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RIGOBERTO PAGE

Cyberbullies, Cyberactivists, Cyberpredators: Film, TV, and Internet Stereotypes John Wiley & Sons

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 bastard 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.

A Psalm for the Wild-Built Open Court Publishing

Contributions by Jerold J. Abrams, José Alaniz, John Carey, Maurice Charney, Peter Coogan, Joe Cruz,

Phillip Lamarr Cunningham, Stefan Danter, Adam Davidson-Harden, Randy Duncan, Richard Hall, Richard Heldenfels, Alberto Hermida, Víctor Hernández-Santaolalla, A. G. Holdier, Tiffany Hong, Stephen Graham Jones, Siegfried Kracauer, Naja Later, Ryan Litsey, Tara Lomax, Tony Magistrale, Matthew McEniry, Cait Mongrain, Grant Morrison, Robert Moses Peaslee, David D. Perlmutter, W. D. Phillips, Jared Poon, Duncan Prettyman, Vladimir Propp, Noriko T. Reider, Robin S. Rosenberg, Hannah Ryan, Lennart Soberon, J. Richard Stevens, Lars Stoltzfus-Brown, John N. Thompson, Dan Vena, and Robert G. Weiner *The Supervillain Reader*, featuring both reprinted and original essays, reveals why we are so fascinated with the villain. The obsession with the villain is not a new phenomenon, and, in fact, one finds villains who are “super” going as far back as ancient religious and mythological texts. This innovative collection brings together essays, book excerpts, and original content from a wide variety of scholars and writers, weaving a rich tapestry of thought regarding villains in all their manifestations, including film, literature, television, games, and, of course, comics and sequential art. While *The Supervillain Reader* focuses on the latter, it moves beyond comics to show how the vital concept of the supervillain is part of our larger consciousness. Editors Robert Moses Peaslee and Robert G. Weiner collect pieces that explore how the villain is a complex part of narratives regardless of the original source. The Joker, Lex Luthor, Harley Quinn, Darth Vader, and Magneto must be compelling, stimulating, and proactive, whereas the superhero (or protagonist) is most often reactive. Indeed, whether in comics, films, novels, religious tomes, or video games, the eternal struggle between villain and hero keeps us coming back to these stories over and over again.

Black Mirror and Philosophy Open Court Publishing

Quantum Christ, is a herald of the new paradigm, defining the space where Physics and Spirit meet. With humor and practical examples, Mr. Allen makes the difficult (and sometimes arcane) subjects that science and religion deal with accessible to everyone. This book is sure to stir controversy among the pundits of both disciplines and give thinking people solid evidence that there is much, much more to this Universe than immediately meets the surface eye

Tom Petty and Philosophy Open Court Publishing

¿Cómo se ha producido la transición desde el esclavo que describe el Código de Hammurabi, que, además de estar marcado a fuego, debía llevar colgado del cuello su nombre y el de su amo, hasta el ciudadano de un Estado democrático contemporáneo? Remo Bodei explora esa relación de poder profundamente asimétrica a lo largo de la cual continúa ejerciéndose el dominio, aunque de un modo indirecto e impersonal. Comenzando con la aparición de la esclavitud y la concepción aristotélica de esta, pasando por los debates sobre la "servidumbre natural de los indios", en los que surgió la formulación originaria de la teoría de los derechos humanos, y el desarrollo de la mecánica y la aparición de la "esclavitud asalariada" en la primera revolución industrial, hasta la introducción del pensamiento humano en las máquinas y la cohabitación de la inteligencia artificial con la inteligencia humana, este apasionante ensayo sigue el hilo de esa constante siervo-amo que, con numerosas transformaciones, ha impulsado la historia de la humanidad.

MR. ROBOT: Red Wheelbarrow Birkhäuser

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 surveillers?

Big Screens, Small Forms transcript Verlag

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?

Scott Adams and Philosophy Open Court Publishing

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?

Stranger Things and Philosophy Open Court Publishing

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 voodoo 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.

The Americans and Philosophy Open Court Publishing

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?

Mr. Robot and Philosophy Open Court Publishing

Stranger Things and Philosophy is an important book, the first of its kind to examine the fantastical world of this award-winning, widely beloved, phenomenal show with a philosophical lens. This is important precisely because the show rests so heavily on a complex and thought-provoking mythos based around secretive government experiments and a parallel dimension that darkly reflects readers' own. The series as a whole has asked more questions than it has delivered answers, and the chapters in this volume will explore these topics. From the deepest recesses of the Upside Down, its tunnels snaking beneath the local bookstores of Hawkins, Indiana and who knows where else, this collection of philosophical musings on the world of *Stranger Things* promises to enlighten readers. This volume considers many of the philosophically related ideas that that come up in the show such as: What are the moral implications of secret government projects? What is the nature of friendship?

Does scientific research need to be concerned with ethics? What might it be like to experience the world from the perspective of the Mind Flayer? Is it possible to understand the metaphysics of the Upside Down?

