

Blade Runner 2049 Philosophers On Film

Blade Runner Creator Philip K. Dick Tessa Dick.2018-06-20 Blade Runner 2049 shows us a world devastated by war and threatened by a power mad creator of artificial humans. This sequel to the 1982 film Blade Runner suffered from a misguided marketing campaign and contradictions in the plot lines, but it succeeds in showing us the stark beauty of scarred landscapes and deteriorating city streets. Humans live alongside replicants, and they buy virtual friends to combat loneliness. Behind the slick facade of brightly lit animated billboards, many people live in poverty in the future city of Los Angeles, which reflects the state of things today. The story began with a novel by an obscure science fiction author who lived in poverty for most of his life. His dark vision of the future became widely known after Ridley Scott's Blade Runner was released in 1982, but sadly Philip K. Dick died before the film was shown in theatres. His genius is finally recognized, but it is too late for him. Tessa B. Dick began her writing career as a journalist, writing for magazines and newspapers. Her husband Philip K. Dick encouraged her to write fiction after he read her first short story. She worked with him on his later novels, including VALIS and A Scanner Darkly. Since then, Tessa has produced a variety of poems and stories, as well as a murder mystery and several memoirs. Two of her memoirs have been published in Italian translations, and her surrealist novel The Darkening of the Light is currently in the process of translation. Some of her shorter works can be found in the online magazine PKD Otaku, as well as the journal Emanations.

The Philosophy of Film Noir Mark T. Conard.2006-01-01 Explores philosophical themes and ideas inherent in classic noir and neo-noir films, establishing connections to diverse thinkers ranging from Camus to the Frankfurt School. The authors, each focusing on a different aspect of the genre, explores the philosophical underpinnings of classic films.

Blade Runner 2049 Timothy Shanahan,Paul Smart.2019-09-23 Widely acclaimed upon its release as a future classic, Denis Villeneuve's Blade Runner 2049 is visually stunning, philosophically profound, and a provocative extension of the story in Ridley Scott's Blade Runner. Containing specially commissioned chapters by a roster of international contributors, this fascinating collection explores philosophical questions that abound in Blade Runner 2049, including: What distinguishes the authentically human person? How might natality condition one's experience of being-in-the-world? How might shared memories feature in the constitution of personal identities? What happens when created beings transcend the limits intended in their design? What (if anything) is it like to be a hologram? Can artificial beings participate in genuinely romantic relationships? How might developing artificial economics impact our behaviour as prosumers? What are the implications of techno-human enhancement in an era of surveillance capitalism? Including a foreword by Denis Villeneuve, Blade Runner 2049: A Philosophical Exploration is essential reading for anyone interested in philosophy, film studies, philosophy of mind, psychology, gender studies, and conceptual issues in cognitive science and artificial intelligence.

Future Noir: The Making of Blade Runner Paul M. Sammon.1996-05-01 The 1992 release of the Director's Cut only confirmed what the international film cognoscenti have know all along: Ridley Scott's Blade Runner, based on Philip K. Dick's brilliant and troubling SF novel Do Androids Dream of Electric Sheep, still rules as the most visually dense, thematically challenging, and influential SF film ever made. Future Noir is the story of that triumph. The making of Blade Runner was a seven-year odyssey that would test the stamina and the imagination of writers, producers, special effects wizards, and the most innovative art directors and set designers in the industry. A fascinating look at the ever-shifting

interface between commerce and the art that is modern Hollywood, *Future Noir* is the intense, intimate, anything-but-glamorous inside account of how the work of SF's most uncompromising author was transformed into a critical sensation, a commercial success, and a cult classic.

The Culture and Philosophy of Ridley Scott Adam Barkman, Ashley Barkman, Nancy Kang. 2013 While recognizing Scott's undeniable contributions to contemporary popular cinema, the volume does not shy away from honest and well-evidenced critique. Each chapter's approach correlates with philosophical, literary, or cultural studies perspectives. Using both combined and single-film discussions, the contributors examine such topics as gender roles and feminist theory; philosophical abstractions like ethics, honor, and personal responsibility; historical memory and the challenges of accurately rendering historical events on screen; literary archetypes and generic conventions; race relations and the effect of class difference on character construction; how religion shapes personal and collective values; the role of a constantly changing technological universe; and the schism between individual and group-based power structures.

