

Dexter And Philosophy Mind Over Spatter Popular Culture And Philosophy

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The Philosophy of Joss Whedon - Dean A. Kowalski 2011-12-21
Every generation produces a counterculture icon.

Joss Whedon, creator of the long-running television series *Buffy the Vampire Slayer*, is famed for his subversive wit, rich characters,

and extraordinary plotlines. His renown has only grown with subsequent creations, including *Angel*, *Firefly*, *Dollhouse*, and the innovative online series *Dr. Horrible's Sing-Along Blog*. Through premises as unusual as a supernatural detective agency run by a vampire and a Western set in outer space, Whedon weaves stories about characters forced to make commonplace moral decisions under the most bizarre of circumstances. The *Philosophy of Joss Whedon* examines Whedon's plots and characterizations to reveal their philosophical takes on the limits of personal freedom, sexual morality, radical evil, and Daoism.

Psych and Philosophy - Robert Arp 2013-06-17
"I'm getting something," says Shawn, assuming a

look of intense concentration and pressing his fingertips to the sides of his head. Shawn Spencer uses lies, pretense, and distraction to get at the truth. But can pseudoscience and fakery really be so helpful? And if they can be, is it ethical to employ them? *Psych and Philosophy* takes an entertaining tour through the philosophical issues raised by a fake psychic. Can faulty logic get to the truth quicker than good logic? Are other people to blame for Shawn's deceptions, because they're more ready to credit him with supernatural powers than with superior natural powers? Is instinct more important than smart thinking—in police work and in life? Is it ethical to tell lies to promote the truth (and

protect the public from criminals)? Almost every episode of Psych revolves around a grisly death, treated humorously by the repartee between Shawn and Gus. The show has much to tell us about human ways of coping with death, as well as about the problem of justified knowledge, the ethics of law enforcement, and the interaction of love, friendship, loyalty, and professionalism.

The Walking Dead and Philosophy - Wayne Yuen
2012

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.

Divergent and Philosophy
- Courtland Lewis
2015-12-01

Courtland Lewis has scoured the planet to

bring together the most talented faction members, factionless, and even a few from the Bureau to discuss the philosophy of Divergent. Divergent and Philosophy begins by examining the personal struggles that all people face at some time: What sort of person should I be? What if I find out my life is a lie? What do I owe my parents? Am I normal?

Once readers have finished answering these questions they're ready for the "choosing ceremony." Part two examines each faction, looking at its virtues, vices, and other features that will help readers pick the "right" faction. This part gives readers a glimpse into what it's like to be faced with the most important decision of our lives, the one that will forever determine who we are. Part three takes a step takes a

step back, in order to question Chicago's ordering of society. Chicago is on the verge of revolution, but is this the result of the faction system itself, or is it the people within the factions that are behind the social discord? Part four shifts the focus individuals and those who hold power. Part five tells us how to recognize injustice.

Downton Abbey and Philosophy

- Adam Barkman 2015-10-19

In Downton Abbey and Philosophy, twenty-two professional thinkers uncover the deeper significance of this hugely popular TV saga. Millions of viewers throughout the world have been enthralled by this enactment of a vanished world of decorum and propriety, because it presents us with emotional and interpersonal problems

that remain urgent for people in the twenty-first century. Why do we attach such importance to our memories and to particular places? What do war and epidemics tell us about life in peacetime and in good health? Is it healthy or harmful for people to feel that they know their place? What does Downton Abbey teach us about the changes in women's roles since 1912? Do good manners always agree with good morals? How can everybody know what no one will talk about? What's the justification for a class of people who pride themselves on not having a job? Should we sometimes just accept the reality of social barriers to love, and abandon the pursuit? What happens when community reinforces oppression? All of these and many other issues are discussed through a

detailed examination of the actual characters and situations in Downton Abbey.

Are You Just Braaaiinnss or Something More? - Wayne Yuen 2013-08-21
In *Are You Just Braaaiinnss or Something More?*, British Columbia-based philosopher Gordon Hawkes compares the zombies of *The Walking Dead* with the zombies philosophers argue about. Debate about whether zombies could possibly exist has been a hot topic in philosophy of mind over the last thirty years, though as Hawkes points out, these are not quite the same as the walkers in Robert Kirkman's epic tale. Philosophical zombies, or P-zombies for short, are beings who look and behave exactly like humans but have no inner mental life—no consciousness.

Philosophers have lined up on both sides of this disputed proposition, and no agreement is yet in sight. A related question is how much consciousness is possessed by the walkers of *The Walking Dead*, and whether these shambling walkers are entitled to any moral consideration. Hawkes's piece is one of twenty chapters in *The Walking Dead and Philosophy*, edited by Wayne Yuen, in which philosophers draw fascinating and disturbing conclusions from *The Walking Dead* comics and TV show. *The Walking Dead and Philosophy* explores not only the nature of zombies, but the nature of human society as revealed by the impact of a zombie apocalypse. [Philosophy in Seven Sentences](#) - Douglas Groothuis 2016-01-06
Philosophy is not a closed club or a secret

society. It's for anyone who thinks big questions are worth talking about. In this lively introduction, Douglas Groothuis upacks seven short yet pivotal sentences from the history of Western philosophy, including key ideas from Protagoras, Socrates, Aristotle, Augustine, Descartes, Pascal and Kierkegaard.

