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## **DEPARTMENT OF FOREIGN LANGUAGES**

ÚSTAV JAZYKŮ

## **KEY DIFFERENCES BETWEEN JAPANESE AND WESTERN VIDEO GAMES**

KLÍČOVÉ ROZDÍLY MEZI JAPONSKÝMI A ZÁPADNÍMI VIDEO HRAMI

### **BACHELOR'S THESIS**

BAKALÁŘSKÁ PRÁCE

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### Klíčové rozdíly mezi japonskými a západními video hrami

#### POKYNY PRO VYPRACOVÁNÍ:

Identifikujte hlavní rozdíly mezi videohrami v Japonsku a na Západě (USA a Evropa). Zaměřte se na rozdíly ve vizuálním stylu, charakter hrdinů, způsob vyprávění atd. Proveďte analýzu srovnáním dvou her a krátkou historii jejich původu.

#### DOPORUČENÁ LITERATURA:

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## **ABSTRACT**

This thesis is aimed to find the differences as well as similarities of video game design elements to emphasize how different cultures prioritize various aspects of a role-playing game. The differences between Western and Japanese role-playing games illustrate how cultural aspects impact the game development process. The theoretical section of this thesis focuses on the basic principles of Japanese art forms and aesthetics which are the factors behind the current styles in contemporary Japanese game art. The distinct character of Japanese games in comparison to Western-style video games is described as well as the reasons leading to these differences. Three RPG games are compared and analyzed regarding user interface, graphic design and character attributes.

## **KEYWORDS**

Aesthetics, visual design, user interface, graphics, characters, storyline, RPG, JRPG, video game, Nintendo, Japan, West.

## **ABSTRAKT**

Tato práce se zaměřuje na identifikaci rozdílů stejně jako nalezení podobností v prvcích designu role-playing videoher. Rozdíly mezi západními a japonskými role-playing hrami ilustrují, jak kulturní aspekty ovlivňují proces vývoje her. Teoretická sekce práce se zaměřuje na základní principy japonského umění, jeho formy a estetiku, což jsou faktory, které stojí za současnou japonskou herní tvorbou. Je popsán jedinečný charakter japonských her ve srovnání s hrami v západním stylu, stejně jako důvody vedoucí k těmto rozdílům. Tři RPG herní tituly jsou porovnány z hlediska uživatelského rozhraní, grafického designu a vlastností postav.

## **KLÍČOVÁ SLOVA**

Estetika, vizuální design, uživatelské rozhraní, grafika, postavy, příběh, RPG, JRPG, videohra, Nintendo, Japonsko, Západ.

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V Brně dne .....

.....

Anara Agazhanova

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# INTRODUCTION

The Japanese game industry has been one of the most significant game industries in the world. However, with the game market becoming with acceleration globalized, both games from the Western countries are being imported to Japan, and Japanese games are being exported to contend with the game industry around the world. The Japanese video game industry, playing an essential role within the modern Japanese culture itself, inspires me to discover its influence on the game industries in Western countries. The Western world refers to Europe and North America as those regions are the prime areas for video game development, distribution, and market.

Video games are demanded to meet most of the requirements set for art, though distinction must be created between the famous and fine arts. Nothing has been found that could exclude games from becoming a special kind of art. Japanese art and aesthetics in the game industry play a primary role in winning over as many players as possible, and to create the first-rate experience and correspond to the needs of the players around the world. The language and cultural differences can represent a crucial challenge in the efforts of game producers to succeed both in Japan and the Western countries. The vogue of video games and the growth of the whole industry in the late 1980s and the 1990s is strongly connected with a history of one particular Japanese company – Nintendo Co., Ltd.

This text sets out to find the differences as well as similarities of video game design elements to emphasize how different cultures prioritize various aspects of a role-playing game. The bachelor thesis consists of three main parts. The first part is going to present and analyze Japanese aesthetics and art forms as they developed throughout the thousand years of rich Japanese history. These art forms are reflected in modern-day forms of art including video games.

The second part of this thesis identifies key differences between Japan and West video games. The theory of graphic design, of the user interface design, character



presentation and localization from the viewpoint of Japan and the Western world regarding video games in general and role-playing games, in particular, are examined.

The third and central part of this thesis focuses on an analysis of three particular games. Video games of the RPG genre from each culture were selected to compare each gaming culture. Japanese Video game: "Fire Emblem Fates: Conquest", the Western video game: "The Elder Scrolls V: Skyrim" and the Czech video game "Kingdom Come: Deliverance" are analyzed. The video game design analysis focuses on the visual details and their significance; the character design goes through general foundations and features of Japanese and Western character designs. Regarding the graphics, the main focus is on 2D art in Japanese videogames, 3D art plays a more important part in Western videogames.

The recent monumentally successful Czech RPG "Kingdom Come: Deliverance" is analyzed in detail as it represents a great example of a Western role-playing game as well as it is original in the approach to the depicted history. its goal is to mediate the real historical experience of medieval middle Europe, with a heavy concentration on the life of a commoner in the Hussite period of the Bohemian nation. It pays attention to a great deal of the features of this era, especially the economic and social status of lowborn person, religious and political background and original themed weapons used in that age.

# 1 JAPANESE ART FORMS AND AESTHETICS

Japan's expanding global cultural power reflected a disparity between actual cultural influence and perceived aesthetic appearance. The cultural effect of a product is not always credited to the cultural innovations of the exporting nation. For instance, Japan has been the world's leading exporter of audiovisual assets, including televisions, VCRs, camcorders, computer game consoles, karaoke machines, stereo systems, and CD players (Iwabuchi, 2002).

Almost everything in Japan – from buildings to gardens, displays, products, advertisements, cuisine, shops, train stations, and people (especially people) – is fascinating. Only some countries around the world can balance age-old tradition with modernity in such a harmonious fashion. It is especially true in the field of aesthetics and design, where almost everything in Japan is well conceived.

Compared to Western aesthetics, which is known as contentment, independent of other values (truth and falsity, openness and closeness, good and evil), as the primary meaning of aesthetic sense, the various Japanese aesthetical views recognize a range of objectives and their effects that are more complex. Japanese aesthetics have influenced global arts and aesthetics through traditional, modern, and post-modern aesthetical categories. Such as "Mono no aware" (物の哀れ translated as "an empathy toward things"), Wabi-sabi 侘寂 (imperfect, impermanent, and incomplete), "Iki"(いき, in English: roughly "chic, stylish" or "human beauty") (Parker, 2005). Japanese aesthetics offers essential opportunities for developing abilities that expand, modify, and promote a range of emotional, sensitive and artistic feelings (joy, awareness of seasonal change, the beauty of folk arts) commonly recognized as the purview of aesthetics.

