



Uniwersytet
Wrocławski

Wydział Neofilologii

Livre de résumés

Pour qui traduire ?

Qui pour traduire ?

**Interactions entre les traductions,
les traducteurs et les publics contemporains**

Colloque international et itinérant
Traductologie de plein champ, 10^e édition

Wrocław (Pologne), les 12 et 13 mars 2026

Book of abstracts

Who Are We Translating For?

Who Is Translating?

**Interactions between Translations,
Translators, and Contemporary Audiences**

International Travelling Conference
Traductologie de plein champ, 10th edition

Wrocław (Poland), March 12 and 13, 2026

Pour qui traduire ? Qui pour traduire ?

Colloque international et itinérant Traductologie de plein champ, 10^e édition, 2026

Ce colloque s'inscrit dans la série de la Traductologie de plein champ, née en 2007 à l'Université Paris Diderot (aujourd'hui Université Paris Cité). Il en constituera la dixième édition. Comme les précédents, il a vocation à réunir, sur des thématiques d'intérêt commun, traductologues, enseignant.es en traduction, professionnel.les et étudiant.es. Comme les précédentes éditions, le colloque se déroulera dans trois lieux et à trois dates différentes, en présentiel :

- Wrocław (Pologne), les 12 et 13 mars 2026 (thème 1):
interactions entre les traductions, les traducteurs et les publics contemporains;
- Sherbrooke (Québec) les 16 et 17 avril 2026 (thème 2):
traduction et communauté
- Liège (Belgique), les 12 et 13 mai 2026 (thème 3):
traduction et questions d'éthique et de déontologie

Who Are We Translating For? Who Is Translating?

International Travelling Conference Traductologie de plein champ, 10th edition, 2026

This conference is part of the Traductologie de plein champ series, which began in 2007 at Paris Diderot University (now Paris Cité University). This will be the tenth edition. Like previous editions, it aims to bring together translation scholars, translation teachers, professionals, and students around topics of common interest. As in previous editions, the conference will take place in three locations on three different dates, in person:

- Wrocław (Poland), March 12 and 13, 2026
Interactions between Translations, Translators, and Contemporary Audiences
- Sherbrooke (Quebec), April 16 and 17, 2026
Translation and Community
- Liège (Belgium), May 12 and 13, 2026
Translation and Questions of Ethics and Deontology

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Plenary lectures | Conférences plénières

Marek Kuźniak | University of Wrocław

From Minor Slip to Major Risk: Assessing Critical Errors in Certified Translation

This plenary takes a hands-on look at how “critical errors” are actually approached and identified in certified translation, using examples from the Polish state examinations (PL–EN and EN–PL). Although exam regulations often treat critical errors as if they were obvious and unambiguous, the real scripts tell a different story: the seriousness of an error much depends on context, text genre, and communicative purpose. By working through authentic excerpts, I will show how terminological slips, modal or factual mismatches can turn into significant distortions in both strictly legal and broader communication (e.g. socio-economics). The same type of mistake may be minor in one context and highly damaging in another. The talk will end with an interactive exercise in which participants assess selected mistranslations themselves and assign severity scores (from 2 to 10) to what they classify as “critical” in certified translation.

Biographical note

Marek Kuźniak is Professor of Linguistics at the Institute of English Studies, University of Wrocław. His work ranges across semantics, translation studies, and the philosophy of language. He is the author of several monographs, including *The Geometry of Choice: Language, Culture, and Education* (Palgrave Macmillan, 2021), and co-editor of *Applied Cognitive Ecostylistics: From Ego to Eco* (Bloomsbury, 2024).

He has published widely on certified translation, notably *Egzamin na tłumacza przysięgłego w praktyce* [The Sworn Translator Examination in Practice] (2016) and, with Jan Gościński, *Tłumaczenie poświadczane ustne* [Oral Certified Translation] (2020). Since 2009, he has served on the Polish State Examination Board for sworn translators, appointed first by the Ministry of Science and Higher Education and subsequently by the Ministry of Justice.

He is currently Director of the Institute of English Studies and Head of the Centre for Cognitive Research in Language and Communication. He also oversees the Postgraduate Programme in English for Specific Purposes (SPAJS). His teaching and research focus on translation, cognitive linguistics, and an interdisciplinary approach to communication.

Recalibrating skillsets and competence frameworks towards adaptive expertise in the age of AI literacy

In the multidisciplinary field of studies on multimodal translation we have recently experienced a major change from linear to dimensional matrix, from text to multimodal content, from writing and transfer to creation and generation; and also various alterations in translation scenarios, trajectories, paths and directions. TIS (Translation and Interpreting Studies) has become a complex, dispersed and multidimensional discipline, in which human agency is important and relevant. It goes beyond doubt that orientation with reference to who the agents involved in translation processes are, and what the local versus the global markets of LSP Language Service Provision) are characterized by, is indispensable to build collaboration between language experts and professionals. The present age of AI, starting with a presupposed elimination of humans in the loop, now witnesses difficulties in predictions about the future of translation and translators, and a phase of the reconsideration of centrality of translator roles. In this context an enquiry into an emerging term of 'adaptive expertise', in itself a promising and underexplored concept, leads to revisiting existing translation skillsets and competence frameworks, which have been in focus of scholarly attention for a few decades now. AI literacy, and more broadly, digital literacy has become a buzz word of modernity; however, defining it precisely may appear illusive, and its scope may be subject to discussion (cf. Kruger 2024), especially with reference to evolving competence requirements (cf. Prieto Ramos 2024, 2025). The present study overviews the current research on adaptive competence mechanisms as related to AI implementation in translation, revisits the traditional translator's skills and decision-making processes, and addresses the main challenges of reprofiling translator education towards building adaptive expertise.

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Biographical note

Maria Piotrowska is a linguist, translation scholar and academic teacher; sworn translator of English; 'translation practisearcher'; Head of the Chair for Translation Studies and Postgraduate Studies for Translators at the Jagiellonian University, founder and president (2013-2023) of the Consortium for Translation Education Research (CTER), the chief Jagiellonian University representative of the EMT Network, a member of the European Society of Translation Studies and EST Summer School Scholarship Committee, a member of International Association of Translation and Intercultural Studies. Her research field covers the vast area of translation studies with the main focus on translator education. She participates, among others, in the Global Partners in Education project, and in the years 2022-2024 directed TER research platform at the JU.

Kazimiera Hłakowiczówna à Cluj (1939–1946), ou comment une poète en exil devient traductrice

« Notre époque [...] est aussi placée sous le signe de la fragmentation des sociétés, des ensembles politiques, des professions (notamment celles de la traduction) et des publics », constate le comité organisateur du colloque *Pour qui traduire ? Qui pour traduire ?* dans son appel à communications. Nous nous proposons ici de rappeler une autre époque de fragmentation des sociétés et d'un besoin urgent de traduction : celle de la Seconde Guerre mondiale, et plus précisément, des traductions en polonais publiées dans les années 1940-1945 en Hongrie.

Après l'envahissement du territoire polonais par les troupes allemandes et soviétiques, des milliers de Polonais, civils et militaires, ont franchi la frontière polono-hongroise en septembre 1939. Pour beaucoup, ce pays est devenu un asile pour plusieurs années. Il s'est vite avéré que, malgré des liens amicaux traditionnels, peu de Polonais parlaient le hongrois, et la littérature hongroise leur était inconnue, faute du manque de traductions. En moins de cinq ans, les récits, romans et poèmes de plusieurs auteurs de renom sont devenus accessibles en polonais grâce aux traductions des écrivains exilés. Parmi eux, Kazimiera Hłakowiczówna, réfugiée en Transylvanie, a occupé une place importante. Les souvenirs, la correspondance et d'autres documents d'archives de la poète-traductrice nous servent pour montrer comment, dans une situation d'urgence, on devient traducteur même sans connaître la langue de laquelle on traduit. Et de répondre à la question : *Qui pour traduire ?*

Notice biographique

Elżbieta Skibińska est professeure, romaniste et poloniste; cofondatrice du Réseau international « La traduction comme moyen de communication interculturelle » (Universités de Wrocław; Lille; Jagellone, Haute-Alsace) et coordinatrice de ses travaux; rédactrice en chef de la revue *Romanica Wratislaviensia* (2002-2023). Collaboratrice du projet *TranslAtWar – Literary Translation at War (Mapping WW2 in Europe 1939-45)*, financé par ECR. Elle s'intéresse à la traduction dans une approche socioculturelle, à la retraduction et aux paratextes de la traduction. Parmi les dernières publications : « Peut-on parler d'une subjectivité collective des traducteurs? Autour des versions polonaises du premier vers d'*Ιθάκη* [Ithaki] de Constantin Cavafy », *TTR Traduction, Terminologie, Rédaction* 37.2, 2024; « W poszukiwaniu istoty translacyjności », *Teksty Drugie*, 4, 2024, 315-334; « Między podziwem a frustracją. Przypisy tłumacza do pierwszego francuskiego przekładu „Pana Tadeusza » », *Pamiętnik Literacki*, 4, 2025, 5-25.

