



AI as an active inhabitant of postmodern life: exploring hyperreality and paranoia in the film *2047 Virtual Revolution*

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The postmodern age is characterised by extreme paranoia in which we are deceived by artificial intelligence. Digitalisation is a central trope of this age, and hyperreality hinders our view of reality. People live in a simulation world where reality and fiction are no longer distinct. Images have become a reality for them. This research analyses the film *2047: Virtual Revolution* in relation to Baudrillard's concept of hyperreality and its connection to paranoia. It further sheds light on the continuous surveillance of artificial intelligence in people's lives. The film reveals that governments, corporations, and artificial intelligence are collaborating to create simulations for people in the form of virtual games. This simulation can also lead to paranoia when people struggle to adjust to the real world and are unable to distinguish between reality and fiction. AI continuously surveils characters in movies. Their locations, IP addresses, and devices, such as phones, are easily traceable. AI plays a significant role in movies, serving as a powerful and all-knowing character. This study presents a future scenario that warrants further investigation by future researchers from a new perspective. It creates awareness among the masses to be critical of the virtual world in which they are living.

Keywords: Hyperreality, Paranoia, Virtual revolution, Cybertronic murders, Postmodernism, Discourse analysis, Postmodern age, Artificial intelligence, Simulation world.

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1. Introduction

Metanarratives characterised the modern age, and people followed them. For instance, there were specific rules and standards related to the concept of art. Paintings and statues of kings/queens or other prominent figures were considered worth appreciating, but now there is no distinction between high and low art. Everyone has the right and liberty to produce content and label it as art. For instance, today's paintings are made of sand, nails, water and other materials. Therefore, the concept of art as an enduring entity is no longer prevalent. Now, art is transient. Artists who draw with sand can erase their work immediately.

In the same way, during the modern age, specific rules were associated with writing styles, such as that any piece of literature should have a proper beginning, middle, and end. Only printed material was considered worth appreciating, but now we can observe that traditional written literature has evolved into digital literature. Digital literature is available online and requires ICT skills to explore it. Readers click on various hyperlinks and graphics to access additional information and further understand the story. So, readers must possess digital thinking to comprehend texts available online. Previously, the writer was the supreme authority in literature, but now readers can also contribute to advancing the story's plot. Examples include Twitter fiction, which is a form of literature produced in the form of tweets. Thus, we can observe the shifting roles of the reader and author in this era. Hence, the current age in which we are living is regarded as a postmodern age. Lyotard has defined postmodernism as "Simplifying to the extreme, I define postmodern as incredulity toward metanarratives" (Lyotard, 1984).

Since the scope of literature has become vast in the postmodern age, we can include films in literature and analyze them to decode meaning. Films are a form of digital literature which provides text, sounds, and graphics. Therefore, it utilizes various mediums of knowledge, which are labelled as postmodern pastiche. Thus, knowledge does not originate from a single authoritative source or a grand written text narrative. Instead, it comes from various media, such as films, cartoons, reels, and TikTok. People are creating content on all these platforms, and one cannot claim that the knowledge available on these mediums is not authentic. So, once again, the boundaries between high and low art are no longer present. Lyotard defines this concept in his book, *The Postmodern Condition: A Report on Knowledge*: "Postmodern knowledge is not simply a tool of the authorities; it refines our sensitivity to differences and reinforces our ability to tolerate the incommensurable." Its principle is not the expert's homology, but the inventor's paralogy (Lyotard, 1984).

The scenario above, where there is no distinction between reality and fantasy, high and low art, and right and wrong, leads to a chaotic situation called paranoia. This study examines the creation of paranoid situations through hyper-reality in Film 2047: *Virtual Revolution*. Paranoia is one of the most significant tropes of postmodernism, often attributed to the excessive use of technology. The movie 2047: *Virtual Revolution* belongs to cyberpunk literature. It is a subgenre of science fiction in which antiheroes are trapped in a dehumanized, high-technology future. This film was released in 2016. It depicts the technologically advanced future of people living on planet Earth. The film's setting is a dystopian Neo Paris, where people often prefer to remain in virtual reality. Most of the population on Earth has locked themselves in their rooms where they play video games and become part of that virtual reality. They are happy while living in virtuality because they can access everything in Virtual games called verses. Nash is the hero of the film. He spends time with a female in the game whenever he misses her lover

Helena, who was a victim of cybertronic murder. Major characters in the film include Camey, Nash, Morale, Dina and Interpol. The film revolves around a cyberspace war between two major corporations, Synternis and Necromancers. Synternis is a game company that aims to connect people virtually through games, allowing them to lose their sense of reality.