## 1.1 "Mono No Aware"

In the 18th century the term "Mono no aware" (物の哀れ) was created by Motoori Norinaga, a philosopher, by bringing together an awareness, describing sensitivity or

sadness, and mono, which means "things." Norinaga has seen and felt this mood as living at the very center of Japanese culture, symbolizing the pathos derived from an awareness of the transient, unstable nature of life. "Mono no aware" sounds very complicated for people from Western countries, and many people outside of Japan may not understand the concept at all. For instance, since it is autumn right now, all the trees` leaves are falling. Looking at this scene, if Japanese ask Western folks, "what kind of feelings appears?". Then they would say that they get a sense of loneliness or the thought that winter is coming, or of sadness. If your feelings coincide or match on what you are watching, that means you are feeling mono no aware.



*Figure 1: Photo represents the Japanese women in national dress kimono in Kyoto. «Mono-no-aware» Image Collection. (Taken from [www.pinterest.com](http://www.pinterest.com)).*

"The Tale of the Heike" express mono no aware which captured in the epic of 14th Century. It concerns the intrigue and battles of an era when two powerful military clans the Taira and the Minamoto fought for control of the Japan imperial government. There is the story, the Taira is losing the war, and by the fourth year of the war, the Minamoto had kicked the Taira out of the capital city. In the 14th or 15th century storytellers would tell a famous scene from this epoch, such as the renowned depth of

Otsu and the Taira clan. According to: "The Tale of the Heike" which was translated by McCullough:

*"The Jetavana Temple Bells*

*Ring the passing of all things.*

*Twinned sal trees, white in full flower, declare the great man's inevitable fall.*

*The arrogant do not long endure:*

*They are like a dream one night in spring.*

*The bold and brave perish in the end:*

*They are as dust before the wind"* (1990:321)

The dominant aesthetic here is, the sense that no one means that much outside of his or her clan. Many of these characters commit suicide rather than give up to the enemy. It is near to sparing themselves the deep physical pain or dishonor, and the tremendous fear that would follow if they were truly alone. No one asks to be part of the family he or she is born into; no one here can think that what it means to have that family disappear. Furthermore, there is still sadness being in mono no aware, grief at this transiency, of the loss of people and things that are beloved to us.



Figure 2: The war between the two greatest Japanese clans of the 12th century. (Taken from [www.blogspot.com](http://www.blogspot.com)).

## 1.2 "Wabi-Sabi"

Japanese aesthetics are very different, and the core of the difference is captured in a phrase for which the Western languages have no direct equivalent - a name known as "Webby Sabby." Wabi-sabi refers to the beauty of the changeable, the imperfect, the countrified and the melancholy it derives not from a laugh of invincibility, youthfulness, and flawlessness, but from a sign of respect for what is passing. Wabi-sabi believes that things are always more magnificent for bearing the marks of age and individuality like a trickle of glaze or a beautifully repaired crack on a piece of pottery (Kintsukuroi, see Fig 3).



*Figure 3: Kintsukuroi – a piece of broken pottery repaired with gold.(Taken from [www.thisiscolossal.com](http://www.thisiscolossal.com))*

The tea ceremony and lays out the aesthetic of wabi-sabi. The tea ceremony had originated as a way for monks, to stay awake to practice long periods of Zen meditation. The act of tea ceremony (chanoyu) that takes place in the modest thatched-roof hut environment of the tea house cannot be appreciated without the visitor entering the faithful and honest spirit.

Designed with infinite care, a combination of occasionally placed stepping stones, mossy rocks of various shapes and muted colors surrounded by austere shaped pine trees and decaying bamboo fences, “*the tea garden aimed to distill a focused and refined state of mind so that upon entering through the low door of the tearoom the participants were ready to communicate not so much with each other but with the spirit of tea*” (Juniper, A., 2003, p.73)

The asymmetrical placement of the surrounding stepping stones, rocks and trees and the irregularity of the tea house design - where columns, ceilings, and walls made of the variety of types of wood - represent another important aesthetic aspect of wabi-sabi.



*Figure 4: Japanese tea garden in Sagano (Kyoto). (Taken from [www.pinterest.com](http://www.pinterest.com)).*

### **1.3 "Iki"**

The Japanese aesthetic sense or concept, which was born in the Edo period, the word „iki“ is being used to describe geisha professional female entertainers. „Iki“ means as being refined in dress and manners, knowing how to represent your beauty - moreover, performing the ancient traditions of art, dance, and singing. Iki allocates feature such as an orientation toward pure beauty in common with other Japanese

aesthetics, as were mentioned before in chapter 2.2. - concepts like Wabi (a state of calm, which avoids being inelegant or breathtaking) and Sabi (ascetic elegance which represents simplicity and loneliness).

Until now, Wabi and Sabi were perceived as representing Japanese aesthetics. Even for Japanese people, it is not easy to clarify these concepts. Also, Wabi and Sabi are becoming partly remote from the present everyday life of the Japanese nation. In comparison, “iki” may also mean “sappari” (careful, explicit, and ordinary), and it is more gracious and has an extensive meaning than before. Nowadays it is widely and routinely used in Japan.



*Figure 5: Geisha dance at the Japanese Tea Ceremony. (Taken from [www.pinterest.com](http://www.pinterest.com)).*



*Figure 6: "Memories of a Geisha." By Kokoro-Koko. The traditional and modern view of the dance. (Retrieved from [www.pinterest.com](http://www.pinterest.com)).*

## **1.4 Manga**

The word manga in English means Japanese comics. Manga and anime have always been at the center of Japanese cultural phenomenon, and their popularity is growing every day. Even though both of them are not identical fields - manga can be freely defined as Japanese comic books, while anime implicates the breadth of Japanese animation. Nevertheless, they have become synonymous with a particular Japanese modern visual culture and aesthetics in the eyes of many media and culture scholars and commentators around the world.

Manga books are usually produced in black and white, and their cover has a wide variety of genres and subjects matter aimed at both sexes and all ages, not just to young generations - to whom comics are generally marketed in the West. Westerners often have some preconceptions about them: "All the characters have big eyes. The mangas are as thick as phone directories."



Most manga designed for children uses a simplified style, and the charming characters feed Japan's love for all things “kawaii“ (cute). Moreover, characters have oversized eyes through which the artists can express emotion more easily.

The Japanese island mentality proved able to absorb a foreign concept, adapt and improve on it, and then export it back to the outside world. With Manga, the Japanese have demonstrated the same facility as with the automobile or the computer chip. They have taken the fundamentals of American comics, the relationships between picture, frame and word, and, by fusing them with their traditional love for popular art that entertains, have „Japanized“ them into a storytelling vehicle with its distinctive form. Mangas are not comics, at least not as most people know them in the West. The Japanese have developed comics into such powerful mass literature that it can stand up against the seemingly unstoppable dominance of television and movies.

I have high regard for their culture of words and pictures, and I am particularly fascinated by the sheer diversity of Japanese comics. Mangas draw attention to the creations that stand out above the ordinary, that do not just glide by forgettable but at the very least make the reader pause, admire and perhaps even think and feel all the characters.

