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Multifaceted Oasis: Transaesthetics in *Ready Player One*

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Abstract: *Transaesthetics is a famous postmodern theorist Baudrillard's point of view, It's the subversion and innovation of the traditional view of reality. If Ready Player One is placed in its view, it can be found that through the construction of the core space "Oasis", the film causes people to think about the technical issues in the post-modern society.Aesthetically, it is a "hyperreal" and gamified world; In terms of aesthetic strategy, it is a "simulacrum", following the principle of "Simulacrum comes first", expressing the American values;As far as aesthetic style is concerned, it accords with the "implosion" characteristic of post-modernism art, eliminate human subjectivity, and brings aesthetic generalization.Ultimately, it leads humans to think about the double-edged sword of technology and back to real life.*

Keywords: *"Oasis"; Hyperreality; "Simulacrum" ; "Implosion"; Technology*

Introduction

"Transaesthetics" is a theory proposed by Jean Baudrillard, a famous postmodern theorist. It is the subversion and innovation to the traditional real idea. From the perspective of aesthetics, it is contrary to the traditional view of reality, and puts forward the concept of " Hyperreality" which has no "prototype" and can be copied. In terms of aesthetic strategy, it transforms the traditional theory of representation into the principle of "Simulacrum comes first". As far as aesthetic style is concerned, it opposes the theory of self-discipline in traditional aesthetics and advocates the "implosion" characteristic of post-modernism art. *Ready Player One* is a science fiction film directed by Steven Allan Spielberg, unlike previous science fiction, he makes use of VR technology, to create a virtual game space "Oasis", most of the characters in the film don't appear as real people, but in all kinds of game characters present in the audience's view. The storyline is a cliched one. It follows protagonist Wade (Parzival) and his friends search for the keys to Halliday's fortune and ownership of the Oasis, thwarting the plot of I0I Corporation and harvesting love in the process. *Ready Player One* isn't much to say, but put it in the horizon of "Transaesthetics", By building a core space "Oasis", it gives audience a stunning visual effect, but also causes people to think about technology.

In this paper, the multiple meanings of "Oasis" will be discussed in depth by means of the related terms of "Transaesthetics". It has a set of rules to operate by referring to the game, as well as a code of conduct for each player. There is a rich sensory experience in it. In terms of cultural concept, it is promoting American culture and values by drawing on the principles of "Simulacrum comes first". From the perspective of aesthetic effect, it is the true reflection of the "implosion" in the post-modern society, and also causes people to pay deep attention to technology and real life.

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A Gamified "Oasis": The Construction of a Hyperreal World

Baudrillard (1994) believes that "hyperreality" is "a reality without prototype and reality, a reality made by a model of reality". This sentence signifies the biggest difference between it and reality: it has no prototype and can be copied. In the age of developed electronic media and rapid development of digital technology, "reality" can not be found in the reality of the prototype, can only rely on the undifferentiated code model to copy. The code controls everything, the traditional concept of binary opposition, phenomenon/essence, truth/falsehood, signifier/signified and so on cease to exist, the metaphysical idea is broken, and the post-modern cultural tradition is established.

In the post-modern perspective, the world is uncentered and meaningless, events are gamified and uncertain, and individual sensory enjoyment is the focus of attention. The line between the traditional concepts of truth and fiction becomes blurred and is not the subject of discussion. Then the "subjective truth" or "objective truth" that the traditional film pursues no longer exists. If the realism theory represented by Bazin and Kracauer or the formalism theory represented by Eisenstein are used to analyze the works, the effect will not be good for the film *Ready Player One*, which is based in the post-modern society and is closely related to technology and cyberpunk. The theory of "hyperreality" avoids this shortcoming and can explain the construction of the "Oasis" as a gamified world.

