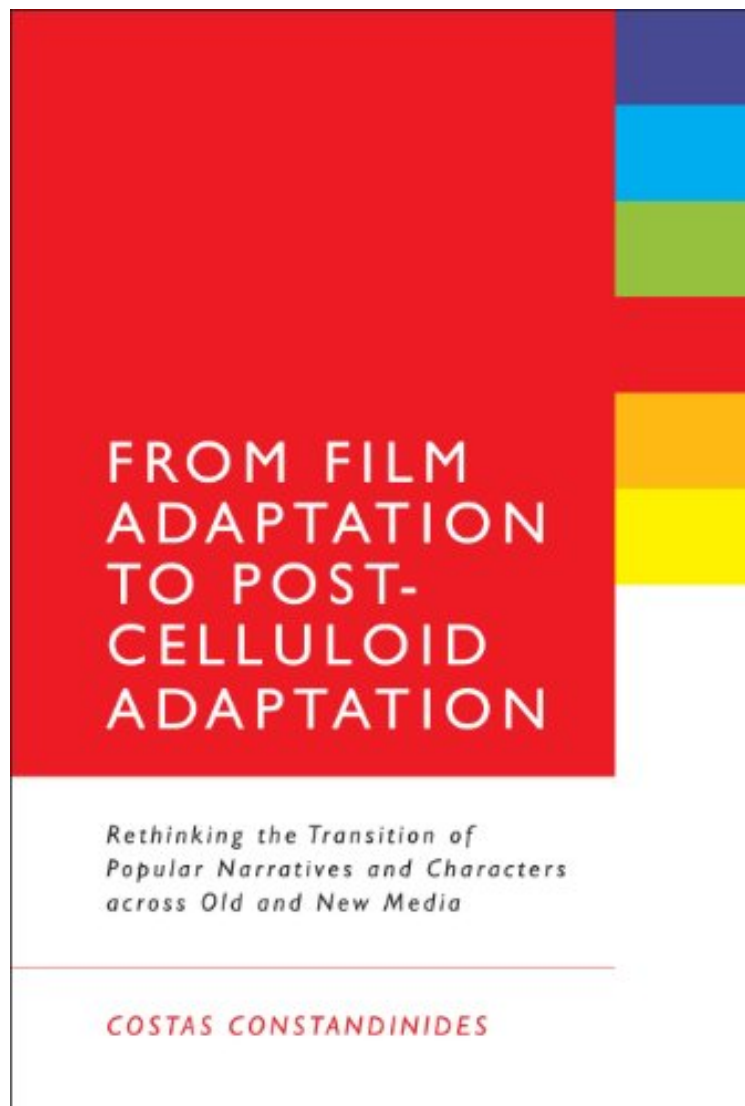


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From Film Adaptation to Post-Celluloid Adaptation: Rethinking the Transition of Popular Narratives and Characters across Old and New Media

Costas Constandinides

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Transition of Popular Narratives and Characters across Old and New Media:

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.

This challenging and energetic book places adaptation studies in a new media context and in the process offers us a model for interrogating the post-celluloid adaptation. This book revisits the thorny question of the limits of adaptation with subtlety and sophistication and offers compelling readings of some of the most commercially successful and popular film adaptations of recent times, strengthened by a firm grasp of contemporary industry processes and an intelligent investigation of new media paradigms. It will be a significant contribution to the field. (Imelda Whelehan, Director, Centre for Adaptations, De Montfort University)

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Imelda Whelehan, Director, Centre for Adaptations, De Montfort University

About the Author
Dr. Costas Constandinides is Assistant Professor in the Communications Department at The University of Nicosia, Cyprus. He teaches Film studies and Television Studies. Undergraduate studies at the University of Cyprus (B.A in English Studies, 2002); Graduate studies at the University of Reading, UK (MA Film and Theatre, 2003, Ph.D in Film/TV Adaptation, 2007), where he taught Film and Television courses in the Department of Film, Theatre and Television.