The Handmaid's Tale and Philosophy - Rachel Robison-Greene
2018-12-04

In *The Handmaid's Tale* and *Philosophy*, philosophers give their insights into the blockbuster best-selling novel and record-breaking TV series, *The Handmaid's Tale*. The story involves a future breakaway state in New England, beset by environmental disaster and a plummeting birth rate, in which the few remaining fertile women

are conscripted to have sex and bear children to the most powerful men, all justified and rationalized by religious fundamentalism. Among the questions raised by this riveting and harrowing story: ● The *Handmaid's Tale* displays the connection between sex and power. What light does this story shed on sex and power in our own society? ● The divinity of the feminine is associated with the female capacity to give birth. Is this association inherently exploitative? ● In the story, the revolution rapidly rebranded people by changing their names and placing them into functional groups with specific titles. How important is change in language to the suppression of individual freedom? ● *The Handmaid's Tale* sees everything through the

eyes of one character. How is it possible to construct a self and an identity at odds with the definition which the culture attempts to impose? ● In oppressive societies, even the most oppressed do show some freedom of choice. What is the limit of autonomy in a repressive society ruled by a fanatical ideology? ● Our present ethics of sex relies heavily on the notion of consent, but in the world of *The Handmaid's Tale* there is little scope for consent. How is the power of consent constricted by the broader social conditions? ● The feminist idea of Care Ethics can be used to critique various gender relationships. How does Care Ethics evaluate our own society and the society depicted in *The Handmaid's Tale*? ● The society portrayed in the story is marked by

fierce religiosity, yet the Christian God presumably disapproves of its brutal exploitation and oppression. What is the relation between a loving Deity and the literal interpretation of scriptural passages? ● Among many dystopian stories, what makes *The Handmaid's Tale* particularly memorable, and what purpose is served by the contemplation of imaginary dystopias? ● Suicide is common in *The Handmaid's Tale*, and contemplating the possibility of suicide is even more common. Can life be worth living if the political and religious structure is thoroughly malign? ● Beneath the theocratic preaching, there is the practical suggestion that everything is being arranged for the good of society and therefore of everyone. Who gets to

decide and enforce what is in society's best interests?

Dracula and Philosophy -

Nicolas Michaud

2015-07-14

Twenty-four nocturnal philosophers stake out and vivisect Dracula from many angles, unearthing evidence from numerous movies and shows—macabre, terrifying, tragic, and comic. Altmann decides whether Dracula can really be blamed for his crimes, since it's his nature as a vampire to behave a certain way. Arp argues that Dracula's addiction to live human blood dooms him to perpetual misery. Karavitis sees Dracula as a Randian individual pitted against the Marxist collective. Ketcham contrives a meeting between Dracula and the Jewish theologian Maimonides. Littmann maintains that if we disapprove of

Dracula's behavior, we ought to be vegetarians. Mahon uses the example of Dracula to resolve nagging problems about the desirability of immortality. McCrossin and Wolfe, disinter some of the re-interpretations of this now-mythical character, and asks whether we can identify an essential Dracula. Pramik shows how the Dracula tale embodies Kierkegaard's three stages of life. Barkman and Versteeg ponder what it would really feel like to be Dracula. The Greens publish some previous unknown letters between Dracula and Camus's Meursault. Vuckovich looks at the sexual morality of characters in the Dracula saga. De Waal explains that "Dragula" is scary because every time this being appears, it causes "gender trouble."

The Ultimate Game of

Thrones and Philosophy -
Eric J. Silverman
2016-12-09

The Ultimate Game of Thrones and Philosophy treats fans to dozens of new essays by experts who examine philosophical questions raised by the Game of Thrones story. This ultimate analysis provides the most comprehensive discussion to date and engages the Game of Thrones universe through the end of Season Six of the HBO series. Ned Stark, Tyrion Lannister, Jon Snow, Joffrey, Cersei, Brienne, Arya, Stannis, and many other characters are used to apply the traditional philosophical questions that everyone faces. How should political leaders be chosen in Westeros and beyond? Is power merely an illusion? Is it immoral to enjoy overly violent and sexual stories like Game

of Thrones? How should morally ambiguous individuals such as Jamie Lannister: The Kingslayer and Savior of King's Landing be evaluated? Can anyone be trusted in a society like Westeros? What rules should govern sexual relationships in a world of love, incest, rape, and arranged marriage? How does disability shape identity for individuals like Tyrion, Bran, and others? How would one know whether there is a God in the Game of Thrones universe and what he is like?

Dexter and Philosophy -
Richard Greene
2011-04-12

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?

The Ultimate Walking Dead and Philosophy - Wayne Yuen 2016-01-12

In *The Walking Dead*, human beings are pushed to their limits by a zombie apocalypse and have to decide what really matters. Good and evil, freedom and slavery, when one life has to be sacrificed for another, even the nature

of religion—all the ultimate questions of human existence are posed afresh as the old society crumbles away and a new form of society emerges, with new beliefs and new rules. The Ultimate Walking Dead and Philosophy brings together twenty philosophers with different perspectives on the imagined world of this addictive TV show. How can we keep our humanity when faced with such extreme life-or-death choices? Did Dr. Jenner do the right thing in committing suicide, when all hope seemed to be lost? Does the Governor, as the new Machiavelli, prove that willingness to repeatedly commit murder is the best technique for getting and keeping political power? Why do most characters place such importance on keeping particular

individuals alive, especially children? What can we learn about reality from Rick's haunting hallucinations? KISS and Philosophy - Courtland Lewis 2020-10-13 KISS is the most outrageous and yet the most enduring of rock bands, with an unparalleled, almost religious level of devotion from millions of die-hard fans. In KISS and Philosophy, professional thinkers of diverse outlooks provide much-needed insights into the motivating ideas and metaphysical foundations of the KISS take on life. According to some, the true message of KISS is self-actualization through the hard work of following your dreams. Others focus on the existential aspect of KISS thinking, drawing upon Camus and Sartre to show that KISS is

