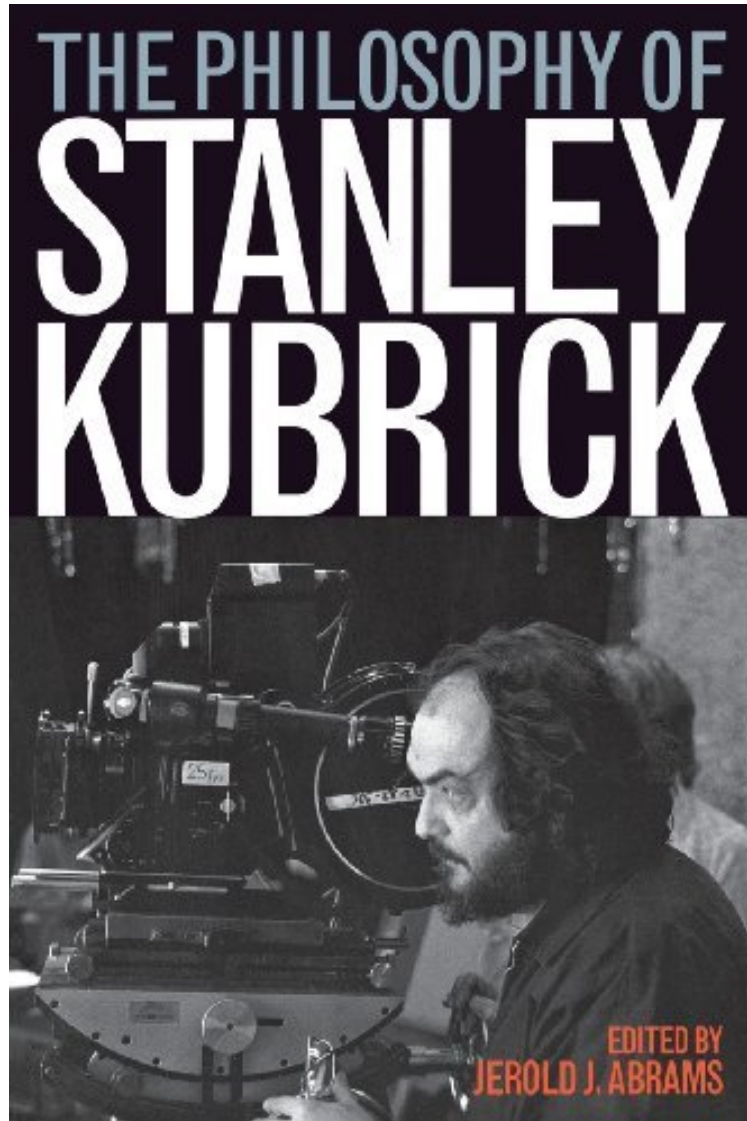


## The Philosophy of Stanley Kubrick (Philosophy Of Popular Culture)

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**From University Press of Kentucky : The Philosophy of Stanley Kubrick (Philosophy Of Popular Culture)** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Philosophy of Stanley Kubrick (Philosophy Of Popular Culture):

24 of 33 people found the following review helpful. Watch the Movies Instead!By Richard MasloskiThis is a book that should never have been published. It is evident that the "professor" who edited the volume and wrote two of its essays has NOT viewed the films he talks about in quite some time - if at all! One illustration should suffice. In discussing "Lolita", Professor Abrams writes that Peter Sellers' character of Clare Quilty is shot by Humbert Humbert as "he crawls behind a life-sized painting of Lolita herself, which Humbert drills with bullets, killing Quilty behind it."

