

Get Free The Walking Dead And Philosophy Zombie Apocalypse Now

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69FP6L - TALAN PHILLIPS

The adult-oriented science-fiction cartoon series Rick and Morty, shown on Cartoon Network as part of its late-night Adult Swim feature, is famous for its nihilistic anti-hero Rick Sanchez. Rick is a character who rejects God, religion, and meaning, but who embraces science and technology. This leads to a popular show that often presents a world view favorable to science and dismissive of spirituality. It is existentialism mashed up with absurdism with a healthy (or unhealthy) dose of dick jokes thrown in. Rick and Morty and Philosophy focuses on the philosophical underpinnings of the show. The authors explain and develop ideas that are mentioned or illustrated in various episodes, so that fans can get really solid evidence for what they know already: this show is awesome and deep. Rick has access to technology that allows him to jump between dimensions or realities. He brings his grandson, Morty, along with him on these adventures, often putting Morty in mortal danger. However, Rick’s attitude is that there are an infinite number of Mortys in the multiverse, so if his Morty dies, he can always replace his Morty with another Morty from a different dimension. One question that arises is, are these Mortys really identical to each other? And if one of them dies, can he really be replaced without loss? Another character in the show is Jerry, the husband of Rick’s daughter. Jerry is a complete and total loser with no self-respect, desperate to get any kind of respect from others. Why is it so important that he has self-respect? How does his lack of self-respect affect those around him? In one adventure, Jerry finds himself in a position where he can save one of the greatest civil rights leaders in the universe whose heart is failing. Jerry can save his life by donating his penis, which is the perfect organ to match the alien’s failing heart. Does Jerry have a moral obligation to do so? Recently, ethicists such as Peter Singer and Julian Savulescu have argued that people have a moral obligation to donate a kidney to people who need one. Why wouldn’t the same apply to Jerry’s penis? Is such a donation above and beyond a moral obligation, and consequently optional, or is it a basic moral obligation and therefore required, as noted ethicists like Singer and Savulescu suggest? This volume also includes chapters that examine the experience of watching Rick and Morty. One writer argues that many of the Rick and Morty episodes induce within viewers a state of “Socratic aporia,” or confusion. Viewers are forced to reflect on their own moral beliefs about the world when characters do something that seems good but results in horrendous consequences.

Since the early 2000s, zombies have increasingly swarmed the landscape of popular culture, with ever more diverse representations of the undead being imagined. A growing number of zombie narratives have introduced sexual themes, endowing the living dead with their own sexual identity. The unpleasant idea of the sexual zombie is itself provocative, triggering questions about the nature of desire, sex, sexuality, and the politics of our sexual behaviors. However, the notion of zombie sex has been largely unaddressed in scholarship. This collection addresses that unexamined aspect of zombiedom, with essays engaging a variety of media texts, including graphic novels, films, television, pornography, literature, and internet meme culture. The essayists are scholars from a variety of disciplines, including history, theology, film studies, and gender and queer studies. Covering The Walking Dead, Warm Bodies, and Bruce LaBruce’s zombie-porn movies, this work investigates the cultural, political and philosophical issues raised by undead sex and zombie sexuality.

Explores the intersection of the vampire and zombie with 21st Century dystopian and post-apocalyptic cinemaTwenty-first century film and television is overwhelmed with images of the undead. Vampires and zombies have often been seen as oppositional: one alluring, the other repellant; one seductive, the other infectious. With case studies of films like I Am Legend and 28 Days Later, as well as TV programmes like Angel and The Walking Dead, this book challenges these popular assumptions and reveals the increasing interconnection of undead genres. Exploring how the figure of the vampire has been infused with the language of science, disease and apocalypse, while the zombie text has increasingly been influenced by the trope of the areluctant vampire, Stacey Abbott shows how both archetypes are actually two sides of the same undead coin. When considered together they present a dystopian, sometimes apocalyptic, vision of twenty-first century existence.Key featuresRather than seeing them as separate or oppositional, this book explores the intersection and dialogue between the vampire and zombie across film and televisionMuch contemporary scholarship on the vampire focuses on Dark Romance, while this book explores the more horror-based end of the genreOffers a detailed discussion of the development of zombie televisionProvides a detailed examination of Richard Mathesons I Am Legend, including the novel, the script, the adaptations and the BBFCs response to Mathesons script

