

Parallel Sessions Online Abstracts

**BRITISH CENTRE FOR
LITERARY TRANSLATION**



PETRA-E NETWORK

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

Creative Translation in the Age of AI

28 – 29 May 2026

University of East Anglia, Norwich & Online



**INSTITUTE OF
LANGUAGES
CULTURES AND
SOCIETIES**

**SCHOOL OF
ADVANCED STUDY
UNIVERSITY
OF LONDON**



**University of
East Anglia
Norwich**

PARALLEL SESSIONS 1 (Thursday 28 May, 2.40–3.40pm)

1.1 TRANSLATING FILM & VIDEO

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

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

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

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

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

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

Keywords

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

1.2 ITALIAN CASE STUDIES

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

Daniele Duscovich – Alma Mater Europaea, Maribor, Slovenia

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

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

Marzia D'Amico – University of Lisbon, Portugal

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

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

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

TEACHING LITERARY TRANSLATION

Creativity under Constraint: Teaching Literary Translation alongside AI

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

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

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

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

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

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

Goedele De Sterck – University of Salamanca, Spain

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

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

This study explores how LLMs might augment the creative processes involved in translating children's literature. The first aim is to test their potential in a personal translation

workflow from Dutch into Spanish. A small corpus of units of creative potential (Guerberof Arenas & Toral, 2022) is selected to examine how AI tools can stimulate creative decision-making and how this affects the translator's satisfaction with both process and product. Second, the results inform the design of a didactic module for early-career translators (LT3) from Dutch into Spanish, based on the PETRA-E Framework, with focus on transfer, language, textual, heuristic, and literary-cultural competences.

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

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

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

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

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

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

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

INDIAN CASE STUDIES

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

Tias Basu – Jadavpur University, Kolkata, India

This paper examines how translating marginalised Indian Nepali traditions and literatures exposes the limits of AI-mediated translation and reaffirms creativity as an ethical, relational practice. Focusing on Indian Nepali as a lingua franca across heterogeneous communities in

the eastern Himalayas and the Indian plains, the paper argues that apparent linguistic sharedness masks deep differences in culture-specific concepts, ritual vocabularies, and local epistemologies that resist computational standardisation. When oral narratives, folk songs, and community-specific prose circulate through Indian Nepali into English, AI systems trained on standardised, low-resource corpora tend to normalise or erase precisely those dense, situated terms that carry the weight of memory, territory, and social hierarchy.

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

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

Anannya Nath – Dibrugarh University (Assam), India

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

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

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

Gokul Prabhu – Ahmedabad University, India

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

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

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

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

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

4.1 ROMANIAN CASE STUDIES

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

Marta-Teodora Boboc – University of Bucharest, Romania

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

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

Anda Dimitriu – University of Bucharest, Romania

Laurie Halse Anderson's most famous novel, *Speak*, which was published in 1999, brings forth the experiences of a teenage Melinda, who is forced to juggle the difficult transition from middle to high school alone and in the wake of a traumatic event. The storyline is presented under the guise of a mostly chronological compilation of vignettes that read like a young girl's journal entries. The language throughout the novel is typical of an American teenage girl at the turn of the century, exhibiting made-up words, informal phrases and a sarcastic stream of commentaries on daily events, as well as the peculiarities of teachers and fellow students. With an engaging and introspective perspective on teenage life, *Speak* has gained recognition worldwide and has been translated in multiple languages in the twenty-six years since its original release. When it comes to Romanian, two different translations, from 2014 by Bogdan Chircea and 2021 by Ioana Filat respectively, have attempted to replicate Melinda's voice with varying degrees of linguistic creativity. In this context, the present paper will aim to compare the two Romanian translations not only one against the other, but also with AI-generated versions by analysing the translation of slang and teenage limbo, made-up words, onomatopoeic outbursts and some instances of gender ambiguity.

