

**T&R7- SIMPLE INTERNATIONAL CONFERENCE:  
TRADURRE, SCRIVERE, SEMPLIFICARE/ TRANSALTE, WRITE, SIMPLIFY /  
TRADUIRE, ÉCRIRE, SIMPLIFIER / ÜBERSETZEN, SCHREIBEN, VEREINFACHEN  
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**ABSTRACTS & BIOS**

**AYHAN Ayşe** *Translating Social Disability and Empathy in Mark Haddon's The Curious Incident of the Dog in the Night-Time*

This paper examines how Mark Haddon's novel *The Curious Incident of the Dog in the Night-Time* (2003) rewrites the concepts of 'social disability' and 'empathy'. The novel narrates the investigation of a dog's death by 15-year-old Christopher John Francis Boone, who is described as "a mathematician with some behavioural difficulties". Haddon's stylistic choices and the development of the novel in various semiotic modes like drawings, diagrams, maps, and smileys, appear as the tools for translating Christopher's way of creating meaning in a world where difference has a central role. According to Jean Boase-Beier's approach to stylistics, style is no longer considered in terms of linguistic features but includes "such issues as voice, otherness, foreignization, contextualization and culturally bound and universal ways of conceptualizing and expressing meaning" (2006: 2). The paper first analyses Haddon's multimodal style in the rewriting of social disability and empathy with Boase-Beier's 'cognitive state of agents' approach, which conceives style as a result of choices. The cognitive state approach also relates to the author's understanding of the world. In addition, the way the author mediates his understanding of the world is explored within the context of "interpreting the objects of the world as 'source texts' with which we each can and should engage as it is with the communication of this interpretation towards an eventual audience" (Maitland 2017). The paper then discusses the Turkish translation of the novel, *Süper İyi Günler: Ya da Christopher Boone'un Sıradışı Hayatı* [*Super Good Days or the Extraordinary Life of Christopher Boone*] and emphasizes the translator's strategies and stylistic choices in translating multimodality, so as to also examine if simplification was used in translating social disability.

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**BALDO Gianluca** *Strategie di semplificazione testuale e scrittura cooperativa tra studenti con retroterra migratorio e coetanei nativi*

Fra i pubblici di lettori di testi semplificati si annovera da tempo (Lucisano e Piemontese 1988; Piemontese 1996) quello dei parlanti con retroterra migratorio e in particolare si pongono, talvolta con urgenza, le questioni dell'accesso ai contenuti disciplinari nella scuola (Pona e Ruolo 2012; Scataglini 2017) e della comunicazione con gli adulti, in particolare a livello professionale e ai fini dell'accesso ai servizi della pubblica amministrazione.

In tutti questi ambiti specifici le strategie di semplificazione, intesa come traduzione intralinguistica, si allacciano al tema dell'inclusione (MIUR 2015; MIS 2020) e non in assenza di un dibattito sulla effettiva opportunità di questi interventi, che in qualche caso finiscono per apportare modifiche tali al testo di origine da rischiare di alterarne la natura e i contenuti (Giunchi 1983; Pallotti e Ghiretti 2010).

Sia che si lavori per approssimazione sia che si proceda con l'intenzione di rendere maggiormente esplicito il contenuto, in particolare in ambito scolastico emerge l'analogia con il riassunto (Corno 2012; Abbaticchio 2018) e, in termini maggiormente generali con i processi di lettura e di scrittura (Oakhill *et al.* 2015; Flower e Hayes 1981; Cisotto e Gruppo RDL 2015). La consapevolezza del lettore destinatario e beneficiario degli interventi inclusivi di semplificazione si fa in questo caso una variabile centrale e sorge allora la possibilità di inserire l'intero processo di comprensione testuale, analisi e riscrittura nella cornice di attività di più ampia portata, che coinvolgano i parlanti di origine nativa e non nella rielaborazione del testo, in forma anche cooperativa (Scataglini 2017).

### ***Simplification Strategies and Cooperative Writing among Migrant and Italian Students***

Reading audiences of simplified texts have long included (Lucisano & Piemontese 1988; Piemontese 1996) speakers with a migrant background. Indeed, there is often an urgent need to address issues concerning access to educational contents at school (Pona & Ruolo 2012; Scataglini 2017) and communication with adults, especially at a professional level and for the purpose of accessing public administration services. In all these specific areas, the strategies of simplification, which is understood as intralingual translation, are linked to the theme of inclusion (MIUR 2015; MIS 2020), and there are also debates about the appropriateness of these actions which, in some cases, make such changes to the source text that they risk altering its nature and content (Giunchi 1983; Pallotti & Ghiretti 2010).

Whether we work by approximation or try to make the content more explicit, there is a certain analogy with summarizing (Corno 2012; Abbaticchio 2018) and, more generally, with reading and writing processes (Oakhill *et al.* 2015; Flower & Hayes 1981; Cisotto & RDL Group 2015), especially in school contexts. The awareness of the reader, who is the target and the beneficiary of inclusive simplification interventions, is in this case a crucial variable. In fact, it becomes possible to place the whole process of text comprehension, analysis, and rewriting within the framework of wider-ranging activities that involve native and non-native speakers in the reworking of the text, even cooperatively (Scataglini 2017).

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Gianluca Baldo è docente a contratto presso l'Università di Udine, dove in passato ha partecipato a un progetto finalizzato all'inclusione degli studenti con retroterra migratorio nelle scuole del Friuli Venezia Giulia. I suoi interessi sono la sociolinguistica delle migrazioni, l'acquisizione del lessico, le nuove tecnologie. Le pubblicazioni più recenti riguardano il plurilinguismo, le lingue di origine degli studenti bilingui emergenti e l'educazione degli adulti in contesto migratorio.

### ***BÉGHAIN Véronique La tentation de la simplification dans le traitement du discours indirect libre en traduction: quelques romanières anglaises au prisme de leurs traductions françaises***

Le discours indirect libre, foncièrement hybride et complexe, constitue un site d'observation de choix pour étudier les modalités de la simplification à l'œuvre dans certaines traductions françaises du roman de langue anglaise. Dans le cadre de cette communication, je m'arrêterai sur le traitement réservé au discours indirect libre dans les traductions françaises de quelques romanières anglaises (Jane Austen, Charlotte Brontë, Virginia Woolf). Le discours indirect libre, qu'on trouve chez ces romanières soit sous sa forme « standard » (sans guillemets) soit sous sa forme « non standard » (avec guillemets), se voit restitué en traduction tantôt par du discours direct, tantôt par du discours indirect, la tension entre discours direct et discours indirect qui

le caractérise étant ainsi le plus souvent résolue par un choix et bien plus rarement maintenue. Aussi peut-on s'interroger sur les raisons de ces choix, où l'on peut voir une forme de simplification excessive dès lors que rien n'interdit en français de recourir au discours indirect libre. Tout en esquissant une typologie des modalités propres aux processus de simplification observés, je m'efforcerai de déterminer les causes et les effets de ce qui peut s'apparenter à une « purification » inopportune de la forme mixte et équivoque de discours rapporté qu'est le discours indirect libre. M'appuyant, pour mes analyses comparées, sur des traductions françaises publiées à différentes époques, j'examinerai cette aversion manifeste pour le mélange à l'aune notamment de l'inscription historique des traductions considérées et du statut qu'occupe le discours indirect libre dans les traditions romanesques anglaise et française.

### *The Temptation to Simplify Free Indirect Speech in Translation: Some British Novelists through the Lens of their French Translations*

Free indirect speech, which is inherently hybrid and complex, is a privileged observation site for studying the simplification methods used in certain French translations of British novels. This paper focuses on the treatment of free indirect speech in the French translations of some British female novelists (Jane Austen, Charlotte Brontë & Virginia Woolf), in whose works free indirect speech appears either in its “standard” form (without quotation marks) or in its “non-standard” form (with inverted commas) and is rendered in translation at times as direct speech and other times as indirect speech. This tension between direct and indirect speech is often resolved by a making a choice between the two options, and only more rarely by maintaining the original use. Since French does not prohibit the use of free indirect speech, what, then, are the reasons behind these choices which can be seen as a form of oversimplification? By outlining the type of methods specific to the simplification processes observed, we will try to determine the causes and effects of what can be likened to an inappropriate “purification” of free indirect speech, which can be seen as a mixed and equivocal form of reported speech. French translations published in different periods are used for the comparative analysis so as to examine the apparent dislike for mixing forms in light of the historical inscription of the translations under consideration and of the status of free indirect speech in English and French novels.

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### **BERNARDIS Andrea, VEZZANI Federica, DI NUNZIO Giorgio Maria** *Pour une simplification de la terminologie médicale multilingue: le cas du projet ExaMode*

Plusieurs études ont mis en évidence non seulement la complexité de la langue médicale, qui peut empêcher la pleine compréhension de la part des non-experts, mais aussi la nécessité de surmonter ce problème, en élaborant une variété populaire de cette langue de spécialité. Notre proposition vise à décrire la tentative de simplification de la langue médicale que nous avons effectuée dans le cadre du projet ExaMode, un programme de recherche financé par l'Union Européenne dont le but est celui d'homogénéiser et de rendre plus accessibles les données médicales multimodales produites chaque jour.

Tout d'abord, en focalisant notre attention sur la dimension intralinguistique, nous proposerons trois méthodes de simplification qui pourraient augmenter considérablement la compréhensibilité de la terminologie médicale : la substitution par équivalent populaire, la décomposition par définition, et la juxtaposition de l'hyperonyme. En outre, sur la base des expériences menées, nous mettrons l'accent sur la nécessité de maintenir de la cohérence dans les choix de simplification des termes sémantiquement liés, afin de rendre la compréhension de la part des non-experts encore plus aisée.

Deuxièmement, la question de la simplification de la langue médicale peut également intéresser la traduction spécialisée, lorsque la diffusion des informations est censée avoir lieu dans un contexte multilingue. Pour cette raison, nous avons appliqué les trois méthodes de simplification mentionnées précédemment non seulement à des termes italiens, mais aussi à leurs traduisants français. Ce qui plus est, nous avons rassemblé toutes ces données dans des fiches terminologiques bilingues organisées selon le modèle TriMED. Nous montrerons l'utilité simplificatrice d'une telle collection de données terminologiques à l'aide de quelques exemples tirés de notre travail. Enfin, nous soulignerons la nécessité de tester nos propositions de simplification dans des hôpitaux, afin d'évaluer leur efficacité et d'apporter d'éventuelles améliorations.

### ***Towards Simplifying Multilingual Medical Terminology: The Case of the ExaMode Project***

Several studies have highlighted not only the complexity of medical language, which may prevent full understanding by non-experts, but also the need to overcome this problem by developing a layman's variety of this specialized language. This paper describes the attempt to simplify medical language that we carried out in the framework of the ExaMode project, a research program funded by the European Union whose aim is to standardize and make the multimodal medical data produced every day more accessible.

First, we focus on the intralinguistic dimension and propose three simplification methods that could considerably increase the comprehensibility of medical terminology: substitution with an equivalent from the general language, decomposition through definition, and hypernym juxtaposition. In light of the experiments carried out, we also emphasize the need to maintain consistency in the simplification choices of semantically-related terms, in order to make comprehension by non-experts easier. Secondly, since the issue

of medical language simplification may also be of interest to specialized translation when the circulation of information is supposed to take place in a multilingual context, we describe how we applied the three simplification methods mentioned above not only to Italian terms, but also to their French equivalents and how we collected all these data in bilingual terminology records organized according to the TriMED model. We show the utility of simplifying such a terminology data collection with the help of some examples from our work. Finally, we emphasize the need to test our simplification proposals in hospitals, in order to evaluate their effectiveness and make improvements.

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## **CHIOCCHETTI Elena** *Traduttrici a supporto della comunicazione asimmetrica*

Nell'ambito della salute e sicurezza sul lavoro (SSL) la legge prevede una formazione obbligatoria "sufficiente ed adeguata, anche rispetto alle conoscenze linguistiche" (DLgs 81/2008, art. 37, co. 1) di tutti i lavoratori. La formazione si basa sempre sui contenuti normativi del relativo Testo unico (DLgs 81/2008) e può essere impartita anche in modalità e-learning. In Provincia di Bolzano, dove vige un regime di bilinguismo ufficiale, la formazione sulla SSL si rende necessaria anche in lingua tedesca.

Dal 2013 diversi esperti dell'amministrazione provinciale altoatesina hanno sviluppato 31 moduli formativi su tematiche di SSL (es. infortuni, DPI, rischi meccanici) per formare a distanza dipendenti pubblici e studenti delle scuole professionali. La traduzione dei moduli verso l'italiano o il tedesco, a seconda della lingua di redazione originale, è stata affidata a quattro traduttrici e una giurista. Visti i primi testi forniti dagli esperti di SSL per la traduzione, il team di traduzione ha rilevato la necessità di adattare gli originali sotto l'aspetto formale, linguistico e contenutistico affinché assolvessero meglio il loro scopo comunicativo e formativo nei confronti di un target di persone non esperte.

Il contributo illustra gli interventi operati dalle traduttrici sugli originali *prima* della traduzione per ottimizzare la comunicazione tra esperti e non esperti. Si intende indagare il possibile ruolo del traduttore quale supporto alla comunicazione asimmetrica (Engberg *et al.* 2018), che grazie alla propria formazione specialistica nell'analisi e comprensione testuale, alla capacità di adattare un testo a uno specifico target (Pym 2003) e alle competenze traduttive, non solo interlinguistiche ma anche intralinguistiche, possiede tutte le competenze necessarie (EMT 2017, Hurtado Albir 2017) per fornire un valido sostegno a questo tipo di comunicazione, mentre gli specialisti raramente sono formati per comunicare con non specialisti. Il traduttore diventa dunque un *translator plus* (Spinzi 2021) o *translator-cum-technical writer* (Gouadec 2007).

### *Female Translators in Support of Asymmetrical Translation*

In the area of occupational safety and health (OSH), the law provides for compulsory training that is "sufficient and appropriate, also with regard to language skills" (Legislative Decree 81/2008, Art. 37, para. 1) for all workers. The training is always based on the regulatory contents of the relevant Consolidated Act (Legislative Decree 81/2008) and can also be provided through e-learning. In the Province of Bolzano (Bozen), where there is an official bilingualism regime, OSH training is also required in German.

Since 2013 various experts from the South Tyrolean provincial administration have developed 31 training modules on OSH topics (e.g., accidents, PPE, and mechanical risks) to train public employees and vocational school students at a distance. The translation of the modules into Italian or German, depending on the original drafting language, was entrusted to four female translators and a lawyer. After viewing the first texts provided by the OSH experts for translation, the translation team noted the need to adapt the originals in terms of form, language and content in order for them to better fulfil their communicative and educational purpose towards a target group of non-experts.

This paper illustrates the interventions made by the translators on the originals *before* translating them so as to optimise communication between experts and non-experts. The aim is to investigate the possible role of the translator as a support for asymmetrical communication (Engberg *et al.* 2018). Indeed, thanks to their specialist training in textual analysis and comprehension, their ability to adapt a text to a specific target audience (Pym 2003) and their inter- and intralinguistic translation skills, translators have all the necessary competences (EMT 2017, Hurtado Albir 2017) to provide valuable support for this type of communication, whereas specialists are rarely trained to communicate with non-specialists. The translator, therefore, becomes a "translator plus" (Spinzi 2021) or "translator-cum-technical writer" (Gouadec 2007).

