

Radiohead And Philosophy Fitter Happier More Deductive Brandon W Forbes

Transformers began with toys and a cartoon series in 1984 and has since grown to include comic books, movies, and video games — its science fiction story has reached an audience with a wide range second only to that of Star Wars. Here, in *Transformers and Philosophy*, a dream team of philosophers pursues the fascinating questions posed by humankind's encounter with an artificially intelligent mechanical civilization: Is genuine artificial intelligence possible? Would a robotic civilization come with its own morality and artistic life, and would it find a need for romantic love? Should we be more careful about developing robots that may eventually develop ideas of their own? *Transformers and Philosophy* puts *Transformers* under a microscope and exposes its philosophical implications in an instantly readable way.

Martial arts and philosophy have always gone hand in hand, as well as fist in throat. Philosophical argument is closely paralleled with hand-to-hand combat. And all of today's Asian martial arts were developed to embody and apply philosophical ideas. In his interview with Bodidharma, Graham Priest brings out aspects of Buddhist philosophy behind Shaolin Kung-Fu — how fighting monks are seeking Buddhahood, not brawls. But as Scott Farrell's chapter reveals, Eastern martial arts have no monopoly on philosophical traditions: Western chivalry is an education in and living revival of Aristotelian ethical theories. Several chapters look at ethical problems raised by the fighting arts. How can the sweaty and brutal be exquisitely beautiful? Every chapter is easily understandable by readers new to martial arts or new to philosophy.

The Passion of the Christ, Mel Gibson's spectacular film about the death of Jesus, has quickly become one of the most widely-viewed movies of all time—and one of the most fiercely vilified. It is more loved and simultaneously more loathed than any previous work of cinematographic art. Some maintain that this film has brought them to a new faith in Christ or a deeper understanding of the faith they already had. Others criticize the work for its supposedly gratuitous gore, alleged historical inaccuracy, or its debatable theological assumptions. In *Mel Gibson's Passion and Philosophy*, twenty philosophers with widely varying religious and philosophical backgrounds examine all the most important issues raised by the movie, without ridicule or rancor. How can we decide what God intended to tell us? Why do Christians and Jews apparently report seeing two very different Mel Gibson movies? Was Christ a pacifist? Does the film truly follow the gospels? How can we blame Judas for doing what God wanted him to do? Did George Hegel answer Mel Gibson 200 years ahead of time?

Discussing the philosophical issues raised by a fake psychic, this book reveals that the hit TV show has much to tell us about human ways of coping with death, as well as the problem of justified knowledge, the ethics of law enforcement, and the interaction of love, friendship, loyalty and professionalism. Original.

Since the *Doom* series, First Person Shooter (FPS) videogames have ricocheted through the gaming community, often reaching outside that community to the wider public. While critics primarily lampoon FPSs for their aggressiveness and on-screen violence, gamers see something else. *Halo* is one of the greatest, most successful FPSs ever to grace the world of gaming. Although *Halo* is a FPS, it has a science-fiction storyline that draws from previous award-winning science fiction literature. It employs a game mechanic that limits the amount of weapons a player can carry to two, and a multiplayer element that has spawned websites like *Red vs. Blue* and games within the game created by players themselves. *Halo's* unique and extraordinary features raise serious questions. Are campers really doing anything wrong? Does *Halo's* music match the experience of the gamer? Would Plato have used *Halo* to train citizens to live an ethical life? What sort of Artificial

Intelligence exists in Halo and how is it used? Can the player's experience of war tell us anything about actual war? Is there meaning to Master Chief's rough existence? How does it affect the player's ego if she identifies too strongly with an aggressive character like Master Chief? Is Halo really science fiction? Can Halo be used for enlightenment-oriented thinking in the Buddhist sense? Does Halo's weapon limitation actually contribute to the depth of the gameplay? When we willingly play Halo only to die again and again, are we engaging in some sort of self-injurious behavior? What is expansive gameplay and how can it be informed by the philosophy of Michel Foucault? In what way does Halo's post-apocalyptic paradigm force gamers to see themselves as agents of divine deliverance? What can Red vs. Blue teach us about personal identity? These questions are tackled by writers who are both Halo cognoscenti and active philosophers, with a foreword by renowned Halo fiction author Fred Van Lente and an afterword by leading games scholar and artist Roger Ngim.

Does God play cards with the universe? Do women have better poker faces than men? What's the most existential poker movie ever made? Is life more meaningful when you go all-in? Is online poker really still poker? *Poker and Philosophy* ponders these questions and more, pitting young lions against old masters as the brashness of Phil Hellmuth meets the arrogance of Socrates, the recklessness of Doyle Brunson challenges the desperation of Dostoyevsky, and the coolness of Chris MoneyMaker takes on the American tradition of capitalist ingenuity. This witty collection of essays demonstrates what serious card sharks have long known: winning big takes more than a good hand and a straight face. Stacking the metaphorical deck with a serious grounding in philosophy is the key to raking it in, because as Machiavelli proved long ago, it's a lot better to be feared than loved, and lying is not the same as cheating.

