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## Oxenfree endings explained

Oxenfree draws on classic horror films and carefully balances a story that is both character- and action-oriented and serves the player agency with several endings. It builds on teen movie horror trophies in a way that doesn't feel clichéd, especially because of the medium in which it was created. Three-dimensional characters, clever and economical game mechanics and several realistic endings – this game is proof that the horror genre is not only not dead yet; it can be revitalized. SPOILERS AHEAD – Don't read if you haven't finished the game yet. They were warned. ThemesLike most horror films, Oxenfree explores the subject of isolation, both literally and interpersonally. While the teenagers of this game willingly set up on an island with no reliable means to leave until the morning, the events that unfold will put their relationships to each other to the test. How calm and reassuring can they be while they are afraid? What difficult decisions will they have to make? Will the protagonist isolate herself from the rest of the group because of her decisions? Isolation is a common subject in horror because it causes fear; when a character is alone, they are more physically and psychologically vulnerable. In addition to isolation, there is a fundamental theme of sacrifice that becomes clear at the end of the game. While the player has the choice to literally sacrifice Clarissa to the ghosts, there is no way to keep Jonas in Alex's life and have Michael back at the same time. If the player creates a situation in which Michael never died, Jonas will no longer be part of Alex's family and life. The player decides that past events in Alex's life unfold as they thought, Michael will end up dead, but Alex will have Jonas in her life. Victim plays into the inherent chaotic nature of horror and can be present whether the motives of the opposing force are clear or not. Speaking of opposing forces... while some of the monsters or villains' motives are not clear, they are usually driven by revenge. The ghosts in Oxenfree are angry because they feel they have died in vain and were soon forgotten – angry because their lives should have meant something. They seek revenge for transgressions of the past. To have this revenge, they must capture the souls of innocent people – victims. Everything connects. TropenWhile the specific details of the Oxenfree story tell a unique story, the main plot points are those used in many horror films: teenagers go away to celebrate; frightening things begin to happen; Young people discover information that helps them solve the problem; follow the information; Things seem to be fixed, but a twist at the end tells the audience that it's not. Horror movies of the 80s are known for having the same plot or something very similar –A Nightmare on Elm Street, Cabin in the Woods and The Evil Dead, to name a few. Oxenfree is free of Gore, taking a one supernatural approach. Here, five young people remain on an island after dark. One of them, Ren, wants to show his friends the cave anomalies that are triggered by tuning in to a radio station while standing in certain places in the mouth of the cave. Jonas goes on to the cave, and Alex has to follow him. Once inside, Alex sees the radio to trigger a major anomaly – a portal opens and shortly afterwards everyone scatters around the island. From there, Alex and Jonas must find the others and draw up a plan to keep the spirits from owning everyone's bodies. The key to stopping her and recapturing her in her plane is Maddie Adler's - who died a few days before the group made her way to the island. When they realize that they need to tune directly into the source (about the spirit world), they have a shot to gain their freedom before sunrise. Even in horror, the trope is to summon the inexplicable by manipulating a physical object, such as reading from a book or playing with a device. In The Ring, horror manifests itself through a videotape, and in Hellraiser the horror comes from this creepy puzzle box. In the case of Oxenfree, the evil called by a radio. These objects serve similarly to a talisman, something that binds the real to the supernatural. CharactersWhile some may argue that the general temperament of the characters makes them seem older than high school students, it really remembers the characters in the movies of the 80s and 90s, which revolve around an ensemble cast. The Breakfast Club, for example, shows intelligent and well-spoken young men and women. They may have deserved a Saturday jail for a bad choice, but they take their punishment with as much grace as possible. The audience has the pleasure of seeing these characters mature over the course of a film, as they not only learn valuable life lessons themselves, but also teach us the same, regardless of our age. The film 10 Things I Hate About You, adapted after Shakespeare's taming of the shrew, also features an eclectic cast of characters with verbal chops that don't appear in most teen movies and TV shows today, excluding freaks and geeks. The dialogue is incredibly funny and shows intertwined characters, even in Joey Eat Me Donner, which the audience likes to hate. So the characters in Oxenfree are not too old for their age; they are a representation when teenage characters were written as intelligent, complex individuals, and it's a breath of fresh air to see characters like this again. Alex, the protagonist, struggles with some big life changes – not uncommon for what many teenagers are going through or what adults are going through in their youth Have. She is dealing with the death of her brother, the