Parallel sessions | Sessions parallèles

Thekra Almaini | Queen's University Belfast

Bridging Cultures and Inspiring Women: Facilitating Audience Interaction with TED videos through subtitling

TED videos are widely recognised for their ability to inspire, educate, and connect audiences around the world. In universities, these videos are commonly used as teaching tools (Nurhidayat 2019, 2). However, for many Saudi female students—who may be less familiar with TED videos—watching a subtitled video can present a unique experience. Subtitles do more than simply translate words; they also convey culture, history, and even visual cues that influence how viewers understand and relate to the talk (Al-Abbas 2024, 1).

This paper examines how translators tackle these challenges, with a particular focus on extralinguistic cultural references (ECRs) (Pedersen, 2011) and visual cues. Elements such as historical references, cultural jokes, images on slides, or even the speaker's attire may carry meanings that English-speaking audiences often take for granted. If these elements are mistranslated, oversimplified, or overlooked, students may struggle to follow the speech, miss its empowering message, or disengage entirely (Alfaify 2020, 192).

By analysing a selection of inspirational TED videos that have been subtitled into Arabic, this study explores the strategies translators use to bridge cultural gaps. These strategies may include explaining a reference, adapting it for targeted audiences, or balancing accuracy with accessibility. The study argues that subtitling is not merely a technical task but a complex act of cultural mediation, with translators acting as guides who help target audiences interact with a world that may initially appear unfamiliar (Cintas and Remael 2014, 198).

For Saudi female students, in particular, accurate and culturally sensitive subtitles are essential to ensure that the inspirational and motivational messages of the speeches are preserved. When translation captures both the words and the cultural context of a speech, it empowers these students to embrace new possibilities, interact with global perspectives, and draw motivation from stories of resilience, creativity, and leadership. Ultimately, subtitles not only serve as a tool for understanding but also as a means of empowerment—enabling young women to embrace TED's inspirational videos as valuable sources of knowledge, confidence, and inspiration.

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Biographical note

Lecturer at Imam Mohammad Ibn Saud Islamic University in Riyadh, Saudi Arabia. Coordinator of the Translation Centre at the College of Languages and Translation in IMSIU.

Translating Belle Époque – the analysis of the Polish localization of Clair Obscur: Expedition 33

As the video game industry expands, high-quality language services provided in the form of localization are required. Although large language models play a progressively bigger role with each passing quarter, there are still areas of video game localization that cannot be completed without a human translator. AI is still unable to transcreate poems, songs, neologisms and (luckily for the remaining video game translators) various types of artistic writing (Chojnowski, 2025). In this presentation, I will discuss my research on the linguistic analysis of the Polish localization of a well-received French video game, *Clair Obscur: Expedition 33* – an artistically rich title, taking place in a dark fantasy Belle Époque setting. Developed by Sandfall Interactive and published by Kelper Interactive, the game is currently a strong contender for the 2025 Game of the Year title. While the French and English full localizations are praised for their quality, the partial Polish version, i.e. subtitles, calls for critical analysis. In the presentation, I will discuss the selected mistakes in the target language (Polish) in contrast to the source language (English) and suggest improvements to achieve higher quality and immersion.

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Biographical note

Adam Bilski, PhD candidate at the Doctoral College of Linguistics and Literary Studies, Faculty of Languages, Literatures and Cultures, University of Wrocław; affiliated with the Department of Translation Studies at the Institute of English Studies. His research focuses on the localization of video games and the development of a new quality assurance model.

Le titre, son traducteur et son public

Le titre d'un ouvrage – son seuil (selon la terminologie de Genette) et son représentant dans le discours médiatique, le paratexte et le microtexte en même temps – peut connaître des traitements différents sur un nouveau marché. Il peut être traduit (parfois avec des modifications), laissé dans la langue source, remplacé par un autre titre dans la langue cible, dans la langue source, dans une autre langue. Qui décide de la version cible? Qui est donc le „traducteur” du titre? Qu'en dit le public? Je présenterai les statistiques concernant les techniques du transfert des titres des films et des romans français introduits sur le marché polonais pendant ces dernières années. J'interrogerai les responsables dans le secteur cinématographique et le secteur éditorial sur les raisons de leurs choix. J'étudierai les opinions des spectateurs et des lecteurs exprimées sur les plus grands sites polonais consacrés au film et à la littérature, tels que le Filmweb.pl et Lubimyczytać.pl.

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Notice biographique

Marzena Chrobak, docteure habilitée, professeure de la UJ, enseignante-chercheuse à l'Institut de Philologie romane, Université Jagellonne de Cracovie, Pologne. Littéraire et traductologue; traductrice de l'espagnol et du français. Auteure de 3 livres sur la traduction dont *Nazwy własne w przekładzie. Teoria i praktyka* [Noms propres en traduction. Théorie et pratique], Kraków 2024, et d'une cinquantaine d'articles et de chapitres dans les ouvrages collectifs. Rédactrice en chef de la revue traductologique « Między Oryginałem a Przekładem » [Entre l'original et la traduction].

Indigenous Publics, Settler Publics: For whom do we translate indigenous literatures in Canada

In Canada, Indigenous writers who write and publish in English and in French often say that they write, first and foremost, with an Indigenous public in mind. Even though their writings will be accessible to and read by (often primarily) non-Indigenous, or settler, people, writing for Indigenous readers means that writers do not feel the need to “translate” or gloss certain insider knowledge and shared experiences (be they cultural, spiritual, social) for the benefit of non-versed settler readers. The result is one—for the hegemonic settler public, that is—of partial illegibility, one that affirms Indigenous literatures’ irreducibility, right to opacity (Glissant 1990) and sovereignty (Huberman 2023) in a colonial context; a good example being the ever-growing presence of untranslated and unexplained Indigenous linguistic forms in books otherwise written in and circulated as French or English (Dowling 2018; Brouwer 2021).

What happens, however, when these books are translated by settler translators, as is the case for an overwhelming proportion of translations of Indigenous texts into French and English? This raises the question of whether a translator can address a public they are not a part of, and of whether settler translation of Indigenous literatures undermines these literatures’ right to opacity and sovereignty. Are non-Indigenous translators equipped to translate such texts for Indigenous publics, or do their translations primarily speak to settler publics? Whom do we translate Indigenous literatures for, why, and how?

Drawing on both quantitative and qualitative empirical research, presenting data collected from a bibliometric survey as well as from interviews with Indigenous authors and their translators (both completed in 2024), and providing textual examples and analysis, this paper will show that the translation of Indigenous literatures in Canada is undertaken mostly with settler publics in mind, with some notable exceptions (e.g., translations into Indigenous languages, and translations published by Indigenous publishers) that underline the need for active, sustained Indigenous involvement in translation projects (Younging 2018). It will also explore how translation can foster the creation of new, hybrid publics, particularly in Canada, where Indigenous people also take part in and can help (re)shape settler publics as French or English speakers.

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Biographical note

Arianne Des Rochers is Associate Professor of Translation at the Université de Moncton and holds the Canada Research Chair in Translation and Colonialism. The author of *Language Smugglers: Postlingual Literatures and Translation within the Canadian Context* (2023), she specializes in literary translation in minority and colonial contexts, with a focus on anti-oppressive, queer and decolonial approaches. Her current project looks at the translation of Indigenous literatures within the Canadian context.

Qui pour traduire les textes juridiques ? Le cas des conditions générales de vente

La traduction non native (ou traduction dans la L2) est une pratique fréquente dans les pays dont les langues ont une faible diffusion internationale (IAPTI 2015). Ceci concerne également la traduction des textes juridiques, par lesquels un pays communique avec ses partenaires étrangers (Duběda 2024).

