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UNDERSTANDING VIDEO GAMES' POWER TO INDUCE GUILT THROUGH THEIR DESIGN

Master's Thesis

ZEYNEP PALAZ

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GAME DESIGN MASTER PROGRAM

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ABSTRACT

UNDERSTANDING VIDEO GAMES' POWER TO INDUCE GUILT THROUGH THEIR DESIGN

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In another entertainment medium, it's very seldom that one feels guilty during the experience. Reading a book or watching a movie only can create a collective guilt that one can feel for being a part of some group, or merely for being human. On the other hand, due to interactive nature of video games, players can see through their characters' eyes, experience the game world as their characters supposedly do, make choices for them and face the consequences of said choices which can lead to feeling guilty.

This thesis attempts to understand the ways that video games can induce guilt. For that reason, an analytical framework is established to understand the elements in video games that can lead to feeling guilty. Three video games were analyzed based on this framework. The framework established in this thesis can be used for both analyzing games in search of guilt inducing elements, and as a guidance when designing a new video game focused on inducing guilt from the player.

Keywords: Guilt in Games, Presence, Emotioneering, Meaningful Choices and Ethics, Agency

ÖZET

VİDYO OYUNLARININ, TASARIMLARIYLA SUÇLULUK DUYGUSU HİSSETTİREBİLME GÜÇLERİNİ ANLAMAK

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Diğer eğlence amaçlı iletişim ortamlarında, kişinin deneyim sırasında kendisini suçlu hissetmesi çok nadirdir. Oyunlar interaktif bir yapıya sahip oldukları için, oyuncular oyun dünyasını karakterlerin gözlerinden deneyimleyip onlar adına seçimlerde bulunabilir ve bu seçimlerin sonuçlarıyla yüzleşebilirler. Bu seçimlerin sonuçlarından bazıları oyuncuların suçluluk duygusu hissetmesine sebep olur.

Bu araştırma oyunların interaktif yapısından kaynaklanan emotionerring, presence, agency, meaningful choices ve etik ikilemlerle ifade edilen tasarım unsurları aracılığıyla nasıl suçluluk duygusu oluşturduğunu ortaya koymayı amaçlamaktadır. Bu kapsamda video oyunlarında suçluluk oluşturabilecek tasarım unsurları incelenmiş ve bu tasarım unsurlarını değerlendirilebilmesine yönelik bir analitik çerçeve oluşturulmuştur. Bu analitik çerçeve kullanılarak, ikilemde bırakma ve etiksel olarak oyuncuyu sorgulamaya yöneltme özelliklerine bağlı olarak örnek olarak seçilen This War of Mine, Beholder ve Undertale oyunlarının içerik analizi yapılmıştır. Hem betimleyici hem de tanımlayıcı nitelikler taşıyan bu analiz çerçevesinin suçluluk duygusu oluşturan oyunları analiz etmek ve hem de suçluluk duygusu hissettirmeye odaklanmış yeni bir oyun yapımında tasarım rehberi olarak kullanılabilmesi hedeflenmektedir.

Anahtar Kelimeler: Oyunlarda Suçluluk Duygusu, Bulunma Hissi (*Presence*), Duygu Mühendisliği (*Emotioneering*), Anlamlı Seçimler ve Etik, Faillik (*Agency*)

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ABBREVIATIONS

EXP	:	Experience
NPC	:	Non-Player Character
PC	:	Personal Computer
RPG	:	Role Playing Game

1. INTRODUCTION

Game is the only medium that can induce guilt, and intense feelings such as guilt are hard to forget and can enhance the quality of gameplay.

The aim of this research is to have a broad understanding about the usage of guilt inducing design elements in video games. A definitive and descriptive analytical framework is established to both analyze and form the design elements in video games which can be used to create an effective guilty experience.

The study consists of three phases:

In the first phase, a detailed literature review is conducted about emotion in games and how guilt is used as a plot device in media. Previous work in this field has only focused on ethical reasoning and reflection on video games (Zagal, J. P. 2011), and the ethics of computer games (Sicart, M. 2011), however, they have failed to address how game design elements can lead to players to have guilty feelings. Therefore, the considerable part of the research is based upon papers which take accounts of the subject from a psychological perspective.