On the other hand, Necromancers are fighting with Synternis because they want to get people back to reality. Necromancers wish to free people from invisible chains of hype reality in the form of games. They believe that people should reconnect with one another in the real world. They want people to gossip at restaurants and meet with each other in the streets. This study aims to answer questions such as: Are we moving towards an AI-dominated future, and if so, how can it be avoided? Furthermore, it will discuss the role of the government in promoting excessive use of technology and artificial intelligence among the masses.

1.1. Rationale

Film studies have a significant trend in research, which is why researchers use the movie *2047: Virtual Revolution*. The movie effectively portrays a future where AI dominates planet Earth. It will draw readers' attention to the fact that they are being manipulated by artificial intelligence and corporations are exploiting them for their benefit.

1.2. Purpose statement

This study aims to analyze the movie *2047: Virtual Revolution* through Baudrillard's postmodern concept of hyperreality and its connection to paranoia. It further explores the dominant role of artificial intelligence in superseding and surveilling the real world. The present study aims to raise awareness among the masses about the importance of staying vigilant regarding the use of technology and its impact on their lives.

1.3. Research objectives and questions

The study's objectives are to explore the role of AI in creating a paranoid society utilizing hyperreality as depicted in the movie *2047: Virtual Revolution* and to analyze how AI will surveil and supersede the real world in the future. The present study aims to explore how AI is responsible for creating a paranoid society through the use of hyper-reality in the movie *2047: Virtual Revolution*, and how AI will surveil and supersede the real world in the future.

2. Literature review

Research cannot be started without conducting a Literature review. The literature review section overviews previous studies on a particular genre, theory, or text. It helps us identify gaps that researchers have not filled. Thus, it allows us to recognise our research direction and provides new information to readers. Before researching the movie *2024: Virtual Revolution*, the researcher reviewed previous research in this domain. Interestingly, there has been no research on this movie that explores the theme of hyperreality and paranoia resulting from artificial intelligence; however, researchers have conducted studies using this concept in other films. Details of a few previous research studies in this domain are discussed in this section.

A review published in Hollywood Report compares *2047: Virtual Revolution* to similar cyberpunk movies like *The Matrix*, *Minority Report*, and *Blade Runner*. The film attempts to

critique digital escapism and corporate control through the protagonist, Nash, a hybrid who navigates both real and virtual worlds. He tries to find the reason behind his girlfriend's murder. The review praises the movie for successfully crafting immersive digital environments (Lowe, 2016).

Attwell (2018) calls *2047: Virtual Revolution* a “futuristic film noir” and criticizes it for using too many scenes where characters sit down and talk. She also criticizes the acting of the main character and the lack of depth in the other characters. According to Attwell, the movie has “pretty solid set designs and visual effects” (Attwell, 2018). In this way, she criticizes and parodies the movie *Virtual Revolution*.

Lyles (2018) writes about *2047: Virtual Revolution* and says it is very “creative and enjoyable”. Nash, the story's main character, looks to stop an underground group called the Necromancers. The group also kills his Grilfrid, so this assignment is also personal for him. Lyles appreciates the movie for its action scenes. He also praised the Cinematographer for creating a similar universe in the film *Blade Runner*.

Budianto et al. (2022) have conducted a study on the movie *End Game*. The study looks at how technology has transformed superheroes into reality. In the movie, Iron Man uses CGI technology, which makes him look real, and he can travel from one place to another while using that technology. Captain Marvel is another superhero who uses CGI technology to travel from one place to another. In this, the study looks at how technology creates a hyped world and a better experience for the audiences.