So where may we buy manga? Many pick up magazines from local newsstands and shops. Every town in Japan has a bookstore with gangway of various manga genres and larger cities even have stores entirely dedicated to the multiple stories. On the other hand, it is very comfortable for the customers to stand and read even if they are not going to buy it. Manga is a prize feature on bookstore shelves, not to mention internet cafes. Furthermore, now readers have access to many mangas with electronic gadgets and computers.



*Figure 7: Manga fans going through an extensive supply of manga on shelves. (Retrieved from [www.dannychoo.com](http://www.dannychoo.com)).*

The prevalence of manga outside Japan has never been so significant. Unlike Japanese cars, personal stereos, and computers, the manga was never intended to be sold abroad. They began as stylized stories and artworks for Japanese eyes only, culturally specific and rooted in shared importance, created without regard to possible foreign responses to their treatment of sex, Christianity, and other sensitive subjects. Japanese publishers would never bother themselves to sale volumes abroad when international commerce for comics was poor by comparison with Japan`s huge home market, which seemed to be rising endlessly. (Gravett, 2004).

## 2 HISTORY OF NINTENDO CO., LTD. AND ITS PRODUCT LINES

Nintendo Co., Ltd. is significant from the historical point of view as a significant player in the video games industry and also as an essential part of the Japanese economy. In 1889 Fusajiro Yamauchi, who was a great-Grandfather of long-standing Nintendo President Hiroshi Yamauchi, created and distributed "Hanafuda," a Japanese playing card used to play many games. A Kyoto-based playing card manufacturer since 1894, Nintendo had craftily shifted over to the toy market to capitalize on its existing distribution route for cards (The name "Nintendo" signifies "leave luck to heaven" or "We do what we can," which represents the chance inherent in card games.).



*Figure 8: Hanafuda (花札) Japanese playing cards translated as "flower cards."( Retrieved from [www.kosoado.wordpress.com](http://www.kosoado.wordpress.com)).*

In the 1980s, Nintendo of America was launched. Shigeru Miyamoto is by far the most leading member of the company, and he often gets the credit for raising many of the big ideas for Nintendo's games

In July 1983, Nintendo released the Famicom (Family Computer) system in Japan, which was its first attempt at a cartridge-based video game console. The system sold over 500,000 units within two months at a price of around \$100.



*Figure 9: "Family Computer" (aka the Famicom) developed and released the home video games console to Japanese stores.( Taken from [www.nintendosegajapan.com](http://www.nintendosegajapan.com)).*

Three developers who have been with the company since the Famicom era, and have lent their talents to a great variety of titles across many different gaming genres. *Shigeru Miyamoto, Toshihiko Nakago, and Takashi Tezuka* have formed the foundation for many of worldwide favorite Nintendo games, and their continued investing have shaped the way the company functions in the modern era. Nintendo fans are supposed to be familiar with the projects of The Golden Triangle.

In October 2016, Nintendo revealed a new system called the Nintendo Switch, which was released on March 3, 2017. It is a hybrid video game console with detachable controllers with an emphasis on portability and on the go multiplayer in contrast to the then competitors PlayStation 4 and Xbox One.

Nintendo Co., Ltd. is listed and traded on the Japan central stock exchange in Tokyo and is part of the NIKKEI stock market index. The value of the company is roughly 40 billion USD, and its revenue from sales in 2018 amounted to 9.95 billion USD. The company employs 5 500 people. The progress from a playing cards company to a global company was impressive.

# **3 DIFFERENCES BETWEEN JAPAN AND WESTERN COUNTRIES REGARDING VIDEO GAMES**

## **3.1 General Differences**

The primary and most apparent difference between the average Japanese and Western game design styles and genres is visual style. The visual style in a video game affects players` gaming experience regarding three essential dimensions: narrative pleasure, play challenge, and aesthetic reward. When a technique correctly was selected for a genre, the spirits of the stories become easily engaged by the audience, and the visual style can inform to the player beyond the mere representation of the content.

The majority of Western gamers would probably say that Japanese video games are too bright and cartoonish, while many Japanese players wonder why Western video games have to be so realistic, boldly and dark. Western video games do lean toward realism in contrast with the stylized visuals in most games made in Japan. For instance, some of the most well-known game series produced in the West: The Elder Scrolls, The Witcher or Halo.

In the Japanese video games industry, most common colorful and bright games usually sell the best, like Final Fantasy, Dragon Quest or Pokémon. Japan is known for heavy use of comic characters and cell-shading visual style. The Japanese nation grows up with anime and manga, which indicates more abstract and stylized drawings. Western gamers, on the other hand, are used to realistic movies and TV shows and thus affect the visual style in their games.

## **3.2 Differences regarding role-playing games**

The area of the video games industry that separates the two regions the most is role-playing games. The RPGs are a favorite video games genre, in which players assume a role given to them by a storyteller (game designer) and have to act according

to their characteristics and within the more or less strictly fabricated storyline. Four crucial elements are defining the genre. Those elements are a story, character improvement, exploration, and duels.

Every developer creating a story-driven video game makes an effort to establish captivating characters and worlds. Japanese and Western developers try to have different approaches. Western RPGs are giving to the player a single, entirely customizable hero. This hero usually is a middle-aged man with a cheeky and robust look, and their goals are usually more personal and involve feelings such as vengeance (“Middle Earth: Shadow of Mordor”) or love interest (“The Witcher 3: Wild Hunt”).



*Figure 10: RPG “The Witcher 3: Wild Hunt”, the protagonist Geralt of Rivia known as a witcher. The gamer can play in an open world with a third-person perspective (retrieved from [www.gamelash.com](http://www.gamelash.com)).*

In comparison with Western RPGs, Japanese RPGs have an entirely different approach. The gamer has given a predetermined primary character or an entourage of principal personages. The protagonist has already a clear, specific goal that takes him through an enthralling adventure. The hero and his companions have often task not smaller than saving the world or kingdom. Usually, they are children or teenagers who have particular powers and unrealistic hair with a cute face. Some samples are “The Tales” series, “Fire Emblem” and “Final Fantasy games.”



*Figure 11: JRPG “The Tales series” comprises various sequels with diverse characters and stories and action-based fighting system (retrieved from [www.dualshockers.com](http://www.dualshockers.com)).*

Time perception also differs regarding RPGs in both cultural areas. Linearity vs. choice is crucial for a story narrative in WRPG and JRPG. Western RPGs offer a world to play and create a character and your own story. They offer more choices, decisions, and non-linearity. JRPGs always have a specific story to tell and desire you to follow the protagonists of that story. JRPGs are similar to a movie or a novel. The entire game is designed to show and tell a particular story with specific figures and an art style, trying to get an emotional reaction from the player.

Combat systems also vary significantly between the two styles. Japanese RPGs often use turn-based (Dragon Quest, Megami Tensei ), strategy/tactical turn-based (Fire Emblem, Disgaea, Final Fantasy Tactics) or action RPG (Monster Hunter, Dark Souls) approaches. Classic Western RPGs often used a command based input system (early Fallout games, Star Wars: Knights of the Old Republic) while modern games usually feature some action based system, most often first-person shooting (Borderlands, modern Fallout games).

