

Arctor

Philip K. Dick

Future Imperfect Jason P. Vest,2009-03-01 Examines the first eight cinematic adaptations of Dick's fiction in light of their literary sources.

Philip K. Dick Lejla Kucukalic,2010-12-22 Kucukalic looks beyond the received criticism and stereotypes attached to Philip K. Dick and his work and shows, using a wealth of primary documents including previously unpublished letters and interviews, that Philip K. Dick is a serious and relevant philosophical and cultural thinker whose writing offer us important insights into contemporary digital culture. Evaluating five novels that span Dick's career--from *Martian Time Slip* (1964) to *Valis* (1981)--Kucukalic explores the the intersections of identity, narrative, and technology in order to ask two central, but uncharted Dickian questions: What is reality? and What is human?

Charlie Kaufman Doreen Alexander Child,2010-07-01 This revealing study looks at the influences and creative impulses that shape one of today's most progressive, thoughtful filmmakers. Charlie Kaufman got his start in television, but it was his first film, the eccentric *Being John Malkovich*, that won notice for his unique storytelling style. With the aid of a plethora of contributions from those with whom the writer has worked, *Charlie Kaufman: Confessions of an Original Mind* presents the intriguing story of that movie and others as it examines one of the most innovative voices in modern film. This exhaustive study of Kaufman's life and work is organized chronologically to cover his early influences as well as his most-recent ventures. Highlights include explorations of Kaufman's collaboration with *Being John Malkovich* director Spike Jonze—who stood him up for their first meeting—and the writer's conflict with George Clooney (about whom Kaufman says, I can tell you that George Clooney is my least favorite person). There are analyses of *Human Nature*, *Adaptation*, and the hauntingly beautiful *Eternal Sunshine of the Spotless Mind*, which led to an Academy Award. The book also studies Kaufman's sound plays for Theatre of the New Ear and his directorial debut, *Synecdoche, New York*.

Philip K. Dick David Sandner,Donald E. Palumbo,C.W. Sullivan III,2020-03-11 Philip K. Dick was a visionary writer of science fiction. His works speak to contemporary fears of being continually watched by technology, and the paranoia of modern life in which we watch ourselves and lose our sense of identity. Since his death in 1982, Dick's writing remain frighteningly relevant to 21st century audiences. Dick spent his life in near poverty and it was only after his death that he gained popular and critical recognition. In this new collection of essays, interviews, and talks, Philip K Dick is rediscovered. Concentrating both on recent critical studies and on reassessing his legacy in light of his new status as a major American author, these essays explore, just what happened culturally and critically to precipitate his extraordinary rise in reputation. The essays look for his traces in the places he lived, in the SF community he came from, and in his influence on contemporary American literature and culture, and beyond.

Architecture and Science-Fiction Film David T. Fortin,2016-12-05 The home is one of our most enduring human paradoxes and is brought to light tellingly in science-fiction (SF) writing and film. However, while similarities and crossovers between architecture and SF have proliferated throughout the past century, the home is often overshadowed by the spectacle of 'otherness'. The study of the familiar (home) within the alien (SF) creates a unique cultural

lens through which to reflect on our current architectural condition. SF has always been linked with alienation; however, the conditions of such alienation, and hence notions of home, have evidently changed. There is often a perceived comprehension of the familiar that atrophies the inquisitive and interpretive processes commonly activated when confronting the unfamiliar. Thus, by utilizing the estranging qualities of SF to look at a concept inherently linked to its perceived opposite - the home - a unique critical analysis with particular relevance for contemporary architecture is made possible.

Reframing 9/11 Jeff Birkenstein, Anna Froula, Karen Randell, 2010-08-01
September 11th, 2001 remains a focal point of American consciousness, a site demanding ongoing excavation, a site at which to mark before and after everything changed. In ways both real and intangible the entire sequence of events of that day continues to resonate in an endlessly proliferating aftermath of meanings that continue to evolve. Presenting a collection of analyses by an international body of scholars that examines America's recent history, this book focuses on popular culture as a profound discursive site of anxiety and discussion about 9/11 and demystifies the day's events in order to contextualize them into a historically grounded series of narratives that recognizes the complex relations of a globalized world. Essays in *Reframing 9/11* share a collective drive to encourage new and original approaches for understanding the issues both within and beyond the official political rhetoric of the events of the The Global War on Terror and issues of national security.