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Elena Chiocchetti è ricercatrice senior presso l’Istituto di linguistica applicata di Eurac Research a Bolzano. Laureata in traduzione presso l’Università di Trieste, nel 2015 ha conseguito il dottorato di ricerca all’Università di Bologna. Ha pubblicato contributi a livello nazionale e internazionale sulla terminologia giuridica, la comparazione terminologica, la traduzione specialistica e la comunicazione aziendale multilingue. È attualmente responsabile del progetto “Ottimizzazione della comunicazione tra persone esperte e non esperte. Caso di studio: moduli di e-learning della Provincia autonoma di Bolzano – Alto Adige” (SSL-Laien). Il CV completo è disponibile all’indirizzo: <https://www.eurac.edu/en/people/elena-chiocchetti>

### **CINATO Lucia** *Tradurre un corpus di memoria storico-biografica: strategie di semplificazione e adattamento per il pubblico italiano*

Il contributo intende presentare il lavoro di traduzione (tutt’ora in corso) dal tedesco all’italiano del *corpus FGOP, Fluchtgeschichten aus Ostpreußen*, costituito da interviste narrative autobiografiche condotte tra il 2015 e il 2017 con tedeschi provenienti della Prussia Orientale e relativo a storie di fuga ed espulsione (*Flucht und Vertreibung*) avvenute negli ultimi mesi e alla fine della seconda guerra mondiale. Tali interviste, che hanno una durata totale di una decina di ore e raccolgono le testimonianze orali di tre fratelli sopravvissuti alla guerra con esperienze molto diverse, sono disponibili sull’archivio della *Datenbank für Gesprochenes Deutsch* (DGD) del Leibniz-Institut für Deutsche Sprache (IDS) di Mannheim ([http://agd.ids-mannheim.de/FGOP\\_extern.shtml](http://agd.ids-mannheim.de/FGOP_extern.shtml), Korpus FGOP, *Fluchtgeschichten aus Ostpreußen*), e rientrano in un progetto dell’Università di Torino che ne prevede la trascrizione con il sistema GAT2 (Selting 2009) nonché la traduzione ai fini della divulgazione scientifica attraverso collaborazioni, ad esempio, con il centro culturale Polo del ‘900 di Torino (attività di Terza missione). La mia analisi intende mettere in luce da un lato gli aspetti linguistici più rilevanti del genere testuale dell’intervista narrativa autobiografica, dall’altro le scelte e le difficoltà traduttive incontrate nel corso del lavoro con particolare riguardo proprio a quelle strategie di adattamento necessarie per il pubblico italiano che, oltre a non conoscere o conoscere molto poco questi fatti, necessita di spiegazioni e chiarimenti sui fatti narrati, legati sia alla sfera familiare sia a quella storico-istituzionale. Molto spesso l’adattamento implica anche una semplificazione del testo tradotto dovuta alla tendenza alla standardizzazione e all’indebolimento delle variazioni, siano esse stilistiche e/o sociolinguistiche, per il maggior conservatorismo connaturato alle traduzioni e in ragione di un intenzionale innalzamento del tono e della forma, in conformità a consolidate abitudini traduttive e letterarie basate sulla legge della standardizzazione crescente (Toury 1995). Nel corso dell’analisi si verificherà pertanto, sulla base di esempi selezionati, che tipo di adattamento sia necessario per questo genere testuale e quali strategie di semplificazione ne possono conseguire.

### *Translating a Historical-Biographical Memoir Corpus: Simplification and Adaptation Strategies for the Italian Audience*

This paper presents the (still ongoing) translation process from German into Italian of the FGOP (*Fluchtgeschichten aus Ostpreußen*) corpus, which collects autobiographical narrative interviews with German people coming from eastern Prussia and their stories of escape and deportation (*Flucht* and *Vertreibung*) during the final months of World War II. Conducted between 2015 and 2017, these interviews are about ten hours long and present the oral testimony of three brothers who survived the war, each with very different experiences. They are available in the *Datenbank für Gesprochenes Deutsch* (DGD) archive of the Leibniz-Institute für Deutsche Sprache (IDS) in Mannheim ([http://agd.ids-mannheim.de/FGOP\\_extern.shtml](http://agd.ids-mannheim.de/FGOP_extern.shtml), Korpus FGOP, *Fluchtgeschichten aus Ostpreußen*) and are a part of a project headed by the University of Turin that seeks to transcribe them with the GAT2 (Setting 2009) system and to translate them so as to make them widely available by collaborating, for example, with the 20th-century Polo Cultural Centre of Turin.

The aim of this paper is to shed light both on the key linguistic elements of the autobiographical narrative

interview text type and on the translation choices and challenges encountered in the process, with particular attention to the adaptation strategies necessary for the Italian audience who has little knowledge about these facts and needs explanations on the familial, historical and institutional context of the events narrated. Adaptation often also means simplifying the translated text due to the tendency to standardize and the scarcity of stylistic and/or sociolinguistic variations, owing to a greater conservatism of translations and to an intentional raising of the tone and form, in conformity to established translation and literary habits based on the law of increasing standardisation (Toury 1995). During the analysis of selected examples, we will thus verify what types of adaptation are needed for this text type and what simplification strategies can derive from it.

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**CLERC Isabelle** *De la perspective de l'État à la perspective du citoyen : 30 ans de recherche en rédactologie*

Au Québec, les recherches en rédactologie se sont développées dans les années 1990 à la suite de l'implantation des programmes d'enseignement de la rédaction professionnelle en milieu universitaire. Elles sont le lot d'un très petit nombre de chercheurs qui ont fait le choix de sortir du paradigme du « bien écrire » pour adopter le paradigme du « bien communiquer ». Une partie des recherches menées avaient pour but de cerner les fondements de la discipline tandis que les autres visaient l'intervention dans la collectivité. Les balbutiements de la rédactologie appliquée se sont inscrits dans la mouvance des grandes enquêtes sur l'alphabétisation des adultes, qui ont conduit l'administration québécoise à vouloir simplifier les communications adressées aux citoyens. La conférence proposée brosse un tableau des recherches menées par le Groupe Rédiger depuis sa fondation en 1997 jusqu'à aujourd'hui. Elle révélera comment on est passé d'une écriture claire et simple, fondée sur les principes de lisibilité et d'intelligibilité, à une écriture claire et bienveillante, axée sur les besoins des lecteurs-utilisateurs et fondée sur les principes de personnalisation, d'accompagnement et de ton. Elle révélera aussi ce qu'exige la recherche-intervention pour des universitaires peu préparés à la gestion de projet et peu habitués à composer avec les réalités et contraintes des mandants, que ces dernières soient politiques, juridiques, technologiques, budgétaires ou organisationnelles.

**From the Perspective of the State to the Perspective of the Citizen: 30 Years of Research in Writing Studies**

In Quebec writing studies developed in the 1990s following the introduction of professional writing courses in universities. A small number of researchers decided to abandon the paradigm of "good writing" and adopt that of "good communication". Indeed, while some studies wanted to understand the founding principles of the discipline, others wanted to respond to the needs of the community. The early stages of applied writing



studies started within the great movement of studies on adult literacy carried on by Quebec's public administration in order to simplify its communication with the citizens. This paper presents an overview of the studies carried out for the Groupe Rédiger from its foundation in 1997 to the present. It will show how there has been a move from plain writing based on the principles of readability and understandability to customized communication based on the needs of the readers-users and on the principles of personalization, care, support and tone. It will also discuss what studies/interventions need to be adopted by universities which are not sufficiently prepared to manage the project and are not used to dealing with the clients' realities and constraints which are ultimately political, legal, technological, budgetary or organizational. (Université Laval, Canada; [isabelle.clerc@com.ulaval.ca](mailto:isabelle.clerc@com.ulaval.ca))

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Isabelle Clerc est vice-doyenne à la recherche, à la création et aux études supérieures et professeure au Département d'information et de communication de l'Université Laval. C'est elle qui a créé le 1<sup>er</sup> programme de rédaction professionnelle à l'Université Laval en 1991. Directrice du Groupe Rédiger, elle mène des travaux de recherche pour le gouvernement provincial en vue d'améliorer l'efficacité communicationnelle des écrits destinés aux citoyens.

**COLMAN Amy, VERPLAETSE Heidi, SEGERS Winibert** *Simplifications and Specifications in Student Translations: An Analysis of Hypernyms and Hyponyms in a Directionality Experiment*

How accurately do student translators translate specialised terminology? In an attempt to answer this question, two sets of thirty student translations were analysed, one from English into Dutch and one from Dutch into English. The students' first language is Dutch and their foreign language is English. Both translation tests were administered during a workshop on writing and translating business texts, in the students' final year of studies. The translations were analysed using the error grid and error categories of the ATA Framework for Standardized Error Marking, which had previously been used in translator training by Koby & Baer (2005) and Doyle (2003). This analysis revealed that the majority of errors are terminology errors. This is not surprising, as the source texts are dense in business terminology. Upon closer inspection, it appears that the students used both hypernyms and hyponyms in the two translation directions. Hypernyms, viz. superordinates, can be classified as lexical simplifications, which are thought to commonly occur in translation (Kajzer-Wietrzny 2005: 234). Conversely, hyponyms can be described as specifications, indicating that the students grasped the overall concept but translated it using a term or phrase that is more specific and limited in scope than in the source text. As Daems (2016: 197) points out, hypernyms are not necessarily errors. The same goes for hyponyms. They could equally be translation strategies to meet the instructions in the translation brief, in line with skopos theory. This study provides an overview and analysis of the main hypernyms and hyponyms identified in the two translation directions. As such, it highlights the importance of monolingual dictionaries and glossaries to verify the exact meaning of both the source terms and their potential translations, particularly when dealing with specialised terminology.

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**COSMAI Domenico** *All Things to All Men. Pre-empting Language Problems in EU Institutions through Interservice Interaction*

L'assetto politico-istituzionale dell'UE si fonda sulla finzione giuridica secondo cui i testi legislativi europei non vengono tradotti, bensì redatti parallelamente in tutte le lingue ufficiali (Cosmai 2007, 2014, 2021). In questo contesto è invalso l'uso del termine "coredazione", che allude alla stesura comune di tutte le versioni linguistiche e il cui risultato sono tutti testi originali, quindi autentici sul piano del diritto internazionale. Ciò non toglie che, se sul fronte della dottrina l'apporto della traduzione al processo decisionale europeo è ignorato, nella prassi di lavoro quotidiana è impossibile immaginare un'Unione europea priva di traduttori, al punto che le istituzioni europee sono il maggior datore di lavoro mondiale di traduttori.

Partendo da questo paradosso, la comunicazione si sofferma sull'invisibilità del traduttore delle istituzioni UE, ai quali sono richieste "ottime qualità redazionali per produrre documenti che non "sappiano di traduzione"" (Venuti 1995; Comunità europee 2001). In mancanza di una tradizione retorica comune a tutti gli Stati membri o alle 24 lingue ufficiali dell'Unione europea, si avverte lo sforzo, soprattutto per i testi politici in cui più traspare la componente colloquiale ed emotiva (discorsi, interrogazioni parlamentari, verbali, ecc.), di livellare il tono del discorso attraverso strategie traduttive volte alla semplificazione, alla demetamorizzazione o alla neutralizzazione.

Garantire la coerenza interlinguistica significa impedire che le parole dell'Europa unita assumano un significato diverso per i destinatari a seconda della lingua utilizzata o, peggio, potenziali disparità sul piano dell'efficacia giuridica o politica. Attraverso esempi in varie lingue europee si mostrerà come la tendenza alla semplificazione e all'esplicitazione del testo di partenza, generalmente annoverate fra i cosiddetti "universali della traduzione" (Vinay-Darbelnet 1977, Blum-Kulka 1986), assuma caratteristiche peculiari nel contesto sovranazionale e multilingue delle istituzioni UE.

The EU's political and institutional set-up is based on the fictional legal principle that European legislative texts are not translated, but simultaneously drafted in all the official languages (Cosmai 2007, 2014, 2021). It is common to use the term "co-editing" within this framework, which refers to the creation of the same draft in different languages, which consequently implies that all the texts are originals and authentic in terms of International law. Yet, although the contribution of translation to the European decision-making process is often ignored within legal doctrine, in everyday practice it is impossible to imagine Europe without its translators, so much so that the European institutions are the world's greatest employers for translators.

With this paradox in mind, this paper focuses on the invisibility of translators who work for European institutions and who are often asked to "have great editing skills so as to be able to create a text that does not look like a translation too much" (Venuti 1995; Comunità europee 2001). In absence of a common rhetorical tradition for the EU countries and their 24 official languages, there is an obvious effort to level the tone of discourse through translation strategies aimed at simplification, demetaphorization and neutralization, especially when dealing with colloquial and emotional political texts (e.g. speeches, parliamentary inquiries, reports etc.).

Ensuring interlingual coherence means preventing that the EU's words take on a different meaning depending on the receiver and on the language employed, or even worse, that they have potential inequality in terms of legal and political efficiency. Through examples in several EU languages, I will show how the simplification and explication of the source text (usually known as "translation universals", Vinay-Darbelnet 1977, Blum-Kulka 1986) can take on peculiar features in the supranational and multilingual context of European institutions.

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### **CRESTANI Valentina** *Semplificazione linguistica: la Leichte Sprache / il linguaggio facile come linguaggio istituzionale*

La comunicazione istituzionale è inevitabilmente collegata al concetto di semplificazione linguistica inteso, però, più come obiettivo da raggiungere che come caratteristica della stessa: nonostante alcuni miglioramenti in linea con le indicazioni delle linee guida redatte negli ultimi 30 anni (fra cui “Bürgernahe Verwaltungssprache” del *Bundesverwaltungsamt*; Lobin/Möhrr/Plewnia 2019 per il tedesco; Cortelazzo/Pellegrino 2003, Franceschini/Gigli 2003 per l’italiano), i testi istituzionali risultano spesso ancorati ad una complessità sintattica e lessicale misurata con gli indici di leggibilità anche tramite software (ad esempio *TextLab* per il tedesco, *Corrige* per l’italiano). L’esigenza di ridurre la complessità è ancor più forte se i destinatari sono persone con difficoltà di lettura, per cui la normativa tedesca (BGG) prevede l’utilizzo della *einfache Sprache* e, nei casi in cui questa non sia sufficiente, della *Leichte Sprache*. La *Leichte Sprache*, creata inizialmente soprattutto per la produzione / traduzione di testi scritti, è stata utilizzata nella comunicazione istituzionale tedesca negli ultimi anni anche per la produzione di documenti audiovisivi. In Italia, il linguaggio facile ha avuto una diffusione minima anche per il diverso quadro normativo con la conseguenza gli studi su di essa sono ancora scarsi (Sciumbata 2020). Vi sono, tuttavia, esempi di utilizzo nell’area di Bolzano (es. <https://lingua-facile.provincia.bz.it/default.asp>) motivati anche dalla situazione linguistica di questa zona.

Partendo da queste premesse e dalla necessità di confronti interlinguistici, pur con la differente quantità di testi disponibili nel web per il tedesco e per l’italiano, il contributo propone un’indagine contrastiva sull’utilizzo della *Leichte Sprache* nella comunicazione istituzionale: esso vuole creare un punto di congiunzione fra gli studi sulla *bürgernahe Sprache*, utilizzata specificatamente per la comunicazione istituzionale, e sulla *Leichte Sprache*, utilizzabile sia in ambito generalista che specialistico. Nella prassi sul web, la *Leichte Sprache* si realizza, infatti, per lo più come un linguaggio istituzionale su tematiche di rilevanza pubblica.

#### *Linguistic Simplification: Leichte Sprache / Easy Speech as an Institutional Language*

Institutional communication is inevitably linked to the concept of linguistic simplification which remains more a goal to be achieved rather than one of its consolidated features. Despite some improvements that are consistent with the indications of the guidelines written in the past 30 years (i.e., “Bürgernahe Verwaltungssprache” of *Bundesverwaltungsamt*; Lobin/Möhrr/Plewnia 2019 for German; Cortelazzo/Pellegrino 2003 and Franceschini/Gigli 2003 for Italian), institutional texts often show a certain syntactic and lexical complexity measured with readability indices by using softwares, such as “Textlab” for German texts and “Corrige” for Italian texts. The need to reduce this complexity is even greater when the readers have reading difficulties – in these cases the German legislation (BGG) requires the use of *einfache Sprache* (Plain Language), and if necessary, of *Leichte Sprache* (Easy Speech). *Leichte Sprache*, which was originally created for the production/translation of written texts, has been used recently in German institutional communication for the production of audiovisual documents. In Italy Plain language is, instead, not very widespread, also owing to the different normative framework, and there is thus a lack of studies in this field (Sciumbata 2020). However, there are examples of Plain language use in the Bolzen area (e.g. <https://lingua-facile.provincia.bz.it/default.asp>) because of its peculiar linguistic situation.

In light of these premises and the need for interlinguistic comparisons, this paper proposes a contrastive analysis of *Leichte Sprache* in institutional communication, despite the different amounts of Italian and

German texts available on the web. It aims to create a junction point between studies on *bürgernahe Sprache*, used specifically for institutional communication, and studies on *Leichte Sprache*, which can be used both in general and specific fields. On the web *Leichte Sprache* is indeed used as an institutional language mainly on issues of public importance.

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**DEMIREL Emine Bogenç, GÖRGÜLER Zeynep** *Traduction comme une pratique sociale sans friction: Réécrire Le Futur avec la figure de la BD-caricature turque Abdülcanbaz*

Dans cette recherche, partant des traits caractéristiques de la notion-clé de la simplification, nous aborderons le processus de *réécriture* et *(re)traduction* sous forme d'un film d'animation de la BD-caricature turque *Abdülcanbaz*, créé par Turhan Selçuk, écrivain et journaliste turc dans les années 50. Lors de la recherche, le thème de la simplification pourra donc être exploré en relation avec la réécriture (Gentzler, 2013), la *(re)traduction* (Cronin, 2013; Gambier, 2013) et aussi l'adaptation transmédiatique (Hutcheon, 2006: 171; 2013: 181). L'acte de simplifier, à savoir l'acte de réduire les frictions (Krug, 2005), peuvent d'une certaine manière servir de passerelles entre ces trois concepts.