preoccupied with empowering the individual to achieve self-greatness. By contrast, there is a view of KISS which identifies a "destroyer" attitude, leading some listeners to reject KISS outright, while encouraging others to become the most dedicated of followers. Yet another view sees KISS's "letting loose" as essentially Dionysian. Some chapters gain access to KISS thinking by tracing the band's cultural and historical impact, finding meaning in the way generations of fans make sense of KISS's always evolving output, the changing line-up, and the archetypal characters represented by the band's use of make-up and presentation. Other chapters look at the aesthetic quality of the band's output,

especially their most controversial album, Music from "The Elder." Several chapters examine KISS's orientation to bodily pleasures, notably sex, extracting the band's philosophy of sex and love from different clues and indications. How does KISS's unashamed indulgence relate to various pleasure-governed ethical systems throughout history? Is getting the most out of pleasure key to living the good life? And does a life of gratifying one's body ultimately yield fulfillment? What are the limitations and hazards of a pleasure-oriented lifestyle? The biography of band members also provides material for reflection, looking at the nature of forgiveness through the lens of KISS's notorious feuds, and determining how to reconcile the apparently conflicting

accounts of some famous squabbles. The changing line-up of the band raises questions about the meaning of "KISS" and whether KISS could last forever

Louis C.K. and

Philosophy - Mark

Ralkowski 2016-04-06

Charlie Rose has called Louis C.K. "the philosopher-king of comedy," and many have detected philosophical profundity in Louis's comedy, some of which has been watched tens of millions of times on YouTube and elsewhere.

Louis C.K. and Philosophy is designed to help Louis's fans connect the dots between his pronouncements and living philosophical themes. Twenty-five philosophers examine the wisdom of Louis C.K. from a variety of philosophical perspectives. The chapters draw upon C.K.'s standup comedy,

the show Louie, and C.K.'s other writings. There is no attempt to fit Louis into one philosophical school; instead the authors bring out the diverse aspects of the thought of Louis C.K. One writer looks at the different meanings of C.K.'s statement, "You're gonna be dead way longer than you were alive." Another explores how Louis knows when he's awake and when he's dreaming, taking a few tips from Descartes. One chapter shows the affinity of C.K.'s "sick of living this bullshit life" with Kierkegaard's "sickness unto death." Another pursues Louis's thought that we may by our lack of moral concern "live a really evil life without thinking about it." C.K.'s religion is "apathetic agnostic," conveyed in his thought experiment that God began work in 1982.

David Bowie and
Philosophy - Theodore G.
Ammon 2016-09-06

Among the topics explored in David Bowie and Philosophy are the nature of Bowie as an institution; Bowie's work in many platforms, including movies and TV; Bowie's spanning of low and high art, and his relation to Warhol; the influence of Buddhism and Kabuki theater; the recurring theme of Bowie as a space alien, including "Space Oddity" and The Man Who Fell to Earth; the dystopian element in Bowie's thinking, displayed in "1984" and the album Outside; the role of fashion in Bowie's creativity; personal identity as preserved over various divergent personae; the aesthetics of theatrical rock and glam rock; Bowie's public identification with bisexuality and his influence within the

LGBTQ community. Pervasive themes in Bowie's output include change, time, apocalypse, dancing, mind-body dualism, and spirituality. In the dualistic universe that undergirds his lyrics, body consistently wins over mind, but body is nevertheless on the hook of moral responsibility. There is thus an inherent tension: the overwhelming desires of bodily drives versus the repressive institutions such as church and the omnipresent "They" who would have us do otherwise than our body want. The emergent paradox in Bowie is that for all his alleged sexual indulgences, in the end mind trumps body.

**SpongeBob SquarePants
and Philosophy** - Joseph
J. Foy 2011

Offers a selection of essays using the popular children's television

program characters, providing a humorous look at the study of philosophy and philosophical topics. *More Doctor Who and Philosophy* - Courtland Lewis 2015-10-15

More Doctor Who and Philosophy is a completely new collection of chapters, additional to Doctor Who and Philosophy (2010) by the same editors. Since that first Doctor Who and Philosophy, much has happened in the Whoniverse: a new and controversial regeneration of the Doctor, multiple new companions, a few creepy new enemies of both the Doctor and planet Earth. And the show's fiftieth anniversary! We've learned some astounding new things from the ever-developing story: that the Doctor's number one rule is to lie, that he claims to have forgotten his role in

the mass extermination of the Time Lords and the Daleks, that the Daleks do have a concept of divine beauty (divine hatred, of course), and that Daleks may become insane (didn't we assume they already were?) Oh, and the cult of the Doctor keeps growing worldwide, with more cultish fans in the US, more and bigger Who conventions, more viewers of all ages, and more serious treatment by scholars from many disciplines. New questions have been raised and new questioners have come along, so there are plenty of new topics for philosophical scrutiny. Is the "impossible" girl really impossible? Is there anything wrong with an inter-species lesbian relationship (the kids weren't quite ready for that in 1963, but no one blinks an eye in 2015)? Can it really

be right for the Doctor to lie and to selectively forget? We even have two authors who have figured out how to build a TARDIS—instructions included! (Wait, there's a catch, no . . . ?) And then there's that old question that just won't go away: why does the Doctor always regenerate as a male, and is that ever going to change? An added feature of this awesome new volume is that the editors have reached out to insiders of Who fandom, people who run hugely successful Who conventions, play in Who-inspired bands, and run wildly popular podcasts and websites, to share their privileged insights into why the Doctor is so philosophically deep. No more spoilers. It's time for the truly thoughtful travelers in both time and space to rev up the

