



The Centre for Translation Technology at  
The Chinese University of Hong Kong  
Presents an International Conference :

## Translation Studies and the Digital Humanities

📍 | LT1 and LT3, Esther Lee Building, CUHK

📅 | 8-9 December 2023 (Friday and Saturday)

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Centre for Translation Technology, The Chinese University of Hong Kong  
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# CONFERENCE BOOKLET

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## **Organizers**

Centre for Translation Technology, Department of Translation,  
The Chinese University of Hong Kong

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- Prof. Lynne BOWKER, University of Ottawa
- Prof. Marie-Alice BELLE, University of Montreal
- Prof. Mark SHUTTLEWORTH, Hong Kong Baptist University
- Prof. James ST. ANDRÉ, The Chinese University of Hong Kong
- Prof. Duncan James POUPARD, The Chinese University of Hong Kong
- Prof. Long LI, The Chinese University of Hong Kong
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**Rundown for Conference of Translation Studies and Digital Humanities,  
organized by Centre for Translation Technology at  
The Chinese University of Hong Kong**

**Venues: LT1, Esther Lee Building- All Events/Presentations except Parallel Sessions  
B, D, F, H, J, L  
LT3, Esther Lee Building- Parallel Sessions B,D,F,H,J,L**

## 8 Dec 2023 (Friday)

Time	Events/Presentations	
0830-0900	Registration	
0900-0915	<u>Opening Remarks</u> <b>Professor James ST. ANDRÉ</b> Director of the Centre for Translation Technology, Department of Translation, The Chinese University of Hong Kong	
0915-0920	Introduction of <b>Professor Lynne BOWKER</b> by <b>Professor James ST. ANDRÉ</b>	
0920-1035	Keynote Speech 1 by <b>Professor Lynne BOWKER, University of Ottawa</b>  Digital humanities and translation studies: Taking stock and moving forward	
<i>1035-1100 Coffee Break</i>		
	<b>Parallel Session A</b> <b>Chairperson-</b> <b>Dr. Barbara Jiawei LI</b> <b>The Chinese University of Hong Kong</b>	<b>Parallel Session B</b> <b>Chairperson-</b> <b>Professor Long LI</b> <b>The Chinese University of Hong Kong</b>
1100-1130	<b>Dr. Ondřej VIMR</b> <b>Czech Academy of Sciences</b>  Reconstructing and interpreting large datasets on historical translation flows	<b>Ms. Ho Ling KWOK,</b> <b>Ms. Yanfang SU,</b> <b>&amp; Dr. Kanglong LIU</b> <b>The Hong Kong Polytechnic University</b>  ChatGPT as a collaborative partner? A study of AI-polished learner translation
1130-1200	<b>Dr. Julie McDonough DOLMAYA</b> <b>York University</b>  Limitless Potential vs Potential Limitations: Critically assessing open data for translation studies	<b>Mr. Michael SHARKEY</b> <b>The Chinese University of Hong Kong</b>  Translation and ideology in the age of ChatGPT
1200-1230	<b>Professor James ST. ANDRÉ</b> <b>The Chinese University of Hong Kong</b>  Reconstructing Nineteenth-century translator networks: Methodological issues and promise	<b>Dr. Hala SHARKAS</b> <b>United Arab Emirates University</b>  Use of translation brief elements in AI translation prompts: ChatGPT vs Bard
<i>1230-1400 Lunchtime</i>		

	<b>Parallel Session C</b> <b>Chairperson-</b> <b>Professor Mark SHUTTLEWORTH</b> <b>Hong Kong Baptist University</b>	<b>Parallel Session D</b> <b>Chairperson-</b> <b>Dr. Yinran WU</b> <b>The Chinese University of Hong Kong</b>
1400-1430	<b>Mr. Fernando GABARRÓN BARRIOS</b> <b>Hong Kong Baptist University</b>  The translation and interpreting of sentiment, affect and emotions in political discourse: A corpus-based analysis of decision-making processes from a risk management perspective	<b>Mr. Sum WONG</b> <b>Hong Kong Baptist University</b>  Actor-networking as a metaphor of translation in the digital age
1430-1500	<b>Dr. Luis Damián MORENO GARCIA</b> <b>Hong Kong Baptist University</b>  A preliminary examination of GPT-4's capabilities for the localization of in-game humour	<b>Professor Long LI</b> <b>The Chinese University of Hong Kong</b>  <b>Dr. Sixin LIAO</b> <b>Macquarie University</b>  Do readers agree with analysts? An eye-tracking experiment of reader reaction to translated book covers
1500-1530	<b>Mr. Max Tik Fan LEE</b> <b>Hong Kong Baptist University</b>  Unveiling post-pandemic tourism perspectives: A bilingual sentiment analysis relating to Hong Kong's global appeal	<b>Professor Sergio PORTELLI</b> <b>University of Malta</b>  Translation technology as a tool in comparative literature research: A case study on the usefulness and limitations of machine translation applied to previously untranslated literary texts
1530-1600	<b>Mr. Zhilu TU</b> <b>Hong Kong Baptist University</b>  The fitting theory: A dynamic symbiosis between human and AI translation	
<b>1600-1630 Coffee Break</b>		
	<b>Parallel Session E</b> <b>Chairperson-</b> <b>Dr. Lidia Mengyuan ZHOU</b> <b>The Chinese University of Hong Kong</b>	<b>Parallel Session F</b> <b>Chairperson-</b> <b>Professor Lingjie JI</b> <b>The Chinese University of Hong Kong</b>
1630-1700	<b>Dr. Ke HU</b> <b>The Chinese University of Hong Kong, Shenzhen</b>  Mapping readers' receptions of human- and machine-translated literary texts: "Appreciation heatmaps" as an innovative method for reception research	<b>Professor Kevin HENRY</b> <b>University of Mons</b>  A 'Golden' Opportunity? Towards of digital-informed literary translation criticism model
1700-1730	<b>Mr. Rui LU</b> <b>The Chinese University of Hong Kong</b>  BERTopic Modeling for Self-translation Analysis: Eileen Chang as a Case	<b>Ms. Wenjian LI</b> <b>Hong Kong Baptist University</b>  Complexity of first-person pronoun in lyrics: How the Swedish band Kent wrote and translated "the nation" and "the self"

## 9 Dec 2023 (Saturday)

Time	Events/Presentations	
0915-0930	Registration	
0930-0935	Introduction of <b>Dr. Laura FOLICA</b> by <b>Professor James ST. ANDRÉ</b>	
0935-1050	Keynote Speech 2 by <b>Dr. Laura FOLICA, Universitat Oberta de Catalunya</b>  In search of lost translators: The crossroads between translation history and digital humanities in Ibero-American periodicals (1898-1959)	
1050-1100	Group Photo	
<b>1100-1125 Coffee Break</b>		
	<b>Parallel Session G</b> <b>Chairperson-</b> <b>Professor Clara Chuan YU</b> <b>Hong Kong Baptist University</b>	<b>Parallel Session H</b> <b>Chairperson-</b> <b>Professor Duncan James POUPARD</b> <b>The Chinese University of Hong Kong</b>
1125-1155	<b>Professor Renée DESJARDINS</b> <b>Université de Saint-Boniface</b>  Translation in the creator/influencer economies and on new(er) social platforms: Theoretical and methodological considerations	<b>Ms. Yue GUO</b> <b>University of Nottingham Ningbo China</b>  The development and validation of a scale to measure machine translation literacy: Converting a theoretical framework into an empirical instrument
1155-1225	<b>Mr. Guoliang LU</b> <b>Shanghai International Studies University</b>  A study on the interaction mechanism between UGT and fake news from the perspective of System Theory—— A case study of the dissemination of international news related to the vinyl chloride leakage in Ohio on the <i>Weibo</i> platform	<b>Mr. Hao LI</b> <b>Freelancer</b>  Diplomatic interpreters in digital space: (In)visibility, popularity and national image
<b>1225-1355 Lunchtime</b>		
	<b>Parallel Session I</b> <b>Chairperson-</b> <b>Dr. Lily Li LI</b> <b>The Chinese University of Hong Kong</b>	<b>Parallel Session J</b> <b>Chairperson-</b> <b>Dr. Daisy Sheung Yuen NG</b> <b>The Chinese University of Hong Kong</b>
1355-1425	<b>Mr. Yuan LIU,</b> <b>University of Glasgow;</b> <b>Nankai University</b>  ‘Refund!’ ‘The translation is wrong’: Digital Activism in <i>Danmu</i> -based user engagement with the translation of <i>Friends on Bilibili.com</i>	<b>Dr. Zhongli YU &amp;</b> <b>Ms. Qiyao ZHANG,</b> <b>University of Nottingham Ningbo China</b>  Translation in the digital era: Digital paratexts in translating queer feminism in China

1425-1455	<b>Ms. Leandra CUKUR</b> <b>University of Vienna</b>	<b>Ms. Xinyun TANG</b> <b>Shanghai International Studies University;</b> <b>Fujian Academy of Social Sciences</b>
	Mapping paid translation crowdsourcing platforms	UGT and Feminism in the digital age: A case study of the YouTube comment translation about feminism movies on China's <i>Bilibili</i>
1455-1525	<b>Dr. Mrinmoy PRAMANICK</b> <b>University of Calcutta</b>	<b>Dr. Janet Xi CHEN</b> <b>Macau University of Science and Technology</b>
	Collaborative translation and digital space: An inclusive cultural policy	Reframing Queer Pop in digital media: Translation of Chinese TV drama <i>World of Honor</i> through media paratexts
<b>1525-1550 Coffee Break</b>		
	<b>Parallel Session K</b> <b>Chairperson-</b> <b>Dr. Patrick Chenglong ZHOU</b> <b>The Chinese University of Hong Kong</b>	<b>Parallel Session L</b> <b>Chairperson-</b> <b>Dr. Chester Chung CHENG</b> <b>The Chinese University of Hong Kong</b>
1550-1620	<b>Mr. Jincal JIANG</b> <b>University of Bristol</b>	<b>Ms. Yanfang SU,</b> <b>Ms. Ho Ling KWOK, &amp;</b> <b>Dr. Kanglong LIU,</b> <b>The Hong Kong Polytechnic University</b>
	Digital objects: Characterising translation and translators on social media	Human or machine translationese? A corpus-based comparative study of cohesion and coherence in Chinese-English translations
1620-1650	<b>Dr. Xuemei CHEN</b> <b>Beijing Normal University-</b> <b>Hong Kong Baptist University</b> <b>United International College</b>	<b>Dr. Lidia Mengyuan ZHOU</b> <b>The Chinese University of Hong Kong</b>
	Interactive reception of online literary translation: The translator-readers dynamics in a discussion forum	A computational perspective of fan translation and professional translation: Case study of <i>The Legend of the Condor Heroes</i> of Louis Cha
1650-1730	Roundup Session by Members of Scientific Committees and Keynote Speakers	
1730-1740	Closing Remarks by <b>Professor James ST. ANDRE</b>	