divorce of her parents, the remarriage of her mother and the gain of a stepbrother. Beneath the surface, it also has to do with the guilt of the survivors; as an obsessed obsessive it was Alex's fault that Michael, her brother, died. If Alex hadn't convinced her brother to go swimming before he moved away, he would never have drowned. The dialog options allow the player to let Alex choose to defend himself, but it is Clarissa who enters the last word before Nona cuts her off. Clarissa exploits the guilt of Alex's survivor exploitation, while at the same time expressing that she has not forgiven Alex for her alleged transgression. To a certain extent, alex hasn't completely forgiven herself, but she's managed to do the best she could at her own pace. Through flashbacks and today's interaction, Clarissa turns out to be much more than a with a chip on her shoulder. The player learns that Clarissa dated Michael and was a happier person at that time. A scene between her and Alex shows Clarissa's appreciation for the three who spend the day together, and her worries that Alex might feel that she is taking Michael away from her and slowly break up the sibling bond. Regardless of the player's interaction with Clarissa at this point, we learn earlier in the game that Michael passed away a year earlier. The argument is that Clarissa is still heartbreaking to lose her boyfriend because of her hatred of Alex, but the player doesn't see her feelings for Michael in detail; she must assume that it was traumatic, otherwise she would not harbor a grudge towards Alex for a long time. Nona also alludes to the fact that Clarissa has a hard time, but offers no explanation. Due to this specific lack of detail that players do not get to forge as much of an emotional bond with Clarissa as Alex, so it becomes easy to hate Clarissa and makes her the perfect target for full possession. For players to make the strongest connection between Alex and Jonas, they must go to town with him to get Maggie Alder's Wavelock device. On this new mission, Alex discovers more about Jona's personal life– especially the death of his mother. In a macabre way, they connect through the death of a family member and at the same time become a stepbrother to each other. How much or little of the two of the bond is ultimately up to the player – be nice to Jonas and make him feel welcome or outlaw him? Jonas is a guy with a heart of gold who struggles with many changes in life that are beyond his control. It's easy not to connect with Nona for the whole game. In fact, there's only one real chance to do that, and that means leaving Ren and Jonas in the communication storm while you take Nona to town to get Maggie Adler's device. During this time, the player will learn that Nona skips a lot to practice ballet, and that she emotional support system. Nona has a quiet disposition – not necessarily shy, but will take a back seat if it looks as if someone else is responsible. But if it looks like nothing is being done, she will pull everyone back into the middle and not make them angry. If the player To tell Nona that she/he swapped her freedom from the ghosts with Clarissa's life, Nona will go nuclear in a way that only quiet people can make scary. Ren is the only character who fits more into a classic horror archetype than the rest; in a world of jocks, cheerleaders, virgins and Nice Guys, he fell into the nerd/stoner realm. It is full of information and is the one that suggests that the group should explore the strange phenomena – a seemingly innocuous suggestion, but there is almost always a character in classic horror films who think it is a good idea to read from this old book in the basement. At the same time, it's the comedic relief that enjoys a little brownie magic. EndingsThe most common end is that everyone leaves the island, connects with Jonas and gets Ren and Nona to this day. However, it is possible to leave the island with fewer or more people than you brought with you. For example, it is possible to erase Clarissa from existence by walking through the portal during the last encounter with the ghosts. Alex will wake up on the ferry as the group leaves the island confused; her friends will have no idea who Clarissa is. It is also possible to bring Michael back intact with or without his relationship with Clarissa. This option will invalidate any character development for Jonas and turn him into a stranger who has just moved to the city with his father, whom Ren had invited to the island. The player can also ruin his relationship with the other characters at the end of the game. Jonas will hate Alex if she blames Jonas for everything, tells him she wants to sacrifice Clarissa, and stops him from contacting his mother. The same can be done with first saving Clarissa, leaving Ren at the communication tower and also telling him about the plot to sacrifice Clarissa. In classic horror fashion, the end of Oxenfree remains open, regardless of the end to which the player comes through his decisions in the game; the player will hear the sound of a tape rewinding, and then alex will begin to talk as they get off to a better start, otherwise she will miss the ferry. Much of the modern horror does not have the same effect as it used to be; the themes and tropes have become so formulaic that they become predictable, which takes away the main thing that horror is based on to function properly: the element of surprise. Oxenfree brings the element of surprise back to where it is needed by giving players the agency to tell the horror story they want and creating emotional connections to the characters. Characters.

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