CS_FR_LEX_CORP est un corpus parallèle de textes juridiques tchèques traduits en français, comprenant actuellement 0,7M mots. Il permet d'étudier la « face francophone » du droit tchèque. L'un des genres textuels représentés dans ce corpus est celui des conditions générales de vente (CGV) d'entreprises locales (39 textes, 130k mots).

Des extraits d'une longueur de 100 à 150 mots, sélectionnés dans chacun des 39 textes, ont été évalués par deux experts francophones natifs. L'analyse révèle que 68 % des traductions sont jugées « sûrement non natives » ou « probablement non natives ». Cette perception est fortement corrélée avec l'intelligibilité et la qualité stylistique des textes, facteurs qui ont également été évalués. Les indices de non-nativité relevés par les évaluateurs incluent notamment des fautes terminologiques, des solutions excessivement littérales, des écarts de registre et des fautes de grammaire.

Les textes sources ont été également soumis à une évaluation. Leur qualité s'est avérée nettement supérieure à celle des traductions, sans corrélation significative entre la qualité des originaux et celle des traductions.

L'analyse de la manière dont les CGV des entreprises tchèques « parlent » aux destinataires francophones confirme l'hypothèse d'une forte prédominance de la traduction non native dans ce secteur, avec tous les risques que cela comporte. La traduction automatique, en pleine expansion dans la profession (ELIS 2025), pourrait modifier cette dynamique : si elle peut aider à masquer le caractère non natif des traductions juridiques, son impact sur leur précision reste à évaluer.

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Notice biographique

Professeur associé à l'Institut de traductologie de l'Université Charles (Prague), Tomáš Duběda se spécialise dans la traduction spécialisée, notamment juridique, et la linguistique contrastive (tchèque – français). Il est auteur ou coauteur de quatre monographies et de nombreux articles portant sur des sujets traductologiques et linguistiques variés (typologie des équivalents en traduction juridique, révision des traductions non natives, perception de la directionnalité de la traduction, lexicographie juridique, théorie de l'optimalité en traduction, perception et gestion du risque en traduction, phonologie des anglicismes etc.). Il participe à la formation de traducteurs assermentés et développe un dictionnaire juridique français – tchèque en ligne.

“Translators on covers” – and other editorial practices enhancing translators’ visibility

“Translators on covers”, a relatively recent initiative of the Polish Literary Translators Association, draws the readers’ attention to the fact that the book they are looking at is undeniably a translation, and thus enhances translators’ visibility. The positioning of the translator’s name (whether on the cover of the book, on the title page, on the copyright page, or perhaps nowhere at all) is just one example showing that translators’ visibility is a term with practical implications, especially in countries where a considerable share of the book market is occupied by translations. This is the case of Poland, in which around a half of all literary works published are translations (for example, in 2024, their percentage reached 60%).

In this paper, I look at paratextual information referring to translators in books representing belles lettres and children’s literature, two largest branches of the body of literary works identified in the reports of the Polish National Library. The focus is on peritext (including prefaces/postscripts, blurbs, information on the title pages or flaps) and epitext (book descriptions on the publishers’ websites). The study will be based on a selection of titles published in the year 2024, with reference to quantitative data on the presence of translator-related paratext, and a qualitative examination of the type of paratext in question, the character of information provided (purely descriptive or connected with valuing), its relation to the source language of the original, the type of literature (here, strongly connected with the age factor – whether the books are directed at general/adult or young audience), and other factors which impact translators’ visibility and shed light on the publisher’s view of the intended audience.

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Biographical note

Anna Fornalczyk-Lipska, PhD, is an assistant professor at the University of Warsaw, Poland, where she teaches at the Institute of Applied Linguistics. Her research interests include onomastics, translation studies, and children’s literature. She published a number of articles and chapters on these issues, as well as a book, *Translating anthroponyms. Exemplified by selected works of English children’s literature in their Polish versions*. She was a research fellow of the Kosciuszko Foundation at the University of Arizona, where she worked on a project devoted to national images in children’s literature, and of the International Youth Library in Munich.

Gained or Lost in Translation: Intercultural Negotiation in the Act of Adaptation

Today's translation/adaptation activity should not, by any means, be associated only with the modification of the original's surface structure since it is a far more complex and multilayered process of meaning negotiation between the original's author and its non-obvious but warmly appreciated receivers, i.e., speakers of another language. This paper has two aims. First, the paper aims to have a closer look at the adapters' role they serve in the present-day translation market to speculate whose interests they defend and represent when fulfilling the translation assignment or job. Another aim is to consider the final efficiency of literary adaptation. In other words, the paper strives to study whether – on the level of language and text – the process of original re-management into another language results in weakening the literary piece information charge or, quite the contrary, this original "reboot" in another linguistic and cultural dimension enriches literary artefacts, levelling their aesthetic value up, much higher in contrast to that of the original.

Keywords: Translation, adaptation, adapter, intercultural negotiation, multilingualism, domestication

Biographical note

Prof. Michał Garcarz, D.Litt., Ph.D., DPA, MBA, and AoEC Executive Coaching diploma holder, Head of Department of Translation in the Institute of English Studies at University of Wrocław, Poland, where he teaches and researches various areas of specialized translation and translation environment for specialized purposes (technical, legal, and audiovisual), specialized varieties of language (data, texts and corpora), sociolinguistics (slang and Ponglish studies, in particular), language management for professional endeavors, and lexicography and linguistic data documentation (dictionary or corpus edition). He is a freelance translator, certified coach, communication for business trainer, language advisor, and corpus maker.

Machine-Translation-Resistant Communication: Insights from Theory and Practice

Abstract: In alignment with the organizers' optimism regarding the future of human translation, this paper examines several areas of human interaction and specific communicative contexts in which—both theoretically and empirically—automatic systems cannot substitute for human translators. The term *translation* will be employed as an umbrella concept encompassing both written and oral practices. I argue that the notions of *translation* and *translator* require further expansion within translation studies, incorporating my proposed categories of *context-adjusted paraphrasing* and *translation performer*. Furthermore, I will explore the concept of *cultural translation*, drawing on Inghilleri (2017) and adapting it to the evolving multicultural landscape in Poland. The discussion will take as its starting point Wolf's (2007) conceptualization of translation as a fundamentally social phenomenon, shaped by social needs—including those emerging from increasing transcultural mobility—and continually transformed by ongoing social and technological developments. Within this framework, I highlight the significance of community translation, as conceptualized by Taibi (2015) in established multicultural societies, and argue that its role will become increasingly important in Poland in light of forthcoming immigration initiatives. I will argue that translator training should, in part, be reoriented—or at least supplemented—toward *translation training* understood as equipping bilingual individuals with the skills necessary to provide translation services. This approach is particularly relevant in low-risk communicative contexts (Pym 2004, Gile 2021) and may involve the recruitment of naturally bilingual speakers.

Keywords: migration, community translation, translation training, human translation

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Biographical note

Lucyna Harmon, professor of linguistics and literary studies, Head of the Department of Translation Studies at the Institute of English Studies, University of Rzeszów. Her research interests include general and literary translation studies, public discourse, comparative linguistics as well as the works of F. Scott Fitzgerald in the original and in translation. She also studies screen adaptations of Agatha Christie's works from the perspective of translation studies. Selected publications: *Powieści F. Scotta Fitzgeralda w tłumaczeniach polskich* (F. Scott Fitzgerald's Novels in Polish Translation), 2024 – monograph; *Agatha Christie's Poirots in Word and Picture: Strategies in Screen Adaptations of Poirot Histories from the Viewpoint of Translation Studies*, 2023; „Skandal tłumaczeniowo-wydawniczy. Anonimowy przekład powieści „Wielki Gatsby”” (A Translation and Publishing Scandal: An Anonymous Translation of the Novel *The Great Gatsby*), 2024 – article.

Service-learning as an experiential pedagogy

This presentation is to showcase service-learning as a pedagogy for translator and interpreter education. It is argued that the approach offers vital advantages to learners, teachers and real clients (Furco, 2023; Southern Regional Education Board, 1973). Learning through serving empowers students' realistic problem solving, engages them socially and allows building a portfolio of certified work experience during studies (Cress, 2023). The teachers can make their educational initiatives better situated, with greater focus on emergent knowledge co-creation along with enhanced entrepreneurial mindset formation (Furco, 1996). The clients have their translation and interpreting needs satisfied by stakeholders who are ready to engage into long-term relationships, drawing on understanding clients' communicative needs (Jacoby, 2003). In this way, the presentation addresses both leading topics of the conference: the identification of the translation/interpreting audience and the exploration of translators' identity, agency and competences.