This volume will convince readers that the swift ascent of the tabletop role-playing game *Dungeons and Dragons* to worldwide popularity in the 1970s and 1980s is "the most exciting event in popular culture since the invention of the motion picture." *Dungeons and Dragons and Philosophy* presents twenty-one chapters by different writers, all D&D aficionados but with starkly different insights and points of view. It will be appreciated by thoughtful fans of the game, including both those in their thirties, forties, and fifties who have rediscovered the pastime they loved as teenagers and the new teenage and college-student D&D players who have grown up with gaming via computer and console games and are now turning to D&D as a richer, fuller gaming experience. The book is divided into three parts. The first, "Heroic Tier: The Ethical Dungeon-Crawler," explores what D&D has to teach us about ethics and about how results from the philosophical study of morality can enrich and transform the game itself. Authors argue that it's okay to play evil characters, criticize the traditional and new systems of moral alignment, and (from the perspective of those who love the game) tackle head-on the recurring worries about whether the game has problems with gender and racial stereotypes. Readers of *Dungeons and Dragons and Philosophy* will become better players, better thinkers, better dungeon-masters, and better people. Part II, "Paragon Tier: Planes of Existence," arouses a new sense of wonder about both the real world and the collaborative world game players create. Authors look at such metaphysical questions as what separates magic from science, how we express the inexpressible through collaborative storytelling, and what the objects that populate *Dungeons and Dragons* worlds can teach us about the equally fantastic objects that surround us in the real world. The third part, "Epic Tier: Leveling Up," is at the crossroads of philosophy and the exciting new field of Game Studies. The writers investigate what makes a game a game, whether D&D players are artists producing works of art, whether D&D (as one of its inventors claimed) could operate entirely without rules, how we can overcome the philosophical divide between game and story, and what types of minds take part in D&D.

From Machiavellian city officials to big-time mobsters, corrupt beat cops, and overzealous G-men, *Boardwalk Empire* is replete with philosophically compelling characters who find themselves in philosophically interesting situations. This book is directed at thoughtful fans of

the show. Here, readers discover parallels between the events in Boardwalk Empire and contemporary political events. Twenty philosophers address issues in political philosophy, ethics, aesthetics, feminism, and metaphysics. Is Nucky Thomson a Machiavellian prince or a Nietzschean superman? Is Jimmy's resentment towards Nucky justified, given that Jimmy would never have come into existence had his parents not met? What can be said about the ethics of lying in the seedy world of bootlegging? Agent Van Alden's unique religious attitudes bring a warped sense of morality to the Boardwalk universe. One chapter brings to light the moral character of Van Alden's God. Other chapters explores the roles that storytelling, deception, and gender play in the show.

Muziek kan ontroeren, pijn verzachten of de dansbenen prikkelen. Maar wat ervaren we precies als we luisteren naar Chopin, Pink Floyd of Bob Dylan? Wat maakt onze beleving van muziek zo kenmerkend? Tomas Serrien tracht in dit boek te achterhalen hoe we muziek gewaarworden. Hoewel muziek er in de eerste plaats is om naar te luisteren, legt de auteur uit waarom ook het denken en schrijven over muziek bijzonder zinvol kan zijn. Terwijl hij een methode uitwerkt om in deze hachelijke opdracht te slagen, neemt hij de lezer mee in een muzikale zoektocht vol diepzinnige overpeinzingen. Luistert de mens aandachtig genoeg? Wat is het verschil tussen muziek en geluid? Hoe ervaren doven muziek? Wat is de rol van emoties bij het luisteren naar muziek? En kan muziek ook levens redden? Bij het zoeken naar de waarde van de muzikale wereld, botst de auteur op onbeantwoorde vragen, die de mens sterker aanbelangen dan ooit gedacht.

The progressive/hard rock band Rush has never been as popular as it is now. A documentary film about the band, *Rush: Beyond the Lighted Stage*, which was released in the summer of 2010 has been universally well received. They had a cameo in the movie *Love You Man*. Their seven-part song "2112" was included in a version of "Guitar Hero" released in 2010. The group even appeared on *The Colbert Report*. And now this, a book about Rush written for a general audience and geared towards issues concerning popular culture and philosophy. There has been a recent explosion of Rush onto the popular culture front, and how ironic for a band that has spent the early days of their career on the outside of mainstream popularity. Even legendary trios such as Led Zeppelin, Cream, and The Police don't enjoy the commitment and devotion that Rush's fans lavish on Alex, Geddy, and Neil. In part, this is because Rush is equally devoted to its fans. Since their first album in 1974, they have released 18 additional albums and toured the world following nearly every release. Today, when other 70s-bands have either broken up or become nostalgia acts, Rush continues to sell out arenas and amphitheatres and sell albums—to date Rush has sold over 40 million albums. They are ranked fourth after The Beatles, The Rolling Stones, and Aerosmith for the most consecutive gold or platinum albums by a rock band. Rush's success is also due to its intellectual approach to music and sound. The concept album *2112* made Rush a world-class band and cemented its reputation as the thinking-person's progressive rock trio. Rush's interest in political philosophy, mind-control, the nature of free-will, of individuality, and our relationship to machines makes Rush a band that matters and which speaks to its fans directly and honestly like no other. Lyricist Niel Peart has even built a