Styles of Creation George Edgar Slusser, Eric S. Rabkin, 1992 The impetus behind this collection of original essays is the tension between the aesthetic emphasis on stylistics in science fiction and fantasy writing and the critical limitations imposed by prevailing literary theory. From a variety of perspectives, the contributors show how a new, or expanded, set of methods and models can enrich critical exchange within the genre and between it and other types of fiction. The focus of the book is not entirely on critical restraints but also on the genre's robustly subversive, creative drive--its unwillingness or inability to pause for critical validation. The essays examine the proliferation of stylistic acts and experiments in science fiction and fantasy writing as assess the genre's revolutionary qualities: its reordering of narrative priorities, inversion of consecrated categories, and elevation of minor devices.

Genre and performance: film and television Christine Cornea, 2021-06-15
Looking at contemporary film and television, this book explores how popular genres frame our understanding of on-screen performance. Previous studies of screen performance have tended to fix upon star actors, directors, or programme makers, or they have concentrated upon particular training and acting styles. Moving outside of these confines, this book provides a truly interdisciplinary account of performance in film and television and examines a much neglected area in our understanding of how popular genres and performance intersect on screen. Each chapter concentrates upon a particular genre or draws upon generic case studies in examining the significance of screen performance. Individual chapters examine contemporary film noir, horror, the biopic, drama-documentary, the western, science fiction, comedy performance in 'spoof news' programmes and the television 'sit com' and popular Bollywood films.

Frontiers of Cyberspace Daniel Riha,2012-11 The content of this volume reflects theoretical and practical discussions on cultural issues influenced by increased adoption of information and communication technologies. The penetration of new forms of communication, such as online social networking, i

A Scanner Darkly Philip K. Dick,1977 Bob Arctor is a dealer of the lethally addictive drug Substance D. Fred is the police agent assigned to tail and eventually bust him. To do so, Fred takes on the identity of a drug dealer named Bob Arctor. And since Substance D--which Arctor takes in massive doses--gradually splits the user's brain into two distinct, combative entities, Fred doesn't realize he is narcing on himself. Caustically funny, eerily accurate in its depiction of junkies, scam artists, and the walking brain-dead, Philip K. Dick's industrial-grade stress test of identity is as unnerving as it is enthralling.

Post-Pop Cinema Jesse Fox Mayshark,2007-05-30 Starting in the early 1990s, artists such as Quentin Tarantino, David Foster Wallace, and Kurt Cobain contributed to a swelling cultural tide of pop postmodernism that swept through music, film, literature, and fashion. In cinema in particular, some of the arts most fundamental aspects--stories, characters, and genres, for instance--assumed such a trite and trivialized appearance that only rarely could they take their places on the screen without provoking an inward smirk or a wink from the audience. Out of this highly self-conscious and world-weary environment, however, a new group of filmmakers began to develop as the decade wore on, with a new set of styles and sensibilities to match. In *Post-Pop Cinema* author Jesse Fox Mayshark takes us on a film-by-film tour of the works of these filmmakers--including Wes and P. T. Anderson, Sofia Coppola, Richard Linklater, Alexander Payne, and David O. Russell--and seeks to reveal how a common pool of styles, collaborators, and personal connections helps them to confront the unifying problem of meaning in American film. Wes Anderson's *Bottle Rocket* (1996) and Paul Thomas Anderson's *Boogie Nights* (1997) were ultimately about their characters' lives--even though their characters often dealt with highly contrived environments and situations. And soon after Wes Anderson scored his first success, others like David O. Russell (*Flirting With Disaster*, *Three Kings*), the screenwriter Charlie Kaufman (who collaborated with Spike Jonze on such projects as *Being John Malkovich* and *Adaptation*), Alexander Payne (*Election*, *Sideways*), Richard Kelly (*Donnie Darko*), and Sofia Coppola (*Lost in Translation*) began to tread their own paths over this same ground. Although these men and women represent a wide range of styles and subject matter, all their films revolve in different ways around the difficulty of establishing and maintaining connections. This theme of connection also runs deeper than the films made: the directors share actors (Mark Wahlberg, Bill Murray, Ben Stiller, Jason Schwartzman), collaborators (the musician Jon Brion) and sometimes even personal connections (Spike Jonze starred in Russell's *Three Kings*, and was married to Coppola). Together these filmmakers form a loose and distinctly American school of filmmaking, one informed by postmodernism but not in thrall to it, and one that every year becomes more important to the world of cinema both within and beyond the United States.

