

Article

Interface-Mediated Perception and Relational Subjectivity: The Post-Internet Aesthetics of Everything Everywhere All at Once

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Abstract: Everything Everywhere All at Once translates networked existence into a multiverse narrative. Using post-internet aesthetics as an analytical framework, this article combines close textual analysis with media-cultural interpretation to examine how database-like branching, interface-mediated narration, meme-like imagery, glitch visuality, and switchable identities organize information overload, distributed attention, and anxiety about unrealized possibilities. Verse-jumping turns possible lives into callable paths, while props, bodily triggers, and visible distortions mark entry, transition, and return. The everything bagel and googly-eye sticker compress opposed orientations toward meaning into related visual forms. Multiple versions of Evelyn convert identity expansion into sustained comparison, yet the film also insists that information remains embodied and socially situated. In the final movement, Waymond's kindness and Evelyn's differentiated responses interrupt the search for an optimal path and relocate judgment within finite bodies, specific moments, and relations of interdependence. Relational subjectivity therefore marks a limit to a computational worldview without rejecting technology. The article also identifies questions for interface design research concerning state feedback, visual anchors, transition continuity, switching frequency, and path memory, while recognizing that familial repair cannot resolve structural pressures by itself.

Keywords: database narrative; glitch visuality; meme-like imagery; digital identity; ethics of care

1. Introduction

Everything Everywhere All at Once, directed by Daniel Kwan and Daniel Scheinert, places the family crisis of Evelyn Wang, a Chinese American laundromat owner, at the center of a formal system that joins a tax audit, marital strain, conflict between mother and daughter, and a multiversal adventure [1]. Spatial mutation, identity duplication, genre borrowing, and absurd objects appear in rapid succession. The domestic plot is therefore inseparable from information overload and perceptual disorientation. The multiverse supplies more than a science-fiction premise in which Evelyn encounters unrealized lives. It also provides the formal condition through which the film arranges attention, differentiates identities, and gives family conflict a variable visual scale.

Scholarship represented in the present bibliography has approached the film through spatial narration, postmodernism, existentialism, feminism, and identity politics. Huang distinguishes real, psychological, and symbolic spaces, while Wang and Liu describe the film through deconstruction, collage, and the multiverse [2, 3]. Fei reads its movement from nihilism toward choice and reconciliation through existentialism [4]. The studies by Chen and Huang and by Yang examine feminist aesthetics, the mother-daughter relationship, and family ethics [5, 6]. Wei and Liu connect spatial representation to the formation of female subjectivity and cultural identity [7]. These approaches clarify the film's mixed genres, uncertain meanings, family tensions, and constrained choices. A formal question remains less fully developed. Why is movement across universes repeatedly organized as calling, triggering, and path switching? Why do rapid editing,

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visible glitches, compressed visual motifs, and identity duplication adopt comparable operational structures?

Postmodern collage can explain how heterogeneous materials are placed beside one another, but it says less about how those materials correspond to media habits of navigation, compressed recognition, and continual comparison. The term "post-internet" does not mean that the internet has ended. It describes a condition in which networked media have become ordinary infrastructure and have altered the boundaries between online and offline activity, original and copy, and producer and consumer. McHugh treats the network as an environmental condition that intervenes in artistic production, display, and viewing [8]. Vierkant emphasizes the movement of image objects among screens, material carriers, and renewed contexts of circulation [9]. In this article, post-internet aesthetics connects media conditions, film form, and subjective experience. It is not a label for one visual style.

Four analytical levels require distinction. Database logic refers to the organization of parallel elements and multiple paths rather than to a literal database visible within the plot [10]. Interface refers to the operational relation through which characters use entrances, triggers, and state changes to call those paths [11]. Platform refers to the external conditions under which images circulate and acquire new contexts. A textual analysis can discuss the film's affordances for circulation, but it cannot establish actual circulation or reception without platform samples. Algorithmic logic is used here as an analytical description of classification, prediction, comparison, and optimization. The film does not present a particular algorithm, and no direct causal chain is proposed from network technology to cinematic meaning.

