

### EDITORIAL

#### *Incursions into the Imaginary* Vol. 16(2)

The second issue of the journal *Incursions into the Imaginary*, Vol. 16(2), presents a set of explorations about the challenges of cinematic adaptation of literary works, as well as critical perspectives focused on the imaginary. The studies are written in Romanian, English and French. The five sections follow the same thematic classification as the first issue, adding reviews as the closing segment of the volume.

**The first section focuses on the cinematic adaptation of literature.** Petru Ștefan Ionescu initiates a discussion on the issue of fidelity in adaptation by reflecting on films inspired by Edgar Allan Poe's fiction. He argues for the centrality of fidelity when considering the criteria for literary representation in a movie. Corina Mariana Mitrulescu examines the TV series adaptation of Margaret Atwood's *The Handmaid's Tale*. She explores how the visual and narrative strategies of the television series reframe the protagonist's subjectivity by engaging Laura Mulvey's theory of the *male gaze* and Michel Foucault's concept of the *docile body*. Cristina-Ileana Rogojină investigates how the cinematic adaptations of Mircea Eliade's prose in Romanian films embody Romania's process of identity negotiation during the late and post-communist periods. Rebeca-Rahela Marchedon proposes a comparative analysis between John Boyne's novel, *The Boy in the Striped Pyjamas*, and Mark Herman's adaptation. She analyses the distinct ways in which innocence, childhood trauma, and the tropes of suffering are configured. Ioana-Camelia Brustur describes the contrast between Philip Roth's novel *The Dying Animal* and the 2008 film adaptation, *Elegy*, directed by Isabel Coixet. Her comparison highlights how literary cynicism can be replaced by emotional accessibility in cinematic productions. Alexandru-Bogdan Pârlițeanu examines the usage of analepsis in Kazuo Ishiguro's dystopian novel *Never Let Me Go* and highlights the

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significance of the author's portrayal of the main character's memory through the flashback technique.

**Literature and the arts** frame the theme of the second section. Liliana Danciu studies the deconstruction of the myth in Dumitru Țepeneag's novel *The Necessary Marriage* and its reconstruction in the reverie experience of the main character. Raluca-Denisa Nicoară explores how the Bakhtinian concept of *the chronotope* is revealed in the dramatic compositions of Lucian Blaga and Valeriu Anania. She is pursuing a hermeneutic reading that addresses the apocalyptic–cosmogonic dialectic in Blaga's drama and the representation of space as a symbolic projection of the inner decay in Anania's dramatic poem. Iuliana Păunescu Voroneanu analyses the dimension of the imaginary and adaptations of the text in Cătălina Florina Florescu's play, *Mia*. She traces the interdisciplinary elements of the play and portrays the metamorphosis of contemporary theatrical art into a platform for dialogue among diverse fields of human knowledge.

The following section includes critical inquiries on **intercultural communication**. Raul Pașcalău writes about the role of translation in preserving cultural specificity while promoting intercultural dialogue and hybridity. Andra-Iulia Ursa applies evaluative criteria to examine how American movie titles are translated into Romanian and French, focusing on the linguistic, cultural, and promotional strategies that shape their adaptation. Adina Botaș examines ridiculing strategies in presidential discourse to uncover how ridicule is linguistically constructed, how it functions within the dynamics of debate, and how it reflects broader social imaginaries. Her corpus displays recent presidential debates and campaign interactions in the United States of America, France, and Romania.

The final sections present approaches to various aspects of the imaginary. Ilona Duță discusses the cartography of the surrealist self in Gellu Naum's poem *The Way of the Serpent*. Maria Mureșan develops a theoretical approach that advocates the New Historicism paradigm over contemporary critical theories. Maria Bîscal (Oprea) explores Liviu Rebreanu's novel *Ciuleandra* from pragmatic and stylistic perspectives, focusing

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on how language shapes truth and reveals the protagonist's inner conflict. Paul Nanu analyses the contribution of the French playwright, novelist, and film director Florian Zeller to the reconfiguration of contemporary theatre through an aesthetic of fragility, confusion, and vulnerability. The last part, **reviews**, closes the volume with Rodica Gabriela Chira's appraisal of Christakis Christofi's book *La plasticité et le théâtre de Samuel Beckett* [Plasticity and the Theatre of Samuel Beckett], and Crina Herteg's overview of Monika Bednarek and Helen Caple's book, *The Discourse of News Values* (2017).

In conclusion, *Incursions into the Imaginary*, Vol. 16(2) inspires reflections on issues relating literature to reality. The valuable contributions to this issue reveal the complexities of human knowledge through contemporary lenses, associating literary theory with the world of cinematic adaptations. Literature is a source of meaning that contributes to the perception of the fast-paced instances of life. Thus, readers are invited to learn how to observe and address each instance by delving into the present studies that discuss creation in the context of adaptation.

***Bianca Tincu***