Self-Deception Herbert Fingarette. 2000-02-23 With a new chapter This new edition of Herbert Fingarette's classic study in philosophical psychology now includes a provocative recent essay on the topic by the author. A seminal work, the book has deeply influenced the fields of philosophy, ethics, psychology, and cognitive science, and it remains an important focal point for the large body of literature on self-deception that has appeared since its publication. How can one deceive oneself if the very idea of deception implies that the deceiver knows the truth? The resolution of this paradox leads Fingarette to fundamental insights into the mind at work. He questions our basic ideas of self and the unconscious, personal responsibility and our ethical categories of guilt and innocence. Fingarette applies these ideas to the philosophies of Sartre and Kierkegaard, as well as to Freud's psychoanalytic theories and to contemporary research into neurosurgery. Included in this new edition, Fingarette's most recent essay, *Self-Deception Needs No Explaining* (1998), challenges the ideas in the extant literature.

Dark Horizons Tom Moylan, Raffaella Baccolini. 2013-12-02 First published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

Future Noir Paul M. Sammon. 2017-11-14 The ultimate guide to Ridley Scott's transformative sci-fi classic *Blade Runner* Ridley Scott's 2007 "Final Cut" confirmed the international film cognoscenti's judgment: *Blade Runner*, based on Philip K. Dick's brilliant and troubling science fiction masterpiece *Do Androids Dream of Electric Sheep?*, is among the most visually dense, thematically challenging, and influential science fiction films ever made. *Future Noir Revised & Updated Edition* offers a deeper understanding of this cinematic phenomenon that is storytelling and visual filmmaking at its best. In this intensive, intimate, and anything-but-glamorous behind-the-scenes account, film insider and cinephile Paul M. Sammon explores how Ridley Scott purposefully used his creative genius to transform the work of science fiction's most uncompromising author into a critical sensation and cult classic that would reinvent the genre. Sammon reveals how the making of the original *Blade Runner* was a seven-year odyssey that would test the stamina and the imagination of writers, producers, special effects wizards, and the most innovative art directors and set designers in the industry at the time it was made. This revised and expanded edition of *Future Noir* includes: An overview of *Blade Runner's* impact on moviemaking and its acknowledged significance in popular culture since the book's original 1996 publication An exploration of the history of *Blade Runner: The Final Cut* and its theatrical release in 2007 A look at its long-awaited sequel, *Blade Runner 2049* The longest interview Harrison Ford has ever granted about *Blade Runner* Exclusive new interviews with Rutger Hauer and Sean Young A fascinating look at the ever-shifting interface between commerce and art, illustrated with production photos and stills, *Future Noir* provides an eye-opening and enduring look at modern moviemaking, the business of Hollywood, and one of the greatest films of all time.

Spaceman of Bohemia Jaroslav Kalfar. 2017-03-07 An intergalactic odyssey of love, ambition, and self-discovery. Orphaned as a boy, raised in the Czech countryside by his doting grandparents, Jakub Prochv^ozka has risen from small-time scientist to become the country's first astronaut. When a

dangerous solo mission to Venus offers him both the chance at heroism he's dreamt of, and a way to atone for his father's sins as a Communist informer, he ventures boldly into the vast unknown. But in so doing, he leaves behind his devoted wife, Lenka, whose love, he realizes too late, he has sacrificed on the altar of his ambitions. Alone in Deep Space, Jakub discovers a possibly imaginary giant alien spider, who becomes his unlikely companion. Over philosophical conversations about the nature of love, life and death, and the deliciousness of bacon, the pair form an intense and emotional bond. Will it be enough to see Jakub through a clash with secret Russian rivals and return him safely to Earth for a second chance with Lenka? Rich with warmth and suspense and surprise, *Spaceman of Bohemia* is an exuberant delight from start to finish. Very seldom has a novel this profound taken readers on a journey of such boundless entertainment and sheer fun. A frenetically imaginative first effort, booming with vitality and originality . . . Kalfar's voice is distinct enough to leave tread marks.-Jennifer Senior, New York Times

A Story is a Promise Bill Johnson.2000 *A Story Is a Promise* offers a new model for understanding one of the most difficult of all arts: writing dramatic, engaging stories. Written in a style reminiscent of a workshop, *A Story Is a Promise* guides the writer toward a keen understanding of the principle underlying all well-told stories, that a story is both a promise made and a promise kept. Step by step, this book teaches writers how to set out a story's promise in an active voice, which is the voice of the true storyteller.--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

