

MR ROBOT AND PHILOSOPHY BEYOND GOOD AND EVIL CORP

NICOLAS MICHAUD, JESSICA WATKINS

☐ **MR. ROBOT AND PHILOSOPHY** RICHARD GREENE, RACHEL ROBISON-GREENE, 2017-07-01 MR. ROBOT HAS BEEN HAILED, NOT ONLY AS ONE OF THE MOST HAUNTING AND UNNERVING DRAMAS EVER TO APPEAR ON TELEVISION, BUT ALSO AS THE FIRST ACCURATE POPULAR PRESENTATION OF HOW COMPUTER HACKING AND CYBERTERRORISM ACTUALLY WORK. MR. ROBOT AND PHILOSOPHY IS AIMED AT THOUGHTFUL FANS OF THIS ADDICTIVE SHOW WHO WILL WELCOME THE OPPORTUNITY TO EXPLORE ELLIOT ALDERSON'S WORLD FROM A PHILOSOPHICAL PERSPECTIVE. THE DEVELOPING STORY OF MR. ROBOT CONSTANTLY RAISES ETHICAL AND METAPHYSICAL ISSUES. WHAT HAPPENS TO OUR PERSONAL IDENTITY WHEN IT'S EXTENDED INTO CYBERSPACE AND AN ARRAY OF ELECTRONIC DEVICES? ARE WE IN CONTROL OF OUR ONLINE LIVES OR ARE WE BEING CONTROLLED? WHAT DOES OUR RIGHT TO PRIVACY MEAN IN A WORLD WHERE MILLIONS OF PEOPLE CAN OBSERVE WHAT WE'RE DOING AND SAYING? IS A VIRTUAL CURRENCY TRUE MONEY AND COULD IT REPLACE TRADITIONAL MONEY? CAN THERE BE HEALTHY FORMS OF DRUG ADDICTION? CAN SOME TYPES OF SO-CALLED MENTAL ILLNESS BE USEFUL AND BENEFICIAL? DOES IT MAKE ANY SENSE TO UNLEASH DESTRUCTION UPON THE EXISTING CORPORATE ECONOMIC STRUCTURES, AND CAN WE EXPECT SOMETHING BETTER TO EMERGE FROM THE RUINS OF A DIGITAL MELTDOWN?

☐ **THE GOOD PLACE AND PHILOSOPHY** STEVEN A. BENKO, ANDREW PAVELICH, 2019-09-17 THE GOOD PLACE IS A FANTASY-COMEDY TV SHOW ABOUT THE AFTERLIFE. ELEANOR DIES AND FINDS HERSELF IN THE GOOD PLACE, WHICH SHE UNDERSTANDS MUST BE MISTAKE, SINCE SHE HAS BEEN ANYTHING BUT GOOD. IN THE SURPRISE TWIST ENDING TO SEASON ONE, IT IS REVEALED THAT THIS IS REALLY THE BAD PLACE, BUT THE DEMON WHO PLANNED IT WAS FRUSTRATED, BECAUSE THE CHARACTERS DIDN'T TORTURE EACH OTHER MENTALLY AS PLANNED, BUT MANAGED TO LEARN HOW TO LIVE TOGETHER. IN *THE GOOD PLACE AND PHILOSOPHY*, TWENTY-ONE PHILOSOPHERS ANALYZE DIFFERENT ASPECTS OF THE ETHICAL AND METAPHYSICAL ISSUES RAISED IN THE SHOW, INCLUDING: ☐ INDEFINITELY LONG PUNISHMENT CAN ONLY BE JUSTIFIED AS A METHOD OF ULTIMATELY IMPROVING VICIOUS CHARACTERS, NOT AS RETRIBUTION. ☐ CAN INDIVIDUALS RETAIN THEIR IDENTITY AFTER HUNDREDS OF REBOOTS? ☐ COMPARING HINDUISM WITH THE GOOD PLACE, WE CAN CONCLUDE THAT HINDUISM GETS THINGS FIVE PERCENT CORRECT. ☐ LOOKING AT ALL THE EVENTS IN THE SHOW, IT FOLLOWS THAT HUMANS DON'T HAVE FREE WILL, AND SO PEOPLE ARE BEING PUNISHED AND REWARDED UNJUSTLY. ☐ IS IT A PROBLEM THAT THE SHOW DEPICTS TORTURE AS HILARIOUS? THIS PROBLEM CAN BE RESOLVED BY CONSIDERING THE LIMITED PERSPECTIVE OF HUMANS, COMPARED WITH THE ETERNAL PERSPECTIVE OF THE DEMONS. ☐ THE GOOD PLACE IMPLIES THAT EVEN DEMONS CAN DEVELOP MORALLY. ☐ THE ONLY WAY TO EXPLAIN HOW THE CHARACTERS REMAIN THE SAME PEOPLE

AFTER DEATH IS TO SUPPOSE THAT THEIR ACTUAL BODIES ARE TRANSPORTED TO THE AFTERLIFE. [?] SINCE CHIDI KNOWS ALL THE MORAL THEORIES BUT CAN NEVER DECIDE WHAT TO DO, IT MUST FOLLOW THAT THERE IS SOMETHING MISSING IN ALL THESE THEORIES. [?] THE SHOW DEPICTS AN AFTERLIFE WHICH IS BUREAUCRATIC, THEREFORE UNCHANGEABLE, THEREFORE DEEPLY UNJUST. [?] ELEANOR ACTS ON INSTINCT, WITHOUT THINKING, WHEREAS CHIDI TRIES TO THINK EVERYTHING THROUGH AND NEVER GETS AROUND TO ACTING; TOGETHER THESE TWO CHARACTERS CAN TRULY ACT MORALLY. [?] THE GOOD PLACE SHOWS US THAT AUTHENTICITY MEANS LIVING FOR OTHERS. [?] THE GOOD PLACE IS BASED ON SARTRE'S PLAY NO EXIT, WITH ITS FAMOUS LINE "HELL IS OTHER PEOPLE," BUT IN FACT BOTH NO EXIT AND THE GOOD PLACE INFORM US THAT HUMAN RELATIONSHIPS CAN REDEEM US. [?] IN THE GOOD PLACE, EVERYTHING THE HUMANS DO IS IMPERMANENT SINCE IT CAN BE REBOOTED, SO HUMANS CANNOT ACCOMPLISH ANYTHING GOOD. [?] KANT'S MORAL PRECEPTS ARE SUPPOSED TO BE UNIVERSAL, BUT THE GOOD PLACE SHOWS US IT CAN BE RIGHT TO LIE TO DEMONS. [?] THE SHOW RAISES THE QUESTION WHETHER WE CAN EVER BE GOOD EXCEPT BY BEING PART OF A VIRTUOUS COMMUNITY.

[?] **MISTER ROGERS AND PHILOSOPHY** ERIC J. MOHR, HOLLY K. MOHR, 2019-10-15
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.