The presentation outlines the core principles of service-learning and the way they have been implemented in two cases – academic translation and interpreting projects. Limitations and challenges of the pedagogy are discussed as well.

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Konrad Klimkowski is an associate professor at the Department of Applied Linguistics, Maria Curie Skłodowska University. Main research topics include language service provision competence and entrepreneurial skills of language service providers, service-oriented language education, portfolio in translator and interpreter training, service-learning and polyphony as translation and interpreting pedagogies.

Between necessity and choice: Creativity and convention in the subtitles for the deaf and hard-of-hearing (SDH)

This paper examines subtitles for the deaf and hard of hearing (SDH) in Polish and English films available on Netflix, with a focus on the role of descriptive elements such as music and mood indications. While subtitles are traditionally assumed to serve audiences with hearing impairments, viewing practices suggest that they are increasingly chosen by broader audiences, including those without hearing loss, for reasons of accessibility, convenience, or preference.

The study explores how translators transform auditory cues, in particular music and atmosphere into the written form. Drawing on a selected corpus of Polish and English SDH from films and TV series, it traces recurring strategies used to render non-verbal sounds as a text. At the same time, it asks whether these techniques embody standardised conventions or stem from the translator's creative agency, a question made more pressing by the fact that machine translation in this area still proves inadequate, underscoring the indispensable role of the human translator.

The study addresses two main questions: Who is the intended audience when we create subtitles for the deaf and hard-of-hearing, and can the description of music and mood be standardised, or does it remain inherently shaped by the translator's creativity? To investigate these issues, the research combines corpus-based analysis with qualitative comparison, tracing recurrent strategies while also highlighting divergences that reveal individual choices made by translators. The findings contribute to the wider debate on the evolving role of SDH, the blurred boundary between subtitles as necessity and as choice, and the distinctive position this translation practice occupies, serving accessibility needs while demanding creative interpretation.

Keywords: SDH, subtitling, audiovisual translation, creativity, accessibility

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Biographical note

Małgorzata Kodura PhD is a certified Polish-English translator and a translator trainer, working as Assistant Professor at the University of the National Education Commission, Krakow. She is staff member of the Chair of Translation Education, whose translation programme is included in European Master's in Translation network. She teaches practical courses in translation technologies and audiovisual translation. Her research interests focus on translator training for the digital age and on creativity in translation.

Translators at the university: visibility, necessity and adaptation in the Digital Age

The rapid development of digital technologies and artificial intelligence has prompted repeated predictions about the decline or even extinction of human translators. Machine translation tools, capable of delivering instant results, appear to challenge the foundation of translation as a professional activity. Yet, the reality within higher education institutions suggests a different picture. In this speech, I will examine the ongoing role of translators at the University of Wrocław, focusing on both their visibility and invisibility in academic and administrative contexts.

In this presentation, I will examine who undertakes translation across different units of the university, the frequency with which this work is required and the conditions under which it is performed. Drawing on interviews with central administrative departments responsible for English-language translations, this study will explore the procedures involved, the employees engaged in this activity, and the institutional frameworks that govern it. Particular attention will be given to the hybrid model of translation, in which professional translators, academic staff and administrative personnel collectively assume responsibility for producing documents in foreign languages, mainly in the English language. These tasks extend beyond official correspondence and legal texts to encompass promotional materials, websites, and academic publications. By analysing these practices, I will underscore the indispensable, albeit often undervalued, contribution of translators to sustaining and enhancing the international profile of the university.

In conclusion, the talk argues that translation at universities is not merely a matter of linguistic transfer but also of institutional representation, trust, and accountability – dimensions that cannot be fully automated. In this respect, the digital era has not diminished the relevance of translators in academia; instead, it has reframed and diversified their functions.

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Doctoral student at the Doctoral College of Linguistics and Literary Studies, Faculty of Languages, Literatures and Cultures, University of Wrocław. She is affiliated with the Department of Translation Studies at the Institute of English Studies, where her research focuses on musicality in interpreting. In addition to her teaching and research, she has nearly five years of experience in the University of Wrocław's Communication Department, managing translations for various central administration units and coordinating translation internships for English Studies students. Her research interests include translation, CAT tools, interpreting, melic translation and transcreation.

If Legal Translators Were to Draft Statements of Reasons for Their Translation Decisions...

In a world where a translation is available at the click of a mouse, the need for translators to think critically is greater than ever. When using AI tools, they cannot shift the responsibility to the black box algorithms. It is, in particular, human accountability that will still encourage clients to hire professionals instead of clicking the mouse button themselves. This aspect is especially important in legal translation, where carelessness might cause serious harm, as well as exposing the translator to legal liability. An interesting tool for legal translators to critically evaluate their choices can be developed by looking across disciplinary lines to the approaches lawyers take when arguing for an interpretive decision. There are, in fact, some similarities between selecting a particular translation equivalent and opting for one of the possible legal interpretations. While driven by different goals and following different processes, both decisions concern the meaning of a legal text and have legal relevance. However, legal translators are not required to provide reasons for their decisions, which they only occasionally hint at in a translator's note. For lawyers, in turn, it is typically crucial to substantiate a particular interpretation, e.g. for transparency reasons and to convince the audience. The need to account for a decision encourages care. Hence, using the clarificative approach, developed in Polish legal theory, as an example of legal interpretation methodology, as well as drawing on relevant literature, the present paper enquires into what a hypothetical statement of reasons for a legal translator's decision could look like. While it is obviously impossible to expect translators to draft such statements, the tool developed in this way could be used in legal translator training, helping to form certain thinking patterns in trainees and alerting them to the need to make decisions they would be able to defend.

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Biographical note

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The concept of translation service in Poland and Portugal

Translation services represent a specific form of economic activity in society, where clients meet translators and – to a lesser extent – interact with translators. However, clients are not always the intended readers or listeners of the translations they commission. Therefore, a fundamental distinction between the notion of “translation” and “translation service” should also be taken into account (Gouadec 2007, Kuźnik 2014, Kujamäki 2020).

Our current study on the concept of translation service is inspired by Bartmiński’s works on the linguistic worldview (Bartmiński 2009, 2017). In this approach, “language is viewed as a source of knowledge about people and human communities, as well as the basis for building one’s identity (individual, national, regional, professional)” (Bartmiński 2017: 9).

The general aim of our study is to build a cognitive definition of translation service as it is currently shaped in Poland and Portugal. These two countries share several characteristics, while keeping at the same time their unique identity. Both countries experienced political dictatorship in the twentieth century. Moreover, Polish and Portuguese are two European languages at opposite ends of the continent, belonging to distinct language families (Slavic and Romance, respectively).

Following Bartmiński’s method, in our study, we intend to establish the “base concepts-words” (i.e. the cultural stereotypes) of *usługa tłumaczeniowa* and *serviço de tradução* – as they are named in Polish and Portuguese – relying on three types of data sources: (1) lexicographical and terminological sources, (2) native language users’ responses collected through a survey, and (3) online corpora.

The aim of this paper is to present insights from a large survey carried out in 2025 in Poland and Portugal in which young native language users answered – in Polish and Portuguese, respectively – the key question: “What are, for you, the essential characteristics of a translation service?” Applying Bartmiński’s method makes it possible to determine how Polish and Portuguese translation services are conceptualized in Poland and Portugal by young representatives of both societies, who should be considered (potential) clients of translation entrepreneurs and translation teachers.

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Biographical notes

Anna Kuźnik is an assistant professor at the Institute of Romance Studies at the University of Wrocław, where she has worked since 2011 and coordinates cooperation with external stakeholder. She holds an MA in French Studies from the Jagiellonian University of Cracow (1995) and a European PhD in Translation and Intercultural Studies from the Autonomous University of Barcelona (2010). She was a member of the PACTE research group (2005–2021). Her research spans translation education, cognitive translation studies, and translation processes. She is part of TREC, the Consortium for Translation Education Research, and the Centre for Cognitive Research on Language and Communication.