Ready Player One is rely on VR for simulacra, replacing reality with digital code. So the world of "Oasis" is a manufactured reality, not a natural reality. It goes beyond "real" in the degree of functional completeness to the point of "hyperreality". On a day-to-day basis, The order of the "Oasis" world depends on the rules of the game. As Baudrillard (1994) puts it, "It is a kind of technical simulation, in which the fate of the mindless is linked to the aesthetic pleasure, the pleasure of reading, the pleasure of the rules of the game. " In order to enhance the player's pleasure, "Oasis" on the one hand set up a numerical reward and punishment mechanism. Every real player enters the "Oasis" with a VR device that can be dressed up as a variety of characters, but these characters are virtual, made up of strings of game code. In order to search for treasure and get more "gold coins", players must constantly upgrade their equipment and compete with other players. Upgrade equipment must cost "gold", which creates a cycle: spend gold—get better equipment—fight Monsterpot—get lots of gold—spend gold—get better equipment. The process is more like an investment game: get more for less money. Investing is fraught with risk, and this is no exception. Since the treasures were fixed and only a few people could benefit from them, competition was fierce. Players can fight each other, and if they get killed accidentally, they will be punished by the game: they will be turned into a pile of gold for the winner to collect, and they will have to buy equipment and start all over again. "Gold coins" are not obtained without air, relying on the currency in the real world for exchange, driven by interests, more and more players spend all their money, just to win the first place. All of the data in Oasis is visible, and the gaps between players, rewards and punishments are shown through the data, which in turn stimulates players' competitive spirit and stimulates them to keep spending. On the other hand, "Oasis" is a sandbox game, with fewer restrictions on the player and an "Easter egg" of code that allows the player to explore freely. This adds to the fun and uncertainty of the game, as well as providing an alternative way of playing to a wider audience for those who don't like competing players.

As we can see from the above, simulation technology breaks reality in three ways with the help of game code. From the perspective of gamified numerical Settings, the reality with "depth" is becoming simplified, and the data is presented intuitively to the player and can be easily obtained. In the case of Raiders, the player is constantly experiencing "life" and "death", "success" and "failure". The cycle of "life and death" and "success and failure" is just the back and forth movement of code, not the "real" life experience. From the perspective of free exploration play, uncertainty enhances the playability of the game, but it also cuts off the unity of signifier and signified in "real" life. The code itself has no meaning, but only the constant self-referencing of the signifier. In terms of character setting, the characters in "Oasis" can be constantly copied and reborn, and there is no difference between the original and the copy. In order to seize the key and gain control of the Oasis, the IOI company invested a lot of manpower and resources to build an IOI army. Unlike regular armies, there are no prototypes in "Oasis," and all the characters are the same—warriors in white armor. We don't know the exact number of them, once "death", another machine can be regenerated quickly. "Hyperreality" submerges "reality" with the constant reproduction of infinite quantity and functional perfection. It can be seen that "hyperreality" is a transformed "reality", which uses "seamless digital model replicative reproduction to end the unique reality in the traditional sense" (Ma, 2018).

In terms of sensory experience, "Oasis" brings immersive sensory enjoyment to the audience through VR glasses, gloves, clothes and other wearable somatosensory devices. This is not the stimulation from the real world, but using digital code to control gyroscopes, sensors and other electronic components to produce "real" feelings secretly. It is the "real" fake, tricking the body and mind into a physiological response. The codified "real" replaces the actual "real. "Motion sensing devices can simulate real vision, hearing and touch, and display them in detail. For example, the movie's villain, Nolan Sorrento, the executive director of IOI Corporation, has a false impression of Daito's virtual reality setting, which makes him think he is back in the real world, but in fact he is still in "Oasis". Parzival (Wade's character in " Oasis") uses the X1 motion suit to allow his real-world actions to be projected onto his character in "The Oasis" so that he can feel the real impact when fighting. When he fell in love with Art3mis (Samantha's character in "The Oasis"), The sensation of his heartbeat will be immediately fed back in real time through the motion-sensing device. It can be seen that the perception in the space of "Oasis" can reverse convey the real body experience. This puts the player in a "hyperreal" hallucinatory experience. In addition to external equipment, in order to achieve the effect of "hyperreality", The film uses digital technology to shape the space, that is, the simulation of space and time.