following by writing books, both about his motorcycle travels and about the tragic death of his daughter, which have only furthered the respect Rush's fans have for (arguably) rock's greatest drummer and lyricist. Fiercely independent of trends, Rush has maintained a clear mission and purpose throughout their career. With a unique sound, best described as the "Rush sound," the band has been able to blend thought-provoking lyrics and music for almost four decades. The Rush style of music can trigger the unusual combination of air-drumming, air-guitar, singing along, and fist-pumping, just as much as it can thoughtful reflection and deep thinking, making Rush "The Thinking Man's Band." Rush and Philosophy does not set out to sway the public's opinion, nor is it an awkward gushing of how much the authors love Rush. Rush and Philosophy is a fascinating look at the music and lyrics of the band, setting out to address thought-provoking questions. For example, elements of philosophical thinking from the likes of Jean Paul-Sartre, Ayn Rand, and Plato can be found in Peart's lyrics; does this make Peart a disciple of philosophy? In what ways has technology influenced the band through the decades? Can there be too much technology for a power-trio? Can listening to Rush's music and lyrics lead listeners to think more clearly, responsibly, and happily? Is the band's music a "pleasant distraction" from the singing of Geddy Lee? In what ways is Rush Canadian? How can a band that has been referred to as "right-wing" also criticize big government, religion, and imperialism? Rush and Philosophy is written by an assortment of philosophers and scholars with eclectic and diverse backgrounds who love Rush's music and who "get" the meaning and importance of it. They discuss Rush with the enthusiasm of fans and the seriousness of college professors. The book will be a must-read for the many fans who have long known that Rush deserves as much respect as the ideas, concepts, and puzzles about human existence they write and compose music about.

From their commanding role in the so-called British Invasion of the early 1960s to their status as the elder statesmen (and British Knight) of rock and roll, the Stones have become more than an evanescent phenomenon in pop culture. They have become a touchstone not only for the history of our times—their performance at the Altamont Raceway marked the "end of the sixties," while their 1990 concert in Prague helped Czechoslovakia and other eastern bloc nations celebrate their newfound freedom (and satisfaction) out from under Moscow's thumb. Because of their longevity, the music and career of the Stones—much more than The Beatles—stand as touchstones in the personal lives of even casual Stones fans. Everyone of a certain age remembers the Stones on Ed Sullivan, the death of founder Brian Jones, their favorite songs, concerts, or videos, and their stance in the classic "Beatles versus Stones" debates. In the wake of Keith Richards's bestselling autobiography, *Life* (2010), many are now reliving these events and decades from the viewpoint of the band's endearing and seemingly death-defying guitarist. The chapters in *The Rolling Stones and Philosophy* celebrate the Stones' place in our lives by digging into the controversies, the symbols, and meanings the band and its

songs have for so many. What might you mean (and what did Mick mean) by “sympathy for the Devil”? Did the Stones share any of the blame for the deaths at Altamont, as critic Lester Bangs charged they did in Rolling Stone magazine? What theories of ethics and personality lay behind the good-boy image of the Beatles and the bad-boy reputation the Stones acquired? If Keith Richards really had his blood replaced four separate times, does that make him a zombie? How do the Glimmer Twins help us refine our understanding of friendship? Written by a dozen philosophers and scholars who adore the Rolling Stones not only for their music, this book will become required reading for anyone seeking maximum satisfaction from “the world’s greatest rock and roll band.”

From the early years, when he morphed from celebrated poet to provocative singer-songwriter, to his induction into the Rock and Roll Hall of Fame, Leonard Cohen has endured as one of the most enigmatic and profound figures—with a uniquely compelling voice and unparalleled depth of artistic vision—in all of popular music. The aesthetic quality and intellectual merit of Cohen’s work are above dispute; here, for the first time, a team of philosophers takes an in-depth look at its real significance. Want to know what Cohen and Kierkegaard have in common? Or whether Cohen rivals the great philosophical pessimist Schopenhauer? Then this book is for you. It provides the first thorough analysis of Cohen from various (philosophical) positions. It is intended not only for Cohen fans but also undergraduates in philosophy and other areas. It explores important neglected aspects of Cohen’s work without attempting to reduce them to academic tropes, yet nonetheless will also be useful to academics—or anyone—beguiled by the enigma that is Leonard Cohen. Fifteen philosophers look at the deeper issues raised in the highly popular TV drama, including common morality, legal correctness and legal ethics, discussing the gray areas of legal battles and maneuvering. Original.

