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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 Superznan. 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. 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

Serial Killers – Philosophy for Everyone investigates our profound intrigue with mass-murderers. Exploring existential, ethical and political questions through an examination of real and fictional serial killers, Philosophy comes alive via an exploration of grisly death. Presents new philosophical theories about

serial killing, and relates new research in cognitive science to the minds of serial killers Includes a philosophical look at real serial killers such as Ian Brady, Ted Bundy, John Wayne Gacy, Jeffrey Dahmer and the Zodiac killer, as well as fictional serial killers such as Dexter and Hannibal Lecter Offers a new phenomenological examination of the writings of the Zodiac Killer Contains an account of the disappearance of one of Ted Bundy's victims submitted by the organization Families and Friends of Missing Persons and Violent Crime Victims Integrates the insights of philosophers, academics, crime writers and police officers

In Dexter and Philosophy, an elite team of philosophers don their rubber gloves and put Dexters deeds under the microscope.

Serial Killers in Contemporary Television

The Lion, the Witch, and the Worldview

Philosophy in Seven Sentences

Homo Oeconomicus 30 (4)

Heart and Mind United

The Ultimate Walking Dead and Philosophy

The Psychology of Dexter

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” 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 work are 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 “T” want. The emergent paradox in Bowie is that for all his alleged sexual indulgences, in the end mind trumps body.

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 not what I thought it was? After 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 determines our future. 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 and how to fight it.

Dexter and PhilosophyMind Over SpatterOpen Court Publishing

This collection examines images of whiteness in literature, film, television, as well as ethnographic studies, and provides preliminary guidance to engage in anti-racist praxis and education.

Sherlock Holmes and Philosophy

More Doctor Who and Philosophy

You Don’t Get to Be Bored

Thinking in That Manor

This Book Isn’t a Metaphor for Anything

You Think or Die

Batman, Superman, and Philosophy

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.

Peek inside the mind of Dexter Morgan—police forensic analyst, family man, serial killer, and the star of Showtime’s most-watched series—with essays from seventeen psychologists and avid fans. Aimed at Dexter devotees and armchair psychologists, The Psychology of Dexter takes on the psychological complexities of the popular series with an eye towards insight and accessibility. It analyzes not just the title character, but his family, coworkers, and even his viewers. What makes Dexter tick? What makes a show about a serial killer so appealing to those of us at home. And do we need to be worried about our own Dark Passengers? From the implications of faking normalcy (could it be behind Dexter’s still-in-progress emotional growth?) to where the show weighs in on the psychological debate between nature and nurture, this book gives fans a peek inside Dexter’s psyche. Think you know Dexter? The Psychology of Dexter will make you think again.

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?

Philosophy is not a closed club or a secret society. It’s for anyone who thinks big questions are worth talking about. In this lively introduction, Douglas Groothuis unpacks seven short yet pivotal sentences from the history of Western philosophy, including key ideas from Protagoras, Socrates, Aristotle, Augustine, Descartes, Pascal and Kierkegaard.

The Chronicles of Narnia and Philosophy

The Truth Is in Here

The Ultimate Game of Thrones and Philosophy

Pop Culture Matters

Downton Abbey and Philosophy

Pink Floyd and Philosophy

Serial Killers - Philosophy for Everyone

In The X-Files and Philosophy, thirty-six fearless philosophers seek for the truth which is out there, in here, at least somewhere, or (as the postmodernists claim) nowhere. One big issue is whether the weird and unexplained happenings, including the existence of entities unknown to traditional science, might really exist. And if they did, what would be the proper way to behave towards them? Some of these entities seem to flout conventional laws of nature—but perhaps we need to allow for different, as yet undiscovered, laws. If such fabulous entities really exist, what do we owe them? And if they don’t exist, why do we imagine they do? In The X-Files, regular science is represented by Scully and usually turns out to be wrong, while open-minded credulity or pseudoscience is represented by Mulder and usually turns out to be right, or at least somehow on the right track. Scully demands objective, repeatable evidence, and she usually gets it, with Mulder’s help, in astounding and unwelcome ways. What lessons should we take from the finding of The X-Files that respectable science is nearly always wrong and outrageous speculative imagination nearly always right?

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.

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.