Radosław Hućko is a graduate of Spanish Philology (2023) and Romance Studies (2025) at the University of Wrocław. Through his participation in the Arqus Multiple Master’s Degree Programme in Translation, he was awarded a diploma in Translation and Multilingual Communication from the University of Minho (2025). Co-author of the Polish translation of an encyclopaedic entry on localization authored by Miguel Ángel Jiménez-Crespo for the *Encyclopedia of Translation and Interpreting* published online by the Iberian Association for Translation and Interpreting Studies, and of a young adult novel *El camino de Sherlock* authored by Andrea Ferrari for the Publishing House of the University of Wrocław.

Plus ça change, plus c'est la même chose? Studying the impact of the digital revolution on patterns of interpreting, translating and translanguaging. Local data

The rise of Large Language Models and generative AI has set off alarm bells across the translation and interpretation community, based on the fact that the new technology is disruptive for the profession in ways that CAT technology never was. Pragmatic arguments are made that call for opening up translation training to AI (Pym and Hao 2025), and suggesting that conversations about the most desired direction of translation studies that emerge from the previous century (e.g. a discussion on the “glottocentric drift” [Litwin 2023]) were risking a disconnect with the reality on the ground. Are we faced with another iteration of the old dispute between “the ivory tower” and “the wordface” (cf. Wagner and Chesterman 2002)? Or are we witnessing a change that fundamentally alters the given? Addressing these questions based on empirical data, in the following presentation I would turn to my present research about the role of translation in medical practice in the rapidly changing environment of Polish big cities. The research encompasses patterns of translation and translanguaging pointing to newly distributed roles for translation and interpreting. Relating this research to ongoing work (Litwin 2025) on anchoring bias in translating, the presentation will link back to theoretical questions.

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Biographical note

Maciej Litwin (PhD 2014, cognitive linguistics) joined Department of Translation, Institute of English Studies, in 2015 as an assistant professor. He has worked with undergraduate and graduate students of translation, as well as post-graduate students of English in international relations and business.

From 2018 until 2024 his academic work focused on the problem of economy in translation theory. Presently, his research focuses on anchoring bias in translating and emerging patterns of translating, interpreting and translanguaging.

His work languages are Polish (A), English (B), and French (C), as well as German (n/a), and modern Greek (n/a). In his academic work he has also built on ancient Greek, Russian and Czech sources.

Traduction des connotations : défi ou obligation de transmission ?

Tout traducteur, lorsqu'il est confronté à une expression connotée, peut se contenter de la traduire, ce qui peut s'avérer être de temps en temps un vrai « défi », ou bien se sentir « obligé » de surpasser cette traduction. En remontant aux origines du mot « connotation », le traducteur peut ainsi être amené à noter *avec*, autrement dit, à expliciter la traduction *suffisante* avec une traduction *véritable*.

Comment traduire une expression connotée, qu'il s'agisse d'une expression idiomatique, d'un dialecte, d'une expression liée à une nuance historique ou bien encore d'un jeu de mots pour qu'elle soit à la fois comprise dans la langue d'arrivée tout en conservant l'esprit, l'humeur voire l'humour ou la satire qui apparaissent dans l'expression d'origine ? Le contexte peut donc inciter le traducteur à décider de privilégier le sens connoté à la simple traduction dissociée du contexte linguistique, historique ou culturel. La traduction écrite peut être certes facilitée par *annotation* qui permettrait de rendre l'effet attendu par l'auteur du texte *en sus* de la *bonne* traduction. Mais en quoi l'usage d'une note de traduction *en aparté* serait un devoir ou une « obligation » de traduction d'expression connotée ? Comment faire en sorte que le traducteur ne soit pas accusé d'avoir abusé de sa subjectivité en décidant d'explicitier le terme ou l'expression d'origine au moyen d'une note de traduction ? Et inversement, quelle attitude adopter en tant que traducteur-interprète quand les circonstances ne permettent pas d'éclairer les propos des locuteurs ? Comment conjuguer *bonne* réception du public et exigences de « transmission » exacte de l'auteur ou locuteur ? Parce que chaque langue est le reflet d'une culture, la traduction devrait permettre de mieux comprendre celle de la langue traduite. C'est en prenant des exemples choisis d'expressions connotées et de leurs traductions dans diverses langues source que je m'attacherai finalement à démontrer le caractère irremplaçable du métier de traducteur.

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Songs of Skyrim: Semiotic transformation of poetry in game localization

In an era of the expanding use of AI, most games are still translated by a human for another human – the player. One area that has not yet been overtaken by the growing influence of artificial intelligence is the translation of poetry in games. Translating poetry requires a deep sense of linguistic sensitivity, which, for now, still eludes large language models. That said, when considered through the lens of C.S. Peirce's semiotics translation can be seen in terms of double transformation brought about by cognitive and translative semiosis of the human translator, the result of which can be no more than a partial representation. This aligns with the goal of game localization which is to provide a new original that will captivate the gamers in the target locale and function on equal terms with the source. In order to explore the phenomenon of localizing poetry in games Walter Benjamin's insights on translation, the concept of linguistic relativity and infinite semiosis will be referred to. Furthermore, for the sake of illustration, an analysis of a poem Tale of the Tongues from the series called Songs of Skyrim, found in the iconic The Elder Scrolls V: Skynim game will be carried out by examining translation shifts on the microstructural (linguistic and literary) and macrostructural (fictional and universal) levels. Taking everything into consideration, one cannot escape the conclusion that the amount of freedom and creativity enjoyed by game localizers and encouraged by game developers is even greater than in the case of classical belles lettres, so much so that it deserves a special term called transcreation, one that as of yet seems to be reserved for human translators.

Biographical note

Ewa B. Nawrocka is an assistant professor at the Division of English Language Translation Studies at University of Gdańsk. Translator and proofreader with over 15 years of experience specializing in video games localization, cooperating with Polish and international localization companies.

Incidental Encounters with Translation: Google Lens through the Lens of Risk Theory

This paper explores the translation of incidental texts through the mobile application Google Lens, analyzed within the framework of risk theory in translation studies. The term incidental texts—coined for the purposes of this study—refers to brief, unanticipated informational messages encountered in public spaces, such as signs, instructions, or warnings. These texts are of particular interest due to their communicative immediacy and the lack of opportunity for users to verify the accuracy of translations. As such, their translation exemplifies the critical role of risk management, a concern of increasing relevance for both translation theorists and developers of language technologies. Google Lens employs artificial intelligence, combining computer vision with neural machine translation, to detect and render text in real time.

Drawing on Pym's (2015, 2020, 2025) conceptualization of translation as a decision-making process inherently shaped by uncertainty, this study examines how AI-driven machine translation navigates semantic, pragmatic, and cultural risks in translating short texts from Polish into English. The discussion also reflects on the dual perspective evoked by the title: the technological "lens" of the Google Lens application, and the theoretical "lens" of risk theory. This dual framing highlights both the practical implications and the theoretical challenges posed by the translation of incidental texts in real-world communicative settings.

Keywords: risk theory, artificial intelligence, machine translation, Google Lens, incidental texts

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Biographical note

Michał Organ, PhD, is an assistant professor in the Department of Translation Studies at the Institute of English Studies, University of Rzeszów (Poland). His research interests focus on audiovisual translation, CAT tools, machine translation, and the application of artificial intelligence in translation.

Redefining translator competences for Society 5.0

This paper proposal addresses the significance of translator creativity within the context of the dynamic advancement of artificial intelligence (AI) and the concept of Society 5.0. The analysis provided includes a comparative examination of translations performed by professional translators and machine translation systems, with particular emphasis placed on human creative competencies as well as the capabilities and limitations of contemporary translation technologies. Additionally, I present the evolution of translation tools, highlighting the growing role of AI while simultaneously underscoring the irreplaceable nature of human creativity, linguistic intuition, and cultural empathy. In this study, I introduce (currently under discussion) translation paradigm based on synergy between humans and technology, indicating the necessity to redefine the professional competencies of translators in an era of advanced technologies.

Keywords: creativity, machine translation, artificial intelligence, Society 5.0, translator competencies

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Biographical note

Dr Monika Porwoł is a professional translator, scholar and university professor. Even though she specializes in Linguistics and Translation Studies, her expertise encompasses linguistic data analysis, e-lexicography, digital humanities, digital infrastructure, natural language processing (NLP) and artificial intelligence (AI). She is a multidisciplinary researcher and teaching fellow at the English Department – Institute of Modern Language Studies – University of Applied Sciences in Racibórz (Poland). She published her monograph entitled *Unifying Concepts in Translation Analysis: Practical Resource Book (2021)* with a special part dedicated to the concept of bridging language and technology. Moreover, she recently accomplished postgraduate studies in *Data Science: Big Data and systems of advanced data analysis* and *Executive MBA*. As a lifelong learner, she is highly engaged in investigating various approaches that empower communication through linguistics and AI technology.