Hooked in Film John Markert,2013-05-23 In *Hooked in Film*, John Markert takes a close look at the correlation between social policies and the public view of drugs and their portrayals in film. In this volume, Markert examines

the changing social attitudes toward illegal drugs and their cinematic depictions from as early as the 1894 film *Chinese Opium Den* to the present. Tracking hundreds of films spanning more than a century, *Hooked in Film* looks at camp classics like *Reefer Madness*, comedies such as *Cheech and Chong's Up in Smoke*, *Dazed and Confused*, and *Pineapple Express*, and dramas, including *Panic in Needle Park* and *Requiem for a Dream*. Scholars and students of cinema, popular culture, media studies, and sociology will find this book a valuable examination of how cinematic portrayals of drugs have changed over time, and how those images have influenced public perception of drugs and even public policy.

Unrestricted Psychological Warfare , A thrilling cyberpunk book about the near future in a realistic analysis of and extrapolation of current technological trends and social behaviors.

Philip K. Dick and Philosophy D. E. Wittkower, 2011-10-17 Science fiction writer Philip K. Dick (1928–1982) is the giant imagination behind so much recent popular culture—both movies directly based on his writings, such as *Blade Runner* (based on the novel *Do Androids Dream of Electric Sheep?*), *Total Recall*, *Minority Report*, and *The Adjustment Bureau* plus cult favorites such as *A Scanner Darkly*, *Imposter*, *Next*, *Screamers*, and *Paycheck* and works revealing his powerful influence, such as *The Matrix* and *Inception*. With the publication in 2011 of volume 1 of *Exegesis*, his journal of spiritual visions and paranoid investigations, Dick is fast becoming a major influence in the world of popular spirituality and occult thinking. In *Philip K. Dick and Philosophy* thirty Dick fans and professional thinkers confront the fascinating and frightening ideas raised by Dick's mind-blowing fantasies. Is there an alien world behind the everyday reality we experience? If androids can pass as human, should they be given the same consideration as humans? Do psychotics have insights into a mystical reality? Would knowledge of the future free us or enslave us? This volume will also include Dick's short story *Adjustment Team*, on which *The Adjustment Bureau* is based. *Philip K. Dick and Philosophy* explores the ideas of Philip K. Dick in the same way that he did: with an earnest desire to understand the truth of the world, but without falsely equating earnestness with a dry seriousness. Dick's work was replete with whimsical and absurdist presentations of the greatest challenges to reason and to humanity—paradox, futility, paranoia, and failure—and even at his darkest times he was able to keep some perspective and humor, as for example in choosing to name himself 'Horselover Fat' in *VALIS* at the same time as he relates his personal religious epiphanies, crises, and delusions. With the same earnest whimsy, we approach Philip K. Dick as a philosopher like ourselves—one who wrote almost entirely in thought-experiments and semi-fictional world-building, but who engaged with many of the greatest questions of philosophy throughout the Euro-American tradition. *Philip K. Dick and Philosophy* has much to offer for both serious fans and those who have recently learned his name, and realized that his work has been the inspiration for several well-known and thought-provoking films. Most chapters start with one or more of the movies based on Dick's writing. From here, the authors delve deeper into the issues by bringing in philosophers' perspectives and by bringing in Dick's written work. The book invites the reader with a casual familiarity with Dick to get to know his work, and invites the reader with little familiarity with philosophy to learn more. New perspectives and challenging connections and interpretations for even the

most hard-core Dick fans are also offered. To maximize public interest, the book prominently addresses the most widely-known films, as well as those with the most significant fan followings: Blade Runner, Total Recall, Minority Report, A Scanner Darkly, and The Adjustment Bureau. Along with these “big five” films, a few chapters address his last novels, especially VALIS, which have a significant cult following of their own. There are also chapters which address short stories and novels which are currently planned for adaptation: Radio Free Albemuth (film completed, awaiting distribution), The Man in the High Castle (in development by Ridley Scott for BBC mini-series), and “King of the Elves” (Disney, planned for release in 2012).

Computer Aided Verification Armin Biere, Roderick Bloem, 2014-06-28 This book constitutes the proceedings of the 26th International Conference on Computer Aided Verification, CAV 2014, held as part of the Vienna Summer of Logic, VSL 2014, in Vienna, Austria, in July 2014. The 46 regular papers and 11 short papers presented in this volume were carefully reviewed and selected from a total of 175 regular and 54 short paper submissions. The contributions are organized in topical sections named: software verification; automata; model checking and testing; biology and hybrid systems; games and synthesis; concurrency; SMT and theorem proving; bounds and termination; and abstraction.