A captivating literary portrait of the writers who explore the city at night, and the people they met. “Cities, like cats, will reveal themselves at night,” wrote the poet Rupert Brooke. Before the age of electricity, the nighttime city was a very different place to the one we know today – home to the lost, the vagrant and the noctambulant. Matthew Beaumont recounts an alternative history of London by focusing on those of its denizens who surface on the streets when the sun’s down. If nightwalking is a matter of “going astray” in the streets of the metropolis after dark, then nightwalkers represent some of the most suggestive and revealing guides to the neglected and forgotten aspects of the city. In this brilliant work of literary investigation, Beaumont shines a light on the shadowy perambulations of poets, novelists and thinkers: Chaucer and Shakespeare; William Blake and his ecstatic peregrinations and the feverish ramblings of opium addict Thomas De Quincey; and, among the lamp-lit literary throng, the supreme nightwalker Charles Dickens. We discover how the nocturnal city has inspired some and served as a balm or narcotic to others. In each case, the city is revealed as a place divided between work and pleasure, the affluent and the indigent, where the entitled and the desperate jostle in the streets. With a foreword and afterword by Will Self, Nightwalking is a captivating literary portrait of the writers who explore the city at night and the people they meet.

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.

Incisive insights into contemporary pop culture and its apocalyptic bent The world is going to hell. So begins this book, pointing to the prevalence of apocalypse -- cataclysmic destruction and nightmarish end-of-the-world scenarios -- in contemporary entertainment. In How to Survive the Apocalypse Robert Joustra and Alissa Wilkinson examine a number of popular stories -- from the Cylons in Battlestar Galactica to the purging of innocence in Game of Thrones to the hordes of zombies in The Walking Dead -- and argue that such apocalyptic stories reveal a lot about us here and now, about how we conceive of our life together, including some of our deepest tensions and anxieties. Besides analyzing the dystopian shift in popular culture, Joustra and Wilkinson also suggest how Christians can live faithfully and with integrity in such a cultural context.

Published by Skybound & produced by AMC Networks Publishing, discover the behind-the-scenes pre-production & production art for AMC's THE WALKING DEAD shows: The Walking Dead, Fear the Walking Dead, and The Walking Dead: World Beyond, all in one incredible collection! Includes never-before-seen original sketches, concept art, storyboards, previs art, set concept and engineering art, promotional concept to completion key art, special product illustrations, in-world product art, and much more. Also includes a brand-new wraparound cover featuring over 50 characters from across all the shows. Features an introduction by Chief Content Officer, SCOTT M. GIMPLE, as well as other compelling anecdotes and fun facts from The Walking Dead creators and crew. A must-have for anyone who has ever shouted, "We are the Walking Dead!"

Neil Gaiman is the imaginative wizard behind the best-selling novels American Gods (soon to be an HBO series) and The Anansi Boys, the graphic series The Sandman, and popular children’s books like Coraline and The Graveyard Book. Neil Gaiman and Philosophy looks at Gaiman’s work through a philosophical lens. How does fantasy interact with reality and what can each tell us about the other? Do we each have other selves who embody different personal qualities? If the unknown influences the known, is the unknown just as real as the known? What makes people truly valuable? In Neil Gaiman and Philosophy, eighteen philosophers explore Gaiman’s best-loved and unforgettable worlds: The Graveyard Book, a macabre parallel to The Jungle Book, in which the boy Bod is raised by the supernatural inhabitants of a graveyard. Coraline, in which a girl neglected by her parents finds another world with an Other Mother who pays her a lot of attention, but then turns out to be evil and won’t let her go. Neverwhere, in which a London man discovers a magical parallel city, London Below. The Sandman, best-selling comic books in which the Lord of Dreams attempts to rebuild his kingdom after years of imprisonment. Good Omens (with Terry Pratchett) treats biblical prophecy, the Antichrist, and the End Times as a hilarious comic tale, filled with sly but good-humored twists and turns. MirrorMask, where a young circus girl finds that the pictures she has drawn have given her access to a fantastic world of light and shadow, populated with characters who have designs on her.