La série d'*Abdülcanbaz* est définie comme l'héritage de la culture et de la société turque. *Abdülcanbaz* a mis en question le contexte culturel, social et politique d'une large période des années 1940 aux années 2000 (Cantek, 2002: 144). *Abdülcanbaz*, toujours actuel, a été réécrit sous forme de films d'animation dans le cadre du projet «Geleceği Tasarlamak» [«Conceptualisation du futur»] mené par la plateforme artistique *Digilogue* en 2019. Avec le développement digital, les bandes dessinées sont réécrites et retraduites afin d'être actualiser (ang. *updating*) pour différentes cultures cibles. Pour ce faire, "le traducteur collabore avec d'autres acteurs professionnels pour simplifier le contenu graphique et les expressions narratives de la bande dessinée" (Zanettin, 2014: 299). D'après Zanettin, "ces nouveaux produits actualisés, -c'est-à-dire les dialogues sont réécrits et les images sont retouchées ou redessinées-, peuvent être considérés comme des *(re)traductions*" (2014: 776).

L'adaptation transmédiatique de la BD-caricature turque *Abdülcanbaz* en films d'animation au sein des réseaux sans friction, nous permet de réfléchir aux ingrédients technologiques de la simplification. Nous essaierons de revenir sur divers aspects de la simplification en faisant une analyse de contenu des films d'animation d'*Abdülcanbaz* et aussi en réalisant des entretiens auprès des traducteurs, voire les producteurs transmédia. Nous mènerons une réflexion sur la notion de simplification dans une perspective technologique large, selon une vision approfondie de l'interdisciplinarité, de la transdisciplinarité afin d'en explorer de nouvelles définitions.

*Translation as a Frictionless Social Practice: Rewriting The Future with the Turkish Comic-Caricature Figure Abdülcanbaz*

Drawing on the characteristic features of simplification, this paper examines the process of *rewriting* and *(re)translation* in the context of an animated movie based on the Turkish comic-caricature *Abdülcanbaz* created by Turhan Selçuk, a Turkish writer and journalist, in the 1950s. The theme of simplification will be explored in relation to rewriting (Gentzler, 2013), *(re)translation* (Cronin, 2013; Gambier, 2013) and transmedia adaptation (Hutcheon, 2006: 171; 2013: 181). The act of simplifying, that is, the act of reducing friction (Krug, 2005), can in some ways be used as a bridge between these three concepts.

The Abdülcanbaz series is a legacy of Turkish culture and society. Abdülcanbaz questioned the cultural, social and political context of a broad period from the 1940s to the 2000s (Cantek, 2002: 144). Since it is still relevant today, Abdülcanbaz has been rewritten in the form of animated movies as part of the "Geleceği Tasarlamak" project ["Conceptualisation of the future"] conducted by the *Digilogue* art platform in 2019. With digital development, comics are rewritten and retranslated to be updated for different target cultures. To do this, "the translator collaborates with other professional actors in order to simplify the graphic content and narrative expressions of the comics" (Zanettin 2014: 299). According to Zanettin, "these new updated products - where dialogues are rewritten and images are retouched or redrawn- can be considered as (re)translations"(2014: 776).

The transmedia adaptation of the Turkish comic-caricature Abdülcanbaz into animated movies within frictionless networks allows us to think about the technological features of simplification. We thus focus on various aspects of simplification through a content analysis of Abdülcanbaz's animated movies and through interviews with the translators and transmedia producers. Our aim is to reflect on the notion of simplification in a broad technological perspective, in order to explore new definitions of interdisciplinarity and transdisciplinarity through a more all-encompassing point of view.

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**DESOUTTER Cécile** *Les stratégies et procédés rédactionnels au cœur des versions simplifiées de la Convention internationale relative aux droits des personnes handicapées*

Compte tenu de leur rôle fondateur dans le domaine des droits humains et de la nécessité d'en assurer la divulgation, les conventions ou les déclarations de l'ONU donnent parfois lieu à des versions dites 'simplifiées', 'résumées' ou 'faciles à lire'. Les textes officiels s'adressent à un lectorat susceptible d'avoir des difficultés de lecture-compréhension des textes originaux officiels. Parmi ces derniers, la Convention internationale relative aux droits des personnes handicapées (CDPH), adoptée en 2006 par l'Assemblée générale des Nations Unies, présente des problèmes particuliers. Comment en effet traduire dans un langage et un format accessibles à tous, et tout particulièrement aux personnes concernées, l'engagement pris par les Etats signataires de considérer la personne handicapée non plus comme un objet de soin mais comme un sujet de droit? Notre étude porte sur divers exemples de simplification-vulgarisation en français ou en italien de la CDPH. Les textes proviennent d'organismes internationaux (UNICEF, Conseil de l'Europe) mais aussi d'agences gouvernementales de divers pays francophone ou d'Italie qui, dans leur démarche de réécriture, se sont souvent assurés la participation d'associations de défense et de représentation des personnes en situation de handicap. L'analyse porte sur les stratégies et procédés rédactionnels plurisémiotiques mis en oeuvre par les uns et les autres pour proposer une version 'résumée' ou 'facile à lire' de la Convention.

*Writing Strategies and Procedures Used in the Simplified Version of the International Convention on the Rights of Persons with Disabilities*

Given their founding role in the field of human rights and the need to ensure their dissemination, UN conventions or declarations sometimes offer so-called "simplified", "summarized" or "readable" versions. Unofficial texts are aimed at a readership that may have difficulties in reading and understanding the original official texts. Among the latter, the International Convention on the Rights of Persons with Disabilities (CRPD), adopted in 2006 by the United Nations General Assembly, presents particular problems. How can the signatory states' commitment to consider a person with disabilities as a subject with rights rather than an object of care be translated into a language and format that is accessible to everyone, and especially to the people concerned?

Our study focuses on various examples of simplification and dissemination of the CRPD in French and Italian. These texts come from international organizations (UNICEF, Council of Europe) and from governmental agencies in Italy and various French-speaking countries which have often summoned the participation of associations that defend and represent people with disabilities in the rewriting process. The analysis focuses on the plurisemiotic writing strategies and procedures used by both to propose a "summarized" or "readable" version of the Convention.

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**FOIS Eleonora** *When Translation Meets Newswriting: Simplification in Translated Quotations*

Simplification is one of the translation universals (Baker 1996) and it is often equated with reduced sentence length and lexical complexity. This does not imply that “the text does de facto become simpler”, but rather that the translator attempts to ease the reader’s comprehension (Vandevorde 2020: 17), sometimes “selecting an interpretation, therefore blocking potential others”, raising “the level of explicitness by resolving ambiguity” (Baker 1996:182).

The interplay between simplification and interpretation also characterizes journalistic writing, which requires the simplification of complexity (Cotter 2010: 171) since it operates within limits related to space and word count and to the readers’ attention. The safest way to overcome them is by using quotations, thus reducing reading complexity (Wasike 2018). Fink and Schudson (2014) coined the term ‘contextualization’ to describe how interpretation, rather than description, has become increasingly important in the journalistic approach towards politicians. Politicians, in turn, rely on the highly interpretive discourse of rhetoric (Price-Thomas & Turnbull 2018) as a fundamental tool for the construction of political personas. Because of the situated-ness of speeches in other media, the study of rhetorical situations has to examine the role played by intermediaries (Dillet 2020) such as journalists.

This paper will thus investigate rhetoric, simplification and interpretation in translated political quotations. The contrastive qualitative analysis will involve articles gathered from press agencies and generalist newspapers and social media – thus opting for cross-analysis whenever possible – covering: 1. Hillary Clinton’s concession speech in 2016; 2. Donald Trump’s victory speech in the same year; 3. Joe Biden’s victory speech in 2019. Drawing on Critical Discourse Analysis and Rhetorical Political Analysis, the goal of this paper is to verify if and how journalistic writing in the form of translated quotations affects political rhetoric, so as to answer the following research questions: 1. whether simplification in translated quotations compromises the rhetoric of the source text; 2. whether simplification in translated quotations favours a specific interpretation.

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**FROELIGER Nicolas** *Le dernier refuge des gens compliqués : de l’intérêt des mathématiques en traduction*

Outre quelques chercheurs en sciences cognitives (Kahneman et Pinker, notamment), cette contribution entend s’appuyer avant tout sur des exemples réels, pour tenter de démontrer comment le recours au raisonnement mathématique peut être une source de simplification pour les traductrices et les traducteurs. Du moins en traduction pragmatique, et plus spécifiquement en traduction technique ou spécialisée. Certains pourront certes penser que ce n’est pas le choix de l’évidence. Nous tenterons de démontrer en quoi, à notre sens, ils se trompent. Ce qui nous amènera à procéder en plusieurs étapes. Nous rappellerons tout d’abord que les chiffres et les nombres c’est aussi du culturel, avant de montrer que, paradoxalement, l’univers auquel nous convie les mathématiques est essentiellement reposant. Reposant entre autres, parce qu’il nous invite à raisonner en termes de catégories, qu’il nous rappelle qu’il ne faut jamais, en traduction, renoncer à comprendre, et que pour comprendre, il est impératif de mettre du concret sur les phénomènes. C’est ainsi, notamment, que l’on saura se mettre à la portée de son public. Ce qui pose à nouveaux frais la question de l’expertise en traduction, celle de la nature linguistique ou pas de cette opération, du rapport entre l’analogique et le numérique y compris dans notre approche des aspects chiffrés des documents à traduire

et celle, éventuellement, du profil des traducteurs actuels et futurs, où la traduction automatique (statistique, quand bien même elle s'intitule neuronale) s'impose à l'heure à tous ou presque.

### ***The Last Refuge of the Complex: The Usefulness of Mathematics in Translation***

Drawing on some studies in cognitive sciences (i.e., Kahneman and Pinker) and real examples, this paper demonstrates how the use of mathematical reasoning may be a source of simplification for translators, especially in technical and specialized contexts and, to a lesser extent, in pragmatic terms. Some could certainly think that it is not the obvious choice, but I will try to prove them wrong. We will proceed by steps and start by remembering that numbers and figures are cultural constructs. Hence we will show that, paradoxically, the universe into which mathematics takes us is essentially soothing (among other things) because it stimulates us to think in terms of categories and reminds us that in translation we should never refuse to understand. It also reminds us that in order to understand, it is necessary to concretize abstract phenomena because this is how we will make ourselves understood by the audience. This sheds new light on issues pertaining to expertise in translation, to the linguistic (or non-linguistic) nature of translation, to the relationship between analogic and digital even in our approach to the numerical aspects of the documents to translate, and to the profile of contemporary and future translators who have to come to terms with the growing influence of machine translation (whether statistical or neural).

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**GAUTIER Laurent, ANNEBI Léo, DEGENHARDT Julia** *Mise en perspective des langues simplifiées entre l'allemand et le français dans la rédaction de textes instructionnels. Comparaison des normes entre FALC, Leichte Sprache (langue facile) et Einfache Sprache (Plain Language).*

Dans le contexte du développement d'une société plus inclusive, l'étude de la simplification du langage constitue un réel enjeu, aussi en termes scientifiques. Cette simplification a en effet pour ambition de profiter à différents types de publics, allant de l'éducation des élèves à l'accès à l'information pour des personnes présentant un handicap, des personnes vieillissantes, mais également pour des personnes allophones arrivant dans un pays donné. A l'échelle européenne, l'association Inclusion Europe, à travers son projet Easy-to-Read, a ainsi établi une liste de principes visant à standardiser la rédaction dans des variantes adaptées des langues nationales.



Dans ce contexte, notre objectif est de comparer les règles et leur mise en œuvre dans des variétés simplifiées et plus ou moins codifiées d'allemand et la variété "standard" de français simplifié (FALC) en interrogeant, en corpus, la tension existant entre les invariants potentiels constitutifs du type de discours (frames sémantiques et textuels, (socio)terminologie, spécialisation) et les variables propres à chaque langue considérée en tant que système lexical et surtout, morphosyntaxique, pour une analyse multilingue et multidimensionnelle.

Pour répondre à cette question de recherche, nous partirons d'extraits de textes instructionnels collectés auprès d'institutions allemandes et françaises dans le but de constituer un corpus multilingue. En alignant les éléments des textes sources avec leurs équivalents cibles dans une variété simplifiée, nous étudierons les différences intrinsèques entre la *Leichte Sprache* et la *Einfache Sprache* que nous décrirons, mais également les différences fondamentales observables sur le Français Facile à Lire et à Comprendre (FALC). L'analyse se base sur une compréhension maximaliste de la théorie des frames et l'hypothèse selon laquelle le type de texte peut être considéré comme cadre cognitif activant des informations indispensables à la réception et compréhension du texte et dépassant ainsi le seul niveau morpho-syntaxique.

### *An Overview of Simplified Languages in French and German in the Drafting of Instructional Texts. Comparing the Norms of FALC, Leichte Sprache and Einfache Sprache*

In the context of developing a more inclusive society, the study of language simplification is a real issue, even in scientific terms. Simplification aims to be beneficial to different types of audience, from educating students at school to providing disabled people, the elderly, and allophone people from other countries access to information. At the European level, the Easy-to-Read project promoted by the association Inclusion Europe has established a list of rules with the aim of standardizing drafting through variants adapted from national languages.

The aim of this paper is to compare the rules and their use in simplified and more or less codified varieties of German and the "standard" variety of simplified French (FALC), so as to examine, within the corpus, the tension between the possible invariants that make up a type of discourse (semantic and textual frames, (socio)terminology, and specialization) and its variables in each of the languages considered, as well as lexical and morpho-syntactical systems, for a multilingual and multidimensional analysis.

Drawing on the multilingual corpus of instructional texts collected from German and French institutions, we align the source texts with their equivalent target texts in a simplified version so as to study the intrinsic differences between *Leichte Sprache* and *Einfache Sprache* as well as the fundamental differences observable in the *Français Facile à Lire et à Comprendre* (FALC). The analysis is based on a maximalist understanding of the theory of frames and on the idea that the text type can be considered as a cognitive framework of information which is essential for text reception and comprehension and to go beyond the mere morpho-syntactical level.

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**GONZÁLEZ SORDÉ Mariona** *Empirical Evaluation of Easy Language Recommendations: A Systematic Literature Review*

Easy Language is a language variety that aims to make information more comprehensible and, ultimately, more accessible. This language variety follows a set of recommendations that have been bundled and published in different guidelines but that have yet to be thoroughly backed up by research. For this reason, we performed a systematic literature review with the goal of presenting an updated image of the state of empirical research that evaluates Easy Language suggestions. A systematic search was designed to find publications with relevant results directly linked to Easy Language suggestions in numerous databases of different fields of science. The author reviewed every article that resulted from the search and found that 6 publications out of the initial 617 met the inclusion criteria and could be considered relevant for the study. Based on the data extracted from the publications, and after reviewing the results of our systematic search, we can safely state that there is indeed empirical research on Easy Language adaptations. Nevertheless, research is not sufficient in terms of the number of publications, and the findings are far from generalizable. Our review aims to suggest future lines of research that can broaden and support existing empirical studies. (University of Barcelona, Spain; [Mariona.Gonzalez@uab.cat](mailto:Mariona.Gonzalez@uab.cat))

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**HAYETTE Manon** *Les chengyu du chinois : récit d'une triple simplification phraséo-transductive*

La traduction d'expressions idiomatiques pose de nombreux écueils aux traducteurs, a fortiori lorsque ceux-ci en sont à leur apprentissage du métier en milieu universitaire (voir : Anscombe & Mejri 2011 ; Granger 2008 ; Grossmann, Mejri & Sfar 2017). Cette affirmation est d'autant plus prégnante pour les *chengyu*, phrasèmes du chinois mandarin. En effet, ces unités lexicales qui, victimes d'une « inconsistance théorique » et d'un « imbroglio terminologique » (Henry 2016 : 32), échappent à toute définition univoque (malgré les essais de Conti 2019) ont notamment pour caractéristique de formuler, de manière « simple » et concise (généralement en suivant un schéma quadrisyllabique) mais non immédiate, des sémantèmes extrêmement complexes, souvent culturellement chargés (Guo 2017 : 83) — première simplification. En conséquence, le traducteur pourrait, à son tour, se voir contraint, en fonction du *skopos* visé (Reiss & Vermeer 1984), d'opérer un nouveau type de simplification, essentiellement formelle cette fois, à destination du public cible — deuxième simplification. Ce souci de vulgarisation apparaît également comme l'une des préoccupations majeures de la didactique de la traduction (Gile 2005). Malheureusement, cette dernière discipline a, jusqu'ici, négligé les *chengyu* (Conti 2020 : 412), et, dans la pratique pédagogique effective, les outils à disposition des étudiants (y compris les dictionnaires monolingues, outils de traduction intralinguale) semblent peu efficaces pour les aider à comprendre et à traduire les *chengyu* de façon probante, idiomatique et « acceptable » (Quinci 2015). C'est pourquoi nous nous proposons, dans la présente communication, de

présenter un échantillon des ressources lexicographiques existantes, de pointer leurs lacunes ainsi que de donner quelques pistes de réflexion sur la manière de les amender à nouveau — troisième (et finale ?) simplification des *chengyu* —, pour une application en didactique de la traduction.

