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BOOK OF ABSTRACTS

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

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

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

Reference:

Newmark, P. (1988). *A Textbook of Translation*. Prentice Hall.

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

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

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

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

Nedas ROMANOVAS (Vilnius University)

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

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

Orestas VAITEKŪNAS (Vilnius University)

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

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

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