TEP III online postgraduate symposium

Translation, Education & Pragmatics_21 Feb. 2025

ITALY
University of Bari, Aldo Moro
University of Salento

GREECE
National and Kapodistrian University of Athens
Aristotle University of Thessaloniki

SPAIN
University of Oviedo

TURKEY
Boğaziçi University, Istanbul

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Welcome to the TEP III postgraduate symposium 2025

TEP III Programme_Friday 21 February 2025

Timetable per country				TRANSLATION, EDUCATION AND PRAGMATICS (TEP) III
UK	Spain/ Italy	Greece	Turkey	**Dr. Maristella Gatto** (Deputy Head of the Department of Humanistic Research and Innovation, University of Bari Aldo Moro)
8:00-8:15	9:00-9:15	10:00-10:15	11.00-11:15	**Dr. Nikolaos Lavidas** (Director of MAs, Department of English Lang. and Literat., National and Kapodistrian University of Athens)
				Dr. Alejandra Moreno Álvarez (Head of the Department of English, French and German, University of Oviedo)
				Dr. Maria Grazia Guido (Head of the Department of Humanities, University of Salento)
				Dr. Mehmet Şahin (Chair, Department of Translation and Interpreting Studies, Boğaziçi University)
				Dr. Sofia Malamatidou (University of Birmingham)
				Dr. Louisa Desilla (School of English, Aristotle University of Thessaloniki)
	Morning	session		
UK	Spain/ Italy	Greece	Turkey	**CHAIR:** Dr. MARIA SIDIROPOULOU (**MAs**)
8:30-8:45	9:30-9:45	10:30-10:45	11:30-11:45	1. *Modern Family*: Translating Humour in Sitcom Remakes into Greek _**Ioanna Arampatzi**
8:45-9.00	9:45-10.00	10:45-11.00	11:45-12.00	2. Intersemiotic Translation: Target film versions of Roald Dahl's *The Witches*_**Georgia-Anastasia Stavrakidou**
9:00-9:15	10:00-10:15	11:00-11:15	12:00-12:15	3. Interlingual and intersemiotic translation on the web: *Normal People*_**Theodosia-Varvara Petropoulou**
				CHAIR: Dr. ANNA HATZIDAKI
9:15-9:30	10:15-10:30	11:15-11:30	12:15-12:30	4. Fansubbing TV sitcom *The Office* into Greek_**Garifalia Antonaki**
9:30-9:45	10:30-10:45	11:30-11:45	12:30-12:45	5. Rendering aggression and the death/blood narrative in AVT modalities for children_**Maria Mangana**
9:45-10:00	10:45-11:00	11:45-12:00	12:45-13:00	6. The *SpongeBob SquarePants* animated TV show: Dubbing strategies across episodes_**Sapfeira Giannakidi**
				CHAIR: Dr. ADA KORDA
10:00-10:15	11:00-11:15	12:00-12:15	13:00-13:15	7. Un/certainty and character agency in Our Town through translating stage directions_**Nikoletta-Chr. Magoula**
10:15-10:30	11:15-11:30	12:15-12:30	13:15-13:30	8. Translating Mystery: Shaping the psychology of the culprit **Martha Kostika**
10:30-10:45	11:30-11:45	12:30-12:45	13:30-13:45	9. Un/certainty in translating Gaito Gazdanov's *The Ghost of Alexander Wolf*_**Christos-Georgios Rapanos**
				CHAIR: Dr. EFFIE FRAGKOU
10:45-11:00	11:45-12:00	12:45-13:00	13:45-14:00	10. Gogol's short story *The Nose*: Translating humour into Greek_**Anastasiya Novitska**
11:00-11:15	12:00-12:15	13:00-13:15	14:00-13:15	11. Shaping the *Steppe* in two Greek versions of A.P Chekhov's novel _**Anna Vangelakoudi**
11:15-11:30	12:15-12:30	13:15-13:30	14:15-14:30	12. Aggression and homo/sexuality in translating Costas Taktsis' *The Third Wedding Wreath*_**Andriani-Eleni Panagopoulou**
12:00-14:00	13:00-15:00	14:00-16:00	15:00-17:00	Lunch break
13:30	14:30	15:30	16:30	**Meeting time for tea/coffee and chat** – *You are welcome to join us with your coffee or tea for a little chat before the afternoon session*
	Afternoon	session		
				CHAIR: Dr. LOUISA DESILLA (**PhDs**)
14:00-14:30	15:00-15:30	16:00-16:30	17:00-17:30	13. Google's Neural Machine Translation and Generative AI Translation compared in handling hate speech_**Lorenzo Costabile**
14:30-15:00	15:30-16:00	16:30-17:00	17:30-18:00	14. Translators' education at university level: Undergraduate programs in Brazil **Samira Spolidorio**
15:00-15:30	16:00-16:30	17:00-17:30	18:00-18:30	15. Shaping agreement in intercultural interaction: A corpus-based study with relevance to translation **Iván Celaya**
15:30	16:30	17:30	18:30	**Closing the Symposium & Symposium Photo for all**