Edward J. Hughes here seeks to assess how Proust and his novel 'A la Recherche du Temps Perdu' might be understood in relation to issues of class and nation.

In Are You Just Braaaaiinnss or Something More?, British Columbia-based philosopher Gordon Hawkes compares the zombies of The Walking Dead with the zombies philosophers argue about. Debate about whether zombies could possibly exist has been a hot topic in philosophy of mind over the last thirty years, though as Hawkes points out, these are not quite the same as the walkers in Robert Kirkman’s epic tale. Philosophical zombies, or P-zombies for short, are beings who look and behave exactly like humans but have no inner mental life—no consciousness. Philosophers have lined up on both sides of this disputed proposition, and no agreement is yet in sight. A related question is how much consciousness is possessed by the walkers of The Walking Dead, and whether these shambling walkers are entitled to any moral consideration. Hawkes’s piece is one of twenty chapters in The Walking Dead and Philosophy, edited by Wayne Yuen, in which philosophers draw fascinating and disturbing conclusions from The Walking Dead comics and TV show. The Walking Dead and Philosophy explores not only the nature of zombies, but the nature of human society as revealed by the impact of a zombie apocalypse.

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 Culture and Philosophy of Ridley Scott, edited by Adam Barkman, Ashley Barkman, and Nancy Kang, brings together eighteen critical essays that illuminate a nearly comprehensive selection of the director’s feature films from cutting-edge multidisciplinary and comparative perspectives. Chapters examine such signature works as Alien (1979), Blade Runner (1982), Thelma and Louise (1991), Gladiator (2000), Hannibal (2001), Black Hawk Down (2001), and American Gangster (2007). This volume divides the chapters into three major thematic groups: responsibility, remembering, and revision; real, alienated, and ideal lives; and gender, identity, and selfhood. Each section features six discrete essays, each of which forwards an original thesis

about the film or films chosen for analysis. Each chapter features close readings of scenes as well as broader discussions that will interest academics, non-specialists, as well as educated readers with an interest in films as visual texts. 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. The *Culture and Philosophy of Ridley Scott* assembles the critical essays of scholars working in the fields of philosophy, literary studies, and cultural studies. An international group, they are based in the United States, Canada, Argentina, Italy, Greece, Korea, the United Kingdom, and New Zealand. The guiding assumption on the part of all the writers is that the filmmaker is the leading determiner of a motion picture's ethos, artistic vision, and potential for audience engagement. While not discounting the production team (including screenwriters, actors, and cinematographers, among others), auteur theory recognizes the seminal role of the director as the nucleus of the meaning-making process. With Scott an active and prolific presence in the entertainment industry today, the timeliness of this volume is optimal.

This 2007 volume contains all of Kant's major writings on human nature.