## **4 ANALYSIS OF VIDEO GAMES**

### **4.1 Analysis of a Western Video Game: "The Elder Scrolls V: Skyrim"**

The Japanese Role-Playing Game (JRPG) "Fire Emblem Fates: Conquest" by Nintendo Co., Ltd. and Western Role-Playing Game (WRPG) Bethesda Game Studios "The Elder Scrolls V: Skyrim" and Czech Role-Playing Game "Kingdom Come: Deliverance" by video game developer Warhorse Studios s.r.o. are going to be compared. First two video games are part of successful and long-running franchises and have their enthusiastic fans. The games are going to be analyzed regarding the user interface, characters, and graphic design.

#### **4.1.1 User Interface**

Video game corporations spend substantial shares of their budgets on the research of user interfaces. The UI is one of the most critical aspects of the game, and it has to provide feedback to the player.

Skyrim preserves the concept of a large and open world, typical of The Elder Scrolls series. The player can freely travel throughout the province of Skyrim, which includes nine large cities, many small villages, as well as vast expanses of wild lands and high mountains. The developers noted that the gameplay might take about 500 hours.

Skyrim is a first-person RPG, which means the player sees the world of the game from the own eyes view perspective. The player is able to see the hands of his character, which bear weapons and various other items. Weapons can be assigned to both right and left hands, which allows the player to carry one type of weapon in each side. Items selection is made through a series of menus, which appear on the left side of the screen after hitting a tab key on a keyboard or after pushing the corresponding button when playing a console version. Skyrim's menu is quite a huge thing that can cover the whole screen with submenus. This particular aspect of the UI became



criticized by the gaming community soon after the release of the game in 2011. That is the reason why the gaming community created many User Interface Mods for the Skyrim. The number one mod for Skyrim is the "Sky UI." It overhauls the inventory, magic, archer and loop menu for the game to make a lot more keyboard friendly and works perfectly fine with a gamepad too.



Figure 12: The Sky UI menu comparison with the original UI. (Taken from [www.steamcommunity.com](http://www.steamcommunity.com)).



*Figure 13: In a battle with a dragon, the player controls a character with a first-person view, using a weapon in his right hand and fiery magic in his left (retrieved from [www.gamepressure.com](http://www.gamepressure.com)).*

#### **4.1.2 Characters**

Characterization in RPG games primarily depends on where it was developed.

In the West designers try to give the player an unnamed protagonist whom one can make into whatever one wants, the idea behind this is to allow the player to submerge him or herself into the game, becoming that personage. The gameplay in "The Elder Scrolls V: Skyrim" focuses on the main protagonist who at most has only one companion at his side. The player creates his or her character through a character creation process where he or she decides on character's race, class, and other attributes.



*Figure 14: There are ten different playable races of characters in "The Elder Scrolls V: Skyrim." ( Taken from: [www.levelskip.com](http://www.levelskip.com)).*

### 4.1.3 Graphics Design



*Figure 15: "The Elder Scrolls V: Skyrim" (retrieved from [www.slant.co](http://www.slant.co)).*

"The Elder Scrolls V: Skyrim" focuses on a traditional Western style of graphics, wanting it to look as much realistic as possible. As the Skyrim is a game from 2011, its graphics are a bit obsoleted nowadays. Nevertheless, there are dozens of special programs (MODS) which enhance the game by adding new textures and visual effects.

The visual effect in video game refers to the type of visual elements that are not, and it functions solely as sensory stimuli in the screen space of a game. They are the counterpart of the special effect or sometimes visual effects in the film media. Nowadays, most of the visual effects are done digitally, which means they are generated in computer graphics software. The visual style is not merely a dispensable addition and ornament for visual art. It is an essential channel for the artist to subtly communicate meanings and intentions beyond the content and subject matter of artwork. Through analyzing visual style in the visual design of video games, it allows us to investigate the design purposes and intentions behind various graphic elements in a game.

## 4.2 Analysis of a Japanese Video Game: "Fire Emblem Fates: Conquest"

"Fire Emblem Fates: Conquest" is a tactical role-playing video game designed specifically for the Nintendo 3DS video game handheld, published by Nintendo in the West in 2016. It is the 14th entry in the "Fire Emblem" series, which dates back to the 1990s.

The game continues in the tradition of gameplay series characteristics, including grid-based movement, player units representing unique characters with different fighter classes and a weapon variety.

The plot of the Fire Emblem is a world where two kingdoms are at war with one another: the Hoshido - who are inspired by feudal Japanese military nobility, and Nohr - who represent a more traditional medieval western fantasy theme. The player personalizes his / her character by giving him a name and choosing his warrior type. History of the main character remains mysterious; we only know that he was born in Hoshido but raised in Nohr. The player is pushed to ally with one of the two kingdoms at a certain point in the game, and this decision determines the storyline as well as other characters` relationships to the player.



Figure 16: North American box art and a Nintendo 3DS handheld video game system (Taken from [www.nintendo.com](http://www.nintendo.com)).

### 4.2.1 User Interface

The UI design of the "Fire Emblem Fates: Conquest" is principally influenced by two main aspects of the game. First is the tactical style of this JRPG, which means that the player controls a group of units (including his main character) on a map. The second important UI aspect is the 3DS handheld console itself. It comprises two displays. The upper display shows most of the game's actions (it can display the 3D picture without a need of using any 3D glasses). The lower display is a touch screen, where various menus and text options appear (see Fig. 16). The player uses a stylus to enter commands on the touchscreen. After performing moves with all units available, the round ends, and the opponent (computer) plays against the player.



*Figure 17: The upper screen shows the game environment (map) with units, while the lower touch screen shows information on the selected character.(Taken from: gamesavvy.net).*

#### **4.2.2 Characters**

The "Fire Emblem Fates: Conquest" offers a plethora of characters, which form a group controlled by the player. The player can customize only one main avatar, and the other characters keep their own unique "personalities" throughout the whole game.



*Figure 18: There are over 40 playable characters, they join in different chapters of the game (retrieved from [www. gameface.com](http://www.gameface.com)).*

The game sometimes called a "soap opera JRPG." The reason is precisely this large number of characters that interact with each other in dialogues and scripted progress of the game plot. They express emotions of love, hate, anger, and help to paint a picture of the story in which the player`s character plays central but not the only role. The main hero is only one part of complex relations which take place on the background of the historical events between two kingdoms. This setting is utterly in the line with the standards of a JRPG (predestined story, specific figures, emotional effects on the player...).



*Figure 19: The main character (named Corrin by default) making a crucial decision (retrieved from [www.fireemblem.gamepress.com](http://www.fireemblem.gamepress.com)).*

### **4.2.3 Graphics Design**

The graphics design plays an essential role in every game, as the graphics is the primary source of information and emotions to the player. The "Fire Emblem Fates: Conquest" graphics design can be divided into three main areas of artwork. First is the situation map of every level, where the player makes tactical moves with his / her units, second is 3D animation taking place in particular duels and third is the 2D graphic design of characters, menus, and items. The graphics used for the tactical part of the game can seem quite weak for an eye of a western game player. They are sufficient for the tactical moves of the units and create a friendly environment for the exploration of the game world.