### ***The Chengyu of Chinese: An Account of a Triple Phraseo-Translational Simplification***

The translation of idioms poses many challenges for translators, even more so when they are learning their job in an academic setting (Anscombe & Mejri 2011; Granger 2008; Grossman, Majri & Sfar 2017). This statement is even more relevant for the *chengyu*, the phrasemes in Mandarin Chinese. As a matter of fact, these lexical units, which are victims of “theoretical inconsistency” and “terminological imbroglio” (Henry 2016:32), escape any univocal definition (despite Conti’s attempts in 2019) and have the peculiar characteristic of formulating, in a “simple” and concise manner (generally following a quadrisyllabic scheme), yet not in an immediate one, extremely complex and often culturally charged semantemes (Guo 2017: 83)—a first simplification. As a result, depending on the *skopos* (Reiss & Vermeer 1984), the translator may be forced to carry out a new type of simplification, an essentially formal one for the target audience—the second simplification. This attention for popularisation also appears to be one of the main concerns of translation didactics (Gile 2005). Unfortunately, the latter discipline has so far neglected the *chengyu* (Conti 2020: 412), and, in actual teaching practice, the tools available to students (including monolingual dictionaries, intralingual translation tools) appear to be ineffective in helping them understand and translate the *chengyu* in a defining, idiomatic and “acceptable” way. This paper thus presents a sample of existing lexicographical resources in order to point out their shortcomings and to give some insights on how to amend them once again – the third (and final?) simplification of *chengyu* – for an application in translation didactics.

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Diplômée d’un Master en traduction à finalité spécialisée en traduction multidisciplinaire et d’un Master en traduction à finalité approfondie à l’Université de Mons (Faculté de Traduction et d’Interprétation — École d’interprètes internationaux), Manon Hayette prépare actuellement, dans la même institution, une thèse de doctorat portant sur le traitement lexicographique des *chengyu*, unités phraséologiques quadrisyllabiques du chinois. Plus largement, ses domaines de recherches couvrent la traductologie (notamment la critique de traduction), la linguistique comparée (essentiellement la lexicologie et la phraséologie), la lexicographie, la littérature comparée et les études chinoises.

### ***HIRTE Ricarda Die Schwierigkeit Gedichte zu übersetzen: Überlegungen zu Eichendorffs Mondnacht und bestehende Übersetzungsprobleme***

In den Übersetzungswissenschaften stößt man innerhalb der Praxisvermittlung immer wieder auf verschiedene Probleme, die das Übersetzen erschweren und das Schreiben gar verhindern. Dann gilt es sich für den Inhalt oder die Form zu entscheiden, damit die Übersetzung dem Original entspricht. Ein Kunstgriff ist das Vereinfachen, aber auch dies funktioniert nicht immer.

Vor allem wenn es sich um Gedichte handelt, stößt man an die Grenzen der machbaren Übersetzung und steht vor einem großen Dilemma: konzentriert man sich auf den Inhalt, so kann die Interpretation die eigene subjektive Auffassung des Originals die Übersetzung beeinflussen. Vor allem aber sollte man die Semantik und den Meta-Text nicht außer Acht lassen, damit das Gedicht sich dem Original annähert; oder konzentriert

man sich auf die Form, den Reim, den Vers, die Metrik. Letzteres ist nicht immer realisierbar, da nicht alle linguistischen Systeme die gleiche Metrik haben.

Der Beitrag beschäftigt sich mit der Frage wie am Beispiel des Gedichts *Mondnacht* von Joseph von Eichendorff eine Übersetzung möglich ist, wobei einerseits das Reimschema wie auch der Inhalt möglichst originalgetreu übersetzt wird. Auch wird die Überlegung angeführt, wie eine Vereinfachung der Sprache bei der Übersetzung für einen Leser hilfreich sein kann, damit er das Gedicht verstehen kann. Als letzten Punkt wären Vergleiche der bereits bestehenden Übersetzungen anzuführen, damit der Unterschied zwischen den einzelnen Versionen hervortreten kann, wie die einer automatisierten Übersetzung oder einer personellen und wie sich die Übersetzung innerhalb der epochalen Zeit verändert hat.

### *The Difficulty of Translating Poems: Reflections on Eichendorff's "Mondnacht" and Current Translation Problems*

In Translation studies we often encounter different practical problems that make translation difficult and even prevent writing, to such an extent that it is necessary to decide between content or form, so that the translation corresponds to the original. One trick is to simplify, but this does not always work either. Especially when it comes to poetry, we come up against the limits of possible translation and face a major dilemma. Do we concentrate on the content and our interpretation can influence the subjective perception of the original? Above all, we should not disregard the semantics and the meta-text, so that the poem comes closer to the original. Or do we concentrate on the form, the rhyme, the verse or the metrics? The latter is not always feasible since not every linguistic system has the same metrics.

This paper examines whether it is possible to translate both the rhyme scheme and the content of Joseph von Eichendorff's poem "Mondnacht" as faithfully as possible to the original. We will also consider how the simplification of language can be helpful for the readers to understand the poem. Finally, different existing translations of this poem (including a machine translation and a human translator's version) will be compared in order to make the differences between each version evident, and show how the translations have changed over time.

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**JANOT Pascale** *Traduire le polar italien contemporain et ses savoirs technicoscientifiques en français : comment le traducteur relaie-t-il l'écriture de la vulgarisation?*

L'apparition du roman policier est historiquement liée au développement des sciences et des techniques (Messac 2011; Boltanski 2012). Ce genre populaire est désormais devenu « une forme universelle et transmédiatique dont l'emprise – et l'empire – est quasi sans limites » (Dubois 2006 : 51) – aidé en cela par la traduction interlinguistique – à tel point qu'il est considéré comme le « nouveau roman social » (De Paulis-Dalembert 2010). Puissant « marqueur sociolinguistique » (Patierno, Podeur 2014), des discours technicoscientifiques, entre autres, le traversent, inhérents au genre lui-même (sciences juridiques, médicales, médico-légales) mais aussi au contexte historique, sociopolitique servant de toile de fond à l'intrigue : l'essor des nouvelles technologies, l'économie et la finance avec la crise de 2008, l'écologie, etc.

C'est sur le *giallo* italien, en plein renouveau (Feki : 2022), que je focaliserai mon attention. À partir d'un corpus tiré de romans de Biondillo, Carlotto, Carofiglio, De Giovanni et Manzini, et de leurs traductions françaises, je dresserai tout d'abord un état des lieux des savoirs scientifiques qui s'y déploient et montrerai ensuite comment le discours littéraire les incorpore. Le narrateur, aux prises avec des termes et des concepts technicoscientifiques, se doit en effet, souvent par le biais de voix expertes, de mettre en place des dispositifs d'élucidation (reformulations, métaphores, analogies, etc.) qui ne sont pas sans rappeler le travail de vulgarisation scientifique journalistique (Rebiul-Touré 2004). Dans le polar italien, l'enjeu, pédagogique, et donc social, de cette activité de traduction intralinguistique (Londei & Callari Galli 2011 ; Jacobi 2011) est alors de mettre des connaissances savantes – la « réalité physique » de l'intrigue (Boltanski 2012) – à la portée du lecteur, dans un cadre hybride où le scientifique et le fictionnel s'interpénètrent et se complètent. Le traducteur-médiateur (Lavault-Olléon, Sauron 2009), dont la voix vient s'ajouter au dispositif, se doit alors de relayer cette activité vulgarisante, à des degrés variables de visibilité (Risterucci-Roudnicky 2008), entre (ré)écriture et simplification. Mon propos entend donc se situer dans l'axe « Écrire-traduire-simplifier » du colloque.

**Translating Contemporary Italian Detective Novels and their Technical-scientific Knowledge into French: How does the Translator Relay the Writing of Popularisation?**

The emergence of the detective novel is historically tied to the development of science and technology (Messac 2011; Boltanski 2012). This popular genre has now become “a universal and transmedia form whose influence – and dominance – is almost limitless” (Dubois 2006: 51), thanks also to cross-linguistic translation, so much so that it is considered as the «new social novel» (De Paulis- Dalembert 2010). This genre is also a “powerful sociolinguistic marker” (Patierno, Podeur 2014), distinguished by technical-scientific discourses which are inherent to the genre itself (legal, medical, and forensic sciences) but also to the historical and socio-political contexts of the plot (e.g., the rise of new technologies, the 2008 economic and financial crisis, ecology, etc.)

This paper focuses on the Italian *Giallo*, which is currently undergoing a revival (Feki 2002). Using a corpus of detective novels by Biondillo, Carlotto, Carofiglio, De Giovanni and Manzini, and their French translations, I will first draw up an inventory of the scientific knowledge that is deployed in them and then show how the literary discourse incorporates them. In order to face technical-scientific terms and concepts, the narrator must, in fact, often use expert voices to set up elucidation devices (reformulations, metaphors, analogies, etc.) which are reminiscent of the work of journalistic scientific popularisation (Reboul-Touré 2004). In the Italian detective novel, the pedagogical, and therefore social, challenge of this intralinguistic translation (Londei & Callari Galli 2011; Jacobi 2011) is to bring scholarly knowledge – the “physical reality” of the plot (Boltanski 2012) – within the reach of the reader, in a hybrid framework where the scientific and the fictional interpenetrate and complement each other. The translator-mediator (Lavault- Olléon Sauron 2009), whose

voice is added to the device, must then relay this popularising activity, to various degrees of visibility (Risterucci-Roudnick 2008), between (re-)writing and simplification. My paper will therefore focus on the “Writing-Translating- Simplifying” axis of the conference.

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#### **KARAGÖZ Selahattin** *Unintended Translation Practices in Let's Play Videos*

Video game streaming has recently attracted critical academic interest in affective labor and performance (Woodcock & Johnson 2019), labor and playbour (Törhönen et al. 2019), participatory communities (Hamilton et al. 2014), spectatorship (Orme 2021), and interaction (Recktenwald 2017). However, previous research has not dealt with translation practices in the recently emerging field of *video game consumption ecology*, including translation practices in video game streaming. This paper thus aims to investigate translation practices in video game streaming by focusing on *Let's Play* videos of story-driven games. It argues that the video game streamers serve as *mediators* between the game and the audience when the game is not available and that simultaneous or consecutive interpreting and on-sight translation practices are at the heart of the streaming practice. In particular, it draws on the case study “the translation practices in Let's Play streaming in story-driven games” and on an in-depth analysis of the transcription of a 726 - 633 minute-long gameplay session of the critically acclaimed story-driven AAA game *Resident Evil 2 Remake* (2019 Capcom) by the two prominent game streamers in Turkey following the model by Recktenwald (2017), which translates the content in “Time Stamp” “Game Event” “Streamer” “Chat”, and implies that translation practice is shaped by the performance of the streamer and the entertainment-oriented streaming. Accordingly, translation practices in streaming may be classified as re-contextualization, role-playing-oriented adaptation and information transfer-oriented translation. Recontextualization translates creating paratextual content for streamed games in an entertaining way. Role playing adaptation may be defined as the process of rewriting the story keeping the name of the characters, yet re-telling it disregarding the content of the subtitles, dialogues, or cut scenes. Information transfer-oriented translation is the translation process intended to render content in Turkish for the audience; however, the content is generally summarized, omitted, or shortened, thus, streamers, the self-assigned translators between the game and the audience, re-contextualize and render the game in the target language as required by the temporal limitations of streaming practices, and the expectations of the spectators.

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**KASPERĖ Ramunė, MOTIEJŪNIENĖ Jurgita, PATAŠIENĖ Irena, PATAŠIUS Martynas** *Artificial Intelligence-Powered Technologies for Simplified Writing: Researchers’ and Professional Writers’ Attitudes*

Artificial intelligence-powered digital writing support tools are attracting the growing attention of their users and considerable interest among researchers. Artificial intelligence (AI) is transforming written communication (McKee & Porter 2020), and writers and text creators are increasingly keen on getting familiar with and using AI-powered digital online writing support tools to simplify and facilitate the writing process. However, neither the impacts of the use nor the attitudes of writers and text creators of different kinds towards using such tools are well understood. The study is based on a survey of researchers and professional writers and aims to disclose the attitudes towards various types of digital writing tools, such as quality assurance, machine translation and speech recognition tools, and artificial intelligence-powered systems, such as text and content generators. The research questions addressed in this study focus on the digital tools writers use for various writing purposes, writers’ satisfaction with the text quality produced using the tools, and the ethical and data security issues involved. This particular study conducted in relation to a larger research project on the societal impacts of machine translation technological solutions provides some insights that may contribute to understanding the scope, existing practices and current concerns within the writers’ community.

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**KILIÇ Selin** *Translator’s Identity in Turkey as an Example of Reductionist Simplification*

According to Lefevere (1992), translation is a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and subjectivity to function in a given society. In some instances, this subjectivity is embodied as censorship. Understanding the relationship between translation and censorship requires examining the formation and deformation of the original text and the mechanisms created to render the meaning of this text (in)accessible. In some cases, these mechanisms ensure that the translation is produced with a reductionist rewriting according to the standard translation approach. Censoring translations may also encourage translators to self-censorship. This censorship/self-censorship tie can lead to translation strategies that allow the translated text to circulate but also limits access to the source text.

The framework presented by the sociologist Pierre Bourdieu to analyse the impact of the socio-economic and cultural environment on the translator and translation production can inform our understanding of the impact of domination. This paper adopts a Bourdieusian perspective to examine various factors that shape

translation strategies in Turkey in the context of power relations. It explores the control mechanisms that inform a reductionist rewriting, on the basis of interviews with 16 translators. The structure that has emerged in the context of translation practice in Turkey and that restricts access to the source text through the translated text is corroborated with empirical findings. In addition, through a thematic analysis, the paper reveals how domination interferes with the translation quality, the in/visibility of the translators' identities, and the mediating role of translation.

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### **KORUS Dennis** *Neuhochdeutsche Übersetzungen mittelhochdeutscher Literaturtexte zwischen vereinfachender Paratextualität und komplexer Hypertextualität*

Übersetzungstexte sind, mit Genettes Transtextualitätstheorie gesprochen, Hypotexte, deren komplexes Abhängigkeitsverhältnis zum Hypertext in zweisprach(stuf)igen Ausgaben mittelhochdeutscher Literatur durch den synoptischen Druck in einen paratextuellen Wert transformiert bzw. unter Umständen zu einem solchen vereinfacht wird. Die funktionale Heteronomie der Übersetzungen ergibt sich im Kontext mittel- und neuhochdeutscher Paralleldruckausgaben aus dem verlegerischen Ziel, den Zugang zum historisch wie sprachlich alteritären Text mittelhochdeutscher Sprache durch die Übersetzung zu erleichtern. Der Übersetzungstext ist dabei sowohl Teil als auch Folge einer erschließenden Wiedergabe von Textdokumenten, denn: Bereits die Übersetzungsvorlage ist häufig schon selbst Produkt einer vereinfachenden (Um-)Schreibarbeit, nämlich einer textkritischen Fixierung der dynamischen Überlieferungslage. Der Vortrag geht nun der Frage nach, welchen Status den neuhochdeutschen Übersetzungen mittelhochdeutscher Literaturtexte vor dem Hintergrund des oben beschriebenen Rahmens zweisprach(stuf)iger Leseausgaben zuteilwird. Damit knüpfe ich an eine Debatte an, die in der Germanistik bisher insbesondere in den ‚Beiwerken‘ entsprechender Editionen geführt wird. Während Rüdiger Krohn im Nachwort seiner Ausgabe des mittelhochdeutschen Iwein von Hartmann von Aue der beigelegten Übersetzung „keinen Anspruch auf [...] ästhetischen Eigenwert“ (Krohn, S. 490) zuspricht, will Horst Brunner seine Übersetzung des Willehalm von Wolfram von Eschenbach „keinesfalls als bloße Hinführung zum mittelhochdeutschen Text“ (Brunner, S. 8) verstanden wissen. Spiewok unterstellt seiner Übersetzung des Parzival von Wolfram von Eschenbach, die er in seiner Ausgabe dem mittelhochdeutschen Text nach Karl Lachmann gegenüberstellt, gar einen literarischen „Eigenwert“ (Spiewok, S. 674). Dieser Zuschreibung stehen nun einerseits die vereinfachenden Tendenzen des Übersetzens entgegen, andererseits sind auch die literatur- und editionstheoretischen Implikationen des jeweils der Übersetzung zugeschriebenen Transtextualitätscharakters zu beachten: Einerseits ist zu fragen, inwiefern die Übersetzung selbst einen edierten Text auf second degré oder aber mit dem mittelhochdeutschen Text einen Komplex edierter Texte bilden. In Bezug auf ihren paratextuellen Wert muss andererseits geklärt werden, wie sich dieser zu anderen Charakteristika des Genette'schen Paratextes, insbesondere zum von Genette geforderten Autorisationsmerkmal, verhält.

