

Call for Manuscripts, Study and Scrutiny, Volume 5, Issue 1

DEADLINE: MAY 15, 2021

CREATIVE CONTAMINATION: GENERATING ENRICHMENT THROUGH ADAPTATION

Authors necessarily borrow from one another while they draw upon their own creativity to produce stories that are simultaneously unique and familiar. In *Tree and Leaf*, his essay *On Fairy-Stories*, J.R.R. Tolkien conceptualized a “Cauldron of Story” (1966, p. 52) that contains ingredients creators of story add to and draw from. He emphasizes that when we think of the Cauldron of Story, “we must not wholly forget the Cooks. There are many things in the Cauldron, but the Cooks do not dip in the ladle quite blindly. Their selection is important” (p. 55). Thus, no story is completely original, and authors deftly and purposefully select ingredients from the classic story when they create adaptations.

Jack Zipes conceptualizes the process of adaptation as contamination, a term used by folklorists to describe foreign augmentation to what appears to be a pure narrative tradition. Although this has traditionally had a negative connotation, Zipes (2001) posits that it has generative aspects as well. “Contamination can be an enrichment process; it can lead to the birth of something unique and genuine in its own right” (p.102). We see the process of contamination at work in adaptations.

In *Touch Magic* (2000), author Jane Yolen notes that myth and folklore offer “a landscape of allusion” (p. 15) populated with characters and character types readers meet again and again. Since “Stories lean on stories, art on art” (Yolen, 2000, p. 15), readers familiar with the classic story have a deeper appreciation of contemporary literature. Thus, there is a clear and important relationship between classic literature and contemporary adaptations.

Adaptations take many forms and may focus on changing the story itself or on changing the form and/or format of the story – (these examples immediately come to mind, although there are myriad examples to choose from):

- Adapting format: *Speak* (Anderson, 1999) and *Speak: The Graphic Novel* (Anderson, 2018); (any book/movie adaptation that remains loyal to the storyline)
- Adapting format and critical/social lens: *Little Women* (Alcott, 1896) and *Little Women* (Gerwig, 2019)
- Maintaining format while adapting time and place: *Pride and Prejudice* (Austin, 1813) and *Pride* (Zoboi, 2018); *Romeo and Juliet* and *Out of Darkness* (Perez, 2015)
- Maintaining format while adapting the perspective: *Hamlet* and *Ophelia* (Klein, 2006); *Cinderella* and *Stepsister* (Donnelly, 2019)

Submit *critical* and *empirical studies* with a title page, as a Microsoft Word file to leylja.emiraliyeva-pitre@selu.edu and crag.a.hill@ou.edu. Manuscripts should be approximately 8,000-12,000 words, including tables, figures, and references, and should be written in Times New Roman 12-point font. Manuscripts should be double-spaced with 1” margins and should follow the 7th edition of the APA style guide.

All references to the author(s) should be removed from the body of the manuscript in preparation for blind review. However, the title page should include: author contact information, a 100 word abstract, 5-8 keywords, an originality statement, and a 2-3 sentence author bio.

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