# Keynote Speech by Professor Lynne BOWKER

School of Translation and Interpretation  
University of Ottawa



## **Time, Date, and Venue**

0920-1035, 8 December 2023 (Friday)  
LT1, Esther Lee Building, The Chinese University of Hong Kong

## **Topic**

Digital humanities and translation studies: Taking stock and moving forward

## **Abstract**

For many years, Anglocentrism has dominated multiple corners of the scholarly community, including activities within the Digital Humanities (DH). Although mainstream DH has adopted an international scope in principle, this has often consisted mainly of representation from North America and Europe. When a single language is used for research, linguistic and cultural diversity take a big hit, and this has knock-on effects such as which questions are investigated, which methods are used, and where findings are disseminated. Fortunately, there is a growing recognition in the scholarly community more broadly, and within the DH community in particular, that multilingualism adds value. However, linguistic diversity also brings challenges. In this presentation, we will consider some of the different ways that translation has intersected with DH in the past, and explore what roles can it play moving forward as momentum builds for fostering a more multilingual and multifaceted DH ecosystem.

## **Biography**

Professor Lynne BOWKER is Professor at the School of Translation and Interpretation at the University of Ottawa and the incoming Canada Research Chair in Translation, Technologies, and Society (2024). Her research interests lie at the intersection of translation and technologies, and in 2020, she was elected to the Royal Society of Canada in recognition of her contributions to this field. She has published widely on various aspects of translation, machine (aided) translation, terminology, corpus linguistics, and DH. Her most recent books include *Machine Translation and Global Research* (2019, Emerald) and *De-mystifying Translation* (2023, Routledge).

# Keynote Speech by Dr. Laura FÓLICA

Researcher at the IN3 and the Department of Arts and Humanities  
Universitat Oberta de Catalunya, Barcelona



## **Time, Date, and Venue**

0935-1050, 9 December 2023 (Saturday)  
LT1, Esther Lee Building, The Chinese University of Hong Kong

## **Topic**

In search of lost translators: The crossroads between translation history and digital humanities in Ibero-American periodicals (1898-1959)

## **Abstract**

In this conference, I will embark on a search for the “lost translator” in two senses: the epistemological and the historical. Epistemologically, I propose that we reflect upon the discipline of Translation Studies with the goal of studying when and how the concern for the translator as an agent situated between two or more languages emerged. I will thus review the various turns addressing the matter of this agent in the study of translation, which has marked Translation Studies since the late twentieth century until now: for instance, we might mention the cultural and sociological turns of the late twentieth century, and, more recently, the transnational, feminist, and digital turns.

At the historical level, while articulating the central contributions of each turn, I argue for the relevance of composing a Big Translation History (BTH) using the gender perspective. This focus would allow us to add the question of gender to our quantitative analysis of a vast amount of data on translators, which we may process massively. The goal of this focus is to describe the cultural patterns regarding the presence of women in the history of translation, a presence that we know has tended to be invisibilized. This theoretical-methodological proposal will be illustrated through the historical research that I am carrying out for the European Research Council project “Social Networks of the Past. Mapping Hispanic and Lusophone Literary Modernity” on the circulation of foreign literature translated to Spanish in the literary magazines of Spain, Portugal, and Latin America from 1898 to 1959. In this sense, I will describe the BTH experiment we have developed to identify translations in a database that unifies metadata from five Ibero-American digital libraries. Thanks to a massive exploitation of metadata from these catalogs, this experiment will allow us to detect patterns on translation flows, translated authors, translators, texts, and translated languages. The goal is to discuss the traditional narratives associated with central and peripheral literatures and languages. Likewise,



we seek to discover agents who functioned as cultural mediators by importing a given foreign literature into national fields.

### **Biography**

Dr. Laura FOLICA is a researcher at the IN3 and the Department of Arts and Humanities (Universitat Oberta de Catalunya, Barcelona). She is a member of the Global Literary Studies Research Group (GloLaS), and of the ERC StG project “Social Networks of the Past. Mapping Hispanic and Lusophone Literary Modernity 1898–1959”. She specializes in Sociology of Translation, Latin-American Studies, Periodical Publications, and Digital Humanities. She is currently working on literary translation in Ibero-American periodicals using digital tools on a large-scale approach. She has co-edited the book *Translation in Periodical Publications. Theoretical Problems and Methodological Challenges for a Transnational Study*, John Benjamins 2020). She has published more than thirty articles and book chapters related to literary translation from an historical and sociological perspective, such as “Seeing the Continental Through the Local: Indigenous Literatures, Languages and Translations in Peruvian Magazines (1926–1930)”, *Comparative Literatures Studies* 59: 4, 2022; “Digital Humanities and Big Translation History in the Global South: a Latin American Perspective”, *Word Literature Studies* 3:13, 2021; “Cosmopolitanism Against the Grain: Literary Translation as a Disrupting Practice in Latin-American Periodicals (1907-1945)”, in *Global Literary Studies: Key Concepts*, De Gruyter, 2023. She also translated into Spanish Humanities and Social Sciences authors such as Roger Chartier, Gisèle Sapiro or Pascale Casanova.

# Parallel Session A

1100-1230, 8 December 2023 (Friday)

LT1, Esther Lee Building, The Chinese University of Hong Kong  
Chairperson: Dr. Barbara Jiawei LI, The Chinese University of Hong Kong

## **Reconstructing and interpreting large datasets on historical translation flows**

Dr. Ondřej VIMR

### **Abstract**

In historical research into international literary flows, quantitative bibliographic data are often used for a synthetic analysis (Poupaud, Pym, and Torres Simón 2009; Hedberg 2012; McMartin 2020). This is despite a general lack of reliable bibliographies and databases on translations for many language combinations and historical epochs.

At the same time, the emerging Big Translation History calls for more data-driven research into translation history (Roig Sanz and Fóllica 2021; Vimr 2020), and the Bibliographic Data Science (Lahti *et al.* 2019) provides a framework for processing large bibliographic datasets for book history purposes. How to build an alternative to the more established and traditional bibliographies of translations in the age of Big Data and large-scale processing? What are the challenges and limits of obtaining and processing such data? How reliable are the results? How to use and interpret the new datasets from the perspective of Big Translation History?

This paper explores the challenges of reconstructing and interpreting a bibliographic dataset on the dissemination of Czech literature in 1850-2020 from a large-scale data perspective. Starting with over 2 000 000 bibliographic records on books licensed from the OCLC (WorldCat.org), it examines data processing and cross-enrichment, scrutinises the quality and reliability of the resulting dataset, and finally uses the data to examine the global trajectories of authorships and their clusters throughout almost two centuries. The results may serve as an inspiration for any historian of translation who suffers from a lack of bibliographic data especially in case of smaller national literatures.

### **Biography**

Dr. Ondřej VIMR is a researcher at the Czech Academy of Sciences (Institute of Czech Literature), the scientific secretary of the Czech Literary Bibliography Research Infrastructure and the head of its Global and Digital Literary Studies Lab. His research interests range widely within the history and sociology of translation and publishing, especially focusing on the circulation of “less translated” European literatures. Currently, he is the principal investigator of a Czech Science Foundation project exploring the global trajectories of the dissemination of Czech literature since 1945 from both large-scale and small-scale perspectives.

## **Limitless Potential vs Potential Limitations: Critically assessing open data for translation studies**

Dr. Julie McDonough DOLMAYA

### **Abstract**

As Hawkins (2022, 320) argues, “Digital Humanities is driven by digital data”: such data can be collected by researchers but can (also) be drawn from increasingly numerous open data sources. This presentation will begin by defining open data, or content that can be used, modified, and shared by anyone (Pereira *et al.*, 2017, 215), and briefly discussing the many types of open data and open data sources that are particularly relevant to translation studies. Then, using the FAIR Guiding Principles (Wilkinson *et al.*, 2016) as a framework, this presentation will review examples of translation-related open data in order to quantitatively

and qualitatively explore the extent to which such data is Findable, Accessible, Interoperable, and Reusable. Finally, this presentation will conclude with a discussion about the potential opportunities and challenges of working with these open datasets in translation studies.

### **Biography**

Dr. Julie McDonough DOLMAYA is Associate Professor and Chair of the School of Translation at York University's Glendon campus. Her research interests centre around translation in digital spaces, with a particular focus on crowdsourcing. Her Wikipedia-related research has explored issues such as linguistic justice, revision practices, and translator motivations within the Wikipedia community. With Minako O'Hagan, she co-edits *Digital Translation: International Journal of Translation and Localization*, published biannually by John Benjamins. She is the author of *Digital Research Methods for Translation Studies*, which will be published by Routledge in December 2023.

### **Reconstructing Nineteenth-century translator networks: Methodological issues and promise**

Professor James ST. ANDRÉ

### **Abstract**

This paper outlines the construction of a social network database and visualization tool for Chinese-English translator networks in the nineteenth century, concentrating first on methodological problems that needed to be overcome in order to construct the database and second some of the advantages of such an approach to the study of translators. First, there were problems with asymmetrical information (the amount of information available regarding different translators) leading to potential bias regarding centrality and marginality. Second, there were problems with standardization of information and categorization. Third, there were issues with resources (the amount of time and energy needed to input all of the data), and finally there were issues with setting up the visualization of the data.

