

|                         |  |
|-------------------------|--|
| 1. Record Nr.           | UNINA9910812385003321  |
| Autore                  | Pezzotta Elisa   |
| Titolo                  | Stanley Kubrick [[electronic resource] ] : adapting the sublime // Elisa Pezzotta  |
| Pubbl/distr/stampa      | Jackson, : University Press of Mississippi, 2013   |
| ISBN                    | 1-61703-894-6<br>1-62846-636-7<br>1-62103-982-X  |
| Descrizione fisica      | 1 online resource (x, 230 pages) : illustrations (black and white)   |
| Altri autori (Persone)  | PhillipsGene D   |
| Disciplina              | 791.43/0233/092  |
| Soggetti                | Literature - Adaptations - History and criticism<br>Film adaptations - History and criticism   |
| Lingua di pubblicazione | Inglese  |
| Formato                 | Materiale a stampa   |
| Livello bibliografico   | Monografia   |
| Nota di bibliografia    | Includes bibliographical references, filmography and index.  |
| Nota di contenuto       | Introduction -- A history of Kubrick adaptations -- Plot construction: ellipses and enigmas of unrelated -- Scenes -- Plot construction: a chaotic geometry -- Music, dance, and dialogue -- Dreamy worlds -- Artificiality, modernism, and the sublime -- Conclusion.   |
| Sommario/riassunto      | Although Stanley Kubrick adapted novels and short stories, his films deviate in notable ways from the source material. In particular, since '2001: A Space Odyssey' (1968), they seem to exploit definitively all cinematic techniques, embodying a compelling visual and aural experience. But, as the author of this book contends, it is for these reasons that Kubrick's cinema becomes the supreme embodiment of the sublime, fruitful encounter between the two arts and, simultaneously, of their independence. Pezzotta concludes that, unlike his predecessors, he creates a cinema not only centred on the ontology of the medium, but on the staging of sublime, new experiences. |