

---

## Read Free Spirits Kindred Have Androids Do Philosophy And Dick K Philip

---

Thank you for downloading **Spirits Kindred Have Androids Do Philosophy And Dick K Philip**. As you may know, people have look numerous times for their favorite novels like this Spirits Kindred Have Androids Do Philosophy And Dick K Philip, but end up in malicious downloads.

Rather than reading a good book with a cup of tea in the afternoon, instead they are facing with some harmful bugs inside their desktop computer.

Spirits Kindred Have Androids Do Philosophy And Dick K Philip is available in our digital library an online access to it is set as public so you can download it instantly.

Our digital library spans in multiple countries, allowing you to get the most less latency time to download any of our books like this one.

Kindly say, the Spirits Kindred Have Androids Do Philosophy And Dick K Philip is universally compatible with any devices to read

---

### KEY=K - GORDON EVA

---



---

### PHILIP K. DICK AND PHILOSOPHY

---



---

#### DO ANDROIDS HAVE KINDRED SPIRITS?

---

*Open Court* 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 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* thirty 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 and those who have 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. New perspectives and challenging connections and interpretations for even the most hard-core Dick fans are also offered. 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).

---

### PHILIP K. DICK AND PHILOSOPHY

---



---

#### DO ANDROIDS HAVE KINDRED SPIRITS?

---

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 inve.

---

### BEFORE HUMANITY

---



---

### POSTHUMANISM AND ANCESTRALITY

---

*BRILL* The current crisis in thinking the "human" raises questions not only about who or what may come after the human, but also about what happened before. What dark secrets lie in our ancestral past that may be stopping us from becoming human "otherwise"?

---

### ARE YOU JUST BRAAAIINNSSS OR SOMETHING MORE?

---



---

### A PRE-RELEASE SAMPLE CHAPTER FROM THE WALKING DEAD AND PHILOSOPHY

---

*Open Court* In *Are You Just Braaiinnsss 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.

---

### PLANET OF THE APES AND PHILOSOPHY

---



---

### GREAT APES THINK ALIKE

---

*Open Court* What makes humans different from other animals, what humans are entitled to do to other species, whether time travel is possible, what limits should be placed on science and technology, the morality and practicality of genetic engineering—these are just some of the philosophical problems raised by *Planet of the Apes*. *Planet of the Apes and Philosophy* looks at all the deeper issues involved in the *Planet of the Apes* stories. It covers the entire franchise, from Pierre Boulle's 1963 novel *Monkey Planet* to the successful 2012 reboot *Rise of the Planet of the Apes*. The chapters reflect diverse points of view, philosophical, religious, and scientific. The ethical relations of humans with animals are explored in several chapters, with entertaining and incisive observations on animal intelligence, animal rights, and human-animal interaction. Genetic engineering is changing humans, animals, and plants, raising new questions about the morality of such interventions. The scientific recognition that humans and chimps share 99 percent of their genes makes a future in which non-human animals acquire greater importance a distinct possibility. *Planet of the Apes* is the most resonant of all scientific apocalypse myths.

---

### DYSTOPIAN STATES OF AMERICA: APOCALYPTIC VISIONS AND WARNINGS IN LITERATURE AND FILM

---

*ABC-CLIO* *Dystopian States of America* is a crucial resource that studies the impact of dystopian works on American society—including ways in which they reflect our deep and persistent fears about environmental calamities, authoritarian governments, invasive technologies, and human weakness.

---

### SHERLOCK HOLMES AND PHILOSOPHY

---



---

### THE FOOTPRINTS OF A GIGANTIC MIND

---

*Open Court* This entertaining collection of essays shows that Sherlock Holmes sees things others don't. He sees the world in a different way, and by so doing, allows us to see that same world - and human behavior - in different ways as well. Oh, sure, there have been countless detectives who have followed in his footsteps and who seem to rival his abilities. Just turn on the TV or browse the local bookshop and you'll find idiosyncratic super sleuths using forensics and reasoning to solve a whole host of crimes and misdeeds. And yet no one rivals our dear, dear Holmes. Why does Sherlock reign, even more than a century later, as king? Can this mystery be solved? Unable to reach either Holmes or Watson (or Doyle for that matter, though we've tried every medium we can think of), we've been forced to gather our own team of investigators to practice their powers of observation and perception, to apply their own reasoning and methodologies to the task at hand. The results, I fear, have led us to a number of cases that must be solved first. Is Holmes simply eccentric or a sociopath? Is he human or something from the holodeck? Is he as dangerous on the page as he is in person? Wait - does he even exist? For that matter, do you? (I fear several investigators have been forced to take a much needed holiday after wrestling with that one.) What is the source of his faculty of observation and facility for deduction? Systematic training as Watson surmises? Genetic? Or is he just really lucky? And is this whole logic thing compatible with emotions? Are Holmes and Watson good friends or soul mates? Just what is the nature of friendship? Do they complete each other or just get on each other's nerves? And why all the secrecy? Disguises? Deceptions? The plot thickens. What is the essence of consciousness? Is the observable world subject to our intentions? Why does Holmes debunk mysticism when Doyle so readily embraces it? Why is Holmes our favorite drug user? Our notebooks are filled with clues and, dare I say, answers. Is there more than one way to define the concept, justice? Is hope necessary in the world? Is