TARDIS once more. . . .
Allons-y, Alonzo!
Steve Jobs and Philosophy - Shawn E. Klein 2015-04-20
In *Steve Jobs and Philosophy* sixteen philosophers take a close look at the inspiring yet often baffling world of Steve Jobs. What can we learn about business ethics from the example of Jobs? What are the major virtues of a creative innovator? How could Jobs successfully defy and challenge conventional business practices? How did Jobs combine values and attitudes previously believed to be unmixable? What does it really mean to "think different"? Can entrepreneurs be made or are they just born? If Jobs didn't make any major inventions, just what was his contribution? How is Jobs's life illuminated

by Buddhism? How does a counter-culture transform mainstream culture? What does Jobs teach us about the notions of simplicity and functionality in design? How do Jobs's achievements alter the way we think about technology in relation to human life? The chapters cover vital issues in ethics, business, aesthetics, and technology. They are followed by a fascinating appendix listing all the philosophers mentioned in the book, along with explanations of their lives and key themes in their thoughts. Steve Jobs and Philosophy is aimed at readers interested in Jobs himself, in entrepreneurship, in technology, culture, and values.

Indian Popular Fiction -
Prem Kumari Srivastava
2021-11-25

The scholarly essays in

this book open up experimental and novel spaces and genres beyond the traditional and the literary world of Indian Popular Fiction as it existed towards the end of the last millennium. They respond to the possibilities opened up by the technology-driven and internet-savvy reading and writing world of today.

Contemporaneous and bold, most of the essays resonate with the racy and fast-paced milieu and social media space inhabited by today's youth. Combative in its drift, this book makes possible an attempt to disband hierarchies and dismantle categories that have engulfed the expansive landscape of Indian Popular Fiction for too long. It facilitates discussion on graphic novels, microfiction, popular-entertainment and political satire on

television and celluloid, social media-driven romances existing in the domain of the 'real' rather than that of 'fantasy' and mythological readings against the backdrop of gender and politics. Aimed at facilitating further research by scholars and enthusiasts of Indian Popular Fiction, this book is also an ode to the current trends generated by social and internet media cosmos. Please note: Taylor & Francis does not sell or distribute the Hardback in India, Pakistan, Nepal, Bhutan, Bangladesh and Sri Lanka.

Dexter and Philosophy - Richard Greene 2011
In *Dexter and Philosophy*, an elite team of philosophers don their rubber gloves and put Dexter's deeds under the microscope.
Batman, Superman, and

Philosophy - Nicolas Michaud 2016-07-05
Batman or Superman? Which of these heroic figures is morally superior? Which is more dramatically effective? Which is more democratic? Which shows us the better way to fight crime? Who is a morally better person? Whose actions lead to the better outcomes? Superman vs. Batman and *Philosophy* tries to decide "for" and "against" these two superheroes by comparing their contrasting approaches to a wide range of issues. Twenty-six philosophers evaluate Superman vs. Batman in order to decide which of them "wins" by various different criteria. Some of the writers say that Superman wins, others say Batman, and others give the result as a tie. Since both Batman, the megalomaniacal

industrialist, and Superman, the darling of the media, sometimes operate outside the law, which of them makes the better vigilante—and how do they compare with Robin Hood, the anonymous donor, the Ninja, and the KKK? Which of them comes out better in terms of evolutionary biology? Which of the heroes works more effectively to resist oppression? Does Superman or Batman function better as a force for embodied intelligence? Who does more to really uphold the law? Which one is better for the environment? Which of these two supernormal guys makes a better model and inspiring myth to define our culture and our society? Is Batman or Superman the more admirable person? Who conforms more closely to Nietzsche's Übermensch? Which one

makes the more rational choices? Who makes the better god? Who is more self-sacrificing in pursuit of other people's welfare? Who goes beyond the call of duty? Which one does better at defining himself by resolving his internal conflicts? Whose explicit code of morality is superior? Which superhero gives us more satisfying dramatic conflict? (And why does a battle between the two make such a compelling drama?) Which of our two candidates comes closer to Christ? Which has the sounder psychological health? Whose overall consequences are better for the world? Which one more perfectly exemplifies C.S. Lewis's concept of chivalry? What's the deeper reason Batman is so successful in videogames whereas Superman isn't? What are the advantages and disadvantages of having

the two extraordinary heroes work together? Is either superhero logically or metaphysically possible? How can each of them be diagnosed as psychotic? How do they compare in masking their real identity? Whose motives are more worthy? Which one is more self-aware? Superman vs. Batman and Philosophy comes out at the same time as the movie Batman v Superman. The book cannot discuss what goes on in the movie, yet it also can't avoid doing so, since by sheer probability, many of the controversial issues between the two superheroes will be the same in both. The book will therefore naturally fit in with the numerous raging controversies that the movie unleashes.

Mr. Robot and Philosophy

- Richard Greene

2017-07-01

Mr. Robot has been

hailed, not only as one of the most haunting and unnerving dramas ever to appear on television, but also as the first accurate popular presentation of how computer hacking and cyberterrorism actually work. Mr. Robot and Philosophy is aimed at thoughtful fans of this addictive show who will welcome the opportunity to explore Elliot Alderson's world from a philosophical perspective. The developing story of Mr. Robot constantly raises ethical and metaphysical issues. What happens to our personal identity when it's extended into cyberspace and an array of electronic devices? Are we in control of our online lives or are we being controlled? What does our right to privacy mean in a world where millions of people can observe what we're doing and saying? Is a

virtual currency true money and could it replace traditional money? Can there be healthy forms of drug addiction? Can some types of so-called mental illness be useful and beneficial? Does it make any sense to unleash destruction upon the existing corporate economic structures, and can we expect something better to emerge from the ruins of a digital meltdown?