From a design perspective, the film separates verse-jumping into input, state feedback, and information switching. Bodily triggers function as inputs. Flicker, displacement, changes of aspect ratio, and shifts in performance provide visual feedback that a state has changed. Recurring spaces and task goals help viewers locate a point of return as the image moves among paths. These cues establish textual conditions for orientation during rapid switching. They do not establish a uniform audience response, which would require reception or experimental evidence.

The article uses close textual analysis supported by media-cultural concepts. It examines recurring props, the sequence of actions that initiates verse-jumping, changes in visual state, shifts of genre and performance, the distribution of narrative attention, and the relation between bodily action and ethical response. The method treats the film as its primary evidence. It does not infer director intention, uniform audience response, or platform effects from form alone. Scene descriptions are used to identify patterns that recur across the narrative, while theoretical sources clarify the limited formal correspondences among database organization, interface operations, circulation, embodiment, and care.

Three questions organize the analysis. First, how does the film use database-like branching and interface-mediated narration to organize verse-jumping and redistribute attention? Second, how do meme-like imagery, glitch visibility, and switchable identities make structures of networked perception visible, and how do they turn expanded possibility into sustained comparison? Third, when action is reduced to a choice among comparable paths, how do kindness, care, and shared presence construct relational subjectivity, and what familial or institutional limits constrain that ethical response?

The central claim is that the value of a post-internet reading lies in identifying an operational logic shared by the film's different devices. Database-like branching organizes possible lives as callable paths. Interface-mediated narration assigns entrances and bodily triggers to those paths. Meme-like imagery compresses semantic differences into recognizable forms, and glitch visibility makes transitions and media seams visible. Switchable identity then converts formal multiplicity into a structure of comparison. The final turn toward care does not follow automatically from these devices. It changes the criteria for action and limits the authority of calculation, comparison, and prediction. Relational subjectivity is therefore a reorganization of judgment, not proof that familial

reconciliation resolves contradictions involving labor, migration, gender, sexuality, or ethnicity.

2. Interface-Mediated Narrative: Database Paths and the Reorganization of Attention

Verse-jumping joins the organization of possible lives to the rhythm of viewing. This section first considers how unrealized lives become callable paths and then examines how rapid switching redistributes attention. A final subsection translates the formal analysis into research questions for interface design without treating a film as evidence about working digital systems.

2.1. *From Causal Sequence to Callable Paths*

Verse-jumping changes how possible lives enter the narrative rather than simply increasing the number of events. From the reality of the tax office, Evelyn connects to worlds in which she is a martial arts star, a chef, or a version of herself with a different body and family history. The rock universe removes most human action altogether. Memories and skills from these lives alter her conduct in the present instead of completing a continuous account of the past. Each world enters the current scene as a parallel path that can be called when a task requires it. Manovich's account of database logic is useful because it explains how parallel elements and multiple routes challenge a single linear order [10].

The concept has a defined limit. A multiverse can also be explained through counterfactual narrative, fantasy, or science-fiction convention. Database logic adds explanatory force only when the order of shots supports a stable relation among calling, switching, and present action. In the film, other universes do not remain detached illustrations of what might have happened. Their capacities enter a current problem and change what Evelyn can do next. The database supplies an array of paths, while the immediate conflict selects which capacity becomes relevant. Parallel possibility and causal consequence therefore coexist. The film never replaces story with a neutral inventory.

Interface-mediated narration turns path selection into an operation that characters must perform. To reach another version's memories or abilities, a character completes an improbable bodily action, such as eating lipstick, wearing shoes incorrectly, or making an unexpected declaration. No ordinary causal relation connects the action to the desired skill, yet the rules of the story establish a repeatable sequence: perform an action, open a path, and obtain an ability. Earpieces, screens, and the tax-office elevator mark the environments in which access is explained or initiated. An invisible rule thus becomes visible through props, bodies, and procedures.

Chun describes the interface as a mediator between visible and invisible processes and stresses its navigational function [11]. The film's triggers fit this description at the level of form. Characters see a prompt, perform an input, receive a change of state, and act with newly available information. The analogy does not turn the sequence into a software simulation. Its value lies in identifying how access is staged. A viewer can recognize when a path is requested, when the transition has occurred, and which present action the retrieved ability changes. Interface mediation gives narrative causality a procedural surface.