The Art and Soul of Blade Runner 2049 Tanya Lapointe.2017 Embargoed to 5th October Officer K (Ryan Gosling), a new blade runner for the Los Angeles Police Department, unearths a long-buried secret that has the potential to plunge what's left of society into chaos. His discovery leads him on a quest to find Rick Deckard (Harrison Ford), a former blade runner who's been missing for 30 years *The Art and Soul of Blade Runner 2049* goes behind the scenes and reveals how this epic production was brought to the screen. Featuring incredible concept art and on-set photography, this deluxe book is a rare treat for fans as key cast and crew tell the story of how *Blade Runner* was revived and was given a whole new lease of life. See the trailer here

Blade Runner 2 K. W. Jeter.1996 K.W. Jeter picks up the tale of Rick Deckard, the `blade runner' created by Phillip K. Dick and popularized by Ridley Scott's cult classic film. Consistent with the sordid vision of 21st century Los Angeles crafted by Dick and Scott, Jeter creates a stylish piece of thrilling, futuristic suspense that finds Deckard not only in the role of hunter, but also hunted. Again, Deckard is on the trail of an replicant, not knowing that it may be the most elusive and dangerous android of all.

Blade Runner William S. Burroughs.1979 In this trenchant science-fiction screen treatment written in the mid-1970s, William S. Burroughs outlines the coming medical-care apocalypse: a Dante-esque horror show brought to a boil by a mutated virus and right-wing politics, set in a future all too near. The author of *Naked Lunch*, *Junky*, *Port of Saints*, *Cities of the Red Night*, *Queer*, and *Exterminator* treats this topical story in ultimate terms, with the dry, sophisticated humor he has mastered like no other modern writer.

Mulholland Drive Zina Giannopoulou.2013-10-01 Beloved by film and art aficionados and fans of neo-noir cinema, *Mulholland Drive* is one of the most important and enigmatic films of recent years. It occupies a central and controversial position in the work of its director, David Lynch, who won the best director award at the 2001 Cannes Film Festival for the movie. *Mulholland Drive* in the Routledge *Philosophers on Film* series is the first full philosophical appraisal of Lynch's film. Beginning with an introduction by the editor, the volume explores the following topics: the identity of the self and its persistence through time the central, dual roles played by fantasy and reality throughout the film whether *Mulholland Drive* is best understood epistemologically via reason and language, or whether, as Lynch himself argues, by one's 'inner feelings' and emotions parallels between *Mulholland Drive* and Kafka's *The Castle*, both of which pit their protagonists at the mercy of unseen forces *Mulholland Drive* and romanticism.

Additional key themes are also discussed, such as the interpenetration of ethics, classical tragedy, and the contrasting philosophical arguments of Plato and Nietzsche on tragic drama. These themes make Mulholland Drive essential and engaging reading for students of philosophy, especially aesthetics and ethics, as well as film studies.

Retrofitting Blade Runner Judith Kerman.1991 This book of essays looks at the multitude of texts and influences which converge in Ridley Scott's film Blade Runner, especially the film's relationship to its source novel, Philip K. Dick's Do Androids Dream of Electric Sheep? The film's implications as a thought experiment provide a starting point for important thinking about the moral issues implicit in a hypertechnological society. Yet its importance in the history of science fiction and science fiction film rests equally on its mythically and psychologically resonant creation of compelling characters and an exciting story within a credible science fiction setting. These essays consider political, moral and technological issues raised by the film, as well as literary, filmic, technical and aesthetic questions. Contributors discuss the film's psychological and mythic patterns, important political issues and the roots of the film in Paradise Lost, Frankenstein, detective fiction, and previous science fiction cinema.

Before Sunrise, Before Sunset, Before Midnight Hans Maes, Katrien Schaubroeck.2021-05-12 Richard Linklater's celebrated Before trilogy chronicles the love of Jesse (Ethan Hawke) and Céline (Julie Delpy) who first meet up in Before Sunrise, later reconnect in Before Sunset and finally experience a fall-out in Before Midnight. Not only do these films present storylines and dilemmas that invite philosophical discussion, but philosophical discussion itself is at the very heart of the trilogy. This book, containing specially commissioned chapters by a roster of international contributors, explores the many philosophical themes that feature so vividly in the interactions between Céline and Jesse, including: the nature of love, romanticism and marriage the passage and experience of time the meaning of life the art of conversation the narrative self gender death Including an interview with Julie Delpy in which she discusses her involvement in the films and the importance of studying philosophy, Before Sunrise. Before Sunset. Before Midnight: A Philosophical Exploration is essential reading for anyone interested in philosophy, aesthetics, gender studies, and film studies.