Zombies first shuffled across movie screens in 1932 in the low-budget Hollywood film *White Zombie* and were reimagined as undead flesh-eaters in George A. Romero's *The Night of the Living Dead* almost four decades later. Today, zombies are omnipresent in global popular culture, from video games and top-rated cable shows in the United States to comic books and other visual art forms to low-budget films from Cuba and the Philippines. The zombie's ability to embody a variety of cultural anxieties—ecological disaster, social and economic collapse, political extremism—has ensured its continued relevance and legibility, and has precipitated an unprecedented deluge of international scholarship. *Zombie Theory* manifests across academic disciplines in the humanities but also beyond, spreading into sociology, economics, computer science, mathematics, and even epidemiology. *Zombie Theory* collects the best interdisciplinary zombie scholarship from around the world. Essays portray the zombie not as a singular cultural figure or myth but show how the undead represent larger issues: the belief in an afterlife, fears of contagion and technology, the effect of capitalism and commodification, racial exclusion and oppression, dehumanization. As presented here, zombies are not simple metaphors; rather, they emerge as a critical mode for theoretical work. With its diverse disciplinary and methodological approaches, *Zombie Theory* thinks through what the walking undead reveal about our relationships to the world and to each other. Contributors: Fred Botting, Kingston U; Samuel Byrmand, U of Canberra; Gerry Cavanaugh, Marquette U; Jeffrey Jerome Cohen, George Washington U; Jean Comaroff, Harvard U; John Comaroff, Harvard U; Edward P. Comentale, Indiana U; Anna Mae Duane, U of Connecticut; Karen Embry, Portland Community College; Barry Keith Grant, Brock U; Edward Green, Roosevelt U; Lars Bang Larsen; Travis Linnemann, Eastern Kentucky U; Elizabeth McAlister, Wesleyan U; Shaka McGlotten, Purchase College-SUNY; David McNally, York U; Tayla Nyong'o, Yale U; Simon Orpana, U of Alberta; Steven Shaviro, Wayne State U; Ola Sigurdson, U of Gothenburg; Jon Stratton, U of South Australia; Eugene Thacker, The New School; Sherryl Vint, U of California Riverside; Priscilla Wald, Duke U; Tyler Wall, Eastern Kentucky U; Jen Webb, U of Canberra; Jeffrey Andrew Weinstock, Central Michigan U.

The inspirational teachings in this collection show that the real way of the warrior is based on compassion, wisdom, fearlessness, and love of nature. Drawn from the writings of the founder of the Japanese martial art of aikido, this work offers a nonviolent way to victory in the face of conflict.

DigiCat Publishing presents to you this special edition of "The Philosophy of Beards" (A Lecture Physiological, Artistic & Historical) by Thomas S. Gowling. DigiCat Publishing considers every written word to be a legacy of humankind. Every DigiCat book has been carefully reproduced for republishing in a new modern format. The books are available in print, as well as ebooks. DigiCat hopes you will treat this work with the acknowledgment and passion it deserves as a classic of world literature.

Can Wonder Woman help us understand feminist philosophy? How Does Wakandan technology transcend anti-Blackness? What can Star Trek teach us about the true nature of reality? Introducing Philosophy Through Pop Culture makes important philosophical concepts and the work of major philosophers relevant, fun, and exciting. Using engaging examples from film and television, this easy-to-read book covers everything from basic metaphysics and epistemology to abstract and complex philosophical ideas about ethics and the meaning of life. You don't have to be a pop culture expert to benefit from this book—even a general awareness of cultural icons like Superman or Harry Potter will be more than enough for you to learn about a wide range of philosophical notions, thinkers, and movements. The expanded second edition offers timely coverage of important topics such as race, gender, personal identity, social justice, and environmental ethics. New essays explore the philosophical underpinnings of *The Good Place*, *Game of Thrones*, *Black Panther*, *Star Wars*, *The Avengers*, *South Park*, *The Lego Movie*, *The Big Bang Theory*, and more. This edition is supported by a new website with links to primary philosophical texts, information about all the popular culture discussed, and additional resources for teachers, students, and general readers alike. Features a selection of key essays from the bestselling Blackwell Philosophy and Pop Culture Series. Draws on examples from popular media including *The Matrix*, *Lost*, *Doctor Strange*, *The Hobbit*, *Westworld*, and *Star Trek*. Explains philosophical concepts such as relativism, skepticism, existentialist ethics, logic, social contract theory, utilitarianism, and mind-body dualism. Discusses the ideas of Socrates, Aristotle, Plato, Descartes, Nietzsche, Heidegger, Marx, Mill, Kierkegaard, and other important thinkers. Introducing Philosophy Through Pop Culture is an excellent supplementary textbook for introductory philosophy courses and a valuable resource for general readers wanting to learn about philosophy and its connections with pop culture.