In the second phase, in accordance with the literature review, an analytical framework is established which consists game design elements that can produce guilt. Within this scope, the video games to be analyzed according to this framework are selected based on their capacity to create conflicts and moral dilemmas.

And in the third phase, the selected games, This War of Mine, Beholder, and Undertale are analyzed with the analytical framework comprises game design elements that induce guilt, and the conclusion is drawn.

There had not been a guide to help game designers if they wanted to add guilt inducing parts to their game. With the help of the analytical framework to induce guilt in video games, they can learn about the essential elements a game requires to create guilt.

2. LITERATURE REVIEW

2.1 GUILT IN VIDEO GAMES

2.1.1 Guilt in Entertainment Media

In another entertainment medium, it's very seldom that one feels guilty during the experience. Reading a book or watching a movie only can create collective guilt that you can feel for being a part of some group, or merely for being human. On the other hand, due to interactive nature of video games, in some cases, you get to become one with the characters, see through their eyes, experience the game world as they supposedly do, make choices for them and face the consequences of said choices which can lead to feeling guilty.

In referring to guilt, we emphasize features such as a focus upon past deeds, recognition of certain effects of those deeds as unchangeable, a sense of having done wrong (Ratcliffe, M. 2010 p. 8). Guilt does not really need to be a negative inclination. Indeed, guilt relates with reparative activities including admissions, statements of regret, and fixing the results of the conduct (Tangney, J. P., Stuewig, J., & Mashek, D. J. 2007, p. 6). It might be a driving force to correct things, and this concept is widely used in television. We're all accustomed to the hero once was guilty of evil deeds, but now is on the road of redemption to redeem himself/herself.

In Angel (Whedon, J. 1999) (an American television series, a spin-off from the television series Buffy the Vampire Slayer), the show details the ongoing trials of Angel, a vampire whose human soul was restored to him by gypsies as a punishment for the murder of one of their own. After more than a century of murder and the torture of innocents, Angel's restored soul torments him with guilt and remorse. Then he dedicates himself to fight the evildoers and save the innocents to pay for his past wrongdoings.

In Xena: Warrior Princess (Tapert, R. 1995) (an American fantasy television series), the series narrative follows an infamous warrior on a quest to seek redemption for her past

sins against the innocent by using her formidable fighting skills to now helping those who are unable to defend themselves.

Realizing how guilt is such a strong emotion, artists used it widely in creative storytelling. In David Lynch's Mulholland Drive (Lynch, D. 2001), Diane Selwyn hires a hit-man to kill her lover out of jealousy. When the deed is done, she couldn't handle the guilt, and she dreams of another reality where the murder has never happened, where she was someone else, someone innocent and pure. But anomalies follow, and her new reality starts to collapse because she must remember and face the consequences of what she's done.

Horror games can have a great potential to induce guilt because fear can become transmuted into guilt when we think about what our fear means for our identity (Tangney, J. P. E., & Fischer, K. W. 1995, p. 3). In Silent Hill Homecoming (Konami, 2009), we play as Alex Shepherd, who's on a quest to find his brother Joshua. Throughout the game, we only get some glimpses of Joshua for whenever we see him he's constantly running away from us. The fact that Alex killed his brother before the game even starts isn't revealed until the near ending. That leads us to understand how the monsters we fight are shaped by the guilt of town's people and Alex's, and many more details such as why all the clocks in the game are stuck at 2:06, or why Alex's hospital room number is 206. That's the time when Joshua died. Alex couldn't handle the truth about what he did, so he created a delusion where his brother is not dead, just missing.

It's a way of storytelling; designing everything around the guilt felt by the protagonist, creating a new delusional world where the guilt-inducing action hasn't been committed, or it has been committed, but the protagonist has no memory of it. It's inevitable that the terrible, guilt-inducing action reveals itself in the end, and the protagonist has to face it and its consequences.

We can feel a lot just by following a story. As early as 1759, the economic philosopher Adam Smith observed that as people imagine themselves in another's situation, they

display “motor mimicry” (Hatfield, E., Cacioppo, J. T., & Rapson, R. L. 1993, p. 4). Adam Smith observed:

"Though our brother is upon the rack... by the imagination we place ourselves in his situation, we conceive ourselves enduring all the same torments, we enter as it were into his body, and become in some measure the same person with him, and thence form some idea of his sensations, and even feel something which, though weaker in degree, is not altogether unlike them" (Hatfield, E., Cacioppo, J. T., & Rapson, R. L. 1993, p. 4).

