



Call for papers – NT2 UQAM e-Journal

Subject: Translating Hypermedia / Hypermedia and Translation

Deadline for proposals (250-500 words): December 15th, 2013

Contributions (10 pages max.): March 1st, 2014

afternoon, a story is celebrating its 26th birthday this year. Last April, works by Robert Kendall, Stuart Moulthrop, Judy Malloy, Jennifer Ley, Stephanie Strickland, Nick Montfort, Emily Short, Jason Nelson, Alan Bigelow, Mark Marino, Ingrid Ankersen, Megan Sapnar, Michael Mateus, Andrew Stern, Talan Memmott, Erik Loyer, and many others were featured in the first ever exhibition dedicated to e-literature at the Library of Congress in Washington. More and more, hypermedia art and literature [1] are gaining importance in the academic field as well as in many public cultural institutions. And a growing number of people inside the community are interested in translating and distributing hypermedia art and literature in other languages such as French, Italian, Portuguese, German, and so on. However, those new practices are still the locus of a theoretical blur: how does translating hypermedia differ from translating printed literature? What are the specific issues raised by the constraints of hypermedia? Even though online magazines (such as *bleuOrange*) are now publishing translations of hypermedia works on a regular basis, few translators and artists have tried to grasp the real effects of those new practices. When we're translating hypermedia, what are we translating? Code? Images? Or simply text displayed on a screen? What are the specific mechanisms of translation in a hypermedia context?

At the same time, a lot of hypermedia works are exploring translation-related themes, allowing us to reflect on its mechanisms. We can think of *MAUVE DESERT* by Adriene Jenik, a hypermedia adaptation of the postmodern novel *Le Désert mauve* by Nicole Brossard, of *Translations/Traductions* by Deanne Achong, or of specific works by Grégory Chatonsky (*2translation, topology of a translation*, etc.). How are those works informing us on translation? How can we approach them, read them, interpret them?

[1] By "hypermedia literature," we understand works including a literary content and making use of electronic technologies. Those works combine text and multimedia (sound, image, video, etc.), hypertext, generated text, interactive fiction, etc.

Angles of approach:

- Theoretical issues raised by the translation of hypermedia works (in regard to traductology);
- The study of the impact of translation theories on the practices of artists working with hypermedia;
- Reflections on the available tools for the translation of hypermedia works or the creation of works about translation;
- Case studies: translated hypermedia works;
- Case studies: hypermedia works about translation and/or the translator's figure and/or using automated translation tools;
- Portraits of institutional projects dedicated to the translation of hypermedia works;
- Texts relating personal experiences in translating hypermedia works.

We accept contributions of all lengths (10 pages max.), images and videos.

All proposals (between 250 and 500 words) will be read by the editorial board. Contributions will be submitted to a revision/correction process, in collaboration with the author(s).

Accepted contributions will be published online, in the NT2 e-Journal (<http://nt2.uqam.ca/recherches/cahier>).

Questions and proposals:

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