Even with such problems, however, the project has been very successful in several ways. First, it clearly demonstrates the degree to which Chinese-English translators in the nineteenth-century were interconnected, both directly and indirectly (through a shared common contact); many of the translators shared multiple connections with each other, often through both professional and kinship networks, suggesting that professional ties often led to kinship ties through marriage. While there are some outliers with relatively little connection or mostly negative connections, this density of the network speaks to the relatively small size and homogeneity of the translators. Although we do find particularly dense clustering within two large groups – missionaries and civil servants – ties also cut across these and other groups, showing a tight-knit community of sinological experts in this period.

### **Biography**

James St. André is Associate Professor and Director of the Centre for Translation Technology at The Chinese University of Hong Kong. Recent publications include *Conceptualising China Through Translation* (Dec 2023) and “Implications of computer code translation for translation studies” (*Translation Studies* May 2023), as well as articles in *META*, *TTR*, *The Translator*, *Translation and Intercultural Studies*, and the *Journal of Translation Studies*.

# Parallel Session B

1100-1230, 8 December 2023 (Friday)

LT3, Esther Lee Building, The Chinese University of Hong Kong  
Chairperson: Professor Long LI, The Chinese University of Hong Kong

## **ChatGPT as a collaborative partner? A study of AI-polished learner translation**

Ms. Ho Ling KWOK, Ms. Yanfang SU, and Dr. Kanglong LIU

### **Abstract**

Since the launch of ChatGPT in late 2022, generative artificial intelligence (AI) has captured the attention of researchers across various fields. The potential impact of this technology on professional and learner translators has become a pertinent and intriguing question, especially for translation trainees looking to improve their translation skills. In the realm of language education, scholars have proposed incorporating GPT into language teaching and learning processes and encouraged students to make good use of AI to enhance their writing abilities. As the AI revolution continues to unfold, there is an increasing possibility for these advancements to shape the practices of learner translators as well.

The purpose of this study is to explore the lexical and syntactic features of translations conducted by Hong Kong students, both with and without ChatGPT editing. Through a systematic analysis of two comparable corpora, our objective is to acquire a comprehensive understanding of AI-polished translation and to uncover fresh insights into its potential for translation teaching. The outcomes of this research hold significant promise in advancing translation teaching practices by recognizing the collaborative role of AI in the field.

### **Biographies**

Ms. Ho Ling KWOK is a PhD candidate at the Department of Chinese and Bilingual Studies, The Hong Kong Polytechnic University. Her research interests include psychological approaches to translation, corpus-based translation studies, and the application of technology in translation pedagogy.

Ms. Yanfang SU is a PhD candidate at the Department of Chinese and Bilingual Studies, The Hong Kong Polytechnic University. Her research interests include corpus linguistics, corpus-based translation studies, and computer-assisted language learning. She has previously published in linguistic journals such as *Assessing Writing*, *Language Learning & Technology*, *System* and contributed book chapters on corpus-based translation studies.

Dr. Kanglong LIU is Assistant Professor at the Department of Chinese and Bilingual Studies of the Hong Kong Polytechnic University. He specialises in corpus-based translation studies and his main interests include empirical approaches to translation studies, translation pedagogy and corpus-based translation research. He is currently Associate Editor of *Translation Quarterly*, the official publication of the Hong Kong Translation Society.

## **Translation and ideology in the age of ChatGPT**

Mr. Michael SHARKEY

### **Abstract**

This presentation will apply insights from the literature on translation and ideology to the translation capabilities of the large language model (LLM) ChatGPT-4. Although ChatGPT lacks many of the things that make human beings ideological, such as values and beliefs, many observers have pointed to biases in its output. In this presentation I will investigate the extent to which ideology is present in translations produced by ChatGPT, demonstrate that ChatGPT can be made to adopt certain ideological stances, and discuss how the 'ideology' of an LLM differs from that of a human translator.

Using sources from my PhD thesis alongside other examples from the translation studies literature, I will analyze whether or not the translations produced by ChatGPT (in the absence of specific prompts) contain any evidence of ideological biases such as those observed in translations produced by humans. I will then explore the potential of ChatGPT as an overtly ideological translation tool: it can, for example, be made to translate a passage on human rights in a way that is favorable towards, or skeptical of, the concept of human rights. In both cases I will highlight the important ways in which the ideological mediation in translations by LLMs differs in origin and expression from that found in translations by humans. Having demonstrated the potential for ideological mediation in translations by LLMs, I will conclude by discussing the implications of my findings for the future of ideology in translation practice and theory.

### **Biography**

Mr. Michael SHARKEY is a PhD candidate in the Department of Translation at The Chinese University of Hong Kong. His research interests include ideology in translation, institutional translation, and the translation of political texts. His PhD thesis is entitled *Rewriting Mao: Ideology and Manipulation in Translations of Volume V of The Selected Works of Mao Zedong* and looks at how portrayals of Mao Zedong in translation are influenced by the ideologies of different translating institutions. He received his MPhil in Modern Chinese Studies from the University of Oxford in 2020, where he was awarded the St. Edmund Hall Schools Prize and the Ko Cheuk-Hung Prize for best thesis.

## **Use of translation brief elements in AI translation prompts:**

### **ChatGPT vs Bard**

Dr. Hala SHARKAS

### **Abstract**

With the advent of AI-powered language models such as ChatGPT and BARD, which can generate human-like text responses to a given prompt, research of the quality of machine translation (MT) produced by these models is mounting. Designing better translation prompts was suggested by Gao, Wang & Hou (2023) as a way to improve translation output. MT does not normally take into account the purpose of translation, the target readers' needs, and other requirements that are usually included in a translation brief to a human translator. This study explores the response of AI-powered models and their translation output to prompts that include elements of hypothetical briefs. Three passages from tourist brochures were submitted to ChatGPT and Bard with five different prompts of various complexity including information about the text function, purpose of translation and the target audience. While prompt-1 included no instructions other than to translate the text from English into Arabic, prompts 2 & 3 included instructions to produce a promotional tourist brochure, and prompts 4 & 5 included instructions to produce an encyclopedia article. Textual elements related to cultural references and promotional devices (such as imagery, personal deixis and emotive words) were identified in the passages, and their translation were compared across the five target texts. Analysis shows that neither model recognizes cultural references as elements that may require explication. Regarding textual promotional devices, however, Bard showed better responses than ChatGPT by introducing stylistic and structural changes when the prompts required a change of text function.

### **Biography**

Dr Hala SHARKAS is Associate Professor at the Department of Languages and Literature, the United Arab Emirates University. She was awarded with her MA and PhD in Translation Studies by the University of Portsmouth in the UK in 2001 and 2005 respectively. Her research interests are mainly in specialized areas of translation such as scientific and technical translation, health communication, and news translation. Since 2006, she has been teaching both general and specialized translation courses at the graduate and undergraduate levels, and giving public lectures and training workshops in the field of translation. She also served as

external examiner to postgraduate students as well as peer reviewer for international journals. Before joining academia, she worked as a professional translator in the public and private sectors as well as a freelancer.

# Parallel Session C

1400-1600, 8 December 2023 (Friday)

LT1, Esther Lee Building, The Chinese University of Hong Kong

Chairperson: Professor Mark SHUTTLEWORTH, Hong Kong Baptist University

## **The translation and interpreting of sentiment, affect and emotions in political discourse: A corpus-based analysis of decision-making processes from a risk management perspective**

Mr. Fernando GABARRÓN BARRIOS

### **Abstract**

Translators and interpreters working in political settings face unique challenges, including managing uncertainty and communicative risks associated with the translation/interpreting of affect, emotions, and sentiment. The study examines the decision-making processes of translators/interpreters in political settings from a risk management perspective. It investigates the strategies employed by translators/interpreters when faced with uncertainty and communicative risks. Uncertainty risk refers to decisions about how to render an item, while communicative risk relates to the effort distribution and communicative success of the different parts of the text (Pym, 2015). The analysis draws on data samples from the Chinese/English Political Interpreting Corpus (CEPIC) (Pan, 2019), a large dataset designed for studying Chinese-to-English political translation/interpreting. The main goals of this study are to identify trends in managing uncertainty and communicative risks associated with translating/interpreting sentiment, affect and emotions, and to determine whether these aspects can serve as indicators of textual difficulty in the source text. To achieve these goals, the study utilizes AI-based tools (BERT and IBM NLU) to quantify sentiment, affect and emotions in the source and target texts, and to assess the degree of difficulty of the source text and its different sections. Unsupervised approaches are used, in order to reduce bias and ensure reproducibility of results. The findings are expected to shed light on the most common shifts used to manage the uncertainty and communicative risks inherent in political translation/interpreting. By identifying these trends, this research can contribute to the development of more effective strategies for risk management in political translation/interpreting.

### **Biography**

Mr. Fernando GABARRÓN BARRIOS is a Hong Kong PhD Fellowship student in translation/interpreting at Hong Kong Baptist University under the supervision of Dr. PAN Jun. He holds a Bachelor of Arts in Translation and Interpreting from Jaume I University in Spain, and a Master of Philosophy (by research) from HKBU. After his BA graduation, he became a Research Assistant in the development of a political translation corpus at his alma mater. Next, he moved to Hong Kong to become a Research Assistant in a multidisciplinary team led by Dr. Pan, during which he received training in compiling and processing interpreting data (using methods including natural language processing and data mining) and assisted in the development of a political translation and interpreting corpus and other corpora. For his PhD, he is researching decisions made by professional translators/interpreters in political settings, from Chinese to English, under the perspective of risk management theory. He is *exploring* the current literature on risk in translation (Pym 2005, 2015) and focusing on the translation/interpreting of sensitive content (Matsushita 2015), sentiment, affect and emotions (Hjort 2017). Tapping into a large body of translation/interpreting data, the CEPIC corpus (Pan 2019), he is *investigating* the most frequent shifts made by translators/interpreters to manage communicative risks in political settings when translating/interpreting sensitive content, sentiment, affect and emotions, and whether these aspects are indicators of textual difficulty in the source text. *Explaining* trends in decisions made by professional translators/interpreters in real uncertainty or risk situations potentially facilitates an enhancement of the translation/interpreting classroom.