The Thin Red Line David Davies.2008-10-27 The Thin Red Line is the third feature-length film from acclaimed director Terrence Malick, set during the struggle between American and Japanese forces for Guadalcanal in the South Pacific during World War Two. It is a powerful, enigmatic and complex film that raises important philosophical questions, ranging from the existential and phenomenological to the artistic and technical. This is the first collection dedicated to exploring the philosophical aspects of Malick's film. Opening with a helpful introduction that places the film in context, five essays, four of which were specially commissioned for this collection, go on to examine the following: the exploration of Heideggerian themes - such as being-towards-death and the vulnerability of Dasein's world - in The Thin Red Line how Malick's film explores and cinematically expresses the embodied nature of our experience of, and agency in, the world Malick's use of cinematic techniques, and how the style of his images shapes our affective, emotional, and cognitive responses to the film the role that images of nature play in Malick's cinema, and his 'Nietzschean' conception of human nature. The Thin Red Line is essential reading for students interested in philosophy and film or phenomenology and existentialism. It also provides an accessible and informative insight into philosophy for those in related disciplines such as film studies, literature and religion. Contributors: Simon Critchley, Hubert Dreyfus and Camilo Prince, David Davies, Amy Coplan, Iain Macdonald.

Do Androids Dream of Electric Sheep? Philip K. Dick.1975 By 2021, the Terminus War had driven mankind off-planet and entire species into extinction. Now only the rich can afford living creatures; others may buy amazingly realistic simulacra: horses, cats, sheep ... Even humans. These artificial people are so advanced it's impossible to tell them from true men and women--except for their lack of empathy. Without empathy, androids can--and do--kill their owners and blend into society, so they're illegal on Earth. It's Rick Deckard's job to find these rogues and retire them. But

andys tend to fight back--with deadly results.

Blade Runner Scene-By-Scene John David Ebert.2015-12-29 With this new book by John David Ebert, *Blade Runner Scene-by-Scene*, Ebert performs an archaeology of Ridley Scott's main thematic concerns: death, origin, genesis and the quest for immortality. In doing so, he compares the film to such ancient and classic texts as *The Gilgamesh Epic*. Scott's vision of the Los Angeles of 2019 is seen as a type of decaying, late stage cosmopolis; and the Replicants as slave labor manufactured to work their modern latifundia.

On Film Stephen Mulhall.2015-12-14 The first edition of Stephen Mulhall's acclaimed *On Film* was a study of the four Alien films, and made the highly original and controversial argument that films themselves can philosophise. In its second edition, *On Film* increased its breadth and vision considerably to encompass films such as the *Mission: Impossible* series and Steven Spielberg's *Minority Report*. In this significantly expanded third edition Stephen Mulhall adds new chapters on the Jason Bourne films, the fourth *Mission: Impossible* movie, JJ Abrams' *Star Trek* and *Star Trek: Into Darkness*, and Ridley Scott's *Prometheus* (in which he returns to the Alien universe he created). In so doing, Mulhall reappraises in fascinating ways the central issues taken up in earlier editions of *On Film*: the genres of science fiction and thriller, the impact of digital as opposed to photographic modes of technology on the nature of cinema as a medium (and its relation to television), and the fate of sequeldom in mainstream contemporary cinema (with its emphasis on remakes, reboots and multi-media superhero franchises). *On Film*, third edition is essential reading for anyone interested in philosophy, film theory and cultural studies, and in the way philosophy can enrich our understanding of cinema.

Blade Runner Amy Coplan,David Davies.2015-05-08 Ridley Scott's *Blade Runner* is widely regarded as a masterpiece of modern cinema and is regularly ranked as one of the great films of all time. Set in a dystopian future where the line between human beings and 'replicants' is blurred, the film raises a host of philosophical questions about what it is to be human, the possibility of moral agency and freedom in 'created' life forms, and the capacity of cinema to make a genuine contribution to our engagement with these kinds of questions. This volume of specially commissioned chapters systematically explores and addresses these issues from a philosophical point of view. Beginning with a helpful introduction, the seven chapters examine the following questions: How is the theme of death explored in *Blade Runner* and with what implications for our understanding of the human condition? What can we learn about the relationship between emotion and reason from the depiction of the 'replicants' in *Blade Runner*? How are memory, empathy, and moral agency related in *Blade Runner*? How does the style and 'mood' of *Blade Runner* bear upon its thematic and philosophical significance? Is *Blade Runner* a meditation on the nature of film itself? Including a brief biography of the director and a detailed list of references to other writings on the film, *Blade Runner* is essential reading for students - indeed anyone - interested in philosophy and film studies. Contributors: Colin Allen, Peter Atterton, Amy Coplan, David Davies, Berys Gaut, Stephen Mulhall, C. D. C. Reeve.

