

## Cinematic Mythmaking Philosophy In Film

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Cinematic Mythmaking: Philosophy in Film. Film is the supreme medium for mythmaking. The gods and heroes of mythology are both larger than life and deeply human; they teach us about the world, and they tell us a good story. Similarly, our experience of film is both distant and intimate. Cinematic techniques--panning, tracking, zooming, and the other tools in the filmmaker's toolbox--create a world that is unlike reality and yet realistic at the same time.

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In Cinematic Mythmaking, Irving Singer explores the hidden and overt use of myth in various films and, in general, the philosophical elements of a film's meaning. Mythological themes, Singer writes, perform a crucial role in cinematic art and even philosophy itself. Singer incisively disentangles the strands of different myths in the films he discusses.

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In Cinematic Mythmaking: Philosophy in Film, Irving Singer continues his philosophical exploration of the nature of love by posing the interesting question: How do movies modernize mythology. In the course of his discussion of the cinematic treatment of a variety of romantic myths, including Dido and Aeneas, Orpheus, Tristan and Iseult, Pygmalion and Galatea, and Don Juan, it becomes clear that cinephilia is one of the loves being explored in this book.

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prefatory note, "no definitive termination in this text, or in  
anything else I write." He adds that "because my mission is not  
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