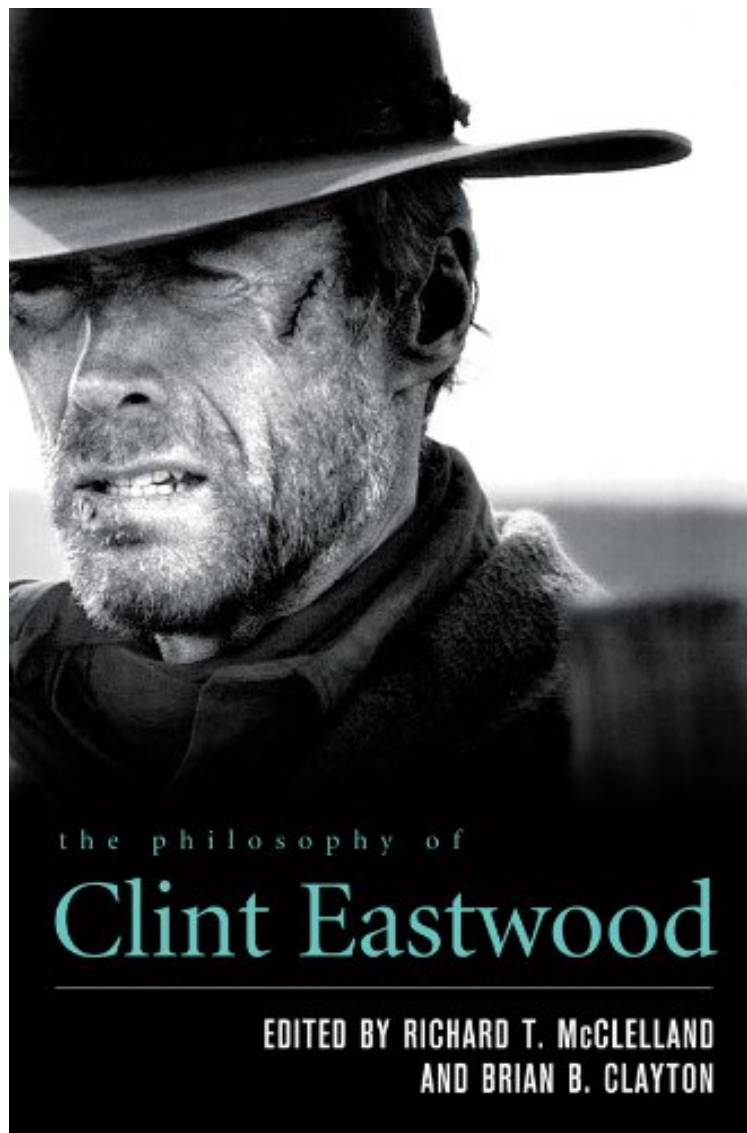


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## The Philosophy of Clint Eastwood (The Philosophy of Popular Culture)

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**From The University Press of Kentucky : The Philosophy of Clint Eastwood (The 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 Clint Eastwood (The Philosophy of Popular Culture):

1 of 1 people found the following review helpful. Missed OpportunityBy Lynette McClenaghanThere are a number of articles in this collection that will get you thinking about Eastwood's films in new ways and provide valuable insights. But the collection is problematic in a number of ways. Firstly, the 'philosophy' in the book's title may be stretching

things. There is not a lot in here about philosophy and when there is, the relationship between the films and the philosophers can be contrived. It does seem a bit of a stretch to discuss thematic concerns and characterisation and deem this 'philosophy'. The other problem is that a number of films are over-represented, so that discussion is at times repetitive, and really, do we need yet another discussion of, for example, *Unforgiven* or *Gran Torino*? Other films in Clint's oeuvre could have been examined - the disturbing *Play Misty For Me* or *The Beguiled* for example, seem perfect choices for analysis. Some good material in here, but it does come across as too conventional, and playing it safe. A missed opportunity. Try to find this book in the library.

Famous for his masculine swagger and gritty roles, American cultural icon Clint Eastwood has virtually defined the archetype of the tough lawman. Beginning with his first on-screen appearance in the television series *Rawhide* (1959--1965) and solidified by his portrayal of the "Man with No Name" in Sergio Leone's "Dollars" trilogy (1964--1966), he rocketed to stardom and soon became one of the most recognizable actors in Hollywood. *The Philosophy of Clint Eastwood* examines the philosophy and psychology behind this versatile and controversial figure, exploring his roles as actor, musician, and director. Led by editors Richard T. McClelland and Brian B. Clayton, the contributors to this timely volume discuss a variety of topics. They explore Eastwood's arresting critique and revision of the traditional western in films such as *Unforgiven* (1992), as well as his attitudes toward violence and the associated concept of masculinity from the *Dirty Harry* movies (starting in 1971) to *Gran Torino* (2008). The essays also chart a shift in Eastwood's thinking about the value of so-called rugged individualism, an element of many of his early films, already questioned in *Play Misty for Me* (1971) and decisively rejected in *Million Dollar Baby* (2004). Clint Eastwood has proven to be a dynamic actor, a perceptive and daring director, as well as an intriguing public figure. Examining subjects such as the role of civil morality and community in his work, his use of themes of self-reliance and religious awareness, and his cinematic sensibility, *The Philosophy of Clint Eastwood* will provide readers with a deeper sense of Eastwood as an artist and illuminate the philosophical conflicts and resolutions that drive his films.

"A worthwhile collection of essays. This book will be of interest to scholars of Clint Eastwood's work for its own sake, as well as those interested in using popular films as a vehicle for philosophical inquiry."?Dirk W. Eitzen, Franklin Marshall College  
"A well-conceived and well-executed project, *The Philosophy of Clint Eastwood* illustrates that Eastwood philosophizes in a serious way on important topics through his art of filmmaking. This volume makes a significant contribution to the fields of film studies and philosophy."?Michael P. Foley, Baylor University  
About the Author  
Richard T. McClelland is professor of philosophy at Gonzaga University.  
Brian B. Clayton is associate professor of philosophy at Gonzaga University and director of the Gonzaga University Faith and Reason Institute.