The Bladerunner Alan E Nourse.2013-04-12 Billy Gimp was a bladerunner . . . one of the shadowy procurers of illegal medical supplies for the rapidly expanding, nightmare world of the medical black market. Doc was a skilled surgeon at a government-operated hospital by day . . . and an underground physician by night, providing health care for the multitudes who could not - or would not - qualify for legal medical assistance. Trapped by Health Control Police, Billy Gimp knew he had to warn Doc that they were closing in on him. But something even more deadly than the law had already made its first move . . . a new plague that Health Control could not handle!

The Last Voyageurs Lorraine Boissoneault.2016-04-15 Reid Lewis never wanted to be an ordinary French teacher. With the approach of the American Bicentennial, he decided to put his knowledge of French language and history to use in recreating the voyage of René Robert Cavelier, Sieur de La Salle, the first European to travel from Montreal to the end of the Mississippi River. Lewis' crew of modern voyageurs was comprised of 16 high school students and 6 teachers who learned to sew their own 17th-century clothing, paddle handmade canoes, and construct black powder

rifles. Together they set off on an eight-month, 3,300-mile expedition across the major waterways of North America. They fought strong currents on the St. Lawrence, paddled through storms on the Great Lakes, and walked over 500 miles across the frozen Midwest during one of the coldest winters of the 20th century, all while putting on performances about the history of French explorers for communities along their route. The crew had to overcome disagreements, a crisis of leadership, and near-death experiences before coming to the end of their journey. *The Last Voyageurs* tells the story of this American odyssey, where a group of young men discovered themselves by pretending to be French explorers.

Bayesian Essentials with R Jean-Michel Marin, Christian P. Robert. 2013-10-28 This Bayesian modeling book provides a self-contained entry to computational Bayesian statistics. Focusing on the most standard statistical models and backed up by real datasets and an all-inclusive R (CRAN) package called *bayess*, the book provides an operational methodology for conducting Bayesian inference, rather than focusing on its theoretical and philosophical justifications. Readers are empowered to participate in the real-life data analysis situations depicted here from the beginning. Special attention is paid to the derivation of prior distributions in each case and specific reference solutions are given for each of the models. Similarly, computational details are worked out to lead the reader towards an effective programming of the methods given in the book. In particular, all R codes are discussed with enough detail to make them readily understandable and expandable. *Bayesian Essentials with R* can be used as a textbook at both undergraduate and graduate levels. It is particularly useful with students in professional degree programs and scientists to analyze data the Bayesian way. The text will also enhance introductory courses on Bayesian statistics. Prerequisites for the book are an undergraduate background in probability and statistics, if not in Bayesian statistics.

Ubik Philip K. Dick. 2012 A dead man sends haunting warnings back from the grave, and Joe Chip must solve these mysteries to determine his own real or surreal existence.

Postmodern Theory and Blade Runner Matthew Flisfeder. 2017-04-06 Matthew Flisfeder introduces readers to key concepts in postmodern theory and demonstrates how it can be used for a critical interpretation and analysis of *Blade Runner*, arguably 'the greatest science fiction film'. By contextualizing the film within the culture of late 20th and early 21st-century capitalism, Flisfeder provides a valuable guide for both students and scholars interested in learning more about one of the most significant, influential, and controversial concepts in film and cultural studies of the past 40 years. The *Film Theory in Practice* series fills a gaping hole in the world of film theory. By marrying the explanation of film theory with interpretation of a film, the volumes provide discrete examples of how film theory can serve as the basis for textual analysis. *Postmodern Theory and Blade Runner* offers a concise introduction to Postmodernism in jargon-free language and shows how this theory can be deployed to interpret Ridley Scott's cult film *Blade Runner*.

Specter of the Monolith Barry Vacker. 2017-07-11 *Specter of the Monolith* offers a radically original critique of how humans have confronted the majesty of the universe via art, media, science, pop culture, space exploration, and the greatest space films. In honor of the 50th anniversary of 2001, *Specter of the Monolith* offers a hopeful and inspiring alternative vision of human destiny in space.

Blade Runner 2049 - Interlinked - The Art Tanya Lapointe. 2020-08-11 The official art book for *Blade Runner 2049* and a companion volume to *The Art and Soul of Blade Runner 2049*. Film audiences experienced a bold, breathtaking vision of the future in 1982's ground-breaking *Blade Runner*. With the critically acclaimed *Blade Runner 2049*, director Denis Villeneuve returned to that world, as a young blade runner's discovery of a long-buried secret leads him to track down former blade runner Rick Deckard, who's been missing for thirty years. A companion to *The Art and Soul of Blade Runner 2049*, *Interlinked* offers an unprecedented look into the creative process that went into making *Blade Runner 2049*, illustrating how director Villeneuve and his team took Scott's 1982 movie as a starting point and expanded the world by creating a new visual language infused with the

original Blade Runner DNA.