Why has the zombie become such a pervasive figure in twenty-first-century popular culture? John Vervaeke, Christopher Mastropietro and Filip Miscevic seek to answer this question by arguing that particular aspects of the zombie, common to a variety of media forms, reflect a crisis in modern Western culture. The authors examine the essential features of the zombie, including mindlessness, ugliness and homelessness, and argue that these reflect the outlook of the contemporary West and its attendant zeitgeists of anxiety, alienation, disconnection and disenfranchisement. They trace the relationship between zombies and the theme of secular apocalypse, demonstrating that the zombie draws its power from being a perversion of the

Christian mythos of death and resurrection. Symbolic of a lost Christian worldview, the zombie represents a world that can no longer explain itself, nor provide us with instructions for how to live within it. The concept of 'domicide' or the destruction of home is developed to describe the modern crisis of meaning that the zombie both represents and reflects. This is illustrated using case studies including the relocation of the Anishinaabe of the Grassy Narrows First Nation, and the upheaval of population displacement in the Hellenistic period. Finally, the authors invoke and reformulate symbols of the four horseman of the apocalypse as rhetorical analogues to frame those aspects of contemporary collapse that elucidate the horror of the zombie. *Zombies in Western Culture: A Twenty-First Century Crisis* is required reading for anyone interested in the phenomenon of zombies in contemporary culture. It will also be of interest to an interdisciplinary audience including students and scholars of culture studies, semiotics, philosophy, religious studies, eschatology, anthropology, Jungian studies, and sociology.

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

"We can't define consciousness because consciousness does not exist. Humans fancy that there's something special about the way we perceive the world, and yet we live in loops as tight and as closed as the hosts do, seldom questioning our choices, content, for the most part, to be told what to do next." —Dr. Robert Ford, *Westworld*. Have you ever questioned the nature of your reality? HBO's *Westworld*, a high-concept cerebral television series which explores the emergence of artificial consciousness at a futuristic amusement park, raises numerous questions about the nature of consciousness and its bearing on the divide between authentic and artificial life. Are our choices our own? What is the relationship between the mind and the body? Why do violent delights have violent ends? Could machines ever have the moral edge over man? Does consciousness create humanity, or humanity consciousness? In *Westworld and Philosophy*, philosophers, filmmakers, scientists, activists, and ethicists ask the questions you're not supposed to ask and suggest the answers you're not supposed to know. There's a deeper level to this game, and this book charts a course through the maze of the mind, examining how we think about humans, hosts, and the world around us on a journey toward self-actualization. Essays explore different facets of the show's philosophical puzzles, including the nature of autonomy as well as the pursuit of liberation and free thought, while levying a critical eye at the human example as *Westworld*'s hosts ascend to their apotheosis in a world scarred and defined by violent acts. The perfect companion for *Westworld* fans who want to exit the park and bend their minds around the philosophy behind the scenes, *Westworld and Philosophy* will enrich the experience of the show for its viewers and shed new light on its enigmatic twists and turns.

"One of cinema's most enduring monsters, the zombie has been terrifying audiences around the world for decades. Book of the Dead charts the ghoulish history of zombie cinema, from the creature's origins in Haitian voodoo and its cinematic debut in 1932's *White Zombie*, right up to recent blockbuster hits like *28 Days Later*, *Shaun of the Dead* and *Land of the Dead*." "Covering hundreds of movies from America, Europe and Asia, this exhaustive history chronicles the zombie's on-screen evolution from Caribbean bogeyman to flesh-eating corpse. Along the way, *Book of the Dead* takes in Bela Lugosi B-movies, Italian gore films, blind monk zombies, shot-on-video backyard epics, all-time classics such as *I Walked with a Zombie*, *Night of the Living Dead* and *Dawn of the Dead*, and the videogame phenomenon of *Resident Evil*." "Complete with hundreds of stills and artwork including 64 pages of colour illustrations, and an exhaustive filmography, *Book of the Dead* explains why we continue to be so fascinated by these fugitives from the undertaker."—BOOK JACKET.