abstracts

1.*Modern Family***: Translating Humour in Sitcom Remakes into Greek_Arampatzi Ioanna.** Translating humor always attracts considerable attention in target versions of TV sitcoms. The study aims to explore rendition of humor, in the Greek remake of the American sitcom series *Modern Family* (Μοντέρνα Οικογένεια). It contrasted cross-cultural versions of the first two episodes (first season). It then designed a questionnaire addressing bilingual speakers of English and Greek. The data show how the Greek remake introduced and expanded humorous allusions based on different conflicting frames than those of the source version, compensating for humorous points which would not have been operative in the target environment, for instance reference to racial and social issues initially showcased in the original series are often abandoned. The study is significant in that it has the opportunity to examine the whole multimodal experience through the remake genre and come up with different conflicting frames favoured cross-culturally.

2. Intersemiotic Translation: Target film versions of Roald Dahl's *The Witches*_Georgia-Anastasia Stavrakidou. The study examines instances of intersemiotic translation of Roald Dahl's novel *The Witches* (1983) by examining two film adaptations of the novel, released in 1990 and 2020. It analyzes multimodal shifts to explore how the films portray various identities—such as racial, social class, and gender—to construct intended ideological messages. The analysis first contrasts multimodal data focusing on how they (intersemiotically) translate the novel's themes through cinematic adaptation and confirms findings through a questionnaire. The findings reveal how identity portrayals shift to align with contemporary social concerns. The significance of the study lies in demonstrating how intersemiotic translation (shifting from text to a whole multimodal experience) can advance understanding of how ideological messages are disseminated, offering insights into the adaptation of literature into film, within a context of changing societal norms.

3. Interlingual and intersemiotic translation on the web: *Normal People*_Theodosia-Varvara Petropoulou. Adaptation of English novels into series and their consequent subtitling on the web is a trend in the world of fiction. The study examines the Greek target version of the novel, *Normal People* by Sally Rooney (2018) and its intersemiotic transfer into a mini-series, subtitled into Greek by a community of film lovers on the Cinobo [Cinema No Borders] streaming platform, advocating cinema with vision and diversity. Interlingually, the analysis shows how page translation makes ample use of pragmatics to make the text appealing, but in a film adaptation, as pragmatic meaning may be conveyed multimodally, subtitles are not as rich pragmatically. The study identifies discoursal features manifested in subtitling for the web, which would not appear in professional subtitling into Greek, like (a) offensiveness (which would have been censored otherwise), (b) disallowing references to God, (c) thematizing aspects of the message which are not thematized in English, etc. It also shows how the film adaptation intersemiotically changes aspects of the novel, in ways perceivable by questionnaire respondents. The significance of the study lies in that it brings to the fore features of web translating.