Blade Runner 2049 and Philosophy Robin Bunce, Trip McCrossin. 2019-08-20 Blade Runner 2049 is a 2017 sequel to the 1982 movie Blade Runner, about a world in which some human-looking replicants have become dangerous, so that other human-looking replicants, as well as humans, have the job of hunting down the dangerous models and “retiring” (destroying) them. Both films have been widely hailed as among the greatest science-fiction movies of all time, and Ridley Scott, director of the original Blade Runner, has announced that there will be a third Blade Runner movie. Blade Runner 2049 and Philosophy is a collection of entertaining articles on both Blade Runner movies (and on the spin-off short films and Blade Runner novels) by twenty philosophers representing diverse backgrounds and philosophical perspectives. Among the issues addressed in the book: What does Blade Runner 2049 tell us about the interactions of state power and corporate power? Can machines ever become truly conscious, or will they always lack some essential human qualities? The most popular theory of personhood says that a person is defined by their memories, so what happens when memories can be manufactured and inserted at will? We already interact with non-human decision-makers via the Internet. When embodied AI becomes reality, how can we know what is human and what is simulation? Does it matter? Do AI-endowed human-looking replicants have civil and political rights, or can they be destroyed whenever “real” humans decide they are inconvenient? The blade runner Deckard (Harrison Ford) appears in both movies, and is generally assumed to be human, but some claim he may be a replicant. What’s the evidence on both sides? Is Niander Wallace (the-mad-scientist-cum-evil-corporate-CEO in Blade Runner 2049) himself a replicant? What motivates him? What are the impacts of decision-making AI entities on the world of business? Both Blade Runner and Blade Runner 2049 have been praised for their hauntingly beautiful depictions of a bleak future, but the two futures are very different (and the 2019 future imagined in the original Blade Runner is considerably different from the actual world of 2019). How have our expectations and visions of the future changed between the two movies? The “dream maker” character Ana Stelline in Blade Runner 2049 has a small but pivotal role. What are the implications of a person whose dedicated mission and task is to invent and install false memories? What are the social and psychological implications of human-AI sexual relations?

Steven Spielberg and Philosophy Dean A. Kowalski. 2008-11-21 “This lively collection of essays on the ideas underpinning his films enriches and enlarges our understanding of Spielberg’s complex body of work.” —Joseph McBride, author of *Steven Spielberg: A Biography* Few directors have had as powerful an influence on the film industry and the movie-going public as Steven Spielberg. Whatever the subject—dinosaurs, war, extra-terrestrials, slavery, the Holocaust, or terrorism—one clear and consistent touchstone is present in all of Spielberg’s films: an interest in the human condition. In movies ranging from *Jaws* to *Schindler’s List* to *Amistad* to *Jurassic Park*, he has brought to life some of the most popular heroes—and most despised villains—of all time. In *Steven Spielberg and Philosophy*, Dean A. Kowalski and some of the nation’s most respected philosophers investigate Spielberg’s art to illuminate the nature of humanity. The book explores rich themes such as cinematic realism, fictional belief, terrorism, family ethics, consciousness, virtue and moral character, human rights, and religion in Spielberg’s work. Avid moviegoers and deep thinkers will discover plenty to enjoy in this collection.

Lacanian Perspectives on Blade Runner 2049 Calum Neill. 2021 This book provides a collection of Lacanian responses to Denis Villeneuve's *Blade Runner 2049* from leading theorists in the field. Like Ridley Scott's original *Blade Runner* film, its sequel is now poised to provoke philosophical and psychoanalytic arguments, and to provide illustrations and inspiration for questions of being and the self, for belief and knowledge, the human and the post-human, amongst others. This volume forms the vanguard of responses from a Lacanian perspective, satisfying the hunger to extend the theoretical considerations of the first film in the various new directions the second film invites. Here, the contributors revisit the implications of the human-replicant relationship but move beyond this to consider issues of ideology, politics, and spectatorship. This exciting collection will appeal to an

educated film going public, in addition to students and scholars of Lacanian psychoanalysis, psychoanalytic theory, cultural studies, film theory, philosophy and applied psychoanalysis. Calum Neill is Associate Professor of Psychoanalysis & Cultural Theory at Edinburgh Napier University, Scotland, and Director of Lacan in Scotland. He has written a number of monographs, including *Without Ground: Lacanian Ethics and the Assumption of Subjectivity* (2011) and *Jacques Lacan: The Basics* (2017). He is the co-editor of both the Palgrave Lacan Series the three volume guide *Reading Lacan's Ecrits* (2018-2021).