Directory of World Cinema: American Hollywood 2 Lincoln Geraghty, 2015-02-01 Hollywood continues to reign supreme; from award-winning dramas to multimillion-dollar, special-effects-laden blockbusters, Tinseltown produces the films that audiences around the world go to the cinema to see. While the film industry has dramatically changed over the years – stars have come and gone, studios have risen and fallen, new technologies have emerged to challenge directors and entice audiences – Hollywood remains the centre of global media entertainment. The second volume of Directory of World Cinema: American Hollywood builds on its predecessor by exploring how the industry has evolved and expanded throughout its history. With new essays that discuss the importance of genre, adaptation, locations and technology in the production of film, this collection explores how Hollywood has looked to create, innovate, borrow and adapt new methods of filmmaking to capture the audience’s imaginations. Touching on classic films such as North by Northwest and Dirty Harry alongside CGI blockbusters like The Lord of the Rings and The Dark Knight as well as comedies such as When Harry Met Sally and Jerry Maguire, this landmark book charts the changing tastes of cinema-goers and the diverse range of offerings from Hollywood. User-friendly and concise, yet dense and wide-ranging, Directory of World Cinema: American Hollywood 2 demonstrates that Hollywood, despite its challenges from independent filmmakers and foreign directors, remains the undisputed king of moviemaking in the twenty-first century.

A Scanner Darkly Philip K. Dick, 2011 Hugo Award-winner Philip K. Dick's semi-autobiographical science fiction novel of dystopia and drug addiction.

100 Greatest Literary Detectives Eric Sandberg, 2018-04-12 Crime fiction is one of the most popular literary genres and has been for more than a century. At the heart of almost all forms of mysteries—from the Golden Age puzzler to the contemporary police procedural, from American hardboiled fiction to the Japanese timetable mystery—is the investigator. He—or, increasingly, she—can be a private eye, a police officer, or a general busybody. But whatever forms these investigators take, they are the key element of crime fiction.

Criminals and their crimes come and go, while our attention is captured by these fascinating characters who exist at the intersection of so many different literary and social roles. *100 Greatest Literary Detectives* offers a selection of the most influential, important, and intriguing fictional sleuths—amateur or professional—from around the world. From Sherlock Holmes to Harry Hole, Kinsey Millhone to Kiyoshi Mitarai, the detectives profiled here give readers a broader picture of one of fiction's most popular genres. Each entry summarizes the distinctive features of notable investigators and their approaches to crime, provides a brief outline of major features of their fictional careers, and makes a case for their importance based on literary-historical impact, novelty, uniqueness, aesthetic quality, or cultural resonance. The characters profiled here include Lew Archer, Martin Beck, Father Brown, Brother Cadfael, Adam Dalgliesh, Mike Hammer, Miss Jane Marple, Hercule Poirot, Ellery Queen, Ezekiel "Easy" Rawlins, Kay Scarpetta, Sam Spade, Phillip Trent, V. I. Warshawski, Lord Peter Wimsey, Nero Wolfe, and many others. Readers will find some of their favorite detectives here, learn more about their literary and cultural significance, and discover other great sleuths—old and new, local and international—in this engaging volume. *100 Greatest Literary Detectives* provides a fascinating look into some of the most intriguing fictional characters of all time.

Reading Ronell Diane Davis, 2010-10-01 Avital Ronell has won worldwide acclaim for her work across literature and philosophy, psychoanalysis and popular culture, political theory and feminism, art and rhetoric, drugs and deconstruction. In works such as *The Test Drive*, *Stupidity*, *Crack Wars*, and *The Telephone Book*, she has perpetually raised new and powerful questions about how we think, what thinking does, and how we fool ourselves about the troubled space between thought and action. In this collection, some of today's most distinguished and innovative thinkers turn their attention to Ronell's teaching, writing, and provocations, observing how Ronell reads and what comes from reading her. By reading Ronell, and reading Ronell reading, contributors examine the ethico-political implications of her radical dislocations and carefully explicate, extend, and explore the paraconcepts addressed in her works.

The Noir Thriller Lee Horsley, 2016-01-03 What is literary noir? How do British and American noir thrillers relate to their historical contexts? In considering such questions, this study ranges over hundreds of novels, analysing the politics and poetics of noir from the hard-boiled fiction of Hammett, Chandler and Cain to the exciting diversity of nineties thrillers, with sections on the tough investigators, gangsters and victims of the Depression years: the first-person killers, femmes fatales and black protagonists of mid-century; the game-players, voyeurs and consumers of contemporary thrillers and future noir.

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