Multilingual and Multimodal storytelling for Global Audiences

In an era of narrowcasting and fragmented audiences, translation extends beyond traditional text and enters the multimodal realm of social media. The question of the intended audience for translation becomes especially pertinent in the context of personal branding on global platforms such as Instagram. In this context, translation is not merely an ancillary activity, but rather a pivotal strategy for engaging with a diverse audience.

The present study focuses on the Instagram profile of Anna Lewandowska, a karate champion, fitness entrepreneur, founder of numerous brands, and the wife of the famous football player Robert Lewandowski. She communicates with her over 5.7 million followers in three languages (Polish, English, and Spanish). Furthermore, she employs a wide range of emojis and emoticons, which can be interpreted as a visual or universal "fourth language" of digital communication.

The analysis explores how Lewandowska's multilingual and multimodal communication constructs her brand identity and negotiates between different target audiences. The hypothesis is that translation in this context is not merely a matter of linguistic transfer. This phenomenon can be understood as audience design, which involves the deliberate calibration of language and semiotic resources to address clients and followers with diverse cultural backgrounds. Lewandowska's profile demonstrates that effective communication requires not only linguistic adaptability but also sensitivity to cultural codes, digital genres, and visual storytelling. The question of for whom translation is conducted is unambiguous in its response: translation is for clients and audiences who interact, consume, and co-create meaning across languages and media.

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Biographical note

Agnieszka Poznańska's academic research is centred on translation studies, which she analyses through the dynamic relationship between language, cognition and culture. In addition, the author investigates the rhetoric of marketing and branding, examining the role of storytelling in fostering cultural insight and effective communication. Furthermore, she analyses the phenomenon of the Words of the Year in different cultural and linguistic contexts.

Genres littéraires, prix de traduction et capital littéraire au Canada

Parmi toutes les catégories aux Prix littéraires du Gouverneur général (PLGG), celle pour la « Traduction » est la seule à englober plus d'un genre littéraire. Par opposition, les livres pour adultes non traduits sont admissibles à cinq catégories différentes, tandis que deux prix sont remis en littérature jeunesse. Si Pascale Casanova a souligné le rapport entre traduction et consécration (2008, 33 et 150) et si Itamar Even-Zohar a montré le pouvoir « conservatoire » de la traduction littéraire (1990, 48-49), peu a été dit sur la réception et la consécration des traductions elles-mêmes. Toutefois, l'étude des prix de traduction comme les PLGG, qui admettent tous genres littéraires confondus, fait effectivement ressortir les tendances conservatoires de la traduction sur ce plan. De plus, l'analyse des traductions consacrées par ces prix nous renseigne sur la réception de certains genres littéraires par rapport à d'autres.

Dans cette présentation, je m'appuie sur un corpus de 2752 comptes rendus littéraires publiés dans 31 revues et magazines au Canada. Ceux-ci ont traité à l'ensemble des 1376 œuvres soumises aux PLGG en traduction entre 2000 et 2022. L'analyse de la liste des finalistes et des gagnants montre que cette catégorie a effectivement tendance à renforcer une hiérarchie des genres littéraires, où la littérature jeunesse, la bande dessinée et la paralittérature sont marginalisées. Cette marginalisation se reproduit également dans la critique littéraire et est beaucoup plus marquée en français qu'en anglais. Par exemple, plusieurs magazines généraux anglophones vont publier des critiques d'œuvres jeunesse traduites, alors qu'en français, ces critiques vont plutôt se trouver dans les revues spécialisées. Le plus grand nombre d'autotraducteurs en littérature jeunesse au Canada (Grutman 2025) a aussi tendance à dissimuler leur travail d'écriture, d'une part, et de traduction, de l'autre. En somme, le travail de « littérisation » (Casanova 2008, 190) des traducteurs de prose et de poésie est plus souvent commenté que celui des traducteurs de littérature populaire.

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Note biographique

Karolina Roman est candidate au doctorat en traductologie à l'Université McGill, où elle rédige une thèse sur la critique de traduction au Canada. Ses travaux ont été publiés dans *Digital Humanities Quarterly*, *ContactZone* et *Target*.

La traduction audiovisuelle à l'ère de la traduction automatique et de l'intelligence artificielle

Avec la généralisation des technologies fondées sur les LLM (*large language models*), mais aussi à la suite des nombreuses crises traversées récemment par l'industrie cinématographique, les traducteurs audiovisuels sont confrontés à de nouveaux défis : l'accélération du rythme de production de films et de séries, mais également les transformations liées au fait qu'une partie des sociétés de postproduction se « convertit » progressivement à l'automatisation du processus (technologies telles que la transcription automatique de la parole – STT (*speech-to-text*) – ou encore les processus de MTPE (traduction automatique suivie de post-édition). Qui plus est, dans le cas des projets dits *low-profile* – films et séries dont on ne prévoit pas une large audience – on observe de plus en plus souvent le recours direct aux LLM. Bien que ces outils restent imparfaits, ils tendent à devenir le quotidien des traducteurs audiovisuels.

Dans mon intervention, je tenterai de répondre à la question suivante : qui traduira les films (et pour qui), si la tendance actuelle se maintient ? L'IA remplacera-t-elle également les « bio-traducteurs » dans le domaine de la traduction audiovisuelle ? Et, dans ce contexte, comment former les étudiants des filières de traduction ? Je m'appuierai sur mon expérience de traductrice audiovisuelle ; je mettrai en lumière les principaux problèmes liés à la popularité croissante de la TA et de l'IA dans le domaine de la traduction audiovisuelle : des aspects les plus « concrets » – tels que la baisse des tarifs et l'accélération du rythme de travail – à l'impact de l'automatisation du processus de traduction sur la qualité des sous-titres et doublages, jusqu'aux défis posés par la formation des jeunes traducteurs.

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Notice biographique

Aleksandra Stodolna est chargée de cours à l'Institut de philologie romane de l'Université Jagellonne de Cracovie, traductrice spécialisée dans la traduction filmique et audiovisuelle. Ses intérêts de recherche portent sur la traduction intersémiotique, la traduction audiovisuelle, la didactique de la traduction ainsi que sur la question de la créativité en traduction, en particulier dans le contexte des nouvelles technologies utilisées dans le secteur de la traduction audiovisuelle (AVT).

Les enjeux de la traduction. Le lecteur conçu par le traducteur à l'exemple de la série éditoriale Frankofonia Literaria

La série éditoriale Frankofonia Literaria a vu le jour en 2019 sous l'impulsion du professeur Krzysztof Jarosz, éminent romaniste, spécialiste en littérature et traducteur à l'Université de Silésie. Il est responsable à la fois de la sélection des œuvres et de la rédaction de leur commentaire critique. Le professeur est, jusqu'à présent, le seul traducteur des textes publiés dans le cadre de la collection. Le traducteur, qui peut être nommé « missionnaire » selon la théorie d'Elżbieta Skibińska ou « consacrant » d'après les recherches de Pascale Casanova, s'est fixé comme objectif principal la diffusion des œuvres littéraires contemporaines remarquables issues de l'espace francophone.

La série a été inaugurée par la traduction d'un roman d'Ananda Devi, intitulé en polonais *Ewa ze swych zgliszcz* (2019). À l'exception de trois autres ouvrages de l'autrice mauricienne, tels que *Smutny ambasador* (2020), *Indian tango* (2022) et *Żywoty wykluczonych* (2024), la série inclut également le roman *Made in Mauritius* (2021) d'un autre écrivain mauricien, à savoir Amal Sewtohul. Les deux publications suivantes concernent la littérature québécoise, plus précisément l'œuvre de Monique LaRue *Okiem Markizy* (2021) et *Orzełek z białą głową* (2022) de Robert Lalonde. Le roman *Dziwki w czadorach nie idą do raj* (2024) de Chahdortt Djavann popularise l'écriture de cette autrice d'origine iranienne en Pologne.

Dans notre communication, nous tenterons d'examiner quel type de lecteur prévoit le traducteur qui invite son public à découvrir des œuvres et des auteurs provenant de différentes parties de la francophonie. Nous analyserons aussi quelles stratégies sont employées par le traducteur pour faciliter la réception des textes auprès du lecteur polonais.

