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*Dexter And Philosophy
 Mind Over Spatter
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 Philosophy*

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Blade Runner 2049 and Philosophy
 InterVarsity Press
 Charlie Rose has called Louis C.K. "the philosopher-king of comedy," and many have detected philosophical profundity in Louis's comedy, some of which has been watched tens of millions of times on YouTube and elsewhere. Louis C.K. and Philosophy is designed to help Louis's fans connect the dots between his pronouncements and living philosophical themes. Twenty-five philosophers examine the wisdom of Louis C.K. from a variety of

philosophical perspectives. The chapters draw upon C.K.'s standup comedy, the show Louie, and C.K.'s other writings. There is no attempt to fit Louis into one philosophical school; instead the authors bring out the diverse aspects of the thought of Louis C.K. One writer looks at the different meanings of C.K.'s statement, "You're gonna be dead way longer than you were alive." Another explores how Louis knows when he's awake and when he's dreaming, taking a few tips from Descartes. One chapter shows the affinity of C.K.'s "sick of living this bullshit life" with Kierkegaard's "sickness unto death." Another pursues Louis's thought that we may by our lack of moral concern "live a really evil life without thinking about it."

C.K.'s religion is "apathetic agnostic," conveyed in his thought experiment that God began work in 1982.

Leonard Cohen and Philosophy Open Court

In *Westworld and Philosophy*, philosophers of diverse orientations and backgrounds offer their penetrating insights into the questions raised by the popular TV show, *Westworld*. ● Is it wrong for Dr. Robert Ford (played by Anthony Hopkins) to "play God" in controlling the lives of the hosts, and if so, is it always wrong for anyone to "play God"? ● Is the rebellion by the robot "hosts" against Delos Inc. a just war? If not, what would make it just? ● Is it possible for any dweller in *Westworld* to know that they are not themselves a host?

Hosts are programmed to be unaware that they are hosts, and hosts do seem to have become conscious. ● Is Westworld a dystopia or a utopia? At first glance it seems to be a disturbing dystopia, but a closer look suggests the opposite. ● What's the connection between the story or purpose of the Westworld characters and their moral sense? ● Is it morally okay to do things with lifelike robots when it would be definitely immoral to do these things with actual humans? And if not, is it morally wrong merely to imagine doing immoral acts? ● Can Westworld overcome the Chinese Room objection, and move from weak AI to strong AI? ● How can we tell whether a host or any other robot has become conscious? Non-conscious mechanisms could be designed to pass a Turing Test, so how can we really tell?

It's Always Sunny and Philosophy

Open Court

Although the year 1984 is hurtling back into the distant past, Orwell's novel *Nineteen Eighty-Four* continues to have a huge readership and to help shape the world of 2084. Sales of Orwell's terrifying tale have recently spiked because of current worries about alternate facts, post-truth, and fake news. *1984 and Philosophy* brings together brand new, up-to-the-minute thinking by philosophers about *Nineteen Eighty-Four* as it relates to today's culture, politics, and everyday life. Some of the thinking amounts to thoughtcrime, but we managed to sneak it past the agents of the Ministry of Truth, so this is a book to be read quickly before the words on the page mysteriously transform into something different. Who's controlling our lives and are they getting even more levers to control us? Is truth objective or just made up? What did Orwell get right—and did he get some things wrong? Are social media opportunities for liberation or instruments of oppression? How can we fight back against totalitarian control? Can Big Brother compel us to love him? How does the language we use affect the way we think? Do we really need the unifying power of hate? Why did Orwell make *Nineteen Eighty-Four* so desperately hopeless? Can science be protected from poisonous ideology? Can we really believe two contradictory things at once? Who surveils the surveilors?

The Twilight Zone and Philosophy

Open Court

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?

Westworld and Philosophy

Open Court
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.

Dexter and Philosophy Open Court Publishing

Dexter and Philosophy Mind Over Spatter Open Court Publishing

Divergent and Philosophy Open Court Publishing

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.

Sissy That Thought Open Court

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.

We Need to Know Open Court Publishing
In *Hamilton and Philosophy*, professional thinkers expose, examine, and ponder the deep and controversial implications of this

runaway hit Broadway musical. One cluster of questions relates to the matter of historical accuracy in relation to entertainment. To what extent is Hamilton genuine history, or is it more a reflection of America today than in the eighteenth century? What happens when history becomes dramatic art, and is some falsification of history unavoidable? One point of view is that the real Alexander Hamilton was an outsider, and any objective approach to Hamilton has to be that of an outsider. Politics always involves a debate over who is on the margins and who is allowed into the center. Then there is the question of emphasizing Hamilton's revolutionary aspect, when he was autocratic and not truly democratic. But this can be defended as presenting a contradictory personality in a unique historical moment. Hamilton's character is also one that blends ambition, thirst for fame, and concern for his immortal legacy, with inability to see his own limitations, yet combined with devotion to honor and the cultivation of virtue. Hamilton's evident ambition led him to be likened to Macbeth and Shakespearean tragedy can explain much of his life.