The Americans and Philosophy - Robert Arp
2017-10-16

The Americans, a dark, tense, action thriller with comic touches, has been hailed by many critics as currently the best show on television. The story, created by a former CIA spy, centers on two Soviet agents posing as an ordinary American couple, Philip and Elizabeth Jennings, in 1980s Washington DC. They have two teenage

children who know nothing of their clandestine occupation and function as part of their cover story. The Americans and Philosophy brings together diverse philosophers who take a close look at the metaphysical and ethical aspects of the The Americans. The Jenningses believe they are living in a decadent capitalist society and draw emotional uplift from their dedication to a higher ideal. Just one step ahead of the FBI, they practice murder and seduction as instruments to further the goals of Communist subversion. This gives their lives more meaning and more excitement than those of the other people around them, and serious questions arise as to whether their lives can be truly fulfilling and ennobled. Quaint-looking 1980s culture plays a conspicuous role in The

Americans, an example being the psychotherapeutic self-awareness cult known as est, which features in the story and also serves as an allegory of espionage, as est (along with ancient philosophy) asks the question, Do our secret, inner lives truly align with how we act? The gadgetry of espionage, including the poorly adapted but actually historically accurate "mail robot" of the 1980s FBI, prompts speculations about the interaction of humans with artificial intelligence. Philip and Elizabeth's genuine horror when they find that one of their children is praying and attending church brings out the ambiguities in the popular notion of brainwashing and indoctrination. Since the Jenningses' children enjoy a comfortable life with many opportunities,

can it be true that they are immorally exploited? Knowing that all weapons of war are intended to kill and maim, can we uniquely stigmatize some weapons (such as the biological weapon called "Glanders" in Season Four) as unacceptable? All governments practice the duplicity and deception of espionage, but special problems arise when continual lying invades personal relationships. Is it true that in the modern world, devotion to the state has become a "sacred fiction," like a religion? Lying is everywhere in The Americans, but much of the lying is very similar to everyday deception: parents often withhold from their children facts about the parents' jobs which might cause needless anxiety, and tell their children apparently harmless fibs like

saying that Santa Claus exists. The boundary between criminal lying and everyday lying is a continual irony in the script of *The Americans*. Can the demands of a lofty cause, even the survival of freedom or justice in the world, justify the deliberate killing of an innocent individual? Such questions continually bombard the show's protagonists, while existentialist philosophy poses the question: Is Elizabeth truly free to quit being a spy?

The Princess Bride and Philosophy - Richard Greene 2015-11-14

The Princess Bride is the 1987 satirical adventure movie that had to wait for the Internet and DVDs to become the most quoted of all cult classics. *The Princess Bride and Philosophy* is for all those who have wondered about the true

meaning of "Inconceivable!," why the name "Roberts" uniquely inspires fear, and whether it's truly a miracle to restore life to someone who is dead, but not necessarily completely dead. *The Princess Bride* is filled with people trying to persuade each other of various things, and invites us to examine the best methods of persuasion. It's filled with promises, some kept and some broken, and cries out for philosophical analysis of what makes a promise and why promises should be kept. It's filled with beliefs which go beyond the evidence, and philosophy can help us to decide when such beliefs can be justified. It's filled with political violence, both by and against the recognized government, and therefore raises all the issues of political

philosophy. Westley, Buttercup, Prince Humperdinck, Inigo Montoya, the giant Fezzik, and the Sicilian Vizzini keep on re-appearing in these pages, as examples of philosophical ideas. Is it right for Montoya to kill the six-fingered man, even though there is no money in the revenge business? What's the best way to deceive someone who knows you're trying to deceive him? Are good manners a kind of moral virtue? Could the actions of the masked man in black truly be inconceivable even though real? What does ethics have to say about Miracle Max's pricing policy? How many shades of meaning can be conveyed by "As You Wish"?

The X-Files and Philosophy - Robert Arp
2017-04-07

In *The X-Files and Philosophy*, thirty-six

fearless philosophers seek for the truth which is out there, in here, at least somewhere, or (as the postmodernists claim) nowhere. One big issue is whether the weird and unexplained happenings, including the existence of entities unknown to traditional science, might really exist. And if they did, what would be the proper way to behave towards them? Some of these entities seem to flout conventional laws of nature—but perhaps we need to allow for different, as yet undiscovered, laws. If such fabulous entities really exist, what do we owe them? And if they don't exist, why do we imagine they do? In *The X-Files*, regular science is represented by Scully and usually turns out to be wrong, while open-minded credulity or pseudoscience is

represented by Mulder and usually turns out to be right, or at least somehow on the right track. Scully demands objective, repeatable evidence, and she usually gets it, with Mulder's help, in astounding and unwelcome ways. What lessons should we take from the finding of The X-Files that respectable science is nearly always wrong and outrageous speculative imagination nearly always right?

Serial Killers in Contemporary Television

- Brett A.B. Robinson
2022-06-14

This volume examines the significant increase in representations of serial killers as central characters in popular television over the last two decades. Via critical analyses of the philosophical and existential themes presented to viewers and their place in the

cultural landscape of contemporary America, the authors ask: What is it about serial killers that incited such a boom in these types of narratives in popular television post-9/11? Looking past the serial format of television programming as uniquely suited for the presentation of the serial killer's actions, the chapters delve into deeper reasons as to why TV has proven to be such a fertile ground for serial killer narratives in contemporary popular culture. An international team of authors question: What is it about serial killers that makes these characters deeply enlightening representations of the human condition that, although horrifically deviant, reflect complex elements of the human psyche? Why are serial killers intellectually

fascinating to audiences? How do these characters so deeply affect us? Shedding new light on a contemporary phenomenon, this book will be a fascinating read for all those at the intersection of television studies, film studies, psychology, popular culture, media studies, philosophy, genre studies, and horror studies.