The procedure also carries risk and failure. A path can be called too late, a trigger can be interrupted, and access to one capacity does not erase the conditions of the current body. These constraints reconnect branching structure to narrative consequence. The characters do not choose freely from an unlimited menu. Urgency, physical position, incomplete knowledge, and family obligations shape the available route. The interface therefore controls entry to the database while the plot gives each entry a cost. Formal openness remains oriented toward recognizable goals.

2.2. *Rapid Switching and Distributed Attention*

The logic of interface access enters the film's editing. Verse-jumping sequences place different aspect ratios, color palettes, costumes, and performance styles in close succession. Continuous action is repeatedly interrupted by a change of visual state. Viewing therefore

involves a recurring sequence of entry, recognition, and return. Before a local action can be connected to the larger conflict, the current universe and identity must be identified. Attention is divided into brief acts of orientation rather than sustained within one stable environment.

"Distributed attention" names this formal position rather than a measured psychological response. The film places several possible states in relation and asks the viewer to rebuild continuity across them. Rapid alternation makes that work more visible because each change modifies several cues at once. A new costume may coincide with a change in genre, body movement, color, and narrative rule. The viewer receives redundant information about state, but the speed of presentation also increases the number of distinctions that must be retained. Without interviews, eye-tracking, or performance measures, the analysis cannot claim that every viewer experiences the same mental workload.

Recurring spaces limit this dispersal. The laundromat, the tax office, the family gathering, and circular reflective surfaces appear across narrative threads as visual anchors. They allow a return to be recognized even when the preceding sequence has crossed several worlds. Task goals supply another anchor. Tax documents, family conversations, and immediate physical conflicts continue after a jump, so the action before and after a transition retains a shared purpose. These repetitions show that interface expansion does not permanently fragment attention. Recognition depends on a balance between variation and continuity.

The rock universe offers the clearest formal contraction. Sound and rapid bodily movement recede, while distant, nearly static images interrupt the density of the preceding transitions. The film temporarily stops adding paths and gives the mother-daughter conflict a reduced field. The scene does not prove that a specific ethical relation automatically ends comparison, but it shows that a decrease in sensory information can restore a narrative conflict to the foreground. Expansion and contraction work together. The film presents information overload as a managed rhythm rather than as a permanent condition of disorder.

2.3. Formal Cues and Questions for Interface Design

The verse-jumping system separates four functions that are also relevant to interface research: an entry cue, an input, transition feedback, and a return point. The film often exaggerates these functions so that they remain legible during rapid action. Props identify access, improbable bodily actions distinguish intentional input from ordinary behavior, visual distortion signals a change of state, and recurring spaces restore orientation. This decomposition is a conceptual outcome of the close reading. It does not establish that the same devices would improve a digital product.

The analysis nevertheless yields testable questions. How much state feedback is needed when users move among several paths? Which anchors help them recover task context as information density increases? How continuous must the visual transition be for users to recognize that the underlying task is the same? At what switching frequency do redundant cues stop supporting orientation and begin to compete for attention? Such questions translate a cinematic pattern into variables that can be examined through prototypes and user studies. The distinction between formal proposition and empirical claim remains necessary throughout.

3. Meme-Like Imagery and Glitch Visuality: Compression and Media Seams

The film's repeated objects and visible distortions make networked modes of recognition perceptible within the narrative. Meme-like imagery compresses a state or conflict into a portable visual form, while glitch viscosity marks the point at which one state changes into another. The two devices cooperate, but their functions are not identical.

3.1. Meme-Like Imagery and Semantic Compression

The everything bagel, googly-eye sticker, hot-dog fingers, raccoon chef, and pair of rocks have distinct contours and concentrate identifying information into limited visual

features. The film places these ordinary or absurd forms in different universes and assigns them to character states or conflicts with little explanatory background. Shifman defines internet memes as related units of digital content formed through imitation, variation, and sharing [12]. Milner places them within participatory public expression [13]. The film text alone cannot establish that an image has developed an actual networked chain of circulation. "Meme-like imagery" therefore describes formal potential, not proven platform reception.

