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Autore	Baracco Alberto
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Sommario/riassunto	This book identifies a new methodological strategy for the interpretation of film philosophizing. Many recent works in film philosophy, adopting the approach identified with the term film as philosophy, have considered film as capable of doing philosophy. Focused on the basic relationship between film and filmgoer, the proposed method is founded on the concept of the film world. Combining Merleau-Ponty's and Ricœur's philosophies, and reconsidering Goodman's theory of worldmaking, the film world becomes the hermeneutic horizon from which film philosophical thought can emerge. The book shows how Ricœurian methodology has the potential to provide a valuable resource for film studies by inviting scholars to consider film interpretation in terms of film world hermeneutics. .