On Translating Colm Toibin's *Long Island*

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

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

4.2 TRANSLATING MODERNISM

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

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

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

The present study re-examines this dataset through a product-focused lens, analysing accuracy, stylistic shifts, and problem-solving strategies within designated "units of high creativity potential" (Guerberof Arenas & Toral, 2020). Participants were asked to independently

draft and revise a translation of the opening passage (349 words) of Katherine Mansfield's "The Baron" and subsequently perform a full post-edit of the opening passage (350 words) of Mansfield's "The Sister of the Baroness", pre-translated via ChatGPT. Building upon prior findings, an error analysis was conducted, and creative solutions in the identified problem areas were compared across both workflows. This approach provides nuanced insights into how these distinct translation processes shape both linguistic accuracy and creative decision-making. This research contributes to the field of Literary Translation Studies by offering an empirically grounded comparison of fully revised translations with and without the use of MT, highlighting the broader implications of workflow for quality and creativity in literary translation.

References

Guerberof Arenas, Ana, and Antonio Toral. 2020. "The Impact of Post-Editing and Machine Translation on Creativity and Reading Experience." *Translation Spaces* 9 (2): 255-282. <https://doi.org/10.1075/ts.20035.gue>.

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

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

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

Translating *Finnegans Wake* in the Age of AI

Ludivine Bouton-Kelly – University of Angers, France

Translating multilingual texts with AI can give us an opportunity to test how AI deals with intercultural references. Beyond this difficulty lies another challenge, though. Multilingual texts play with what the reader knows or does not know of the languages that are used. In such texts, the foreignness of some of the words does not need to be literally "translated", from a purely semantic point of view, but "rendered", for the reader to experience the same

multilingual reading in translation as in the original version. Readers need to differentiate the different languages and enjoy the friction between them. Machines can be programmed to do this – or attempt to do this – but what about texts that mix languages altogether and blur the distinctions between them?

When Tiphaine Samoyault and I translated the beginning of Anna Livia Plurabelle's chapter in *Finnegans Wake* by James Joyce, we considered the constraints of this multilingual text as formidable creative playgrounds. This is also what the participants of the workshop I led in Arles (for the Annual Assises de la Traduction) saw in those constraints. The joy of translating such texts cannot be programmed as such, and their translation is not fully satisfactory without having experienced this joy. Still, could we use machine translations of these texts and enjoy working with them? How do time, satisfaction and joy get reprogrammed in the computing context?

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

AI, PRO AND CONTRA

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

Sotiria-Lito Alexaki – Ionian University, Greece

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

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

Nevertheless, significant limitations remain, particularly regarding the rendering and detection of emotional nuances permeating the texts. Algorithms, despite their computational power, struggle to accurately convey the range of emotional and stylistic subtleties that constitute the aesthetic experience of literature. Moreover, the issue of ethical responsibility arises in the use of AI, as automated analysis cannot always discern the cultural and ideological components that define the meaning of translations. This study, therefore, highlights the dual nature of AI: as a powerful analytical tool that enhances translation studies, but also as a means that requires complementary human interpretative intervention – not only for the more accurate rendering of subtle emotional shades, but also for ensuring cultural sensitivity and scholarly ethics.

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

Zorica Kovačević – University of Belgrade, Serbia

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

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

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

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

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

Professional Creative Translators’ Response to AI

Iris C. Permuy – Universidad Autónoma de Madrid, Spain

Artificial intelligence has become an unavoidable topic when discussing translation as a profession, as the main language service providers are including it in their workflows. However, what some call an advance, a tool, and the inevitable future, is seen by others as a threat to the sustainability of their craft and way of living that urgently needs to be addressed. As a matter of fact, just a few weeks ago, one of the largest publishing houses announced they are dispensing with human translators and relying solely on AI postediting. As a result, there has been a massive counterreaction of professionals defending their labor and intellectual property rights. This presentation is a deep dive into the arguments sustained by national and global collectives such as CEATL, En Chair et En Os, Audiovisual Translators Europe (AVTE), and the Spanish audiovisual translation organization (Asociación de Traducción y Adaptación Audiovisual de España – ATRAE), among others. We believe it is indispensable to map the professionals’ point of view, since they are the ones who may or may not make use of AI in their daily jobs; they are the ones translating.