[?] **THE HANDMAID'S TALE AND PHILOSOPHY** RACHEL ROBISON-GREENE, 2018-12-04 IN THE HANDMAID'S TALE AND PHILOSOPHY, PHILOSOPHERS GIVE THEIR INSIGHTS INTO THE BLOCKBUSTER BEST-SELLING NOVEL AND RECORD-BREAKING TV SERIES, THE HANDMAID'S TALE. THE STORY INVOLVES A FUTURE BREAKAWAY STATE IN NEW ENGLAND, BESET BY ENVIRONMENTAL DISASTER AND A PLUMMETING BIRTH RATE, IN WHICH THE FEW REMAINING FERTILE WOMEN ARE CONSCRIPTED TO HAVE SEX AND BEAR CHILDREN TO THE MOST POWERFUL MEN, ALL JUSTIFIED AND RATIONALIZED BY RELIGIOUS FUNDAMENTALISM. AMONG THE QUESTIONS RAISED BY THIS RIVETING AND HARROWING STORY: [?] THE HANDMAID'S TALE DISPLAYS THE CONNECTION BETWEEN SEX AND POWER. WHAT LIGHT DOES THIS STORY SHED ON SEX AND POWER IN OUR OWN SOCIETY? [?] THE DIVINITY OF THE FEMININE IS ASSOCIATED WITH THE FEMALE CAPACITY TO GIVE BIRTH. IS THIS ASSOCIATION INHERENTLY EXPLOITATIVE? [?] IN THE STORY, THE REVOLUTION RAPIDLY REBRANDED PEOPLE BY CHANGING THEIR NAMES AND PLACING THEM INTO FUNCTIONAL GROUPS WITH SPECIFIC TITLES. HOW IMPORTANT IS CHANGE IN LANGUAGE TO THE SUPPRESSION OF INDIVIDUAL FREEDOM? [?] THE HANDMAID'S TALE SEES EVERYTHING THROUGH THE EYES OF ONE CHARACTER. HOW IS IT POSSIBLE TO CONSTRUCT A SELF AND AN IDENTITY AT ODDS WITH THE DEFINITION WHICH THE CULTURE ATTEMPTS TO IMPOSE? [?] IN OPPRESSIVE SOCIETIES, EVEN THE MOST OPPRESSED DO SHOW SOME FREEDOM OF CHOICE. WHAT IS THE LIMIT OF AUTONOMY IN A REPRESSIVE SOCIETY RULED BY A FANATICAL IDEOLOGY? [?] OUR PRESENT ETHICS OF SEX RELIES HEAVILY ON THE NOTION OF CONSENT, BUT IN THE WORLD OF THE HANDMAID'S TALE THERE IS LITTLE SCOPE FOR CONSENT. HOW IS THE POWER OF CONSENT CONSTRICTED BY THE BROADER SOCIAL CONDITIONS? [?] THE FEMINIST IDEA OF CARE ETHICS CAN BE USED TO CRITIQUE VARIOUS GENDER RELATIONSHIPS. HOW DOES CARE ETHICS EVALUATE OUR OWN SOCIETY AND THE SOCIETY DEPICTED IN THE HANDMAID'S TALE? [?] THE SOCIETY PORTRAYED IN THE STORY IS MARKED BY FIERCE RELIGIOSITY, YET THE CHRISTIAN GOD PRESUMABLY DISAPPROVES OF ITS BRUTAL EXPLOITATION AND OPPRESSION. WHAT IS THE RELATION BETWEEN A LOVING DEITY AND THE LITERAL INTERPRETATION OF SCRIPTURAL PASSAGES? [?] AMONG MANY DYSTOPIAN STORIES, WHAT MAKES THE

HANDMAID'S TALE PARTICULARLY MEMORABLE, AND WHAT PURPOSE IS SERVED BY THE CONTEMPLATION OF IMAGINARY DYSTOPIAS? [?] SUICIDE IS COMMON IN THE HANDMAID'S TALE, AND CONTEMPLATING THE POSSIBILITY OF SUICIDE IS EVEN MORE COMMON. CAN LIFE BE WORTH LIVING IF THE POLITICAL AND RELIGIOUS STRUCTURE IS THOROUGHLY MALIGN? [?] BENEATH THE THEOCRATIC PREACHING, THERE IS THE PRACTICAL SUGGESTION THAT EVERYTHING IS BEING ARRANGED FOR THE GOOD OF SOCIETY AND THEREFORE OF EVERYONE. WHO GETS TO DECIDE AND ENFORCE WHAT IS IN SOCIETY'S BEST INTERESTS?

[?] **THE MAN IN THE HIGH CASTLE AND PHILOSOPHY** BRUCE KRAJEWSKI, JOSHUA HETER, 2017-08-04 THE MAN IN THE HIGH CASTLE IS AN AMAZON TV SHOW, BASED ON THE PHILIP K. DICK NOVEL, ABOUT AN "ALTERNATE PRESENT" (BEGINNING IN THE 1960s) IN WHICH GERMANY AND JAPAN WON WORLD WAR II, WITH THE FORMER WESTERN US OCCUPIED BY JAPAN, THE FORMER EASTERN US OCCUPIED BY NAZI GERMANY, AND A SMALL "NEUTRAL ZONE" BETWEEN THEM. A THEME OF THE STORY IS THAT IN THIS ALTERNATIVE WORLD THERE IS EAGER SPECULATION, FUELED BY THE ILLICIT NEWSREEL, THE GRASSHOPPER LIES HEAVY, ABOUT HOW THE WORLD WOULD HAVE BEEN DIFFERENT IF AMERICA HAD WON THE WAR. IN THE MAN IN THE HIGH CASTLE AND PHILOSOPHY, TWENTY-TWO PROFESSIONAL THINKERS LOOK AT PHILOSOPHICAL ISSUES RAISED BY THIS ONGOING ENTERPRISE IN "ALTERNATIVE HISTORY." ONE QUESTION IS WHETHER IT REALLY MADE A PROFOUND DIFFERENCE THAT THE ALLIES WON THE WAR, AND EXACTLY WHAT DIFFERENCES IN EVERYDAY LIFE WE MAY EXPECT TO ARISE FROM AN APPARENT HISTORICAL TURNING POINT. COULD IT BE THAT SOME DRAMATIC HISTORICAL EVENTS HAVE ONLY SUPERFICIAL CONSEQUENCES, WHILE SOME UNNOTICED OCCURRENCES LEAD TO CATASTROPHIC RESULTS? ANOTHER TOPIC IS THE QUEST FOR TRUTH IN A WORLD OF GOVERNMENT MISINFORMATION, AND HOW DISSENTING ORGANIZATIONS CAN MAKE HEADWAY.

[?] **BLACK MIRROR AND PHILOSOPHY** DAVID KYLE JOHNSON, 2019-12-03 A PHILOSOPHICAL LOOK AT THE TWISTED, HIGH-TECH NEAR-FUTURE OF THE SCI-FI ANTHOLOGY SERIES BLACK MIRROR, OFFERING A GLIMPSE OF THE DARKEST REFLECTIONS OF THE HUMAN CONDITION IN DIGITAL TECHNOLOGY BLACK MIRROR—THE EMMY-WINNING NETFLIX SERIES THAT HOLDS UP A DARK, DIGITAL MIRROR OF SPECULATIVE TECHNOLOGIES TO MODERN SOCIETY—SHOWS US A HIGH-TECH WORLD WHERE IT IS ALL TOO EASY TO FALL VICTIM TO EVER-EVOLVING FORMS OF SOCIAL CONTROL. IN BLACK MIRROR AND PHILOSOPHY, ORIGINAL ESSAYS WRITTEN BY A DIVERSE GROUP OF SCHOLARS INVITE YOU TO PEER INTO THE VOID AND EXPLORE THE PHILOSOPHICAL, ETHICAL, AND EXISTENTIAL DIMENSIONS OF CHARLIE BROOKER'S SINISTER STORIES. THE COLLECTION REFLECTS BLACK MIRROR'S ANTHOLOGY STRUCTURE BY PAIRING A CHAPTER WITH EVERY EPISODE IN THE SHOW'S FIVE SEASONS—INCLUDING AN INTERACTIVE, CHOOSE-YOUR-OWN-