Mind Equals Blown Open Court 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.

Discworld and Philosophy Open Court Twenty-four nocturnal philosophers stake out and vivisect Dracula from many

angles, unearthing evidence from numerous movies and shows—macabre, terrifying, tragic, and comic. Altmann decides whether Dracula can really be blamed for his crimes, since it's his nature as a vampire to behave a certain way. Arp argues that Dracula's addiction to live human blood dooms him to perpetual misery. Karavitis sees Dracula as a Randian individual pitted against the Marxist collective. Ketcham contrives a meeting between Dracula and the Jewish theologian Maimonides. Littmann maintains that if we disapprove of Dracula's behavior, we ought to be vegetarians. Mahon uses the example of Dracula to resolve nagging problems about the desirability of immortality. McCrossin and Wolfe, disinter some of the re-interpretations of this now-mythical character, and asks whether we can identify an essential Dracula. Pramik shows how the Dracula tale embodies Kierkegaard's three stages of life. Barkman and Versteeg ponder what it would really feel like to be Dracula. The Greens publish some previous unknown letters between Dracula and Camus's Meursault. Vuckovich looks at the sexual morality of characters in the Dracula saga. De Waal explains that "Dragula" is scary because every time this being appears, it causes "gender trouble."

KISS and Philosophy Open Court Publishing 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"?

Homo Oeconomicus 30 (4) Open Court Publishing

In *Peanuts and Philosophy*, twenty philosophers, from a diverse range of perspectives, look at different aspects of the Peanuts canon. How can the thoughts of children, who have yet to become grown-up, help us to become more grown up ourselves? Do we get good results from believing in something like the Great Pumpkin, even though we're disappointed every time? What can Linus's reactions to the leukemia of his friend Janice tell us about the stages of grief? Why don't we settle what's right and what's wrong by the simple method of asking Lucy? Is true happiness attainable without a warm puppy? Do some people's kites have a natural affinity for trees? Is Sally an anarchist, a nihilist, or just a contrarian? Does Linus's reliance on his blanket help him or hurt him? Is Charlie Brown's philosophy of life pathetic or inspirational? Other topics include: how the way children think carries general lessons about transcending our limitations; the Utopian quest as illustrated by Charlie's devotion to the Little Red-Haired Girl; Snoopy's Red Baron and history as selective memory; the Head Beagle as Big Brother. And, as we would expect, Lucy's repeated cruel removal of Charlie's football has several philosophical applications.

Shoot First, Think Later Open Court As cartoonist, author, public speaker, blogger, and periscoper, Scott Adams has had best-sellers in several different fields: his Dilbert cartoons, his meditations on the philosophy of Dilbert, his works on how to achieve success in business and all other areas of life, his two remarkable books on religion, and now his controversial work on political persuasion. Adams's two most recent best-sellers are *How to Fail at Almost Everything and Still Win Big: Kind of the Story of My Life* (2014) and *Win Bigly: Persuasion in a World Where Facts Don't Matter* (2017). Adams predicted Donald Trump's election victory (on August 13th 2016) and has explained then and more recently how Trump operates as a Master Persuader, using "weapons-grade" persuasive techniques to defeat his opponents and often to stay several moves ahead of them. Adams has

provocative ideas in many areas, for example his outrageous claim that 30 percent of the population have absolutely no sense of humor, and take their cue from conventional opinion in deciding whether something is a joke, since they have no way of deciding this for themselves. In *Scott Adams and Philosophy*, an elite cadre of people who think for a living put Scott Adams's ideas under scrutiny. Every aspect of Adams's fascinating and infuriating system of ideas is explained and tested. Among the key topics: Does humor inform us about reality? Do religious extremists know something the rest of us don't? What are facts and how can they not matter? What happens when confirmation bias meets cognitive dissonance? How can we tell whether President Trump is a genius or just dumb-lucky? Does the Dilbert philosophy discourage the struggle for better workplace conditions? How sound is Adams's claim that "systems" thinking beats goal-directed thinking? Does Dilbert exhibit a Nietzschean or a Kierkegaardian sense of life? Or is it Sisyphean in Camus's sense? Can truth be over-rated? "The political side that is out of power is the side that hallucinates the most." If there's a serious chance we're living in a Matrix-type simulation, how should we change our behavior? Are most public policy issues just too complex and technical for most people to have an opinion about? In politics, says Adams, it's as if different people watch the same movie at the same time, some thinking it's a romantic comedy and others thinking it's a horror picture. How is that possible? Does logic play any part in persuasion?