Dalimu et al. (2020) have studied the movie *Ready Player One* through the lens of Jean Baudrillard’s Hyperreality. The study examines how digital simulations affect people's social and economic structures in Columbus, Ohio. In the movie, the reality is overshadowed by the Oasis, a vast virtual environment where people escape reality to enjoy themselves. The main character in the film, Wade Watts, also prioritizes virtual existence over the real world. As a result, Watts fails to secure real-world stability. The study also looks at how, due to technology, human beings have disconnected from authentic human experiences.

Shoaib (2024) studies of the digital novel *Inanimate Alice* employed postmodernist approaches. The study examined the postmodern elements in the text and how storytelling is transitioning from text to screen. The researcher examined how *Inanimate Alice* challenges the traditional mode of storytelling and blurs the boundary between reality and the digital.

Sasa (2022) has examined the short story *The Tell-Tale Heart* while using Sigmund Freud’s concepts of paranoia and neurotic trauma. The study examines how the protagonist projects psychological distress onto the old man’s eye. In this way, he tries to rationalize his irrational fears. Freud talks about how paranoia is closely linked to isolation. This aligns with the protagonist's prolonged isolation, which leads him to kill the old man. In this way, the study looks at paranoia in the main character of the short story *The Tell-Tale Heart*.

Zainab (2017) has looked at the short story *The Nightmare* by Rukhsana Ahmad through the framework of Sigmund Freud. The study looks at Repression, Isolation and Paranoia in the character Fariha. The study discusses the protagonist’s Paranoia, which was caused by isolation from her family and her marriage. She was unable to express herself to his family. Moreover, the study also looks at how childhood sexual abuse led her to repression and, later, paranoia.

2.1. Research gap

Since no data was available on the movie *2024: Virtual Revolution*, it provided me a chance to contribute to the field of research by exploring the emerging genre of films and relating it to the current situation of people. Researchers are not helpful when they do not inform or educate people. All that I have observed and analyzed in the movie *2024: Virtual Revolution* is that things are also happening in real life. We are part of a virtual world through the use of social media. We also suffer from paranoia because all that we see online is not reality. People have created different online personas on social media that do not accurately reflect their real-world counterparts. This research addresses the issue of an unhealthy obsession with virtual games called Verses, a topic previously explored by only a few researchers. People are emotionally dependent on games. Losing the game makes them sad and winning the game makes them happy. While doing all this, they have forgotten that they are being exploited by artificial intelligence and corporations. So, they need to be kept aware of these harmful effects. The present study aims to fill this knowledge gap by examining the role of artificial intelligence in deceiving people.

3. Theoretical framework

Postmodernism is a theory that challenges grand narratives and the concept of objective truth. It focuses on how truth emerges from contextual and subjective circumstances. Postmodernism engages with a range of literary, philosophical, and historical texts that examine the subjectivity of experience and seek to challenge dominant social and cultural discourses. Postmodern literature and art employ fragmented narrative structures to challenge the notion of a “grand narrative.” By employing fragmentation in texts and art, postmodernism rejects the idea that a single, coherent narrative can explain the world, instead embracing plurality and contradiction. The fragmentation technique reflects that postmodernism emphasizes individual subjective experiences rather than searching for objective truth. Pastiche is another postmodern concept that refers to blending different styles and genres in a single text. Pastiche is used to create awareness that no single and coherent way exists to approach literature and art. Postmodernism also challenges identity stereotypes. Thus, digital texts of the postmodern period invite readers to see identity as a fluid, changing and even playful concept. So, it deconstructs the metanarratives about race, gender, sexuality and social class. Different theorists have provided their theories related to postmodernism. In his book *Literary Theory*, Carter states that postmodernism rejects the metanarratives of language, identity, origin, and voice. It leads us to the path of uncertainty, disagreement and dispersal. In this way, postmodernism drew inspiration from philosophies such as nihilism and anarchy. It creates meaninglessness, chaos and disorder in society.

