

Spongebob Squarepants And Philosophy Soaking Up Secrets Under The Sea 1 2 | 1 2 Spongebob Squarepants Philos Paperback

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 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.

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

The impotency remedy Viagra is the fastest selling drug in history. It has grown beyond being simply a medical phenomenon, but has achieved the status of cultural icon, appearing on television as a pretext for jokes or even as a murder weapon. Viagra has socio-cultural implications that are not limited to sexuality. The Philosophy of Viagra offers a unique perspective as it examines the phenomenon of Viagra through ideas derived from more than two thousand years of philosophical reasoning. In philosophy, Eros has always had a central position. Since Plato, philosophy has held that desire is not only a medical but also a spiritual phenomenon and that scientific explanations claiming to give an exhaustive account of erotic perception are misleading. Philosophical ideas are able to debunk various scientific rationalizations of sexuality – one of which is the clinical-sexological discourse on Viagra. In this volume, several authors interpret Viagra through the lens of classical philosophy explicating the themes of immortality and hedonism. Others offer psychoanalytical considerations by confronting clinical sexology with psychological realities. Still others evoke intercultural aspects revealing the relative character of potency that the phenomenon of Viagra attempts to gloss over.

Red Rising and Philosophy has gathered together a crew of the wisest Helldivers philosophy can offer. Could humanity's love of physical enhancements cause its extinction? Do people doom humanity by trying to all be the same? Can a person love someone, while at the same time wanting that person destroyed? Is equality always the best principle on which to organize society? What is evil, and how does it exist in contemporary life? Does one remain the same person, even after changing every physical aspect of one's body? Is it moral to sell oneself into slavery, whether it's through sex or manual labor? Is it ethical to sell one's children into slavery, on the promise that their children will live in peace and tranquility? These questions and more are what make Brown's Red Rising trilogy such an impactful story. Brown pulls no punches, and philosophy works best in such an environment. Red Rising and Philosophy is not for the timid or the faint at heart. It's not The Passage, since no one will die from reading it, but reading it could be a life-changing experience.

A philosophical exploration of Suzanne Collins's New YorkTimes bestselling series, just in time for the release ofThe Hunger Games movie Katniss Everdeen is "the girl who was on fire," but she is alsothe girl who made us think, dream, question authority, and rebel.The post-apocalyptic world of Panem's twelve districts is a dividedsociety on the brink of war and struggling to survive, while theCapitol lives in the lap of luxury and pure contentment. At everyturn in the Hunger Games trilogy, Katniss, Peeta, Gale, and theirmany allies wrestle with harrowing choices and ethical dilemmasthat push them to the brink. Is it okay for Katniss to break thelaw to ensure her family's survival? Do ordinary moral rules applyin the Arena? Can the world of The Hunger Games shine alight into the dark corners of our world? Why do we often enjoywatching others suffer? How can we distinguish between what's Realand Not Real? This book draws on some of history's most engagingphilosophical thinkers to take you deeper into the story and its themes, such as sacrifice, altruism, moral choice, and gender. Gives you new insights into the Hunger Games series and its keycharacters, plot lines, and ideas Examines important themes such as the state of nature, war,celebrity, authenticity, and social class Applies the perspective of some of world's greatest minds, suchas Charles Darwin, Thomas Hobbes, Friedrich Nietzsche, Plato, andImmanuel Kant to the Hunger Games trilogy Covers all three books in the Hunger Games trilogy An essential companion for Hunger Games fans, this book willtake you deeper into the dystopic world of Panem and into the mindsand motivations of those who occupy it.

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.

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.

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?

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. 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*.

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.

In *Peanuts and Philosophy*, twenty philosophers, from a diverse range of perspectives, look at different aspects of the *Peanuts* canon. How can the thoughts of children, who have yet to become grown-up, help us to become more grown up ourselves? Do we get good results from believing in something like the Great Pumpkin, even though we're disappointed every time? What can Linus's reactions to the leukemia of his friend Janice tell us about the stages of grief? Why don't we settle what's right and what's wrong by the simple method of asking Lucy? Is true happiness attainable without a warm puppy? Do some people's kites have a natural affinity for trees? Is Sally an anarchist, a nihilist, or

just a contrarian? Does Linus's reliance on his blanket help him or hurt him? Is Charlie Brown's philosophy of life pathetic or inspirational? Other topics include: how the way children think carries general lessons about transcending our limitations; the Utopian quest as illustrated by Charlie's devotion to the Little Red-Haired Girl; Snoopy's Red Baron and history as selective memory; the Head Beagle as Big Brother. And, as we would expect, Lucy's repeated cruel removal of Charlie's football has several philosophical applications.

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.

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.