4. Fansubbing TV sitcom *The Office* into Greek_Garifalia Antonaki. Fansubbing is a type of fan translation, gradually evolving into a massive social phenomenon online. Not many seem to appreciate its contribution to cultural exchange phenomena and the intercultural awareness it creates. This study contrastively analyses official subtitles of the series as circulating on the Greek market and fansubbing strategies circulating on the web, to highlight transfer tendencies the two modalities may favour, in six exchanges from the TV sitcom The Office (US version). The study designed a questionnaire to elicit lay people's assessment of the fan/subbing options offered. Findings show that fansubbing can offer excellent localization alternatives and creative cultural adaptations, enhancing the viewing experience. Fansubbing proves a significant resource for enhancing creativity in translation training and help appreciate the significance of pragmatic awareness in the task.

5. Rendering aggression and the death/blood narrative in AVT modalities for children into Greek _Maria Mangana. Death is often implied in children's movies (rather than blatantly shown) and, the question arises how it is represented in the various AVT modalities (dubbing, subtitling and fansubbing). The study aims at shedding light on how audio-visual translation (AVT) handles the narrative of death and aggression. Data are first obtained from the animated film *Luca* (Pixar & Disney, 2021) and the Greek versions and then experimental data are elicited through the use of questionnaires. Results reveal that the dubbed version either omitted literal references to death and blood or used euphemism (Allan and Burridge 1991) and attenuation (Newmark, 1988) techniques of the offensive or menacing terms. As expected, the presence of the oral ST in the viewing experience (through the subtitles) does not allow translators to interfere with face threatening acts. Thus, subtitles (sub/fans) opted for more literal representations of death. The significance of the study lies in that the medium (oral/written) and the presence/lack of constraints produce a different set of AVT options, of which the least censored is fansubbing.

6. The SpongeBob SquarePants animated TV show: Dubbing strategies across episodes_Sapfeira Giannakidi. Original and dubbed versions of animated TV series for children show interesting key differences in discourse construction which often seem to evolve over target broadcasting periods. The study examines the animated TV show of the 2000s *SpongeBob SquarePants* to identify whether and how the dubbing strategies were constant throughout episodes or varied across episodes. Both etic (the scholar's view) and emic (lay people' view) perspectives to the data combine to show that dubbing strategies expanded and were elaborated as time progressed. The analysis highlights three dubbing periods (early, middle and late) during the broadcasting years (1991-2020) which gradually naturalized target discourse by taking into account features of the target language, which heightened the communicative potential of target discourse. Results suggest that familiarity with a TV series, and perhaps its growing appeal to the public, urges translation companies to invest more effort in conventionalizing target discourses. Discourses conveying socio-cultural pragmatic awareness are a rich resource for EFL use.

7. Un/certainty and character agency in *Our Town* through translating stage directions_Nikoletta-Christina Magoula. Thorton Wilder's play *Our Town* (1938) narrates three days in the lives of two families, in each one of the play's three acts. The play includes the role of a 'Stage Manager', who guides characters on stage and addresses the audience. The first act portrays the life of a couple when they first met. The second act portrays their romance, wedding and the lady's premature death after giving birth to their second child. The third act presents both the world of the living and the dead, on stage, with the stage manager interacting with both and the audience. The study examines how the Stage Manager's role multimodally changes, in the first Greek TT version of the play (1953), depending on un/certain conditions the protagonists find themselves in during the play – the third act (where the world of the dead is present) being the most uncertain situation. The shift in the prominence of the stage manager's role is confirmed by questionnaire findings. The assumption is that the uncertain context of the third act pairs with an empowered representation of the stage manager, as a mediator between the dead and the living, an act of solidarity towards the dead – in a context when the traumatic experience of war impacted the Greek society of the 50s. Instead, the 2018 version of the play does not display any intention to interfere with the prominence of the stage manager's role. The significance of this study lies in that it shows how acute perception of war trauma (in the 1950s) can impact the treatment of characters on stage.