### *New High German Translations of Middle High German Literary Texts between Simplifying Paratextuality and Complex Hypertextuality*

According to Genette's transtextuality theory, translated texts are hypotexts whose complex relationship of dependency on the hypertext in bilingual editions of Middle High German literature is either transformed into a paratextual value through a synoptic edition, or simplified to such a value under certain circumstances. In the context of Middle and New High German parallel editions the functional heteronomy of the translations results from the publisher's aim to facilitate access to ancient historical and linguistic texts of Middle High German by means of translation. The translated text is, thus, both a part and a consequence of



an accessible reproduction of texts because the translation model is often already the self-product of a simplified (re-)writing, that is to say, a critical textual fixing of the dynamic state of tradition.

This paper examines which status is granted to the New High German translations of Middle High German literary texts against the framework of the bilingual editions described above. To do so, I take up a debate that has been going on in German Studies and has so far regarded the annexes to the editions in question. While Rüdiger Krohn ascribes “no claim to [...] intrinsic aesthetic value” (490) in the afterword to his edition with translation of Hartmann von Aue’s Middle High German *Iwein*, Horst Brunner wants his translation of Wolfram von Eschenbach’s *Wilhelm* to be understood “on no account as a mere introduction to the Middle High German text” (Brunner 8).

Spiewok even imputes an “intrinsic literary value” to his translation of Wolfram von Eschenbach’s *Parzival*, which in his edition he opposes - according to Karl Lachmann - to the Middle High German text. On one hand, the simplifying tendencies of translation are now opposed to this value adjustment and, on the other hand, we must consider the literary, editorial and theoretical implications of transtextuality in the respective translation. Likewise, on one hand, it is necessary to consider the extent to which the translation creates a not too literal edited text or, together with the Middle High German text, a complex of edited texts. Finally, with regard to its paratextual value, it must be clarified how this text relates to the other features of Genette’s paratext, in particular to the feature of authorisation.

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### **KURI Sonja** *Den (schweren) Weg zum professionellen Schreiben mittels scaffolding erleichtern*

Das Verfassen von komplexeren Texten bzw. Textsorten erfordert Zeit und Mühe, Schwierigkeiten tauchen oft beim Übergang „[v]om intuitiven zum professionellen Schreiben“ (Perrin et al. 2003, Untertitel) bzw. beim Übergang vom „kreativen, anschlussorientierten Schreiben zum Wissen verarbeitenden und Wissen generierenden Schreiben“ (Ortner 2002: 242) auf. Das Verfassen einer bestimmten Textsorte verläuft auch selten idealtypisch linear von der Planung über das Schreiben und Überarbeiten zum fertigen Text, sondern ist „iterativ und rekursiv“ und verlangt eine „langsame, tastende und erprobende Suche nach der passenden Lösung“ (Ruhmann/Kruse 2014: 17).

Der Beitrag möchte anhand des Schreibtools WRILAB2, einem Projekt der Angewandten Sprachwissenschaft, die Anwendung des *Scaffolding*-Konzepts (Vygotsky 1987; Wygotski 1964; Bräuer 2016: 16f.) auf die Ausbildung von professionellen Schreibkompetenzen zur Diskussion stellen. Der von den Anglo-Amerikanern Wood, Bruner, Ross (1976) geprägte Begriff umfasst die bereits in Vygotsky enthaltene Idee der *Zone der proximalen Entwicklung* (vgl. u.a. Scott 2008). Ausgehend vom aktuellen Wissens- und Kompetenzstand und unter der Berücksichtigung möglichst umfassender Selbsttätigkeit sollen den

Lernenden mittels adäquater Materialien und Strategien, also der *Gerüst*-Metapher entsprechend, ein Rahmen und das Rüstzeug für den Weg zum angestrebten Ziel zur Verfügung gestellt werden (Mc Kenzie 1999). Der Fokus liegt im gegenständlichen Projekt auf den Wissensbereichen, die beim Schreiben komplex zusammenwirken: das Textsortenwissen, das Wissen um die Kommunikationskonventionen, die textspezifische Art der Themenentfaltung, das Wissen, wie man strategisch an so einen Text herangeht und nicht zuletzt das inhaltliche Wissen, das in diesem Text verarbeitet wird (vgl. dazu Beaufort/Iñesta 2014: 146, Doleschal/Kuri 2016: 23, Kuri/Doleschal 2021). Schreibprozess und Schreibprodukt stehen im gegenständlichen Projekt somit gleichermaßen im Fokus der Aufmerksamkeit, Textlinguistik und Schreibprozessforschung liefern dazu die wesentlichen Grundlagen, die mittels *scaffolding* für Lehrende und Lernende verfügbar gemacht werden sollen.

### **Scaffolding: How to Simplify (Difficult) Professional Writing**

Writing more complex texts, or rather text types, requires time and effort. Difficulties often emerge in passing “from intuitive to professional writing” (Perrin et al. 2003), or from “creative, impulse-oriented writing to knowledge-processing and knowledge-generating writing” (Ortner 2002: 242). Moreover, writing a specific text type rarely proceeds in an ideally linear way from planning it to writing and re-elaborating it into the finished text; instead, it is a “iterative and recursive” process which requires a “slow, tentative and experimental research of the proper solution” (Ruhman/Kruse 2014:17).

This paper discusses the application of scaffolding in the training of professional writing skills by means of the writing tool WRILAB2 – a project of applied linguistics. Coined by Wood, Bruner and Ross (1976), the concept of scaffolding embraces Vygotsky’s idea of the zone of proximal development (see amongst others Scott 2008). Building on the learners’ existing knowledge and competence level and relying on as much self-activity as possible, adequate materials and strategies should provide learners with a framework and the tools necessary to reach the desired objective (according to the scaffolding metaphor). The focus of this project is on the knowledge areas that cooperate in difficult writing processes: the knowledge of text types and of communicative conventions, the text-specific way of developing themes, the strategic approach to such texts and, last but not least, the content knowledge that is processed in the text. The writing process and the writing product are the key points in this project as well as attention, text linguistics and writing process research that provide the essential basis which should be made available to teachers and learners by means of *scaffolding*.

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### **KURMEL Deniz *Terminologie de la diversité sexuelle: Étude basée sur l’analyse du corpus queer***

Les rôles du genre ne sont pas prédéterminés par le sexe mais sont construits socialement. Avec cette optique, il est essentiel de prendre en considération le contexte discursif où les rôles du genre se définissent.

La question des rôles du genre est traitée au sein de la langue générale, elle peut et doit être étudiée dans le cadre de la langue de spécialité avec une approche terminologique.

Nous envisageons de travailler sur la terminologie de la diversité sexuelle en nous basant sur certains termes clés du domaine tels que ; *la normativité du genre, genre fluide, genre queer*... Ces termes seront étudiés au sein d'un corpus créé à partir des manuels sur le domaine de la diversité sexuelle diffusés sur les pages web des associations turques telles que ; SPoD (*Association d'études sur la politique sociale, l'identité de genre et l'orientation sexuelle*) et LiSTAG (*Association des familles et des proches des lesbiennes, gays, bisexuelles, trans, intersexuées*). La requête réalisée nous donnera l'occasion d'examiner comment des formes et des stratégies linguistiques particulières sont utilisées dans le domaine de la diversité sexuelle. Judith Butler (1997, 2008), qui travaille sur la théorie *queer*, propose une lutte politico-culturelle fournissant une base du contre-discours en changeant et transformant les sens des expressions blessantes en les faisant circuler dans d'autres contextes. Nous suivrons les traces de la création, de la transformation et de la simplification du sens des termes clés par le biais d'une analyse de corpus.

Dans ce travail, la perspective synergique de l'analyse critique du discours et de la linguistique de corpus nous guidera afin de pouvoir examiner la terminologie de la diversité sexuelle. Est-ce qu'il est possible de parler d'une sensibilisation dans le domaine de la diversité sexuelle liée à la sensibilisation terminologique ? Est-ce que l'emploi d'une terminologie *queer* et sa vulgarisation peut créer une atmosphère plus égalitaire et démocratique ?

### ***The Terminology of Sexual Difference: An Analysis of a Queer Corpus***

Gender roles are not predetermined by biological sex but are socially constructed. With this in mind, it is essential to consider the discursive context in which gender roles are defined. The issue of gender roles is addressed within the general language, but it can and should be studied within the framework of specialized languages through a terminological approach.

This paper examines the terminology of sexual diversity by focusing on some key terms in the field, such as *gender normativity, gender fluid, gender queer*, etc. These terms are studied within a corpus of manuals on sexual diversity disseminated on the web pages of Turkish associations, of SPoD (Social Policy, Gender Identity and Sexual Orientation Studies Association) and of LiSTAG (Lesbian, Gay, Bisexual, Trans, Intersex Families and Relatives Association). The query will give us the opportunity to examine how specific linguistic forms and strategies are used in the field of sexual diversity. Working on queer theory, Judith Butler (1997, 2008) proposed a cultural-political struggle that provided a basis for counter-discourse by changing and transforming the meanings of offensive expressions and circulating them in other contexts. Through the synergistic perspective of critical discourse analysis and corpus linguistics we will trace the creation, transformation, and simplification of the meaning of key terms so as to answer the following questions: Is it possible to speak of an awareness in the field of sexual diversity related to terminological awareness? Can the use of queer terminology and its popularisation create a more egalitarian and democratic atmosphere? (Yildiz Technical University, Turkey; [denkocak@yahoo.fr](mailto:denkocak@yahoo.fr))

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**MAGAGNIN Paolo** *Dalla traduzione museale all'audiodescrizione, strategie e pratiche di accessibilità al patrimonio culturale della sinosfera*

L'intervento si propone di indagare i principali fattori che influenzano la traduzione del patrimonio culturale della sinosfera, con particolare riferimento alla traduzione di guide descrittive e alla produzione di audiodescrizioni e audioguide, limitatamente alla stesura dello *script*. Per traduzione museale si intende generalmente l'insieme delle pratiche e delle strategie di trasmissione interlinguistica di una varietà di materiali testuali (verbali) disponibili in una sede espositiva (Liao 2018). Parallelamente, forma di traduzione audiovisiva in forte espansione nell'ottica della tutela di accessibilità e inclusività (UE 2018), l'audiodescrizione museale, soprattutto attraverso il genere dell'audioguida (Fina 2018), rappresenta un potente strumento per permettere ai visitatori ipo- e non vedenti di fruire in misura più ampia e partecipata del patrimonio culturale (Taylor e Perego 2021), nonché per assicurare una *media-enhanced museum experience* (Stogner 2009) ai visitatori normodotati.

Applicate al contesto specifico, traduzione e audiodescrizione mirano ad assicurare un'efficace promozione interculturale e il massimo grado di accessibilità al patrimonio culturale della sinosfera da parte del visitatore straniero. Tali obiettivi sono perseguiti con specifiche strategie di traduzione – e di riscrittura – basate su un approccio culturo-concettuale, con particolare riferimento alla gestione dei contenuti culturali, alle tecniche di creazione di partecipazione emotiva, alle pratiche di *aesthetics of access* (Sealey e Lynch 2012), nonché alle strategie stilistiche e ai fattori legati alla funzione politico-ideologica e sociale della comunicazione museale.

Prendendo le mosse dall'esperienza nella didattica della traduzione audiovisiva cinese-italiano e attraverso l'analisi di due casi di studio – la traduzione del testo descrittivo di una mostra del National Palace Museum di Taipei e la redazione dello *script* per l'audiodescrizione di un'opera dell'artista Tik Ka from East – si mira quindi a fornire un quadro preliminare dei fattori che intervengono in pratiche che coinvolgono processi di *traduzione* (verbale e intersemiotica), *riscrittura* (redazione e ricreazione) e *semplificazione* (rimozione delle barriere culturali e sensoriali).

***From Museum Translation to Audio Description: The Cultural Heritage of the Sinosphere and Accessibility Strategies and Practices***

This paper aims to investigate the main factors that influence the translation of Chinese cultural heritage and, in particular, the translation of descriptive guides and the creation of audio descriptions and audio-guides in the process of script drafting. In general, the translation of museum texts involves interlinguistic transfer practices and strategies of a variety of (verbal) texts available at an exhibition venue (Liao 2018). At the same time, it is a fast-growing form of audiovisual translation that aims to protect accessibility and inclusion (UE 2018) and is—mostly through the audio-guide genre (Fina 2018)—a valid tool to enable partially-sighted (PSP) and visually-impaired visitors to be more actively involved in cultural heritage (Taylor & Perego 2021), and to ensure a "media-enhanced museum experience" (Stogner 2009) to able-bodied visitors as well.

In this specific context, translation and audio-description aim to ensure an effective intercultural promotion and maximize the foreign visitor's accessibility to Chinese cultural heritage. These purposes are implemented according to specific translation and rewriting strategies based on a cultural-conceptual approach, which focuses mainly on the management of cultural contents, the techniques of emotional participation creation, aesthetics of access practices (Sealey & Lynch 2012), stylistic strategies and factors related to the ideological-political and social function of museum communication.

Drawing on my educational experience in Chinese-Italian audiovisual translation, I analyze two study cases – the translation of a descriptive text from the Taipei National Palace Museum exhibition and the script

drafting for the audio-description of a work by artist Tik Ka from East – so as to provide an initial overview of the factors involved in practices pertaining to the processes of (verbal and intersemiotic) *translation*, *rewriting* (drafting and re-creation) and *simplification* (removal of cultural and sensorial barriers). (Ca' Foscari University of Venice, Italy; [paolo.magagnin@unive.it](mailto:paolo.magagnin@unive.it))

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### **MARMARA Fulya** *La simplification complexe : une étude sur la réécriture inclusive*

Nous vivons dans une époque de crises multidimensionnelles et multicouches dont le remède exige le rejet de la vision fragmentée du monde. Nous pouvons dire qu'au-delà de notre normalité, chargée des problèmes écologiques et de tyrannie de toutes sortes, les maux entrelacés majeurs de notre époque apparaissent comme certains symptômes d'une crise profonde concernant nos valeurs universelles.

Les principes dits universels ne sont appliqués qu'à certaines communautés et la façon dont nous traitons les plus vulnérables pourrait être un bon outil pour tester notre cohérence au regard de ces valeurs. Selon *La Déclaration de Cambridge sur la conscience*, signée par de nombreux scientifiques, dont Stephen Hawking, nous partageons la caractéristique de la conscience avec de nombreux animaux non humains. Cette information nous dit que les animaux non humains sont les plus grandes victimes de notre système de valeurs incohérentes, qui ne produit que des privilèges.

Notre étude questionne ce que la traduction pourrait faire pour divulguer notre perception anthropocentriste qui pourrait nous empêcher de former un système de valeurs conformément aux faits scientifiques. En se basant sur cette question, en premier nous traitons certains termes et notions concernant le monde animal non humain. Ce sont des expressions langagières conventionnelles qui cachent un sens perdu. Nous examinons cet ensemble du vocabulaire qui normalise l'oppression de *l'autre* dans le cadre d'une simplification réductrice. Dans la partie suivante, nous parlons d'une réécriture inclusive de ces usages langagiers d'un point de vue traduction intralinguale qui permettrait au public d'avoir accès directement à l'information.

Dans ce travail, nous avons recours à la sociologie de la traduction et plus particulièrement à l'éco-traduction de Michael Cronin dans un contexte antispéciste et nous nous servons des concepts d'Edgar Morin comme « complexité » et « nouvelle écologie » et ceux de Carol J. Adams comme « référent absent » et « objectification » concernant l'aspect idéologique du langage.

### *Complex Simplification: A Case Study on Inclusive Rewriting*

In this age distinguished by a multidimensional and multi-layered crisis the only remedy seems to be the rejection of a fragmented worldview. Indeed, beyond the ecological problems and tyranny of all kinds that burden our normal everyday lives, the main intertwined ills of our time are symptomatic of a deep crisis of our universal values. Since these so-called universal principles are only applied to certain communities, the way in which we treat the most vulnerable could be a good tool to test our consistency with these values. According to the *Cambridge Declaration on Consciousness*, signed by many scientists, including Stephen Hawking, we share the characteristic of consciousness with many non-human animals. This information tells

us that non-human animals are the greatest victims of our inconsistent value system, which only produces privilege.