Science fiction writer Philip K. Dick (1928-1982) is the giant imagination behind so much recent popular culture—both movies directly based on his writings, such as *Blade Runner* (based on the novel *Do Androids Dream of Electric Sheep?*), *Total Recall*, *Minority Report*, and *The Adjustment Bureau* plus cult favorites such as *A Scanner Darkly*, *Imposter*, *Next*, *Screamers*, and *Paycheck* and works revealing his powerful influence, such as *The Matrix* and *Inception*. With the much anticipated forthcoming publication in 2011 of volume 1 of *Exegesis*, his journal of spiritual visions and paranoid investigations, Dick is fast becoming a major influence in the world of popular spirituality and occult thinking. In *Philip K. Dick and Philosophy: Who Adjusts the Adjustment Bureau?*, twenty Dick fans and professional thinkers confront the fascinating and frightening ideas raised by Dick's mind-blowing fantasies. Is there an alien world behind the everyday reality we experience? If androids can pass as human, should they be given the same consideration as humans? Do psychotics have insights into a mystical reality? Would knowledge of the future free us or enslave us? This volume will also include Dick's short story "Adjustment Team," on which *The Adjustment Bureau* is based. *Philip K. Dick and Philosophy* explores the ideas of Philip K. Dick in the same way that he did: with an earnest desire to understand the truth of the world, but without falsely equating earnestness with a dry seriousness. Dick's work was replete with whimsical and absurdist presentations of the greatest challenges to reason and to humanity—paradox, futility, paranoia, and failure—and even at his darkest times he was able to keep some perspective and humor, as for example in choosing to name himself 'Horselover Fat' in VALIS at the same time as he relates his personal religious epiphanies, crises, and delusions. With the same earnest whimsy, we approach Philip K. Dick as a philosopher like ourselves—one who wrote almost entirely in thought-experiments and semi-fictional world-building, but who engaged with many of the greatest questions of philosophy throughout the Euro-American tradition. *Philip K. Dick and Philosophy* has much to offer for both serious fans who have read many of his novels and stories, and for those who may have just recently learned his name, and realized that his work has been the inspiration for several well-known and thought-provoking films. Most chapters start with one or more of the movies based on Dick's writing. From here, the authors delve deeper into the issues by bringing in philosophers' perspectives and by bringing in Dick's written work. The book invites the reader with a casual familiarity with Dick to get to know his work, and invites the reader with little familiarity with philosophy to learn more. At the same time, we have new perspectives and challenging connections and interpretations for even the most hard-core Dick fans, even though we never speak to "insiders" only. To maximize public interest, the book prominently addresses the most widely-known films, as well as those with the most significant fan followings: *Blade Runner*, *Total Recall*, *Minority Report*, *A Scanner Darkly*, and *The Adjustment Bureau*. Along with these "big five" films, a few chapters address his last novels, especially VALIS, which have a significant cult following of their own. There are also chapters which address short stories and novels which are currently planned for adaptation: *Radio Free Albemuth* (film completed, awaiting distribution), *The Man in the High Castle* (in development by Ridley Scott for BBC mini-series), and "King of the Elves" (Disney, planned for release in 2012).

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.

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?

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."

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 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"?

In *Are You Just Braaaaiinnnsss 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. The sharp-shooting authors in *Justified* and *Philosophy* take aim at many of the same philosophical problems that the *Justified* TV series grapples with. For instance, is Tim Olyphant's character, Deputy U.S. Marshal Raylan Givens, morally justified in using his Wild-Wild-West-style vigilante tactics to clean up Harlan County, Kentucky? After all, the meth dealers, thieves, murderers, and other low-life scumbags all deserve what's coming to them, right? Not so fast, Quick-Draw McGraw! What about the law? What about a thorough and complete investigation of matters before dispensing so-called "justice"? What about the idea of the punishment fitting the crime? Deputy Marshal Givens wears a white hat and fights the "bad guys" so he must be a "good guy," right? His opponents are violent drug dealers, white supremacists, and thieves. Givens carries a badge, but when he shoots or kills people, is it always justified? What other choice does he have? Would any other method be as effective in rural eastern Kentucky where criminal activity is one of the few viable options for making a living? The coal-mining culture of Harlan County, Kentucky is an important backdrop to *Justified*, and the issues surrounding the coal industry are addressed in some chapters. Some of them include health problems like black lung, the dissolution of communities, the reduction in employment alternatives, the destruction of the environment with mountain-top removal and fracking, and the increase in crime and poverty. If Boyd Crowder robs the coal company responsible for exploiting his community, is that justified? The relationship between Boyd and Raylan dates back to a childhood friendship. Then when they older, they worked in the mines together. One chapter explores the character and motivation of both men and argues that each follows a different moral compass. Another chapter discusses the importance of family to the character of Mags Bennett and how that guides her actions and sense of duty. Another topic of discussion is whether the end justifies the means when Boyd and his gang destroy a meth lab and end up killing one of the meth cooks. Other chapters delve into a variety of fascinating philosophical themes that emerge in this modern-day cowboy show.

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.

