

Chapter 29

Reality Augmented Nightmares or Experiences of Fear

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ABSTRACT

Virtual reality- and augmented reality-supported games can be used to appeal to all tastes and audiences, especially for people who seek adventure, adrenaline, and fear and who want to take a break from their daily life with action. The element of fear, which has been used frequently in every branch of art, has been indispensable in the field of entertainment and art, although it is far from the functioning of this feeling. When we look at the purpose of fear, it is an unconscious sensation that allows the person to take action against a situation that threatens or endangers the life of the person. The person is afraid of danger and develops a reaction to the situation. Fear within the boundaries of entertainment and art, although parallel to this situation, is a controlled and safe form of true fear. Fear of man in the face of art or game area creates emotional satisfaction because it will not cause a life threat. For this reason, films and games created, especially in the genre of fear, are indispensable for the masses.

INTRODUCTION

In today's world where technological developments have reached the points, we could not imagine in the past, the experiences we have through technology surprise us no longer. Through virtual reality and augmented reality technologies, the limitations imposed by the material body on the human are being eliminated, and in this way, the human being can access anywhere any time and even the reality s/he wishes for. These new technologies used for many purposes from social responsibility to tourism, education to entertainment have been one of the biggest helpers of people who are overwhelmed by monotony in destroying the walls of mundaneness.

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Games, which have been one of the most basic activities of the human ever since his/her existence have never lost their importance, though their methods and objectives have changed. The game has now become a more precious task in the lives of today's people who are depressed by the monotony of everyday life. Games, which the postmodern human sees as the doors opening to other universes in the voids of his/her ordinary life, as Huizinga states, are unusual experiences that the human being can dive into under his control. In this way, individuals can have the experience they want through the identities of their choice and return to their daily lives thereafter. During these experiences, a person can die, resurrect and even determine his/her destiny, which grants him/her the ability of "being godlike", which s/he has always dreamed of.

Games supported with virtual reality and augmented reality that appeal to all tastes and audiences are almost cut out for people who are after especially adventure, adrenaline and horror and want to take a break filled with action from their daily lives. The element of horror, which has been used frequently in every branch of art since the past, has been indispensable especially in the field of entertainment and art, although they are far from the functioning of this emotion. Looking at the purpose of its existence, fear is an unconscious feeling that develops in a creature for him/her to take precautions against a situation that threatens or endangers his/her life. The creature feels afraid in the face of danger and develops a reaction against the situation. Fear that the human being experiences in front of a work of art or inside the environment of a game creates emotional satisfaction, as it would not lead to life-threatening danger. That is why movies and games created especially in the horror genre are indispensable for the masses.

Horror games, supported by virtual reality and augmented reality technologies, go one step beyond the old horror games, immersing the player in meticulously created narratives filled with horror and removing the boundary between the game and the real world. In this context, it is not unexpected that these new-generation games, which directly transform the space itself into a controllable nightmare, have become popular among players quickly. Therefore, especially game producers continue along this axis by taking the support provided by new technologies behind them. The advanced graphics being detached from the ordinary strings and aestheticized further increases the interest in the genre and promises players even higher levels of pleasure. However, the use of the Gothic in games, which is one of the sub-types of horror, adds aesthetic richness to the virtual reality experience. The connection of the Gothic genre with many art branches and the past leads to the support of aesthetic experience by using aesthetic means.

The widespread virtual reality games and the increasing possibilities of technology have opened the doors to a new world for game producers. The capability of manipulating not only the player's mental perceptions but also his/her physical perceptions has blurred the boundaries between the created game universe and the real world. Besides, both involving a genre such as horror with a huge fan base in virtual reality technology and bringing the experience closer to reality whet the game producers' appetite. Virtual reality technology entering the game universe and promising a future in the context of transmedia storytelling means that this technology will be mentioned a lot in the future as well.

BACKGROUND

In this study, Kobold Short Film, Kobold VR Game and its mythological background will be discussed through the aesthetics of reception theory. Aesthetics of Reception theory argues that the reader fills the gaps left in the literary texts on purpose or unknowingly with a subjective perspective. Therefore, every reading assumes a unique quality. Transmedial products that different formal and textual features

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