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Notice biographique

Anna Szkonter-Bochniak est maîtresse de conférences à l'Université de Technologie de Gliwice (Politechnika Śląska) à la Chaire de Linguistique appliquée. Elle est l'auteure d'une monographie (*L'analyse de l'effet-personnage dans les romans d'Ananda Devi*, 2020) et de plusieurs articles sur la littérature mauricienne et francophone ainsi que sur la traduction. Dans ses recherches, elle s'intéresse à la littérature francophone, à la culture et à la traduction notamment dans le domaine littéraire.

Traduire un podcast féministe : les rôles de la traductrice

Né au début du deuxième millénaire, le podcast s'impose de plus en plus dans le paysage médiatique mondial (McGregor 2022 : 2), avec un nombre d'auditeurs impressionnant, estimé à 585 millions en 2025. Le public des podcasts, dont le nombre ne cesse d'augmenter chaque année, noue une relation spécifique et étroite avec les podcasteurs et leurs productions (McGregor 2022 : 4-5). Ce lien de proximité confère au podcast le statut d'un média d'expression contemporain, doté d'un fort pouvoir d'engagement (Thuillas, Wiart 2023 : 94-95).

Un excellent exemple du podcast engageant, tissant un lien de proximité avec son public, est le podcast féministe français *Le Cœur sur la table* réalisé par Victoire Tuillon, consacré aux sujets tels que : les rapports de pouvoir entre les sexes, l'objectivation du corps féminin ou les rôles de genre stéréotypés dans les relations hétérosexuelles. La traduction polonaise d'un des épisodes de ce podcast a été réalisée par Helena Szuflińska dans le cadre du mémoire de master (sous la direction de Natalia Paprocka). Ce projet a révélé la pluralité des fonctions qu'endosse la traductrice du podcast, surtout si elle souhaite suivre les principes de la traduction féministe, tels qu'ils ont été formulés par la traductologue québécoise Susanne de Lotbinière-Harwood (1991).

Dans notre intervention, nous voudrions présenter le projet de traduction réalisé, en nous attachant à répondre aux questions suivantes : Quelles sont les tâches incombant à la traductrice dans le cadre de la traduction d'un podcast ? En quoi une démarche féministe influence-t-elle son travail ? Quels rôles la traductrice est-elle amenée à assumer dans ce contexte ? Notre étude s'inscrit dans le cadre des recherches sur la traduction des podcasts, demeurant à ce jour encore relativement peu explorées.

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Notices biographiques

Helena Szuflińska est diplômée d'un master en études romanes et d'une licence en économie à l'Université de Wrocław ; enseignante de FLE à l'école *Le Rêve* et spécialiste comptable junior.

Natalia Paprocka est traductologue et romaniste à l'Institut d'études romanes de l'Université de Wrocław ; elle s'intéresse à la traduction de la littérature de jeunesse, à la réception de la littérature de jeunesse française en Pologne, à l'évaluation de la qualité en traduction et à la terminologie. Parmi ses publications les plus récentes figure, entre autres, la monographie *French Children's Literature in the Hands of Polish Publishers* (2025).

Does educating translators and interpreters still make sense? Insights from the process of developing a curriculum for undergraduate studies in applied linguistics in the Polish higher education context

The rapid development of translation technologies, particularly machine translation and artificial intelligence-driven tools, has greatly changed the landscape of professional translation (and – to some extent – interpreting) and translation and interpreting training. As a result, an increasing number of translators, interpreters and higher education managers and academics now ask a fundamental question: *Does it still make sense to educate future translators (and interpreters)?* In our talk, we will address this question from the perspective of both translators and academics, as we ourselves belong to both groups, by presenting a newly developed field of study at the University of Applied Sciences in Nysa (Poland) – applied linguistics at the undergraduate (BA) level. One of the specialisations offered within applied linguistics is translation and interpreting. As the curriculum developers, we will discuss the rationale for maintaining translation education today, examining the core elements of the curriculum – linguistic and intercultural competences, subject-area knowledge and the integration of translation technologies. Particular attention will be paid to the ways in which the programme can balance traditional skills with emerging needs such as post-editing, project management or ethical awareness. We will argue that while the profession is undergoing significant changes, the role of translator training remains indispensable provided it evolves following contemporary challenges. Ultimately, we will show that educating future translators continues to make sense not in spite of technological disruption but precisely because of it. We believe that teaching future translators and interpreters is justified as a means of cultivating professionals who are prepared for the complex demands of contemporary global communication.

Biographical notes

Dr Iwona Sikora is a linguist and a sworn translator of English, currently working as an Assistant Professor at the Faculty of Management, Częstochowa University of Technology. She also lectures at the Faculty of Modern Languages at the University of Applied Sciences in Nysa, where she teaches courses in business English, specialised translation, and translation technologies. Since 2017, she has additionally taught business document translation in the Postgraduate Programme in English for Specific Purposes (specialisation: Language in Business) at the Institute of English Studies, University of Wrocław. Her research interests focus on specialised translation (business, legal, and audiovisual), CAT tools, as well as translator competence and translator training. She has extensive professional experience in specialised translation, particularly in the legal and business domains, and runs her own translation agency.

Marcin Walczyński holds the position of university professor at the Department of Translation Studies of the Institute of English Studies of the University of Wrocław (Poland) and university professor at the Faculty of Modern Languages of the State University of Applied Sciences in Nysa (Poland); he is a translator and interpreter trainer, sworn translator and interpreter of English; So far, he has taught various courses on the theory and practice of interpreting, translation and specialised languages. His research interests revolve around translation and interpreting studies (community interpreting, interpreter psychology, certified translation and interpreting, translator and interpreter education and translation and interpreting services market, non-professional translation and interpreting).

Traduction des titres d'œuvres d'art

« Recourir à la traduction, rien de plus naturel dans un musée qui accueille majoritairement des visiteurs étrangers. Mais au fond, pourquoi traduire ? La question peut sembler provocante mais elle mérite tout de même d'être posée » (Rouxel, 2018, p. 24).

Cette question devient cruciale dans le cadre de la traduction des titres d'œuvres d'art étant donné les fonctions qu'ils assument envers les objets artistiques qu'ils escortent. En effet, en nommant son œuvre, l'artiste octroie au titre « le statut d'une décision artistique » (M. Jacobi 2015 : 17-18) qui soude le texte à l'image en une entité artistique inextricable. Faisant partie de l'acte de communication artistique de plein droit, le titre pilote le spectateur interprétativement, tout en lui assurant une identité internationale dans différents contextes.

La présente proposition aura pour vocation de répondre à plusieurs questions découlant de la traduction des titres d'œuvres d'art : Quels sont les contextes de traduction des titres d'œuvres d'art ? Dans quelle mesure les stratégies de traduction des titres d'objets artistiques varient en fonction du contexte de publication ? Dans quelle mesure le statut du destinataire détermine les choix traductifs (spécialiste vs non spécialiste, adulte vs enfant, etc.), Peut-on parler d'une politique éditoriale cohérente dans le cadre de la traduction des titres d'objets artistiques ? Les traductions soumises à l'analyse proviennent de différentes publications sur l'impressionnisme français, parues en Pologne jusqu'à présent. Elles seront confrontées aux originaux catalogués et juxtaposées avec les traductions proposées sur les sites des musées où les œuvres concernées sont déposées.

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Notice biographique

Barbara Walkiewicz est professeure à l'Institut des Langues et Littératures Romanes (Université A. Mickiewicz de Poznań). Ses recherches se concentrent sur deux pôles : traduction des textes médicaux et traduction des titres d'œuvres d'art dans différents contextes.

Automating Literary Translation: Exploring the Possibility of Human-Centered Technological Advancement

Since neural machine translation emerged in 2016, the translation industry has undergone yet another massive transformation due to the widespread availability of large language models, such as ChatGPT, from 2022 onwards. Some stakeholders in the literary market, including publishers such as Rossum Press and Bookouture, celebrate automated translation as a time- and money-saving technology that allows authors to reap the full benefits of their works, without having to share them with translators. However, literary translators widely oppose automation, as evidenced by an “Open letter on the AI Act” by professional associations in the German-speaking world (VdÜ, A*ds and IGÜ 2024), as well as a survey carried out at the University of Innsbruck, Austria (Zhbanova and Walter 2025). From a research perspective, some projects document potentially positive effects of partial automation on the creativity of translation outputs (e.g., Kolb et al. 2023), while others investigate the possibility of developing new AI-enhanced workflows resulting in target texts that are equivalent to human translations in terms of quality (e.g., Macken et al. 2022). Nevertheless, the majority of sources on partially automated translation highlight the predominantly negative effects of partial automation on translation quality or reader engagement (e.g., Guerberof-Arenas and Toral 2024). Still, automation has firmly established itself in the field of literary translation, as DeepL-translated and (lightly) post-edited translations circulated by publishers such as Bookouture show. Drawing on the concerns and aspirations of literary translators in German-speaking countries (VdÜ, A*ds and IGÜ 2024; Zhbanova and Walter 2025), this paper explores how new AI-based technologies could be used to benefit literary translators, rather than curtailing their agency and devaluing their work.