Guilt is linked to an individual's concrete action (or inaction) and requires a situational context for its manifestation (Tilghman-Osborne, C., Cole, D. A., & Felton, J. W. (2010). In other art forms, mostly, we're just spectators. Of course, we can relate ourselves with the characters, we can imagine ourselves in dire situations as they are, but we can't intervene. Video games give us interactivity.

In the horror adventure game called Ib (Kouri, 2012), made in RPG Maker, you play as a little girl named Ib visiting an art gallery with her parents. While observing the many exhibits, all of a sudden, she realizes she is alone. Then the artworks start to come alive, and they are not necessarily good-natured. While you're trying to find a way out, you meet a soft-spoken young man dressed in tattered clothes, who later in the game becomes protective and nurturing of Ib. In my gameplay, I failed some of the puzzles and made some bad choices. As a consequence of that, at the near ending, Garry had to sacrifice himself to save me. I was mad with guilt. If I had paid more attention to details I could have saved him. So, I played the game from the start. That's what guilt made me do. It made me play for the second time, and this time I didn't make the same mistakes.

Most games allow for second chances. In Undertale (Tobyfox, 2015), when you finish the game with Genocide Run, there is no going back. Even if you start a new game, the game will remember your previous actions. The game won't let you play a Pacifist Run because of your sins.

Studies demonstrate that our inclination to guilt impacts our activities. In a study of college undergraduates, guilt-proneness was related with endorsing such items as "I would not steal something I need, regardless of whether I was certain I could get away with it." Similarly, Tibbetts found that undergrads' guilt-proneness was conversely identified with self-announced crime (Tangney, J. P., Stuewig, J., & Mashek, D. J. 2007, p. 10).

Also, there appears to be a special link between guilt and empathy (Tangney, J. P. E., & Fischer, K. W. 1995, p. 10). So, we can say it's not just about the game, it's also about the player.

2.1.2 Emotion in Games

Humans are not perfect, but we do one thing better than any living creature that we know of, and that is creating art.

There's an ongoing debate about whether video games are art or not (Stuart, K. 2012). According to Oxford and Merriam-Webster's Dictionary, "Art is a diverse range of human activities in creating visual, auditory or performing artifacts (artworks), expressing the author's imaginative, conceptual ideas, or technical skill, intended to be appreciated for their beauty or emotional power." By this definition we can come to the conclusion that some video games are indeed works of art, if not all. But at the same time, we cannot say that all movies or books are works of art either.

For some time now, we've been witnessing how video games are changing over the years, how they are evolving and becoming more from non-complex ludic challenges to also emotionally challenging experiences. Still, there are many more people who watch film and television than play games. Many of these will never be lured into playing games until games begin to offer the emotional range and depth of the entertainment they're used to enjoying (Freeman, D. 2004, p. 38). Even then, it will take some time for people to fully appreciate or even try to play these video games, because playing them requires more effort and practice compared to experiencing other artwork. For example, playing

The Last of Us (Sony Computer Entertainment, 2013) could be a hard challenge for a non-gamer, so sadly they might be deprived of experiencing the beautiful story the game has. But, if the player chooses a more suitable game to match their beginner skills such as Journey (Sony Computer Entertainment, 2012) or The Stanley Parable (Galactic Cafe, 2013) they surely will get much more out of it.

How does a video game make us feel emotions?

Scherer (1998) presents a very popular and widely regarded theory for how emotions are induced in media: Induction, Empathy and Contagion (Yates, R. P. 2014, p. 10). Induction is when a viewer is personally involved with an event which elicits an emotional response. Empathy is the emotional reaction to observing a reaction from another source. Finally, contagion is a socio-emotion, or the reaction to somebody else's emotion. In the context of video games, empathy would be the most relevant as the majority of video games depict a player observing fictional characters (Yates, R. P. 2014, p. 10).