Perry Mason and Philosophy - Heather L. Rivera 2020-09-08

In 1933 the crime writer Erle Stanley Gardner, himself a practicing lawyer, unleashed the character Perry Mason in the novel *The Case of the Velvet Claws*. Perry Mason entered into public consciousness as a new conception of the role of the defense lawyer, so that millions of Americans came to expect every criminal trial to have its "Perry Mason moment." In the

1950s the Perry Mason TV show had a phenomenal success, and Mason came to be identified with Raymond Burr. Now Perry Mason has again been restored to life in the HBO series starring Matthew Rhys and John Lithgow. Meanwhile, the eighty-two original Erle Stanley Gardner novels continue to sell thousands of copies each week. Perry Mason gave America a new conception of the trial lawyer, as someone who was always loyal to his client and always prepared to use dirty tricks such as misdirection and withholding of evidence to protect the innocent and secure the ends of Justice. The Mason of the novels is less scrupulous than the Raymond Burr Mason, and would sometimes be in danger of going to jail if the trial didn't turn out right—which it always did, largely

because of Mason's cleverness. The Perry Mason icon raises many philosophical issues explored by seventeen different philosophers in this book, including:

- Can we defend Paul Drake's claim (The Case of the Blonde Bonanza) that Mason is "a paragon of righteous virtue" despite his predilection for skating on thin legal ice?
- Can complex murder cases be solved by facts alone—or do we also need empathy?
- The most convincing way to give a TV episode a surprise ending is by the guilty person suddenly confessing. But in reality, is a confession necessarily so convincing?
- Does Perry Mason represent the Messiah?
- How does the Raymond Burr Perry Mason compare with the more recent TV character Saul Goodman (Breaking Bad and Better Call Saul)?
- Is it morally

okay to mislead the police if this helps your client and your client is innocent?

- How does Perry Mason help us understand the distinction between natural law and positive law?
- Do the Perry Mason stories comply with Aristotle's recipe for a good work of fiction?
- Does life imitate art, when Perry Mason is cited in real-life courtroom arguments?
- How much trickery can be justified by loyalty to one's client?
- Can evidence in murder trials be evaluated by probability theory?
- Perry Mason is officially a lawyer and unofficially a detective. But isn't he really a historian and a psychoanalyst?
- Della Street is a competent legal secretary, but is she something more?
- Mason often says that "Eye-witness testimony

is the worst kind of evidence” and occasionally that “Circumstantial evidence is the best evidence we have.” Can these claims be defended?

Orange Is the New Black and Philosophy - Richard Greene 2015-08-17

This collection of eighteen chapters by talented philosophical minds probes some of the many lessons to be learned from *Orange Is the New Black* (mostly the addictive Netflix comedy-drama but with some attention to the best-selling real-life book by Piper Kerman). The show and the book that inspired it both dramatically highlight the troubling, stressful situation of millions of incarcerated Americans. How do the show’s shower scenes shed light on the classical mind-body problem? How can we make our lives meaningful when our options are

curtailed by authority? What does it mean to manipulate someone, and why is it bad? What can we learn about the peculiarity of human beliefs from Pennsatucky’s notion of the gay agenda? Is Litchfield Prison a preparation for life outside—or just a scale model of life outside? What could the governors of Litchfield learn from Jeremy Bentham and his panopticon? How is it that even in prison we find ourselves condemned to be free? Why is one of the worst things about prison being forced to see who and what we really are? It so happens that life in prison is absolutely full and overfull of philosophical implications. *Orange Is the New Black and Philosophy* stays close to the characters and scenes of the TV show, applying insights from

ethics, existentialism, metaphysics, epistemology, and political philosophy. The book is aimed at thoughtful fans of this amazingly fine TV show, who want to learn more about its disturbing issues.

It's Always Sunny and Philosophy - Roger Hunt
2015-09-08

Philosophers wittily and expertly uncover amazing philosophical insights from the endlessly fascinating TV show, *It's Always Sunny in Philadelphia*. Littmann shows how the values of the gang are the same as those of Homeric heroes. Ketcham argues that the Church should make Charlie a saint, partly because *It's Always Sunny* is "all about free will." Hamer shows how closely the gang's activities comply with the scientific method. Alkema and Barkman analyze the way the gang

perceives happiness and how they try to get it. Leonard proves beyond doubt that the game of Chardee MacDennis reveals everyone's unconscious desires. King examines the morality of the gang's behavior by the standard of how they respond to extreme suffering. Chambers agrees that each of the five central characters is a terrible person, but argues that, given their circumstances, they are not truly to blame for their actions. Tanswell demonstrates that many of the gang's wrong actions result not from immoral motives but from illogical thinking. Aylesworth uses examples from *It's Always Sunny* to bring out some of the moral problems with real consent to sex. Jones reveals that Nietzsche foresaw everything the gang at Paddy's Pub would do.