The Psychology of Dexter Open Court Publishing

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

Mind Over Spatter Dexter and Philosophy

In *Steve Jobs and Philosophy* sixteen philosophers take a close look at the inspiring yet often baffling world of Steve Jobs. What can we learn about business ethics from the example of Jobs? What are the major virtues of a creative innovator? How could Jobs successfully defy and challenge conventional business practices? How did Jobs combine values and attitudes previously believed to be unmixable? What does it really mean to "think different"? Can entrepreneurs be made or are they just born? If Jobs didn't make any major inventions, just what was his contribution? How is Jobs's life illuminated by Buddhism? How does a counter-culture transform mainstream

culture? What does Jobs teach us about the notions of simplicity and functionality in design? How do Jobs's achievements alter the way we think about technology in relation to human life? The chapters cover vital issues in ethics, business, aesthetics, and technology. They are followed by a fascinating appendix listing all the philosophers mentioned in the book, along with explanations of their lives and key themes in their thoughts. *Steve Jobs and Philosophy* is aimed at readers interested in Jobs himself, in entrepreneurship, in technology, culture, and values.

The Ultimate Walking Dead and Philosophy Open Court Publishing

In *Orphan Black*, several apparently unconnected women discover that they are exact physical doubles, that there are more of them out there, that they are all illegally produced clones, and that someone is having them killed. They find themselves in the midst of a secret and violent struggle between a fundamentalist religious group, a fanatical cult of superhuman biological enhancement, a clandestine department of the military, and a giant biotech corporation. Law enforcement is powerless and easily manipulated by these sinister forces. The clones are forced to form their own Clone Club, led by the resourceful Sarah Manning, to defend themselves against their numerous enemies and to find out exactly where they came from and why. *Orphan Black* continually raises philosophical issues, as well as ethical and policy questions deserving philosophical analysis. What makes a person a unique individual? Why is it so important for us to know where we came from? Should we have a say in whether a clone is made of us? Is it immoral to generate clones with built-in health problems or personality defects — and if so, does that mean that producers of clones must practice eugenic selection? What light does the behavior of members of the Clone Club shed on the nature-nurture debate? Is it relevant that most are heterosexual, one is a lesbian, and one is a transgendered male? This TV show shows us problems of biotechnology which will soon be vital everyday issues. But what kind of a future faces us when human clones are commonplace? Will groups of human clones have a tight bond of solidarity making them a threat to democracy? If the world is going to be taken over by an evil conspiracy, would it better be a scientific cult like Neolution or a religious cult like the Prolethians? Should biotech corporations be able to own the copyright on human DNA sequences? What rules of morality apply when you can't trust the police and powerful groups

are ready to murder you?

The Nature of His Game Open Court

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.

A Dangerous Dimension to Visit Open Court

Mister Rogers' Neighborhood, which began as *The Children's Corner* in 1953 and terminated in 2001, left its mark on America. The show's message of kindness,

simplicity, and individual uniqueness made Rogers a beloved personality, while also provoking some criticism because, by arguing that everyone was special without having to do anything to earn it, the show supposedly created an entitled generation. In *Mister Rogers and Philosophy*, thirty philosophers give their very different takes on the Neighborhood phenomenon. ● Rogers's way of communicating with children has a Socratic dimension, and is compared with other attempts to cultivate philosophy in children. ● Wonder is the origin of philosophy and science, and Mister Rogers always looked for wonder. ● Did Mister Rogers unwittingly create the Millennials by his message that everyone is special? ● What Martin Buber's I-Thou philosophy can tell us about Fred Rogers's attempt to rehabilitate children's television. ● *X the Owl* obsesses, Daniel Tiger regresses, Lady Elaine displaces anger, King Friday controls—how puppets can be used to teach us about feelings. ● Fred Rogers's indirect communication is key to the show, and most evident in the land of make-believe, where he doesn't make himself known. ● How Mister Rogers helps us see that the ordinary world is extraordinary, if we're willing to open ourselves up to it. ● How does Mister Rogers's method of teaching compare with Maria Montessori's? ● Fred Rogers and Carl Rogers have a lot in common: The Neighborhood is observed in the light of Rogerian therapy. ● Mister Rogers's view of evil is closer to Rousseau than to Voltaire. ● Fred Rogers gave a non-philosophical interpretation of the philosophical approach known as personalism. ● Daoism helps us understand how Fred Rogers, the antithesis of a stereotypical male, could achieve such success as a TV star. ● In the show and in his life, we can see how Rogers lived "the ethics of care." ● Puppets help children understand that persons are not isolated, but interconnected. ● Mister Rogers showed us that talking and singing about our feelings makes them more manageable. [Orange Is the New Black and Philosophy](#)