In reality, the time of a day is calculated according to the period of the earth's rotation, while space is determined by the coordinate system. "Oasis" lacks these things, so it encodes images and sounds to generate fields. Therefore, its time is changeable, and the space can also be expanded with full-length shots. In theory, the space of the "Oasis" can be expanded constantly, and the character can travel to different Spaces through the portal. Time can flow according to the actual time, forming day and night, or reversing day and night, depending on the player's own instinctive desires and subconscious. In order to achieve the visual stimulation required by the audience, "Oasis" in red, purple, black and other highly contrasting colors to create the atmosphere of the game. The Oasis's Planet of Trouble nightclub takes its style from the American dance halls of the 1970s and 1980s, and its DISCO balls radiate a gorgeous, psychedelic glow. *Ready Player One* brings " hallucinatory experience " to the audience and can be considered a "hallucinatory movie". In order to highlight the futuristic and modern feel of "Oasis", the film also uses a lot of cool colors, such as green and

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blue. The sky of "Oasis" is dark blue, which means the vastness and immensity of space. The enclosed space is faint blue, suggesting the mystery and danger of the environment. Green is a symbol of safety and success. After Parzival passes the first level, he races down the road, which is bright green, and the jade key he gets after solving the second puzzle is emerald green. The use of these colors makes the player unconsciously feel fresh and satisfied with the "Oasis," ignoring the difference between it and the real world.

When talking about the authenticity of net literature, Ouyang (2004) believes that "The revolutionary significance of virtual surpassing the real life and art lies in that it eliminates the original boundary between the physical space and the information space, the material entity and the virtual construction, and widens the dialogue and communication space in modern society with interactive virtual technology". Space-time simulation also needs to pay attention to the interaction between players. "Oasis" sets up a set of social system, the characters can communicate with each other, make friends, and buy clothes to dress themselves, the virtual characters get a sense of achievement and also appear in the perception of real people.

The American Version of "Oasis": "Simulacrum" and "Simulacrum Comes First"

The concept of "Simulacrum" is an important part of Baudrillard's theory of "Transaesthetics". It's "an image that is heavily reproduced, extremely real, and has no objective origin or any reference in a post-modern society (Zhi, 2005). While it overlaps with the concept of "hyperreality" in that both are prototypeless, replicable, and both talk about authenticity, there are two subtle improvements. The first is that it is more concrete, referring to images and symbols. The second point is that it has its own logic. The operating subject is not human, but the "simulacrum" itself. It produces on its own, allowing us to see real scenes and objective objects that are completely consistent with our daily experience, and to experience scenes and scenes that our natural senses cannot perceive at all. So "simulacrum" can create symbols and images that do not exist but are very real. In practice, "simulacrum" must follow the principle of "Simulacrum comes first".

The principle of "Simulacrum comes first" only applies to post-modern society. This is because in the post-modern society, the signifier and the signified are separated, and the "reality" becomes the self-reference of the signifier. Therefore, the fictitious things under the traditional real concepts, such as symbols, models and images, become the real things and are regarded as the model of the real world. Thus, "the world of 'simulacrum' enters the world of 'hyperreality' after the disappearance of traditional 'reality'" (Zhi, 2005).

Baudrillard believes that the example of "Simulacrum comes first" is Disneyland in the United States. It is full of imagination and fantasy, such as "Pirate Ship", "Future World" and other game projects. It builds a "frozen, childlike world" (Baudrillard, 2005) that paints an objective picture of America through the establishment of scenic spots. It became a microcosm of the real American society. When entering the park, the first thing visitors will see is not the various entertainment facilities, but the lifestyle and values behind it. The "simulacrum", the modelled Disneyland, was unusually "real", which preceded the "real" Disneyland. "Oasis" follows the principle of "Simulacrum comes first". It appeared in the late stage of capitalism, when the quality of life of most people declined and they could only live in the "stacked building", and the poor represented by the protagonist could only release pressure and relieve pain in the "Oasis". "Oasis" has nothing

to do with reality, but is completely free and open space, bringing people " Hyperreal " pleasure. Even though it's just a fantasy, players don't think about whether it's true or not, but unconsciously regard it as an example of objective reality. Players are drawn to it because it conveys American values subtly, giving you pleasure and a sense of "American" values.

In terms of space setting, the "Oasis" space forms a sharp contrast with the real space. The former is a refuge for players by weakening conflict, reducing class differences, and opposing the rules of reality. Significantly, the "Oasis" space has no coordinates, but the location of the real space tells us: Chicago, USA. This allows viewers to replace "Oasis" with America unconsciously, and to see what happens and what is told as a story about America. The United States is not only a beacon of freedom, but also a refuge for people around the world. It is a country that can be trusted. The film glorifies the contradictory reality by celebrating American culture and values in the form of a miniature universe.