Zagal (2011) states that games that encourage emotional responses require a players' investment in the narrative whilst simultaneously reflecting upon choices and decisions. Furthermore, Zagal found that when a game character was troubled while in a moral dilemma, a player may also experience an emotional response. This is usually triggered when a player thinks they are violating a moral standard. However, due to the detachment of the player from the moment in question, the impact loses its momentum as the dilemma concerns the character and not the player. Zagal (2011) suggests that emotional responses are generally received when a player is confronted by a choice.

Frome (2006) proposes that we derive emotions, e.g., if exposed to videogames, based on at least two mental systems that appraise perceived events in different ways. He explains how both systems differ by referring to how users might respond to a scary alien in a film or video game (p. 15): "Some of the viewer's mental systems respond to the alien as if it is a real danger, raising her heart rate and increasing her adrenaline. Other mental systems, such as the ones responsible for running and hiding, recognize that the alien is fictional and thus not a real danger that she must avoid." Frome's explication of how users

emotionally respond to mediated representations might hint at an important psychological explanation of why videogames are best described as half-real (Juul, 2005), and feature a porous, rather than completely sealed, magic circle (Castronova, 2005).

Scholars working in media psychology and neighboring fields that investigated how human-beings respond to audio-visual mediated representations of objects or social figures consistently show that they respond "almost as if" the displayed objects or figures are real (see for an overview Hartmann & Vorderer, 2010; Hartmann, 2011). Media illusions may typically imply that users simultaneously know that "this is not true," but "feel as if it is true." Knowing and feeling diverge and suggest different conclusions about what is actually true.

Below, we examine the six primal emotions that video games can induce, as readily identifiable by expression and semantic label: fear, anger, disgust, surprise, joy and sadness (Menard, M. K. 2008, p. 51).

Anger:

Anger can be considered in a general sense as "a terrible thing has occurred, and I don't want it to happen once more, finding a way to see it that way".

Anger can be an incredible impetus as far as story and player motivation (Menard, M. K. 2008, p. 55). It can even justify morally questioned actions. Using The Last of Us (Sony Computer Entertainment, 2013) as an example, throughout the game we witness how Joel (main character) and Ellie (the little girl we need to protect) gets closer in a post-apocalyptic world where they must reach a certain facility in order to help to find a cure for a certain infection that turns humans into zombie-like creatures. Near the ending of the game they reach their destination, and Joel falls unconscious. When he wakes up he discovers that people in the facility took Ellie for an operation that will cost her life in order to create a cure for the infection for whole humanity. The game doesn't give any options here. What Joel is going to do is obvious, he's going to save his little girl even if it means finding no cure and convicting humanity to its own doom. It is selfish and maybe

morally wrong, but if you have been bonding with those two characters throughout the game, there's a good chance you'll give into anger and hastily kill anyone who tries to prevent you (Joel) to go and save Ellie. When you reach that operation room, you can even kill the unarmed doctors and nurses out of anger even if you don't have to.

Fear:

Fear is like anger as in the sense that it includes "something terrible" occurring, however, it is somewhat detailed from the conviction that something awful will occur and has not effectively done as such. Fear at that point supports activity, yet as opposed to confronting the "awful," it urges an individual to pull back from the article or frightful individual as opposed to going up against it, similarly as with anger (Menard, M. K. 2008, p. 55).

One of the games who does frighten better than most is Silent Hill. An important reason for that is, in many of Silent Hill (Konami, 1999) games you play with a character who is inexperienced in combat and that makes you feel vulnerable. For example, in the first game of the series you play as Harry who is a lousy shot, and it takes him several seconds to aim. The anticipation of something bad is going to happen is used very cleverly, too. There's an area called the Gallows in Silent Hill 2 (Konami, 2001). In the entire game, most rooms are incredibly small, then you come into this spacious area where there's a platform in the center with three nooses. You constantly hear horses are galloping around you, but you can't see anything, and it makes you feel incredibly uneasy, like something bad is about to happen, but it never does.

In one of Frome's examples, he examines Fatal Frame (Techmo, 2001) where a foe may truly cause fear, making a player yell out in astonishment yet not flee in fear. Contending territories of the brain see the occasion in an unexpected way, so while a player may deliberately realize the adversary can't hurt them, the underlying experience may, in any case, cause an enthusiastic reaction (Yates, R. P. 2014, p. 9).