Anyone who has seen this film knows perfectly well that it is NOT a painting of "Lolita herself" - anyone, that is, except for Professor Abrams who had NO business helming this book. It is filled with many a lame philosophical analysis of the maestro's works - and laden with factual errors. Skip this book - and watch the movies! 2 of 4 people found the following review helpful. Six Important Things to Know About This Anthology By not me 1. The editor believes it's possible that a UFO crashed in Roswell in 1947. He also believes that the ensuing government cover up might have influenced the storyline of 2001: A Space Odyssey. (See pages 251 and 262.) 2. The essays contain so many factual errors that you wonder how carefully the authors watched the movies. For example: The Doomsday Machine does not work by launching Russian missiles at the U.S. (It is a huge bomb encased in Cobalt-Thorium G.) The Soviet Ambassador does not "barely blink an eye" when he hears about the Doomsday Machine. (He cries out in dread.) Alex's attempted suicide is not what cures him of the Ludovico Technique. (Doctors restore Alex to "normal.") The astronauts in 2001 are not heroic adventurers. (Outer space has been domesticated by 2001. The astronauts who work there are banal organization men who can barely operate a zero-gravity toilet.) When viewers first see the monolith in 2001 they do not know that aliens are tinkering with human evolution. (The monolith is a total mystery at the beginning of the movie.) And on and on. It's great for philosophers to think about movies, but they also need to pay attention to them. 3. With the exception of an excellent essay on Barry Lyndon ("The Shape of Man" by Chris Pliatska), the authors don't really use philosophy to illuminate Kubrick's movies or enhance our enjoyment of them. Instead, they use his movies as platforms to launch Philosophy 101-ish mini-essays on Absurdism, Nihilism, Existentialism, Hegel, Nietzsche, Plutarch, Ray Kurzweil, and so forth. The gap between the philosophy and the movies is pretty wide. In fact, a couple of essays barely even discuss the movies. 4. Unpardonably, this sentence appears on page 203: "In particular, I suggest that *The Shining* foregrounds an anti-nostalgia that contests the reverentially retrospective turn taken by some forms of postmodernism toward the artistic and cultural past, making Kubrick one of those contemporary artists who, to invoke Hal Foster's description, are involved with a 'counter-practice' that opposes not only 'the official culture of modernism' but also the 'false-normativity of a reactionary postmodernism' predicated on 'a return to the verities of tradition (in art, family, religion...')." *The Shining* is a scary movie about ghosts and madness. Hopefully the person who wrote the sentence on page 203 never got tenure. 5. Few, if any, of the authors realize that, alone among Kubrick's movies, *Eyes Wide Shut* is a pretentious, laughable mess. It cries out for ridicule, not for belabored psycho-analytic exegesis. The movie is so lip-smackingly smutty that you have to wonder whether Kubrick ended life as a dirty old man. 6. No one should buy this book. If, like me, you like Kubrick so much that you'll read almost anything about him...well, in that case, check this book out of a library. But don't buy it. 0 of 1 people found the following review helpful. Not entirely lucid, but the articles that are shine. By Crim Roberts The articles on the Killing, *Eyes Wide Shut*, and 2001 are more than worth it. Very well put together, would recommend.

In the course of fifty years, director Stanley Kubrick produced some of the most haunting and indelible images on film. His films touch on a wide range of topics rife with questions about human life, behavior, and emotions: love and sex, war, crime, madness, social conditioning, and technology. Within this great variety of subject matter, Kubrick examines different sides of reality and unifies them into a rich philosophical vision that is similar to existentialism. Perhaps more than any other philosophical concept, existentialism—the belief that philosophical truth has meaning only if it is chosen by the individual—has come down from the ivory tower to influence popular culture at large. In virtually all of Kubrick's films, the protagonist finds himself or herself in opposition to a hard and uncaring world, whether the conflict arises in the natural world or in human institutions. Kubrick's war films (*Fear and Desire*, *Paths of Glory*, *Dr. Strangelove*, and *Full Metal Jacket*) examine how humans deal with their worst fears—especially the fear of death—when facing the absurdity of war. *Full Metal Jacket* portrays a world of physical and moral change, with an environment in continual flux in which attempting to impose order can be dangerous. The film explores the tragic consequences of an unbending moral code in a constantly changing universe. Essays in the volume examine Kubrick's interest in morality and fate, revealing a Stoic philosophy at the center of many of his films. Several of the contributors find his oeuvre to be characterized by skepticism, irony, and unfettered hedonism. In such films as *A Clockwork Orange* and *2001: A Space Odyssey*, Kubrick confronts the notion that we will struggle against our own scientific and technological innovations. Kubrick's films about the future posit that an active form of nihilism will allow humans to accept the emptiness of the world and push beyond it to form a free and creative view of humanity. Taken together, the essays in *The Philosophy of Stanley Kubrick* are an engaging look at the director's stark vision of a constantly changing moral and physical universe. They promise to add depth and complexity to the interpretation of Kubrick's signature films.