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Biographical note

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Targeted Translation of “Poisonous” Foreign Literature in Maoist China

From 1960, China's state-owned publishers – under the instruction of Mao Zedong, Chairman of the Communist Party – began translating what was considered “poisonous” literary works (principally from the USSR and the US-led capitalist camp) for the exclusive use of Party elites and a few other privileged groups whose political consciousness was deemed sufficiently strong. The purpose was to strengthen the ideological immunity of the target audience under the sociopolitical context of Sino-Soviet tension during the Cold War and the accompanying threat of “poisonous” foreign ideas among the growing revisionism within the Party. This presentation explores how the state-controlled publisher and translator approached ideological divisions and linguistic diversity when being tasked to orientate the translated “poisonous” literature towards the specific audience, as revealed by the paratextual materials and the main text of the translation products. This paper takes one such product as an example, i.e. the translation of American journalist William L. Shirer's *The Rise and Fall of the Third Reich: A History of Nazi Germany* by the prominent Chinese translator Dong Leshan, published by the nationalized World Affairs Press in 1965. This study will illustrate how the paratexts sought to expose the “poison” of the source text to the particular audience, while the main text carried internal dynamics and implicitly led Chinese readers to anchor their interpretations in their living environment (despite adhering strongly to formal features of the source text as required by the prescribed translation method). These findings demystify the practices of translating for a specific audience in Maoist China, and explore the ideological implications of translational choices considering that many of those restricted translation products were leaked into the hands of the broader readership, thus challenging the intended translation purpose.

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Biographical note

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Le Choix Goncourt de la Pologne : les enjeux traductologiques. Premier aperçu

Décerné depuis 1903, le Prix Goncourt est le prix littéraire le plus important en France et l'un des plus prestigieux dans le monde entier. Il récompense l'auteur ou l'autrice de la meilleure œuvre de fiction écrite en français au cours d'une année donnée. La Pologne entretient un lien particulier avec ce prix : depuis 1998, existe l'édition polonaise – le Choix Goncourt de la Pologne. Pendant près de dix ans, la Pologne a été le seul pays hors de France à décerner ce prix, plus de quarante pays ont depuis suivi. Chaque année en octobre, les étudiants des instituts d'études romanes de toute la Pologne choisissent leur lauréat(e).

Le Goncourt polonais est unique : Patrice Champion, cofondateur du prix en Pologne, tenait absolument à ce que les étudiants polonais ne soient pas influencés par le choix de l'Académie Goncourt. Il a donc obtenu l'autorisation de remettre le prix en Pologne avant l'annonce officielle de sa version originale française. La sélection se base sur seize livres préalablement sélectionnés par l'Académie Goncourt. Après avoir effectué leur sélection, les étudiants d'un institut d'études romanes désignent un président qui les représente au sein d'un jury national et se rend à Cracovie, où le lauréat polonais est désigné. En vingt-sept ans d'existence du prix polonais, seulement cinq fois les étudiants ont choisi de la même manière que les membres de l'Académie. Le prix Goncourt jouit aujourd'hui d'un prestige accru en Pologne qu'il ne l'était dans les années 1990. Ce qui est important, c'est que les éditeurs polonais ont apprécié ce prix dès le départ. Le livre lauréat est toujours publié (avec une exception) un an plus tard dans une traduction polonaise. Les droits d'édition se vendent toujours rapidement.

Dans notre communication, nous tenterons d'examiner qui publie les traductions polonaises des livres lauréats, qui les traduit, puis qui les lit. Compte tenu du processus de sélection des lauréats, peut-on parler d'un choix particulier ? En quoi consiste sa particularité ? Les traductions subséquentes des œuvres choisies sont-elles destinées à des publics précis ? Est-ce un choix uniquement littéraire ou il devient parfois aussi un choix politique ?

Notice biographique

Joanna Warmuzińska-Rogóż est docteure habilitée à diriger les recherches, professeure de l'Université de Silésie, chercheuse et directrice adjointe à l'Institut d'Etudes littéraires et enseignante au Département de Philologie romane (l'Université de Silésie). L'autrice de deux monographies (*De Langlois à Tringlot. L'effet-personnage dans les Chroniques romanesques de Jean Giono – analyse sémiopragmatique*, 2009 ; *Szkice o przekładzie literackim. Literatura rodem z Quebecu w Polsce*, 2016 – Prix Pierre-Savard), co-rédactrice, avec Renata Dampc-Jarosz et Agnieszka Pośpiech, de la monographie *Identity Issues in European Literatures* (Vandenhoeck & Ruprecht Verlage, 2021), et avec Dagmara Drewniak, Ewelina Feldman-Kołodziejuk et Piotr Sadkowski de la monographie *Inclusion & Exclusion in/au Canada* (Vandenhoeck & Ruprecht Verlage, 2024), co-autrice, avec Krzysztof Jarosz, de *Antologia współczesnej noweli quebeckiej* (WUŚ, 2011) et autrice de nombreux articles sur la littérature québécoise et la traduction littéraire.

Traduire pour les examinateurs vs traduire pour s'exercer : étude de cas des prestations des étudiants en interprétation de conférence

Traduire pour les examinateurs vs traduire pour s'exercer : étude de cas des prestations des étudiants en interprétation de conférence

Dans cette communication, j'examinerai l'influence du contexte d'énonciation sur les performances d'étudiants en interprétation de conférence. À partir d'un corpus de discours consécutifs et de leurs traductions étudiantes, en langues polonaise, française et anglaise, je comparerai les prestations produites en situation d'examen officiel et celles réalisées lors d'exercices en classe.

J'analyserai plus particulièrement la fréquence et la nature des auto-corrrections et des reformulations, envisagées comme des indices du travail cognitif et de la régulation discursive. Mon hypothèse est que, face aux examinateurs, les étudiants, conscients de traduire pour un public précis et dans un but évaluatif, mobiliseront davantage leurs ressources et recourront plus fréquemment aux corrections contrôlées. À l'inverse, en contexte d'exercice, ils laisseront davantage de place à la spontanéité et à l'expérimentation.

Je m'appuierai surtout sur les travaux de Cori, De Fornel & Marandin (2007), Arumí Ribas (2012), Magnifico & Defrancq (2016) et Erkirtay (2025), en espérant montrer que le contexte humain et évaluatif constitue un facteur décisif dans la dynamique interprétative et que sa prise en compte est essentielle dans la didactique de l'interprétation.

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Notice biographique

Justyna Woroch est docteure en linguistique et travaille au Département de traductologie et d'études sur le Canada francophone, qui fait partie de l'Institut des langues et littératures romanes de la Faculté de Néophilologie à l'Université Adam Mickiewicz de Poznań. Elle s'intéresse à la traduction spécialisée ainsi qu'à l'interprétation de conférence.

To Translate, or Not to Translate: Continuing the Debate on Proper Name Translation

The article serves as a contribution to an unresolved discourse in translation studies, namely the translation of proper names. Specifically, it challenges the notion that proper names are untranslatable and/or should not be translated by examining them within the framework of linguistic theory and exploring the approaches to proper names within translation theory. Building on the works of scholars, this paper addresses the misconceptions associated with proper names, as well as the complexities of proper name translation, especially in terms of context dependency, cultural specificity, ethical considerations, and the continuously evolving conventions in translation throughout time and between language pairs. Further, by drawing on culturally relevant examples, the article offers guidelines in determining the circumstances in which it is appropriate to translate proper names and the methodologies of doing so.

Keywords: translation studies, intercultural translation, problem-restricted theories, proper names, onomastics

Biographical note

Julia Woźniak is a final-year MA student of English Philology. Currently working as a translator within the IT sector.

