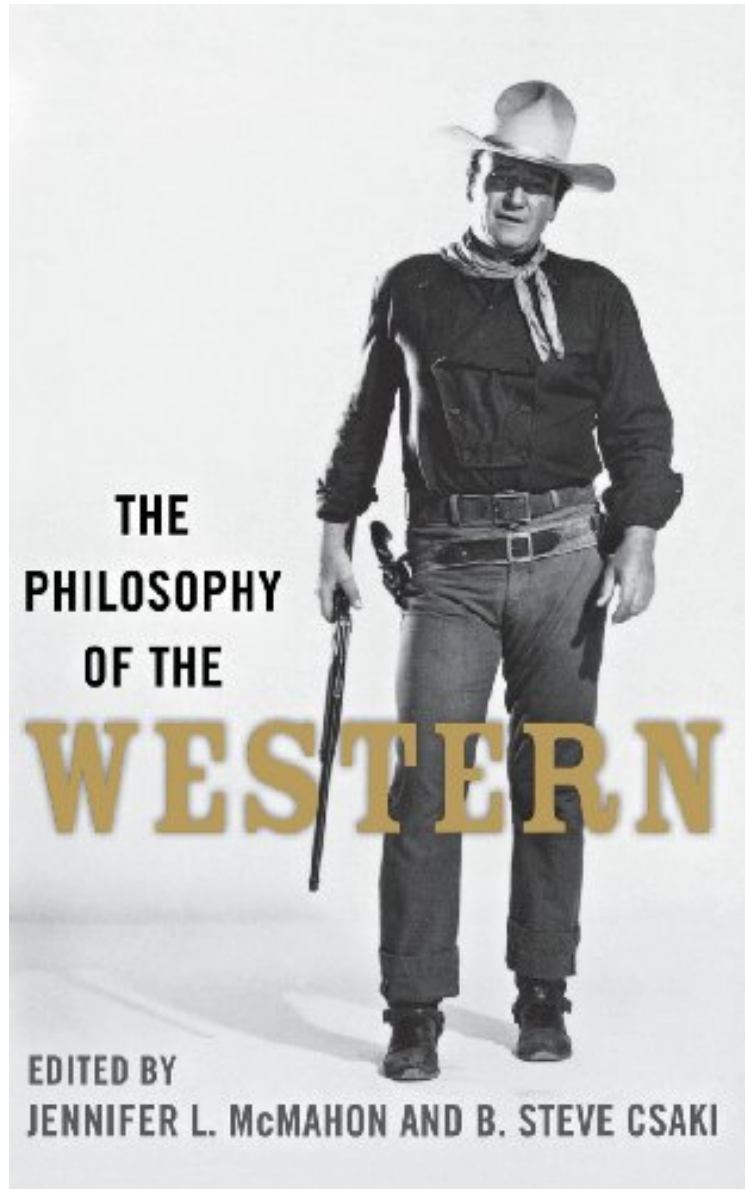


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## The Philosophy of the Western (Philosophy Of Popular Culture)

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**From Brand: The University Press of Kentucky : The Philosophy of the Western (Philosophy Of Popular Culture)** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Philosophy of the Western (Philosophy Of Popular Culture):

0 of 0 people found the following review helpful. Five StarsBy Judy WalkerVery good useful book in the study of western films.0 of 0 people found the following review helpful. This is an excellent examination of the Western Genre

primarily from the American ...By Michael A. Nelson This is an excellent examination of the Western Genre primarily from the American Culture view. The authors/editors use the philosophical position of Existentialism in certain sections to give the reader a view-point that is worth consideration. Another section deals specifically with the horse -- its importance and interaction with man. That section is interesting; it's only problem is that it should be paralleled with the American Indian view of the horse. I recommend this book for a variety of reasons (of which I have only mentioned a few); the main point is that it pushed one's thinking and, possibly, one's beliefs!

