

## Chapter 1 : Existential | Attilas Adventure

*Season 6 of "Adventure Time" marked a different direction from the previous five. Though the show had dabbled in weighty subject matter before, "Adventure Time" went unashamedly forward with expansive, season-long existential themes and experiments.*

Nintendo and Sony had entered the 3D space with spectacular results due to Super Mario 64 and Crash Bandicoot, their dominance further cemented by the likes of Banjo-Kazooie and Spyro the Dragon. Thanks to these titles, a solid formula was emerging for 3D platformers. Create a vibrant world, pop a cutesy character into it, and give the player responsive controls with which to steer them. While these genre defining works were being released, Sonic the Hedgehog was suspiciously absent in the 3D realm. In turn, the Saturn died a quick death on the market, which some attributed to the lack of a Sonic title on the system. With the imminent release of their 6th generation console, Sega were not going to make the same mistake. Hell or high water, Sonic Adventure would be the flagship title for the Dreamcast at its Japanese release, even if that meant a mere month development cycle. In a post-Mario 64 world, Sonic Team sought to create large adventure fields for Sonic to travel through between the more traditional action stages. There would be a greater emphasis on story, quests and exploration. This would be a Sonic game for the next generation, proving that both Sega and their blue mascot were here to stay. That was the idea at least. In practice, it tells a very different story. Walking through the adventure fields, the player is immediately hit with an eerie sense of isolation. Why is Sonic suddenly a giant blue hedgehog living amongst humans? Why are ancient Inca ruins a train ride away from an American metropolis? Why is there a ladder that leads down to a solitary wooden pier, seemingly daring the player to jump to their watery doom? Simply put, Sonic is way too fast to control in a 3D space, and the fixed camera angles often have a stroke trying to follow Sonic at top speed. These issues are exasperated by a multitude of glitches that cause Sonic to get trapped in tight spaces, or plummet through platforms to his death. This makes later levels like the Egg Carrier and the Mystic Temple an utterly tortuous ordeal. Mario 64 and Crash Bandicoot had proven that 3D platforming was the future, but for Sonic, it was his greatest existential threat; his iconic speed proving too much to handle in a 3D space. The dissonance between Sonic and his game world are captured best in the unskippable cut-scenes. Mouths pulsate and stretch in all directions, like a snake unhinging its jaw to eat an egg. Eyes enlarge and bulge. Nothing comes close to matching the dialogue spoken. In , the Dreamcast was discontinued, and Sega exited the hardware business, surviving to this day as a third-party developer. For the first time, Sonic was not enough to save Sega from its financial woes. The dull adventure stages, the broken gameplay, the insipid storytelling – this is where it all began. In fact, it may be the first existential horror game in the platforming genre, in which a revered icon faces his complete obsolescence in a new era. Robotnik or a cranky water god or even the horribly broken controls, but rather the steady march of technological progress. Special thanks to Shannen Hogan for introducing me to the madness that is Sonic Adventure on the Dreamcast. He covers music, film, comics and video games. If this article angered you, please complain to him on twitter at [jackohigginz](#) , as he really needs to raise his social media profile.

**Chapter 2 : Ashley The Existentialist Game Online For Free - Adventure Games**

*The Ancient Psychic Tandem War Elephant: Adventure Time and Existentialism by Ethan Tussey. by Lawrence Musante for IN MEDIA RES. From Camus to Sartre to Dostoevsky, big name existential philosophers and artists alike have mulled over the "adult" problem of human existence in a careless and unforgiving world.*