ADVENTURE ANALYSIS OF BANDERSNATCH—AND CONCLUDES WITH GENERAL ESSAYS THAT EXPLORE THE SERIES’ BROADER THEMES. CHAPTERS ADDRESS QUESTIONS ABOUT ARTIFICIAL INTELLIGENCE, VIRTUAL REALITY, SURVEILLANCE, PRIVACY, LOVE, DEATH, CRIMINAL BEHAVIOR, AND POLITICS, INCLUDING: HAVE WE GIVEN SOCIAL MEDIA TOO MUCH POWER OVER OUR LIVES? COULD HEAVEN REALLY, ONE DAY, BE A PLACE ON EARTH? SHOULD CRIMINAL JUSTICE AND PUNISHMENT BE CROWDSOURCED? WHAT RIGHTS SHOULD A “COOKIE” HAVE? IMMERSIVE, ENGAGING, AND EXPERIMENTAL, BLACK MIRROR AND PHILOSOPHY NAVIGATES THE INTELLECTUAL LANDSCAPE OF BROOKER’S MORALITY PLAYS FOR THE MODERN WORLD, WHERE HUMANITY’S GREATEST INNOVATIONS AND DARKEST INSTINCTS COLLIDE.

❑ PERRY MASON AND PHILOSOPHY HEATHER L. RIVERA, ROBERT ARP, 2020-09-08 IN 1933 THE CRIME WRITER ERLE STANLEY GARDNER, HIMSELF A PRACTICING LAWYER, UNLEASHED THE CHARACTER PERRY MASON IN THE NOVEL THE CASE OF THE VELVET CLAWS. PERRY MASON ENTERED INTO PUBLIC CONSCIOUSNESS AS A NEW CONCEPTION OF THE ROLE OF THE DEFENSE LAWYER, SO THAT MILLIONS OF AMERICANS CAME TO EXPECT EVERY CRIMINAL TRIAL TO HAVE ITS “PERRY MASON MOMENT.” IN THE 1950S THE PERRY MASON TV SHOW HAD A PHENOMENAL SUCCESS, AND MASON CAME TO BE IDENTIFIED WITH RAYMOND BURR. NOW PERRY MASON HAS AGAIN BEEN RESTORED TO LIFE IN THE HBO SERIES STARRING MATTHEW RHYS AND JOHN LITHGOW. MEANWHILE, THE EIGHTY-TWO ORIGINAL ERLE STANLEY GARDNER NOVELS CONTINUE TO SELL THOUSANDS OF COPIES EACH WEEK. PERRY MASON GAVE AMERICA A NEW CONCEPTION OF THE TRIAL LAWYER, AS SOMEONE WHO WAS ALWAYS LOYAL TO HIS CLIENT AND ALWAYS PREPARED TO USE DIRTY TRICKS SUCH AS MISDIRECTION AND WITHHOLDING OF EVIDENCE TO PROTECT THE INNOCENT AND SECURE THE ENDS OF JUSTICE. THE MASON OF THE NOVELS IS LESS SCRUPULOUS THAN THE RAYMOND BURR MASON, AND WOULD SOMETIMES BE IN DANGER OF GOING TO JAIL IF THE TRIAL DIDN’T TURN OUT RIGHT—WHICH IT ALWAYS DID, LARGELY BECAUSE OF MASON’S CLEVERNESS. THE PERRY MASON ICON RAISES MANY PHILOSOPHICAL ISSUES EXPLORED BY SEVENTEEN DIFFERENT PHILOSOPHERS IN THIS BOOK, INCLUDING: ❑ CAN WE DEFEND PAUL DRAKE’S CLAIM (THE CASE OF THE BLONDE BONANZA) THAT MASON IS “A PARAGON OF RIGHTEOUS VIRTUE” DESPITE HIS PREDILECTION FOR SKATING ON THIN LEGAL ICE? ❑ CAN COMPLEX MURDER CASES BE SOLVED BY FACTS ALONE—OR DO WE ALSO NEED EMPATHY? ❑ THE MOST CONVINCING WAY TO GIVE A TV EPISODE A SURPRISE ENDING IS BY THE GUILTY PERSON SUDDENLY CONFESSING. BUT IN REALITY, IS A CONFESSION NECESSARILY SO CONVINCING? ❑ DOES PERRY MASON REPRESENT THE MESSIAH? ❑ HOW DOES THE RAYMOND BURR PERRY MASON COMPARE WITH THE MORE RECENT TV CHARACTER SAUL GOODMAN (BREAKING BAD AND BETTER CALL SAUL)? ❑ IS IT MORALLY OKAY TO MISLEAD THE POLICE IF THIS HELPS YOUR

CLIENT AND YOUR CLIENT IS INNOCENT? [?] HOW DOES PERRY MASON HELP US UNDERSTAND THE DISTINCTION BETWEEN NATURAL LAW AND POSITIVE LAW? [?] DO THE PERRY MASON STORIES COMPLY WITH ARISTOTLE'S RECIPE FOR A GOOD WORK OF FICTION? [?] DOES LIFE IMITATE ART, WHEN PERRY MASON IS CITED IN REAL-LIFE COURTROOM ARGUMENTS? [?] HOW MUCH TRICKERY CAN BE JUSTIFIED BY LOYALTY TO ONE'S CLIENT? [?] CAN EVIDENCE IN MURDER TRIALS BE EVALUATED BY PROBABILITY THEORY? [?] PERRY MASON IS OFFICIALLY A LAWYER AND UNOFFICIALLY A DETECTIVE. BUT ISN'T HE REALLY A HISTORIAN AND A PSYCHOANALYST? [?] DELLA STREET IS A COMPETENT LEGAL SECRETARY, BUT IS SHE SOMETHING MORE? [?] MASON OFTEN SAYS THAT "EYE-WITNESS TESTIMONY IS THE WORST KIND OF EVIDENCE" AND OCCASIONALLY THAT "CIRCUMSTANTIAL EVIDENCE IS THE BEST EVIDENCE WE HAVE." CAN THESE CLAIMS BE DEFENDED?