This paper considers what translation could do to disclose our anthropocentric perception which might prevent us from forming a value system in accordance with scientific facts. Based on this question, we first deal with some terms and notions concerning the non-human animal world. These are conventional language expressions that hide a lost meaning. After examining the vocabulary that normalizes the oppression of the *other* in a reductive simplification, we discuss an inclusive rewriting of these language usages from an intralingual translation perspective that could allow the public to access information directly. In our analysis we use the sociology of translation and more specifically Michael Cronin's eco-translation in an anti-speciesist context and we make use of Edgar Morin's concepts such as "complexity" and "new ecology" and Carol J Adams' concepts such as "absent referent" and "objectification" regarding the ideological aspect of language.

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Fulya Marmara a fait son master à l'Université d'Ankara, Faculté des langues, histoire et géographie, Département de langue et littérature françaises. Elle travaille en tant qu'assistante de recherche à l'Université technique de Yildiz, Département de Traduction et d'Interprétation du Français depuis 2013. Elle a mené ses recherches à l'EHESS en France entre 2017-2018 dans le cadre du programme Erasmus et a obtenu son diplôme de doctorat à l'Université technique de Yildiz en 2020 avec sa thèse intitulée *Le rôle de la traduction à l'ère de l'Anthropocène : approche antispéciste et traduction engagée*. Elle poursuit ses recherches sur le rôle de la traduction contre l'ignorance fabriquée autour des animaux non humains.

### **NARDI Antonella** *Interlinguale Untertitelung. Zwischen Vereinfachung und Kompensation*

Die Formulierung interlingualer Untertitel ist eng mit der Aussagesituation des audiovisuellen Dokuments verknüpft und wird durch dessen multimodale Merkmale beeinflusst (Bucher 2010). Der Untertitel ist eine besondere Form der Schriftsprache, die vom Zielpublikum unter kommunikativen Bedingungen der Mündlichkeit wahrgenommen wird; er ist das Ergebnis einer komplexen, interlinguistischen, interkulturellen, medialen und funktionalen Übertragung verbaler und nonverbaler Formen vom Gesprochenen zum Geschriebenen. Ziel ist es, den semantischen und pragmatischen Wert, und zwar den Inhalt, den kommunikativen Zweck, die Aussagekraft und die Wirkung des Ausgangsdokuments zu vermitteln, die es auf das Ausgangspublikum haben soll, und ihn dem Zielpublikum zugänglich zu machen.

Aus Gründen der technischen Anpassung, der optimalen Nutzbarkeit und auch aus Platzgründen erfährt der Text beim Übergang vom Mündlichen zum Schriftlichen verschiedene Eingriffe, u.a. viele Kürzungen und Verdichtungen. Bei der textlichen Verdichtung werden häufig pragmatische und stilistische Elemente geopfert, die für die Interpretation der Atmosphäre, der Eigenschaften der Sprecher und der Beziehungen zwischen den auf dem Bildschirm agierenden Personen wichtig sind. Außerdem führt die Reduktion dieser Elemente zu einer deutlichen Vereinfachung im Vergleich zum Original, das an Intensität und besonderer Ausdrucksstärke verliert (Nardi 2020).

Standardisierte Untertitel, insbesondere in bestimmten audiovisuellen Genres, würden nicht nur das Verständnis des Dokuments als Ganzes, d.h. seines Inhalts und seiner pragmatischen Implikationen,

beeinträchtigen, sondern wären auch zu flach, insbesondere in Sequenzen mit deutlicher empathischer Beteiligung der Sprecher.

Eine Lösung besteht darin, die Untertiteltexte so nah wie möglich an die betreffende kommunikative Situation heranzuführen, auch in ihren spezifischeren Merkmalen, ohne dabei inhaltliche Verluste hinnehmen zu müssen. Kompensationstechniken (Harvey 2001) können helfen, da sie es ermöglichen, die in dichteren Passagen reduzierten Züge an anderen Textstellen einzufügen. Denn die Qualität der Untertitel sollte danach beurteilt werden, inwieweit es der untertitelten Fassung insgesamt gelingt, die expressive Gesamtheit des Originals wiederzugeben (Gottlieb 2012). Diese Fragen werden im Vortrag anhand von Beispielen erörtert.

### *Interlingual Subtitling between Simplification and Compensation*

The creation of interlingual subtitles is closely linked to the situation of the audiovisual document and is influenced by its multimodal features (Bucher 2010). The subtitle is a special form of written language perceived by the target audience under oral communicative conditions; it is the result of a complex, interlinguistic, intercultural, medial and functional transfer of verbal and non-verbal forms from spoken to written language. The aim is to convey the semantic and pragmatic value, namely the content, the communicative purpose, the expressiveness, and the impact that the source document is intended to have on the source audience and to make it accessible to the target audience.

Due to technical adaptation, optimal usability and reasons of space, the text undergoes different interventions during the transition from spoken to written language, such as many abbreviations and condensations. Textual condensation often sacrifices pragmatic and stylistic elements that are important for interpreting the atmosphere, the characteristics of the speaker and the relationship between the characters acting on the screen. Furthermore, the reduction of these elements leads to a clear simplification compared to the original, losing its intensity and particular expressiveness (Nardi 2020).

Standardised subtitles, particularly in certain audiovisual genres, would not only interfere with the understanding of the document as a whole, i.e. its content and its pragmatic implications, but would also be too flat, especially in sequences with clear empathetic involvement of the speaker. One solution is to make the subtitles as close as possible to the communicative situation in question, even in its more specific characteristics, without losing content. Compensation techniques (Harvey 2001) can help, as they make it possible to integrate the features reduced in denser passages in other parts of the text. The quality of the subtitles should be judged according to the extent to which the subtitled version succeeds in reproducing the expressive totality of the original (Gottlieb 2012). These questions will be discussed in this paper with the help of examples.

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Antonella Nardi è professoressa associata di Lingua e Traduzione Tedesca all'Università degli Studi di Macerata. Si occupa di traduzione audiovisiva, in particolare di sottotitolazione nella coppia linguistica tedesco-italiano, tema che ha trattato in diverse pubblicazioni sul discorso politico e pubblicitario e nella monografia "La sottotitolazione dal tedesco all'italiano. Aspetti comunicativi e problemi di standardizzazione" edita da Carocci. Altri suoi interessi di ricerca sono la pragmatica linguistica, il linguaggio scientifico-accademico in ottica comparata tedesco-italiano e la comunicazione museale.

**PEETERS Kris** *A propos des complexités du rapport entre traduction, retraduction et simplification*

En traduction, en particulier littéraire, différents phénomènes de simplification — normalisation, standardisation, explicitation, conventionnalisation, ... — sont souvent considérés comme inhérents (normes, lois implicites, ou 'universaux') au processus de traduire (Laviosa 2002; Mauranen & Kujamäki 2004; Chesterman, 2011; Toury 2012; Xia 2014). Or, lorsqu'on considère le phénomène, fréquent, des retraductions – traductions d'un texte déjà traduit dans la même langue (Gambier 1994, 2011) – et qu'on adopte, donc, un point de vue diachronique sur le processus de traduire, cette conception de la simplification paraît... simplifiée. En effet, d'après l'hypothèse 'de la retraduction' (Berman 1990, Chesterman 2000), la simplification serait plutôt le fait des traductions premières ou précoces. Celles-ci conventionnalisent la langue et explicitent des contenus étrangers afin de rendre le texte plus facilement acceptable (Toury 2012) dans le contexte-cible. Les retraductions, par contre, sont produites lorsqu'un texte est déjà connu dans le contexte-cible et que le besoin d'adapter ou de simplifier est donc moins urgent. Aussi les retraductions resteraient-elles plus 'proches' du texte-source. Si cette hypothèse ne va pas sans problèmes (Koskinen & Paloposki 2010) — car que veut dire 'proche' et comment mesurer cette 'proximité' ? — elle n'en semble pas moins suggérer qu'une retraduction simplifierait moins. Or est-ce le cas ? Dans cette communication, nous tenterons, sur fond d'une critique de ladite hypothèse, d'abandonner la notion, impraticable, de 'proximité' en nous appuyant sur une analyse des procédés, qui eux sont observables, de simplification (conventionnalisation et explicitation), dans les premières traductions et retraductions de Laclos en néerlandais et de Joyce en français et en néerlandais. Parmi les questions abordées figurent celles de savoir comment exactement la simplification est observable dans les premières traductions : qu'est-ce qui est simplifié et comment ? ; de savoir comment les retraducteurs se sont comportés en comparaison des premiers traducteurs : les retraductions opèrent-elles une re-simplification ou au contraire une re-complexification, et de quoi exactement ? ; enfin de déterminer de cette manière quelles sont précisément les complexités du rapport entre simplification, traduction et retraduction.

*On the Complexities of the Relationship between Translation, Retranslation and Simplification*

In translation, especially literary translation, various simplification phenomena (i.e., normalisation, standardisation, clarification, conventionalisation) are often considered as inherent (norms, implicit laws, or 'universals') to the process of translation (Laviosa 2002; Mauranen & Kujamäki 2004; Chesterman, 2011; Toury 2012; Xia 2014). However, when we consider the frequent phenomenon of re-translations – translations of a text already translated into the same language (Gambier 1994, 2011) – and adopt a diachronic point of view on the process of translating, this conception of simplification seems simplified. Indeed, according to the retranslation hypothesis (Berman 1990, Chesterman 2000), simplification is more likely to occur in first or early translations, which conventionalise the language and explain foreign content in order to make the text more easily acceptable (Toury 2012) in the target context. Retranslations, on the other hand, are produced when a text is already known in the target context and the need to adapt or simplify is therefore less urgent. Thus, retranslations remain closer to the source text. While this hypothesis is not without its problems (Koskinen & Paloposki 2010) — for what does 'close' mean and how can this 'closeness' be measured? — it seems to suggest that a retranslation would simplify less. But is this always the case?

Against the background of a critique of the said hypothesis, this paper attempts to abandon the impractical notion of 'proximity' based on an analysis of the observable processes of simplification (conventionalisation and clarification) in the first translations and retranslations of Laclos into Dutch and Joyce into French and Dutch. Among the questions addressed, we consider how simplification is observable in the early translations, namely what is simplified and how; how the re-translators behaved in comparison to the early translators, namely do the retranslations enact a re-simplification or, on the contrary, a re-complexification, and of what exactly; and finally, what complexities there are in the relationship between simplification, translation and retranslation.

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**PIACENTINI Mirella** *L'environnement expliqué aux enfants : vulgarisation et simplification au service de l'écocitoyenneté*

Dans notre communication, nous nous proposons de poursuivre l'étude des spécificités que présente la vulgarisation quand elle s'adresse à un public de jeunes lecteurs. Puisant dans deux collections publiées aux éditions Actes Sud, la collection *À très petits pas*, qui s'adresse à un public de lecteurs de 4-7 ans, et la collection *À petits pas*, qui vise des lecteurs d'une tranche d'âge plus élevée, nous nous proposons d'analyser les stratégies mises en jeu dans les discours de vulgarisation portant sur des thèmes environnementaux et adressés à un public de jeunes lecteurs.

Conçue comme collection visant à proposer les titres de la collection 'ainée', *À petits pas*, dans une version simplifiée, la collection *À très petits pas* compte pour l'instant cinq titres simplifiés portant sur des thèmes environnementaux.

L'analyse de ces cinq titres (*L'eau, Le climat, La forêt, La mer et les océans, L'écologie*), dans leurs deux formats, correspondant aux deux collections, offre des pistes de réflexion à plusieurs niveaux : s'il est vrai que la reformulation terminologique dans les deux versions s'organise selon des stratégies différentes en fonction de la tranche d'âge, des traces d'une stratégie argumentative commune sont repérables. Le projet qui sous-tend ces versions demeure fondé sur une double visée, informative-explicative et argumentative. Or, si la visée informative-explicative passe par des choix terminologiques et de reformulation distincts, les deux versions partagent une même visée argumentative en ce qu'à l'énonciation du discours scientifique 'source' se superpose l'énonciation du vulgarisateur, fondée sur des choix terminologiques et discursifs qui orientent le regard du jeune lecteur. Le projet discursif à l'œuvre dans ces ouvrages documentaires s'inscrit dans une démarche à la fois pédagogique et pragmatique : le public ciblé, à plus forte raison du fait de son jeune âge, est censé « apprendre pour agir ». Ces discours créent ainsi les prémisses pour le développement d'une conscience environnementale, dont l'aboutissement souhaité est la métamorphose des jeunes lecteurs en 'écocitoyens'.

*Explaining the Environment to Children: Popularization and Simplification at the Service of Ecocitizens*

This paper examines the peculiar features that simplification takes on when it is intended for an audience of young readers. In particular, it focuses on the popularization of environmental issues in two collections published by Actes Sud, namely *À très petits pas*, addressed to readers aged 4-7 and *À petits pas*, addressed to an older audience. Designed as a collection that proposes titles from the collection *À petits pas* in a simplified version, *À très petits pas* now counts five simplified titles featuring environmental themes. The analysis of the five titles (*Water, Climate, Forest, Sea and Oceans, and Ecology*) in their two formats (one per collection) provides insights on various levels: if the technological reformulation in the two versions is

organized according to different strategies and to the age group, there are also traces of a common argumentative strategy. The project underlying these versions is based on a dual purpose, i.e., the informative-explanatory and the argumentative. However, even if the informative-explanatory purpose goes through terminological choices and separate reformulations, the two versions share the same argumentative aim in which the enunciation of the 'source' scientific discourse overlaps with the popularizer's enunciation, based on the terminological and discursive choices that capture the young reader's attention. The discursive project in use in these works is part of an educational and pragmatic process: the target audience in particular because of its young age, is supposed to "learn to act". These discourses create the premises for the development of an environmental conscience, the desired outcome of which is to transform young readers into 'eco-citizens'.

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**PIACENTINI Mirella** is a translator and Lecturer of French Language and Translation at the University of Padua, Italy. In 2012 she received the IBBY prize for "best Italian translator" for her translation of the novel *Trop de chance* (2007) (*Troppa fortuna*, Camelopardus 2011). She is a member of the Documentation and Research Centre for French Language Didactics at the Italian University (Do.Ri.f). She is also a member of the University Society for French Language and Literature Studies (SUSLLF) and of the French Society of Translation Studies (SoFT). She also collaborates with CETL (European Centre of Literary Translation).

Mirella Piacentini est chercheuse en Langue, Linguistique et Traduction Françaises à l'Université de Padoue et traductrice. Pour sa traduction du roman d'Hélène Vignal, *Trop de chance* (2007) (*Troppa Fortuna*, Camelopardus, 2011), elle reçoit en 2012 le prix IBBY comme « Meilleur traducteur » pour l'Italie.

Elle est membre du Centre de documentation et de recherche pour la didactique de la langue française dans l'université italienne (Do.Ri.f); de la Société Universitaire pour les Études de Langue et Littérature Françaises (SUSLLF) et de la Société Française de Traductologie (SoFT) et collabore avec le CETL (Centre Européen de Traduction Littéraire).

### **PONOMAREVA Anna** *Let Us Talk About Sugar*

This paper is an attempt to talk about teaching translation rather than conducting research in translation. It highlights the idea of simplicity from three different angles: translate-simplify, write-simplify and teach-simplify. One specific tutorial is chosen to illustrate my pedagogy on the subject which blends translation studies and comparative literature.

The title has been borrowed from a popular brochure *Your Health Your Pharmacy* (2022). One of its articles advertises the replacement or reduction of sugar by maple syrup in people's daily intakes. This text is used in my practical translation classes at UCL where I teach technical, scientific and medical translation modules to MSc students who specialise in translation from English into Russian. The popular style of this publication is chosen to discuss the issues of simplicity and clarity in translation. For example, examining the idea of maple syrup as an attractive, all-natural sugar alternative is a good start to develop a conversation on language for specific purposes and various readerships.

A closer look at the source text has provided unexpected results which lead to an unusual conclusion that "Perhaps the All-There-Is is not all there is" (Popova 2014). This gives me an opportunity to talk about *The Edge of the Sky: All You Need to Know About the All- There-Is* (2014). The story is written by Roberto Trotta, a former colleague from Imperial College London. It exemplifies and highlights important issues in today's popular semi-specialised writing, in particular the use of the 1000 most common English words without compromising on clarity and depth of scientific descriptions related to astronomy and cosmology. Trotta's methodology is further examined in the field of translation. The focus will be on checking students' translation of *Let's Talk About Sugar* (2022) in which the key role of popular terminology is underlined.