He dreams and plots for a better posting, where his family can join him. The novel is strange, mysterious and illuminating. Unlike other adaptations, this film cannot be separated from the book, not because it is dependent on the written words but because it reflects them back from a new angle. Both book and film must not be missed. Here is our conversation with Lucrecia Martel. I normally view books and films as totally independent entities, but I had a different experience with Zama. The book and the film are totally separate, but you and di Benedetto seemed to me like a daughter and father working together on the family farm, side by side. Perhaps the daughter will plant a different crop, but she and her father are still tilling the same land. That being said, how did you translate the book into the film? More specifically, what was the conceptual process of imagining the film? The truth is, I probably would have said something different before making this film. When we talk about film and literature, we think about two completely separate entities. So what is the time of the film? I experienced this as well. I think the period piece is inevitably a film about the present. For Zama the character, time is interwoven with identity and place. What the film narrates is an intimate drama of any bourgeoisie in Latin America, particularly today, particularly in Argentina. The drama of Zama is the drama of any petit bourgeois in Latin America. The impossibility of being in a place, being in internal transit. And what about identity? In terms of identity, what interested me most about the novel is what one is forced to be by being someone. What we consider positive in terms of identity I see as something negative, actually. Being someone is actually a restriction of freedom. I thought the Internet would allow for that, for identity to thrive, but I think it was the opposite, it was a failure. As a filmmaker, what elements of the medium did you use to distinguish between his illusions and reality? The sound is what allows for the audience to be submerged in this state and not trust the images; it allows for the audience to see beyond the images. It demands a very specific type of work. Do you think that aspect of sound functions because sound works more unconsciously? People think about the images they see, but they have an unconscious or subconscious perception of the sound? I think there can only be unconscious perception of sound if sound does not reference what you see onscreen. Usually sound just makes a re-formation of the images. I think romantic comedies are the lowest genre because very few times they question reality, if ever. Di Benedetto wrote two screenplays. Did you watch the films or read the screenplays? In many ways, the film, like the book, is about nothingness. Nevertheless, it is completely gripping. How do you dissect nothingness to make something thrilling? I think the great malady of our time is believing entirely in plot, in storyline. Make believe that the storyline is everything, that the plot is everything. For me, identifying the plot with the film is exactly like not understanding the difference between a house and a home. One is the skeleton, the structure, but what gives content is something different, something completely else. So knowing that difference, that the film is not the plot itself, is key. When I said nothing, I meant it in an existential sense. I understand the perception of nothingness, but I see the film as full of emotional moments. You changed certain details in the book. For instance, at the end of the film, Zama is rescued by the Indian, not the blond boy. How did you decide which details to change, which to keep, which to throw away? The first things I took out were the dreams and the symbolic elements—for example, the blond kid. I used different kids, not one blond kid. I thought the film was a tremendous translation of the book, but you even went one step further. Was that intentional on your part? So years later, this is what I brought: However, when Matheus was acting I knew we were going in the right direction. He looks a little bit like Jack Nicholson. Thank you for reading this wonderful book. Thank you for making this wonderful film. The author thanks Courtney Ott, Cinetic Media, for arranging this interview, and thanks Carlos Gutierrez for translating.

Chapter 3 : Existential Adventure (April edition) | Open Library

*In Antonio di Benedetto's brilliant existential novel Zama, the semi-aristocratic Don Diego de Zama is stationed as a functionary in Asunción, now Paraguay's capital but then a backwater of the Spanish Empire.*

