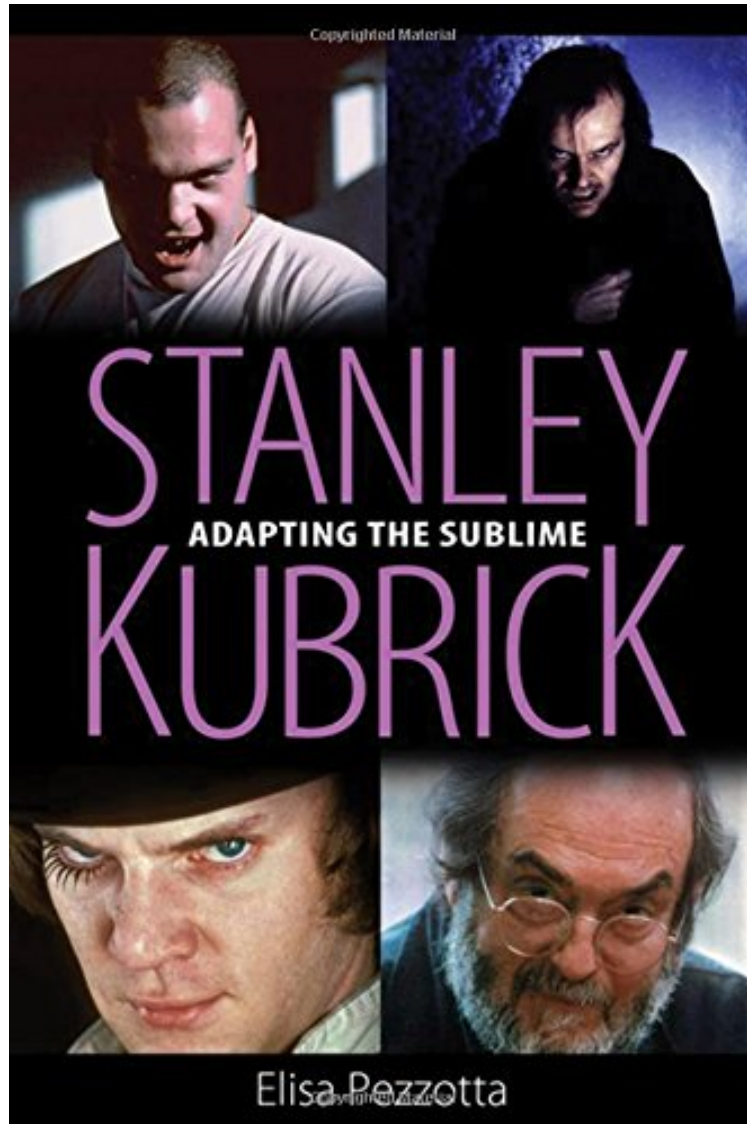


[Download free ebook] Stanley Kubrick: Adapting the Sublime

Stanley Kubrick: Adapting the Sublime

Elisa Pezzotta

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Elisa Pezzotta : Stanley Kubrick: Adapting the Sublime before purchasing it in order to gage whether or not it would be worth my time, and all praised Stanley Kubrick: Adapting the Sublime:

1 of 2 people found the following review helpful. Badly written. By Roger Mexico I'm a sucker for anything about Kubrick and his works. But be warned - IMHO this is one of the most atrociously written and edited books I've come across in some time. Reminds me of gasping in revulsion at what a horrible writer Dan Brown is. Plenty of editorial lapses, hardly proof-read it seems. The author redundantly states the same ideas over and over within the same

paragraph. Even her quotes, from Kubrick and others, seem incredible - did Stanley actually express himself in such an inane manner? I'll go ahead and slog my way through this thing, hoping she has some interesting insights on Kubrick's major last films, but yow! she's giving me a headache!

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), his films seem to definitively exploit all cinematic techniques, embodying a compelling visual and aural experience. But, as author Elisa Pezzotta contends, it is for these reasons that his cinema becomes the supreme embodiment of the sublime, fruitful encounter between the two arts and, simultaneously, of their independence. Stanley Kubrick's last six adaptations (*2001: A Space Odyssey*, *A Clockwork Orange* (1971), *Barry Lyndon* (1975), *The Shining* (1980), *Full Metal Jacket* (1987), and *Eyes Wide Shut* (1999)) are characterized by certain structural and stylistic patterns. These features help to draw conclusions about the role of Kubrick in the history of cinema, about his role as an adapter, and, more generally, about the art of cinematic adaptations. The structural and stylistic patterns that characterize Kubrick adaptations seem to criticize scientific reasoning, causality, and traditional semantics. In the history of cinema, Kubrick can be considered a modernist auteur. In particular, he can be regarded as an heir of the modernist avant-garde of the 1920s. However, author Elisa Pezzotta concludes that, unlike his predecessors, Kubrick creates a cinema not only centered on the ontology of the medium, but on the staging of sublime, new experiences.

Elisa Pezzotta's excellent *Stanley Kubrick: Adapting the Sublime* is by far the most sophisticated, innovative, and crucially cine-literate book I have read on the greatest auteur of adaptation. Ian Hunter, reader in film studies, De Montfort University, Leicester. From the Inside Flap: An argument appreciating and mapping the wide divergences in the director's interpretations of literature. About the Author: Elisa Pezzotta, Albino, Italy, is a cultore della materia of history and critique of cinema at the University of Bergamo. Her work has been published in *Wide Screen*, *Alphaville*, *Journal of Film and Screen Media*, and *Journal of Adaptation in Film and Performance*, and she is the author of *La narrazione complessa nel cinema di Stanley Kubrick: 2001: Odissea nello spazio e Eyes Wide Shut in Ai confini della comprensione*.