

1. Record Nr.	UNINA9910459630503321
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Titolo	From film adaptation to post-celluloid adaptation : rethinking the transition of popular narratives and characters across old and new media // Costas Constandinides
Pubbl/distr/stampa	New York : , : Continuum, , 2010
ISBN	1-62892-793-3 1-282-97771-7 9786612977718 1-4411-8824-X
Descrizione fisica	1 online resource (173 p.)
Disciplina	791.43/6
Soggetti	Film adaptations - History and criticism Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	"Filmography": pages [157]-158. Includes bibliographical references (pages [151]-156) and index.
Nota di contenuto	Introduction -- Towards the intertextual dialogism approach -- Towards post-celluloid adaptation -- From the pre-diction of crime to the pre-vision of screenless media : Spielberg's adaptation of Philip K. Dick's The minority report -- Adapting the literature of the double : manifestations of cinematic forms in Fight club and Enduring love -- Bullet-time, blood spraying time, and the adaptation of the graphic novel -- From shadows to excess : new media Hollywood and the digitizing of gothic monsters in Van Helsing -- Puppet Kong vs. synthetic Kong : Peter Jackson's King Kong as post-celluloid adaptation -- Conclusion.
Sommario/riassunto	"The main corpus of film adaptation thus far has focused on films based on canonical literature. From Film Adaptation to Post-Celluloid Adaptation takes the next logical step by discussing the emerging modes of film adaptation from older media to new, mainly focusing on the computer-generated reconstructions of popular narratives and characters along with other forms of convergence such as the Internet. While 'New Media' is a broad concept, the book will concentrate on the

ways digital technology is being used in the encoding of films and discuss the ways this shift can be debated from a theoretical perspective. Though the discussion is framed through the 'new media' lens, the work will not exclude a broader understanding of New Media which refers to video games, official websites and interactivity so as to examine how the visual style of contemporary films is dispersed across, and influenced by, other media. Discussing films like *Minority Report*, *King Kong*, *300* and *Wanted* in relation to Film Adaptation theory, the work aims to challenge and rework the definition of adaptation."-- Bloomsbury Publishing.