## **A preliminary examination of GPT-4's capabilities for the localization of in-game humour**

Dr. Luis Damián MORENO GARCÍA

### **Abstract**

This paper serves as a preliminary, qualitative exploration of the capabilities of GPT-4 in localization (L10n), specifically of culturally specific in-game humour. As culturally and linguistically complex phenomena, humorous and comedic devices pose significant challenges during L10n processes, particularly as these elements are often deeply integrated into gameplay, video game narratives, and fictional character development. This exploration involved prompting the GPT-4 chatbot, run via the Poe website, to provide localizations for several comedic devices (with an emphasis on puns and wordplay containing cultural items) extracted from Chinese video game strings into English. Variables such as localization constraints, in-game co-text and context, and target player variations were investigated to explore their effects on bot output. The findings indicate certain ability on the part of GPT-4 for comprehending humour, detecting comedic devices, and localizing certain humorous elements within set constraints. However, the study also reveals limitations and caveats in various areas of humour translation and adaptation. Drawing on its results, the study discusses the advantages and drawbacks of the possible integration of chatbots in localization processes involving the translation and adaptation of culture-bound humour.

### **Biography**

Dr. Luis Damián MORENO GARCÍA is an Assistant Professor and Chinese-Spanish translator. He holds a BA in Spanish-English Translation, an MA in Multimedia Translation, an MA in Teaching Spanish as a Foreign Language, and a PhD in Audiovisual Translation. His research interests lie in the fields of audiovisual translation, translation technologies and localization in Chinese, English, and Spanish. He freelances as a video game localizer/LQA tester in the Chinese-Spanish language pair and is also a certified English-Spanish sworn translator. He is a member of the European Society for Translation Studies, the International Association for Translation and Intercultural Studies, and the Hong Kong Translation Society.

## **Unveiling post-pandemic tourism perspectives: A bilingual sentiment analysis relating to Hong Kong's global appeal**

Mr. Max Tik Fan LEE

### **Abstract**

This presentation explores the tourism domain in Hong Kong, particularly emphasizing the impact of linguistic variation among visitors after the COVID-19 pandemic. The study integrates computational linguistics methods, including transformer models such as BERT, to perform an extensive sentiment analysis of bilingual online comments.

The dataset consists of English comments sourced from TripAdvisor and Chinese comments drawn from Xiaohongshu, both leading platforms for tourism feedback. These platforms provide rich and diverse sources of bilingual visitor feedback, offering a unique opportunity to study visitor sentiment through the lens of two different languages.

From a linguistic perspective, the core aim of this research is to shed light on the principal areas of interest and value for tourists visiting Hong Kong in the post-COVID era of 2023. The study uses different visualizations to present its findings, making it easy to understand how language use can reveal different areas of interest and concern among visitors. By identifying the different keywords in the comments, the localization of tourist websites can be improved, presenting tailored experiences to international tourists.

### **Biography**

Mr. Max Tik Fan LEE is a Lecturer in the Department of Translation, Interpreting and Intercultural Studies, the Hong Kong Baptist University (HKBU). He holds an MA from the



HKBU, and an MPhil from The University of Hong Kong. His research primarily focuses on translanguaging, multilingualism and linguistic landscapes, reflecting his keen interest in the complexities of language interaction.

## **The fitting theory: A dynamic symbiosis between human and AI translation**

Mr. Zhilu TU

### **Abstract**

In the age of AI, the field of translation is witnessing a significant paradigm shift. This paper introduces the Fitting Theory, a novel principle that articulates the symbiotic relationship between AI-driven and human translation. Rather than functioning as separate entities, these two approaches dynamically complement each other based on the specific context. Drawing on polysystem theory, the relationship between them is allegorically represented by overlapping circles, illustrating their fluidity, interdependence and evolution. In contexts such as news and social media, AI-driven translation offers efficiency and scalability. However, in scenarios demanding deep comprehension and an understanding of cultural nuance, the expertise of human translators take precedence. By weaving in elements of human-computer interaction, such as command prompting and plug-in, the overarching significance of context emerges as a pivotal force shaping these interactions and carving out a novel translation paradigm. The Fitting Theory not only offers insights into the optimization of machine translation but also reaffirms the irreplaceable role of humans in intricate translation situations. This principle serves as a blueprint for translators in this new AI-centric age, underscoring the potential of harnessing the strengths of the two methodologies and expanding the horizons of both translation and translation studies.

### **Biography**

Mr. Zhilu TU holds a Master degree in translation and is currently a PhD student in the Department of Translation, Interpreting and Intercultural Studies, the Hong Kong Baptist University. His research interests lie primarily in Translation Studies and the area of Digital Humanities. His research aims to use digital methods to explore different questions within translation studies. At present, he is working on visualizing translation on social media such as Twitter and Weibo. The web-scraping and parallel sentence-mining techniques introduced in his research have also been adapted to explore the ‘dark matter’ in Wikipedia translation.

# Parallel Session D

1400-1530, 8 December 2023 (Friday)

LT3, Esther Lee Building, The Chinese University of Hong Kong  
Chairperson: Dr. Yinran WU, The Chinese University of Hong Kong

## **Actor-networking as a metaphor of translation in the digital age**

Mr. Sum WONG

### **Abstract**

Taking my cue from a combination of sources, such as the characterisation of translation as human-computer interaction by O'Brien (2012), the work of O'Hagan (2011, 2016) on online collaborative translation, the incorporation of actor-network theory (Latour & Woolgar, 1986; Latour, 1996, 2005) into the analysis of the TED Talks translation community (Kung, 2021) and, most importantly, the contention of St. André (2017) that, given the theory-constitutive role of metaphors in science (Ortony, 1979), metaphors play a significant part in re-conceptualising the translation process as a collaborative one, this article responds to St. André's (2017) call for fashioning actor-network theory into a new metaphor of translation. In so doing, it explores the extent to which the many digital spaces of translation, including those newly created by AI-powered technologies such as ChatGTP, could be accommodated by what I would call the 'actor-networking' metaphor. It is argued that this metaphor is particularly suited to capturing the complexity and dynamism of the translation network because both human and non-human entities are treated equivalently as 'actors' participating in the process of producing social artefacts through the creation and expansion of a network. Furthermore, it is suggested that, because of the intimate relationship that nowadays exists between technology and translation, attempts to rethink translation with metaphors in the 21<sup>st</sup> century would benefit from considering the social context, affordances, and impact of technology (cf. Feenberg, 1990, 1991, 2005, 2017).

### **Biography**

Having graduated from Hong Kong Baptist University with an MA in Translation and Bilingual Communication (Distinction), Mr. Sum WONG is now pursuing a PhD in Translation Studies at the same University. His PhD project, supervised by Professor Mark SHUTTLEWORTH and Dr. Janice PAN, utilises corpus linguistics tools to investigate the translation of metaphors in contemporary Chinese science fictions. His research interests cover a wide array of subjects that cut across the disciplines of Literary Studies, Metaphor Studies, and Translation Studies, including but are not limited to metaphors in translation, literary translation, translation criticism, bibliometric research, and digital humanities.

Mr. WONG takes a great interest in studying the intricacy of metaphor and figurative language and the creativity involved in translating them. He has given oral presentations on relevant topics at international conferences on metaphor studies and translation studies, such as the RaAM15 and the EST22 Conferences. His paper "Visualisation in Discourse-based Metaphor Studies: A Case Study of Visualising Metaphor Patterning in Popular Science Discourse", which proposes innovative ways of presenting metaphor data in discourse, was shortlisted for the Best PhD Presentation Award at the RaAM16 Conference. He has had an output accepted for publication in *Babel*.

Mr. WONG is also an award-winning poet, a literary translator, and a regular contributor to the translation section of the Hong Kong-based bilingual poetry publication- *Voice & Verse Poetry Magazine*.

## **Do readers agree with analysts? An eye-tracking experiment of reader reaction to translated book covers**

Professor Long LI and Dr. Sixin LIAO

### **Abstract**

There have been a growing number of recent publications (cf. Lee, 2015; Mossop, 2018; Batchelor, 2018; Jiang, 2021) on translated book covers, a highly prominent form of paratext (Genette, 1997) but was, until recently, an uncharted territory of research (Sonzogni 2011). Among these, multimodal social semiotic approaches (cf. Yu 2019) offer a systematic common framework for studying both verbal and visual elements. The first author has proposed a social-semiotic framework for translated book covers (Li *et al.*, 2019; Li, 2021) by drawing on the visual grammar of Kress and van Leeuwen (1996/2021). While the framework systematizes dimensions of multimodal meaning-making resources on translated book covers, it remains unclear if and to what extent textual analyses can reveal dominant patterns of readers' perception and reaction. Further, contrastive differences require critical examination of the application of visual grammar to non-Western contexts such as Chinese. This presentation reports on an experiment that employs both online (eye movements) and offline (questionnaires) measures to understand viewers' perception of and reaction to translated book covers. Ten front covers were taken from translations (in traditional Chinese characters) of English books by prominent Chinese migrant writers. The experiment explores if empirical evidence supports the application of visual grammar to the analysis of translated book covers by exploring how different dimensions of multimodal meaning-making, as identified by Li (2021), impact reader comprehension of the books and their purchasing interest. The presentation concludes on the implications of advancing book cover studies by combining multimodal social semiotics with eye-tracking methods.

### **Biographies**

Professor Long LI is Assistant Professor in the Department of Translation, The Chinese University of Hong Kong. His research interests include ideology in translation, multimodality, SFL-based contrastive linguistics between English and Chinese, and AI tools for English language proficiency. He is also an Australian NAATI certified translator/interpreter and NAATI examiner.

Dr. Sixin LIAO is a teaching and research fellow in the Department of Linguistics at Macquarie University. Her PhD project and recent publications focus on using eye tracking combined with post-hoc measures to understand language processing in multimodal contexts, such as reading subtitles when watching videos and performing technology-based translation or interpreting tasks.