The Onion, with its unique brand of deadpan satirical humor, has become a familiar part of the American scene. The newspaper has a readership of over a million, and reaches millions more with its spin-off books and Onion News Network. The Onion has shown us that standard ways of thinking about the news have their grotesque and silly side, and this invites philosophical examination. Twenty-one philosophers were commissioned to provide witty philosophical perspectives on just what makes the Onion so truthful and insightful. Former Governor Sarah Palin reported: “I just couldn’t put it down. The Onion and Philosophy is the most exciting book I’ve read since Principia Mathematica.” Are the Onion writers truly cynical, or just cynically faking it? Does the Onion really have a serious point of view on religion? On sex? On politics? Who cares what Area Man thinks? If everyone’s so dumb, how come so many Onion readers keep on laughing at how dumb they are?

The hit television drama Breaking Bad is discussed by professional thinkers who compare the major themes of the show with philosophical concepts and answer questions about injustice, retaliation and the potential of everyone to become a

ruthless criminal. Original.

The best and wisest of men or a heartless machine? Crusader for justice or cynical egoist? Mr. Holmes, the brain of Baker Street, continues to fascinate, to baffle, and to be interpreted very differently—by, among others, Basil Rathbone, Jeremy Brett, Robert Downey Jr., and Benedict Cumberbatch, without losing his unmistakable identity. *Sherlock Holmes and Philosophy* applies observation and deduction to the ultimate “three pipe problem,” the meaning of Sherlock Holmes. -- Cover p. [4] and publisher's website.

The Chronicles of Narnia series has entertained millions of readers, both children and adults, since the appearance of the first book in 1950. Here, scholars turn the lens of philosophy on these timeless tales. Engagingly written for a lay audience, these essays consider a wealth of topics centered on the ethical, spiritual, mythic, and moral resonances in the adventures of Aslan, the Pevensie children, and the rest of the colorful cast. Do the spectacular events in Narnia give readers a simplistic view of human choice and decision making? Does Aslan offer a solution to the problem of evil? What does the character of Susan tell readers about Lewis's view of gender? How does Lewis address the Nietzschean “master morality” embraced by most of the villains of the Chronicles? With these and a wide range of other questions, this provocative book takes a fresh view of the world of Narnia and expands readers' experience of it.

Not only is Doctor Who the longest-running science fiction TV show in history, but it has also been translated into numerous languages, broadcast around the world, and referred to as the “way of the future” by some British politicians. The Classic Doctor Who series built up a loyal American cult following, with regular conventions and other activities. The new series, relaunched in 2005, has emerged from culthood into mass awareness, with a steadily growing viewership and major sales of DVDs. The current series, featuring the Eleventh Doctor, Matt Smith, is breaking all earlier records, in both the UK and the US. Doctor Who is a continuing story about the adventures of a mysterious alien known as “the Doctor,” a traveller of both time and space whose spacecraft is the TARDIS (Time and Relative Dimensions in Space), which from the outside looks like a British police telephone box of the 1950s. The TARDIS is “bigger on the inside than on the outside”—actually the interior is immense. The Doctor looks human, but has two hearts, and a knowledge of all languages in the universe. Periodically, when the show changes the leading actor, the Doctor “regenerates.”

Neil Gaiman is the imaginative wizard behind the best-selling novels *American Gods* (soon to be an HBO series) and *The Anansi Boys*, the graphic series *The Sandman*, and popular children's books like *Coraline* and *The Graveyard Book*. *Neil Gaiman and Philosophy* looks at Gaiman's work through a philosophical lens. How does fantasy interact with reality and what can each tell us about the other? Do we each have other selves who embody different personal qualities? If the unknown influences the known, is the unknown just as real as the known? What makes people truly valuable? In *Neil Gaiman and Philosophy*, eighteen philosophers explore Gaiman's best-loved and unforgettable worlds: *The Graveyard Book*, a macabre parallel to *The Jungle Book*, in which the boy Bod is raised by the supernatural inhabitants of a graveyard. *Coraline*, in which a girl neglected by her parents finds another world with an Other Mother who pays her a lot of attention, but then turns out to be evil and won't let her go. *Neverwhere*, in which a London man discovers a magical parallel city, London Below. *The Sandman*, best-selling comic books in which the Lord of Dreams attempts to rebuild his kingdom after years of imprisonment. *Good Omens* (with Terry Pratchett) treats biblical prophecy, the Antichrist, and the End Times as a hilarious comic tale, filled with sly but good-humored twists and turns. *MirrorMask*, where a young circus girl finds that the pictures she has drawn have given her access to a fantastic world of

light and shadow, populated with characters who have designs on her.

