

Borders in/of Adaptations
(Interfaces journal, summer 2022)
presentation of the volume

IMS Seminar, Sweden (Professor Dagmar Brunow)

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Some context

- « **Borders in/of Adaptations** » was the title originally given to the call for proposals launched in 2019, in the perspective of the University of Burgundy's hosting the **15th Annual Association of Adaptation Studies Conference** on October 1-2nd, 2020: <https://www.adaptation.uk.com/cfp-borders-inof-adaptation/>
- Due to the global pandemic, this conference was cancelled, and the call for proposals turned into a call for articles, in order to publish a « **Borders in/of Adaptations** » volume Shannon Wells-Lassagne and Candice Lemaire would guest-edit.

The Association of Adaptation Studies <https://www.adaptation.uk.com/>

is an association gathering scholars drawn from literature and film backgrounds whose aim is to bring together the diverse strands and developments in the field. The aims of the AAS are:

- To disseminate ideas across disciplines
- To challenge assumptions concerning the boundaries of literature on screen
- To increase postgraduate work in the field
- To support conferences
- To enlarge the place of teaching of literature on screen within the curriculum

INTERFACES

Image - Texte - Language

- The *Interfaces* online journal was chosen for this publication:
<https://journals.openedition.org/interfaces/4415>

Created in 1991, *Interfaces* is an open access semiannual journal. Bilingual, it focuses on intermediality, on the relationship between text(s) and image(s), art and literature, history and visual sources as well as extending to the history of the visual arts and the epistemology of images. **The journal is co-edited by the Université de Bourgogne, the College of the Holy Cross, and the Université Paris Cité.**

- “Borders in/of Adaptations – L’Adaptation à ses frontières / Frontières de l’adaptation” is the journal’s 47th online volume, published in summer 2022, featuring **11 articles, one general introduction by Shannon Wells-Lassagne, three book reviews and one interview.**
- The cover illustration for the volume is courtesy of Tristan Fellmann (Université de Bourgogne) and is inspired by **Victor Fleming’s 1939 *The Wizard of Oz*.**

INTERFACES

IMAGE TEXTE LANGUAGE

BORDERS IN/OF ADAPTATIONS

L'ADAPTATION À SES FRONTIÈRES / FRONTIÈRES DE L'ADAPTATION



A visual, even filmic, border



The Wizard of Oz as allegory



A literary cyclone

- "A strange thing then happened. The house whirled around two or three times and rose slowly through the air. Dorothy felt as if she were going up in a balloon. The north and south winds met where the house stood and made it the exact center of the cyclone. In the middle of a cyclone the air is generally still, but the great pressure of the wind on every side of the house raised it up higher and higher, until it was at the very top of the cyclone; and there it remained and was carried miles and miles away as easily as you could carry a feather. It was very dark, and the wind howled horribly, but Dorothy found she was riding quite easily. After the first few whirls around, and one other time when the house tipped badly, she felt as if she were being rocked gently, like a baby in a cradle..."

—*The Wonderful Wizard of Oz* (1900)

Adaptation: a cyclone full of dangers... and possibilities



I. Chronological, geographical and metaphysical displacement in adaptation

- **Thomas Leitch, « Adaptation as Migration »**
- **Cordula Böcking, « Negotiating Borders in Anna Seghers' and Christian Petzold's Transit »**
- **Andrea Reisenauer, « Film adaptations crossing borders: The reception of Spanish literature in the United States through film »**
- **Polina Rybina, « Between Poetics and Production. A Russian Trace in Shakespeare: The Animated Tales (Soyuzmultfilm / Christmas Films / S4C / BBC Wales) »**
- **Robert Geal, « Enforcing Ecological Borders between the Human and the Nonhuman: Adapting Pygmalion's Benevolent Galatea into Frankenstein's and Contemporary Monsters »**

II. Liminal spaces and thresholds: the borders of adapting

- **Dagmar Brunow, « Towards an archival study of screenplay versions: the role of screenwriting research for adaptation studies »**
- **Rebecca Anastasi, « Borderline communities: aesthetic and authorial thresholds in the postcolonial script and film adaptations of Jhumpa Lahiri's *The Namesake* »**
- **Juliane Blank, « Berlin, Capital of Serial Adaptation. Exploring and Expanding a Political Storyworld in *Babylon Berlin* »**
- **Camila Augusta Pires de Figueiredo, « Adapted into multiple media: what happens when adaptations meet transmedial franchises »**
- **Eli Løfaldli, « “What's in a Name?” Authorship as (Micro)Genre in the Paratext of the Hogarth Shakespeare Project »**
- **Armelle Parey, « Adapting fragmentation: changing borders in *Olive Kitteridge*, *Case Histories*, *Love and Friendship*, and *Sanditon* »**

**Thank you
for your attention**