According to the Egg Hunt Group photo on the "Oasis", it shows the American values of freedom and equality. From the perspective of gender, Parzival, Shoto and Daito are male, while Aech and Art3mis are female. The three males and two females show the equality between men and women in American society. In terms of age and body shape, there are tall and short, which shows that everyone has equal opportunities in American society. From the racial point of view, there are Asian (Daito and Shoto), black (Aech), white (Art3mis, Parzival), their harmonious coexistence symbolizes the racial equality of the United States without discrimination; All five of them have another identity in common: rebels. IOI is in a strong position, while they belong to a weak one. Thus, the spirit of resisting the strong with weakness implies the spirit of not fearing the power and fighting bravely.

The film has a "happy ending", it is the product of the "American dream". Parzival from the bottom of the society against attack, defeat the villain, by the public support, obtain "Oasis" ownership and harvest love, it may be said that fame, profit, love three "bumper harvest". Parzival is the core of the egg hunt and the "savior". He is intelligent, full of courage, and has a strong sense of responsibility and mission. He made many critical decisions to bring the enemy and himself into balance. In the end, he turned the world around and collected three keys to remove the danger of the destruction of the "Oasis". This is a classic example of individual heroism. The other four are his foil. The ambiguous location of "Oasis" gives viewers the illusion that I0I's conspiracy will eventually lead to the destruction of the world. Parzival is not just the savior of the United States, but the savior of all mankind, which implies that only Americans can save the world. Another core of the film reflects America's emotional ethics. *Ready Player One* is a science fiction film, but the director still uses a lot of close-up shots to reveal Wade's emotional changes. The emotions here include the happiness of meeting the lover, but also the concern for the personal safety of family and friends. He values family, love and friendship, and he seeks friendship while resolving the knot between Morrow and Halliday.

From an economic point of view, IOI's plot to seize ownership of Oasis looks more like a commercial competition between companies. The only difference is that Oasis is designed to get players to pay, whereas IOI relies on "moss" advertising and shady tactics to force players to pay. The latter's actions naturally provoke a backlash from players. In the early stages of the event, the government was absent, arriving at the end to fulfill its duty as a law enforcer. It's also part of American culture: companies can compete without breaking the law, and the government rarely intervenes. This is also called American freedom. Of

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course, on the other hand, Spielberg uses the "Oasis" to criticize American culture and values rather than to celebrate the United States. "Oasis" represents people's vision of an ideal society. Freedom, equality, peace, and the "American dream" can only be realized on the virtual continent and virtual characters in the process of gamification. In the real world "America" is the opposite. The situation of the people in the Stack is a the situation of most Americans. Economic development has stagnated, unemployment has risen sharply, living environment has deteriorated, the gap between the rich and the poor has widened, resources have been monopolized by the oligarchy, and depression have permeated among the people at the bottom. When the basic needs of life are not guaranteed, the metaphysical values are cut apart. People no longer reshape the real world, but rebuild their lives in the "Oasis". In this sense, freedom in America is limited. When the government transferred the debt of Samantha to the debt of IOI, it showed that the freedom of the individual was easily manipulated and squeezed by capital. After Wade solved all the troubles and saved "Oasis", the government emerged, which showed the government's weakness in the face of capital.

In terms of individuals, Wade's success is only one person's success, and it will not improve the situation of most people. The American Dream is out of reach for most people. Wade, as the "savior", has two important labels: white and male. The fact that Samantha, as a woman, played a key role in finding the second key still doesn't change her subordination. In addition to Samantha, the villain is a woman who is an employee of the company, not a leader like Sorrento. Black Helen's part is very few, Shoto, Daito and other Asian people are not as good as Helen, the camera rarely give them close-up, mostly a skim over. Spielberg's aim is to mock American values: racial equality and gender equality are slogans, and the advancement of women, blacks or Asians has a long way to go. If the "Oasis" is re-examined, it will be found that it is "presented", rather than "manifested". "Expression" emphasizes the reflection of the real world, while "presentation" is similar to a kind of "show". "Oasis" is simply a showcase for a variety of characters. Instead of making facts and value judgments, players use the "Oasis" as a preconceived model to guide their practices. In their mind, the "Oasis" has become an indispensable part of daily life, adding to the joy of life and bringing events, scenes and emotions that cannot be experienced in real life. With the intervention of virtual reality technology, it is no longer a symbolic and pictorial virtual thing, but a real thing.