Radiohead and the Global Movement for Change examines the work of the British group Radiohead, focusing particularly on their landmark recording *OK Computer* (1997). This book studies the band's exploration of the crucial issues surrounding contemporary technological development and 'musical hermeneutics' with the media ecology perspective.

In *Homeland and Philosophy*, 23 philosophers tackle the issues that Showtime's award winning show, *Homeland*, asks us to consider. The show, which centers on Marine Sergeant Nicholas Brody's release from an al-Qaeda prison, and CIA Agent Carrie Mathison's distrust of his intentions, asks questions of identity, what it means to be a terrorist, the conditions and effects of brainwashing, lying for the greater good, and whether or not courage is a virtue. But these questions are only a few among many that are explored in the shadowy spy-filled world of *Homeland*. Through the lenses of Rawls, Kant, Arendt, Foucault, Heidegger, Sartre, and Kierkegaard, among others, *Homeland and Philosophy* considers the ethics of drone warfare; whether or not Carrie Mathison's personality changes and psychological disorder make her an interesting character study in the metaphysics of personhood; at what point is privacy only an illusion; and concepts of torture, punishment, and discipline. Nicholas Brody is a Marine, a terrorist, a double agent, a congressman, a father, a husband, a lover, and a friend...but who is Nicholas Brody?

The popularity of the *His Dark Materials* trilogy has generated a major motion picture, a stage play, video games, and a new prequel. The series has also been highly controversial with its use of exciting adventure stories for children to comment on organized religion. These books have piqued the interest of the contributors to this fascinating volume, who use it to probe the philosophical issues that inform them. Could a golden compass, or alethiometer, really work? Can a person's soul or daemon have a mind of its own? What are the ramifications of pursuing the diabolical "intercision" process, or of trying to bring about the death of God, a plot that Lyra and her mysterious Father struggle over?

These are some of the questions explored by these essays that try to get to the heart of Lyra's bewildering, inspiring, and multifaceted world. In *The Devil and Philosophy*, 34 philosophers explore questions about one of the most recognizable and influential characters (villains?) of all time. From Roman Polanski's *The Ninth Gate* to J.R.R. Tolkien's *The Silmarillion* to Bram Stoker's *Dracula* to Darth Vader to Al Pacino's iconic performance in *The Devil's Advocate*, this book demonstrates that a little devil goes a long way. From humorous appearances, as in Kevin Smith's film *Dogma* and Chuck Palahniuk's novels *Damned* and its sequel *Doomed*, to more villainous appearances, such as Gabriel Byrne's cold outing as Satan in *End of Days*, *The Devil in Philosophy* proves that the Devil comes in many forms. Through the lenses of Jung, Kant, Kundera, Balkan, Plato, Bradwardine, Aristotle, Hume, Blackburn, Descartes, Lavey, Thoreau, and Aquinas, *The Devil and Philosophy* take a philosophical look at one of time's greatest characters. Are there any good arguments for the actual existence of the Devil? Does demonic evil thrive in Gotham City? Can humans really be accountable for all evil? Which truths about the Devil are actual facts? Is Milton correct, in that the Devil believes he is doing good?

What explains the huge popular following for *Dexter*, currently the most-watched show on cable, which sympathetically depicts a serial killer driven by a cruel compulsion to brutally slay one victim after another? Although Dexter Morgan kills only killers, he is not a vigilante animated by a sense of justice but a charming psychopath animated by a lust to kill, ritualistically and bloodily. However his gory appetite is controlled by "Harry's Code," which limits his victims to those who have gotten away with murder, and his job as a blood spatter expert for the Miami police department gives him the inside track on just who those legitimate targets may be. In *Dexter and Philosophy*, an elite team of philosophers don their rubber gloves and put Dexter's deeds under the microscope. Since Dexter is driven to ritual murder by his "Dark

Passenger,” can he be blamed for killing, especially as he only murders other murderers? Does Dexter fit the profile of the familiar fictional type of the superhero? What part does luck play in making Dexter who he is? How and why are horror and disgust turned into aesthetic pleasure for the TV viewer? How essential is Dexter’s emotional coldness to his lust for slicing people up? Are Dexter’s lies and deceptions any worse than the lies and deceptions of the non-criminals around him? Why does Dexter long to be a normal human being and why can’t he accomplish this apparently simple goal?

What makes Larry a monster, and why doesn’t he know that he’s a monster? This title discusses philosophical answers to these questions. It also discusses the ethical and existential issues, such as whether Larry is a bad apple or perhaps worth emulating.