## **Translation technology as a tool in comparative literature research: A case study on the usefulness and limitations of machine translation applied to previously untranslated literary texts**

Professor Sergio PORTELLI

### **Abstract**

The paper intends to investigate the extent to which translation technology may be reliable in the translation of literary works when the researcher does not know the source language. Researchers in comparative literature who focus on texts in different languages may find themselves in situations where a literary work has not been translated in any of the languages they know. In such cases, the work would be effectively inaccessible, and commissioning a translation would be too expensive. The discussion is based on a case study concerning the translation of a nineteenth-century tragedy from German into English. It will describe the methodology applied in the study, the choice of the appropriate machine translation tool, an analysis of the raw output according to types of comprehensibility issues and the post-editing process required to render the target text adequate for the needs of the Comparative Literature researcher. The conclusion sums up the challenges and limitations of current machine

translation tools specifically in the genre of drama, with comments on how the findings may be pertinent or not in the case of other literary genres.

### **Biography**

Professor Sergio PORTELLI is a Professor at the University of Malta, where he is Head of the Department of Translation, Terminology & Interpreting Studies at the Faculty of Arts. He teaches Terminology, Computer-Aided Translation, Intercultural Communication, and Italian-Maltese/English translation. Most of his publications are in the fields of Literary Translation, Comparative Literature, Italian Studies and Cultural History. He is also a literary translator and a former translator of the European Parliament.

# Parallel Session E

1630-1730, 8 December 2023 (Friday)

LT1, Esther Lee Building, The Chinese University of Hong Kong

Chairperson: Dr. Lidia Mengyuan ZHOU, The Chinese University of Hong Kong

## Mapping readers' receptions of human- and machine-translated literary texts: "Appreciation heatmaps" as an innovative method for reception research

Dr. Ke HU

### Abstract

As Jauss (1982, p. 21) argues, "a literary work is not an object which stands by itself and which offers the same face to each reader". To date, the evaluation of literary translations has mainly been based on text-centric approaches such as error analysis. These approaches evaluate translations with an overly simple binary conceptualisation between *errors* and *non-errors*, taking into account neither the nuanced differences between alternative solutions nor the diversity of literary reception. While some studies have investigated the reception of audio-visual translations with methods such as eye tracking and electroencephalography, few empirical methods have been proposed to thoroughly investigate the reception of literary translations. Thus, this paper presents a mixed-methods study that compares 131 readers' reception of human- and machine-translated literary texts from English into Chinese. In this study, the "appreciation heatmap" is proposed as an innovative technique to visualise the readers' positive and negative annotations in the translations. As Figure 1 shows, the appreciation heatmaps use different shades of highlighting colours to illustrate the frequency with which the text items in a translation were liked or disliked by the readers. Thereby, the appreciation heatmaps provide fine-grained insights into how human- and machine-produced solutions differ in their effect on the readers' literary appreciation. This innovative method reveals that, although the overall reception of machine translations was less favourable than that of professional human translations, a notable proportion of the MT outputs received positive appreciation from most readers, challenging the pervasive conviction that machine-translated literary texts are completely unreadable.

MT - Likes (N = 39):	MT - Dislikes (N = 39):
这是七月初的一个宁静而温暖的日子。 [66.67%] 在午后的阳光下, [56.41%] 望着平坦的埃塞克斯乡间, [53.85%] 一片绿意盎然, [76.92%] 一派宁静, [61.54%] 人们几乎无法相信, [23.08%] 就在不远的地方, [28.21%] 一场大战正在既定的道路上进行。 [25.64%] 我觉得自己突然误入了另一个世界。 [43.59%]	这是七月初的一个宁静而温暖的日子。 [7.69%] 在午后的阳光下, [2.56%] 望着平坦的埃塞克斯乡间, [5.13%] 一片绿意盎然, [5.13%] 一派宁静, [12.82%] 人们几乎无法相信, [17.95%] 就在不远的地方, [12.82%] 一场大战正在既定的道路上进行。 [43.59%] 我觉得自己突然误入了另一个世界。 [12.82%]

Figure 1. An abridged demonstration of the appreciation heatmaps

### Biography

Dr. Ke HU is a lecturer of Translation Studies at the Chinese University of Hong Kong, Shenzhen (CUHK-SZ). He received his Ph.D. and M.A. in Translation Studies from the University of Melbourne. Before joining CUHK-SZ, he worked as a Teaching Fellow at the University of Melbourne. His research interests lie in large language models, translation technologies, and translation reception research. He is also a Professional Translator certified by National Accreditation Authority for Translators and Interpreters (NAATI) of Australia.

## **BERTopic Modeling for self-translation analysis: Eileen Chang as a case**

Mr. Rui LU

### **Abstract**

Eileen Chang (張愛玲, 1920-1995)'s *Jinsuoji* (金鎖記, 1943) holds a significant place among her influential works. Current scholarship has devoted to examining *Jinsuoji* and its three self-translated versions: *The Rouge of the North* (1967), *Yuannu* (怨女 1966), and *The Golden Cangue* (1971). The focus revolves around two research questions: the textual additions and alterations in her self-translation and the underlying mechanisms for these changes. However, both questions are unable to be thoroughly addressed without a panoramic understanding of the contextual information in the additions and alterations. To address this, the present study employs BERTopic, a topic modeling technique based on deep learning technology, to condense the contextual information into cohesive and comparable word representations, or “topics”. The paper first identifies all the topical alterations made by Chang, and then visually demonstrates and compares the narrative mechanisms, character development, and writing styles across the four versions. Finally, it explores the underlying reasons for Chang's additions and alterations. The finding reveals that Chang's rendering of the three texts is intertwined with her aesthetic persistence on a specific group of topics and sub-topics. The paper not only enhances comprehension of Chang's self-translation efforts but also offers methodological insights for future studies.

### **Biography**

Mr. Rui LU is a MPhil candidate in the Department of Translation at The Chinese University of Hong Kong. He earned his BA in English and BE in Civil Engineering from Tianjin University, and completed his MA in Translation at The Chinese University of Hong Kong, where he was recognized as the top-ranked student and granted the Best Performance Award.

His research focuses on the relationship between translation, education, and publication in early republican China. His interests lie in translation studies, translation history, and digital humanities.

# Parallel Session F

1630-1730, 8 December 2023 (Friday)

LT3, Esther Lee Building, The Chinese University of Hong Kong  
Chairperson: Professor Lingjie Ji, The Chinese University of Hong Kong

## **A ‘Golden’ Opportunity?**

### **Towards of digital-informed literary translation criticism model**

Professor Kevin HENRY

#### **Abstract**

The celebrated Chinese author 張愛玲 Eileen Chang (1920–1995) is known for her chiselled style full of disillusioned irony, for the strength of her writing and for the depth of her symbolic imagery (Kam 2012; Lee 1999; Zhang 2003). One can wonder to which extent the complexity of her prose has been rendered into French.

In this paper, we will demonstrate how digital humanities and the combination of machine learning technologies and automatic language processing tools can contribute to refining literary translation criticism. These reflections are part of a project to develop a new model for this purpose.

This study will focus for one short story by Eileen Chang translated by Emmanuelle Péchenart: 《金鎖記》 *Jin Suoji (La Cangue d’or* in French). Through a comparison with general monolingual Chinese corpora (available on SketchEngine), we will extract keywords and frequency lists from the original text to lexically characterize Eileen Chang’s style and verify the claims made by critics. Representative extracts will then be selected and submitted to automatic translation tools (GoogleTranslate, DeepL, 百度翻譯 Baidu Fanyi, ChatGPT), to see whether they could give thought-provoking counterproposals compared to the published French version.

These analyses will help us determine how Péchenart’s ‘voice’ as a translator has potentially altered Chang’s one as an author. Applications for teaching post-editing of literary texts will also be dealt with.

#### **Biography**

Professor Kevin HENRY is a professional translator in humanities and an associate professor at the Faculty of Translation and Interpretation-School of International Interpreters of the University of Mons (Belgium), where he is heading the ChinEAsT (Chinese and East Asian Languages, Translation and Cultures) laboratory. A specialist in translation criticism, discourse analysis and Chinese phraseology, he devotes his research to the critical history of literary exchanges between China and the French-speaking world, to the deconstruction of Chinese political discourse across languages and to the treatment of Chinese idioms in translation.

## **Complexity of first-person pronoun in lyrics: How the Swedish band Kent wrote and translated “the nation” and “the self”**

Ms. Wenjian LI

#### **Abstract**

Kent, a Swedish rock band, was one of the most popular bands in Sweden during the time when the country was hailed as a global popular music superpower. Seen as a symbol of “Swedish” music by both the audience and the critics, the band created songs almost exclusively in Swedish, with two albums being translated into English by the creators in a failed attempt to break into the international market. This paper examines the use of the first-person pronoun in Kent’s lyrics as a way to explore the relationship between personal storytelling and the establishment of a national image. The paper argues that the conscious choice to write in Swedish allows for greater agency of expression, which is revealed through

the complexity of the first-person pronoun in the Swedish lyrics, as opposed to the English self-translation. The paper also demonstrates, via corpus linguistic means, how the frequency of the first-person pronoun changes over the course of the band's career, reflecting the varying levels of subjectivity in their music. In Kent's later works, the first-person pronoun is used to represent both the individual and the nation, creating a complex and nuanced lyric voice. The paper concludes that through the representation of "the nation" and "I" in their lyrics, Kent have acquired the status of a quintessentially Swedish band.

### **Biography**

Ms. Wenjian LI is a PhD student at the Department of Translation, Interpreting, and Intercultural Studies, the Hong Kong Baptist University. She obtained her Master Degree in Translation and Interpreting from the Graduate Institute of Translation and Interpretation, the Shanghai International Studies University. She is currently working on her PhD project examining the cognitive process of chunking in sight translation. She is also interested in corpus linguistics and its application in popular music studies.