Since its debut in 1964, *Jeopardy!* has been one of America's favorite and longest-running daytime quiz shows. It turns the question-answer format of traditional quiz shows on its head and requires contestants to pose correct questions to answers in selected categories. While mining information and facts from Alchemy to Zoology, *Jeopardy!*, is a uniquely intellectual, erudite, and challenging daytime television program. Far beyond entertaining its fans with nail-biting contests of knowledge, memory, and speed, it all but requires them to participate. Few people watch *Jeopardy!* without pressing an invisible button and blurting out questions to their TV screen. Because of this personal and intellectual investment, most *Jeopardy!* fans are devout. Watching the show is valued as a daily ritual in which genuine intellectual skill and encyclopedic knowledge (as opposed to thin Hollywood depictions such as those in *Big Bang Theory* or *Rain Man*) are not only respected and placed in the spotlight, but also rewarded with national prestige and prize winnings. Champion Ken Jennings (who contributes to this volume) has won over three million dollars and remained champion seventy-four times. For those who embrace *Jeopardy!* as an intellectual oasis in the arid desert of popular culture, it is the geeks who shall inherit the earth. *Jeopardy!*'s celebration of intellect and forward-thinking is well recognized throughout popular culture and among all age groups. Ken Jennings, Chuck Forrest, and other all-time champions are near celebrities, while the show itself regularly reaches out through special tournaments to different segments of American culture, such as actors and musicians (*Celebrity Jeopardy!*), high-school and college students (*Teen Tournament* and *College Championship Jeopardy!*) and senior citizens (*Senior Tournament Jeopardy!*). Still, despite its widespread respect and, some might complain, smug self-respect, neither the show nor its fans take themselves too seriously. Jokes about host Alex Trebek's hair and famous parodies of *Jeopardy!* on *Saturday Night Live* are as familiar as Weird Al Yankovic's MTV-mainstay "I Lost on *Jeopardy!*" (to the tune of "Our Love's in *Jeopardy!*"): Don't know what I was thinkin' of, I guess I just wasn't too bright. Well, I sure hope I do better Next weekend on *The Price Is Right*.

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.

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."

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.

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.

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?

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.

Ang Lee (b. 1954) has emerged as one of cinema's most versatile, critically acclaimed, and popular directors. Known for his ability to transcend cultural and stylistic boundaries, Lee has built a diverse oeuvre that includes films about culture clashes and globalization (Eat Drink Man Woman, 1994, and The Wedding Banquet, 1993), a period drama (Sense and Sensibility, 1995), a martial arts epic (Crouching Tiger, Hidden Dragon, 2000), a comic book action movie (Hulk, 2003), and an American western (Brokeback Mountain, 2005). The Philosophy of Ang Lee draws from both Eastern and Western philosophical traditions to examine the director's works. The first section focuses on Taoist, Confucian, and Buddhist themes in his Chinese-language films, and the second examines Western philosophies in his English-language films; but the volume ultimately explores

how Lee negotiates all of these traditions, strategically selecting from each in order to creatively address key issues. With interest in this filmmaker and his work increasing around the release of his 3-D magical adventure *The Life of Pi* (2012), *The Philosophy of Ang Lee* serves as a timely investigation of the groundbreaking auteur and the many complex philosophical themes that he explores through the medium of motion pictures.

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.

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.

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

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.

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?

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.

What pop culture from *The Hobbit* to *The Office* reveals about modern politics—from the authors of *Homer Simpson Marches on Washington*: "Fun and engaging." —William Irwin, author of *Black Sabbath* and *Philosophy* It's said that the poet Homer educated ancient Greece. Joseph J. Foy and Timothy M. Dale have assembled a team of notable scholars who argue, quite persuasively, that *Homer Simpson* and his ilk are educating America and offering insights into the social order and the human condition. Following *Homer Simpson Goes to Washington* (winner of the John G. Cawelti Award for Best Textbook or Primer on American and Popular Culture) and *Homer Simpson Marches on Washington*, this exceptional volume reveals how books like J. R. R. Tolkien's *The Hobbit* and J. K. Rowling's *Harry Potter*, movies like *Avatar* and *Star Wars*, and television shows like *The Office* and *Firefly* define Americans' perceptions of society. The authors expand the discussion to explore the ways in which political theories

play out in popular culture. *Homer Simpson Ponders Politics* includes a foreword by fantasy author Margaret Weis (coauthor/creator of the *Dragonlance* novels and game world) and is divided according to eras and themes in political thought: The first section explores civic virtue, applying the work of Plato and Aristotle to modern media. Part 2 draws on the philosophy of Hobbes, Locke, Rousseau, and Smith as a framework for understanding the role of the state. Part 3 explores the work of theorists such as Kant and Marx, and the final section investigates the ways in which movies and newer forms of electronic media either support or challenge the underlying assumptions of the democratic order. The result is an engaging read for students as well as anyone interested in popular culture.

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!

[Copyright: 7c50e4e33c21ef1561e771a6eb39e6b8](#)