8. Translating Mystery: Shaping the psychology of the culprit _Martha Kostika. In murder mystery literature, there is a deliberate constant suggestion of cues which may reveal the culprit in the situation. The study examines Agatha Christie's novel *The Murder of Roger Ackroyd* and two Greek TTs of it (1986, 2019) to trace potentially different patterns of the translator's intention to gradually hint who the culprit is, by manipulating generation of implicatures in the TTs. Analysis of the naturalistic data was followed by a questionnaire, assessing multiple suspect-creating techniques, thus eliciting experimental data. Findings suggest that the 1986 TT tended to constantly provide cues as to who the murderer might be (a suspense creating technique), while the 2019 TT avoided giving hints, thus constructing a relatively indifferent narrator (the actual culprit) who seemed unrelated to the crime. The research contributes to the question of how translators manipulate the generation of implicatures to reveal "the unsaid" and the patterns employed to create suspense.

9. Un/certainty in translating Gaito Gazdanov's *The Ghost of Alexander Wolf* into Greek_Christos-Georgios Rapanos. Languages differ in respect of the level of un/certainty they favour in communication. Greek, for instance, favours heightened certainty and specificity of expression more than English does. The study examines levels of un/certainty through Russian-Greek translation of Gaito Gazdanov's The Ghost of Alexander Wolf (ПРИЗРАК АЛЕКСАНДРА ВОЛЬФА) novel (1947). It first identifies relevant shifts between the Russian ST and the 2015 Greek target version to identity linguistic subtleties relevant to language un/certainty and in/directness; then it elicits experimental data (through a questionnaire) to confirm findings. Findings show that if English favours less certainty than Greek, Russian seems to be favouring more certainty than Greek, as manifested by the data. The significance of the study lies in that pragmatically-aware translation practice has greater communicative potential in a target culture and that translation practice can eloquently inform pragmatic research.

10. Shaping the *Steppe* in two Greek versions of A.P Chekhov's novel_ Anna Vangelakoudi. Anton Chekhov's *The Steppe* (1888) is the first major work of the writer's mature period. It describes the rural landscape and native people of the Russian steppe. The study examines how two target Greek versions of the novel (1973, 2015) shape people and landscape. It analyses the two target versions (naturalistic data) and then it uses a questionnaire to confirm the analysis results (experimental data). Findings suggest that TTa characters assume a high-power distance style of communication and are made to use more conventional expressions, which add to the communicative force of the text. Instead, TTb neutralizes some cultural references. The covers of the TTs also seem to anticipate the perspective the texts assume. The significance of the study lies in the assumption that pragmatically-informed target versions may more strategically appeal to target audiences.

11. Gogol's short story *The Nose*: Translating humour into Greek_Anastasiya Novitska. Nikolai V. Gogol is widely acknowledged for criticizing the bureaucracy and irrationality of his era through sarcasm and humour. The study analyzes two Greek target versions (2008, 2014) of Gogol's short story *The Nose* (1835–1836) to identify the conflicting frames that generate humorous effects in the target texts. It asked respondent opinion on the matter, through a questionnaire. Findings suggest that participants mostly appreciated the humour which stemmed from underlying conflicting frames emerging in the universe of discourse. The significance of this research lies in highlighting the role of implicit knowledge (and pragmatics) in determining discoursal effects manifested across cultures.

12. Aggression and homo/sexuality in translating Costas Taktsis' *The Third Wedding Wreath*_Andriani-Eleni Panagopoulou. The *Third Wedding Wreath* (Το Τρίτο Στεφάνι 1963) by Costas Taktsis narrates the lives of two Athenian women before and after World War II, including instances of the German Occupation and the Civil War which followed in Greece. The study contrasts two target versions of it, into English (1966 and 1985), to highlight scales of aggression inscribed in the target texts. The analysis of naturalistic data was followed by elicitation of experimental data through a questionnaire, which confirmed findings. Results show that the TTb version (1985) heightened aggression and issues of sexuality and homosexuality were also more openly addressed following the emancipation of women movement. The shift in perspective is also evident on the cover of the two publications. The significance of research lies in that it shows how societal concerns may inform target versions.