Hamilton and Philosophy

- Aaron Rabinowitz

2017-07-01

In *Hamilton and Philosophy*, professional thinkers expose, examine, and ponder the deep and controversial implications of this runaway hit Broadway musical. One cluster of questions relates to the matter of historical accuracy in relation to entertainment. To what extent is *Hamilton* genuine history, or is it more a reflection of America today than in the eighteenth century? What happens when history becomes dramatic art, and is some falsification of history unavoidable? One point of view is that the real Alexander Hamilton was an outsider, and any objective approach to *Hamilton* has to be that of an outsider. Politics always involves a debate over who is on the margins and who is

allowed into the center. Then there is the question of emphasizing *Hamilton's* revolutionary aspect, when he was autocratic and not truly democratic. But this can be defended as presenting a contradictory personality in a unique historical moment. *Hamilton's* character is also one that blends ambition, thirst for fame, and concern for his immortal legacy, with inability to see his own limitations, yet combined with devotion to honor and the cultivation of virtue. *Hamilton's* evident ambition led him to be likened to Macbeth and Shakespearean tragedy can explain much of his life.

The Man in the High Castle and Philosophy -

Bruce Krajewski

2017-08-04

The Man in the High Castle is an Amazon TV

show, based on the Philip K. Dick novel, about an "alternate present" (beginning in the 1960s) in which Germany and Japan won World War II, with the former Western US occupied by Japan, the former Eastern US occupied by Nazi Germany, and a small "neutral zone" between them. A theme of the story is that in this alternative world there is eager speculation, fueled by the illicit newsreel, *The Grasshopper Lies Heavy*, about how the world would have been different if America had won the war. In *The Man in the High Castle* and *Philosophy*, twenty-two professional thinkers look at philosophical issues raised by this ongoing enterprise in "alternative history." One question is whether it really made a profound difference that

the Allies won the war, and exactly what differences in everyday life we may expect to arise from an apparent historical turning point. Could it be that some dramatic historical events have only superficial consequences, while some unnoticed occurrences lead to catastrophic results? Another topic is the quest for truth in a world of government misinformation, and how dissenting organizations can make headway. *Pop Culture Matters* - Martin F. Norden 2019-03-05 We immerse ourselves daily in expressions of popular culture—YouTube videos, hip hop music, movies, adverts, greeting cards, videogames, and comics, to name just a few possibilities—and far too often we pay only scant critical attention to them. The essays in

this collection redress this situation by probing a wide range of topics within the field of popular culture studies. Written in engaging and jargon-free prose, contributions critically examine various offerings in film, television, social media, music, literature, sports, and related areas. Moreover, they often pay special attention to the ways in which these pop culture artefacts intersect with issues of race, ethnicity, gender, sexual orientation, age, and ability. Providing a rich mixture of broad perspectives and intriguing case studies, the essays form a compelling mosaic of findings and viewpoints on popular culture. Exploring everything from toxic masculinity in twenty-first century television programmes to gendered greeting cards

and adult colouring books, this provocative volume is essential reading for anyone interested in that fabricated and all-pervasive environment we call popular culture.

Discworld and Philosophy

- Nicolas Michaud

2016-08-09

In Discworld, unlike our own frustrating Roundworld, everything makes sense. The world is held up by elephants standing on the back of a swimming turtle who knows where he's going, the sun goes round the world every day, so it doesn't have to be very hot, and things always happen because someone intends them to happen. Millions of fans are addicted to Pratchett's Discworld, and the interest has only intensified since Pratchett's recent death and the release of his final Discworld novel, *The Shepherd's Crown*, in

September 2015. The philosophical riches of Discworld are inexhaustible, yet the brave explorers of Discworld and Philosophy cover a lot of ground. From discussion of Moist von Lipwig's con artistry showing the essential con of the financial system, to the examination of everyone's favorite Discworld character, the murderous luggage, to the lawless Mac Nac Feegles and what they tell us about civil government, to the character Death as he appears in several Discworld novels, Discworld and Philosophy gives us an in-depth treatment of Pratchett's magical universe. Other chapters look at the power of Discworld's witches, the moral viewpoint of the golems, how William de Worde's newspaper illuminates the issue of censorship,

how fate and luck interact to shape our lives, and why the more simple and straightforward Discworld characters are so much better at seeing the truth than those with enormous intellects but little common sense.

Homo Oeconomicus 30 (4)

- Manfred Holler

2014-03-26

The Psychology of Dexter

- Bella Depaulo

2010-09-07

Peek inside the mind of Dexter Morgan—police forensic analyst, family man, serial killer, and the star of Showtime's most-watched series—with essays from seventeen psychologists and avid fans. Aimed at Dexter devotees and armchair psychologists, *The Psychology of Dexter* takes on the psychological complexities of the popular series with an eye towards insight and

accessibility. It analyzes not just the title character, but his family, coworkers, and even his viewers. What makes Dexter tick? What makes a show about a serial killer so appealing to those of us at home. And do we need to be worried about our own Dark Passengers? From the implications of faking normalcy (could it be behind Dexter's still-in-progress emotional growth?) to where the show weighs in on the psychological debate between nature and nurture, this book gives fans a peek inside Dexter's psyche. Think you know Dexter? The Psychology of Dexter will make you think again.

Leonard Cohen and Philosophy - Jason Holt
2014-09-22

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.

Deadpool and Philosophy

- Nicolas Michaud

2017-04-06

Deadpool is the super-anti-hero who knows he's in a comic book. His unique situation and blood-stained history give rise to many philosophical puzzles. A group of philosophical Deadpool fans delve into these puzzles in *Deadpool and Philosophy*. For instance, if you know that someone is writing the script of your life, can you really be a hero? Is Deadpool really Wade Wilson, or did Wilson

have his identity stolen by the monster who is now Deadpool? Are his actions predetermined by the writers, or does he trick the writers into scripting his choices? And what happens when Deadpool breaks into the real world to kill the writers? What kind of existence do literary characters have? How can we call him a moral agent for good when he still commits murder left and right and then left again and then right? Since Deadpool gets paid for his good deeds, can they be truly heroic? And which of the many Deadpool personalities are the real Deadpool? And of course, why does Deadpool love to annoy Wolverine so much? *Deadpool and Philosophy* challenges us to think outside the box. *Deadpool and Philosophy* shows us the profound implications of this most contradictory

and perplexing comic book character.