Philosophy and Film Christina Rawls, Diana Neiva, Steven S. Gouveia. 2019-04-25 This volume collects twenty original essays on the philosophy of film. It uniquely brings together scholars working across a range of philosophical traditions and academic disciplines to broaden and advance debates on film and philosophy. The book includes contributions from a number of prominent philosophers of film including Noël Carroll, Chris Falzon, Deborah Knight, Paisley Livingston, Robert Sinnerbrink, Malcolm Turvey, and Thomas Wartenberg. While the topics explored by the contributors are diverse, there are a number of thematic threads that connect them. Overall, the book seeks to bridge analytic and continental approaches to philosophy of film in fruitful ways. Moving to the individual essays, the first two sections offer novel takes on the philosophical value and the nature of film. The next section focuses on the film-as-philosophy debate. Section IV covers cinematic experience, while Section V includes interpretations of individual films that touch on questions of artificial intelligence, race and film, and cinema's biopolitical potential. Finally, the last section proposes new avenues for future research on the moving image beyond film. This book will appeal to a broad range of scholars working in film studies, theory, and philosophy.

Lacanian Perspectives on Blade Runner 2049 Calum Neill. 2022-01-02 This book provides a collection of Lacanian responses to Denis Villeneuve's *Blade Runner 2049* from leading theorists in the field. Like Ridley Scott's original *Blade Runner* film, its sequel is now poised to provoke philosophical and psychoanalytic arguments, and to provide illustrations and inspiration for questions of being and the self, for belief and knowledge, the human and the post-human, amongst others. This volume forms the vanguard of responses from a Lacanian perspective, satisfying the hunger to extend the theoretical considerations of the first film in the various new directions the second film invites. Here, the contributors revisit the implications of the human-replicant relationship but move beyond this to consider issues of ideology, politics, and spectatorship. This exciting collection will appeal to an educated film going public, in addition to students and scholars of Lacanian psychoanalysis, psychoanalytic theory, cultural studies, film theory, philosophy and applied psychoanalysis.

Like a Thief in Broad Daylight Slavoj Žižek. 2019-10-08 The latest book from the most despicable philosopher in the West (New Republic) considers the new dangers and radical possibilities set in motion by advances in Big Tech. In recent years, techno-scientific progress has started to utterly transform our world--changing it almost beyond recognition. In this extraordinary new book, renowned philosopher Slavoj Žižek turns to look at the brave new world of Big Tech, revealing how, with each new wave of innovation, we find ourselves moving closer and closer to a bizarrely literal realization of Marx's prediction that all that is solid melts into air. With the automation of work, the virtualization of money, the dissipation of class communities, and the rise of immaterial, intellectual labor, the global capitalist edifice is beginning to crumble, more quickly than ever before--and it is now on the verge of vanishing entirely. But what will come next? Against a backdrop of constant socio-technological upheaval, how could any kind of authentic change take place? In such a context, Žižek argues, there can be no great social triumph--because lasting revolution has already come into the scene, like a thief in broad daylight, stealing into sight right before our very eyes. What we must do now is wake up and see it. Urgent as ever, *Like a Thief in Broad Daylight* illuminates the new dangers as well as the radical possibilities thrown up by today's technological and scientific advances, and their electrifying implications for us all.

Blade Runner Amy Coplan, David Davies. 2015-05-08 Ridley Scott's *Blade Runner* is widely regarded as a masterpiece of modern cinema and is regularly ranked as one of the great films of all time. Set in a dystopian future where the line between human beings and 'replicants' is blurred, the film raises a host of philosophical questions about what it is to be human, the possibility of moral agency and freedom in 'created' life forms, and the capacity of cinema to make a genuine contribution to our engagement with these kinds of questions. This volume of specially commissioned chapters systematically explores and addresses these issues from a philosophical point of view. Beginning with a helpful introduction, the seven chapters examine the following questions: How is the theme of death explored in *Blade Runner* and with what implications for our understanding of the human condition? What can we learn about the relationship between emotion and reason from the depiction of the 'replicants' in *Blade Runner*? How are memory, empathy, and moral agency related in *Blade Runner*? How does the style and 'mood' of *Blade Runner* bear upon its thematic and philosophical significance? Is *Blade Runner* a meditation on the nature of film itself? Including a brief biography of the director and a detailed list of references to other writings on the film, *Blade Runner* is essential reading for students - indeed anyone - interested in philosophy and film studies. Contributors: Colin Allen, Peter Atterton, Amy Coplan, David Davies, Berys Gaut, Stephen Mulhall, C. D. C. Reeve.