Jenkins's account of media content moving across platforms supplies a background for thinking about portability and renewed context [14]. It cannot replace evidence of how viewers extract, edit, caption, or share images from this film. The distinction matters because strong recognizability is not the same as social circulation. A film image may be easy to detach from its scene without becoming a meme, and circulation may give an image meanings not predicted by its original narrative position. The present analysis remains at the level of low-context recognition, formal variation, and the invitation to reuse.

The bagel and the googly-eye sticker provide internal evidence for semantic comparison. Both use a circular arrangement, but they reverse the relation between black and white. The bagel's dark center is associated with absorption and the loss of value. The eye places a black dot within a white field and becomes a marker of Waymond's orientation toward kindness. Similar outlines permit mutual recognition, while color and narrative placement direct the objects toward opposed values. Meaning arises from the difference between related forms rather than from either symbol in isolation.

This opposition compresses a philosophical conflict into a repeatable visual relation. The bagel gathers unlimited possibilities into a figure of cancellation, whereas the eye attaches attention to a specific surface, person, or action. The eye's inexpensive, ordinary material also fits Waymond's practice of finding a usable response within the present environment. The reading is supported by repeated placement and narrative function, not by an assumption that every viewer immediately derives the same interpretation. The image can carry several associations, and its low-context form does not settle debates about migration, generational tension, or queer experience.

Other recurring forms expand this structure of variation. Hot-dog fingers and the raccoon chef transform familiar visual categories by retaining enough of a recognizable outline for difference to become legible. Their absurdity supports rapid identification across genre shifts, while their narrative use exceeds the momentary joke. The characters continue to form attachments, work, and make decisions inside these altered bodies or worlds. Compression therefore supports both speed and return. A recognizable image can reappear with new emotional or narrative weight as the film changes context.

3.2. Glitch Visuality and Visible Transitions

Glitch visibility prevents transitions among universes from appearing continuous. Flicker, double images, displacement, noise, and screen tearing accompany changes of universe or identity state, turning momentary distortion into a visible marker of path switching. Menkman argues that glitches interrupt the illusion of media transparency and expose rules, boundaries, or material conditions that ordinarily recede from view [15]. In the film, aestheticized distortion announces that a transition is taking place. It gives an unstable process a recognizable surface.

The distortions serve both narration and interpretation. As narrative feedback, they help distinguish a change of state from an unexplained cut. As an aesthetic device, they make identity continuity appear maintained rather than given. The image must hold or rebuild a relation among bodies, memories, and worlds. A temporary loss of visual coherence gives that maintenance a visible cost. These glitches are designed effects rather than unplanned technical failures, and the analysis cannot infer dizziness or bodily discomfort without evidence from viewers.

Shifts among martial arts cinema, family melodrama, science fiction, animation, and absurd comedy extend visible seams to the level of genre. Costumes, bodily performance,

aspect ratio, color, and overall visual style distinguish the worlds. The film does not subordinate these differences to a single continuous realism. Style becomes a path marker that helps the viewer identify the identity and narrative rule currently in force. Menkman's account cannot reduce all genre collage to glitch. Postmodern parody and cross-genre narration remain valid explanations. Genre variation belongs to interface-mediated perception only when it corresponds to the recurring structure of invocation, switching, and return.

Meme-like imagery and glitch visibility therefore handle different informational problems. A meme-like image stabilizes recognition through a contour that can recur and vary. A glitch interrupts stable viewing and signals that the path has changed. One preserves an object across contexts, while the other makes movement between contexts visible. Both turn complex distinctions into brief visual cues, and both depend on cinematic sequence. If shots, sound, action, and narrative placement are ignored, platform properties can easily be read back into an image that the textual evidence supports only as a potential form.

4. Simulacral Identity: Switchable Selves and Excess Possibility

The operational structure of switching also reshapes identity. Multiple versions weaken the priority of one original self, but every switch remains tied to a body, social position, and relation. The film thereby places identity expansion beside the limits that prevent it from becoming unlimited freedom.