[?] **THE TWILIGHT ZONE AND PHILOSOPHY** HEATHER L. RIVERA, ALEXANDER E. HOOKE, 2018-10-09 IN THE TWILIGHT ZONE AND PHILOSOPHY, PHILOSOPHERS PROBE INTO THE MEANING OF THE CLASSIC TV SERIES, THE TWILIGHT ZONE. SOME OF THE CHAPTERS LOOK AT SINGLE EPISODES OF THE SHOW, WHILE OTHERS ANALYZE SEVERAL OR MANY EPISODES. THOUGH ACKNOWLEDGING THE SPINOFFS AND REBOOTS, THE VOLUME CONCENTRATES HEAVILY ON THE CLASSIC 1959-1964 SERIES. AMONG THE QUESTIONS RAISED AND ANSWERED ARE: [?] WHAT'S THE MEANING OF PERSONAL IDENTITY IN THE TWILIGHT ZONE? ("NUMBER 12 LOOKS JUST LIKE YOU," "PERSON OR PERSONS UNKNOWN"). [?] AS THE DISTINCTION BETWEEN PERSON AND MACHINE BECOMES LESS CLEAR, HOW DO WE HANDLE OUR INTIMACY WITH MACHINES? (A QUESTION POSED IN THE VERY FIRST EPISODE OF THE TWILIGHT ZONE, "THE LONELY"). [?] WHY DO OUR BELIEFS ALWAYS BECOME UNCERTAIN IN THE TWILIGHT ZONE? ("WHERE IS EVERYBODY?") [?] JUST WHERE IS THE TWILIGHT ZONE? (SOMETIMES IT'S A SUPERNATURAL REALM BUT SOMETIMES IT'S THE EVERYDAY WORLD OF REALITY.) [?] WHAT DOES THE BACKGROUND MUSIC OF THE TWILIGHT ZONE TEACH US ABOUT DREAMS AND IMAGINATION? [?] IS IT BETTER TO LOSE THE WAR THAN TO BE DAMNED? ("STILL VALLEY") [?] HOW FAR SHOULD WE TRUST THOSE BENEVOLENT ALIENS? ("TO SERVE MAN") [?] WHERE'S THE HARM IN MEDIA ADDICTION? ("TIME ENOUGH AT LAST") [?] IS THERE SOMETHING OBJECTIVE ABOUT BEAUTY? ("THE EYE OF THE BEHOLDER") [?] HAVE WE ALREADY BEEN CONQUERED? ("THE MONSTERS ARE DUE ON MAPLE STREET") [?] ARE THERE HIDDEN COSTS TO KNOWING MORE ABOUT OTHER PEOPLE? ("A PENNY FOR YOUR THOUGHTS")

[?] **BIG SCREENS, SMALL FORMS** LISA GOTTO, 2022-07-31 WE WITNESS AN ERA WITH MORE SCREENS THAN EVER BEFORE, AND WITHIN EACH SCREEN, A MULTITUDE OF VISUAL VARIETIES. LISA GOTTO INVESTIGATES THIS MEDIAL DIVERSITY AS A FIELD OF TENSION BETWEEN LARGE AND SMALL FORMS OF DIGITAL IMAGE CULTURE. THIS INCLUDES, ON THE ONE HAND, THE IMMERSIVE POTENTIAL OF LARGE IMAGE

ARRANGEMENTS, SUCH AS DIGITAL 3D CINEMA, AND, ON THE OTHER HAND, THE COMPACTNESS OF MOBILE IMAGE FORMS, SUCH AS THOSE OF THE SMARTPHONE FILM OR THE MEDIA PRACTICES OF INSTAGRAM. WEAVING TOGETHER A RICH VARIETY OF EXAMPLES AND SOURCES, THIS BOOK PRESENTS A MULTIFACETED COLLECTION OF ESSAYS THAT EXPLORE THE TRANSFORMATIONAL POTENTIAL OF DIGITAL MEDIA CULTURE, CONTEXTUALIZE ITS MEDIA-TECHNICAL CONDITIONS, AND REFLECT ON ITS SOCIAL CONSEQUENCES.

📖 **TOM PETTY AND PHILOSOPHY** RANDALL E. AUXIER, MEGAN

Volpert, 2019-01-08 FOR THE FIRST TIME, SERIOUS THINKERS EXPLORE THE WORK OF THIS TOWERING GENIUS OF ROCK MUSIC. FOR FANS OF TOM PETTY, THIS VOLUME IS AN EYE-OPENER, WITH FOURTEEN MUSIC-SAVVY PHILOSOPHERS LOOKING AT DIFFERENT FACETS OF PETTY'S ARTISTIC CONTRIBUTION. THEY EXAMINE NOT ONLY TOM PETTY'S THOUGHTS BUT ALSO THE THOUGHTS WE HAVE WHILE WE LISTEN. THE AUTHORS, ALL PETTY FANS, COME FROM EVERY PHILOSOPHICAL VIEWPOINT: CLASSICAL, ANALYTIC, POSTMODERNIST, PHENOMENOLOGICAL, AND NIETZSCHEAN. TOM PETTY'S BODY OF WORK EXISTS ON A CONTINUUM BETWEEN FOLK AND ROCK, BETWEEN NEW WAVE AND AMERICANA, BETWEEN SOUTHERN SIMPLICITY AND WEST COAST CHIC. THERE IS THE LEGACY LEFT TO HIS MAIN BACKING BAND, THE HEARTBREAKERS, BUT ALSO BOOKENDED BY MUDCRUTCH AND HIS COLLABORATIONS WITH HIS ELDERS, SUCH AS BOB DYLAN, GEORGE HARRISON, ROY ORBISON, AND JOHNNY CASH. TOM PETTY'S SONGS HOOK AND THEY CAPTIVATE, BUT THEY ARE OFTEN PROFOUND IN THEIR UNDERSTATEMENT, THEIR STARK MINIMALISM. HIS INSIGHT INTO THE HUMAN CONDITION CONVEYS A POWERFUL PHILOSOPHICAL ANTHROPOLOGY WITH A METAPHYSICS OF TRAGEDY, GRAVITY, AND LEVITY. TOM PETTY'S ETHICS FOCUSES ON DILEMMAS OF THE OUTCAST, DOWNTRODDEN, AND HEARTBROKEN WITH A VIEW TO THE FALLEN AND THE SINFUL AS OUR REDEEMABLE ANTIHEROES OF THE EVERYDAY. HIS POLITICAL THINKING IS THAT OF THE ARTIST, ENLIVENED BY SOUTHERN HOSTILITIES AND CALIFORNIAN FUTILITIES, CULMINATING IN A PERSONAL ETHIC THAT PUTS DUTY TO THE FANS FIRST. PETTY'S THEORY OF KNOWLEDGE IS PSYCHOLOGICAL AND INTERPERSONAL, BOTH DEEPLY MEDITATIVE AND DELIGHTFULLY SKEPTICAL. THE DIALECTIC OF LOVE AND HATE, ABUSE AND RECOVERY, POVERTY AND POWER, TRIUMPH AND LOSS PROVIDE THE GENUINE OBJECTS OF KNOWLEDGE. ABOVE ALL, PETTY'S SONGS ARE THE CONFESSIONS OF A POETIC MIND INTERPRETING A WOUNDED SOUL. PETTY LIVED HIS LIFE THE WAY HE WROTE AND THE WAY HE PLAYED. IT WAS GRIT, DRIVE, AND JUST ENOUGH FINESSE, TO MAKE THINGS NICE, WHERE THEY NEED TO BE NICE. ON STAGE, HE PUT THE SCHAU IN ANSCHAUUNG. PETTY STOOD UP TO CORPORATE ASSHOLES IN A NUMBER OF PRECEDENT-SETTING LEGAL MANEUVERS AND ALBUM CONCEPTS, RISKING HIS CAREER AND FORTUNE, BUT NEVER BACKING DOWN. HE WAS THE CENTER OF A MUSICAL COMMUNITY THAT ENDURED OVER FOUR DECADES. HIS

ABILITY TO CULTIVATE NEW GENERATIONS OF LISTENERS WHILE CONNECTING HIMSELF BACKWARD TO THE HEROES OF HIS OWN YOUTH HAVE MADE HIM UNIVERSALLY RESPECTED BY THE WIDEST RANGE OF MUSIC FANS.