The Atkins diet has transformed the lives of millions of people, revolutionizing grocery store shelves, restaurant menus, and dinner-table conversations. But there are questions beyond its efficacy and longevity. Is the Atkins diet a new wrinkle in capitalist exploitation or a twisted expression of negative body images? Is it a symbol of super-masculinity? Has the Atkins diet really been around for centuries under other names? Can it increase intelligence, or cause global warming and melt the polar ice caps? How does Atkins fit into Kant’s conception of the moral life, or Rousseau’s vision of a kinder, gentler human society? The Atkins Diet and Philosophy wittily explores these and other pressing questions in sixteen entertaining essays. Following the same fun, readable approach as earlier volumes in this series, this book uses philosophy to put the Atkins diet under the microscope, and uses the Atkins diet to teach vital philosophical lessons for life.

By many accounts, HBO’s *The Wire* was and remains the greatest and most important television drama of all time. Conceived by writers David Simon and ex-Baltimore homicide detective Ed Burns, this five-season, sixty-episode tour de force has raised the bar for compelling, intelligent television production. With each season addressing a different arena of life in the city of Baltimore, and each season’s narratives tapping into those from previous seasons, *The Wire* was able to reveal the overlapping, criss-crossing, and colliding realities that shape—if not control—the people, institutions, and culture of the modern American city. *The Wire* and *Philosophy* celebrates this show’s realism as well as its intellectual and philosophical clarity. Selected philosophers who are fans of *The Wire* tap into these conflicts and interconnections to expose the underlying philosophical issues and assumptions and pursue questions, such as, can cops really tell whether they are smarter than their perps? Or do they fall victim to intellectual vanity? Do individuals really have free will to resist the temptations—of gangs, of drugs, or corruption—that surround them? Is David Simon a modern-day Marx who sees capitalism leading ultimately to its own collapse, or is Baltimore’s story uniquely its own?

Ender’s Game, Orson Scott Card’s award-winning 1985 novel, has been discovered and rediscovered by generations of science fiction fans, even being adopted as reading by the U.S. Marine Corps. *Ender’s Game* and its sequels explore rich themes — the violence and cruelty of children, the role of empathy in war, and the balance of individual dignity and the social good — with compelling elements of a coming-of-age story. *Ender’s Game* and *Philosophy* brings together over 30 philosophers to engage in wide-ranging discussion on issues such as: the justifiability of pre-emptive strikes; how Ender’s disconnected and dispassionate violence is mirrored in today’s drone warfare; whether the end of saving the species can justify the most brutal means; the justifiability of lies and deception in wartime, and how military schools produce training in virtue. The authors of *Ender’s Game* and *Philosophy* challenge readers to confront the challenges that *Ender’s Game* presents, bringing new insights to the idea of a just war, the virtues of the soldier, the nature of childhood, and the serious work of playing games.

Twenty-two modern-day philosophers take a look at the concepts that fascinate author Chuck Klosterman, as well as try answer many of the

hypotheticals that Klosterman poses in his own writings. Original.

Frank Herbert's *Dune* is the biggest-selling science fiction story of all time; the original book and its numerous sequels have transported millions of readers into the alternate reality of the *Duniverse*. *Dune and Philosophy* raises intriguing questions about the *Duniverse* in ways that will be instantly meaningful to fans. Those well-known characters--Paul Atreides, Baron Harkonnen, Duncan Idaho, Stilgar, the Bene Gesserit witches--come alive again in this fearless philosophical probing of some of life's most basic questions. *Dune* presents us with a vast world in which fanaticism is merciless and history is made by the interplay of ruthless conspiracies. Computers have long been outlawed, so that the abilities of human beings are developed to an almost supernatural level. The intergalactic empire controlled by a privileged aristocracy raises all the old questions of human interaction in a strange yet weirdly familiar setting. Do secret conspiracies direct the future course of human political evolution? Can manipulation of the gene pool create a godlike individual? Are strife and bloodshed essential to progress? Can we know so much about the future that we lose the power to make a difference? Does reliance on valuable resources--such as "spice," oil, and water--place us at the mercy of those who can destroy those resources? When gholas are reconstructed from the cells of dead people and given those people's memories, is the gholas the dead person resurrected? Can the exploitation of religion for political ends be reduced to a technique? Philosophers who are fans of *Dune* will trek through the desert of the *Duniverse* seeing answers to these and other questions.

Mary Shelley's novel *Frankenstein: The Modern Prometheus* sparked into life a fascination with science-gone-awry that refuses to die. From 1818 to present-day Hollywood, the story of Victor Frankenstein and his reanimated, stitched-together corpse has inspired (some would say) the very idea of modern science fiction and countless essays, movies, novels, songs, comic-books, and TV shows aiming to capture what was right, wrong, abominable, inevitable, scary, or funny in this classic tale. Can organic life be reanimated using electricity or genetic manipulation? If so, could Frankenstein's monster really teach itself to read and speak as Mary Shelley imagined? Do monsters have rights, or responsibilities to those who would as soon kill them? What is it about music that so affects Frankenstein's monster, or any of us? What does Mel Brook's *Frau Blucher* say to contemporary eco-feminism? Why are some Frankenstein's flops and others historic successes? Is there a true Frankenstein? Why are children, but not adults, drawn to Shelley's monster? And what is a "monster," anyways? *Frankenstein and Philosophy* brings 25 philosophers to stitch together these and other questions as they apply the history of philosophy to history's greatest horror franchise. Some chapters treat the Frankenstein films, others the original novel, and yet others the many comic books, novels, and modern adaptations. Together they pay tribute to perhaps the most enduring pop culture icon and the fundamental fears, hopes, questions, and puzzles it raises.

