

EDITORIAL

Incursions into the Imaginary Vol. 16(1)

The journal *Incursions into the Imaginary*, Vol. 16(1), invites readers to reflect on the connection between the literary genre and the cinematic adaptations. Designed as a volume with five thematic directions of interpretation, the present issue comprises studies in Romanian, English, and French. Its diverse perspectives reveal interdisciplinary connections that reassess the association between fields of study and the necessity of exploring art through a range of perceptual lenses.

In Honorem Maria Holhoș 70, the first section of this issue, includes critical perspectives that explore, on the one hand, the adaptation of literature for the film industry, and on the other, the mythical transformations that accompany such a process. Maria Holhoș and Andra Gabriela Holhoș begin this section with a study illustrating the adaptation of Umberto Eco's novel *The Name of the Rose* and its screen adaptations. As the study shows, these adaptation strategies reflect the intended subtleties of the literary text, which target political, religious and social characteristics specific to the Middle Ages. Jean-Jacques Wunenburger proposes a theoretical reflection on models of transformation, translation, and adaptation of stories. *Mythophory: Forms and Transformations of Myth* examines the mythical component of the evolution of the narrative imagination. Katarina Marinčič explores E. T. A. Hoffmann's realism as a precursor to the science fiction genre. Her study, *Hoffman's Tales: From German into French, From Literature into Opera, From Opera into Film*, also explores the dramatic text *Hoffman's Tales* by Jules Barbier and Michel Carré, Jacques Offenbach's opera *Hoffman's Tales* and its transition within the cross-cultural French and German landscape. The author's perspective frames the adaptation of the dramatic text to opera and then cinema. Ionel Bușe closes this section with a study on Mircea Eliade's ideas and representation of the relationship between myth and art. Focusing on the myth of eternal youth, he analyses Francis Ford

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Coppola's adaptation of Eliade's short story, *Youth Without Youth*, and highlights the continuity between the story and the film.

The second section focuses on the **cinematic adaptation of the literary text**. Felix Nicolau discusses the intersemiotic translations of Joseph Heller's novel, *Catch-22*, from text to image. Luminița Todea analyses the film adaptation and the novel *Damsel* through feminist and deconstructive literary theories. Particularly, she examines the deconstruction of traditional quest narratives and heroic archetypes. Gabriela Chiciudean focuses on time perception in the movie *The Nutcracker and The Four Realms*, directed by Lasse Hallstrom and Joe Johnson, a sequel to Hoffmann's story, *The Nutcracker and the Mouse King*. Drawing on Victor Ieronim Stoichiță's theoretical and practical framework in *The View*, she discusses the "privileged gaze" of the central character in the movie. Bogdan-Alin Imbri and Marius-Mircea Crișan offer an overview of the Joker's features across literature, comic books, and film, examining them as embodiments of the Jungian trickster archetype. Their selection of primary sources includes the writers Victor Hugo, Marquis de Sade, and F.M. Dostoevsky, along with the comic and cinematographic adaptations of the *Batman* stories set in the 20th and 21st centuries. Dana Vuckovic examines the evolving cultural, cinematic, and educational status of *The Secrets of the Princesse de Cadignan* by Honoré de Balzac, focusing on Jean-Paul Carrère's 1960 TV-film, Jacques Deray's 1982 adaptation, and Arielle Dombasle's 2023 cinematic release. Rodica Gabriela Chira dwells on changes in fiction. She analyses Steven Spielberg's film *Artificial Intelligence* (2001), inspired by a SF short story and a children's novel, and considers its story a combination of hard SF and fantasy.

The third thematic section comprises two studies that connect **literature with other arts**. Alina Bako explores transmediality in Dumitru Tsepeneag's *Vain Art of the Fugue* and *The Bulgarian Truck*. Her approach places music and cinema in interplay with the narrative structures of the stories. Alina-Liana Pintican Petriș analyses the practice of intertextuality in some of Pierre Michon's novels and

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biographical fictions: *Vies Minuscules* [Small lives], *Vie de Joseph Roulin* [The life of Joseph Roulin], *Abbés* [Abbots], *La Grande Beune* [The Great Beune], *Le Roi du bois* [The king of the wood], *Les Onze* [The eleven].

The two concluding parts of this issue address **intercultural communication** and include a study file featured in the **Varia** section. Gabriel-Dan Bărbuleț provides an examination of how cultural differences shape the way speakers flout Grice's Cooperative Principle, leading to frequent misunderstandings and pragmatic failures in intercultural communication. Laura-Rebeca Stiegelbauer investigates how AI-based translation tools, Google Translate, DeepL and ChatGPT - 4, perform within the multilingual environment of Vasile Goldis Western University of Arad in Romania, arguing that translation accuracy is insufficient on its own. Ultimately, Lucian Vasile Bâgiu presents a study file on the activities of the doctoral supervisor, Prof. Mircea Braga, within the Doctoral School of Philology of IOSUD-Alba Iulia, as a tribute to his memory.

In conclusion, *Incursions into the Imaginary*, Vol. 16(1) integrates diverse layers of interpretation, bringing art closer to a broader perception of life. The rich approaches to various aspects of literature and film connect readers to cultural landscapes that serve as sources for developing cultural consciousness.

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