13. Google's Neural Machine Translation and Generative AI Translation compared in handling hate speech_Lorenzo Costabile

Machine Translation (MT) can be used to overcome language barriers and to communicate across cultures. Nevertheless, studies confirm that even the most modern approaches to MT are subject to issues in terms of biases, reflecting the limits of the data used for training. Hate speech (HS) is another area of concern in the online realm and in Natural Language Processing. Since much effort is put in the direction of inclusive language and political correctness, the study verifies to what extent the "fixing" of problems linked to offensive language affect the task of MT (i.e. by adopting specific translation strategies or by not performing the task) when the user provides the system with sentences containing HS. To do so, a set of examples (extracted from the corpus

OpenSubtitles2018) has been translated from English into Italian using Google Translate. In parallel, the task was carried out on Google's chatbot Gemini too. The results are in contrast: in the first case, HS is translated without being mitigated in any way; in the second case, Gemini appears to be very sensitive to offensive language, at the point of not providing the output that the user asks for.

14. Translators' education at university level: Undergraduate programs in Brazil_ Samira Spolidorio. The education of translators has historically evolved from informal apprenticeship systems to formal academic training, reflecting the growing complexity of translation tasks and the increased demand for professionalization (Pym, 2009). By the 20th century, universities had begun integrating translation into their programs, and today, over 500 institutions worldwide offer programs to train professional translators (Venuti, 2016; Pym, 2022). In Brazil, research on academic and market-related aspects of translation (ABRATES, 2015; Atkinson, 2022, 2024) indicates that Brazilian translators have varied educational backgrounds, ranging from short online workshops with minimal workloads to five-year full-time undergraduate and graduate degrees. The first university-level degree in translation in Brazil was established in 1969. Since then, 27 other in-person programs and 4 distance-learning programs have been developed. This presentation offers an overview of undergraduate translation education in Brazil, analyzing data from 28 in-person and 4 distance-learning programs. The data collected from institutional websites, the Ministry of Education's catalog of undergraduate programs, and available institutional documents, include information on each program's starting year, public or private status, geographic location, degree structure, foreign language combinations, total workload, and admission capacity. The findings reveal significant disparities in program length (from 3.5 years with 2,445 hours to 5 years with 4,100 hours), admission capacity (from 10 students/year to 600 students/semester), and geographic distribution (with 21 of the 28 in-person programs located in the Southeast, 15 of which are in São Paulo). Additionally, there is a notable lack of language combination options, with only six programs offering more than one language for students to choose from, and English-Portuguese being the language combination offered by all but one program. These discrepancies may be explained by the absence of professional regulation for translators, which extends to the regulation of translator training courses, and by Brazil's linguistic and cultural diversity across its geographic regions.

15. Shaping agreement in intercultural interaction: A Corpus-based study with relevance to translation_Iván Celaya. The speech act of agreement is pervasive across all types of social encounters. Its study is expected to shed light on translation practice —among other areas, e.g. in translating for the stage or in consecutive interpreting where the context in which agreement occurs may be informal or business-related. The study uses the Vienna Oxford International Corpus of English (VOICE) to analyze agreement through the lens of politeness by looking into (1) the conversational domains around which the interactions revolve (i.e. educational or other), and (2) the cultural background of the interlocutors (Austrian German, European Spanish, and Polish) who are engaged in the communication. These interactions have been audio-recorded and subsequently transcribed following a Conversation Analysis approach. The findings suggest that the form and frequency with which agreement is formulated is contingent upon the topic of the talk and the culture of the speakers engaged in the interaction, influencing their stance towards the assessment of a proposition or their predisposition to follow a specific course of action. The speakers' stance is highlighted by a number of discourse units and prosodic features that give shape to their pragmatic competence. The significance of the research lies in that it can shed light on a highly important speech act which permeates orally communicated translation practice. It may also explain why source-oriented transfer of agreement instances may sound odd and inappropriate in the context of the translated communication event in which they occur.

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