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# Anime And Philosophy Wide Eyed Wonder Popular Culture And Philosophy

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A Novel About the History of Philosophy  
Jeopardy! and Philosophy  
The Devil and Philosophy  
Pocket Rockets and Philosopher Kings  
Dungeons and Dragons and Philosophy  
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Chuck Klosterman and Philosophy  
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Transformers and Philosophy  
Planet of the Apes and Philosophy

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## MOLLY MOODY

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*A Novel About the History of Philosophy* Open Court

"A collection of philosophical essays about the undead: beings such as vampires and zombies who are physically or mentally dead yet not at rest. Topics addressed include the metaphysics and ethics of undeath"--Provided by publisher.

**Jeopardy! and Philosophy** Open Court

From Machiavellian city officials to big-time mobsters, corrupt beat cops, and overzealous G-men, *Boardwalk Empire* is replete with philosophically compelling characters who find themselves in philosophically interesting situations. This book is directed at thoughtful fans of the show. Here, readers discover parallels between the events in *Boardwalk Empire* and contemporary political events. Twenty philosophers address issues in political philosophy, ethics, aesthetics, feminism, and metaphysics. Is Nucky Thomson a Machiavellian prince or a Nietzschean superman? Is Jimmy's resentment towards Nucky justified, given that Jimmy would never have come into existence had his parents not met? What can be said about the ethics of lying in the seedy world of bootlegging? Agent Van Alden's unique religious attitudes bring a warped sense of morality to the *Boardwalk* universe. One chapter brings to light the moral character of Van Alden's God. Other chapters explore the roles that storytelling, deception, and gender play in the show.

**The Devil and Philosophy** Open Court Publishing

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.  
Open Court Publishing

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.

**Pocket Rockets and Philosopher Kings** Open Court

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

*Dungeons and Dragons and Philosophy* Open Court Publishing Company

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*The Chronicles of Narnia and Philosophy* 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.

Jurassic Park and Philosophy Open Court Publishing

Twenty-one philosophers join forces to investigate the implications of the Jurassic Park franchise for our lives, our values, and our future. Human beings live and thrive by modifying nature, but when do the risks of changing nature outweigh the likely benefits? If it's true that "Life will find a way," should we view any modified or newly reconstituted life as a hazard? The new scientific information we could gain by bringing back T. Rex or other dinosaurs is immense, including greater understanding of biology leading to immeasurable medical benefits, but should we choose to let sleeping dinosaurs lie? And if we do bring them back by reconstituting them from ancient DNA, are they really what they were, or is something missing? If life will find a way, then why isn't the Dodo still around? How close are we, as a matter of fact, to achieving Jurassic Park? Are we really likely to see reconstituted dinosaurs or other ancient species in the near future? How do the different forces—human curiosity, profitability, and philanthropy—interact to determine what actually happens in such cases? What moral standards should be applied to those who try to bring back lost worlds? If velociraptors could talk, what would they tell us? The idea of bringing back the dead and the powerful is not limited to biological species. It also applies to bringing back old gods, old philosophies, old institutions, and old myths. If revived and once again let loose to walk the Earth, these too may turn out to be more dangerous than we bargained for.

**Genocide Is Child's Play** Open Court

Arguably the most important pop-culture import from the East to the West, manga is a phenomenon that can no longer be ignored. Yet just as much as it is a source of visual splendor and riveting storylines, manga — the herald of the exotic and über-hip — stimulates intense philosophical interest. Drawing from Japanese art traditions, influenced by the impact of World War II, and a significant player in cross-cultural exchange, manga has rapidly become a literary force worldwide. Readers of all ages eagerly await the next installment of their favorite manga series and delight in discovering new titles. Manga and Philosophy joins the lively discussion about manga by examining some of its major forms (lolicon to shonen to shojo), best titles (Death Note to Space Battleship Yamato to Gunslinger Girl), and the cultural factors surrounding it. Can demons be good? Is it morally wrong to sexualize schoolgirls? What do giant robots teach us about the

ethics of war? All of these questions and more are dealt with professionally and accessibly, making Manga and Philosophy all but indispensable for fans and scholars alike.

**Shoot First, Think Later** Open Court

The drama-comedy show *Girls*—often under-rated by being perceived as *Sex and the City* for the Millennial generation—has made TV history and provoked controversy for its pitilessly accurate portrayal of four oddly sympathetic twenty-something female characters, notable for their self-absorption, empathy deficits, and ineptitude with relationships. Among other breakthroughs, it is the first show to depict the sex act among the alienated young as nearly always awkward and unfulfilling. In *Girls and Philosophy*, a team of diverse yet always sensitive, empathic, and apt philosophers approach the world of *Girls* from a variety of angles and philosophical points of view. Underlying this New York world is the new reality of ambitious yet unfocused young people from comparatively advantaged backgrounds having their expectations chilled by the severe and prolonged economic recession. The writers attack many fascinating issues arising from *Girls*, including the meaning of authenticity in the twenty-first century, coming of age in a society with no clear guidelines for most of what matters in life, *Girls* as the only TV show the pop-culture-hating professor Theodor Adorno might have admired, feminist appraisals of these not-very-feminist characters and their frustrations, what the wardrobes of the four mean philosophically, how each of the four deals with the anxiety that comes from inescapable freedom, whether we need to amend the traditional list of seven deadly sins in the context of present-day New York, how the speech of the Millennials illustrates Austin's theory of speech acts, how the learning of Hannah, Shoshanna, Jessa, and Marnie compares with the ancient Greek theory of the education of the young, and of course, why we once again find it natural to think of women in their early- to mid-twenties as 'girls'.

Chewing the Fat with Kant and Nietzsche 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 Truth Is Terrifying** 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-episodetour 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?

***Poker and Philosophy* Open Court**

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

***The Lion, the Witch, and the Worldview* Open Court**

Fifteen philosophers look at the deeper issues raised in the highly popular TV drama, including common morality, legal correctness and legal ethics, discussing the gray areas of legal battles and maneuvering. Original.

***Boardwalk Empire 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.

***I Kill Therefore I Am* Open Court**

*Adventure Time and Philosophy* is a monster-beating, wild ride of philosophical mayhem. One of the deepest and most thoughtful television shows ever to assault human brain waves, *Adventure Time* shows us what the world could be like, challenging everything we know about life, meaning, heroism, and even burritos, and it's time to give the show some serious thought. This book screws open our cranial lids, mucks about in the mess that is our heads, and attempts to come to some answers about the nature of reality. *Adventure Time and Philosophy* is a chance to put down your broadsword, put your exhausted monster-slaying feet up, and try to figure out why you spend your time rescuing people in distress and fighting for justice. Who better than Finn and Jake to have as companions when taking on Plato, Nietzsche, and Baudrillard or encountering the Slime Princess, the Ice King, and Marceline the Vampire Queen? Filled with chapters written by a colorful cast of characters, *Adventure Time and Philosophy* enlightens us about the profound and life-affirming spiritual subtext and dark comedic elements of an awesomely fantastic show.

***Zombies, Vampires, and Philosophy* Open Court**

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

***Psych and Philosophy* Farrar, Straus and Giroux**

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. *Adventure Time and Philosophy* Open Court Publishing

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.

***Sherlock Holmes and Philosophy* Open Court Publishing**

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

stitch together these and other questions as they apply the history of philosophy to history's greatest horror franchise. Some

chapters treat the Frankenstein films, others the original novel, and yet others the many comic books, novels, and modern adaptations. Together they pay tribute to perhaps the most

enduring pop culture icon and the fundamental fears, hopes, questions, and puzzles it raises.

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