Can it ever be adequately answered; the short answer is no. A long winded answer that is to follow is nothing more than conjecture. How did something come from nothing? Modern science leans towards a singular event some 14 billion odd years ago, give or take. Where in an instant out of nothing came space and time. Quite a rabbit hole that one. The solipsist believes that there is nothing to the universe but whatever is in their head. This can be tied into other religions if the tightrope is walked carefully Buddhism or Hinduism. Regardless of what your belief regarding the existence of the universe, from the point of view I have while writing this, opinion leads me to believe that there is, in fact, something going on. So, a universe is here inexplicably at some level, yes. Nietzsche would argue that each person become their best self, an Übermensch. Socrates would cast aside worldly possessions for the forms. Where do you stand among these people of the past? One way of looking at life would be to consider what it was before you were born; nothingness. Complete lack of any tangible concepts. Only after being born, and maturing properly as a functioning human, do any of us come upon the notion that there is a history. We have parents who beget us, and grandparents whom beget them, so on so forth ad infimum until prehuman evolution. So, before I was born there was nothingness. When I die, I will return to nothingness. From nothing, I became something, and so did everyone else. Extrapolating this silly notion, we can attempt to understand the universe: Began from nothing, will be here for an extended temporal and special period, and will likely reduce to nothingness once again. The point of the universe is as moot as the point of your life. We will now look at the meaning of a life. The life we are looking at is redundant. What is the point of it; unless viewing it from the first-person perspective, nothing. There is not a single reason for anyone to view life as meaningful without projecting self-imposed reasons such as culture, religion, spirituality. A child is born across the Pacific Ocean and dies in childbirth, what was the purpose, to you? Without context, there is no meaning. Life becomes precious only when sentience ascribes meaning. Without sentience, humanity is but a scourge ravaging the planet. Sentience, a more complex idea than our inquiry into the nature of the universe. Consciousness is inferred in terms of all human development and cultures. Something so strange and captivating is simply taken for granted. All of our hopes and dreams are based upon our ability to think in a critical or compassionate manner. We believe we are thinking at the very least. Perhaps we are but mere homunculus inhabiting a body under the guise we control it. We hardly understand our own biology, let alone the inner workings of the brain, and yet we have the gall to claim we have direct control over our own consciousness. An aside here will address the opposing sides of conscious thought. One side agrees that we do, in fact, have conscious free will. Both sides have mountains of evidence to argue their case. The evidence for these arguments is outside of the scope of this rant and therefore will only be here as an honorable mention. If you would like to know more, please consider reading a book directly related to consciousness. I have plenty of books laying around to get you started! Purpose thus follows only from consciousness. Without, there is no meaning to be found. The ability to critically analyze the world gave birth to our ability to contemplate imaginable events. Which allows us to ponder impossibly complex questions. Eventually leading us to where we are today: A quick recap is that there is not a purpose. There is no meaning. There is no meaning to nothing. Only when the universe awoke, or yourself did, and through eventual self reflection, can we create meaning. The meaning is only within ourselves, within our personal consciousness. The birth of the universe is simply here for the time being until its eventual heat death upon which it will die. Death not being a sad ending for its life, no. The very fact that it may not be infinite will give it purpose. A leaf upon the stream, a cherry blossom in the spring, the leaves falling in autumn, the life of a galaxy, the formation of a star. Anything bound by temporal laws may be viewed as an iteration of the universe, be it miniscule or grandeur. From nothing to something.

### Chapter 4 : Seeking Average - an existential adventure in haibun

*Sonic Adventure feels like a surreal nightmare from which its titular character is trying to escape, and that's quite fitting. Mario 64 and Crash Bandicoot had proven that 3D platforming was the future, but for Sonic, it was his greatest existential threat; his iconic speed proving too much to handle in a 3D space.*

Additional Information In lieu of an abstract, here is a brief excerpt of the content: Printed in Great Britain. Roles of Science and Belief. DeVorss, Marina del Rey, Calif. Reviewed by James A. Yet human beings strive to increase the well-being of their society as well as individually to improve their own welfare. True it is that artists may relentlessly pursue the perfection of their talents from a motive of complete self-interest, but it is equally highly possible that simultaneously the community may derive pleasure from the artistic results. In other words, the human condition is an adventuresome experience in which existential stringencies motivate humans to great accomplishments. Such is the view of the author, a professional engineer for over 45 years, who contends that it is belief that is central to the actions of humans. Belief systems are based on some concept of purpose. Included in this goal is service to humanity. In outlining what he concedes is actually his own belief system, rather than one universally agreed upon by a large number of adherents, he notes as justification that it is the one with which he is most familiar, and, thus, he will not be guilty of misrepresentation, which could be the case if he described some other system. Forthright as this admission is, it is also illustrative of the tone of the entire book. Pinkel acknowledges that his belief system, as is invariably that of others, is borrowed selectively from existing philosophies and religions. Consequently, it is not particularly unexpected that included in the guidelines for his belief system is: Belief that man has real freedom of choice and is responsible for his acts. Pinkel makes some provocative observations. Noting that the human condition is a complex of good and evil, he remarks that when it is viewed in the expectation of perfection, evil is in such sharp relief that disillusionment may develop. The author ranges widely in modern physics, philosophy, psychology and traditional religion and ethics. He insists upon a dualism of science and belief a term he chooses, and throughout his discussion is the challenge of the view that science will eventually explain all natural phenomena. Obviously, although this book is not one that is crucial to the library of an artist or a scientist, it is nonetheless one that undoubtedly will strike a note of likemindedness in some readers of Leonardo. Perspectives on the Emergence of Scientific Disciplines. Goldman This collection of 12 essays on issues involved in the study of the history and sociology of scientific development is essentially a