# Parallel Session G

1125-1225, 9 December 2023 (Saturday)

LT1, Esther Lee Building, The Chinese University of Hong Kong  
Chairperson: Professor Clara Chuan YU, Hong Kong Baptist University

## **Translation in the creator/influencer economies and on new(er) social platforms: Theoretical and methodological considerations**

Professor Renée DESJARDINS

### **Abstract**

The social media landscape evolves rapidly as both established (e.g. Facebook, Twitter) and newer platforms (e.g. Threads, TikTok) compete to retain users, generate engagement, and appeal to advertisers. Relatedly, creators and influencers – who often monetize their social media presence – must keep apace (Hund 2023), which can mean leveraging translation to maximize reach and engagement. Social media teams, which can include translators (Desjardins 2017, 2019) must also adapt their communicative and translation strategies in light of new platforms, social media trends, and new multilingual features (e.g. the integration of machine translation into short-form video content like Instagram’s Stories). For Translation Studies, the creator and influencer economies (and social media more broadly) are rich spaces in which to analyze different translation phenomena; however, this is not without a number of methodological constraints and challenges. This presentation overviews key theoretical concepts related to studying translation, multilingual communication, and translanguaging on social platforms (and, more specifically, understudied platforms that have made their entry or gained significant traction in the last five or so years, e.g. Clubhouse, Threads, TikTok) and within creator/influencer spaces. Methodological considerations – such as ethical and consensual use of user content and the challenges presented by the ephemeral nature of specific content (e.g. Instagram Stories) – will be addressed using examples from recent work on translation in the creator and influencer economies. Examples of accounts to follow to keep abreast social media trends will be shared to demonstrate the importance of consilience between those working in the Digital Humanities/Translation Studies and those working in the social media industry.

### **Biography**

Professor Renée DESJARDINS is an associate professor at the Université de Saint-Boniface in Winnipeg (Treaty 1). She is the author of *Translation and Social Media: In Theory, in Training, and in Professional Practice* (Palgrave Macmillan, 2017) and the co-editor of *When Translation Goes Digital: Case Studies and Critical Reflections* (Palgrave Macmillan, 2021). She has been researching and writing about translation and social media for over a decade and has published on the subject in a number of other outlets, including *The Routledge Encyclopedia of Translation Studies*, *The Routledge Handbook of Translation and Pragmatics*, and in a special issue of *Translation Studies* on “Social Translation”. Her most current work, for which she was recently awarded a Social Sciences and Humanities Research Council of Canada Insight Grant (2022 competition), examines translation in the creator and influencer economies as well as on new(er) social platforms.

## **A study on the interaction mechanism between UGT and fake news from the perspective of System Theory——A case study of the dissemination of international news related to the vinyl chloride leakage in Ohio on the Weibo platform**

Mr. Guoliang LU

### **Abstract**

User-generated translation (UGT) in digital platforms is attracting researchers’ attention. However, current research focuses mainly on the production of UGT texts and communities, and rarely addresses the dissemination mechanism of UGT, which is extremely important because UGT is also often accompanied by the phenomenon of fake news. It is difficult for

the local public distinguish between real and fake news translated. In this regard, this paper explores the interaction mechanism between UGT and fake news based on the systems theory proposed by German sociologist Luhmann. The reason for choosing this theory as an observation perspective is that Luhmann's system theory has always been description-oriented, which can avoid black-or-white value judgement and thus better explore the interaction mechanism. In terms of empirical analysis, this paper chooses the dissemination of the international news of the Ohio vinyl chloride spill on the Sina Weibo platform as a case study, because the event was first disseminated on Sina Weibo through a series of UGTs, and was then triggered by the news translations of the Chinese mainstream media, and ultimately rushed to the top of the hot search engines. However, as the story became widely known on social media platforms through UGTs, new UGTs claimed that the story was fake news, plunging the whole story into an ambiguous case. We collect related texts and observe the dissemination process of the news on the Weibo platform, so as to analyze the interaction mechanism between UGT and fake news on digital platforms.

### **Biography**

Mr. Guoliang LU is a PhD candidate at the School of Journalism and Communication, Shanghai International Studies University. His research focuses on cross-cultural translation study and intercultural communication study. He has published some papers about international (intercultural) communication in Chinese CSSCI journals, and participated in international conferences about translation and communication with conference papers.

# Parallel Session H

1125-1225, 9 December 2023 (Saturday)

LT3, Esther Lee Building, The Chinese University of Hong Kong

Chairperson: Professor Duncan James POUPARD, The Chinese University of Hong Kong

## **The development and validation of a scale to measure machine translation literacy: Converting a theoretical framework into an empirical instrument**

Ms. Yue GUO

### **Abstract**

After entering general use in 2015, the neural approach to machine translation (MT) has proven to yield better translation quality than the previously dominant phrase-based paradigm. Incentivised by this quality improvement, the user base of freely available online MT systems has grown substantially. Against this background, the use of MT has become “the elephant in the [language] classroom” (Loock, 2022, p.118), whereas many students may not have sufficient awareness of the limitations and risks of this technology. Hence, the promotion of MT literacy, which is defined by O’Brien and Ehrensberger-Dow (2020, p.145) as the knowledge of “how MT works, how it can be useful in a particular context, and what the implications are of using MT for specific communicative needs”, has become vital in today’s foreign language education. So far, the research on MT literacy has primarily focused on the theoretical conceptualisation of this concept, accompanied by sporadic attempts to teach it. Absent in the previous studies is an empirical instrument that measures students’ MT literacy in a systematic and generalisable manner. Hence, based on Bowker and Ciro’s (2019) theoretical framework, this study develops a 24-item scale of MT literacy. Robustly validated with data from over 200 EFL students, this scale comprehensively measures MT literacy in eight dimensions: 1) awareness of different MT tools, 2) awareness of different translation tasks, 3) understanding of the data-driven mechanism, 4) understanding of sources of errors; 5) understanding of privacy risks, 6) understanding of academic-integrity risks, 7) pre-editing skills, and 8) post-editing skills.

### **Biography**

Ms. Yue GUO is a PhD candidate in Translation Studies at the University of Nottingham Ningbo China. She received her M.A. in Translation Studies from the University of Melbourne. Her research interests include translator training and the use of translation for second language teaching. Her doctoral research focuses on English as a Foreign Language (EFL) students’ adoption of machine translation and the measurement of these students’ machine translation literacy.

## **Diplomatic interpreters in digital space: (In)visibility, popularity and national image**

Mr. Hao LI

### **Abstract**

The existing research has revealed how “visible” interpreters can be and the mediation and bridging role they have played in conversational settings. Compared with the interpreters in business occasions, diplomatic interpreters in political arena seem to have less flexibility to convey the messages and manage the communication process. Facing with great pressures from political power, diplomatic interpreters supposedly try their best to make them invisible. However, the digitalization of diplomatic negotiations has exposed the interpreters to the public in different kinds of media. Therefore, interpreters’ activities and performances are to be evaluated, judged and monitored by the audience. Diplomatic interpreters’ visibility in digital space then provides new opportunities to delve into the entanglement of interpreting activity, audience, and national image.

This paper examines diplomatic interpreters’ images and their roles as represented in traditional media and new media from a historical perspective. It specifically looks at two

generations of Chinese diplomatic interpreters: the old generation who was active in the 1970s and 1980s and the new generation who emerges in the 2010s and 2020s. By drawing on newspaper, photographs, memoirs, oral history, interviews, and forum discussions, it tries to draw an evolutionary contour of Chinese diplomatic interpreters. The paper contributes to the study of interpreting history by a) proposing a multi-model approach in digital space and b) introducing the concept of “interpreter’s fame”.

### **Biography**

Mr. Hao LI obtained his MA in Chinese Studies at The Chinese University of Hong Kong. He has presented his research papers at various international translation and interpreting studies conferences. As a nationally certified interpreter and translator, he has a broad interest in translation history and practice. He currently works on a research project that examines the intersection of diplomatic history and translational mediation in modern and contemporary China.

# Parallel Session I

1355-1525, 9 December 2023 (Saturday)

LT1, Esther Lee Building, The Chinese University of Hong Kong  
Chairperson: Dr. Lily Li LI, The Chinese University of Hong Kong

## **‘Refund!’ ‘The translation is wrong’: Digital Activism in *Danmu*-based user engagement with the translation of *Friends* on *Bilibili.com***

Mr. Yuan LIU

### **Abstract**

The coming-of-age of Web 2.0 has increasingly woven translation into ‘participatory culture’ (Jenkins 2006), catalyzing a ‘demotic turn’ (Pérez-González 2014) that foregrounds the cocreational dynamics facilitated by digital media affordances, a prime example being the interface of *danmu* (‘live’ comments superimposed onto video frames). Despite growing academic interest in the linguistic, discursive and semiotic practices it fosters, no scholarship within Translation Studies (TS) is dedicated to the activist potential of *danmu*-based subtitling. To bridge the gap, using the controversial subtitled sitcom *Friends* aired on Bilibili.com in 2022 as a case study, I conduct a combined quantitative and qualitative analysis of how *danmu* users discursively construct and engage with the official translation amid widespread online protests against its censorship of sexuality. Quantitatively, adopting a data-driven approach, I analyze a corpus of *danmu* entries crawled via Python, delving into the linguistic and discursive patterns emerging from the meta-translation discourse and alternative, bottom-up translation versions that counter official narratives. The findings reveal a pervasive and systematic critique of the official translation and collective dissent against the censoring practice. The subsequent contextual interpretation illuminates the delicate interplay between control and resistance that characterizes China’s idiosyncratic media ecology, marked by veiled dissent through linguistic camouflage and subversive humor, and communal solidarity formed through intertextual connections leading to the mobilization of collective grievances. The paper calls for reconceptualizing *danmu* as an arena for online civic engagement within China’s tightly regulated mediascape, signaling new trajectories for exploring the democratization of meaning-making in TS inquiry.

### **Biography**

Mr. Yuan LIU is a Master’s student in a double-degree program at the Glasgow-Nankai Joint Graduate School where he is pursuing an MSc degree in Translation Studies from University of Glasgow and an MA degree in English Language and Literature from Nankai University. His research interests lie at the intersection of translation studies, digital media and corpus linguistics.