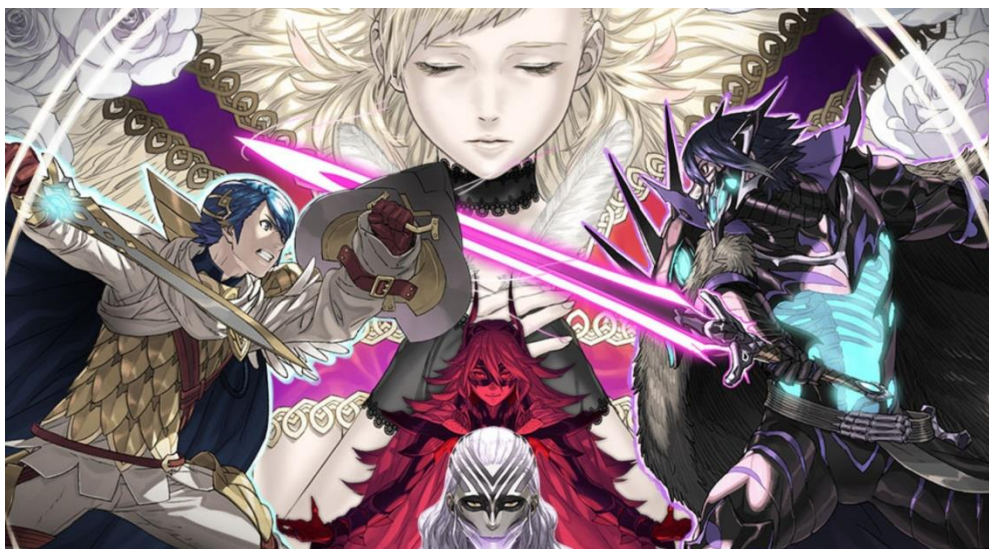


Figure 20: A group of playable characters exploring the winter countryside. (Taken from: [www.fireemblem.fandom.com](http://www.fireemblem.fandom.com)).



Figure 21: The player reaches an enemy unit and is ready to attack (retrieved from [www.cnet.com](http://www.cnet.com)).

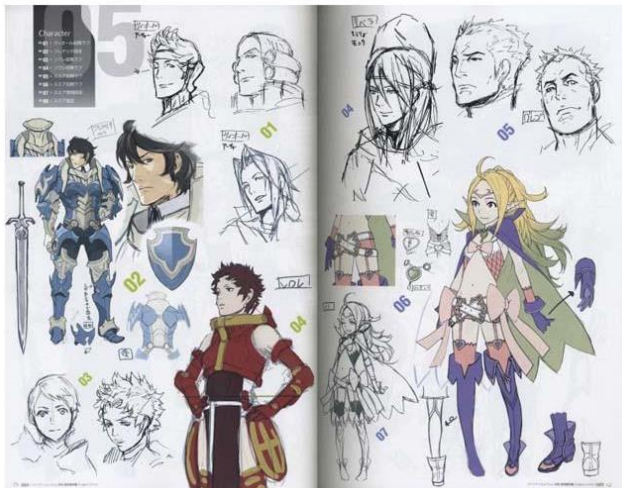
When a duel rises between a unit of the player and an enemy unit, the game changes the visual mode from isometric 3D tactical map to a full 3D battle animation. Fighting duels are nicely animated, with many graphical effects. The whole 3D part is awe-inspiring due to the real 3D effect of the display of the 3DS console.





*Figure 22: Two characters during the fight in an ongoing duel.(Taken from: [www.nintendolife.com](http://www.nintendolife.com)).*

Last but not least, the 2D artwork of the game plays a crucial role in depicting the game world and storyline. The inspiration and influence of manga and anime genres of Japanese art tradition are apparent. The beautifully drawn characters, especially their faces, express strong emotions between characters and rise feelings in the player, adding to a great gaming experience. Characters are often depicted as attractive in order to appeal to the player.



*Figure 23: Manga inspired faces of the game characters.(Taken from: [www.guardianfireequipment.com](http://www.guardianfireequipment.com)).*



*Figure 24: The Japanese aesthetics influence is evident throughout the whole game.  
Taken from ([www.toucharcade.com](http://www.toucharcade.com)).*

### **4.3 Analysis of a Czech video game: "Kingdom Come: Deliverance"**

The video game "Kingdom Come: Deliverance" is quite different compared to other role-playing video games where the graphic designer can draw free and let his imagination run wild, limited only by what can afterward be transformed into models and in the 3D engine. The "Kingdom Come: Deliverance" takes place in a historical ambiance – the goal is to be as realistic as possible and to portray the Middle Ages as they looked, and not as we see it clichéd (like for example in the recently very popular TV series Game Of Thrones).

"Kingdom Come: Deliverance" was released in February 2018 by Czech video game developer Warhorse Studios s.r.o. Czech video game writer and director, designer and co-founder of Warhorse Studios Daniel Vávra wanted to create a world in which the users could finally see how things looked then. The video game represents how people lived and dressed and what the landscape intimately resembles at a time when the nation used it quite distinctive than they do now. Thereby, the illustrations for Kingdom Come were also created individually. The needs of imaginations were still required, but the plot had been supported by historical research, consultation with experts, and examination of archives. So apart from creating attractive 3D graphic images of the video game hero in action poses, the illustrators also had to study about drawing old maps, book illumination, altar panels, and mural painting. They designed particular diagrams of medieval mining works and facilities and projected them into the conceptual scenery, portraying real places their obtained knowledge of from medieval farming and land usage historical records.

The plot of video game takes place in a quite specific place and time and features real historical figures. In 1403 the region Bohemia, located in the heart of Europe that is rich in culture, a story of kings, heirs, a kingdom, sieges and sprawling castles, and bloody battles. The game starts from the death of King, and his eldest son Wenceslas IV becomes the new King of Bohemia. Wenceslas' enraged half-brother Sigismund imprisons Wenceslas and intrudes the country with his powerful army.

Unfortunately, during this chaos, the personage Henry suffers. The army of soldiers destroys Henry home and kills his family, the main character is the sole survivor of the massacre, and it is where the road to redemption starts. The player starts his adventure game as the frugal son of a blacksmith, who alone has survived the anger of the hireling army that ferociously destroyed the player`s house and murdered his family. The main hero swears to avenge his family, and this is where the video game player`s epic journey starts through the historical landscape of medieval Bohemia.

The video game "Kingdom Come: Deliverance" is a diverse world full of infinite options: the user may use fame and charisma to investigate into crimes and influence the inhabitants of the region to guide the main personage and his quests. The main character, Henry may surmount barriers in various ways, either with diplomatic skills or with brute force. Moreover, the hero can choose different weapons, craft supplies, and also participate in historic battles and castle sieges or master sword-fighting. The way of the hero is full of hard decisions, intrigue quests, and unexpected storyline turn.