### Chapter 5 : DOUCHEBAG -- An Existential Adventure - Details

*IFDB is a game catalog and recommendation engine for Interactive Fiction, also known as Text Adventures. IFDB is a collaborative, wiki-style community project.*

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### Chapter 6 : First Man review: Ryan Gosling shoots for the moon in Neil Armstrong biopic | Film | The Guardian

*Are you sure you want to remove Existential Adventure from your list?*

Stay on target T-Shirt Tuesday: The showâ€”created by Pendleton Ward and running on Cartoon Networkâ€”began as an absurd homage to a hero, adventure stories but it quickly evolved into something much more, blending science fiction, fantasy, intimate stories, and drama. Jake and Finn are relegated to having an adventure indoors and utilize the powers of their imaginations, which get out of control for some reason. There is so much action in these 11 minutes and you see almost none of it. In order to defeat the Door Lord and get their stolen stuff back, our group of friends have to be honest with each otherâ€”and make some kickass music. Firstly, Lumpy Space Princess is the best supporting character and any episode that stars her lumps is bound to be entertaining and hilarious. The Ice King starts out as an annoying and two-dimensional villain but as the audience uncovers more of his past, we begin to sympathize and cry along with him. You get a clear sense of the Farmworld universe and how it relates to the Land of Ooo so just watching it all fall apart is a tragedy on its own without thinking about how our favorite duo never existed. The Vault Season 5, Episode 34 Season five was full of exposition reveals that affirmed a lot about what the audience had already speculated. One thing was the identity of the mysterious Ghost Lady that seemed to haunt Finn. We find out how she died, her connection with Princess Bubblegum, and what she wants from Finn. The mechanical arm, for one, and their skills as fighters connect them even in death. With all that we learned about Simon before he was the Ice King, it was smart to introduce a conflict that would push his story forward. The misadventures of Finn, Jake, and Tiny Manticore provide some much-needed levity in an episode that not only gives us the origins of Magic Man, but also a twist that sets up a whole new evil. However, because there were so many episodes to choose from, here are a few episodes that almost made the cut but are also just as essential to the viewing experience. The beginning of a beautiful friendship between Finn and Marceline. A nonsensical mess of an amazing episode. Season 3, Episode 5: You get the famous Finn baby dance. You have to include BMO somewhere. A character returns and turns everything on its head. Finn meets his father. Wrapping up with Farmworld Finn. All of these wonderful Adventure Time episodes are available for download at Amazon.

### Chapter 7 : Existential Adventure | Open Library

*"Man first of all exists, encounters himself, surges up in the world - and defines himself afterwards." -Jean-Paul Sartre, "Existentialism as Humanism" racedaydvl.com racedaydvl.com*

### Chapter 8 : Best Existential Fiction ( books)

*You get the great music that Adventure Time is known for, some appearances from your favorite characters, and a touching, an existential moment between Finn and what amounts to a gaping mouth hole.*

### Chapter 9 : Adventure Time and Existentialism â€” Critical Commons

*One of TV's best and certainly smartest comedies, NBC's 'The Good Place,' returns for another twist-filled existential adventure.*