The western is arguably the most iconic and influential genre in American cinema. The solitude of the lone rider, the loyalty of his horse, and the unspoken code of the West render the genre popular yet lead it to offer a view of America's history that is sometimes inaccurate. For many, the western embodies America and its values. In recent years, scholars had declared the western genre dead, but a steady resurgence of western themes in literature, film, and television has reestablished the genre as one of the most important. In *The Philosophy of the Western*, editors Jennifer L. McMahon and B. Steve Csaki examine philosophical themes in the western genre. Investigating subjects of nature, ethics, identity, gender, environmentalism, and animal rights, the essays draw from a wide range of westerns including the recent popular and critical successes *Unforgiven* (1992), *All the Pretty Horses* (2000), *3:10 to Yuma* (2007), and *No Country for Old Men* (2007), as well as literature and television serials such as *Deadwood*. *The Philosophy of the Western* reveals the influence of the western on the American psyche, filling a void in the current scholarship of the genre.

"The writing is accessible to nonspecialists and should be of interest to general readers who enjoy thinking about philosophy, film, or westerns." Karen D. Hoffman, Hood College  
"A delightful collection, one that goes a long way toward bridging the fields of philosophy and film studies. At once erudite and readable, many of its essays offer solid summaries of philosophic concepts and movements. . . . those familiar with the classic westerns will find the book a painless way to pick up some philosophy." *American Studies*  
"The authors examine the rise and recent resurgence of the iconic genre of American cinema, its popularity, its claims on encapsulating American values, and its historical inaccuracies." *Moving Image Archives*  
"These essays, and others, connect rewardingly to ongoing discussions of Westerns in a broad context." *Choice Magazine*  
"The collection is evenly divided between classic and contemporary Westerns, providing a comprehensive overview of the history of the genre." *Western American Literature*  
"For Western film fans and American scholars alike, *The Philosophy of the Western* is both enjoyable and enlightening. It will leave you longing to dust off the covers of your favorite Western films and rewatch them with a deeper sense of significance and newfound appreciation." *Journal of American Studies Association of Texas*  
"These essays make compelling cases." *Western Historical Quarterly*  
"Anyone interested in the mythic grip that Westerns have had and continue to have on the American imaginary will no doubt find something of interest in this collection." *Great Plains Quarterly*  
"From the Inside Flap There are few genres that capture the hearts of their audiences like the Western. While they are not always true to it, Westerns are tied to, and expressive of, the history of the United States. As such, they serve both to reflect and inform the American psyche. Indeed, the Western is arguably the most iconic and influential genre in American cinema. Through characters like Shane and William Munny, it continues to captivate audience's imaginations. *The Philosophy of the Western* features a variety of essays that consider the philosophical significance of Westerns. From classic films such as *Fort Apache* (1948) and *The Wild Bunch* (1969) to contemporary films and TV shows such as *3:10 to Yuma* (2007), *No Country for Old Men* (2007), and *Deadwood* (2004-6), *The Philosophy of the Western* uses modern philosophical thought to analyze the underlying thematic framework of the genre. Editors Jennifer L. McMahon and B. Steve Csaki gather noted contributors to investigate, among other things, identity, ethics, gender, and animal rights within the western. Drawing from philosophers as varied as Aristotle, Spinoza, William James and Jean-Paul Sartre, *The Philosophy of the Western* examines topics including: the epistemological and ethical benefits of solitude and how the Western influences personal identity. The philosophies of John Locke, Thomas Hobbes, and J.J. Rousseau are likewise invoked to show how Westerns illustrate the nature of human relationships and the necessary conditions of social and political order. The result is a comprehensive study of fundamental questions about morality, identity, and social organization. Offering an intriguing glimpse into the Western genre, *The Philosophy of the Western* provides a detailed analysis of the origins and continuing influence of the quintessential American icon." *About the Author*  
Jennifer L. McMahon, associate professor and chair of the English and Languages Department at East Central University, is a contributor to *The Philosophy of TV Noir*, *The Philosophy of Martin Scorsese*, and *The Simpsons and Philosophy*. She lives in Stratford, Oklahoma. B. Steve Csaki was most recently a visiting professor at Centre College, where he taught courses in philosophy, the humanities, and Japanese. He lives in Stratford, Oklahoma.