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**RANDACCIO Monica** *Simplification and Audio Description for the Theatre: An Uneasy Relationship?*

This paper aims to discuss a case study to see whether a specific audio description for the theatre can be considered as an example of the simplification of language. The audio described performance in question is *The Playboy of the Western World* by the Irish dramatist John Millington Synge, a play staged at the Dublin Theatre Festival in co-production with the Lyric Theatre Belfast in 2019. The audio description was facilitated by Arts & Disability Ireland with funding from the Arts Council. As several guidelines of Plain and Easy language show (Perego), simplified contents are especially addressed to the needs of users with cognitive and intellectual disabilities, who can therefore have access directly to information pertinent to them in administration, education, employment and finance (García Muñoz 2012) and thereby fully participate in democracy (Bernabé & Orero 2019). Simplification therefore applies mainly to bureaucratic, medical, administrative and legal fields. Moreover, although audio description for the blind and visually impaired, including audio description for the theatre (Di Giovanni 2014, 2018) have been widely studied as accessible forms of audiovisual translation (Taylor 2018), the idea of integrating Easy Language into audiovisual translation is fairly recent (Matamala & Orero 2018). In fact, more research must still be conducted to see how and when simplification can apply, and which audiovisual products that can be adapted to simplification ((Arias- Badia & Matamala 2020; Bernabé 2020; Bernabé & Orero 2019; Maaß & Hernández Garrido 2020; Matamala & Orero 2019; Taylor & Perego 2020) are most suitable. However, the analysis of the audio description of *The Playboy of the Western World*, a classic in modern Irish drama, reveals interesting features which may comply with the process of simplification. To quote two examples: the programme notes state that the audio description is in “audio and plain text format” (Arts & Disability Ireland site) and this helps to prevent negative reactions from end users, avoiding the association between accessibility and patronising; the audio introduction to the audio description involves a high degree of adaptation and manipulation of the original text and it is there where the process of simplification intervenes. The latter process may be seen in the use of mainly paratactic clauses, the use of an informative and concise lexis, together with the peculiar use of spatial deixis, which interestingly plays a crucial role in any translation of a source theatre text (Randaccio 2017, 2018).

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**REGATTIN Fabio** *Traduction, écriture, simplification et quelques croisements possibles : travailler sur l'éditorial dans un master en traduction, français-italien*

Ma communication va prendre appui sur quelques expériences pratiques partagées avec les étudiant.e.s d'un cours de master en traduction à l'Université d'Udine. En dernière année surtout, je me suis imposé de ne travailler que sur des cas réels, tirés de mon expérience de traducteur. C'est pourquoi, au fil des années, certains textes ont eu tendance à revenir et, partant, à être traduits par plusieurs cohortes d'étudiant.e.s. Au cours des révisions collectives qui suivaient la traduction, un constat a été avancé très souvent : les versions considérées comme meilleures – par les étudiants aussi bien que par moi-même – étaient presque toujours celles qui allaient au-delà de ce qu'il est habituellement convenu d'appeler « traduction » : celles qui déplaçaient le centre de l'activité de la traduction à l'écriture.

Dans ma communication, je vais premièrement présenter et décrire deux des textes qui ont fait l'objet de ce travail de traduction réitéré ; je vais ensuite montrer quelques exemples de versions que je considère comme plus ou moins satisfaisantes ; je vais enfin essayer de mettre en rapport ce « degré de satisfaction perçue » avec l'idée de simplification et un autre concept, qui me paraît mieux saisir les enjeux derrière ce type de manipulation textuelle : celui de pertinence, au sens que Dan Sperber et Deirdre Wilson donnent à ce terme.

*Possible Intersections among Translation, Rewriting and Simplification: Working on Published Texts with MA Students in French-Italian Translation*

This paper draws on my personal experiences as a professor of translation with MA translation students at the University of Udine and, in particular, on the review of published translations taken from my own experience as a translator, which were submitted to several cohorts of students as translation practice over the years. During the group review sessions what emerged most frequently was the idea that the best translated versions were those that moved away from the conventional idea of what “translating” is and gave more importance to the writing aspect instead. During this presentation I will thus first describe two texts that were part of the translation review process and then focus on some examples which are deemed more or less satisfactory, in order to link that “perceived degree of satisfaction” to the idea of simplification and to another concept which allows us to understand the challenges of this type of text manipulation according to Dan Sperber and Deirdre Wilson's definition of relevance.

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**REGNIERS Gaëtan** *“Witty digressions and racy side plots need to be abridged”: Translation and Simplification in Newspaper Fiction*

In the 19th and 20th centuries, newspapers published large amounts of translated fiction. These so-called feuilletons or serialized stories were subject to a number of constraints due to the nature of the newspaper medium. This not only means they had to fit the newspaper's format, but as they were serialized, stories and novels were divided up in episodes. As a result, abridged translations are not uncommon in periodicals. Not only is the choice of what is selected for translation revealing, but perhaps even more essential and telling are the deliberate choices to deselect certain texts. Leaving out parts of novels sets in motion a number of interventions to compensate for the abridged content: adding sentences to smooth transitions, restructuring

plot elements, and highlighting distinct features all belong to the cut-and-pasting connected with media processes but are nevertheless not alien to the periodical translator's toolbox. These practices of transediting relate to the contemporary translation of news items (Schäffner 2012). Identifying text-surgical methods such as addition, substitution or deletion can help to understand the functionality of a translation for a given audience. In this paper I will therefore argue that simplification is at the very core of the numerous translations in periodicals. My research focuses on translations of Russian literature published in Dutch newspapers. Having compiled over 2000 of those translations I can draw on a vast corpus to pinpoint transediting customs. The case of Bulgakov's novel *The Master and Margarita* in 1968 is exemplary. "Witty digressions and racy side plots need to be abridged", translator Marko Fondse explained the deliberate choices he faced when preparing a feuilleton edition. By offering perspectives on the editing of translations designed for the daily consumption of literary texts and their cohabitation in the highly constrained environment of a newspaper, research on writing, translation and simplification can considerably benefit from incorporating periodical fiction into its research agenda.

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**RIVAS GINEL María Isabel, THEROINE Sarah** *Getting Gender Right in Video Games, Simplifying for Inclusivity*

The video game industry's meteoric rise since its birth in the 70s has steadily increased the demand for professionals specialised in a field that deals with what can only be described as "a double-blind process (no audiovisual context, no text linearity)" (Bernal-Merino 2013). Previous research in the field (Rivas Ginel 2021) has shown that the second-most common error found by linguistic testers are mistranslations, a field-bound phenomenon that results from the abovementioned constraints as well as the presence of variables. Variables, in the context of video games, are used to create the illusion of immersion by, for example, allowing the player to change the name (or gender) of the character. Therefore, translators are forced to find creative yet natural solutions in order to accommodate potential changes in the resulting sentence by means of simplification, neutralisation, and the use of controlled language.

This paper aims to provide an in-depth analysis of the techniques used by translators in order to deal with gender when translating from English into French in video games that include non-binary characters. In our analysis, we will present said techniques extracted from video games and contrast them with mistranslation found in other games and the output of state-of-the-art baseline machine translation systems. Furthermore, as an introduction, we will provide a brief overview of the field of video game localisation, its characteristics, and their impact on the translators' work. The present communication is the last of a series of papers analysing gender bias caused by machine translation in video games. Additionally, it showcases the data collected in the first step of an international project that focused on training a neural machine translation system capable of providing neutral solutions for non-binary characters in video game localisation.

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**ROMAIN Christina, TORTOCHOT Eric, PEREIRA Marie-Emmanuelle, REY Véronique** *La simplification de document : de la mise en mots à la mise en scène lisible et visible*

Dans la lignée des travaux conduits en simplification de documents administratifs (Clerc et Kavanagh, 2006 ; Clerc, 2019; Vecchiato, 2021), nous souhaitons poursuivre le questionnement du savoir-faire du rédacteur professionnel au regard des attentes finales du lecteur (Schriver, 1997 ; Cho et Choi, 2018). Si la simplification peut être envisagée en termes de nombres de mots, de registres de langue, de structures de phrases, ou encore en termes de relation interactionnelle bienveillante en fonction du contexte plus ou moins conflictuel (Romain, Rey et Pereira, 2015, sous presse ; Clerc, 2019), nous posons qu'elle peut aussi l'être en termes graphiques (Frechin, J.-L., 2019). La simplification est alors envisagée à partir d'un processus dialogal entre le savoir-faire rédactionnel et le savoir-faire du design graphique. À partir de ce cadre théorique, notre étude se propose de rendre compte de ce processus à travers l'analyse d'une simplification de document réalisée par un rédacteur professionnel. Nous présenterons comment, dans le processus de simplification, le rédacteur professionnel questionne la construction du document et la représentation que le lecteur se fait du document. Nos résultats montrent la difficulté de coordonner deux savoir-faire (rédactionnel et design graphique) du fait de temporalités différenciés : celle de l'immédiateté de l'information portée par le visuel et celle de la séquentialité de l'information portée par l'écrit lui-même (Plane, Alamargot et Lebrave, 2010). L'harmonisation de ces deux temporalités en présence mise au service des contraintes de contenu informationnel et relationnel semble source de tension. Notre analyse conduit à repérer la nécessaire explicitation des savoir-faire pour gérer ce paradoxe. Ce cas pratique donne à voir l'explicitation des savoir-faire linguistique et graphique comme un élément de la conceptualisation de la simplification des documents à reviser.

#### *From Writing a Simplified Text to Creating a Readable and Watchable Stage Production*

Working within the field of studies on the simplification of administrative documents (Clerc & Kavanagh 2006; Clerc 2019; Vecchiato 2021), this paper focuses on the skills needed by the professional writer to meet the expectations of the readers. If simplification can be viewed in terms of word count, register, sentence structure, and of a benevolent intersectional relationship depending on the degree of context conflictuality (Romain, Rey & Pereira 2015; Clerc 2019), we can assume that it can be viewed in graphic terms (Frechin 2019) as well. Simplification is, thus, considered on the basis of a dialogical process between writing skills and graphic design skills.

With this theoretical framework in mind, we explain this process by analysing the simplification of a text made by a professional writer and show how during the simplification process the professional writer has to consider both the drafting of the text and the readers' interpretation. The results show the difficulty of aligning the two skills – i.e., writing skills and graphic design skills – owing to the temporal difference between them, namely the immediacy of the information conveyed through graphic design vs. the sequencing of information in the text (Plane, Alamargot & Lebrave, 2010). The alignment of these temporalities at the service of informational and relational content constraints seems to be the cause of tension. Our analysis elucidates the skills needed to deal with this paradox. Indeed, the practical example provided shows how graphic- and language-related skills are both key elements in conceptualizing the simplification of texts that need to be reviewed.

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**RONCORONI Tiziana** *Translation memories (TM), Glossare und Vereinfachung in der computergestützten Übersetzung: Hilfe und Hindernis – zwei Seiten derselben Medaille. Eine empirische qualitative linguistische Analyse*

Der Beitrag geht der Frage der Vereinfachung im Sinne der Standardisierung der Lexik, Phraseologie, Syntax und auf der Mesoebene (Analyse von Kohärenz und Kohäsion) in der computergestützten Übersetzung (CAT) nach. Kern der CAT stellen TM und Glossare dar (Datenbanken). Das Übersetzungssoftware (in diesem Fall WordBee) zeigt zu dem neuen Ausgangstext ähnliche oder gleiche Segmente aus bereits übersetzten Texten

mit der prozentigen Übereinstimmung. Darüber hinaus kann nach Konkordanzen in den TM gesucht werden, die somit als Parallelkorpora (LeBlanc 2013: 6) dienen. Die in der Literatur beschriebenen Vor- und Nachteile der Einsetzung von TM/Glossaren, die im Zusammenhang mit der Vereinfachung stehen (s.u.), sollen in diesem Beitrag empirisch besprochen werden. Berücksichtigt werden auch andere Vereinfachungsfaktoren (Zeichenzahlen, mark-up-Stellen, Eilfristen). Es wird auch auf Übersetzungsstrategien zum Standardisierungsausgleich eingegangen (z.B. Schjoldager et al. 2008, Kap. 5-6). Zu den hier relevanten Vorteilen der TM/Glossare (vgl. bspw. Bowker 2005; LeBlanc 2013; Mor 2019; Plitt/Maselott 2010) zählen der Anstieg der Homogenität der Begriffe, Phraseologie und Produktivität, v.a. bei Texten mit häufig wiederkehrenden Fachbegriffen und Textmustern (Notaro 2018: 61; Schneider et al. 2018: 734). Mögliche Nachteile hängen von der Segmentierung ab: Die paradigmatische Vorgehensweise Segment-für-Segment kann zu Kohärenz- und Kohäsion-Problemen führen (Dragsted 2006: 443; LeBlanc 2013: 7; Pym, 2011: 3), zumal Übersetzer deiktische Verweise mehr vermeiden (Mor 2019: 8). Außerdem sind selbst exakte oder vollständige Übereinstimmungen nicht immer idiomatisch oder stilistisch passend und ohne kontextuelle Einbettung (LeBlanc 2013: 6-9). Unterschiedliche Textsorten werden analysiert: Beiträge in sozialen Medien, Kurzbeschreibungen für Webseiten, Newsletter, Vereinbarungen usw. aus den Bereichen Kulturförderung, Integration und Nachhaltigkeit, z.T. mit verschiedenen Übersetzung-Versionen (lang, mittel, kurz). Das gewählte Sprachpaar ist Deutsch-Italienisch (jeweils Ausgangs- und Zielsprache) und in Anbetracht der sprachsystemischen Unterschiede, die die Terminologie (z.B. Komposition vs. Periphrasen, deutsche Modalpartikeln) und den Satzbau (z.B. feste Verbstellung und Klammerprinzip des Deutschen) betreffen, besonders interessant.

### *Translation memories (TM), Glossaries and Simplification in Computer-aided Translations: Aids and Obstacles – Two Sides of the Same Coin. An Empirical Qualitative Linguistic Analysis*

This paper addresses the issue of simplification in terms of the standardisation of lexicon, phraseology and syntax and at the meso-level (analysis of coherence and cohesion) in computer-aided translation (CAT). The core of CAT consists of TM and glossaries (databases). The translation software (in this case WordBee) displays similar or identical segments of previously translated texts to the new source text with the percentage match. Furthermore, it is possible to look for concordances in the TM, which thus serve as parallel corpora (LeBlanc 2013: 6).

The advantages and disadvantages of using TM/glossaries that are described in the bibliography and are linked to simplification will be empirically discussed in this paper, while taking into account other simplification factors (number of characters, mark-up-sites, urgent deadlines) as well. It will also focus on translation strategies for standardisation balancing (e.g. Schjoldager et al. 2008, ch. 5-6). The advantages of TM/glossaries (c.f. e.g. Bowker 2005; LeBlanc 2013; Mor 2019) include the increase in homogeneity of terms and definitions, phraseology and productivity, especially in texts with recurring technical terms and text samples (Notaro 2018: 61; Schneider et al. 2018: 734). Possible disadvantages depend on segmentation: the paradigmatic segment-by-segment approach can lead to coherence and cohesion problems (Dragsted 2006: 443; LeBlanc 2013: 7; Pym, 2011:3), as translators frequently avoid deictic references (Mor 2019: 8). Furthermore, even exact or complete matches are not always idiomatic or stylistically appropriate and lack contextual embedding (LeBlanc 2013: 6-9).

Different text types are analysed: posts on social media, short descriptions for websites, newsletters, agreements, etc. from the fields of cultural promotion, integration and sustainability, partly with different translation versions (long, medium, short). The chosen language pair is German-Italian (source and target language respectively), which is particularly interesting if we consider the linguistic differences in terminology (e.g. composition vs. periphrases, German modal particles) and sentence structure (e.g. German's fixed verb position and parenthesis principle).

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**SABAZ Murat Onur** *Du roman au théâtre radiophonique : adaptation turque du Dernier Jour d'un Condamné de Victor Hugo. Quelle(s) forme(s) de simplification(s) ?*

Le dernier jour d'un condamné est un roman écrit par Victor Hugo en 1829. Le roman a été adapté au théâtre par des metteurs en scène dans différentes langues et cultures. Il y a également des adaptations turques qui ont été réalisées non seulement pour la scène mais aussi pour le théâtre radiophonique. Basé sur l'invention du théatrophone de Clément Ader en 1881, le théâtre radiophonique s'est répandu en Turquie entre les années 1940 et 1946 et a connu sa période dorée après l'année 1960. Depuis ces années-là jusqu'à aujourd'hui, beaucoup de pièces de théâtres ont été adaptées au théâtre radiophonique et ont été diffusées en Turquie. L'une de ces adaptations est celle du Dernier Jour d'un Condamné diffusée par la station de radio TGRT FM. Selon Metin And, la première condition de l'adaptation du roman au théâtre est de transmettre le message du roman au théâtre de manière à maintenir l'intérêt du public (And 1964). S'agit-il d'une simplification en transmettant ce message ? Quelle(s) forme(s) de simplification(s) ? Dans cette communication, nous allons analyser l'adaptation du roman susmentionnée en essayant de répondre la question de recherche.

