* there are only nine years between usboys through the snow wherever she went, and the awful snow itself, turning your toes gray, destroying your spirit, bringing a bloodless end to a squirrel on my block: frozen, inanimate, perfectlike the Blaschka glass flowers.
* Doubtless years from now I will misremember my closeness to Zuckerberg, in the same on.
* At the time, though, I felt distant from Zuckerberg and all the kids at Harvard.
* I still feel distant from them now, ever more so, as I increasingly opt out of the things they have embraced.
* We have different ideas about things.
* Specifically we have different ideas about what a person is, or should be.
* I often worry that my idea of personhood is nostalgic, irrational, inaccurate.
* Perhaps Generation Facebook have built their virtual mansions in good faith, in order to house the People 2.
* 0 they genuinely are, and if I feel uncomfortable within them it is because I am stuck at Person 1.
* Then again, the more time I spend with the tail end of Generation Facebook the more convinced I become that some of the software currently shaping their generation is unworthy of them.
* They are more interesting than it is.
* n The Social Network Generation Facebook gets a movie almost worthy of them, and this fact, being so unexpected, makes the film feel more delightful than it probably, objectively, is.
* and David Fincher, fortynine and fortywith as many words per minute as His Girl Friday.
* A boy, Mark, and his girl, Erica, sit at a little table in a Harvard bar, zinging each other, in that relentless Sorkin style made famous by The West Wing .
* But something is not right with Nor does he understanyou go to B.
* We came to thwhat we had already confidently sketched in our minds.
* For sometimes the culture surmises an ds do what they do? To get money, which leads to popularity, which leads to girls.
* Sorkin, confident of his foundation myth, spins an exhilarating tale of double rejectionspurned by Erica and the Porcellian, the Finaliest of the Final Clubs, Zuckerberg begins his spitefueled rise to the top.
* A lot of scenes of has swapped the military types of A Few Good Men for a different kind of allmale community in a different uniform: GAP hoodies, North Face sweats.
* At my screening, blocks from NYU, the audience pyrotechnics they will be disapcontent himself with excellent and rapid cutting between Harvard and the later court cases, and after that, the discreet pleasures of another, lessremarkedupon Fincher skill: grbefore a cinema geek comes along to push Jesse Eisenberg, the actor who plays Zuckerberg, off the top of our nerd typologies.
* The passiveaggressive, flatline voice.
* The shifty boredom when anyone, other than himself, is speaking.
* Eisenberg even chooses the correct nerd walk: minute shot has him doing exactly this all the family cWe know this guy.
* 0 humans, by turns betrayed and humiliated by him, and as the movie progresses they line up to act movie can comfortably hold: the Winklevoss twins and Divya Navendra , and then his best friend, Eduardo Saverin , and finally Sean Parker, the boy king of Napster, the musicsharing program, although he, to in the actor Andrfacethat all these betrayals seem to converge, and become personal, painful.
* Halfway through the film, he inserts a ravishing but quite unnecessary scene of the pretty Winklevoss twins at the Henley Regatta.
* These two blond titans row like champs.
* Their arms move suspiciously fast, faster than real human arms, their muscles seem outlined by a fine pen, the water splashes up in individual droplets as if painted by Caravaggio, and the music! Trent Hall of the the art form in which my notquite generation truly excelsFight Club so compelling while rendering the real world, for so many of his fans, always something of a disappointment.
* Anyway, the twins lose the regatta, too, by a nose, which allows Fincher to justify the scene by thematic reiteration: sometimes very close is simply not close enough.
* Or as Mark pleasantly puts it ao expect that a pop star will fall on his face in the cinema, but Justin Timberlake, as Sean Parker, neatly steps over that expectation: whether or that cokedup, waferthin self confidence, always threatening to collapse into paranoia.
* Timberlake shimmies into view in the third act to offer the audience, and Zuckerberg, the very same thing, in his videos: a vision of the good life.
* This vision is also waferthin, and Fincher satirizes it mercilessly.
* Again, we know its basic outline: a velvet rope, a cocktail waitress who treats you like a king, the best of everything on tap, a special booth of your Secret model date, wild house parties, fancy cars, slick suits, cocaine, Over cocktails in a glamorous nightclub, Parker dazzles Zuckerberg with tales of the life that awaits him on the other side of a billion.
* Fincher keeps the thumping Euro house music turned up to exactly the level it would be in real life: the actors have to practically scream to be heard above it.
* Like many a nerd before him, Zand we recognize it.