Another influential postmodern theorist is Lyotard. In an article, he argued that we are living in a postmodern era where technology plays a significant role in people's lives. In this context, knowledge cannot remain unaffected by technology and other emerging trends prevalent in the postmodern era. In his book, *The Post-Modern Condition: A Report on Knowledge*, he claimed that “the nature of knowledge cannot survive unchanged in this context of general transformation.” It can fit into the new channels and become operational only if learning is translated into quantities of information” (Lyotard, 1984). Whatever we see on the screen is machine language, whereas the language being processed on computers is the language of coding and algorithms. Therefore, technology has transformed the presentation of knowledge from printed textbooks to digital texts accessible online.

Lyotard further argued that in postmodern societies, knowledge is produced for sale. In his book, *The Postmodern Condition*, he mentions that “knowledge is and will be produced to be sold, it is and will be consumed to be valorised in a new production: in both cases, the goal is exchange.” Knowledge ceases to be an end in itself. It loses its “use-value” (Lyotard, 1984). He emphasized the importance of avoiding fixed methodologies and standards during critical practice. So, according to Lyotard, Literary criticism should be free from adherence to methodological rules and preconditions. Another influential postmodern theorist is Foucault, who described in his book *Discourse System* that every society has its power and authority and that power is expressed in rhetoric and knowledge.

This study utilises Jean Baudrillard’s hyperreality concept and its connection to paranoia to analyze the film *2047: Virtual Revolution*. He was a French sociologist, philosopher, and cultural theorist whose work is closely tied to post-structuralism and early post-modernism, through which the idea of hyperreality has been shaped. His book *Simulacra and Simulation* posits that our current society has replaced reality and meaning with symbols and signs. The human experience is a simulation of reality. He further argued that images shown on television, films and media seem more real to us than actual things present in real life. This fact can be easily observed in the movie *2047: Virtual Revolution*, where Helena (Nash's lover) is represented by a virtual female character in the game, an image of Helena. Nash feels more comfortable and relaxed while playing games and spending time with her in virtual reality because of him. This virtual representation of Helena is more accurate than the actual Helena. He considers virtuality as reality and never wants to come out of it.

He also explored how media affects our perception of reality and the world. Here, he found that in a post-modern, media-dominated society, we encounter “the death of the real,” where people live in a hyperreal realm by becoming increasingly immersed in television sitcoms, music videos, and virtual reality games. These are the things that have come to simulate reality. He argues that in a post-modern culture dominated by TV, films, the Internet, and media, all that exists are simulations of reality, which are no more or less ‘real’ than the reality they simulate.

Digitalization is the most evident characteristic of postmodernism and is evident in current society, where artificial intelligence plays a vital role in people's lives. In the film *2027 Virtual Revolution*, we can observe that artificial intelligence has created video games, referred to as 'verses' in the movie. People spend most of their time in isolation, locked in separate rooms where they sit on electronic chairs and play games. They are so immersed in virtual reality that they do not want to escape it. All this happened because artificial intelligence has created a simulacrum for them using images in the form of a game. They can form romantic relationships in games, purchase houses and firearms, and engage in combat with one another. All of these are just images, i.e., simulations of reality, and they consider them real because they become unable to distinguish between reality and simulacrum anymore.

Baudrillard points to the simulation process, in which representations of things come to replace the things being represented, and the representations become more critical than the ‘real thing’. The mass collection of these simulations has resulted in hyperreality, where we only experience prepared realities, such as edited war footage or reality TV, and the distinction between the ‘real’ and simulations has collapsed. His concept of hyperreality is closely associated with the idea of the simulacrum. He claimed that the contemporary world is a simulacrum, where false images have replaced reality to such an extent that it is impossible to distinguish between the

real and the unreal. This lack of distinction between reality and simulation leads to paranoia on both individual and collective levels.

The paranoid condition in the film is apparent when Camey visits Nash's house to discuss the plan of bringing people back to reality. Nash was unable to recognize her and inquired whether they had met before. In response to this question, Camylle replies that they had met in the game, but now they are meeting for the first time in reality. Camey's actual physical appearance was identical to her in-game attire. So, it became difficult for him to recognize whether he was playing a game or standing before her. This is an example of paranoia on an individual level. Another example of collective paranoia is evident when all the habitual gamers attacked Camey's place because she had invented the virus, which corrupted their game systems. They were forced to live in reality. So, they, as a group, suffered from paranoia because they did not want to come out of the virtual world, and when they were forced to do it, they suffered from trauma and restlessness. According to the facts above, Jean Baudrillard's claims about hyperreality are best suited to analyze this movie, as it is rich in evidence where hyperreality and artificial intelligence are at work, manipulating society.