Adventure Time and Philosophy - Nicolas

Michaud 2015-04-07

Adventure Time and Philosophy is a monster-beating, wild ride of philosophical mayhem. The authors have come together to understand and explore one of the deepest and most thoughtful television shows ever to assault human brain waves. Where Adventure Time shows us what the world could be like, this book screws open our cranial lids, mucks about in the mess that is our heads, and attempts to come to some answers about the nature of reality. Adventure Time challenges everything we know about life, meaning, heroism, and even burritos. And it's time to give the show some serious thought. Adventure Time and Philosophy is a chance to put down your

broadsword, put your exhausted monster-slaying feet up, and try to figure out why you spend your time rescuing people in distress and fighting for justice. What is justice anyway? If you don't happen to have your pocket edition of the Enchiridion on hand, and Billy the Hero *wicked guitar solo* hasn't been returning your calls, pick up Adventure Time and Philosophy and learn what it means to be a real hero! The authors of the chapters will prove that Adventure Time is much more than a cartoon, it's a way of life. . . . It's also the future!--a post-apocalyptic future 10,000 years after the Great Mushroom War, actually. Who better to have as companions than Finn and Jake when taking on Plato, Nietzsche, and Baudrillard or

encountering the Slime Princess, the Ice King, and Marceline the Vampire Queen. In a review of the show in Entertainment Weekly, Darren Franich characterized Adventure Time as a “hybrid sci-fi/fantasy/horror/musical/fairy tale, with echoes of Calvin and Hobbes, Hayao Miyazaki, Final Fantasy, Richard Linklater, Where the Wild Things Are, and the music video you made with your high school garage band.” This book is filled with chapters written by a colorful cast of characters who enlighten us about the profound and life-affirming spiritual subtext and dark comedic elements of an awesomely fantastic show.

The Good Place and Philosophy - Steven A. Benko 2019-09-17
The Good Place is a fantasy-comedy TV show about the afterlife.

Eleanor dies and finds herself in the Good Place, which she understands must be a mistake, since she has been anything but good. In the surprise twist ending to Season One, it is revealed that this is really the Bad Place, but the demon who planned it was frustrated, because the characters didn't torture each other mentally as planned, but managed to learn how to live together. In *The Good Place and Philosophy*, twenty-one philosophers analyze different aspects of the ethical and metaphysical issues raised in the show, including: ● Indefinitely long punishment can only be justified as a method of ultimately improving vicious characters, not as retribution. ● Can individuals retain their identity after hundreds of reboots? ● Comparing

Hinduism with The Good Place, we can conclude that Hinduism gets things five percent correct. ● Looking at all the events in the show, it follows that humans don't have free will, and so people are being punished and rewarded unjustly. ● Is it a problem that the show depicts torture as hilarious? This problem can be resolved by considering the limited perspective of humans, compared with the eternal perspective of the demons. ● The Good Place implies that even demons can develop morally. ● The only way to explain how the characters remain the same people after death is to suppose that their actual bodies are transported to the afterlife. ● Since Chidi knows all the moral theories but can never decide what to do, it must follow that there

is something missing in all these theories. ● The show depicts an afterlife which is bureaucratic, therefore unchangeable, therefore deeply unjust. ● Eleanor acts on instinct, without thinking, whereas Chidi tries to think everything through and never gets around to acting; together these two characters can truly act morally. ● The Good Place shows us that authenticity means living for others. ● The Good Place is based on Sartre's play No Exit, with its famous line "Hell is other people," but in fact both No Exit and The Good Place inform us that human relationships can redeem us. ● In The Good Place, everything the humans do is impermanent since it can be rebooted, so humans cannot accomplish anything good. ● Kant's moral precepts are supposed to be

universal, but *The Good Place* shows us it can be right to lie to demons.

● The show raises the question whether we can ever be good except by being part of a virtuous community.

Orphan Black and Philosophy - Richard Greene 2016-09-06

In *Orphan Black*, several apparently unconnected women discover that they are exact physical doubles, that there are more of them out there, that they are all illegally produced clones, and that someone is having them killed. They find themselves in the midst of a secret and violent struggle between a fundamentalist religious group, a fanatical cult of superhuman biological enhancement, a clandestine department of the military, and a giant biotech corporation. Law enforcement is powerless

and easily manipulated by these sinister forces. The clones are forced to form their own Clone Club, led by the resourceful Sarah Manning, to defend themselves against their numerous enemies and to find out exactly where they came from and why. *Orphan Black* continually raises philosophical issues, as well as ethical and policy questions deserving philosophical analysis. What makes a person a unique individual? Why is it so important for us to know where we came from? Should we have a say in whether a clone is made of us? Is it immoral to generate clones with built-in health problems or personality defects – and if so, does that mean that producers of clones must practice eugenic selection? What light does the behavior of members of the Clone

Club shed on the nature-nurture debate? Is it relevant that most are heterosexual, one is a lesbian, and one is a transgendered male? This TV show shows us problems of biotechnology which will soon be vital everyday issues. But what kind of a future faces us when human clones are commonplace? Will groups of human clones have a tight bond of solidarity

making them a threat to democracy? If the world is going to be taken over by an evil conspiracy, would it better be a scientific cult like Neolution or a religious cult like the Prolethians? Should biotech corporations be able to own the copyright on human DNA sequences? What rules of morality apply when you can't trust the police and powerful groups are ready to murder you?