Perry Mason and Philosophy Open Court Publishing

In his brief career Jimi Hendrix transformed rock music, established himself as the greatest guitarist of all time, and left a rich legacy of original songs and dazzling recordings. In *Jimi Hendrix and Philosophy*, philosophers come to terms with the experience and the phenomenon of Hendrix, uncovering some surprising implications of Hendrix's life and work. Much of this book is concerned with the restless polarities and dualities that reveal themselves through Hendrix. His compositions display a preoccupation with the tragic nature of life, moving between the polarities of Schopenhauer's *The World as Will and Idea* and Platonic philosophy. Jimi's "guitar-being" has surprising implications for the philosophical relation between mind and body. There is in Hendrix a duality between innovation and tradition—innovation in psychedelic sonic adventures and tradition in the form of the blues. Hendrix exemplifies the interaction of technology and art, as seen in his use of feedback, varieties of noise, and backwards reel-to-reel playing. How much of the Hendrix phenomenon can be explained by the technological situation and how much by his own unique genius? Everyone knows about Hendrix's use of feedback in the narrow sense, but feedback can also be viewed as a general phenomenon that arises in complex dynamical systems and emerges at the border of chaos and order. Although critics associate Hendrix's lifestyle and early death with self-destructive patterns of the Sixties, his actual thoughts as revealed in his songs and writings show a more positive and constructive concern with authentic freedom. What did Hendrix mean when he spoke of "the realities" of conflict conveyed in "Machine Gun"? What is a "Voodoo Chile"? When does noise become music? These and other questions are addressed in *Jimi Hendrix and Philosophy*. Hendrix's undying popularity following his death in 1970 has led to the release over the years of a large body of material which Hendrix would never have chosen to make public, raising serious questions about what we owe to the dead and how we view the construction of the artist's public persona.

Hamilton and Philosophy Open Court Publishing

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.

Beyond the Robot Open Court Publishing

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.

KISS and Philosophy Alianza Editorial

A provocative attempt to think about what was previously considered unthinkable: a serious philosophical case for the rights of robots. We are in the midst of a robot invasion, as devices of different configurations and capabilities slowly but surely come to take up increasingly important positions in everyday social reality—self-driving vehicles, recommendation algorithms, machine learning decision making systems, and social robots of various forms and functions. Although considerable attention has already been devoted to the subject of robots and responsibility, the question concerning the social status of these artifacts has been largely overlooked. In this book, David Gunkel offers a provocative attempt to think about what has been previously regarded as unthinkable: whether and to what extent robots and other technological artifacts of our own making can and should have any claim to moral and legal standing. In his analysis, Gunkel invokes the philosophical distinction (developed by David Hume) between "is" and "ought" in order to evaluate and analyze the different arguments regarding the question of robot rights. In the course of his

examination, Gunkel finds that none of the existing positions or proposals hold up under scrutiny. In response to this, he then offers an innovative alternative proposal that effectively flips the script on the is/ought problem by introducing another, altogether different way to conceptualize the social situation of robots and the opportunities and challenges they present to existing moral and legal systems.

The Good Place and Philosophy Springer Nature

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 a 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.

Trauma in American Popular Culture and Cult Texts, 1980-2020 Open Court Publishing

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 is a pretty awesome read and laughter will most definitely ensue.

Avengers Infinity Saga and Philosophy Springer Nature

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.

Twin Peaks and Philosophy Open Court Publishing

INDIANA JONES AND PHILOSOPHY What does it mean to choose wisely? Can heroes seek fortune and glory? Why does Indy take a leap of faith? Do Indy's adventures provide him evidence of the supernatural? Should we hide the Ark of the Covenant in a military-controlled warehouse? Why are museums so important to archaeology? If adventure has a name, it must be Indiana Jones! He's both a mild-mannered archaeology professor and an intrepid adventurer traversing the globe in search of lost artifacts. Whether seeking the Ark of the Covenant in Egypt, the Sankara Stones in India, the Holy Grail in Turkey, or a mysterious crystal skull in Peru, Indy's adventures never fail to delight audiences. *Indiana Jones and Philosophy* takes you on a whirlwind journey to investigate some of the most enduring questions about the human condition. You'll read about how Indy has wronged Marion Ravenwood, how a virtuous person would make amends, the strides Indy makes to repair his relationship with his father, why Indy distinguishes fact from truth when he pursues archaeological treasures, and much more. With trusty guides such as Aristotle, Camus, Kant, and Nietzsche at your side, you'll consider possible answers to these questions and see Indiana Jones in a whole new light! Comprehensive, immersive, and engaging, *Indiana Jones and Philosophy* offers you an accessible and lively opportunity to dive deeper into the world of Indiana Jones and appreciate the character's greatness anew!

Presence and Beyond: Evaluating User Experience in AR/MR/VR Frontiers Media SA

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

Hyperconnectivity and Digital Reality Open Court Publishing

Written by an expert in media, popular culture, gender, and sexuality, this book surveys the common archetypes of Internet users—from geeks, nerds, and gamers to hackers, scammers, and predators—and assesses what these stereotypes reveal about our culture’s attitudes regarding gender, technology, intimacy, and identity. • Provides exhaustively researched and richly detailed information about the interplay between media representations of Internet users and gender, politics, technology, and society that is fascinating and fun to read • Presents findings that suggest that in spite of the Internet being so prevalent, technophobia is still an inherent subtext of many pop culture references to it • Considers how the vast majority of the portrayals of Internet user stereotypes are male—and evaluates how these male-dominated roles shape and are shaped by popular attitudes about sexuality, technology, intimacy, and identity • Written by Lauren Rosewarne, a widely published expert in the areas of modern media, popular culture, gender, and sexuality