4. Research method

The study uses textual methods to analyze selected texts. In the textual method, the researcher makes an informed guess about the most likely interpretations of the given text (Mckee, 2003). A text can be anything from which meaning can be drawn; it may be a painting, a movie or even a picture. Alan McKee states, "A text is something that we make meaning from" (Mckee, 2003). This research employs the textual method proposed by Catherine Belsey, which states, "Textual analysis as a research method involves a close encounter with the work itself" (Belsey, 2013). Belsey believes that we should examine the text and avoid presupposition. In this way, one should not presuppose anything and read the text closely. Another distinction she makes between study and research is that the latter "uncovers something new" (Belsey, 2013). This can be a small contribution that has not been interpreted that way before. This method is expected to enable the researcher to delve deeply into the text, thereby arriving at multiple interpretations, freeing the research mindset from the stronghold of critical institutions and helping to uncover something new.

5. Analysis

Baudrillard is one of the prominent postmodern theorists who has explained the concepts of hyperreality and simulation. In his book *Baudrillard's Bestiary*, he described that human beings have entered the postmodern age, which is also categorized as the age of digitalization. Due to the extreme influence of technology on every sphere of human life, simple language structures have been converted into a binary language of zeros and ones. For instance, traditional literature has turned into digital literature composed of human and machine language. Whatever we see on the screen in alphabets is human language. In contrast, the machine language of codes and algorithms running behind the screen on computer systems makes the display visible for the audience to read. In the same way, all file work in offices and the education system is now shifted to computers.

Mike Gane has written a book titled *Baudrillard Bestiary*, based on Baudrillard's ideas about postmodernism. This book contains direct quotations from Baudrillard's works. In this book, Baudrillard states that "the entire system of communication has passed from that of a

syntactically complex language structure to a binary sign system” (Gane, 2002). He argued that this world has no single dimension, encompassing simulations and hyperreality. One cannot easily categorize a scenario as accurate because it can be a simulation created with the help of artificial intelligence. So, there is no single face of this world. It combines reality, images, simulation, dissimulation and paranoia. Baudrillard has likened this world to that of a mad person. One cannot immediately believe in the utterances and actions of an insane person in the same way. This postmodern age also deceives us. He also said the postmodern world will only make sense when decoded using the binary language of zero and one. This is the same concept that Lyotard presents in his book *The Post Modern Condition: A Report on Knowledge*. He claimed that knowledge which is not translatable will cease to survive in the postmodern era. Any knowledge produced in the digital era must be translated into the binary languages of humans and machines. These claims suggest that the digital revolution occurred during a postmodern era, transforming the entire world's functioning.

Baudrillard has given different orders of simulation. According to him, hyperreality belongs to the third order of simulation, which is defined as a scenario in which “the model takes the place of the real”, the referent, and becomes the signifier of reference” (Gane, 2002). This is the situation where a simulation created by artificial intelligence appears so realistic that viewers consider the model accurate. They become unable to distinguish between reality and virtuality. This happened in the movie *2024: Virtual Revolution*, in which people who were habitual of playing video games started considering the virtual world of the games as accurate. The game's homes, characters, buildings, and relationships seem more real to them. However, they were just models or images created by artificial intelligence or machine language comprising algorithms, programs, and codes. He claimed that anything real can never be reproduced; if something is reproducible, it is not real. In this context, reproduction refers to creating copies of an original work.

This study explores hyperreality's role in creating chaos in people's lives and how governments utilize technology to exert power over local populations. The movie *2047: Virtual Revolution* belongs to the science fiction genre, which revolves around a future world dominated by Artificial Intelligence. People are accustomed to living in gaming stations and are least concerned with reality. They are happier in the virtual world. They have lost the distinction between reality and fiction. Prominent characters in the film include Nash, Dina, Morale, and Camylle. A war has been waged between Synternis and Necromancers. Synternis is a video game company. It gets payment for inviting a more significant number of people to play games and spend most of their time online, while necromancers want to free the players from an unhealthy obsession with the virtual world.