### **4.3.1 User Interface**

When it comes to video game graphical user interfaces (or GUIs), the same rule applies as when meeting new people: you only get one chance of making a first impression and the better it is, the more likely the other person or player is to interact with you desirable.

On the other hand, it is important to indicate that, the video game interface is a minor part of work. Usually, project managers presume an essential part of a software development project is the programming, and then the user interface design. Consequently, the inadequate time assigned for the user interface design, which may lead to a poor quality interface. (Fox, 2005).

The creators of the "Kingdom Come: Deliverance" UI design wanted to make to be as transparent as possible and easy to navigate with either a joypad or mouse. So even with a console, it is possible to sort items according to a wide variety of parameters. Besides, the menu had to be uniform for the broad spectrum of

requirements for the game, whether the Inventory, Codex, Player Stats, Skill Tree, Map, or Quest Log. There are big differences between video game development for consoles and for Personal Computer games, where each platform has its pros and cons. For most of the video game users, a mouse is very different from a controller. The game system may completely change if it is on a console instead of a Personal Computer. Taking into consideration these differences make ease for the Interface Designer to create a user-friendly platform for both.

The game can be played from a third person or first-person perspective, and the gamer can switch between them as he wishes. From the gamer point of view, video games can be separated into two different groups: "Paidia" and "Ludus." The word "Paidia" means unprompted play, where the gamer has free improvisation, uncontrollable imagination giving life to fantasy worlds. The word "Ludus" means guided play, where the player has to follow the rules, manuals, limits, and instructions are part of this context. In a game designing process, it is essential to identify the audience in order to create the right balance between these two different groups. As an open-world game with immense player freedom, "Kingdom Come: Deliverance" is very much a paidia-type of the video game with only simple quest objectives that the player can choose to complete whenever they wish or not at all. Every menu or screen has a hotkey, although finding specific information, like the stats of the player currently equipped a weapon, requires the player to click through a couple of steps in the inventory screen.

"Kingdom Come: Deliverance" user interface is also exceptional, mimicking medieval aesthetics and incorporating elements of medieval design. All the maps in the game look like bountifully illuminated and tinted old maps enriched with beautiful illustrations. The game even had a protracted dispute with their marketing department over the look of the "Kingdom Come: Deliverance" logo, because the font creators used is more ornamental than legible. Even the font that used in designing UI, though it could pass for modern, is, in fact, one of the earliest Roman typefaces, which was designed by the printer and engraver Nicolas Jenson in 1470. The video game designer aimed to avoid the minimalistic design that is fashionable nowadays, so that the UI would visually reinforce the period visuals of the game and, to a certain extent, recall some

new RPG user interfaces, such as that of the famous Eye of The Beholder. However, they also wanted it to be legible, easily manageable by both consoles and PC and at the same time, user-friendly. The outcome is a kind of file explorer with a Gothic skin, which can be easily handled even with a joypad.



Figure 25: The inventory menu is inspired by Antonello Messina's painting *St. Jerome in his Study* as well as the Gothic ornamentation of the famous Prague astrological clock. (Taken from [www.gamersheroes.com](http://www.gamersheroes.com)).

Most of the clothing in “Kingdom Come: Deliverance” is based on preserved records of actual medieval attire: simple, practical clothing for villagers and the poor, in towns’ garments that reflect the status and wealth of the wearer, inspired by West European fashion, for instance, French, and clothing peculiar to specific groups, such as artisans, apprentices, and soldiers.

“Kingdom Come: Deliverance” video game contains more than 2,000 icons for the various perks, skills, buffs and debuffs and player items. The designers tried to adhere to a medieval style of representation. Some of the icons are painted by hand; the more complicated ones were first created as 3D models in the program ZBrush and only afterward colored in 2D. Each of the icons is a laborious work of art in its own right.



Figure 26: Not only clothing had to be modeled, but also a wide variety of accessories, such as purses, belts, headgear, rings, chains, and pendants.( Taken from [www.kingdomcomerpg.com](http://www.kingdomcomerpg.com)).

Costume design can benefit gameplay. In video games, the main characters are usually dressed in a more visually significant and interesting costume than minor characters. The more sophisticated a costume design is; the more attention it will attract from the player. Through a visual hierarchy of costume design, it visually drives players to focus on essential characters during gameplay. Furthermore, the different visual styles used in costume design can be used to produce visual distinctions between enemies and players` characters during gameplay.

Armour usually comes in several layers – an inner quilted layer to dull the impact of blows, chain mail over it, over that plate armor and often on top a Waffenrock – an outer coat of fabric – or another quilted garment called a jupon.



*Figure 27: Even armor was subject to fashion, seen primarily on richly ornamented belts and cuirasses interlaced with rare fabrics and leather. (Retrieved from [www.pinterest.com](http://www.pinterest.com))*



*Figure 28: Movie depictions of medieval armor tend to be fanciful, usually more imaginative than authentic. The leather and furs we often see on the silver screen would in real combat offer little protection. (Retrieved from [www.pinterest.com](http://www.pinterest.com))*

Probably the only “leather armor” of the period is the brigandine, a variation on the cuirass, in which the leather we see on the surface serves primarily as a means of connecting steel plates riveted to its reverse side.



### 4.3.2 Characters

Character is an essential component in a narrative. It could be a human, an animal, and even an object depending on the setting. Characters actions and interactions typically motivate the advance of a story. In video games, not only are the characters significant part of the storytelling, but they can also be the agent of players. Through controlling characters to interact with the virtual environment in a game, the players would project themselves in the game world. As a result, among visual design components in a video game, the characters design plays a more critical role in creating an engaging gaming experience.

In comparison with Japanese and even other Western video games creating the characters for "Kingdom Come: Deliverance" would present a significant difference. Medieval attire is very different from the clothing of other games. Instead of trousers, leggings that were laced to the shirt and underneath them "braies" – a practical kind of underwear – and several belts could be worn at once. In contrast to the impression one often gets from popular culture of drab, shapeless rags and animal pelts, medieval clothing was brightly collared and of better quality. The nobles flaunted the most varied and, to modern eyes, extravagant fashion fads – pointed shoe tips, tunics padded to give the wearer a more masculine figure, and even padded crotches for the same purpose.

Eventually, the video game designers had to create an eighty-page illustrated document describing a wide variety of types and items of clothing, on which they collaborated with several experts in the field of reconstruction of old clothing and armor.

The Main character Henry, which the user plays has a tough situation, but if the player takes into consideration what life was like for the middle class of people in the 15th century in Europe. Accordingly, we might see that Henry has a pretty easy time of it. In the plot of the game, Henry does not have any weapons, armor, and even skills how to use them. He cannot read, and he does not have muscular strength and endurance. Most of the population in the Middle Ages were peasants and herdsman,

slaves and farm workers. Furthermore, Henry is the son of the village blacksmith. In Feudal society, the Blacksmiths were one of the most essential craftsmen. In that period every social class was in the great necessity for the implements, weapons, and armor which they made. Like most of Blacksmith's family, Henry was being educated and trained to take on his father's profession. Henry had one goal is to avenge his parents, and to do this; he has to learn the skills of using weapons and armor and survive in the wild and cruel world.