Sadness:

Sadness also suggests that "something awful" occurs, yet spins around the possibility of misfortune or elimination, regardless of whether it is something physical, mental, social, lasting or transitory. The more the apparent or genuine misfortune is lasting, the more intense the feeling will be. Be that as it may, the feeling itself does not produce any sort of counter and is regularly communicated by an absence of response or activity (Menard, M. K. 2008, p. 58).

There is an apparent lack of a requirement for interactivity during an event when the emotion of sadness is present (Yates, R. P. 2014). That's why mostly sad events occur in cut-scenes. But of course, accidentally deleting an item can cause sadness, too.

Joy:

Joy generally happens when "something good" occurs, regardless of whether for oneself or for the individuals who care for them. Like sadness, the formal object of joy can be communicated by a physical or mental article, restricted uniquely by the impression of the subject as a primary concern. More noteworthy euphoria is generally communicated if there is a sure measure of pre-information or pre-insight about the ultimate result (Menard, M. K. 2008, p. 59).

Joy and happiness are some of the easiest emotions to create in a game, as most, if not all, games are about setting and achieving goals and victories, whether they are set by the player or the system. That's why games like Bejeweled (PopCap Games, 2001) and Candy Crush Saga (King, 2012) is so popular, they give momentary satisfaction which causes joy.

Disgust:

Disgust is an emotion much more difficult to summarize with a general discussion of the formal objects available. Although it has been proven that the emotion of disgust is

evidenced by all the cultures of the world and is therefore universal in nature, it is less clear that formal objects are also universal. Disgust can be considered as the emotional implication of extreme physical aversion (Menard, M. K. 2008, p. 60).

Handled correctly, however, disgust can be a very powerful motivating force to move players to care about a game or a specific episode or part in a game. A game could craft a narrative that creates a feeling of disgust in the player on a moral level, one that would drive him forward through the game to right the wrongs he perceives. It can also make the final achievement of success only that much stronger.

Surprise:

A feeling of surprise is normally brought about by the start of a circumstance that was neither arranged nor anticipated, regardless of whether the circumstance is "great" or "awful" does not influence the genuine feeling. Surprise is additionally interesting in that it tends to be considered as a sort of "associated" feeling, as it is quite often pursued by one of the other five feelings, making it a platform simple (Menard, M. K. 2008, p. 62).

Lately, we've seen how surprise elements can be used by means of game mechanics. Toby Fox's video game Undertale (Tobyfox, 2015) takes RPG genre's well-known attitude of "kill opponents in order to progress" and updates it with a new one: "you can either kill or befriend opponents in order to progress." And the moment you realize it during your gameplay you feel bewildered.

2.1.3 Inducing Guilt by Design

Guilt is caused by an emotional reaction of hurting or harming someone with a positive social connection. Hurt or harm is understood in a broad sense to include neglecting or deceiving the person or causing emotional distress (Bybee, J. 1997, p. 129).

In a game world, if one of the aims is inducing guilt, it's important to have a good story and world-building. A game should be able to make its players care about its game world

and characters. To accomplish that, a game needs to have a good emotioneering which is a series of techniques to create emotions in a game and also the application of these techniques (Freeman, D. 2004, p. 34).

Guilt has two main emotional roots. One is empathy: when someone else suffers, the empathic observer suffers as well. The second is exclusion or separation anxiety (Bybee, J. 1997, p. 129).

Players will feel guilty only if they empathize with the characters' suffering. Empathizing with a badly written character with a lack of detail is difficult for the players. Therefore, believable characters are needed to induce guilt in a game world. And, for the players to really lose themselves in the authenticity in the game world, the game should be immersive. Games create immersion or presence by making the players feel like they are inside of the game world. And, video games that create a greater sense of presence are likely to elicit greater emotions (Ravaja, N., Salminen, M., Holopainen, J., Saari, T., Laarni, J., & Järvinen, A. 2004, p. 2).

Furthermore, guilt is linked to an individual's action and requires a circumstance for its manifestation (Tilghman-Osborne, C., Cole, D. A., & Felton, J. W. (2010). That's why games can do no other media can, they give us the responsibility to affect their world. The greater flexibility the players have over the game world, the greater capacity the game has to induce guilt. The power of taking meaningful action and seeing its result is called agency (Murray, 2017, p. 123), and it is one of the key elements to induce guilt through game design.