Open Court

As RuPaul has said, this is the Golden Age of Drag—and that's chiefly the achievement of RuPaul's *Drag Race*, which in its eleventh year is more popular than ever, and has now become fully mainstream in its appeal. The show has an irresistible allure for folks of all persuasions and proclivities. Yet serious or philosophical discussion of its exponential success has been rare. Now at last we have RuPaul's *Drag Race* and *Philosophy*, shining the light on all dimensions of this amazing phenomenon: theories of gender construction and identity, interpretations of RuPaul's famous quotes and phrases, the paradoxes of reality shows, the phenomenology of the drag queen, and how the fake becomes the truly authentic. Among the thought-provoking issues examined in this path-breaking and innovative volume: ● What Should a Queen Do? Marta Sznajder looks at RuPaul's *Drag Race* from the perspective of rationality. Where contestants have to eliminate each other, the prisoner's dilemma and other well-known situations emerge. ● Reading Is Fundamental! Lucy McAdams analyzes two different, important speech acts that regularly appear on *Drag Race*—reading and throwing shade. ● The Values of *Drag Race*. Guilel Treiber observes two competing sets of values being presented in *Drag Race*. The more openly advertised "charisma, uniqueness, nerve, and talent," advancing the skills of every single contender, are opposed by the fading set of "acceptance, support, solidarity, and empowerment," which has historically been the cornerstone of the LGBTI+ community. ● The Importance of Being Fabulous. Holly Onclin challenges the preconceived notion that drag queens are mainly about female impersonation and instead proposes to understand drag queens as impersonators of celebrity. ● RuPaul Is a Better Warhol. Megan Volpert compares RuPaul and Andy Warhol in their shared pursuit of realness. ● Is Reading Someone to Filth Allowed? Rutger Birnie

asks whether there are ethical restrictions on reading someone, since reads are ultimately insults and could cause harm. ● Serving Realness? Dawn Gilpin and Peter Nagy approach the concept of realness in *Drag Race*, to discuss the differences between realness, authenticity and the nature of being. ● Death Becomes Her. Hendrik Kempt explores the topic of death both in philosophy and in *Drag Race*, starting from the claim that "Philosophy is training for death." ● We're All Born Naked. Oliver Norman follows up on Ru's mantra, "We are all born naked and the rest is drag." ● Fire Werk with Me. Carolina Are looks into the fan-subcultures of *Drag Race* and *Twin Peaks*, which have come together to form a unique sub-subculture, in which members of both fan-subcultures create memes and idiosyncrasies. ● Towards a Healthier Subjectivity? Ben Glaister looks at the way *Drag Race* contestants adopt their drag personae almost as second selves, without finding themselves violating their other self. ● RuPaul versus Zarathustra. Julie and Alice van der Wielen ask the question, Who would win an intellectual lip-sync battle—RuPaul or Nietzsche's Zarathustra? ● Playing with Glitter? Fernando Pagnoni and pals explore the game and play elements of *Drag Race*. ● The Origins of Self-Love. Anna Fennell expounds upon RuPaul's question, "If you can't love yourself, how in the hell you gonna love somebody else?" ● The Sublime. Sandra Ryan thinks about Kant's concept of the sublime and explores how we find its applications in *Drag Race*. ● You Want to Be Anonymous? You Better Work! Alice Fox watches *Drag Race* through the lens of criminal law and the problem of decreasing anonymity through ubiquitous data surveillance. *Drag Race* can teach us how to create misleading patterns of online behavior and public presentation to render the blackbox persona useless. ● Drag and Vulnerability. Anneliese Cooper contrasts *Drag Race*'s demand for vulnerability and perceived authenticity with the inherent inauthenticity of creating a new persona.

Best Sellers - Books :

- [Mad Honey: A Novel By Jodi Picoult](#)
- [A Soul Of Ash And Blood: A Blood And Ash Novel \(blood And Ash Series\)](#)
- [If He Had Been With Me By Laura Nowlin](#)
- [The Shadow Work Journal: A Guide To Integrate And Transcend Your Shadows](#)
- [Kindergarten, Here I Come! By D.j. Steinberg](#)
- [It Ends With Us: A Novel \(1\) By Colleen Hoover](#)
- [8 Rules Of Love: How To Find It, Keep It, And Let It Go By Jay Shetty](#)
- [Dog Man: Twenty Thousand Fleas Under The Sea: A Graphic Novel \(dog Man #11\): From The Creator Of Captain Underpants](#)
- [Happy Place](#)
- [A Court Of Wings And Ruin \(a Court Of Thorns And Roses, 3\)](#)