📖 *AMY SCHUMER AND PHILOSOPHY* CHARLENE ELSBY, ROB

LUZECKY, 2018-10-02 WHY READ A BOOK ABOUT AMY SCHUMER AND PHILOSOPHY? AFTER ALL, AMY SCHUMER IS PRIMARILY KNOWN AS A COMEDIAN, THOUGH SHE IS ALSO AN ACTOR, WRITER, AND PRODUCER. ONE REASON IS THAT IT WILL BE ENLIGHTENING. AMY SCHUMER IS ONE OF A HANDFUL OF CONTEMPORARY COMEDIANS FILLING THE ROLE OF PUBLIC PHILOSOPHER. TO BE CLEAR, AMY HERSELF DOES NOT CLAIM TO BE OFFERING WISDOM. THIS VOLUME CONTAINS SEVENTEEN FUN-FILLED CHAPTERS. ONE AUTHOR MAKES THE CASE THAT AMY USES HUMOR TO ENCOURAGE HER AUDIENCE TO CONSIDER IMPORTANT QUESTIONS, FOR EXAMPLE, SHE DOES THIS WHEN SHE DISCUSSES THE TRIAL OF BILL COSBY WHILE EVOKING FOND MEMORIES OF THE COSBY SHOW. SHE ESSENTIALLY ASKS HER AUDIENCE TO CONSIDER WHETHER THEY GIVE PRIORITY TO UNCONFLICTED ENTERTAINMENT OVER JUSTICE FOR RAPE VICTIMS. IN ANOTHER CHAPTER, THE AUTHOR CASTS A PHILOSOPHICAL EYE TOWARD THE ACTION-COMEDY FILM *SNATCHED* AND FINDS THAT IT RAISES QUESTIONS ABOUT RESPONSIBILITY: IS SCHUMER'S CHARACTER, EMILY, RESPONSIBLE FOR GETTING KIDNAPPED IN ECUADOR? IS EMILY RESPONSIBLE FOR THE DEATH OF ONE OF HER KIDNAPPERS? ANOTHER AUTHOR ASKS WHETHER *SNATCHED* CAN BE A GREAT COMEDY AND STILL GET NEGATIVE REVIEWS? WHAT IS THE ROLE OF ART AND WHO DETERMINES WHETHER A WORK OF ART IS GOOD OR BEAUTIFUL? WHAT DO AMY SCHUMER AND FRIEDRICH NIETZSCHE HAVE IN COMMON? IS AMY A "SEX COMIC" OR AN "ISSUE COMIC"? WITH HER TYPICAL SELF-DEPRECATING COMEDIC STYLE, AMY MAKES JOKES BY HIGHLIGHTING THE ABSURD, THE ILLOGICAL, AND THE HYPOCRITICAL IN GENDER RELATIONS, NOTIONS OF MASCULINITY AND FEMININITY, AND SUPERFICIAL VALUES. BUT THE MAIN REASON TO READ *AMY SCHUMER AND PHILOSOPHY* IS THAT IT A PRETTY AWESOME READ AND LAUGHTER WILL MOST DEFINITELY ENSUE.

📖 *HAMILTON AND PHILOSOPHY* AARON RABINOWITZ, ROBERT ARP, 2017-07-01

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.

□ KISS AND PHILOSOPHY COURTLAND LEWIS, 2020-10-13 KISS IS THE MOST OUTRAGEOUS AND YET THE MOST ENDURING OF ROCK BANDS, WITH AN UNPARALLELED, ALMOST RELIGIOUS LEVEL OF DEVOTION FROM MILLIONS OF DIE-HARD FANS. IN KISS AND PHILOSOPHY, PROFESSIONAL THINKERS OF DIVERSE OUTLOOKS PROVIDE MUCH-NEEDED INSIGHTS INTO THE MOTIVATING IDEAS AND METAPHYSICAL FOUNDATIONS OF THE KISS TAKE ON LIFE. ACCORDING TO SOME, THE TRUE MESSAGE OF KISS IS SELF-ACTUALIZATION THROUGH THE HARD WORK OF FOLLOWING YOUR DREAMS. OTHERS FOCUS ON THE EXISTENTIAL ASPECT OF KISS THINKING, DRAWING UPON CAMUS AND SARTRE TO SHOW THAT KISS IS PREOCCUPIED WITH EMPOWERING THE INDIVIDUAL TO ACHIEVE SELF-GREATNESS. BY CONTRAST, THERE IS A VIEW OF KISS WHICH IDENTIFIES A "DESTROYER" ATTITUDE, LEADING SOME LISTENERS TO REJECT KISS OUTRIGHT, WHILE ENCOURAGING OTHERS TO BECOME THE MOST DEDICATED OF FOLLOWERS. YET ANOTHER VIEW SEES KISS'S "LETTING LOOSE" AS ESSENTIALLY DIONYSIAN. SOME CHAPTERS GAIN ACCESS TO KISS THINKING BY TRACING THE BAND'S CULTURAL AND HISTORICAL IMPACT, FINDING MEANING IN THE WAY GENERATIONS OF FANS MAKE SENSE OF KISS'S ALWAYS EVOLVING OUTPUT, THE CHANGING LINE-UP, AND THE ARCHETYPAL CHARACTERS REPRESENTED BY THE BAND'S USE OF MAKE-UP AND PRESENTATION. OTHER CHAPTERS LOOK AT THE AESTHETIC QUALITY OF THE BAND'S OUTPUT, ESPECIALLY THEIR MOST CONTROVERSIAL ALBUM, MUSIC FROM "THE ELDER." SEVERAL CHAPTERS EXAMINE KISS'S ORIENTATION TO BODILY PLEASURES, NOTABLY SEX, EXTRACTING THE BAND'S PHILOSOPHY OF SEX AND LOVE FROM DIFFERENT CLUES AND INDICATIONS. HOW DOES KISS'S UNASHAMED INDULGENCE RELATE TO VARIOUS PLEASURE-GOVERNED ETHICAL SYSTEMS THROUGHOUT HISTORY? IS GETTING THE MOST OUT OF PLEASURE KEY TO LIVING THE GOOD LIFE? AND DOES A LIFE OF GRATIFYING ONE'S BODY ULTIMATELY YIELD FULFILLMENT? WHAT ARE THE LIMITATIONS AND HAZARDS OF A PLEASURE-ORIENTED LIFESTYLE? THE BIOGRAPHY OF BAND MEMBERS ALSO PROVIDES MATERIAL FOR REFLECTION, LOOKING AT THE NATURE OF FORGIVENESS THROUGH THE LENS OF KISS'S NOTORIOUS FEUDS, AND DETERMINING HOW TO RECONCILE THE APPARENTLY CONFLICTING ACCOUNTS OF SOME FAMOUS SQUABBLES. THE CHANGING LINE-UP OF

