildly would have to start with the recognition of literary translation as an art form. This train of thought has turned into a workshop series of four ‘Wild Translation Workshops’, which I wrote, organised and facilitated for the Association of Danish-English Literary Translators (DELT) in 2024-25 (online and in-person). The workshops leaned heavily on the experimental practices of Katrine Øgaard Jensen (exemplified in the ‘Mistranslation series’ in *BOMB Magazine*) and Sawako Nakayasu (as seen in the manifesto *Say Translation Is Art*).

My poster proposes the use of ‘wild translation’ as a nature-inspired writing strategy which is process-oriented, people-focused and interdisciplinary. It is particularly productive for the early draft stage. The workshops highlight the range of the human literary translator at a time when the role of the translator is being redefined due to generative artificial intelligence. The poster asks the questions: What is a ‘wild’ translation? And what could it be?

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- Øgaard Jensen, Katrine (2022) ‘I Place the World: A Series of Mistranslations’, *BOMB Magazine*.

## **AI as an Assistant in Translating Modern Russophone Ecofeminist Drama**

Jessica Tipton – University of East Anglia, UK

This poster will explore the use of AI as an assistant to the human literary translator. Supported by the Ariadna Nicolaëff Scholarship at the University of East Anglia, I am a PhD candidate translating plays from Russian on ecofeminist themes into English. The plays that I am translating span from the late Soviet period to the present, and will include a newly commissioned play. I will then work with actors to put on a reading or production of the group of plays in English. The ultimate aim of this translation project is to help build bridges and understanding between communities at this time of conflict and mutual suspicion by sharing Russophone culture that tackles global common concerns.

Rather than ignoring AI translation tools, I have decided to experiment with ways of working with them to embrace their advantages and explore pitfalls and traps for literary translation. In the same way that previously translators may have built on dated or literal translations by other humans, I am doing the same by allowing, for example, ChatGPT or Reverso Context to provide me with a first draft that I then check and refine using my knowledge of the Russophone and Anglophone languages and cultures. In so doing, I hope to show how humans and machines can work together to produce nuanced, reliable and creative translations of plays tackling sensitive topics at a time of war.