"Oasis" of "Implosion" : The "Two Sides" of the Subject of Deconstruction and Technology

"Implosion" is a concept in physics originally, which refers to the implosion within a thing that causes the boundary of the thing to be obliterated. McLuhan applied it to the analysis of the medium. He believes that in electronic media, the world is transformed from external expansion to internal explosion. Information keeps replicating and proliferating, which leads to the confusion of symbols and the blurring of the boundary between media and information, resulting in the effect that "media is information". Baudrillard transplanted this concept into the theory of "hyperreality". He believes that "implosion" mainly refers to the disappearance of the boundary between the signifier and the signified. The coding rules by which they were distinguished are no longer stable and become an uncertain "game". The post-modern society becomes the self-reference of the signifier, and the meaning also disappears.

The " Oasis " also faces the "implosion" dilemma. The virtual reality technology blurs the boundary between

the real world and the virtual world. With the huge computing power of supercomputers, most consumer goods can be generated instantly. The only thing that cannot be generated is "meaning". It is not a commodity in essence, but it is of vital importance to people. People need to pursue meaning and explore the origin of the world. Meaning is the basis of human existence to some extent. The lack of meaning leads to the dissolution of human subjectivity. In the "Oasis", man is no longer an independent individual, but a component. When man's subjectivity disappears, so does his initiative and creativity. People become purely objective things, and the world between people and things becomes a world of things and things. From the actual operation situation of "Oasis", the communication between people turns into the communication between roles, and the roles are made up of a pile of data codes. On the surface, people can control their role, master the autonomy, in fact, people are forced to adapt to their position in the "Oasis". People become a part of the "database" and become the "product" of the data. It experiences not the real, complete world, but the fragmented, borderless world. Seen from this perspective, Parzival's communication with Halliday's quasi-realistic images in the Oasis is a communication between things. Parzival's last-minute hesitation to sign the agreement was not due to his noble character, but simply responding to code instructions. It combines the previous three puzzles to figure out what qualities Halliday really needs in a successor. Wisdom, courage and responsibility are secondary. What is important is to cherish the moment, attach importance to emotion and be willing to give up. So whatever choice Parzival makes, the result is already produced, it's hidden in the process that Parzival made. So it is not Wade as a "person" who expresses his opinion, but Parzival as a "thing".

Halliday knows that the "materialization" of human beings can have disastrous consequences: they will become zombies, without emotion or consciousness, living by instinct. There is only one solution: exit the imploding "Oasis" in time for a return to the real world. So he emphasized that "reality is real" and set up the "destroy the Oasis" button. He designed "Oasis" personally, wrote "Oasis" program, but he did not know "Oasis" in the future will develop into what will it be like. After all, managing an "Oasis" is different from managing a real industry. It can break free of the founder's control and create an infinite number of " Simulacrum " based on its replicable features. If one day the "Oasis" evolves and has its own wisdom, it will become the tomb of mankind. After deciding Wade was his successor, he brought Wade back to the scene of his childhood. This is the memory of his childhood, but also to let Wade understand: the real world happiness, happiness of emotion is permanent, "Oasis" is just a space for leisure and entertainment, it brings players intense and short pleasure, the real world is the end of human beings. Wade and Samantha had thought about this before. "We forget what it's like to be outside." They were talking in the real world. So after Halliday's suggestion, he made two improvements to the Oasis's operation. One is to set a rest day, the other is to invite friends to manage the Oasis together. The first is to force the player to return to the real world and experience real life, while the second is to avoid Halliday's mistake of neglecting real friendships for the sake of virtual space.

The endings of *Ready Player One* reflect Spielberg's own concerns about technology, that it allows humans to immerge themselves in symbolized virtual worlds and lose touch with the real world. Just as Xu (2020) said, "*Ready Player One* refers to reality on two levels: from the story level, it points out the tendency of human being to indulge in it and get divorced from reality after VR technology matures;From the perspective of image criticism, it points out the social reality that human beings are increasingly wrapped by visual symbols, and even deeply bound. There is a process of change in Spielberg's view. In his film *Artificial Intelligence*, he argues that technology can humanise "things". The main character "David" is an emotional program into the robot, he went through a lot of hardships, finally found his own place, with the help of aliens to become