With their early experiments in psychedelic rock music in the 1960s, and their epic recordings of the 1970s and ’80s, Pink Floyd became one of the most influential and recognizable rock bands in history. As “The Pink Floyd Sound,” the band created sound and light shows that defined psychedelia in England and inspired similar movements in the Jefferson Airplane’s San Francisco and Andy Warhol’s New York City. The band’s subsequent recordings forged rock music’s connections to orchestral music, literature, and philosophy. “Dark Side of the Moon” and “The Wall” ignored pop music’s ordinary topics to focus on themes such as madness, existential despair, brutality, alienation, and socially induced psychosis. They also became some of the best-selling recordings of all time.

In this collection of essays, sixteen scholars expert in various branches of philosophy set the controls for the heart of the sun to critically examine the themes, concepts, and problems—usually encountered in the pages of Heidegger, Foucault, Sartre, or Orwell—that animate and inspire Pink Floyd’s music. These include the meaning of existence, the individual’s place in society, the interactions of knowledge and power in education, the contradictions of art and commerce, and the blurry line—the tragic line, in the case of Floyd early member Syd Barrett (died in 2006)—between genius and madness. Having dominated pop music for nearly four decades, Pink Floyd’s dynamic and controversial history additionally opens the way for these authors to explore controversies about intellectual property, the nature of authorship, and whether wholes—especially in the case of rock bands—are more than the sums of their parts.

Homeland and Philosophy

Divergent and Philosophy

The Lord of the Rings and Philosophy

New Genres, Novel Spaces

Life of Lord Timothy Dexter

Shoot First, Think Later

Proceedings of the 39th Conference of the Northeast Popular Culture Association

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?

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”?

Adventure Time and Philosophy is a monster-beating, wild ride of philosophical mayhem. The authors have come together to understand and explore one of the deepest and most thoughtful television shows ever to assault human brain waves. Where Adventure Time shows us what the world could be like, this book screws open our cranial lids, mucks about in the mess that is our heads, and attempts to come to some answers about the nature of reality. Adventure Time challenges everything we know about life, meaning, heroism, and even burritos. And it’s time to give the show some serious thought. Adventure Time and Philosophy is a chance to put down your broadsword, put your exhausted monster-slaying feet up, and try to figure out why you spend your time rescuing people in distress and fighting for justice. What is justice anyway? If you don’t happen to have your pocket edition of the Enchiridion on hand, and Billy the Hero “wicked guitar solo” hasn’t been returning your calls, pick up Adventure Time and Philosophy and learn what it means to be a real hero! The authors of the chapters will prove that

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 and the young, and of course, why we once again find it natural to think of women in their early- to mid-twenties as 'girls'.

The scholarly essays in this book open up experimental and novel spaces and genres beyond the traditional and the literary world of Indian Popular Fiction as it existed towards the end of the last millennium. They respond to the possibilities opened up by the technology-driven and internet-savvy reading and writing world of today. Contemporaneous and bold, most of the essays resonate with social media space inhabited by today's youth. Combative in its drift, this book makes possible an attempt to disband hierarchies and dismantle categories that have engulfed the expansive landscape of Indian Popular Fiction for too long. It facilitates discussion on graphic novels, microfiction, popular-entertainment and political satire on television and celluloid, social media-driven romances exist more than that of 'fantasy' and mythological readings against the backdrop of gender and politics. Aimed at facilitating further research by scholars and enthusiasts of Indian Popular Fiction, this book is also an ode to the current trends generated by social and internet media cosmos. Please note: Taylor & Francis does not sell or distribute the Hardback in India, Pakistan, Nepal, Bhutan, Bangladesh and 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, 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 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?

One Book to Rule Them All

It's Always Sunny and Philosophy

Indian Popular Fiction

Familiar Monsters in Post-9/11 Culture

Dexter and Philosophy

Adventure Time and Philosophy

A Small Introduction to a Vast Topic

The *Twilight* saga, a series of five films adapted from Stephanie Meyer's four vampire novels, has been a sensation, both at the box office and through the attention it has won from its predominantly teenaged fans. This series has also been the subject of criticism and sometimes derision - often from critics and on occasion even from fans. However, it also offers rich opportunities for analytic and critical attention, which the contributors to *Screening Twilight* demonstrate with energy and style. Through examining *Twilight*, the book unpacks how this popular group of films work as cinematic texts, what they have to say about cinema and culture today, and how fans may seek to re-read or subvert these messages. The chapters address *Twilight* in the context of the vampire and myth, in terms of genre and reception, identity, gender and sexuality, and through re-viewing the series fandom. *Screening Twilight* is also a revelation of how a popular cinematic phenomenon like *Twilight* rewards close attention from contemporary critical scholars of cinema and culture.