THE BAND RAISES QUESTIONS ABOUT THE MEANING OF “KISS” AND WHETHER KISS COULD LAST FOREVER

IRON MAN VS. CAPTAIN AMERICA AND PHILOSOPHY NICOLAS MICHAUD, JESSICA WATKINS, 2018-08-21 IRON MAN OR CAPTAIN AMERICA? WHICH ONE IS SUPERIOR—AS A HERO, AS A ROLE MODEL, OR AS A PERSONIFICATION OF AMERICAN VIRTUE? PHILOSOPHERS WHO TAKE DIFFERENT SIDES COME TOGETHER IN IRON MAN VERSUS CAPTAIN AMERICA TO DEBATE THESE ISSUES AND ARRIVE AT A DEEPER UNDERSTANDING OF THE STRENGTHS AND WEAKNESSES OF THESE ICONIC CHARACTERS. THE DISCUSSION RANGES OVER POLITICS, RELIGION, ETHICS, PSYCHOLOGY, AND METAPHYSICS. JOHN ALTMANN ARGUES THAT CAPTAIN AMERICA’S THOUGHTFUL PATRIOTISM, IS SUPERIOR TO IRON MAN’S INDIVIDUALIST-COSMOPOLITANISM. MATTHEW WILLIAM BRAKE ALSO VOTES FOR CAP, MAINTAINING THAT IT’S HIS ABILITY TO BELIEVE IN THE IMPOSSIBLE THAT MAKES HIM A HERO, AND IN THE END, HE IS VINDICATED. COLE BOWMAN INVESTIGATES THE NATURE OF FRIENDSHIP WITHIN THE AVENGERS TEAM, FOCUSING PREDOMINANTLY ON THE POLITICAL AND SOCIAL IMPLICATIONS OF EACH SIDE OF THE CIVIL WAR AS THE AVENGERS ARE FORCED TO CHOOSE BETWEEN STARK AND ROGERS. ACCORDING TO DERRIDA’S POLITICS OF FRIENDSHIP, CAP IS THE BETTER FRIEND, BUT THAT DOESN’T MAKE HIM THE WINNER! ARON ERICSON’S CHAPTER TRACKS OUR HEROES’ JOURNEYS IN THE MOVIES, CULMINATING WITH CIVIL WAR, WHERE THE ORIGINAL ATTITUDES OF TONY (TRUSTS ONLY HIMSELF) AND STEVE (TRUSTS “THE SYSTEM”) ARE INVERTED. COREY HORN’S CHAPTER FOCUSES ON ONE OF THE MANY TENSIONS BETWEEN THE SIDES OF IRON MAN AND CAPTAIN AMERICA—THE SIDE OF SECURITY (IRON MAN) VERSUS LIBERTY (CAP). BUT MAXWELL HENDERSON CONTENDS THAT IF WE DIG DEEPER INTO THE TRUE HEART OF THE MARVEL CIVIL WAR, IT ISN’T REALLY ABOUT SECURITY OR PRIVACY BUT MORE ABOUT UTILITARIANISM—WHAT’S BEST FOR EVERYBODY. HENDERSON EXPLAINS WHY IRON MAN WAS WRONG ABOUT WHAT WAS BEST FOR EVERYBODY AND DISCLOSES WHAT THE PHILOSOPHER DEREK PARFIT HAS TO SAY ABOUT EVALUATING SOCIETY FROM THIS PERSPECTIVE. DANIEL MALLOY EXPLAINS THAT WHILE BOTH CAPTAIN AMERICA AND IRON MAN HAVE FACED SETBACKS, ONLY IRON MAN HAS FAILED AT BEING A HERO—AND THAT MAKES HIM THE BETTER HERO! IN HIS OTHER CHAPTER, MALLOY SHOWS THAT WHERE IRON MAN TRUSTS TECHNOLOGY AND SYSTEMS, CAPTAIN AMERICA TRUSTS PEOPLE. JACOB THOMAS MAY EXPLORES LOSS FROM THE TWO HEROES’ POINTS OF VIEW AND EXPLAINS WHY THE MORE TRAGIC LOSSES SUFFERED BY STARK CLEARLY MAKE HIM THE BETTER HERO AND THE BETTER PERSON. LOUIS MELANCON UNPACKS HOW CAPTAIN AMERICA AND IRON MAN EACH EMBODIES KEY FACETS OF AMERICA ATTEMPTS TO WAGE WARS: THROUGH ATTRITION AND THE PROPHYLACTIC OF TECHNOLOGY; NEITHER SATISFACTORILY RESOLVES CONFLICT AND THE CYCLE OF VIOLENCE CONTINUES. CLARA NISLEY TESTS CAPTAIN AMERICA AND IRON MAN’S

MORAL OBLIGATIONS TO THE AVENGERS AND THEIR SHARED RELATIONSHIP, ESTABLISHING CAPTAIN AMERICA'S ASSOCIATIVE OBLIGATIONS THAT DO NOT EXTEND TO THE ARBITRATION AND PROTECTION OF HUMANS THAT IRON MAN ADVOCATES. FERNANDO PAGNONI BERNS CONSIDERS THAT WHILE IRON MAN IS TOO MUCH ATTACHED TO HIS TIME (AND THE THINKING THAT COMES WITH IT), CAPTAIN AMERICA EMBRACES HISTORICAL VALUES, AND THINKS THAT THERE ARE SUCH THINGS AS INTRINSIC HUMAN DIGNITY AND RIGHTS—AN ETHICAL IMPERATIVE. CHRISTOPHE POROT CLAIMS THAT THE TRUE DIFFERENCE BETWEEN CAPTAIN AMERICA AND IRON MAN STEMS FROM THE DIFFERENT WAYS THEY EXTEND THEIR MINDS. CAP EXTENDS HIS MIND SOCIALLY WHILE STARK EXTENDS HIS THROUGH TECHNOLOGY. HEIDI SAMUELSON ARGUES THAT THE TRUE AMERICAN SPIRIT ISN'T STANDING UP TO BULLIES, BUT COMES OUT OF THE SELF-INTERESTED TRADITIONS OF LIBERAL CAPITALISM, WHICH IS WHY BILLIONAIRE, FORMER-ARMS-INDUSTRY-GIANT TONY STARK IS ULTIMATELY A MORE APPROPRIATE AMERICAN SYMBOL THAN STEVE ROGERS. BY CONTRAST, JEFFREY EWING SHOWS THAT THE CORE OF CAPTAIN AMERICA: CIVIL WAR CENTERS ON THE CHALLENGE SUPERPOWERS IMPOSE ON STATE SOVEREIGNTY (AND THE MONOPOLY OF COERCION IT IMPLIES). NICOL SMITH FINDS THAT CAP AND SHELL-HEAD'S CLASH DURING THE CIVIL WAR DOES NOT NECESSARILY BOIL DOWN TO THE ISSUE OF FREEDOM VS. REGULATION BUT RATHER STEMS FROM THE LIKELIHOOD THAT BOTH THESE ICONIC HEROES ARE POLITICAL AND IDEOLOGICAL WANNABE SUPREME RULES OR "LEVIATHANS." CRAIG VAN PELT RECONSTRUCTS A DEBATE BETWEEN CAPTAIN AMERICA AND IRON MAN ABOUT WHETHER ROBOTS CAN EVER HAVE OBJECTIVE MORAL VALUES, BECAUSE HUMAN BIAS MAY INFLUENCE THE DESIGN AND PROGRAMMING. JAMES HOLT LOOKS INTO THE NATURE OF GOD WITHIN CAPTAIN AMERICA'S WORLD AND HOW MUCH THIS DRAWS ON THE "PREVIOUS LIFE" OF CAPTAIN STEVE ROGERS. HOLT'S INQUIRY FOCUSES ON THE GOD OF MOSES IN THE BURNING BUSH, AS CONTRASTED WITH DAVID HUME'S UNDERSTANDING OF RELIGION. GERALD BROWNING EXAMINES OUR TWO HEROES IN A COMPARISON WITH THE GREEK GODS HEPHAESTUS AND HERCULES. CHRISTOPHER KETCHAM SUPPOSES THAT, WITH THE YELLOW BUSTARD WREAKING HAVOC ON EARTH, GOD ASKS THOMAS AQUINAS TO USE HIS LOGICAL PROCESS FROM SUMMA THEOLOGICA TO FIGURE WHICH ONE OF THE TWO SUPERHEROES WOULD BE BETTER AT FIXING AN ECONOMIC MELTDOWN, AND WHICH ONE WOULD BE BETTER AT PREVENTING A WAR. ROB LUZECKY AND CHARLENE ELSBY ARGUE THAT GODS CANNOT BE HEROES, AND THEREFORE THAT THE GOD-LIKE MEMBERS OF THE AVENGERS (IRON MAN, WITH A GOD'S INTELLIGENCE; THOR, WITH A GOD'S STRENGTH, AND THE HULK, WITH A GOD'S WRATH) ARE NOT TRUE HEROES IN THE SAME SENSE AS CAPTAIN AMERICA. CAP IS LIKE ALBERT CAMUS'S SISYPHUS, HEROIC IN THE WAY THAT HE RALLIES AGAINST ABSTRACT ENTITIES LIKE THE GODS AND THE GOVERNMENT.