In 2010, *The Walking Dead* premiered on AMC and has since become the most watched scripted program in the history of basic cable. Based on the graphic novel series by Robert Kirkman, *The Walking Dead* provides a stark, metaphoric preview of what the end of civilization might look like: the collapse of infrastructure and central government, savage tribal anarchy, and purposeless hordes of the wandering wounded. While the representation of zombies has been a staple of the horror genre for more than half a century, the unprecedented popularity of *The Walking Dead* reflects an increased identification with uncertain times. In *The Walking Dead Live! Essays on the Television Show*, Philip L. Simpson and Marcus Mallard have compiled essays that examine the show as a cultural text. Contributors to this volume consider how the show engages with our own social practices—from theology and leadership to gender, race, and politics—as well as how the show reflects matters of masculinity, memory, and survivor's guilt. As a product of anxious times, *The Walking Dead* gives the audience an idea of what the future may hold and what popular interest in the zombie genre means. Providing insight into the broader significance of the zombie apocalypse story, *The Walking Dead Live!* will be of interest to scholars of sociology, cultural history, and television, as well as to fans of the show.

Why do humans feel the need to scream at horror films? In *Why Horror Seduces*, author Matthias Clasen looks to evolutionary social science to show how the horror genre is a product of human nature.

On the surface, the zombie seems the polar opposite of the human—they are the living dead; we, in essence, are the dying alive. But the zombie is also "us." Although decaying, it looks like us, dresses like us, and sometimes (if rarely) acts like us. In this volume, essays by scholars from a range of disciplines examine the zombie as a thematic presence in literature, film, video games, legal language, and philosophy, exploring topics including zombies and the environment, litigation, the afterlife, capitalism, and the erotic. Through this wide-ranging examination of the zombie phenomenon, the authors seek to discover what the zombie can teach us about being human. Instructors considering this book for use in a course may request an examination copy here.

The story of *The Walking Dead* chronicles the lives of a group of survivors in the wake of a zombie apocalypse. *The Walking Dead* is an Eisner-award winning comic book series by writer Robert Kirkman. Started in 2003, the comic book continues to publish monthly and has published a total of 92 issues. The popularity of this comic book series led to graphic novel publications (see competing titles) as well as the critically acclaimed TV adaptation on AMC. *The Walking Dead* is AMC's highest-rated show ever surpassing even *Mad Men*'s ratings at its peak. Both the comic book series and TV show force us to confront our most cherished values and ask: would we still be able to hold onto these things in such a world? What are we allowed to do? What aren't we? Are there any boundaries left? *The Walking Dead* and *Philosophy* will answer these and other questions: Is it ok to "opt out?" Is it morally acceptable to abandon Merle? What happens to law in a post-zombie world? Does marriage have any meaning anymore? What duty do survivors have to each other?

Zombie stories are peculiarly American, as the creature was born in the New World and functions as a reminder of the atrocities of colonialism and slavery. The voodoo-based zombie films of the 1930s and '40s reveal deep-seated racist attitudes and imperialist paranoia, but the contagious, cannibalistic zombie horde invasion narrative established by George A. Romero has even greater singularity. This book provides a cultural and critical analysis of the cinematic zombie tradition, starting with its origins in Haitian folklore and tracking the development of the subgenre into the twenty-first century. Closely examining such influential works as Victor Halperin's *White Zombie*, Jacques Tourneur's *I Walked with a Zombie*, Lucio Fulci's *Zombi 2*, Dan O'Bannon's *The Return of the Living Dead*, Danny Boyle's *28 Days Later*, and, of course, Romero's entire "Dead" series, it establishes the place of zombies in the Gothic tradition. Instructors considering this book for use in a course may request an examination copy here.