4.1. The Unsettled Original and Embodied Switching

The multiple Evelyns reorder the relation between an actual self and possible versions. The film begins with the laundromat owner, but the martial arts star, chef, and other Evelyns enter her present action with distinct histories, capacities, and relationships. Their memories and skills can be called rather than merely imagined. The laundromat Evelyn retains the principal point of view, yet she no longer supplies the only standard by which all identities are understood. An unrealized life becomes an active source of conduct.

Baudrillard's account of simulacra describes how continuing reproduction can weaken the priority of an original over its copies [16]. The film does not erase the original in a strict philosophical sense. Its repeated movement between the laundromat Evelyn and other versions unsettles the hierarchy between a primary life and projected alternatives. The safest claim is therefore that the position of the original is loosened. The present Evelyn still organizes the plot, bears the immediate consequences of action, and must integrate capacities obtained elsewhere.

Switching remains embodied. Each Evelyn is differentiated through occupation, costume, bodily ability, language, and a network of relationships. When a skill is borrowed, it must still be performed by the body situated in the current conflict. The film repeatedly returns to the laundromat, the tax office, and the family crisis. Evelyn's positions as wife, mother, daughter, and immigrant business owner remain active even as her identities multiply. More versions produce a wider comparison, but they do not free the subject from material or relational conditions.

Goffman's account of self-presentation clarifies how occupational, familial, and situational settings give identity different performances [17]. Hall understands cultural identity as produced through history and representation rather than as a fixed essence awaiting discovery [18]. Nakamura's analysis of racialized visual culture online further cautions that virtuality and identity choice do not automatically remove existing social markers [19]. Together, these perspectives explain why switching occurs through a particular body and position. They do not authorize an equation between parallel universes and platform profiles.

The family roles in the film likewise cannot be treated only as burdens from which an authentic self must escape. Each relation contains unequal expectations and conflict, yet it also supplies the scene in which a response becomes possible. The film asks how a

subject acts among several positions rather than which position reveals a final essence. Switchability expands the field of identity but leaves open the problem of judgment. The number of available selves cannot decide how Evelyn should respond within her present life.

4.2. Sustained Comparison and the Finite Body

The juxtaposition of versions turns identity choice into a structure of comparison. The laundromat Evelyn repeatedly encounters selves with greater professional success, physical courage, or different forms of intimacy. Her present life is placed beside paths that remain available as reference points. The worlds do not unfold as successive stages in a single line of growth. They coexist and can be called, making the current self appear as one result among many unrealized possibilities.

Turkle's account of continual connection and loneliness, together with boyd's work on visibility and peer interaction in networked publics, helps explain how multiple visible versions can sustain comparison rather than merely increase freedom [20, 21]. The relation is analogical. *Everything Everywhere All at Once* does not directly depict a social platform or document user behavior. Its multiverse gives comparative logic a spatial and narrative form, but the film cannot serve as evidence of a general psychological effect of social media.

Jobu Tupaki differs from ordinary verse-jumpers. Her consciousness is distributed across multiple universes rather than sequentially calling one path at a time, and it enters particular scenes through continually changing bodily images. Even this distributed awareness requires a body to confront another person in a specific scene. Hayles argues that information cannot be separated from bodies and material substrates [22]. The film similarly presents more information as insufficient for a coherent subject. Access to additional versions increases the amount that must be organized, while choice remains located in finite time and bodily action.

Evelyn's eventual return to the laundromat, family relations, and the present body does not prove that one universe is objectively superior. It identifies the scale at which responsibility can be exercised. A person cannot act equally in all possible lives. Action requires a current body, a sequence of time, and a relation in which another person can respond. This limit becomes the starting point for the film's ethical movement, though it does not yet establish that family relations are always irreplaceable or morally binding.

5. From a Computational Worldview to Relational Subjectivity

The film's ethical turn begins when the comparison of paths no longer supplies a reason to act. This section first examines how unlimited possibility devalues choice and then tests kindness and care as a different grammar of action. The purpose is not to endorse the ending in advance. Care must be assessed through attention to need, responsibility, competent response, and the limits of family repair.