□ *AMERICAN HORROR STORY AND PHILOSOPHY* RICHARD GREENE, RACHEL ROBISON-GREENE, 2017-12-12 IN *AMERICAN HORROR STORY AND PHILOSOPHY*, PHILOSOPHERS WITH VARYING BACKGROUNDS AND INTERESTS EXPLORE DIFFERENT ASPECTS OF THIS POPULAR “EROTIC THRILLER” TV SHOW, WITH ITS ENTHUSIASTIC CULT FOLLOWING AND STRONG CRITICAL APPROVAL. THE RESULT IS A COLLECTION OF INTRIGUING AND PROVOCATIVE THOUGHTS ON DEEPER QUESTIONS PROMPTED BY THE CREEPY SIDE OF THE HUMAN IMAGINATION. AS AN “ANTHOLOGY SHOW,” *AMERICAN HORROR STORY* HAS A UNIQUE STRUCTURE IN THE HORROR GENRE BECAUSE IT EXPLORES DISTINCT SUBGENRES OF HORROR IN EACH SEASON. AS A RESULT, EACH SEASON RAISES ITS OWN SET OF PHILOSOPHICAL ISSUES. THE SHOW’S FIRST SEASON, *MURDER HOUSE*, IS A TRADITIONAL HAUNTED HOUSE STORY. PHILOSOPHICAL TOPICS EXPOUNDED HERE INCLUDE: THE MORAL ISSUES PERTAINING TO FEATURING A MASS MURDERER AS ONE OF THE SEASON’S MAIN PROTAGONISTS; THE PROBLEM OF OTHER MINDS—WHEN I SEE AN OLD HAG, HOW CAN I KNOW THAT YOU DON’T SEE A SEXY MAID? AND WHETHER IT IS RATIONALLY JUSTIFIED TO FEAR THE PIGGY MAN. SEASON TWO, *ASYLUM*, TAKES PLACE INSIDE A MID-TWENTIETH-CENTURY MENTAL HOSPITAL. AMONG OTHER CLASSIC HORROR SUBGENRES, THIS SEASON INCLUDES STORY LINES FEATURING DEMONIC POSSESSION AND SPACE ALIENS. CHAPTERS INSPIRED BY THIS SEASON INCLUDE SUCH TOPICS AS: THE ETHICS OF INVESTIGATIVE REPORTING AND WHISTLEBLOWING; PERSONAL IDENTITY AND DEMONIC POSSESSION; PHILOSOPHICAL PROBLEMS ARISING FROM EUGENICS; AND THE ETHICS AND EFFICACY OF TORTURE. SEASON THREE, *COVEN*, FOCUSES ON WITCHCRAFT IN THE CONTEMPORARY WORLD. CHAPTERS MOTIVATED BY THIS SEASON INCLUDE: SISTERHOOD AND FEMINISM AS STARKLY DEMONSTRATED IN A COVEN; THE METAPHYSICS OF TRADITIONAL VODOO ZOMBIES (IN CONTRAST TO THE CURRENTLY FASHIONABLE “INFECTED” ZOMBIES); THE USES OF VIOLENT REVENGE; AND THE METAPHYSICS OF REANIMATION. SEASON FOUR, *FREAK SHOW*, TAKES PLACE IN A CIRCUS. PHILOSOPHICAL WRITERS LOOK AT LIFE UNDER THE BIG TOP AS AN EXAMPLE OF “LIFE IMITATING ART”; SEVERAL PUZZLES ABOUT PERSONAL IDENTITY AND IDENTITY POLITICS (CRYSTALLIZED IN THE TWO-HEADED GIRL, THE BEARDED LADY, AND THE LOBSTER BOY); THE ETHICAL QUESTION OF HONOR AND VIRTUE AMONG THIEVES; AS WELL AS SEVERAL TOPICS IN SOCIAL AND POLITICAL PHILOSOPHY. SEASON FIVE, *HOTEL*, IS, AMONG OTHER DISTURBING MATERIAL, ABOUT VAMPIRES. CHAPTERS INSPIRED BY THIS SEASON INCLUDE: THE ETHICS OF CREATING VAMPIRE PROGENY; LGBT-RELATED PHILOSOPHICAL ISSUES; AND EXISTENTIALISM AS IT APPLIES TO SERIAL KILLERS. SEASON SIX, *ROANOKE*, OFTEN CONSIDERED THE MOST CREATIVE OF THE SEASONS SO FAR, PARTLY BECAUSE OF ITS EMPLOYMENT OF THE STYLE OF DOCUMENTARIES WITH DRAMATIC RE-ENACTMENTS, AND ITS MIMICRY OF *THE BLAIR WITCH PROJECT* AND PARANORMAL ACTIVITY. AMONG THE PHILOSOPHICAL THEMES EXPLORED HERE ARE WHAT HAPPENS TO MORAL

OBLIGATIONS UNDER THE BLOOD MOON; THE PROPER ROLE OF TRUTH IN STORYTELLING; AND THE DEFENSIBILITY OF CULTURAL IMPERIALISM.