Necromancers want people to live an honest life. In the film context, these virtual games are called “verses,” and the people who play them are called “connected.” This film revolves around the central theme of “cybertronic murders.” The film plot proceeds when Nash visits Dina in Synternis company, and she informs Nash about the death of 148 players from Westland verse who were killed by launching the virus. Dina was sure that Necromancers had launched the virus and asked Nash to investigate the issue. She uploads information about the virus's location into Nash. This location was traced with the help of an IP address. He follows the location and enters a room where a giant and bald person hits him. They fought, and then the giant man disappeared. After this incident, Nash visits his friend Morale, a hacker. He asks Morale to trace the camera history of the building to gather information about the bald person. He should use the face recognition system if he fails to obtain any information by tracing the

camera records. Morale follows the instructions and tells Nash that one person has appeared many times around that building. The information provided by Morale was given to Dina, who then placed it in a database system to gather more details. It turned out to be a necromancer. Nash visits the cell of that necromancer. He was lying on a mechanical seat and playing the game. Nash kills him and takes his place in a seat to continue playing the game with the help of his game avatar.

In the game, he discovered that necromancers wanted to prevent people from playing games. For this reason, they launch viruses which shut down their gaming IDs. As a result, they die because of anxiety and depression about losing their favourite virtual world, which is an ideal world for them. This situation is in our real life, in which mainly the young generation gets angry, loses and commits suicide after getting defeated in games. These virtual reality games include PUBG, Blue Whale, and Free Fire. Many people committed suicide while playing the blue whale game. Similarly, players often become more aggressive when they cannot win battles in games like PUBG and Free Fire. Thus, technology is increasingly controlling people's lives. We cannot escape from it. In the film, all records of viruses and people were traced through IP addresses, face recognition systems, and camera records; similarly, all our life activities are recorded by Google. Our location can be easily traced. Whatever people do online can be tracked by reviewing their search history. Google can recover all data. In this way, we are constantly under the surveillance of artificial intelligence. It is a knowing entity and a controlling authority in our lives.

Inhabitants of the hyper-real world in the movie *2047: Virtual Revolution* cannot differentiate between reality and virtuality. According to Baudrillard, Hyperreality is a condition in which reality and fiction are blended so that there remains no clear distinction between where one ends and the other begins. It allows the co-mingling of physical reality with virtual and human intelligence with artificial intelligence (AI). This situation is evident in the Film *2047: Virtual Revolution*. People are accustomed to playing virtual reality games called Versus. They enjoy living a virtual life and lose interest in reality. Games seem more real to them. This scenario is described in the film as follows: "These verses become more and more real until the moment it becomes difficult to tell the difference between reality and fantasy" (Duvert, 2016, 5:11-5:16).

The film *2047: Virtual Revolution* begins with a fight between a boy and a girl. The audience is suddenly transported to another scene, where Nash lies on a metal chair with two metallic rods around his skull. Later, it was revealed that he was playing a video game, and the audience was transported out of the game scene to the actual room where he was lying. Another scenario occurs when Nash visits the necromancer's room and finds that the person lying on the chair and playing the video game is not a necromancer. So, he hits that person and uses his avatar to play the game, in which he assumes a female character. In this scene, the audience is transported from the actual setting of the room into the virtual setting of the game and then back to the room when other characters in the game recognize that Nash, not the actual player, is controlling the girl's character. Another significant scene occurs when Nash meets Camylle at his home, and he cannot recall whether they had met before or not. Nash asks Camylle, "Do we know each other?" (Duvert, 2016, 57:44 - 57:45). In response, Camylle tells him that they had met virtually in the game, but they are meeting for the first time in reality. This scene suggests that Nash could not distinguish between reality and virtuality, a phenomenon referred to as a hyper-real world. So, neither Nash nor the audience could differentiate between reality and the virtual world.