Since its debut in 1964, *Jeopardy!* has been one of America's favorite and longest-running daytime quiz shows. It turns the question-answer format of traditional quiz shows on its head and requires contestants to pose correct questions to answers in selected categories. While mining information and facts from Alchemy to Zoology, *Jeopardy!*, is a uniquely intellectual, erudite, and challenging daytime television program. Far beyond entertaining its fans with nail-biting contests of knowledge, memory, and speed, it all but requires them to participate. Few people watch *Jeopardy!* without pressing an invisible button and blurting out questions to their TV screen. Because of this personal and intellectual investment, most *Jeopardy!* fans are devout. Watching the show is valued as a daily ritual in which genuine intellectual skill and encyclopedic knowledge (as opposed to thin Hollywood depictions such as those in *Big Bang Theory* or *Rain Man*) are not only respected and placed in the spotlight, but also rewarded with national prestige and prize winnings. Champion Ken Jennings (who contributes to this

volume) has won over three million dollars and remained champion seventy-four times. For those who embrace Jeopardy! as an intellectual oasis in the arid desert of popular culture, it is the geeks who shall inherit the earth. Jeopardy!'s celebration of intellect and forward-thinking is well recognized throughout popular culture and among all age groups. Ken Jennings, Chuck Forrest, and other all-time champions are near celebrities, while the show itself regularly reaches out through special tournaments to different segments of American culture, such as actors and musicians (Celebrity Jeopardy!), high-school and college students (Teen Tournament and College Championship Jeopardy!) and senior citizens (Senior Tournament Jeopardy!). Still, despite its widespread respect and, some might complain, smug self-respect, neither the show nor its fans take themselves too seriously. Jokes about host Alex Trebek's hair and famous parodies of Jeopardy! on Saturday Night Live are as familiar as Weird Al Yankovic's MTV-mainstay "I Lost on Jeopardy!" (to the tune of "Our Love's in Jeopardy"): Don't know what I was thinkin' of, I guess I just wasn't too bright. Well, I sure hope I do better Next weekend on The Price Is Right.

Is it possible to be a committed Christian and a rock superstar? Can political activists make good music? Do hugely successful rock bands really care about AIDS and poverty in Africa, or is it just another image-enhancing schtick? U2 and Philosophy ponders these and other seeming dichotomies in the career of the Irish supergroup. For over two decades, U2 has been one of the biggest acts in rock music. They've produced over a dozen platinum and multiplatinum records and won 15 Grammy Awards. Critics everywhere have praised the band's thoughtful, complex lyrics and the artistry of their music. At the same time, Bono, the group's lead singer, has dedicated himself to political and social causes, blurring the line between rock star and respected statesman. Offering fresh insight into the band's music and activism, these thought-provoking essays allows fans to discover philosophy through the eyes of U2, and rediscover U2 through the eyes of philosophers.

Offers a selection of essays using the popular graphic novel and television program, providing a humorous look at the study of philosophy and philosophical topics.

This collection of essays by philosophers who are also fans does a deep probe of the Sopranos, analyzing the adventures and personalities of Tony, Carmella, Livia, and the rest of television's most irresistible mafia family for their metaphysical, epistemological, value theory, eastern philosophical, and contemporary postmodern possibilities. No prior philosophical qualifications or mob connections are required to enjoy these musings, which are presented with the same vibrancy and wit that have made the show such a hit.

This volume is an entertaining, multi-faceted exploration of what Facebook means for us and for our relationships. Facebook is a social networking service and website that launched in 2004. Users may create a personal profile, add other users as friends, and exchange messages, including automatic notifications when they update their profile. Additionally, users may join common interest user groups, organized by workplace, school or college, or other characteristics. With discussions ranging from the nature of friendship and its relationship to "friending," to the (debatable) efficacy of "online activism," this book is a systematic attempt to understand Facebook, also offering perspectives on Twitter and Web 2.0.

You have to go deeper. Inception is more than just a nail-biting heist story, more than just one of the greatest movies of all time. The latest neuroscience and philosophy of mind tell us that shared dreams and the invasion of dreams may soon become reality.

Inception and Philosophy: Ideas to Die For takes you through the labyrinth, onto the infinite staircase, exploring the movie's hidden architecture, picking up its unexpected clues. How will Inception change your thinking? You can't imagine. How will Inception and Philosophy change your life? You simply have no idea.