5.1. Computational Nihilism and the Devaluation of Choice

Jobu's nihilism has a computational structure. Events are placed on one comparative plane, every outcome has occurred elsewhere, and a single action loses the weight associated with a unique result. Platform research explains how moderation and visibility decisions help organize public discourse and user experience [23]. The film translates comparable and ranked experience into parallel spaces, but it does not present a specific platform or its algorithm. "Computational nihilism" therefore names an analytical pattern. It is not a claim about software represented on screen.

When lives are treated as callable and comparable branches, the question "Why act?" can contract into "Which path is better?" The everything bagel gives visual form to the loss of value produced when all possibilities occupy the same plane. It represents an excess rather than an absence of information. More paths no longer expand meaningful choice because no result can retain priority. The same structure turns other people into alternatives, rivals, or substitutes. A relationship is judged according to the possibility of replacing it with another version.

Existentialism clarifies why responsibility cannot be delegated to probability. Sartre connects existence to the responsibility of choice, while Camus treats continued action as a response to an absurd condition [24, 25]. These accounts explain why the presence of many possible results does not excuse inaction. A further step is required to move from the obligation to choose toward the obligation to care. Choice alone does not specify whose need matters, what response is appropriate, or how another person's reply should alter an action.

The missing step appears when another person ceases to be a replaceable option and becomes a participant with a particular need and capacity to respond. The standard of action then shifts from optimization or victory toward attention, response, and repair. Evelyn's return to her family matters in this limited sense. It does not prove that the present universe is the best of all branches. It marks her refusal to reduce a particular relation to one selectable item among many.

5.2. Kindness and the Grammar of Care

Waymond's kindness first appears as a principle of action rather than a completed practice of care. Before the climax, the laundromat-universe Waymond responds to Deirdre without forcing her to yield. Conversation slows the confrontation, her expression and posture soften, and she agrees to allow more time. Waymond then resumes the ordinary work of cleaning broken glass. The sequence links conflict resolution to speech, gesture, and maintenance rather than to control of the scene.

The following passage cross-cuts among an alley in the movie-star universe, the laundromat, and the tax-office atrium. The movie-star Waymond presents attention to what is good as a way of surviving harsh conditions. In the atrium, another Waymond moves between Evelyn and the armed figures, asks them to stop, and identifies fear and confusion as shared states. Voice-over and reaction shots connect the two versions. His quiet cleaning and the googly-eye sticker on a weapon also attach the principle to ordinary actions and a recurring visual form [1, 26].

These details support a precise claim. Kindness changes the rhythm of conflict and redirects attention, but it is not automatically identical to care. Tronto distinguishes recognizing a need, accepting responsibility, providing a competent response, and receiving a reply from the person toward whom care is directed [27]. This sequence provides a set of questions for close reading. Does a character identify a particular need? Does the character assume responsibility, take an action suited to that need, and remain open to the other person's response? Good intention establishes attention, while care requires a situated action that can be evaluated by its recipient.

The climax changes Evelyn's use of bodily capacity. The action sequence continues to use the grammar of martial arts cinema, and physical conflict does not disappear. Its immediate purpose changes. Defeating or excluding each opponent is no longer the only rule. Evelyn varies how she approaches people according to what the scene identifies as a particular frustration or need. The abilities acquired through verse-jumping still operate, but they are redirected from uniform disposal toward differentiated response. Care ethics clarifies this change in purpose more precisely than the broad claim that kindness defeats violence.

Relational subjectivity names the form of agency that emerges from this redirection. Evelyn does not become complete by mastering all universes. She reorganizes action while responding to her husband, daughter, father, and the tax officer. The relational subject is not an authentic identity protected from media influence, and it does not erase individual difference through family obligation. It recognizes that judgment occurs within finite bodies, specific times, and relations of interdependence. The subject revises its conduct amid conflict, responsibility, and response.

This form of subjectivity does not replace switchable identity with a static self. Tax forms, movement between languages, and sounds from other universes remain at the end. Media and social conditions have not vanished. What changes is the scale of judgment. Additional information no longer guarantees a better decision, and the number of paths

cannot determine the value of a relationship. The subject acts without complete knowledge and accepts that a response may require further revision.