## **Mapping paid translation crowdsourcing platforms**

Ms. Leandra CUKUR

### **Abstract**

The Web 2.0 brought about wide-ranging changes in the translation industry, among them the increased participation of everyday internet users in the form of crowdsourcing, that has since turned from unpaid tasks distributed to volunteers and novice translators to an established practice in the translation industry (Jiménez-Crespo 2021). This talk aims to resolve the ambiguity surrounding paid crowdsourcing platforms and give an overview of their main characteristics. I will show that translation platforms use paid translation crowdsourcing to send jobs to a large pool of translators. They offer translation on-demand, use technology to automate outsourcing processes, and let customers choose between different quality tiers for their translation needs. Hybrid platforms also offer technological solutions to translation agencies and other companies.

Despite the growing research interest in translation platforms that use paid crowdsourcing, there is very little consensus as to what constitutes such platforms. Firat (2021), for example, includes bidding marketplaces such as ProZ in his analysis; Gough *et al.* (2023) list CAT tools among their concurrent translation platforms; and Heinisch and Iacono (2019)

distinguish between translator platforms and translation platforms depending on their purpose, with the former including paid translation crowdsourcing platforms, bidding marketplaces and translation forums, and the latter being focused on technology. These inconsistent approaches show a lack of a clear definition and classification of translation platforms. Delimiting platforms as research object is necessary to ultimately allow for a more thorough investigation into their role in the translation industry and possible ethical implications.

### **Biography**

Ms. Leandra CUKUR holds a BA in Transcultural Communication and an MA in Translation from the University of Vienna and is currently working as a research assistant at the Centre for Translation Studies at the University. Her research interests include the impact of online collaborative translation on the translation profession, especially the use of translation crowdsourcing in professional settings and its ethical implications. In her PhD thesis, she aims to shed light on the design and role of translation platforms and to explore their usefulness and drawbacks for translators.

## **Collaborative translation and digital space: An inclusive cultural policy**

Dr. Mrinmoy PRAMANICK

### **Abstract**

This paper presents an empirical investigation into the collaborative translation efforts undertaken with members of few endangered linguistic communities in India during and following the Covid-19 pandemic, utilising digital medium. The Calcutta Comparatists 1919 is an esteemed academic institution that focuses on the translation of literary works from marginalised and endangered languages into more widely spoken languages. Additionally, the organisation is actively involved in the digital preservation of cultural texts of endangered tribal languages. Several collaborative workshops were conducted on three languages, namely Subarnaraikhik, Sheshabadia, and Toto. Subarnaraikhik is spoken by communities residing on both sides of the Subarnarekha river, which passes through different linguistic regions. Sheshabadia is the language of a marginalised linguistic community with a historical lineage dating back to the mediaeval era. Lastly, Toto is a critically endangered tribal language. During the collaborative translation process, individuals from different regions of the country were involved, and texts written in their selected languages were translated into English. Given that a significant majority of our participants hailed from urban locales and non-source cultural environments, and taking into account the constraints imposed by the pandemic, we opted to employ digital ethnography as a means to acquaint our participants with the source culture. This involved exposing them to various forms of textual material, such as songs and folktales, as well as immersing them in the landscapes, cultural practices, and social dynamics associated with said culture. Digital platforms such as YouTube, Google Photos, music streaming services, and social media platforms, in conjunction with demonstrations from members of the relevant community, facilitated our participants' understanding of the contextual background of the texts. In the current post-pandemic landscape, we have employed field translation as a methodology for the translation of texts originating from endangered languages. This paper will discuss the use of digital ethnography as an adequate method for facilitating the translation of marginal cultural texts between the periphery and the centre, drawing upon relevant case studies as references.

### **Biography**

Dr. Mrinmoy PRAMANICK teaches in the Department of Comparative Indian Language and Literature, University of Calcutta. His areas of interest are translation studies, language and community, discipline and discourses of comparative literature and world literature, migration - refugee and border and dalit literature. He finished a major project on Indian exodus from South East Asia and worked on a project on Bengali Dalit Oral narratives. He has published, edited and translated seven books and quite a few articles in reputed journals. He is an executive committee member of comparative literature association of India and president of Calcutta comparatists 1919. He also works on Marginal literature of West Bengal. He is currently running an Indian Council of Historical Research sponsored project on the history of

language studies in the Universities of Calcutta, Mumbai and Madras. He translated Sharan Kumar Limbale's *Dalit Sahityache Soundariya Shashtra* and Ganesh Devy's *Off Many Heroes* into Bengali. His translation of Kalyani Thakur Charal's poems into English *I Belong to Nowhere*, was published by Tilted Axis, London. He edited *Dalit Sahitya Charcha*, *Lekhalekhir Pathshala*, and *Kathay Kathay Limbale, Oh Priest Give Me the Seeded Banana, Memoir of Sundarban: A Journey from an Island*.

# Parallel Session J

1355-1525, 9 December 2023 (Saturday)

LT3, Esther Lee Building, The Chinese University of Hong Kong

Chairperson: Dr. Daisy Sheung Yuen NG, The Chinese University of Hong Kong

## **Translation in the digital era: Digital paratexts in translating queer feminism in China**

Dr. Zhongli YU and Ms. Qiyao ZHANG

### **Abstract**

This study examines the digital paratexts for Chen Xuan's Chinese translation of the queer feminist work *Tipping the Velvet* (*TTV*) (Waters 1999), discussing their role in translating queer feminism in China. Advances in digital technology have brought about changes in many industries. Translation is no exception. One evidence is that more and more translators are using digital media to promote their translations. Such efforts have aroused readers' interest in and elicited their responses to the work. Chen's translation of *TTV* is a case in point. At present, three Chinese translations of *TTV* can be found in China, produced respectively by Lin Yuwei (2006/2009), Chen Xuan (2017), and Zhang Jinwei (2020). A cyberfeminist, Chen is the only one who actively uses the digital media, such as her WeChat Official Account '冬惊 *Dongjing*' (lit. winter shock), Podcast (audio or video), and Douyin (Chinese Tiktok), to promote her translation of *TTV* and explicate the feminism in it. Her WeChat articles, Podcasts, and Douyin about *TTV* have received lots of responses from online readers. These online texts (—texts in the broadest sense) created by Chen and her readers about *TTV* dramatically expand Genette's (1997) notion of paratexts, a concept traditionally used in translation studies, and fall into the two types of paratexts recently categorised by Freeth (2022, 2023), namely production-side and reception-side paratexts. An analysis of these two types of digital paratexts for *TTV* will demonstrate the important role they have played in the translation and reception of *TTV* in China.

### **Biographies**

Dr. Zhongli YU is an Associate Professor of Translation Studies and Lead of Gender Studies Group of the Institute of Asia and Pacific Studies at the University of Nottingham Ningbo China. She holds MSc in Translation Studies (Edinburgh) and PhD in Translation and Intercultural Studies (Manchester). Her research interests include gender/women/feminism in/and translation, museum narratives and translation, (feminist) translation history, war interpreting/interpreter, translation education, and intercultural communication. She is the author of 'The 1980s Chinese Translations of *The Second Sex* and Women's Situation in 1980s China' (*Translating Simone de Beauvoir's Second Sex: Transnational Framing, Interpretation and Impact*, 2023), 'Museum Text Translation in the Chinese Context: The Museum Role and Text Production (with Thomas Hirzel. *Museum Management and Curatorship*. 2022), 'Conflicting Memories of War interpreting' (*The Routledge Handbook of Translation and Memory*, 2022), 'Translating Feminism in China: A Historical Perspective' (*Routledge Handbook Translation, Feminism and Gender*, 2020), 'Becoming Woman in Pu Songling's Strange Tales' (with Thomas Whyke, *Journal of Chinese Humanities* 6:1, 2020), 'A New Wave of Feminism: China's #MeToo' (*Policy Forum* 2019), 'Relay Translation of Feminism in China: An Intralingual Case' (*Journal of Translation Studies* 1:2, 2017), 'Translation as Adaptation and Selection: A Feminist Case' (*Perspectives: Studies in Translation Theory and Practice* 25:1, 2017), and *Translating Feminism in China: Gender, Sexuality and Censorship* (Routledge, 2015). She is a member of the Editorial Board of *Asian Journal of Women's Studies* and of the *Journal Translation Horizons* and a member of the International Advisory Board of *Feminist Translation Studies*.

Ms. Qiyao ZHANG is a PhD candidate in translation studies in the School of Education and English at the University of Nottingham Ningbo China, under the supervision of Dr. Zhongli YU. Prior to this, she obtained a MA in Interpreting and Translation (Mandarin and English), with distinction, at the same University. Her PhD project is "Feminist Queer Translation: Gender, Sexuality and Class". Her current research interests include digital paratexts, reception in the digital age, feminist translation, queer translation, the visibility of translators in digital spaces, and transnational development(s) of queer feminist thoughts.



## **UGT and Feminism in the digital age: A case study of the YouTube comment translation about feminism movies on China's *Bilibili***

Ms. Xinyun TANG

### **Abstract**

Thanks to the development of digital technology, UGT (User-generated Translation) is growing in popularity in a large number of digital platforms, and the translator's identity is being reconstructed. Based on Judith Butler's Performance Theory perspective, this paper aims to find out how users in digital platforms reassemble their gender and resist patriarchy at the individual and structural levels in the process of constructing UGT. Specifically, the researcher analyses translations of YouTube comments on the Chinese UGC streaming platform bilibili, which are mainly about feminist films (e.g. *Tales of the Enchantress*, *Barbie*, *My Gifted Girlfriend*) and shared by ordinary platform users with other users. It is found that in the process of translating YouTube reviews of feminist films into multimodal texts with the help of various technological tools, platform users are not only re-conceptualising the translations as combinations of multimodal resources to reorganise and expand the original meanings of the source texts, but also reassembling their own gender and resisting the patriarchal embedded on the digital platform.

### **Biography**

Ms. Xinyun TANG is a PhD candidate at the Shanghai International Studies University, and conducts researches at the Fujian Academy of Social Sciences. She studied for master degree in linguistics at Lancaster University. Being adept at the study of social media, corpus linguistics and Machine Translation, she have presented conference papers at several international conferences, and some of these papers have been published on journals.

