

# Foreword

From times immemorial people have been telling stories to one another; humanity at large as well as entire civilizations have been built upon the impetus of this storytelling. First orally, later through other media and art forms, stories have spread among cultures, eras, and generations stimulating an ever-growing dissemination. Technical and technological developments have helped in this enterprise across a vast array of long-lasting and canonical art forms as well as more popular and recent ones. Film sits precisely at that intersection, which makes it a privileged form for media confluences at the service of narrative spreading.

But how does this dialogue between cinema and other media and/or art forms operate? How are stories conveyed from the former to the latter, and vice versa? What, if anything, changes in that transposition, and what remains the same? How does creativity work at this border-crossing and exactly what does it entail?

Urged by these questions, the current issue of *Ekphrasis* aims at examining the narrative phenomenon across media borders, in the confluence of other media and art forms. However, for this purpose, and in tune with the ever growing hybridity practiced and experienced in art generally, we decided to consider “cinema” in its broadest sense, which presently encompasses all sorts of audio-visual material, including its affinity with television (except for the issue of seriality, which is treated differently in both media). Although we were expecting some articles on adaptation, we

were hoping for novel and creative approaches on film and mediality at large, be it dual-, multi-, -inter or transmediality, thus broadening the scope of the narrative border crossings and spreading it along several avenues at once. We never intended to be prescriptive or exhaustive, rather we hoped to present different possibilities of narrative approaches within mediality at large, together with the more traditional usages thereof. The present volume achieves just that.

*Crossing Narrative Boundaries between Cinema and Other Media* (*Ekphrasis*, vol. 22, no. 2, December 2019) is a sample of possible directions in this field of studies, highlighting narrative above or alongside other eventual commixtures.

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CROSSING NARRATIVE BOUNDARIES  
BETWEEN CINEMA AND OTHER MEDIA  
pp. 5