At the movie's end, Nash gives up on reality and decides to live in a virtual world called "Verses" because he can spend time with the image of his lover, Helena, in the game. Similarly, when a virus created by necromancers was launched from Synternis to disrupt the functions of all game players, they became angry and attacked Camylle's residence, killing the necromancers. This means they did not want to come across as too much like video games, as virtuality pleased them. Verses or virtual reality games are simulacra in which all images are present, and people consider those images accurate. Just as Nash loved to spend time with the female character in the game, who was the image of Helena for him, one can relate this situation to our present life, in which young people and kids are accustomed to playing games. They do not participate in real-life activities. Instead, they spend most of their time online in games. They have online friends, profiles, money, guns and gadgets. They experience the same emotions, including care, love, anger, and others, while playing games as they do in real life. So, for them, the virtual verses become more real than the actual life. This is referred to as a hyperreality in the postmodern terms, where the distinction between reality and fiction becomes increasingly blurred.

In the film, Nash can no longer distinguish between reality and fiction. He started spending most of his time online playing games because he could obtain all those things virtually that were missing in his real life. He says in the film, "Who is to say that what I am experiencing is not real? Studies have consistently shown that the brain cannot distinguish between real and virtual experiences. Your brain secretes the same hormones in the same quantity, whether you are interacting with real friends you like or watching a TV show with characters you enjoy, so if my brain is telling me that what I am living is real. "Who the hell are you to tell me it isn't?" (Duvert, 2016, 1:31:11-1:31:16). Consequently, people were unwilling to leave the verses (virtual games) despite the tireless efforts of the Necromancers. According to Necromancers, players needed freedom from the virtual world of games, whereas, for players, virtuality was a realm of freedom because they could do whatever they desired. So, asking them to stop playing games was like forcing them to attain freedom. Nash said in the film, "Is it possible to force people to freedom, and if it is, should it be done?" (Duvert, 2016, 1:18:59-1:19:05).

This film draws a clear distinction between two types of people. One type is defined as connected, where people spend most of their time online, while others live in reality. The film reveals that 75 per cent of people have turned to virtual life and are not concerned about reality. This situation is described by Nash as "When there was no reason to stay in the real world any society had changed 0.75% of the population known as connected do not give a damn about reality anymore. They spend most of their time online" (Duvert, 2016, 5:18-5:41). So, the technological revolution has taken place. In the quotation mentioned earlier, words like connected, reality and online give us an idea about the digitalization of the postmodern era because all of these words are used in online systems, not in the real world. So, according to Fairclough, language also reveals hidden meanings.

Another example is in the film, where the distinction between the online and real worlds is drawn with the help of words. This is the scene in a video game where the avatar, played by Nash, and the second female character are conversing. The boy says How would you define our relationship of love? The girl says, "Why give names? That was good for the old world. Now online, we do not need this" (Duvert, 2016, 1:19:30 – 1:19:44). In this example, the new world refers to the technological world of virtual games and online systems. Hence, words like "new" and "old" world contribute to the film's central theme, an idea introduced by Fairclough in his 3-D model. It is also evident that the virtual world lacks an emotional attachment and

appeal because the girl did not describe the nature of the relationship. She did not find it worth describing.

Government and corporations also play a crucial role in creating simulations for people, leveraging technology to assist them. They never want to lose their power, and those who challenge their standards are ultimately silenced unexpectedly. When people start challenging authorities and expressing their opinions, governments and corporations focus on other domains. In this film, people were kept busy playing video games. The government was providing a heavy amount to corporations like Synternis to create and promote video game culture among the masses. Dina explains to Nash that the government is dominant in supporting corporations and keeping people busy with video games. Doing this will save the government from paying healthcare, retirement funds and unemployment insurance. The average life expectancy of a connection is 40 years. This is because those who spend most of their time online become obese and ultimately die. So, it is easy for the government to bear the expenses of a person for 40 years. Similarly, when people remain busy playing games, they are less likely to interfere with or challenge government and political standards. They would not give their opinions because they would not be conscious. This scenario is described by Dina as follows: "The politicians want to keep things the way they are. It is because they benefit from it (Duvert, 2016, 55:33-55:45). The Film further reveals the hidden ideology of politicians by stating that "the politicians have just as much interest in maintaining the status quo as the corporations." All they want is to keep the gamers in their vegetative state" (Duvert, 2016, 39:48-39:53).