*Figure 29: A great misconception in history is that the sword was the primary weapon used in warfare. In reality, infantry employed less costly, easier-to-wield polearms in battle, while knights favored lances, maces, war hammers, and axes, and carried a sword only as a sidearm. (Taken from [www.kingdomcomerpg.com](http://www.kingdomcomerpg.com))*



*Figure 30: The main character of the "Kingdom Come: Deliverance" is Henry who finds himself unexpectedly thrust into a lord's service and into climbing the membership of the feudal society. (Taken from [www.kingdomcomerpg.com](http://www.kingdomcomerpg.com))*



*Figure 31: One of the most exciting challenges for game character artists was designing the figures of the enemies – Cumans, nomads who migrated through Eurasia, arriving eventually in Europe sometime in the 12<sup>th</sup>–13<sup>th</sup> centuries. (Taken from [www.kingdomcome.com](http://www.kingdomcome.com))*

The majority finally settled in the Balkans and Hungary, intermingling there with the local people, but no one knows precisely how they looked or what they were doing in the early 15th century. They were known above all as warriors, and the vast majority of them made a livelihood as mercenaries reinforcing various armies. The

European chroniclers describe them as excellent horsemen and bowmen, but also cruel, merciless warriors. Since theories about the Cumans' ethnic origins, numbers and appearance and their role in Sigismund's army in 1403 are controversial or vague, the designers were left with much room for a poetic license in creating these figures. The designers of video game add to "Kingdom Come: Deliverance" a different element and an exotic one.

On the technical aspect, designing a face for characters in video games is also not an easy task. A game artist needs to have a comprehensive understanding of the facial muscles and the forms of facial components; so the artist can accurately depict a character's facial features and expressions in ways the artist desires. Whereas most of the characters in the video game, from the main hero to secondary characters, are men, the creators tried to make sure the presence and participation of female in the story and to dress them in the most carefully selected attire. The video game designers made great attention to hairstyles that corresponded to the period, the social status and age of the character and also individuality.



*Figure 32: Young maidens have long hair, hanging loose or in plaits, while older, married women wear a coif or wimple. Wealthy women's hairstyles are sometimes adorned with pearl nets. (Retrieved from [www.pinterest.com](http://www.pinterest.com))*

Compared to Western Video Game: "The Elder Scrolls V: Skyrim" the "Kingdom Come: Deliverance" has no characters of color in the game except the Cuman race. The video game creators respond that they have done years of research work and could not find any proof that there should be a color race. From the history of

the famous Silk Road, the cities Olomouc and Prague were on the road that provided the trade of goods all over the world. If the game user plots the line between these cities, he might see that it runs directly through the area recreated in Kingdom Come.

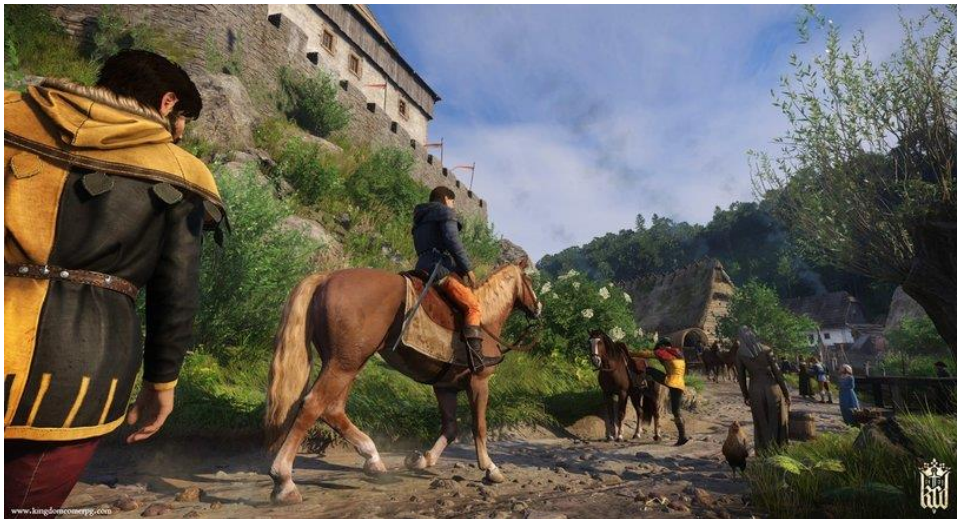
### **4.3.3 Graphics Design**

Graphic design of video games works with a vast amount of information and consists of building design, patterns, infographics, logos, and templates. The video games designers deal with time-consuming work and deal with information: organizing vast amounts of data and creating sophisticated schemes to classify, transport, and display it.

The formal level runs in parallel with surface qualities. The surface level occurs from the idea that the surface of the canvas where clear visual elements are composing to form the appearance of visual artwork. The surface qualities are mostly formal qualities in visual work such as line, form, texture pattern, color, tone, and three-dimensional composition. Whereas an artwork makes an impression on its audience, before their mind can cognitively process its content and subject matter, those graphics elements have already engaged their senses through a purely aesthetic experience. The representational level corresponds with the illusionist qualities in Arnheim's theory (Cupchil, 2007). The word illusionist here means that the representational graphics create the illusion of concrete and realistic objects formerly existing in a three-dimensional space on a two-dimensional flat canvas. The audience interacts with those qualities on a semantic level through the narrative meaning they produce. The efficiency of communicating semantic information relies on the graphic designer's ability to mimic the appearance of real-life conditions and real-life objects. The essential skill for the graphic designer is to produce good illusionist level qualities to translate the 3D objects and environments onto the 2D plane of the canvas using the knowledge of perspective.

“Kingdom Come: Deliverance“ is a role-playing game that stands out against the general background of fantasy and fantastic projects. The developers have relied on realism and historical authenticity. The realism of what is happening that supported by a

high-quality picture on the engine CryEngine. However, the system requirements are also high. Maximum quality graphics can overcome only the most powerful graphics cards. The game does not demonstrate a riot of colors and bright special effects, but it looks compelling. The design and careful reconstruction of medieval life plays a vital role here — the video game combined with good detail of objects.



*Figure 33: Many surfaces have a realistic texture, so wood elements, metal, and armor look naturalistic. (Taken from: [www.kingdomcomerpg.com](http://www.kingdomcomerpg.com))*



*Figure 34: Convincingly looking earth, dirt, puddles and wet surfaces after rain. (Retrieved from [www.nvplay.ru](http://www.nvplay.ru))*

Kingdom Come: Deliverance shows vast, well-developed panoramas with beautiful landscapes, where thick forests combined with villages and farmlands.