* But would Zuckerberg recognize it, the real Zuckerberg? Are these really his motivations, his obsessions? Noand the movie knows it.
* Several times the script tries to square the and never quite succeeds.
* In a scene in which Mark argues with a lawyer, Sorkin attempts a sleight of hand, could buy Harvard teenage Zuckerberg gave away his free app for an MP3 player , rather than selling it to Microsoft.
* What power was he hoping to accrue to himself in high school, at seventeen? Girls, was it? Except the girl motivation is patently phonywith a brief interruption Zuckerberg has been dating the same ChineseAmerican, now a medical student, since 2003, a fact the movie omits entirely.
* At the end of the film, when all the suing has come to an end his laptop, still obsessed with the long-realized the obvious progenitor of an idée fixe: Rosebudwhat is it for? With Zuckerberg we hagame, holding out: not a billion dollars but a hundred billion dollars.
* Or is it possible he just loves programming? No doubt the filmmakers considered this option, but you can see their dilemma: how to convey the pleasure of programming if such a pleasure existsin a way that is both cinematic and comprehensible? Movies are notoriously bad at showing the pleasures and rigors of artmaking, even when the medium is familiar.
* Fincher makes a brave stab them disturbing a third person who sits before a laptop wearing noisereducing eshotsandpleasures.
* But even if we spent half the film looking at those busy screens , most of us would be none the wiser.
* Watching this movie, even though you know Sorkin wants your berated for not making the right sorts of paintings or novels or music or politics.
* Turns out the brightest social network makers, ask one question first: How can I do it? Zuckerberg solved that one in about three weeks.
* The other question, the ethical question, he came to later: Why? Why Facebook? Why this format? Why do it like that? Why not do it another way? The striking thing about the real Zuckerberg, in ook.
* He uses the really that, um, the site helps everyone connect with people and share information with the people they Connection is the goal.
* The quality of that connection, the quality of the information that passes through it, the quality of the relationship that connection permits none of this is important.
* That a lot of social networking software explicitly encourages people to make weak, superficial connections with each other , and that this might not be an entirely positive thing, seem to never have occurred to him.
* He is, to say the least, dispassionate about the philosophical questions concerning privacyand sociality itselfraised by his ingenious program.
* Watching him interviewed I found myself waiting for the verbal wit, the controlled and articulate sarcasm of that famous Zuckerberg kidthen remembered that was only Sorkin.
* The real Zuckerberg is much more like his website, on each page of which, once upon a time , he emblazoned the legend: A Mark Zuckerberg Production.
* Controlled but dull, bright and clean but uniformly plain, nonideological, affectless.
* n Zuckelearn of his affection for the culture and writings of ancient Greece.
* Perhaps this is the disjunct between real Zuckerberg and fake Zuckerberg: the movie places him in the Roman world of betrayal and excess, hysiognomies: real Zuckerberg is Greek sculpture, noble, featureless, a little like the Doryphorus .
* Zuckerberg, with his steady relationship and his rented house and his refusal to get angry on television even when people are being very rude to him , has something of the teenage Stoic as happens in the moviewould think Internet is the very blandness it requires to function, as Facebook members discovered when the site changed their privacy settings, allowing more things to become more public, with the consequence that your Aunt Dora could suddenly find out you joined the group Queer Nation last Tuesday.
* Gay kids became ungay, partiers took down their party photos, political firebrands put out their fires.
* In real life we can be all these people on our own terms, in our own way, with whom we choose.
* For a revealing moment Facebook forgot that.
* Or else got bored of waiting for us to change in into book identity, friends and privacy to any Internet.
* This concept seems to have some immediate Stoical advantages: no more faceless bile, no more inflammatory trolling: if your name and social network track you around the virtual world beyond your likes and dislikes with you, your tastes, your preferences, all connected to your name, through which people will try to sell you things.
* Maybe it will be like an intensified version of the Internet I already live in, where ads for dental services stalk me from pillar to post and I am continually urged to buy my own books.
* Or maybe the whole Internet will simply become like Facebook: falsely jolly, fake-friendly, selfpromoting, slickly disingenuous.
* For all these reasons I quit Facebook about two months giving up proved to be immeasurably harder than and I loved it for that.
* I think a lot of people love it for that.
* Some workavoidance techniques are oneon the phone.
* With Facebook hours, afternoons, entire days went by without my noticing.
* When I finally decided to put a stop to it, once and for all, I was left with the question bothering everybody: Are you ever truly removed, once and for all? In an interview on The Today Show, Matt Lauer asked Zuckerberg follogeneration.