In this context, vegetative state refers to the condition when people are awake and living. However, they no longer make sense of whatever is happening around them. They lose the ability to perform any action in the real world. The same happens with gamers who become mentally paralyzed. They cannot make sense of the fact that corporations and the government are manipulating them and using them for their own sake. So, in this way, the government successfully maintains its control over the people by using technology. We can relate it to the society in which we are living. Every day, new apps and games are launched, and people are deliberately made a permanent part of this virtual world, keeping their senses numb so that they can no longer raise their voices regarding issues such as inequality of rights, unemployment, or any other concern. The film describes this situation: "The revolution did happen, not just how people thought it would." People were expecting robots, flying cars and more spatial exploration. All of this happened, but none of this was a revolution. The revolution was not our better grasp and control over reality. It was our escape from it" (Duvert, 2016, 4:22-4:54). People are unaware that the virtual revolution has occurred. We are totally under the control of artificial intelligence and hyperreality. The government also utilises these technological features to control the masses.

6. Conclusion

This study has analysed how people can be deprived of using their senses. We usually take notice of the visually striking revolutions, but in the postmodern age, these revolutions do not occur. In this era, revolutions are often invisible and are frequently planned by corporations and governments with hidden agendas. In addition to this, we live in a digital divide, where anyone who is technologically ignorant will struggle to survive. To be part of a highly technological world, people are increasingly inclined to be active on social media and other virtual reality platforms. By taking this action, they unconsciously relinquish control of their lives to artificial intelligence. When they have to live without a technologically advanced

environment, they suffer from a state of paranoia because they feel like “others” in the real world. These facts are highly relatable to the individuals living in postmodern times. We observe changes in our behaviour due to spending most of our time online. We experience a lack of communication, obesity, fatigue, anger and disgust, but we tend to ignore these symptoms. We are pleased with the simulacrum created by social media and other virtual reality platforms. We consider all these scenarios to be accurate. Therefore, one must recognize the damage caused by excessive technology use. One needs to develop a critical eye to recognize manipulation and reality; otherwise, we will never be able to escape the trap of artificial intelligence. This study challenges the authority of government and corporations because they are not using their resources and power to benefit the people. Instead, their projects are primarily self-centred and mainly concerned with generating cash profit.

6.1. Significance

This study plays a vital role in fostering a sense of responsibility among the masses regarding the responsible use and misuse of technology. This research is not just limited to the field of literature. Instead, it shows how literature puts real-life issues to the forefront. It is a multidisciplinary research endeavour, encompassing the digital field and business. It sheds light on how corporations, such as Synternis (a video game company), operate solely for their benefit without considering the lives of ordinary people. Synternis was happy people were restricted to their rooms and only connected through email, games, and other online sources. They had no face-to-face interaction. Synternis was least concerned about the masses' future because it focused on earning a profit.

Furthermore, this research also draws readers' attention to the modified ways of war that will be used in future. In a technologically advanced future, wars will likely not be fought on traditional battlefields. Instead, there will be online cyber wars, such as launching viruses in systems that would automatically log out the IDs of all players without getting their command. So, future wars will contain actions like hacking computers, tracing data with the help of technology and cybertronic murders. Lastly, this research compels us to reflect on our everyday actions, as we are often too engrossed in playing games and using other social media apps. We cannot live normally without the internet and social media reputation. So, we have become victims of artificial intelligence. It is controlling our lives, and we are unable to understand it. The present study has global implications because the entire world is utilizing technology to advance, but it is also becoming a victim of artificial intelligence.

6.2. Recommendations

The researcher would like to give the following recommendations to future researchers.

- This research can be conducted from the perspective of film studies, exploring the role of camera actions and various shots in promoting the central theme of digitalization.
- Future researchers can investigate the digitalization process involved in film production. They can find out how this film production differs from traditional film production.
- This *Movie 2024: Virtual Revolution* can be analysed from the perspective of fragmentation and multiple personalities because characters have one personality in real life and another in games.

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