boredom? Play? Can any thing really be understood? Objectively? And just what is the last unresolved mystery involving Sherlock Holmes? The game that's afoot isn't just the thing being pursued but the fun to be had as well.

---

## INCEPTION AND PHILOSOPHY

---

### IDEAS TO DIE FOR

---

*Open Court* 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.

---

## DEXTER AND PHILOSOPHY

---

### MIND OVER SPATTER

---

*Open Court* 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 ROLLING STONES AND PHILOSOPHY

---

### IT'S JUST A THOUGHT AWAY

---

*Open Court* 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."

---

## POKER AND PHILOSOPHY

---

### POCKET ROCKETS AND PHILOSOPHER KINGS

---

*Open Court* 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.

---

## U2 AND PHILOSOPHY

---

### HOW TO DECIPHER AN ATOMIC BAND

---

*Open Court* 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.

---

## TRANSFORMERS AND PHILOSOPHY

---

### MORE THAN MEETS THE MIND

---

*Open Court* 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.

---

## NEIL GAIMAN AND PHILOSOPHY

---

### GODS GONE WILD!

---

*Open Court* 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.

---

## THE SOPRANOS AND PHILOSOPHY

---

### I KILL THEREFORE I AM

---

*Open Court* 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.

---

## THE GOLDEN COMPASS AND PHILOSOPHY

---

---

## GOD BITES THE DUST

---

*Open Court* 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.

---

## MEL GIBSON'S PASSION AND PHILOSOPHY

---



---

### THE CROSS, THE QUESTIONS, THE CONTROVERSSY

---

*Open Court* 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?

---

## THE ATKINS DIET AND PHILOSOPHY

---



---

### CHEWING THE FAT WITH KANT AND NIETZSCHE

---

*Open Court* 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.

---

## CHUCK KLOSTERMAN AND PHILOSOPHY

---



---

### THE REAL AND THE CEREAL

---

*Open Court* Since he burst on the world with his heavy-metal memoir Fargo Rock City in 2001, Chuck Klosterman has been one of the most successful novelists and essayists in America. His collections of essays Sex, Drugs, and Cocoa Puffs and Chuck Klosterman IV: A Decade of Curious People and Dangerous Ideas have established Klosterman not only as a credible spokesman for intelligent purveyors of popular culture. His writings and regular columns (in Spin, Esquire, The New York Times Magazine and other venues) about music, sports, and modern culture have sometimes become themselves touchstones in popular culture. The success of his card-based game Hypertheticals: 50 Questions for Insane Conversations has demonstrated that Klosterman can connect with his fans and readers even off the printed page. As he writes in his contribution to this book, Klosterman "enjoys writing about big, unwieldy ideas" as they circulate in culture, in people, in music, and in sports. The twenty-two other philosophers writing alongside Klosterman couldn't agree more. They offer their own take on the concepts and puzzles that fascinate him and take up many of Chuck's various challenges to answer brain-twisting "hypertheticals" or classic ethical quandaries that would arise if, say, Aristotle wandered backstage at a Kiss concert.

---

## THE LORD OF THE RINGS AND PHILOSOPHY

---



---

### ONE BOOK TO RULE THEM ALL

---

*Open Court* 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

---

## THE CHRONICLES OF NARNIA AND PHILOSOPHY

---



---

### THE LION, THE WITCH, AND THE WORLDVIEW

---

*Open Court* 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.

---

## CURB YOUR ENTHUSIASM AND PHILOSOPHY

---



---

### AWAKEN THE SOCIAL ASSASSIN WITHIN

---

*Open Court* In a promotional video for the eighth season of HBO's Curb Your Enthusiasm, Larry David appears as Godzilla, walking through the streets of New York City, terrorizing everyone who sees him. People scream and run for their lives. Larry, meanwhile, has a quizzical look on his face and asks, "What, are you people nuts?" What makes Larry a monster, and why doesn't he know that he's a monster? Curb Your Enthusiasm and Philosophy discusses several answers to these questions. This book revolves around Curb-Larry, the character that the real Larry David plays on HBO's popular television series: his outlook on life, his unusual ways of interacting with people, his inability or unwillingness to conform to the world. Many of the chapters discuss ethical and existential issues, such as whether Larry is a "bad apple." Larry doesn't ask questions about free will, or wonder whether the world outside our minds really exists because he's more like Socrates than Descartes. He tells bitter truths about how we live our lives. There's something heroic about Larry's independence from social conventions, and something tragic about his tendency to hurt people with his frankness. It's hard not to ask, should we curb our enthusiasm?