The progressive/hard rock band Rush has never been as popular as it is now. A documentary film about the band,Rush: Beyond the Lighted Stage, which was released in the summer of 2010 has been universally well received. They had a cameo in the movieI Love You Man. Their seven-part song "2112" was included in a version of "Guitar Hero" released in 2010. The group even appeared onThe Colbert Report. And now this, a book about Rush written for a general audience and geared towards issues concerning popular culture and philosophy. There has been a recent explosion of Rush onto the popular culture front, and how ironic for a band that has spent the early days of their career on the outside of mainstream popularity.

Even legendary trios such as Led Zeppelin, Cream, and The Police don't enjoy the commitment and devotion that Rush's fans lavish on Alex, Geddy, and Neil. In part,this is because Rush is equally devoted to its fans. Since their first album in 1974, they have released 18 additional albums and toured the world following nearly every release. Today, when other 70s-bands have either broken up or become nostalgia acts, Rush continues to sell out arenas and amphitheatres and sell albums--to date Rush has sold over 40 million albums. They are ranked fourth after The Beatles, The Rolling Stones, and Aerosmith for the most consecutive gold or platinum albums by a rock band. Rush's success is also due to its intellectual approach to music and sound. The concept album2112 made Rush a world-class band and cemented its reputation as the thinking-person's progressive rock trio. Rush's interest in political philosophy, mind-control, the nature of free-will, of individuality, and our relationship to machines makes Rush a band that matters and which speaks to its fans directly and honestly like no other. Lyricist Niel Peart has even built a following by writing books, both about his motorcycle travels and about the tragic death of his daughter, which have only furthered the respect Rush's fans have for (arguably) rock's greatest drummer and lyricist. Fiercely independent of trends, Rush has maintained a clear mission and purpose throughout their career. With a unique sound, best described as the "Rush sound," the band has been able to blend thought-provoking lyrics and music for almost four decades. The Rush style of music can trigger the unusual combination of air-drumming, air-guitar, singing along, and fist-pumping, just as much as it can thoughtful reflection and deep thinking, making Rush "The Thinking Man's Band." Rush and Philosophy does not set out to sway the public's opinion, nor is it an awkward gushing of how much the authors love Rush.Rush and Philosophy is a fascinating look at the music and lyrics of the band, setting out to address thought-provoking questions. For example, elements of philosophical thinking from the likes of Jean Paul-Sartre, Ayn Rand, and Plato can be found in Peart's lyrics; does this make Peart a disciple of philosophy? In what ways has technology influenced the band through the decades? Can there be too much technology for a power-trio? Can listening to Rush's music and lyrics lead listeners to think moreclearly, responsibly, and happily? Is the band's music a "pleasant distraction" from the singing of Geddy Lee? In what ways is Rush Canadian? How can a band that has been referred to as "right-wing" also criticize big government, religion, and imperialism? Rush and Philosophy is written by an assortment of philosophers and scholars with eclectic and diverse backgrounds who love Rush's music and who "get" the meaning and importance of it. They discuss Rush with the enthusiasm of fans and the seriousness of college professors. The book will be a must-read for the many fans who have long known that Rush deserves as much respect as the ideas, concepts, and puzzles about human existence they write and compose music about.

This volume examines the significant increase in representations of serial killers as central characters in popular television over the last two decades. Via critical analyses of the philosophical and existential themes presented to viewers and their place in the cultural landscape of contemporary America, the authors ask: What is it about serial killers that incited such a boom in these types of narratives in popular television post-9/11? Looking past the serial format of television programming as uniquely suited for the presentation of the serial killer 's actions, the chapters delve into deeper reasons as to why TV has proven to be such a fertile ground for serial killer narratives in contemporary popular culture. An international team of authors question: What is it about serial killers that makes these characters deeply enlightening representations of the human condition that, although horrifically deviant, reflect complex elements of the human psyche? Why are serial killers intellectually fascinating to audiences? How do these characters so deeply affect us? Shedding new light on a contemporary phenomenon, this book will be a fascinating read for all those at the intersection of television studies, film studies, psychology, popular culture, media studies, philosophy, genre studies, and horror studies.

Girls and Philosophy

You're a Wise Man, Charlie Brown!