Take a magic carpet ride through Disney's wonderful world of films and entertainment experiences, and discover the wisdom within its most popular and enduring stories. *Philosophy* begins in wonder, and there's no question that Disney's immersive worlds and iconic characters have enchanted generations of children and adults alike, inviting us to escape the mundane into a world of fantasy, imagination, and infinite possibility. In *Disney and Philosophy*, essays from thirty-two deep-thinking Disneyphiles chart a course through the philosophical world of Disney, tapping into the minds of the great sages of the ages—Plato, Aristotle, Confucius, Descartes, and Goofy—to explore universal questions of freedom, personal identity, morality, family, and friendship: Can *Sleeping Beauty* know that she's not dreaming? Does turning our emotions and memories "inside out" tell us who we are? What can *Toy Story* and *Wall-E* teach us about being human? Is *hakuna matata* really such a problem-free philosophy? If you've ever asked who you are, what is right, or what your purpose is, *Disney and Philosophy* will spark your curiosity and imagination with a whole new world of unexpected insight into the Magic Kingdom.

Why doesn't Batman just kill the Joker and end everyone's misery? Can we hold the Joker morally responsible for his actions? Is Batman better than Superman? If everyone followed Batman's example, would Gotham be a better place? What is the Tao of the Bat? Batman is one of the most complex characters ever to appear in comic books, graphic novels, and on the big screen. What philosophical trials does this superhero confront in order to keep Gotham safe? Combing through seventy years of comic books, television shows, and movies, *Batman and Philosophy* explores how the Dark Knight grapples with ethical conundrums, moral responsibility, his identity crisis, the moral weight he carries to avenge his murdered parents, and much more. How does this caped crusader measure up against the teachings of Plato, Aristotle, Kant, Kierkegaard, and Lao Tzu?

The Walking Dead depicts a postapocalyptic world filled with relentless violence and death. How would such trauma affect the psyche? Nineteen fascinating essays explore the deep psychological forces that drive the show's action, from the costs of killing and survivor guilt to the consequences of nonstop stress and the struggle to find meaning in tragedy. *The Walking Dead Psychology* helps fans better grasp this compelling fictional universe. A collection of original essays by major thinkers, addressing how the biological sciences inform and inspire philosophical research.

Now in a special gift edition, and featuring a brand new foreword by Anthony Gottlieb, this is a dazzlingly unique exploration of the works of significant philosophers throughout the ages and a definitive must-have title that deserves a revered place on every bookshelf.

Visions of the American City in post-apocalyptic ruin permeate literary and popular fiction, across print, visual, audio and digital media. *American Cities in Post-Apocalyptic Science Fiction* explores the prevalence of these representations in American culture, drawing from a wide range of primary and critical works from the early-twentieth century to today. Beginning with science fiction in literary magazines, before taking in radio dramas, film, video games and expansive transmedia franchises, Robert Yeates argues that post-apocalyptic representations of the American city are uniquely suited for explorations of contemporary urban issues. Examining how the post-apocalyptic American city has been repeatedly adapted and repurposed to new and developing media over the last century, this book reveals that the content and form of such texts work together to create vivid and immersive fictional spaces in ways that would otherwise not be possible. Chapters present media-specific analyses of these texts, situating them within their historical contexts and the broader history of representations of urban ruins in American fiction. Original in its scope and cross-media approach, *American Cities in Post-Apocalyptic Science Fiction* both illuminates little-studied texts and provides provocative new readings of familiar works such as

Blade Runner and *The Walking Dead*, placing them within the larger historical context of imaginings of the American city in ruins.