📖 **TWIN PEAKS AND PHILOSOPHY** RICHARD GREENE, RACHEL ROBISON-GREENE, 2018-08-07 2017 SAW THE TRIUMPHANT RETURN OF THE WEIRD AND HAUNTING TV SHOW TWIN PEAKS, WITH MOST OF THE ORIGINAL CAST, AFTER A GAP OF TWENTY-FIVE YEARS. TWIN PEAKS AND PHILOSOPHY FINALLY ANSWERS THAT PUZZLING QUESTION: WHAT IS TWIN PEAKS REALLY ABOUT? TWIN PEAKS IS ABOUT EVIL IN VARIOUS FORMS, AND POSES THE QUESTION: WHAT'S THE WORST KIND OF EVIL? CAN THE EVERYDAY EVIL OF HUMANS IN A SMALL MOUNTAIN TOWN EVER BE AS EVIL AS THE EVIL OF ALIEN SUPERNATURAL BEINGS? OR IS THE EVIL OF NON-HUMANS ACTUALLY LESS THREATENING BECAUSE IT'S SO STRANGE AND UNACCOUNTABLE? AND DOES THE INFLUENCE OF UNCANNY FORCES SOMEHOW EXCUSE THE CRIMES COMMITTED BY REGULAR FOLKS? SOME TWIN PEAKS CHARACTERS TRY TO CONFINE EVIL BY STICKING TO THEIR OWN MORAL CODE, AS IN THE CASE OF ALBERT ROSENFELD, WHO REFUSES TO DISGUISE HIS FEELINGS AND UPSETS EVERYONE BY HIS FORTHRIGHT HONESTY. TWIN PEAKS IS ABOUT RESPONSIBILITY, BOTH LEGAL AND MORAL. WHO IS REALLY RESPONSIBLE FOR THE DEATH OF LAURA PALMER AND OTHER MURDER VICTIMS? ALTHOUGH LELAND HAS BEEN REVEALED AS LAURA'S ACTUAL KILLER, THE SHOW SUGGESTS THAT NO ONE IN TOWN WAS WITHOUT SOME RESPONSIBILITY. AND WAS LELAND EVEN GUILTY AT ALL, IF HE WAS NOT IN CONTROL OF HIS OWN MIND OR BODY? TWIN PEAKS IS ABOUT THE QUEST FOR SELF-KNOWLEDGE AND THE DANGERS OF THAT QUEST, AS AGENT COOPER KEEPS LEARNING SOMETHING NEW ABOUT HIMSELF, AS WELL AS ABOUT THE TROUBLED TOWNSPEOPLE. THE BUDDHIST COOPER HAS TO CONFRONT HIS OWN SHADOW SIDE, CULMINATING IN THE RITE OF PASSAGE AT THE BLACK LODGE, AT THE END OF SEASON TWO. TWIN PEAKS IS ABOUT MADNESS, SANITY, THE BORDERLINE BETWEEN THEM, AND THE NECESSITY OF SOME MADNESS TO MAKE SENSE OF SANITY. THE OUTWARDLY SUPER-NORMAL IF SOMEWHAT ECCENTRIC AGENT DALE COOPER IS THE INSPIRED, DERANGED, AND DEDICATED SHAMAN WHO SEEKS THE TRUTH BY COMING TO TERMS WITH THE REALITY OF UNREASON, PARTLY THROUGH HIS DREAMS AND PARTLY THROUGH HIS EXISTENTIAL ENCOUNTERS WITH GIANTS, LOGS, OUTER SPACE, AND OTHER UNEXPECTED SOURCES. COOPER CHALLENGES OFFICIAL LAW ENFORCEMENT'S OVER-RELIANCE ON SCIENCE. TWIN PEAKS IS ABOUT THE IMAGINATION RUN WILD, MOVING FROM METAPHYSICS TO PATAPHYSICS—THE DISCIPLINE INVENTED BY ALFRED JARRY, WHICH PROBES THE ASSUMPTION THAT ANYTHING CAN HAPPEN AND DISCOVERS THE LAWS GOVERNING EVENTS WHICH CONSTITUTE EXCEPTIONS TO ALL LAWS.

📖 **1984 AND PHILOSOPHY** EZIO DI NUCCI, STEFAN STORRIE, 2018-05-18 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 AMERICANS AND PHILOSOPHY* ROBERT ARP, KEVIN GUILFOY, 2017-10-16
THE AMERICANS, A DARK, TENSE, ACTION THRILLER WITH COMIC TOUCHES, HAS BEEN HAILED BY MANY CRITICS AS CURRENTLY THE BEST SHOW ON TELEVISION. THE STORY, CREATED BY A FORMER CIA SPY, CENTERS ON TWO SOVIET AGENTS POSING AS AN ORDINARY AMERICAN COUPLE, PHILIP AND ELIZABETH JENNINGS, IN 1980S WASHINGTON DC. THEY HAVE TWO TEENAGE CHILDREN WHO KNOW NOTHING OF THEIR CLANDESTINE OCCUPATION AND FUNCTION AS PART OF THEIR COVER STORY. THE AMERICANS AND PHILOSOPHY BRINGS TOGETHER DIVERSE PHILOSOPHERS WHO TAKE A CLOSE LOOK AT THE METAPHYSICAL AND ETHICAL ASPECTS OF THE THE AMERICANS. THE JENNINGSSES BELIEVE THEY ARE LIVING IN A DECADENT CAPITALIST SOCIETY AND DRAW EMOTIONAL UPLIFT FROM THEIR DEDICATION TO A HIGHER IDEAL. JUST ONE STEP AHEAD OF THE FBI, THEY PRACTICE MURDER AND SEDUCTION AS INSTRUMENTS TO FURTHER THE GOALS OF COMMUNIST SUBVERSION. THIS GIVES THEIR LIVES MORE MEANING AND MORE EXCITEMENT THAN THOSE OF THE OTHER PEOPLE AROUND THEM, AND SERIOUS QUESTIONS ARISE AS TO WHETHER THEIR LIVES CAN BE TRULY FULFILLING AND ENNOBLED. QUAIN-TLOOKING 1980S CULTURE PLAYS A CONSPICUOUS ROLE IN THE AMERICANS, AN EXAMPLE BEING THE PSYCHOTHERAPEUTIC SELF-AWARENESS CULT KNOWN AS EST, WHICH FEATURES IN THE STORY AND ALSO SERVES AS AN ALLEGORY OF ESPIONAGE, AS EST (ALONG WITH ANCIENT PHILOSOPHY) ASKS THE QUESTION, DO OUR SECRET, INNER LIVES TRULY ALIGN WITH HOW WE ACT? THE GADGETRY OF ESPIONAGE, INCLUDING THE POORLY ADAPTED BUT ACTUALLY HISTORICALLY ACCURATE "MAIL ROBOT" OF THE

1980s FBI, prompt speculations about the interaction of humans with artificial intelligence. Philip and Elizabeth's genuine horror when they find that one of their children is praying and attending church brings out the ambiguities in the popular notion of brainwashing and indoctrination. Since the Jenningses' children enjoy a comfortable life with many opportunities, can it be true that they are immorally exploited? Knowing that all weapons of war are intended to kill and maim, can we uniquely stigmatize some weapons (such as the biological weapon called "Glanders" in Season Four) as unacceptable? All governments practice the duplicity and deception of espionage, but special problems arise when continual lying invades personal relationships. Is it true that in the modern world, devotion to the state has become a "sacred fiction," like a religion? Lying is everywhere in *The Americans*, but much of the lying is very similar to everyday deception: parents often withhold from their children facts about the parents' jobs which might cause needless anxiety, and tell their children apparently harmless fibs like saying that Santa Claus exists. The boundary between criminal lying and everyday lying is a continual irony in the script of *The Americans*. Can the demands of a lofty cause, even the survival of freedom or justice in the world, justify the deliberate killing of an innocent individual? Such questions continually bombard the show's protagonists, while existentialist philosophy poses the question: Is Elizabeth truly free to quit being a spy?

□ SCOTT ADAMS AND PHILOSOPHY DANIEL YIM, GALEN FORESMAN, ROBERT ARP, 2018-08-21 AS CARTOONIST, AUTHOR, PUBLIC SPEAKER, BLOGGER, AND PERISCOPE, 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 SISYPHIAN 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?

📄 RICK AND MORTY AND PHILOSOPHY LESTER C. ABESAMIS, WAYNE YUEN, 2019-02-05 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.

YEAH, REVIEWING A BOOK **MR ROBOT AND PHILOSOPHY BEYOND GOOD AND EVIL CORP** COULD MOUNT UP YOUR CLOSE CONTACTS LISTINGS. THIS IS JUST ONE OF THE SOLUTIONS FOR YOU TO BE SUCCESSFUL. AS UNDERSTOOD, ENDOWMENT DOES NOT SUGGEST THAT YOU HAVE FABULOUS POINTS.

COMPREHENDING AS SKILLFULLY AS UNION EVEN MORE THAN OTHER WILL FIND THE MONEY FOR EACH SUCCESS. NEXT TO, THE DECLARATION AS WITH EASE AS INSIGHT OF THIS **MR ROBOT AND PHILOSOPHY BEYOND GOOD AND EVIL CORP** CAN BE TAKEN AS SKILLFULLY AS PICKED TO ACT.

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