

CFP: Text and Texture: Rethinking Materiality in Adaptation Studies

[Edited Collection]

Across its diverse multidisciplinary landscape, Adaptation Studies has evolved beyond questions of fidelity in intersemiotic practices and expanded its critical purview to explore the material dimensions of adaptation—ranging from the physicality of media formats to the sensory, affective, and technological textures that re/shape how stories circulate across forms. The term “texture” invites us to approach adaptation not merely as a process of transfer or translation, but as an interplay of surfaces, densities, and material registers. What does it mean to read, view, or experience an adaptation as a *textured object*? How do material practices—as diverse as printmaking, mural painting, sculpture, textiles, costume, installations, 3D printing, projection mapping, biofabrication—inform the production and reception of adaptations? How do material conditions intersect with questions of authorship, embodiment, gender, reception, and technology?

Such questions open onto broader inquiries about how materiality itself shapes adaptive processes and meanings—a dialogue that this collection seeks to extend and deepen. By foregrounding the dynamic intersections of texture, materiality, and mediation, we invite scholars to reconsider adaptation through its tactile, sensorial, spatial dimensions. Hoping to offer renewed critical perspectives on the material turn that continues to redefine the field – and extending the conversation beyond the conventional boundaries of film studies (e.g., S. Murray’s “Materializing Adaptation Theory” [2008] and K. Meikle’s “Rematerializing Adaptation Theory” [2013]) – this collection encourages new ways of seeing how media forms, physical substrates, human and nonhuman agents co-produce meaning. As this framework positions adaptation as a *material practice* rather than a purely representational one, submissions from artists, curators, and practitioners are also welcome, especially those reflecting on how the *act of making* transforms, translates, and reimagines textual narratives.

Possible topics include (but are not limited to):

- Theoretical approaches to materiality, embodiment, and texture in adaptation
- Adaptation and the senses: touch, sound, smell, and the phenomenology of adaptation
- Textile as interface: embroidery, knitting, weaving, and print as adaptation practices
- Tapestry as medium of adaptation
- Practices of stitching, binding, and mending as modes of textual interpretation
- The poetics of thread, fabric, and fiber as media of storytelling in adaptation
- Costume, set design, and scenography as adaptive material practices
- Recycled media assemblage
- Mural art, public spaces and adaptation
- Architecture and adaptation
- Sculpture, carved figures, engravings, and other forms of arts and crafts as adaptation
- Objects and adaptation
- Performance, bodies, and adaptation
- Body art and adaptation
- Ecological or environmental approaches to adaptation and material culture
- Adaptation and the politics of production: labour, craft, and creative economies

The volume will be submitted for consideration to a critically acclaimed international academic Publisher.

Please submit a 300–400-word abstract and a 150-word biographical note by **30 April 2026**. Full essays will be requested following acceptance of abstracts.

Submit proposals to: Assoc. Prof. Gülden Hatipoğlu, e-mail: guldenhatipoglu@yahoo.co.uk

Notification of acceptance: 11 May 2026

Full chapters due: 1 September 2026

[Please resend your submission if you do not receive an acknowledgement of receipt].

Editor

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Glden Hatipođlu is Associate Professor at Ege University, Department of English Language and Literature (Izmir, Turkey). She received her PhD from Ege University with her dissertation on Flann O'Brien, Authorship and the Political Unconscious (2016). Her research interests include modern and contemporary Irish literature, narratology, adaptation studies, and literary translation. She has published widely on Irish and British literature, and has translated several works of fiction and non-fiction into Turkish, including four of Flann O'Brien's novels. She is the co-editor of *Eurasian Folk and Fairy Tales: Bridging Continents* (2025), and the author of *Networks of Adaptation and Retelling in Irish Fiction: Comparative Readings in Word, Image, Performance* (2024).