

Panel 4

Intermediality, Film and Cross-Cultural Encounters

Intermediality as Translation in Lee Chang-dong's *Burning*

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Burning, the 2018 film directed by Lee Chang-dong, is unusual as an adaptation in that it draws from and expands upon multiple literary works: William Faulkner's 1939 "Barn Burning" and Haruki Murakami's 1992 short story by the same name. Described by Lee as "the story of a young Faulkner living in the Murakami world", *Burning* is further complicated by translation, as English speakers experience Murakami's short story through translation from Japanese, and in Lee's film through English subtitles of the Korean dialogue ("Burning"). These literary influences tend to dominate the discourse on the film; however, this paper argues that the musical accompaniment to the cinematic narrative, particularly the inclusion of jazz, is crucial to our understanding of *Burning* as an intertextual adaptation. I claim that the intermedial conversation between literature, music, and cinema in *Burning* is itself a kind of translation that facilitates the adaptation of Faulkner and Murakami to the screen, and that the centrality of jazz in Murakami's work is perhaps the most subtly important aspect of "Barn Burning" that Lee effectively translates to film. By analyzing the film's use of music by Miles Davis, alongside references to Faulkner and *The Great Gatsby*, I will show how *Burning* functions as an example of an intermedial cinematic narrative created and expanded from multiple works, challenging adaptation theory's traditional adherence to fidelity and resisting convention just like jazz.

Biography

Rebecca Delacruz-Gunderson is a graduate student of English Literature at The University of British Columbia. She is a fifth-generation Washingtonian on her father's side and the first born in the US in her mother's family. She is interested in ambiguity and diaspora, especially after living abroad in Singapore and Canada.