*Figure 35: In the video game appears a large area with a high range of drawing. (Retrieved from [www.nvplay.ru](http://www.nvplay.ru))*



*Figure 36: The game shows the correct work with the light, which can be seen in how the light is reflected from surfaces, in highlights and shadows. However, there is no effect of dense light rays. (Retrieved from [www.nvplay.ru](http://www.nvplay.ru))*

## 5 KEY DIFFERENCES

Table1: A summary of game design differences between "The Elder Scrolls V: Skyrim" and "Fire Emblem Fates: Conquest" compiled into one table:

Design Aspects	The Elder Scrolls V: Skyrim	Fire Emblem Fates: Conquest
<b>User Interface</b>	Text menus expandable over the screen. Items selected by keyboard or gamepad. The biggest flaw would be the large text used, which makes limits the number of items displayed while playing on a PC. Any issues can be solved with player-made modifications.	Graphical menus and icons. Icons selected by touchpad or gamepad buttons. To Western player can feel unnatural, because the character information and statistics takes most of the touchscreen space. Common in JRPGs.
<b>Nature of storyline</b>	Main quest storyline, optional quest chains, optional kill quests, the main quest can be ignored. Freedom of movement is in the game world.	Main quest storyline, optional quest, chains, optional kill quests where the main quest cannot be ignored. Predestined journey.
<b>Character formation</b>	The single main character. Character race, apparently decided at the start, skills obtained through use. The character is a blank slate.	Multiple main characters with one customizable avatar. Characters, their personality, and affinities are predefined following the storyline.
<b>Character interaction</b>	The player can converse with every NPC; most will only inform of local tidbits, rumors, etc.	The player can overhear a lot of non-player character conversation but cannot interact with them.
<b>Visual Style</b>	Trying to achieve photo-realism. Keeping a western realistic art direction.	Manga and anime influenced. The exaggerated look of characters faces, aiming to give an emotional impact.
<b>Dynamic playability</b>	Allows the player to deal with problems when ready and has some branching storyline arches.	The player solves problems mostly in a linear fashion with set goals in mind and little operational freedom.
<b>Technological Platform</b> * Released later on this platform	PlayStation 3, Xbox 360, PC, PlayStation 4*, Xbox 1*, Nintendo Switch*	Nintendo 3DS (Nintendo 2DS compatible)



Table 2: A summary of game design characteristics of " Kingdom Come: Deliverance":

<b>Design Aspects</b>	<b>Kingdom Come: Deliverance</b>
<b>User Interface</b>	Text menus expandable over the screen. Items selected by keyboard or gamepad. Health/stamina bars, compass with quest markers, the health/stamina bars, crosshair and combat star. 20 equipment slots to manage (plus three for horse) Long texts describing the world and characters.
<b>Nature of storyline</b>	Main quest storyline, optional quest chains, optional kill quests, the main quest cannot be ignored. Freedom of movement. Every objective has multiple solutions. Virtually endless options.
<b>Character formation</b>	The single main character. Character race, apparently decided at the start, skills obtained through use. The character is a blank slate. The character needs to be trained to use a sword, ride a horse, etc. Non-fictional characters.
<b>Character interaction</b>	The player can converse with every NPC; most will only inform of local tidbits, rumors, etc. Multiplayer and co-op are not possible. Some NPCs can support and fight alongside the player.
<b>Visual Style</b>	Trying to achieve photo-realism. Keeping a western realistic art direction. Non-fantasy environment. Trying to be as historically accurate as possible.
<b>Dynamic playability</b>	Allows the player to deal with problems when ready and has some branching storyline arches. Some NPCs can support and fight alongside the player.
<b>Technological Platform</b>	Microsoft Windows, PlayStation 4, Xbox One

## 6 CONCLUSION

In this bachelor thesis, I focused on identifying key differences regarding Japanese and Western Video Games. As video games are culture-specific as any other art form, I needed to analyze the cultural and aesthetic tradition of Japan first.

Japanese culture developed in isolation from the Western world, which started to influence Japan just at the end of the 19th century. Calligraphy and excellent art techniques, an aesthetic perception of beauty and poetry, all these things are significantly different from Western standards. These differences endured even through rapid changes of Japan society after World War II and are still alive, not only in traditional art forms but also in manga comics or video games.

Aesthetic style is not the only difference which distinguishes Japanese and Western culture. From an anthropological point of view, Japan can be considered a high context culture. It means it uses less of direct verbal communication, prefers communication gestures, are relations based, exists within a large collective (a nation) and is, more contemplative. Typically in the Eastern cultures, people are not very independent, they usually follow the traditions. Their family decides the future of a young generation by the rules of the family and traditions. The Western nations then represent lower context cultures, which prefer the use of direct, explicit verbal messages, their members are more independent and create their future.

These cultural and aesthetic aspects and influences can be found in two examples of video games representing Japanese and Western role-playing games genre, which I chose to analyze. I compared the WRPG "The Elder Scrolls V: Skyrim" and the JRPG "Fire Emblem Fates: Conquest" from the perspective of the user interface, and graphic design. The "The Elder Scrolls V: Skyrim" turned out to be a good example of Western- style RPG, giving the player option to move freely in a vast world depicted in almost photo realistic graphics. The JRPG "Fire Emblem Fates: Conquest" presents all the best from the Japanese aesthetic and cultural area that can be reflected in a video game. The main character is a part of complicated relations between two families, he or she affects other characters, has limited choices. The plot of the game more or less

predestined, the user interface designed for a handheld console, and manga comics inspire the graphics. The relationships between the game characters are so complicated that the game could be called a soap opera JRPG.

It is worth noting that the original Japanese version of the game "Fire Emblem Fates: Conquest" is much explicit regarding depicted nudity and the Western version was in a way censored so it would not offend Western audience (especially the USA audience). It is a kind of hypocrisy to do censorship like this even in the video games industry, as it is supposed to be not possible to show for instance game character in a swimsuit, but it is okay to show violence in video games or movies. This is another cultural difference between East and West that would be worth further study.

As an addition to the "The Elder Scrolls V: Skyrim" which represents the classical example of the Western role-playing game, I chose to analyze the recent Czech developed RPG - The "Kingdom Come: Deliverance" takes place in historical settings. The aim of its creators was to portray the Middle Ages as they looked, and not as we often see it clichéd (like for example in the recently very popular TV series Game of Thrones). The "Kingdom Come: Deliverance" is different not only from Japanese role-playing games but also from the majority of Western RPGs as it is not a fantasy RPG. A great amount of research work was done in developing this title and the commercial success (the game sold over 2 million copies in over a year) which followed is prove that the authors did a great job. Czech history and culture is well depicted in the game and brings a breath of fresh air to the Western role-playing games genre.

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## 9 LIST OF ABBREVIATIONS

2D - two-dimensional

3D - three-dimensional

3DS - Nintendo handheld video game console

Anime - Japanese animation (アニメ)

GUI - Graphical User Interface

JRPG - Japanese role-playing games

Manga - Japanese comics (漫画)

NPC - non-player character

RPG - role-playing games

UI - user interface

VCR - videocassette recorder

WRPG - Western role-playing games



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