---

## BREAKING BAD AND PHILOSOPHY

---



---

### BADDER LIVING THROUGH CHEMISTRY

---

*Open Court* Breaking Bad, hailed by Stephen King, Chuck Klosterman, and many others as the best of all TV dramas, tells the story of a man whose life changes because of the medical death sentence of an advanced cancer diagnosis. The show depicts his metamorphosis from inoffensive chemistry teacher to feared drug lord and remorseless killer. Driven at first by the desire to save his family from destitution, he risks losing his family altogether because of his new life of crime. In defiance of the tradition that viewers demand a TV character who never changes, Breaking Bad is all about the process of change, with each scene carrying forward the morphing of Walter White into the terrible Heisenberg. Can a person be transformed as the result of a few key life choices? Does everyone have the potential to be a ruthless criminal? How will we respond to the knowledge that we will be dead in six months? Is human life subject to laws as remorseless as chemical equations? When does injustice validate brutal retaliation? Why are drug addicts unsuitable for operating the illegal drug business? How can TV viewers remain loyal to a series where the hero becomes the villain? Does Heisenberg's Principle of Uncertainty rule our destinies? In Breaking Bad and Philosophy, a hand-picked squad of professional thinkers investigate the crimes of Walter White, showing how this story relates to the major themes of philosophy and the major life decisions facing all of us.

---

## DUNGEONS AND DRAGONS AND PHILOSOPHY

---



---

### RAIDING THE TEMPLE OF WISDOM

---

*Open Court* 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.

---

## JEOPARDY! AND PHILOSOPHY

---

### WHAT IS KNOWLEDGE IN THE FORM OF A QUESTION?

---

*Open Court* 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 Forrester, 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.

---

## THE CATCHER IN THE RYE AND PHILOSOPHY

---

*Open Court* Few novels have had more influence on individuals and literary culture than J.D. Salinger's The Catcher in the Rye. Published in 1951 and intended by Salinger for adults (early drafts were published in the New Yorker and Colliers), the novel quickly became championed by youth who identified with the awkwardness and alienation of the novel's protagonist, Holden Caulfield. Since then the book and its reclusive author have been fixtures of both popular and literary culture. Catcher is perhaps the only modern novel that is revered equally by the countless Americans whom Holden Caulfield helped through high school and puberty and literary critics (such as the New Yorker's Adam Gopnik who insisted as recently as 2010 that Catcher is a "perfect" twentieth-century novel). One premise of The Catcher in the Rye and Philosophy is that the ease and sincerity with which readers identify with Holden Caulfield rests on Salinger's attention to the nuances and qualities of experience in the modern world. Coupled with Salinger's deft subjective, first-person style, Holden comes to seem more real than any fictional character should. This and other paradoxes raised by the novel are treated by authors who find answers in philosophy, particularly in twentieth-century phenomenology and existentialism--areas of philosophy that share Salinger's attention to lived, as opposed to theorized, experience. Holden's preoccupation with "phonies," along with his constant striving to interpret and judge the motives and beliefs of those around him, also taps into contemporary interest in philosophical theories of justice and Harry Frankfurt's recently celebrated analysis of "bullshit." Per Salinger's request, Catcher has never been made into a movie. One measure of the devotion and fanatical interest Catcher continues to inspire, however, is speculation in blogs and magazines about whether movie rights may become available in the wake of Salinger's death in 2010. These articles remain purely hypothetical, but the questions they inspire--Who would direct? And, especially, Who would star as Holden Caulfield?--are as vivid and real as Holden himself.

---

## THE WIRE AND PHILOSOPHY

---

### THIS AMERICA, MAN

---

*Open Court* 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?