**About Novels and Radio Dramas: What Type(s) of Simplification Can Be Found in the Turkish Adaptation of Victor Hugo's The Last Day of a Condemned Man?**

Victor Hugo's novel *The Last Day of a Condemned Man* (1829) has been variously adapted for the theatre and radio dramas in several languages, including Turkish. Based on Clément Ader's invention of the theatre phone in 1881, radio dramas became popular in Turkey between 1940 and 1946, reached their golden age after 1960, and are still broadcasted today. The radio drama adaptation of *The Last Day of a Condemned Man* is, for instance, broadcasted by the TGRF FM radio station.

According to Metin And, the main requirement for a novel-to-theatre adaptation is for it to be able to both deliver the message of the novel and keep the audience engaged (And 1964). This paper thus examines the Turkish adaptation of Hugo's novel so as to determine whether novel-to-theatre adaptation is an act of simplification by means of the fact that it delivers the message and, if so, what type(s) of simplification it involves.

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### **SEGERS Winibert** *Lecture facile, illustrations difficiles*

Le texte 'Carmen' a été publié en 1845 dans la *Revue des Deux Mondes*. Prosper Mérimée en est l'auteur. En 1993 une version adaptée a paru. François Martinez a adapté le texte original. La version adaptée a été incluse dans la Collection Lecture facile de Hachette. L'adaptation est destinée aux lecteurs ayant une connaissance lexicale et grammaticale limitée du français.

Si l'on compare la version adaptée au texte original, on remarquera, entre autres, que de grandes parties du texte original ont été omises et que des mots du texte original ont été remplacés par des mots plus simples.

Ce qui m'a le plus frappé, dans la version adaptée, ce sont les illustrations. La *Revue des Deux Mondes* a publié le texte original sans illustrations. Mais la version adaptée en ajoute cinq. Ces illustrations ont probablement été ajoutées pour alléger le texte et pour rendre la lecture plus agréable. Elles n'ont pas été réalisées spécialement pour la version adaptée. Des illustrations faites au dix-neuvième siècle ont été utilisées. Trois des cinq illustrations, par exemple, sont tirées du texte 'Voyage en Espagne' de Gustave Doré et Charles Davillier, un texte dont les différentes parties ont été publiées dans différents numéros de la revue *Le tour du monde* entre 1862 et 1873. Je commenterai une des trois illustrations du texte 'Voyage en Espagne'.

L'adaptateur effectue trois types de modifications : la simplification lexicale, la simplification grammaticale et l'explicitation. Le résultat des modifications est un texte simple. La complexité de l'illustration contraste fortement avec la simplicité du texte de la version adaptée de Carmen. Des illustrations plus simples auraient sans doute mieux convenu au texte simplifié.

Le lecteur visé par la version adaptée est un lecteur très particulier. Il a une connaissance limitée du français, mais pour apprécier les cinq illustrations incluses dans la version adaptée, il devrait avoir une grande connaissance culturelle.

### *Easy-to-read Text, Difficult Illustrations*

Prosper Mérimée's *Carmen* was published in 1845 in the *Revue des Deux Mondes*; an adapted version was published by François Martinez in 1993 and included in the Hachette "Collection Lecture facile". The adaptation is intended for readers with a limited knowledge of the French language and grammar. Indeed, if we compare the adapted version with the original text, we will notice, among other things, the omission of large parts of the original text and the replacement of original words with simpler alternatives. However, what is most striking about the adapted version are, in my opinion, the 5 added illustrations, which are not present in the original text published in the *Revue des Deux Mondes*. Most probably, these illustrations were added to lighten the text and to make the reading more pleasant. The illustrations were not specifically made for the adapted version; instead, nineteenth-century illustrations, such as those from Gustave Doré and Charles Davillier's *Voyage en Espagne*, were used.

In this paper I will comment on the three illustrations taken from *Voyage en Espagne*, which was published in instalments on *Le tour du monde* between 1862 and 1873, in order to assess their effectiveness vis-à-vis the simplified text. As we will see, the adapter makes three types of changes – lexical simplification, grammatical simplification and explication – so as to obtain a simple text. The complexity of the illustrations, however, contrasts sharply with the simplicity of the text in the adapted version of *Carmen*. Thus, simpler illustrations would have probably better suited the simplified text. Indeed, since the target readers of the adapted version have a limited knowledge of French, they would need greater cultural knowledge to appreciate the five illustrations.

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**TAVIANO Stefania** *Translating and Simplifying Migration*

Addressing migration through the lens of translation allows us to reveal the complexity of translation practices in contexts of injustice. Such complexity, however, is often denied or counterbalanced by simplification techniques and strategies adopted in the translation of the migrant experience. In this paper, I address such forms of simplification from an interdisciplinary perspective which combines Translation Studies and Linguistic Anthropology. At a generic level, the migrant experience is, first of all, translated through simplifying narratives and images of threat and invasion in mainstream media (Filmer & Federici 2018). A “literal” interpretation of asylum applicants’ interviews, required by the Italian Home Ministry, is yet another form of simplification with significant implications for migrants’ destiny, which is determined by power asymmetries and Western laws.

Communication between migrants and asylum seekers and Italian professionals in Italian reception centres, as well as in courts, police stations and hospitals, is made possible by intercultural mediators often in English as a Lingua Franca (ELF). As I have shown elsewhere (Taviano 2021), far from being a simplified form of English, ELF is a hybrid tool of communication marked by translanguaging strategies and whose meaning is constantly negotiated due to migrants’ diverse multilingual and multicultural repertoires. ELF communication is thus influenced by complex dynamics and power asymmetries determined by Italian professionals often leading to misunderstandings. The translation practices examined here testify to simplification strategies through which the migrants’ individual experiences are denied and reduced through a process of homogenization according to the Western monolingual paradigm (Taviano 2021). However, self-translation (Polezzi 2012) and some cases of mediation practices can instead manage to create spaces of negotiation and resistance (Inghilleri 2017, Taviano 2019).  
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Stefania Taviano è Professore Associato di Lingua Inglese e Traduzione presso l'Università degli Studi di Messina dal 2002. I suoi interessi di ricerca vanno dai fenomeni della globalizzazione, quali il multilinguismo nella musica Hip Hop, alla diffusione di *English as a Lingua Franca (ELF)* e il suo impatto sulla traduzione professionale, e più di recente lo stretto legame tra traduzione e migrazione nelle sue varie sfaccettature, dalla traduzione in senso lato alla mediazione interculturale.

**TIANI Lorinne Naele** *Terminologie, traduction et simplification dans la constitution d'un glossaire multilingue en santé*

Dans le cadre de cette étude, nous nous proposons de réfléchir à la constitution d'un glossaire numérique plurilingue, destiné aux patients italiens et étrangers qui ont recours au système de soins de la région Frioul-Vénétie-Julienne. L'objectif de ce glossaire à visée pragmatique est de favoriser l'appropriation des termes qui *circulent* entre les experts et les patients afin d'améliorer leurs compétences en littératie.

Notre démarche *simplificatrice* consiste d'une part à concevoir les définitions *pertinentes* (Gutt, 2013), qui utilisent les mots de la langue courante (Beauregard 2012), étant donné la complexité de la langue des institutions en Italie (Cortelazzo, 2015, Lubello 2014). Ces définitions peuvent alors être enrichies grâce l'apport des patients, et devront être validées par les professionnels de la santé (Delavigne, 2012). La traduction des termes et des définitions obéit à la même démarche. La simplification est alors loin d'être une opération de réduction ou de banalisation car il s'agit le plus souvent de procédés d'explicitation du sens qui permettent de « simplifier » l'opération de décodification de la part du destinataire. Elle peut alors être synonyme d'« amplification » où intervient une multiplicité de voix (rédacteur/traducteur, patients, professionnels de la santé) pour maximiser les effets contextuels.

Les opérations de vulgarisation/traduction/simplification porteront d'une part sur les termes spécialisés de la langue médicale, et de l'autre sur les *realia* qui sont liés aux particularités du système de santé italien et peuvent donc être particulièrement opaques pour les usagers étrangers.

Nous nous limiterons dans cette contribution à la paire de langue italien/français, mais il s'agit d'un travail de longue haleine qui vise à s'étendre à d'autres langues et d'autres espaces géographiques.

### **Terminology, Translation and Simplification in Compiling a Multilingual Health Glossary**

This paper reflects on the creation of a multilingual digital glossary for Italian and foreign patients who use the health care system in the Friuli-Venezia Giulia region. The aim of this glossary is to promote the appropriation of terms that *circulate* between experts and patients in order to improve their literacy skills.

The *simplifying* approach adopted consists in coming up with *relevant* definitions (Gutt 2013) which use words from everyday language (Beauregard 2012) to counter the complexity of institutional languages in Italy (Cortelazzo 2015, Lubello 2014). These definitions can then be enriched with the patients' input and will need to be validated by health professionals (Delavigne 2012). The translation of terms and definitions follows the same approach. Simplification is therefore far from being an operation of reduction or trivialisation, as it is most often a matter of making the meaning more explicit, which makes it possible to "simplify" the decoding operation for the recipient. It can then be synonymous with "amplification" where a multiplicity of voices (writer/translator, patients, health professionals) intervene to maximise the contextual effects.

The popularisation/translation/simplification operations will focus, on the one hand, on the specialised terms of the medical language and, on the other hand, on the *realia* which are linked to the particularities of the Italian health system and can therefore be particularly opaque for foreign users. In this contribution, we will limit ourselves to the Italian/French language pair, but this is a long-term project which aims to extend to other languages and other geographical areas.

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**VECCHIATO Sara, GEROLIMICH Sonia, CASINI Mario, DELAVIGNE Valérie, *Interactions verbales en contexte numérique médical : ajustements discursifs***

Cette contribution souhaite traiter de l'interaction verbale entre les professionnels de santé et les patients dans le contexte de la communication électronique écrite (télémédecine) dans une perspective de construction de l'intercompréhension (Traverso 2017). Nous interrogeons les cas de malentendus conversationnels et les cas de non-compréhension (Kerbrat-Orecchioni 2016; Weber 2017) dans un contexte d'éducation thérapeutique.

Nous nous concentrerons sur les échanges dans des forums et des chats où l'on trouve typiquement un agent de santé engagé dans un travail d'éducation thérapeutique avec des groupes de plusieurs patients, et éventuellement d'aidants (Pereira et al. 2020). Plus précisément, nous analyserons les stratégies discursives mises en œuvre par les participants, d'une part, dans le but d'expliquer certains contenus disciplinaires complexes (Vecchiato et al. s.p.), le plus souvent véhiculés par un terme scientifique ou médical (Delavigne, 2019; Gaudin 2003), d'autre part, pour faire part de leur propre expérience périmédicale et fournir un feedback (Weber 2017).

La négociation du sens constituera notre point d'entrée privilégié, notamment en cas de « malentendu », où les stratégies de réparation et les formes d'ergonomie discursives comme la reformulation (Jacobi 1999; Mortureux 1982) pour s'assurer que l'interlocuteur a bien compris l'explication, deviennent particulièrement visibles. Certaines pratiques socio-discursives des participants pourront se montrer particulièrement pertinentes, comme la dynamique de leadership entre les patients et les aidants.

***Verbal Interactions in a Medical Context: Discursive Adjustments***

This paper focuses on the verbal interaction between health professionals and patients in the context of written electronic communication (telemedicine) from the perspective of constructing inter-comprehension (Traverso 2017). It examines cases of conversational misunderstandings and of non-understanding (Kerbrat-Orecchioni 2016; Weber 2017) in the context of therapeutic education. Attention will be primarily focused on exchanges in forums and chats where one typically finds a health worker engaged in therapeutic education work with groups of several patients and possibly caregivers (Pereira et al. 2020). More specifically, we will analyse the discursive strategies implemented by the participants with the aim to explain, on one hand, certain complex disciplinary contents (Vecchiato et al.), most often conveyed by a scientific or medical term (Delavigne 2019; Gaudin 2003), and to provide, on the other hand, information and feedback about their perimedical experiences (Weber 2017). The negotiation of meaning will be our privileged site of investigation, especially in the case of “misunderstandings”, where repair strategies and forms of discursive ergonomics, such as reformulation (Jacobi 1999; Mortureux 1982) to ensure that the interlocutor has understood the explanation, become particularly visible. Some of the participants' socio-discursive practices, such as the leadership dynamics between patients and carers, may be particularly relevant.

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**VERPLAETSE Heidi** *Simplification and Coherence in Popular-Scientific Newswriting and Translation from a Multisource Perspective: An Intra- and Interlingual Student Exercise*

Translation plays an important, often hidden, role in newswriting (Bielsa & Basnett 2009, Davier 2014). The historical role of translation to disseminate information continues today (Gambier 2010, Valdeon 2010). In journalistic practice, this typically assumes the hybrid form between translating and writing, or transediting for a local target group (Stetting 1989, Schäffner 2012).

This paper reports on an experiment carried out in the third-year Bachelor Degree course *Translating and writing journalistic texts* (English-Dutch) at KU Leuven Campus Antwerp, aimed at working in an interlingual and intralingual news flow context. It focuses in particular on the analysis of 23 students' summaries of two related popular science news articles in English about (micro)plastics pollution, collected in December 2021. The task required a 'simplified' and 'coherent' target text summary, intended as a (Belgian) Dutch popular scientific news article, in addition to the translation of selected source paragraphs. The preliminary analytical results of the target text summaries show not only a lack of skill to apply strategies to simplify content in terms of relevance, but also to deliver a target text based on multiple source texts which provides a coherent message and a relevant narrative (cf. Van Doorslaer 2012). In view of the need to inform a general public on scientific findings which (will) impact their (future) lives, both the skills of distilling (simplified) content and interpreting the implications of content from a multisource perspective as a coherent message is crucial, both for future news writers and readers. Thus, enhanced didactic practice in this area seems necessary.

A second step in the data collection and analysis will focus on the combined intralingual and interlingual target texts based on the same English source texts produced by the students in the next semester, i.e., a simplified and coherent summary in Dutch, as an exercise of realistic journalistic transediting of popular-scientific news.

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**WERMUTH Maria-Cornelia** *Inter-, Intra- and Intersemiotic Translation in Multilingual and Inclusive Crisis Communication*

Multilingual communication (Bánhegyi 2021) and accessible forms of communication including (re)translation and media access services such as subtitles, sign language, plain language and symbols are essential aspects of a successful inclusive risk communication strategy (Olofsson 2007; WHO 2020). During the recent pandemic the need for clear and inclusive communication and (re) translation in the public health sector became all the more evident. However, recent studies (Chen 2020; Maldonado et al. 2020; Piller et al. 2020) have identified a number of shortcomings in the availability of (re)translated multilingual crisis information, and various recommendations for its improvement have already been developed (O'Brien 2016, Maldonado 2020). In this contribution, we present a project that aimed to develop a strategy for more accessible and inclusive COVID 19 crisis communication that caters to the diversity of the Belgian population by addressing information inequality. This involved, among other things, the experimental development of communication products tailored to the specific needs of people speaking other languages (especially migrants) and vulnerable groups such as people with low literacy or sensory impairments. The verbal and visual form of the message (written text, videos, audio descriptions, infographics and subtitles) have been investigated, including not only the original (Dutch) text, but also its (re)translation, which encompasses the wide range of services that translate a source text into a target text for specific audiences. This includes traditional interlingual translation from one language and culture into another, but also forms of intralingual translation within the same language, such as reader-centred rewriting and simplification, and forms of intersemiotic translation from one modality, e.g. the written word, to another, e.g. spoken language or visual representations (subtitles, sign language interpreters, visualisations through symbols or videos). Based on the project results, we use examples to illustrate the relevance of “audience awareness” (Cho & Choi 2018) and of the different forms of translation for efficient crisis communication.

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**YAMAN-ONDOKUZ Burcu** *Simplifying Meaning through Explicitation: A Sample of Humour Translation*

When translating complex sentences simplification is not only limited to intervening on sentence structure or lessening lexical density, but also includes the simplification of meaning. This approach helps to prevent cultural gaps and losses that may occur in cultural texts. This paper presents the results of a study that analysed the simplification and explicitation techniques used in the English translation from Turkish of some humorous jokes by Nasreddin Hodja, a popular fictional character in Turkish folklore. The results show that some simplification techniques such as reduction, omission, splitting complex sentences, or changing source language words with target language words may cause cultural gaps and losses of humorous meaning. Thus, if, on one hand, to simplify sentence structure and lexical density helps the readers understand the text more easily at the superficial level, on the other, it makes it difficult to understand the culturally-specific subtexts. Using explicitation techniques like endnotes, paraphrasing, or illustration as simplification contribute, instead, to simplify both the sentence structure and meaning without cultural gaps. In light of the

intercultural role of translation, the samples by different translators examined herein in terms of both these techniques want to be a guide for translators when faced with recreating meaning across cultures.  
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