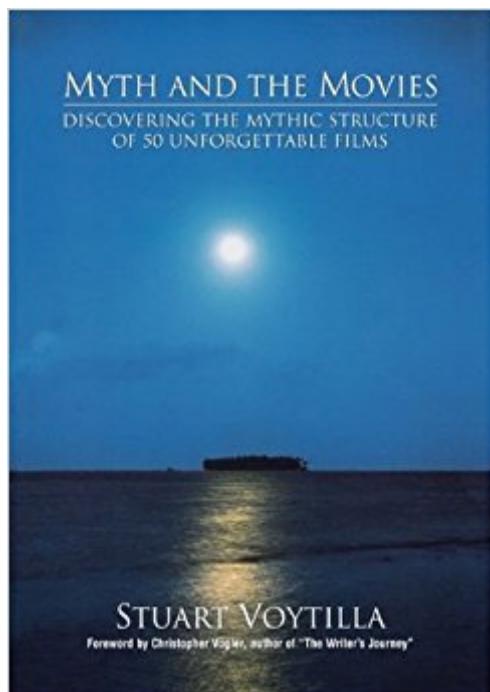


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Myth & The Movies: Discovering The Myth Structure Of 50 Unforgettable Films



Synopsis

Designed as a companion to The Writer's Journey, Myth & the Movies analyzes 50 U.S. and foreign films in every cinematic genre.

Book Information

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Customer Reviews

Riffing off ideas articulated in Christopher Vogler's The Writer's Journey, Myth and the Movies serves both as a sequel to that book and a series of examples attempting to demonstrate its validity. In his book, Vogler, borrowing ideas from Carl Jung and Joseph Campbell, argues that every story follows certain patterns--which he collectively characterizes as a mythic "hero's journey." In Myth and the Movies, Voytilla breaks this journey up into stages, using 50 famous films to illustrate the universality of Vogler's method. During the course of the book, he unpacks the mythic structure of horror, war, drama, romance, comedy, science fiction, action-adventure, the western, and the thriller, drawing on films as diverse as Seven Samurai, The Silence of the Lambs, Annie Hall, and Boyz N the Hood. His charts, maps, and consideration of various archetypal characters ("the shadow," "the trickster," "the herald," "the shapeshifter") and narrative devices ("the elixir," "the adventure," "the threshold," "the road back") provide a clear picture of how Campbell's archetypes can be used for film analysis. And who knows? Perhaps as you follow Voytilla's descriptions, you will be inspired to create some myths of your own. --Raphael Shargel

Voytilla is a writer, script consultant, and teacher of acting and screenwriting.

Excellent book, recommended to me by my writing coach. I am a huge film buff, and an aspiring novelist, so this book was a very natural read for me. It does a great job of translating the inner workings of plot in film to various literary archetypes, making it very easy for me to understand how these archetypes can be applied to writing a novel in almost every genre. I definitely recommend this one. I do wish that the book provided a better summary of the archetypes in the prologue or first chapter, so that was this book's major drawback. I read this a few weeks ago, so I cannot recall the name of the author's previous book that does provide these definitions. So, you may want to do some research into this aspect of the author's previous works and read other reviews to obtain that title, as this book seems to be a companion piece to its predecessor. Still, the author does provide enough information here to make this book a valid stand-alone reference.

I have bought this book 3 times because other writers keep "borrowing" it. It is extremely helpful for understanding structure and genre.

I am currently studying "Screen History and Research" as part of my Degree in Communications and Arts, and i have to say that this book coupled with Christopher Vogler's " The Writer's Journey" has given me a definite edge in my studies. It could never cover all the movies ever produced nor does it aspire to but it does depict and analyse the movies which broke new ground or set the standards that others followed. When used as a road map one can easily follow the mystic journey of any film, allowing you scope to understand all genre's. This book is in my humble opinion a must have for students of film, aspiring writers and screen writers alike.

This is one of the most essential books on writing, and one of the best and most helpful that I've ever read.

This book was required for a producing class I took. Stuart Voytilla has broken apart the structure of 50 movies (many of which you've probably already seen) and packed them into this rather long book. This isn't a book you can just sit down with and read in an afternoon, but best absorbed in chunks. I really do second Voytilla's advice and suggest that you try to watch each movie before reading the section about it. It makes the read even more interesting!

great book, great price, great seller!

as expected

Everyone has seen movies and this book helped me a lot, because it broke out certain scenes and helped me as a writer see what not only the screen writer was trying to express, but also the director.

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