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a real human. Spielberg is ambivalent about emotional robots, both opposing their manufacture and sale, and wanting people to reconcile with the "thing" of robots, seeing them as part of their community, rather than arbitrarily arresting and destroying them. In *Ready Player One*, humans don't have to worry about whether or not to accept robots, because "people" have become "things" in our highly technologically advanced postmodern society, just like robots. Baudrillard makes a similar point in *The Perfect Crime*. By creating the perfect world and eliminating the imperfect real world, modern technology has created a great illusion that the world should be as it is. Through real-time transmission of signals, high-fidelity music, precise numerical language, and reconstituted genes and chromosomes, people can break through their limitations and become the "superman" in the novel. It also brings survival and moral crisis to human beings. The development of "artificial intelligence" accelerates this process. Yet it has fatal flaws. Baudrillard (2014) argues that AI "has fallen unwittingly into too much clarity, a feverish distortion of data and computation, which merely proves that this is the utopia of the mind that has been achieved". The world created by AI with data is just the digital real world, and it can never replace the real world with all its flaws. Its imperfection is what makes it most attractive and real.

Can artificial intelligence settle for second best and share the world with natural intelligence? Can humans choose to enter the world of artificial intelligence, or live in the real world? Baudrillard's answer is no. Baudrillard (2014) insists "There is no common place for natural intelligence and artificial intelligence, no common place for the world and its replicas". Humans can only choose one over the other, in other words, the real world is exclusive. This is in keeping with Spielberg's belief that there must be a choice between the Oasis and the real world. Humans cannot enjoy the benefits of technology and live a good life in the real world. As far as digital cinema itself is concerned, Baudrillard's statement and Spielberg's view are open to dispute. Digital movies use technology to "eliminate the opposition between what is real and what is imagined. The unreal no longer remains in the dreamy or transcendental, but in the illusory analog of reality " (Baudrillard, 1988). Unlike traditional cinema, digital cinema aims to achieve "the illusion of reality", in which technology plays a positive role rather than a negative one, as Spielberg would have it. Kubrick charged that this "true illusion" belongs to the field of audiovisual entertainment, which has no artistic quality and is not real film. This does not mean that digital cinema only focuses on audio-visual entertainment and ignores the aesthetic expression of film. In addition to eliminating the boundary between reality and fiction, signifier and signified, "implosion" also includes the boundary between art and aesthetics. Commercial advertisements, floating plastic pipes and broken porcelain plates that are not considered as aesthetic objects in traditional aesthetic theories are included in the scope of aesthetics. That "Oasis" can also carry on the aesthetic appreciation. The sound of Parzvial wielding weapons, the light from the portal, including the sign in front of Trouble Planet, and the flying machines in the sky are all symbols of beauty. This kind of "aesthetic" has been generalized, melt into daily life.

From this point of view, technology has brought new possibilities to aesthetics. But a new question arises: for how long?What is the coverage? Players in the "Oasis" are just as fatigued as the audience. How does "Oasis" respond when they get tired of what they're seeing? It's hard to give a definitive answer to this question. Because the same problem exists in the real world. The only thing that is certain is that technological change cannot replace aesthetic change. Although *Ready Player One* is a successful technical practice, it still needs to pay attention to the expression of the human spirit and the meaning of life if it wants to take its place in the history of film.

Conclusion

Ready Player One has an accurate understanding of the human condition in the post-modern world. "Oasis" is multifaceted, it is the human spiritual "utopia", relying on virtual reality technology, into a perfect, constantly replicating, proliferating "hyperreality" world, in addition to the principle of "Simulacrum comes first", it conveys to the players the culture and values of the United States. This is the advantage of digital movies, allowing the audience to immerse themselves in the "real illusion" without knowing it. However, the world under technical simulation can only serve as a supplement to reality, and it cannot replace the real world as a habitat for human beings. Perhaps it is an objective reality that can simulate real scenes and objects, and a subjective reality that can bring real sensory and psychological experience to the audience. However, such visual reality also has the danger of eliminating the boundary of things, dissolving human subjectivity, and transforming "people" into "things". "Oasis" is a metaphor. It is not only a place of hope for human beings to escape from the reality of suffering, but also a prison of despair imprisons people's spirit and thoughts. Mankind has a solution: restore the "Oasis". It's no longer a warm, intoxicating arcadia, just cold code programs and visual symbols, far removed from the real world. In this way, the glamour of the image world is removed, and people can rationally and objectively use technology to serve themselves.

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