Science fiction writer Philip K. Dick (1928-1982) is the giant imagination behind so much recent popular culture—both movies directly based on his writings, such as Blade Runner (based on the novel Do Androids Dream of Electric Sheep?), Total Recall, Minority Report, and The Adjustment Bureau plus cult favorites such as A Scanner Darkly, Imposter, Next, Screamers, and Paycheck and works revealing his powerful influence, such as The Matrix and Inception. With the much anticipated forthcoming publication in 2011 of volume 1 of Exegesis, his journal of spiritual visions and paranoid investigations, Dick is fast becoming a major influence in the world of popular spirituality and occult thinking. In Philip K. Dick and Philosophy: Who Adjusts the Adjustment Bureau?, twenty Dick fans and professional thinkers confront the fascinating and frightening ideas raised by Dick's mind-blowing fantasies. Is there an alien world behind the everyday reality we experience? If androids can pass as human, should they be given the same consideration as humans? Do psychotics have insights into a mystical reality? Would knowledge of the future free us or enslave us? This volume will also include Dick's short story "Adjustment Team," on which The Adjustment Bureau is based. Philip K. Dick and Philosophy explores the ideas of Philip K. Dick in the same way that he did: with an earnest desire to understand the truth of the world, but without falsely equating earnestness with a dry seriousness. Dick's work was replete with whimsical and absurdist presentations of the greatest challenges to reason and to humanity—paradox, futility, paranoia, and failure—and even at his darkest times he was able to keep some perspective and humor, as for example in choosing to name himself 'Horselover Fat' in VALIS at the same time as he relates his personal religious epiphanies, crises, and delusions. With the same earnest whimsy, we approach Philip K. Dick as a philosopher like ourselves—one who wrote almost entirely in thought-experiments and semi-fictional world-building, but who engaged with many of the greatest questions of philosophy throughout the Euro-American tradition. Philip K. Dick and Philosophy has much to offer for both serious fans who have read many of his novels and stories, and for those who may have just recently learned his name, and realized that his work has been the inspiration for several well-known and thought-provoking films. Most chapters start with one or more of the movies based on Dick's writing. From here, the authors delve deeper into the issues by bringing in philosophers' perspectives and by bringing in Dick's written work. The book invites the reader with a casual familiarity with Dick to get to know his work, and invites the reader with little familiarity with philosophy to learn more. At the same time, we have new perspectives and challenging connections and interpretations for even the most hard-core Dick fans, even though we never speak to "insiders" only. To maximize public interest, the book prominently addresses the most widely-known films, as well as those with the most significant fan followings: Blade Runner, Total Recall, Minority Report, A Scanner Darkly, and The Adjustment Bureau. Along with these "big five" films, a few chapters address his last novels, especially VALIS, which have a significant cult following of their own. There are also chapters which address short stories and novels which are currently planned for adaptation: Radio Free Albemuth (film completed, awaiting distribution), The Man in the

High Castle (in development by Ridley Scott for BBC mini-series), and "King of the Elves" (Disney, planned for release in 2012). The Lord of the Rings is intended to be applicable to the real world of relationships, religion, pleasure, pain, and politics. Tolkien himself said that his grand tale of wizards, orcs, hobbits, and elves was aimed at truth and good morals in the actual world. Analysis of the popular appeal of The Lord of the Rings (on websites and elsewhere) shows that Tolkien fans are hungry for discussion of the urgent moral and cosmological issues arising out of this fantastic epic story. Can political power be wielded for good, or must it always corrupt? Does technology destroy the truly human? Is it morally wrong to give up hope? Can we find meaning in chance events? In The Lord of the Rings and Philosophy, seventeen young philosophy professors, all of them ardent Tolkien fans and most of them contributors to the four earlier volumes in the Popular Culture and Philosophy series, address some of these important issues and show how clues to their solutions may be found in the imaginary world of Middle-earth. The book is divided into five sections, concerned with Power and the Ring, the Quest for Happiness, Good and Evil in Middle-earth, Time and Mortality, and the Relevance

Not only is Radiohead the most innovative and influential rock band it's also the most philosophically and culturally relevant. Since the 1993 breakthrough hit "Creep," the band keeps on making waves, with its view of the Bush presidency (Hail to the Thief), its anti-corporatism, its ecologically conscious road tours, its videos, and its decision to sell In Rainbows online at a 'pay whatever you want' price. Composed by a team of Radiohead fans who also think for a living, Radiohead and Philosophy is packed like a crushed tin box with insights into the meaning and implications of Radiohead's work. Paranoid or not, you'll understand Radiohead better than any android. "Can a rock band still matter? Can it be a positive force in a postmodern world? For millions, Radiohead can, and these thought-provoking essays address how and why Radiohead makes a difference by working at the margins of popular culture."

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