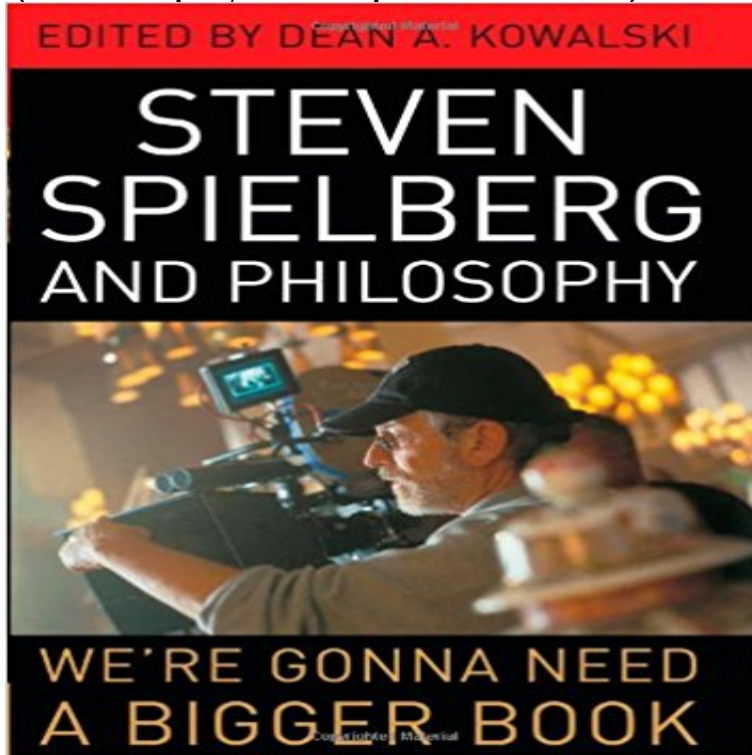


Steven Spielberg and Philosophy: Were Gonna Need a Bigger Book (Philosophy Of Popular Culture)



Has any film director had a greater impact on popular culture than Steven Spielberg? Whether filming Holocaust heroes and villains, soldiers, dinosaurs, extraterrestrials, or explorers in search of the Holy Grail, Spielberg has given filmgoers some of the most memorable characters and wrenching moments in the history of cinema. Whatever his subject?war, cloning, slavery, terrorism, or adventure?all of Spielbergs films have one aspect in common: a unique view of the moral fabric of humanity. Dean A. Kowalskis Steven Spielberg and Philosophy is like a remarkable conversation after a night at the movie theater, offering new insights and unexpected observations about the directors most admired films. Some of the nations most respected philosophers investigate Spielbergs art, asking fundamental questions about the nature of humanity, cinema, and Spielbergs expression of his chosen themes. Applying various philosophical principles to the movies, the book explores such topics as the moral demands of parenthood in War of the Worlds; the ultimate unknowability of the other in Close Encounters of the Third Kind and Schindlers List; the relationship between nature and morality in Jurassic Park; the notion of consciousness in A.I.: Artificial Intelligence; issues of war theory and ethics in Munich; and the foundation of human rights in Amistad. Impressive in scope, this volume illustrates the philosophical tenets of a wide variety of thinkers from Plato to Aquinas, Locke, and Levinas. Contributors introduce readers to philosophy while simultaneously providing deeper insight into Spielbergs approach to filmmaking. The essays consider Spielbergs movies using key philosophical cornerstones: metaphysics, epistemology, ethics, axiology, aesthetics, and political philosophy, among others. At the same time, Steven Spielberg and

Philosophy is accessible to those new to philosophy, using the philosophical platform to ponder larger issues embedded in film and asking fundamental questions about the nature of cinema and how meanings are negotiated. The authors contend that movies do not present philosophy?rather philosophy is something viewers do while watching and thinking about films. Using Spielbergs films as a platform for discussing these concepts, the authors contemplate questions that genuinely surprise the reader, offering penetrating insights that will be welcomed by film critics, philosophers, and fans alike.

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