Lacanian Perspectives on Blade Runner 2049 Calum Neill. 2020-12-18 This book provides a collection of Lacanian responses to Denis Villeneuve's *Blade Runner 2049* from leading theorists in the field. Like Ridley Scott's original *Blade Runner* film, its sequel is now poised to provoke philosophical and psychoanalytic arguments, and to provide illustrations and inspiration for questions of being and the self, for belief and knowledge, the human and the post-human, amongst others. This volume forms the vanguard of responses from a Lacanian perspective, satisfying the hunger to extend the theoretical considerations of the first film in the various new directions the second film invites. Here, the contributors revisit the implications of the human-replicant relationship but move beyond this to consider issues of ideology, politics, and spectatorship. This exciting collection will appeal to an educated film going public, in addition to students and scholars of Lacanian psychoanalysis, psychoanalytic theory, cultural studies, film theory, philosophy and applied psychoanalysis.

Philosophy and Blade Runner Timothy Shanahan. 2016-04-30 *Philosophy and Blade Runner* explores philosophical issues in the film *Blade Runner*, including human nature, personhood, identity, consciousness, free will, morality, God, death, and the meaning of life. The result is a novel analysis of the greatest science fiction film of all time and a unique contribution to the philosophy of film.

Hannibal Lecter and Philosophy Joseph Westfall. 2015-12-15 Sixteen philosophers come at Hannibal the way he comes at his victims—from unexpected angles and with plenty of surprises thrown in. Hannibal is a revolting monster, and yet a monster with whom we identify because of his intelligence, artistry, and personal magnetism. The chapters in this book pose many questions—and offer intriguing answers—about the enigma of Hannibal Lecter. What does the relationship between Hannibal and those who know him—particularly FBI investigator Will Graham—tell us about the nature of friendship and Hannibal's capacity for friendship? Does Hannibal confer benefits on society by eliminating people who don't live up to his high aesthetic standards? Can upsetting experiences in early childhood turn you into a serial killer? Why are we enthralled by someone who exercises god-like control over situations and people? Does it make any difference morally that a killer eats his victims? Can a murder be a work of art? Several chapters look at the mind of this accomplished killer, psychiatrist, and gourmet cook. Is he a sociopath or a psychopath, or are these the same: Is he lacking in empathy: Apparently not, since he has a quick understanding of what other people think and feel. Maybe what he lacks is a conscience.

Nature and Selected Essays Ralph Waldo Emerson. 2003-05-27 An indispensable look at Emerson's influential life philosophy Through his writing and his own personal philosophy, Ralph Waldo Emerson unburdened his young country of Europe's traditional sense of history and showed

Americans how to be creators of their own circumstances. His mandate, which called for harmony with, rather than domestication of, nature, and for a reliance on individual integrity, rather than on materialistic institutions, is echoed in many of the great American philosophical and literary works of his time and ours, and has given an impetus to modern political and social activism. Larzer Ziff's introduction to this collection of fifteen of Emerson's most significant writings provides the important backdrop to the society in which Emerson lived during his formative years. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

The Warriors Sol Yurick. 2007-12-01 The basis for the cult-classic film *The Warriors* chronicles one New York City gang's nocturnal journey through the seedy, dangerous subways and city streets of the 1960s. "Warriors, come out to play-yay!" Every gang in the city meets on a sweltering July 4 night in a Bronx park for a peace rally. The crowd of miscreants turns violent after a prominent gang leader is killed and chaos prevails over the attempt at order. *The Warriors* follows the Dominators making their way back to their home territory without being killed. The police are prowling the city in search of anyone involved in the mayhem. An exhilarating novel that examines New York City teenagers, left behind by society, who form identity and personal strength through their affiliation with their "family," *The Warriors* "goes to the core of the heart of darkness" as it weaves together social commentary with ancient legends for a classic coming-of-age tale (Flyer). This edition includes a new introduction by the author. "It seems to me the best novel of its kind I've ever read, an altogether perfect achievement. I'm sure that to many it will sound like sacrilege but I have to say that I think it a better novel than *Lord of the Flies*." —Warren Miller, author of *The Cool World*

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