## **Reframing Queer Pop in digital media: Translation of Chinese TV drama *World of Honor* through media paratexts**

Dr. Janet Xi CHEN

### **Abstract**

Boys' Love (BL) or *danmei*, refers to a genre of female-oriented romance between beautiful boys or young men. In recent years, the television adaptation of *danmei* cyber-literature has become a new trend in China. *World of Honor*, a *danmei*-adapted Chinese television drama, was not only one of the most-watched TV series in China in 2021 but also gained international popularity. Conceptualising translation as a rewriting practice (Gentzler 2017), based on a theoretical framework drawn from paratext studies (Gray 2010; Rockenberger 2014) and media studies (Jenkins 1992, 2006), this study investigates how audience-created paratexts reframe queer pop in the translation of *World of Honor*, that is, how the audience-created paratextual translation practices of the TV drama influence the understanding of Chinese *danmei* products and the representation of *danmei* subculture in cyberspace. The research results show that comments and fanvids, as audience-created paratexts on YouTube, serve to render the implicit male-male romance between the two main characters in the TV drama more explicit in the streaming media. The comments help to interpret the homoerotic subtexts in the translation of subtitles and bridge cultural gaps for international audiences, while fanvids direct the storyline towards a *danmei* theme with the interplay of music and televisual footage. These media paratexts provide a communal space for audiences to interpret, communicate and participate, and enhance our understanding of *danmei* subculture within online communications. It is hoped that this study could enrich our understanding of translation practices in the digital media and provide implications for interdisciplinary research between translation studies and new media studies.

### **Biography**

Dr. Janet Xi CHEN is an Assistant Professor at the University International College, the Macau University of Science and Technology. Her research interests are in multimodal translation studies, picturebook translation, translation and cross-cultural studies. Her recent publications include "Representing cultures through language and image: a multimodal

approach to translations of the Chinese classic *Mulan*” (2018) in *Perspectives*, “When the classic speaks for children: retranslation of Bob Dylan’s songs in bilingual picture books” (2020) in *Babel*, and “Exploring the translation-development interactions from an emergent semiotic perspective: a case study of the Greater Bay Area, China” (2022) in *Linguistica Antverpiensia, New Series: Themes in Translation Studies*.

# Parallel Session K

1550-1650, 9 December 2023 (Saturday)

LT1, Esther Lee Building, The Chinese University of Hong Kong

Chairperson: Dr. Patrick Chenglong ZHOU, The Chinese University of Hong Kong

## **Digital objects: Characterising translation and translators on social media**

Mr. Jincai JIANG

### **Abstract**

This article characterises translation and translators on social media as highly interactive and networked data. While translation and translators on social media are relatively less discussed. Previous studies of translation in digital contexts tend to over-emphasise translators' online identities such as fans or users along with their online collaboration, overlooking the fact that in most cases translators and their works only become meaningful through the existence of social media platforms, and vice versa. Considering what Karin Littau (2016a) has called the 'materialities of communication', I discuss translation on social media through the lens of Yuk Hui's (2012; 2016) 'digital objects'. I will show that Hui's proposed viewpoint of *digital objects* and *networks* can better understand translation on social media. With reference to a number of translation-related examples from *Bilibili*, which is one of the most popular Video-sharing platforms in China, I argue that translation and translators on social media exist as freely circulated data that is perceived as approachable objects and figures, such as 'Barbecues' and 'porters'. Meanwhile, translation and translators are networked on social media via both manual connections such as hashtags, and algorithms mostly represented by the 'You may also like' function. By showing how translation, and translators, on social media can be understood as digital objects, this article highlights the usefulness of applying interdisciplinary, especially digital humanities theories in conducting translation studies in the digital era.

### **Biography**

Mr. Jincai Jiang is a PhD candidate in Translation studies at the School of Modern Languages, University of Bristol. His PhD thesis explores the translation of user-generated content on China's social media, specifically on Bilibili.com. He is interested in translator studies, translation in digital context, and anthropological methods in translation studies.

## **Interactive reception of online literary translation: The translator-readers dynamics in a discussion forum**

Dr. Xuemei CHEN

### **Abstract**

This paper examines the reception of Xiao Mao's online translation of *Charlotte's Web* through the interaction between readers and the translator posted on an Internet discussion forum. In 2000, Xiao Mao's translation was one of the first Chinese literary translations published online. In the analysis, I use Fish's concept of "interpretive community" in this research. I first collected forum messages between the translator and his readers. Through a content and conversation analysis of these posts, I identified recurring themes, including comparisons with multiple translations, and considerations about the translation of children's literature. How Xiao Mao's translation was received is then analyzed as a type of "interactive reception", showing that the readers' reception is collectively mediated and constructed through interactions between readers and translator. This study shows that, in the age of the Internet, reception is a socially situated communicative activity conditioned by interactional dynamics and shared understanding between readers. The roles of readers and translators appear to have become fluid and mutually constitutive, while such shifting roles increase empathy and achieve intersubjective understanding.

### **Biography**

Dr. Xuemei CHEN is an Assistant Professor in the Programme of Applied Translation Studies at Beijing Normal University-Hong Kong Baptist University United International College.

She obtained her doctoral degree from Lingnan University in Hong Kong. Her main research interests include translation in the digital age, translation of children's literature, sociology of translation, and reception studies. Her articles appear in internationally peer-reviewed journals such as *Perspectives*, *Translation Studies*, *Target*, *Babel*, and *Children's Literature in Education*.

# Parallel Session L

1550-1650, 9 December 2023 (Saturday)

LT3, Esther Lee Building, The Chinese University of Hong Kong

Chairperson: Dr. Chester Chung CHENG, The Chinese University of Hong Kong

## **Human or machine translationese? A corpus-based comparative study of cohesion and coherence in Chinese-English translations**

Ms. Yanfang SU, Ms. Ho Ling KWOK, and Dr. Kanglong LIU

### **Abstract**

Previous studies have identified the existence of unique linguistic traits, often referred to as "translationese," in translated texts, setting them apart from non-translated works. Among these, learner and machine translations have shown a higher occurrence of translationese compared to professional translations (Kunilovskaya, Morgoun, & Pariy, 2018; Siu, 2023). In particular, machine translations have faced challenges in handling text cohesion and coherence (Niu, Jiang & Zhou, 2020; Wong & Kit, 2012). However, the recent advent of Large Language Models (LLMs) like GPT-4, with their enhanced abilities of contextual understanding and generation of fluent texts, has piqued significant interest across various research fields. Despite this, the potential of LLMs in the domain of translation remains largely underexplored.

To shed light on this potential, the primary objective of this study is to investigate the extent to which LLMs can mitigate translationese concerning text cohesion and coherence, offering insights into their potential role in translation education. The study conducts a comparative analysis of human and machine "translationese" in three different types of translations: learner translations, machine translations, and GPT-polished machine translations. Non-translated texts were used as a reference for comparison. To evaluate coherence and cohesion, various metrics, including type-token ratio indices, adjacent overlap indices, and connectives indices, are measured using the Textual Analysis and Annotation of Cohesion (TAACO) tool. This analysis reveals the unique challenges faced by human and machine translations in maintaining text cohesion and coherence. The findings provide valuable insights for translation practitioners to adapt to the growing influence of LLMs and shed light on how educators can leverage LLMs to empower translation teaching and learning.

### **Biographies**

Ms. Yanfang SU is a PhD candidate at the Department of Chinese and Bilingual Studies, The Hong Kong Polytechnic University. Her research interests include corpus linguistics, corpus-based translation studies, and computer-assisted language learning. She has previously published in linguistic journals such as *Assessing Writing*, *Language Learning & Technology*, *System* and contributed book chapters on corpus-based translation studies.

Ms. Ho Ling KWOK is a PhD candidate at the Department of Chinese and Bilingual Studies, The Hong Kong Polytechnic University. Her research interests include psychological approaches to translation, corpus-based translation studies, and the application of technology in translation pedagogy.

Dr. Kanglong LIU is Assistant Professor at the Department of Chinese and Bilingual Studies of the Hong Kong Polytechnic University. He specialises in corpus-based translation studies and his main interests include empirical approaches to translation studies, translation pedagogy and corpus-based translation research. He is currently Associate Editor of *Translation Quarterly*, the official publication of the Hong Kong Translation Society.

# **A computational perspective of fan translation and professional translation: Case study of *The Legend of the Condor Heroes* of Louis Cha**

Dr. Lidia Mengyuan ZHOU

## **Abstract**

The iconic “*Condor Trilogy*” by Louis Cha has inspired a diverse array of translations, including both collaborative fan translations and professional renditions. This study focuses on “*A Hero Born*” (2018) by Anna Holmwood, which translates the first nine chapters of the original “*射雕英雄傳*” (*The Legend of The Condor Heroes*), contrasted against a corresponding fan translation from an online forum community. Instead of adopting the traditional close reading approach, this research employs computational distant reading methodologies. It integrates analytical instruments to discern the subtle variances distinguishing fan translations from their professional counterparts, especially in facets of characterization in the fiction and their emotional resonance. Visualization techniques are utilized to delineate these distinctions, offering a discerning perspective into the convergences and divergences of the two translation versions. By unearthing these dynamics, this study illuminates the distinct approaches and priorities of fan translations versus professional translators when navigating texts rich in cultural elements and contexts. The exploration provides a deeper insight into how both groups negotiate and represent different characters’ in their respective translations.

## **Biography**

Dr. Lidia Mengyuan ZHOU serves as a Lecturer at the Department of Translation, The Chinese University of Hong Kong (CUHK). Her primary areas of research encompass digital humanities within translation studies, Chinese-Portuguese-English translation/interpreting, and translation technology. She has contributed several articles to international peer-reviewed journals, addressing subjects such as comparative literature, dynamics in Chinese-Portuguese-English indirect translation, and poetry translation. In 2021-2022, she led a research endeavor titled “Image of Contemporary China in Portugal: Reception of Chinese Contemporary Literature (2000-2020)”, funded by the Macau Government. Additionally, she is the Principal Investigator for two digital humanities projects, funded by The CUHK, centered on the English and Portuguese translations of Louis Cha’s literary works.

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