* You want to keep pace with them and not to fear what you Master programmer and virtual reality pioneer Jaron Lanier is not of my generation, but he knows and understands us well, and has written a short and frightening book, You Are Not a Gadget, which chimes with my own discomfort, while coming from a position of real knowledge and insight, both practical and philosophical.
* Lanier is interested in the ways in which people to know this, but when we get online it becomes easy to forget.
* In Facebook, as it is with other online social networks, life is turned into a database, and this is a degradation, Lanier argues, which is based on relationships.
* We know the consequences of this m.
* We know that having two thousand Facebook friends is not what it looks like.
* We know that we are using the software to behave in a certain, superficial way toward others.
* Different software embeds different philosophies, and these philosophies, as they become ubiquitous, become invisible.
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* He had to get right on top of it and try to stop it breathing.
* Two weeks later, he went to a screening.
* Why? Because everybody liked the movie.
* hen a human being becomes a set of data on a website like Facebook, he or she is reduced.
* It reminds me that those of us who turn in disgust from what we consider an overinflated liberalbourgeois sense of self should be careful what we wish for: our denuded to be trying to create something like a Noosphere, an Internet with one mind, a uniform environment in purchases).
* If the aim is to be liked by more and more people, whatever is unusual about a person gets flattened out.
* One nation under a format.
* To ourselves, we are special people, documented in wonderful photos, and it also happens that we sometimes buy things.
* This latter fact is an incidental matter, to us.
* However, the advertising money that will rain down on Facebookif and when Zuckerberg succeeds in encouraging 500 million people to take their Facebook identities onto the Internet at largethis money thinks of us the other way around.
* To the advertisers, we are our capacity to buy, attached to a few personal, irrelevant photos.
* Is it possible that we have begun to think of ourselves that way? It seemed significant to me that on the way to the movie theater, while doing a anoticedand been ashamed of noticingthat when a teenager is murdered, at least in Britain, her Facebook wall will often fill with messages that seem to not quite comprehend the gravity of what has remember the jokes we used to have LOL! PEACE XXXXX When I read something like that, I have a little a darker, more frightening thought.
* the difference, after all, if all your contact was virtual? oftware may reduce humans, but there are degrees.
* Fiction reduces humans, too, but bad fiction does it more than good fiction, and we have the ourselves, at this point, that Facebook, our new beloved interface with reality, was designed by a (Choose one.
* ) Do you like the right sort of things? (Make a list.
* Things to like will include: movies, music, books and television, but not architecture, ideas, or plants.
* I am dreaming of a Web that caters to a kind of person who no longer exists.
* A private person, a person who is a mystery, to the world andwhich is more importantto herself.
* Person as mystery: this idea of personhood is certainly changing, perhaps has already changed.
* Of course, Zuckerberg insists selves simply do this by themselves and the technology he and others have created has no influence upon the process.
* That is for techies and philosophers to debate (ideally techiephilosophers, like Jaron Lanier).
* Whichever direction the change is coming from, even the students I taught seven short years ago at Harvard.
* Right now I am teaching my students a book called The Bathroom by the Belgian experimentalist JeanPhilippe Toussaintat least I used to to pass most of his time in his denuded selfhood, or, to put it neutrally, a close analogue of the undeniable boredom of urban twenty-firstcentury existence.
* To a reader of my in fact theirs is not an The Bathroom is a true romance.
* Toussaint was writing in 1985, in France.
* If it were a genuinely interesting interface, built for these genuinely different 2.
* 0 kids to live in, well, that would be suburbaquality to them.
* Resist the easy grooves they guide you into.
* Blue, because it turns out Zuckerberg is redgreen colorI can sPreoccupied with personal trivia, because Mark Zuckerberg thinks the exchange of personal trivia is were going to live online.
* It was going to be extraordinary.
* Yet what kind of living is this? Step back from your Facebook Wall for a moment: addict is: but it helps me keep in contact with people who are far away! Well, email and Skype do that, too, and they have the added advantage of not forcing you to interface with the mind of Mark Zuckerbergbut, well, you know.
* We all know.
* If we really wanted to write to these faraway people, or see them, we would.
* What we actually want to do is the bare minimum, just like any nineteenyearold film mentioned imagine life without files but I can just about imagine a time when Facebook will seem as comically obsolete as LiveJournal.
* In this sense, The Social Network is not a cruel portrait of any particular real-in the recent careless thoughts of a Harvard sophomore.