The mother-daughter embrace contracts comparison among infinite versions into a question about whether two specific bodies can continue a relation. It provides bodily and narrative evidence of a changed encounter. It does not prove that economic pressure, divisions of labor, racial position, migration, or queer experience have received structural solutions. Ma argues that the film directs a possible structural reckoning toward private family repair [28]. This counter-reading sets a necessary boundary. Recognition within a family may matter at the level of relation while remaining unable to redistribute resources or remove institutional inequality.

Care is therefore a limited practice in this account. It can interrupt an action logic that treats others as options or opponents. It can change how attention, responsibility, and response are organized in a particular encounter. It cannot settle every conflict or make all family relations safe, voluntary, and just. The film's ethical movement occurs while interfaces, comparison, and mediated identities remain active. It sets boundaries on calculation without returning the characters to a private realm outside technology and social structure.

6. Limitations and Future Research

The argument is bounded by its method. First, it derives perceptual conditions from a film text and does not measure how viewers distribute attention, recognize state changes, or experience information density. Reception research could compare readings across audiences and viewing conditions. Eye-tracking, recall tasks, interviews, and task-based studies could test whether visual anchors and transition cues support orientation in the ways suggested by the formal analysis.

Second, the article distinguishes formal potential from circulation but does not collect platform content. A corpus of clips, captions, remixes, and meme variations could show which images are extracted, how their meanings change, and which social conflicts are simplified or intensified as they move. Such work would also test whether the term "meme-like imagery" remains useful once actual patterns of imitation and sharing become available.

Third, the interface analogy is conceptual. The film's exaggerated cues are designed for spectatorship rather than task completion. Prototype studies could vary state feedback, transition continuity, visual anchors, and switching frequency. Measures of state recognition, path memory, error, completion time, and perceived workload would indicate whether the formal principles transfer to interactive systems. The ethical analysis also suggests that user research should examine whether an interface presents people only as comparable options or supports attention to context and response.

Comparative work could place *Everything Everywhere All at Once* beside interactive cinema, desktop films, or Asian American independent film. The comparison would clarify which features arise from multiverse narration, which belong to screen-based aesthetics, and which depend on the politics of a specific production and reception context. These approaches would extend the present account without turning a textual correspondence into a universal claim.

7. Conclusion

Everything Everywhere All at Once converts networked perception into cinematic operations. Database-like branching organizes possible lives as callable paths, and interface-mediated narration makes entrances, triggers, state changes, and returns visible. Rapid editing establishes textual conditions for distributed attention. Meme-like imagery compresses difference into recognizable forms, while glitch visibility exposes media seams and the work required to maintain continuity. Multiple Evelyns translate switchable identity and sustained comparison into spatial relations. Information overload becomes a rhythm and density of viewing rather than an abstract theme.

The crisis is not resolved by greater access or by discovering an optimal version of the self. Waymond's kindness changes the rhythm of conflict, and Evelyn's differentiated responses redirect her capacities toward particular needs. Relational subjectivity accepts that media have entered perception and identity while locating judgment in finite bodies, specific moments, and relations of interdependence. Calculation can add paths and comparison can display differences, but neither can decide which need deserves a response.

For interface design and user-perception research, the formal analysis identifies state feedback, visual anchors, transition continuity, and switching frequency as variables for further study. Prototype experiments, eye-tracking, task measures, and interviews could test how these variables affect state recognition, path memory, and perceived workload. The film supplies propositions for such research, not evidence that its cinematic devices will transfer directly to interactive systems.

This ethical turn remains limited. Family repair has relational meaning, yet it does not eliminate institutional contradictions involving labor, migration, ethnicity, gender, or sexuality. Post-internet aesthetics is most useful here as an account of how a film makes networked habits of calling, switching, compression, and comparison perceptible, then places boundaries around them. The broader implication is not that technology must be rejected. Systems may organize possibilities, but judgment still depends on situated responsibility and on the capacity of others to answer back.

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