In *The Devil and Philosophy*, 34 philosophers explore questions about one of the most recognizable and influential characters (villains?) of all time. From Roman Polanski's *The Ninth Gate* to J.R.R. Tolkien's *The Silmarillion* to Bram Stoker's *Dracula* to Darth Vader to Al Pacino's iconic performance in *The Devil's Advocate*, this book demonstrates that a little devil goes a long way. From humorous appearances, as in Kevin Smith's film *Dogma* and Chuck Palahniuk's novels *Damned* and its sequel *Doomed*, to more villainous appearances, such as Gabriel Byrne's cold outing as Satan in *End of Days*, *The Devil in Philosophy* proves that the Devil comes in many forms. Through the lenses of Jung, Kant, Kundera, Balkan, Plato, Bradwardine, Aristotle, Hume, Blackburn, Descartes, Lavey, Thoreau, and Aquinas, *The Devil and Philosophy* take a philosophical look at one of time's greatest characters. Are there any good arguments for the actual existence of the Devil? Does demonic evil thrive in Gotham City? Can humans really be accountable for all evil? Which truths about the Devil are actual facts? Is Milton correct, in that the Devil believes he is doing good?

With the increased popularity of zombies in recent years, scholars have considered why the undead have so captured the public imagination. This book argues that the zombie can be viewed as an object of meditation on death, a *memento mori* that makes the fact of mortality more approachable from what has been described as America's "death-denying culture." The existential crisis in zombie apocalyptic fiction brings to the fore the problem of humanity's search for meaning in an increasingly global and secular world. Zombies are analyzed in the context of Buddhist thought, in contrast with social and religious critiques from other works.

From the beginning, both Robert Kirkman's comics and AMC's series of *The Walking Dead* have brought controversy in their presentations of race, gender and sexuality. Critics and fans have contended that the show's identity politics have veered toward the decidedly conservative, offering up traditional understandings of masculinity, femininity, heterosexuality, racial hierarchy and white supremacy. This collection of new essays explores the complicated nature of relationships among the story's survivors. In the end, characters demonstrate often-surprising shifts that consistently comment on identity politics. Whether agreeing or disagreeing with critics, these essays offer a rich view of how gender, race, class and sexuality intersect in complex new ways in the TV series and comics.

All zombies are created equal. All zombie stories are not. From its humble beginnings as an indie comic book, *The Walking Dead* has become a pop culture juggernaut boasting New York Times–bestselling trade paperbacks, a hit television series, and enough fans to successfully take on any zombie uprising. *Triumph of The Walking Dead* explores the intriguing characters, stunning plot twists, and spectacular violence that make Robert Kirkman's epic the most famous work of the Zombie Renaissance. *The Walking Dead* novels' co-author Jay Bonansinga provides the inside story on translating the comics into prose; New York Times bestseller Jonathan Maberry takes on the notion of leadership (especially Rick Grimes') during the zombie apocalypse; Harvard professor Steven Schlozman dissects the disturbing role of science in the television series; and more. *Triumph of The Walking Dead* features a foreword by horror legend Joe R. Lansdale.

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.

Explores the role and influence of walking in the lives of such thinkers as Kant, Rousseau, Nietzsche, Robert Louis Stevenson, Gandhi, and Jack Kerouac.

Does it take faith to be a Jedi? Are droids capable of thought? Should Jar Jar Binks be held responsible for the rise of the Empire? Presenting entirely new essays, no aspect of the myth and magic of George Lucas's creation is left philosophically unexamined in *The Ultimate Star Wars and Philosophy*. The editors of the original *Star Wars and Philosophy* strike back in this Ultimate volume that encompasses the complete *Star Wars* universe. Presents the most far-reaching examination of the philosophy behind *Star Wars* - includes coverage of the entire film catalogue to date as well as the Expanded Universe of novels, comics, television series, games and toys. Provides serious explorations into the deeper meaning of George Lucas's philosophically rich creation. Topics explored include the moral code of bounty-hunter favourite Boba Fett, Stoicism and the Jedi Order, the nature of the Dark Side, Anakin and Achilles in a nihilism face-off, feminism and being chained to a giant slug, cloning, de-extinction, fatherhood, Wookiees, loyalty, betrayal, guardians, republics, tyrants, terrorism, civic duty, friendship, family, and more!