---

## PSYCH AND PHILOSOPHY

---

### SOME DARK JUJU-MAGUMBO

---

*Open Court* "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 GOOD WIFE AND PHILOSOPHY

---

### TEMPTATIONS OF SAINT ALICIA

---

*Open Court* In The Good Wife and Philosophy, fifteen philosophers look at the deeper issues raised by this stirring TV drama. The Good Wife gives us courtroom battles in the tradition of Perry Mason, with the added dimension of a political intrigue and a tormented personal story. We witness the interplay between common morality and legal correctness; sometimes following one violates the other. Lawyers operate within the law and within legal ethics, yet routinely do harmful things in pursuit of their clients' interests. The adversarial system leads to such strategies as stringing out a case to exhaust the other side's resources and bringing suits ostensibly because of wrongdoing by defendants but really to curtail the defendants as a competitive threat to some important client's interest. The idea for The Good Wife came from the recurring news drama of wives standing by their husbands when scandal breaks: the wives of Bill Clinton, Elliott Spitzer, and John Edwards. Often these politicians' spouses are themselves lawyers who have had to cope with the gray areas of legal battles and maneuvering. Following her husband's disgrace and imprisonment, Alicia Florrick has to return to the law, which she abandoned for the sake of being a full-time wife and mother.

---

## CLASSICAL MYTH ON SCREEN

---

*Springer* An examination of how screen texts embrace, refute, and reinvent the cultural heritage of antiquity, this volume looks at specific story-patterns and archetypes from Greco-Roman culture. The contributors offer a variety of perspectives, highlighting key cultural relay points at which a myth is received and reformulated for a particular audience.

---

## THE WHO AND PHILOSOPHY

---

*Lexington Books* The Who were one of the most memorable and influential of the 1960s British Invasion bands--memorable because of their loudness and because they destroyed instruments during performances, and influential because of their success in crafting "Power Pop" singles like "My Generation" and "I Can See for Miles," long-playing albums Live at Leeds and Who's Next, and the "rock operas" Tommy and Quadrophenia. The themes that principal songwriter Pete Townshend imparted into The Who's music drew upon the group's mostly working-class London upbringings and early Mod audiences: frustration, angst, irony, and a youthful inclination to lash out. Like some of his rock and roll contemporaries, Townshend was also affected by religious ideas coming from India and the existential dread he felt about the possibility of nuclear war. During a career that spanned three decades, The Who gave their fans and rock critics a lot to think about. The remarkable depth and breadth of The Who's music and their story as one of the most exciting and provocative rock bands over the last half-century are the subjects of the philosophical explorations in this collection.

---

## ENDER'S GAME AND PHILOSOPHY

---

### GENOCIDE IS CHILD'S PLAY

---

*Open Court* Ender's Game, Orson Scott Card's award-winning 1985 novel, has been discovered and rediscovered by generations of science fiction fans and young adult readers, banned and challenged in schools, assigned in high school English classes, and adopted as reading by the US Marine Corps. Ender's Game and its sequels explores 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 and exciting and immersive battle scenes. Ender's Game and Philosophy brings together over thirty philosophers to engage in wide-ranging discussion on the troubling, exciting, and fascinating issues raised in and amidst the excitement and fear of Orson Scott Card's novels and Gavin Hood's film. Authors address 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 wartimes, how military schools produce training in virtue, how Ender as the "good student" is held to a different educational standard, which rules can be broken in games and which cannot, Ender's world as a mirror of our own surveillance society, the moral hazards of child warriors, the value of Ender's ability to sympathize with his enemies, the meaning of a "hive-mind," the limits of our ability to relate to one, the relationship between Ender's story and Card's Mormonism. The authors of Ender's Game and Philosophy challenge readers to confront and work through the conceptual and emotional challenges that Ender's Game presents, bringing a new light on the idea of a just war, the virtues of the soldier, the nature of childhood, the social value and moral corruption of lies and deception, the practices of education and of leadership, and the serious work of playing games.

### DEADPOOL AND PHILOSOPHY

---

### MY COMMON SENSE IS TINGLING

---

*Open Court Publishing* 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 challenges us to think outside the box. Deadpool and Philosophy shows us the profound implications of this most contradictory and perplexing comic book character.

### DISCWORLD AND PHILOSOPHY

---

*Open Court* 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.

### DAVID BOWIE AND PHILOSOPHY

---

### REBEL, REBEL

---

*Open Court* 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.

### BATMAN, SUPERMAN, AND PHILOSOPHY

---

*Open Court* 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 supernatural 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.

### LOUIS C.K. AND PHILOSOPHY

---

### YOU DON'T GET TO BE BORED

---

*Open Court* 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.

### HAMILTON AND PHILOSOPHY

---

### REVOLUTIONARY THINKING

---

*Open Court Publishing* 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.

---

#### **KISS AND PHILOSOPHY**

---

*Open Court Publishing* 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

---

#### **THE WORLD ACCORDING TO PHILIP K. DICK**

---

*Springer* As the first essay collection dedicated to Philip K. Dick in two decades, this volume breaks new ground in science fiction scholarship and brings innovative critical perspectives to the study of one of the twentieth century's most influential authors.