Translating Horror:
Shadows on the Page and Screen

Edited by Paschalis Nikolaou
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Description:

This multidisciplinary volume, through both case studies and wider surveys of literary traditions in dialogue, engages the horror genre as it is transmitted and developed across languages. The second part of the book is particularly focused on ways in which stories and novels are adapted for the cinematic medium.

Translating Horror is interested in particular challenges that may be encountered in interlinguistic environments, for example, in rendering certain genre conventions; in early cinema practices; in more recent cultural economies of cinema remakes; and in how (pseudo-)translation and interpreting can be used as framing devices or become key parts of a plot).

Key words: Horror genre, literary translation, film adaptation, (pseudo-)translation, found manuscript trope, horror remakes in cinema.

What Should the Submitted Chapters Consider?

Potential topics of discussion include, but are not limited to:

- Relationships between translation theory and the horror genre;
- Interlinguistic issues in adapting horror for cinema;
- Subtitling or dubbing horror cinema, and translators dealing with conventions of the genre;
- The place of pseudo-translation, transcriptions, and/or found manuscripts in horror literature;
- Specific cases of self-referential horror novels and stories that creatively incorporate sites of translation (for example, *House of Leaves* or 'The Gist');
- Themes and dramatisations of translation or interpreting in horror literature and film;
- Particular challenges posed by the horror genre, its tropes, stylistic propensities, narrative/plot devices, and conventions overall, for the literary translator;
- Dialogues between different literary traditions of horror, and the role of translators in workings of influence;
- Case studies of particular sub-genres, types of story or authors of horror as they are translated into other languages or literatures;
- Translation and translators in relation to the reception and dissemination of horror literature.
- Dimensions of classic horror influencing modern horror (for instance, *Dracula* and *Salem's Lot*) and how translators may access and register these relationships
- Cases where translation may lead to new originals.

About the Editor:

Paschalis Nikolaou is Assistant Professor in Literary Translation at the Ionian University in Corfu, Greece. He has previously edited, among others, *Translating Selves: Experience and Identity between Languages and Literatures* (2008) and *Encounters in Greek and Irish Literature: Creativity, Translations and Critical Perspectives* (2020). His study *The Return of Pytheas: Scenes from British and Greek Poetry in Dialogue* was published in 2017. Most recently, he guest-edited an issue of *Synthesis* (12. 2019: "Recomposed: Anglophone Presences of Classical Literature") and contributed essays to *Anne Carson/Antiquity* (2021) and *The Cambridge Handbook to Translation* (2022).

Submission Requirements:

All submissions should conform to the grammar and formatting guidelines provided by Cambridge Scholars Publishing, which can be viewed here:
https://www.cambridgescholars.com/pages/forms-guidelines.

Unless agreed with the Editor prior to submission, referencing should be in Chicago style.

Any work submitted for publication should be free of copyright restrictions, and a statement should be submitted in support of this.

Contributions should be scholarly based, rather than anecdotal or unverifiable.

Word count may range between 4000 and 8000 words.

Contributions must be wholly in English, excluding footnotes, appendices, and short extracts for translation.

While we will perform pre-press evaluations on the collection, we do not provide full copyediting services, so we ask that works are submitted to us in their final, 'ready-to-go' form.

How to Submit?

You should submit to the Editor a completed proposal form, alongside a copy of your work for their review. This submission should be made directly to the address at the top of this page.
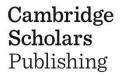
If you have any questions about the collection, prior to your submission, please contact the Editor.

Timeline:

Deadline for proposals: end of July 2022.
Deadline for submission of final texts for inclusion in this volume: end of March 2023.

All works should be submitted to the Editor, at the address provided at the top of this document.

The Editor will review these personally to consider their inclusion in the work. Should the Editor approve the chapters, you will then be asked to complete an agreement for the publication of these chapters. **It is essential that this agreement is completed in order for your work to be printed.**

Once the Editor have approved the chapter, and has received your contributor agreement, these will then be sent to Cambridge Scholars as a complete collection for pre-press reviews and publication. **As such, it is essential that the work you submit to the Editor is finalised and has been thoroughly proofread.**

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