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Editorial

EDITORIAL TO THE *ADAPTATION STUDIES* SECTION

This section of the journal's issue is dedicated to adaptation studies and contains a selection of papers that were presented at the *Adaptation: Theory, Criticism, Pedagogy* international conference, held from 23 to 25 February 2017 at the Faculty of Humanities and Social Sciences in Osijek. The event was ground-breaking for the Croatian academic context as this was the first conference held in Croatia that was entirely dedicated to the issues of adaptation. What added to the event's significance was the conference's strong international character, as two thirds of the participants were foreign, which contributed to a more meaningful exchange of current ideas on the subject.

The following selection of nine papers reflects to a certain extent the wide range of topics covered at the conference. To start with, Perdikaki's methodologically inclined paper approaches film adaptation as a modality of translation and provides an analysis of changes by means of a model derived from combining insights from adaptation and translation studies. It builds on the interdisciplinary nature of adaptation studies so as to offer a comprehensive methodological tool for the analysis of adaptations from a descriptive as well as an interpretive perspective. In her analysis of Susan Orlean's novel *Orchid Thief* and Spike Jonze's film *Adaptation*, de Zwaan also looks at the possible methodological issues that may arise in the process of adaptation. Specifically, she elaborates on how the perceived genre of the source text influences the adaptive possibilities and illustrates how this was addressed in Jonze's film which represents a meditation on the processes of reading, storytelling, interpretation, and ultimately, adaptation.

In their paper titled “From ‘Crash!’ to *Crash*: Adapting the Adaptation,” Matek and Pataki argue that adaptation is one of the key creative methods in art and literature used by writers and artists as a means of contemplating on and developing various aesthetic and political ideas. They focus on J.G. Ballard’s work related to the issue of the sexual and sensual nature of an automobile crash to show how the complex relationship between the source text and its many adaptations effectively deconstructs the hierarchy (opposition) between the original and the copy. Similarly, Oklopčić looks at the doubled adaptation of the black rapist myth, which grew out of the social and cultural realities of the Jim Crow South, and was then adapted into art – first into E.R. Burroughs’ portrayal of Terkoz in his novel, *Tarzan of the Apes* (1914), and then into multiple and varied films that were made between 1918 and 2016.

The following two papers focus on the adaptation of classics. Stakor’s paper represents a case study of Julie Taymor’s auteurial adaptations of Shakespeare’s plays, *The Tempest* and *Titus Andronicus*. Stakor argues that Taymor’s films represent contemporary cross-cultural and intercultural adaptations of classic works thanks to her signature use of specific ideographs, which she borrows from one historical and cultural period, and transposes into another, creating thus new meanings relevant for the contemporary audience. Raguž’s research is prompted by online fan debates on the fidelity of numerous available adaptations of Austen’s novel *Pride and Prejudice*. The paper suggests that “fidelity,” a contested term in adaptation studies, can be achieved even when the adaptation contains significant omissions or deviations from the source text.

Also taking into consideration the significant influence of fandom on the production of adaptations, but with a focus on contemporary texts, Flegar analyses metamodern fairy tale adaptations of the twenty-first century with a focus on the growing trend of creating *mise en abyme* wonder tales. In the digital era, much focus is placed on multimodal, hypertextual, and transmedia narratives which, by blending cultures, styles, and formats, result in the empowerment of specifically marginalised groups and the enlargement of the mythology and culture of the fantastic secondary worlds.

The final two texts deal with the treatment of history in literary and theatrical adaptations, either within the same context or in a cross-cultural context. In their paper, Koproščec and Živić illustrate the complex process of a successful adaptation of actual Croatian history into a novel and then into performative

art based on the case study of Ivana Šojat's novel *Unterstadt* and the theatre play of the same name. Prokhorov writes about the adaptation of history into fiction based on Lope de Vega's play *El Gran Duque de Moscovia y Emperador Perseguido* (1617), which adapts a story from a very specific period in Russian history into a general story of tyranny and the abuse of law relevant in any, not just Spanish, historical or cultural context.

Finally, the aim behind the publication of the thematic issue dedicated to adaptation studies is to support and invigorate academic discussion related to this area of research. We hope that the broad range of approaches covered in these papers highlights the interdisciplinary inclination of adaptation studies and illustrates the numerous critical, methodological, and theoretical possibilities that the study of adaptation offers. Enjoy!

Ljubica Matek, guest editor