



Mito y literatura en la filmografía de Francis Ford Coppola [Un estudio intertextual y mitocrítico a partir de 'Apocalypse Now' /

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Monografía

Myth and Literature in the filmography of Francis Ford Coppola. A study in myth-criticism based on Apocalypse Now, within both the academic fields of the theory of literature and comparative literature and, from a philosophical perspective, that of aesthetics and art theory. Since its inception cinema and literature have been closely intertwined, and there have been many studies from various narrative perspectives about the matter of film creation. In this sense, the multiple literary theories that arose during the last century and that laid the foundation for future cinematographic theory and criticism play a fundamental role. There exists amongst all of these a group of literary theories which were especially relevant in the first half of the 20th century, which are categorized through the study of literary creation from their very roots: myth and ritual. Of these the theories of myth-ritualism, myth criticism, psychoanalysis, structuralism and symbolist theory deserve particular attention. All of these theories agree on one thing, and that is the study of myth from various multidisciplinary perspectives with the aim of corroborating how the earliest human narrations have endured in the history of human culture by means of literary, pictorial or cinematographic creation. In addition, all of the aforementioned literary theories were of great help in the highly important process of re-mythologisation that took place at the end of the nineteenth century which helped to introduce myth and ancestral ritual as the epicentre of artistic creation. Theories such as those of Frazer, Freud, Jung, Joseph Campbell and Mircea Eliade were incorporated into both literary criticism as well as literary creation. It is due to the influence of all of these anthropological, psychological, sociological and linguistic theories in the study of myth and its relation with literature that an essential 'myth poetic' was established for the literary creation of the first half of the twentieth century, attracting the attention of such authors as James Joyce, Thomas Mann, Franz Kafka, H.D. Lawrence and T.S. Eliot amongst others. The main objective of this study is to try to understand and evaluate how 'myth poetics' have influenced the cinematographic field. The aim is to identify the extent to which the aforementioned theories have been assimilated in film creation, using as a reference the filmography of the American film director Francis Ford Coppola. Through the analysis of some of his films we will try to prove how cinema has been, albeit to a lesser extent than with literature, another step in the process of re-

mythologization that affected western cultural production in the twentieth century. Taking this idea as our starting point, we have focused on some of the films of Francis Ford Coppola to examine how some of the critical and creative conclusions of 'myth poetics' developed in the literary field in the first half of the twentieth century can be applied to cinema. As a reference we will examine Apocalypse Now (1979), since it is a film which corresponds closely with the concept of a 'mythologizing film', without forgetting other the director's other important works such as The Godfather trilogy, Bram Stoker's Dracula or Youth without Youth

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