The message that lies at the core of guilt induction is "Look how you are hurting me." The other person changes their behavior to avoid the guilt that would follow from hurting you (Bybee, J. 1997, p. 130). In games, the players should be given an option between doing something hurtful or not. And the consequences should differ according to the choice. Also, the players should care about the consequences, because obviously "Look how you are hurting me" will not elicit much guilt if the response is "So what?" For a game to be able to induce guilty feelings during the gameplay, the choices it provides its

players must have moral dilemmas, and the game must be ethically relevant (Sicart, M. 2011).

3. DATA AND METHOD

This study will be based on a framework which comprises game design elements that induce guilt in video games. The framework will be used in content analysis. The selected video games will be approached as narrative artifacts. The content analysis will be focused on the design choices of the narrative, and designers' aims, therefore the players' intentions will not be taken into account.

3.1 A THEORETICAL DESIGN FRAMEWORK FOR GUILT INDUCING ELEMENTS IN VIDEO GAMES

3.1.1 Presence

In her book Hamlet on the Holodeck (2017, p. 99), Janet Murray says:

> *"The experience of being transported to an elaborately simulated place is pleasurable in itself, regardless of the fantasy content. We refer to this experience as immersion. Immersion is a metaphorical term derived from the physical experience of being submerged in water. We seek the same feeling from a psychologically immersive experience that we do from a plunge in the ocean or swimming pool: the sensation of being surrounded by a completely other reality, as different as water is from air, that takes over all of our attention, our whole perceptual apparatus."*

When we're talking about immersion in games, sometimes we mean spatial presence. Spatial presence is often defined as existing when "media contents are perceived as 'real' in the sense that media users experience a sensation of being spatially located in the mediated environment" (Wissmath, B, Weibel, D., & Groner, R. 2009, p. 116).

Therefore, if a game manages to make the player feel like they're inside of it, that means it successfully creates presence. But how does this happen? According to Werner Wirth (2007), spatial presence happens in video games in these two steps:

1. Players form a representation in their minds of the space or world with which the game is displaying them.
2. Players begin to favor the game world as their point of reference for where they "are".

Basically, the player tries to understand the game world and creates a mental model. Then, they decide if they are in this imaginary world or in the real world. It should be noted that it is not necessary to make a conscious decision with the approval of the prefrontal cortex. It can be subconscious, secretly, slid in the side and constantly in and out (Madigan, J. 2010).

According to Madigan (2010), there are four elements that have to be in a game to create presence:

1. Multiple channels of sensory information: The more senses you assault and the more those senses work in tandem, the better.
2. Completeness of sensory information: The fewer blanks about the mental model of the game world that the player has to fill in, the better.
3. Cognitively demanding environments: Players have to focus on what's going on and getting by in the game will tie up mental resources.
4. A strong and interesting narrative, plot, or story: Good stories attract attention to the game and make the world seem more believable.

Also, consistency plays a big part of creating presence:

1. Lack of incongruous visual cues in the game world: For example, tutorial messages, health bar over enemies' heads etc.
2. Consistent behavior from things in the game world: For example, in many open world games using "fast travel" option can break the immersion. But in the Marvel's Spider-Man game (Sony Interactive Entertainment, 2018) if you choose

to use fast travel Spider-Man uses the subway which kind of make sense and does not break the immersion.

3. An unbroken presentation of the game world: For example, less loading screens.
4. Interactivity with items in the game world: Operating machines, talking to NPCs (Non-Player Characters), and fiddling with physics.

Characters can have a surprisingly powerful effect on player immersion. Contradiction between the player's motivations and those of the game character can create issues in engaging the player. Isbister discusses the importance of cognitive immersion in building strong characters. Players must be able to synchronize their problem-solving abilities with those of the game character (Isbister, K. 2006).

Computer games that incite a more noteworthy feeling of presence are probably going to evoke more prominent physiological excitement (at any rate when the game content is stirring), association, and consideration (Ravaja, N., Salminen, M., Holopainen, J., Saari, T., Laarni, J., & Järvinen, A. 2004, p. 2).

Immersion or presence is made from communications between the player and the game system. Players are effectively partaking in construction of playing experiences, bringing their own encounters, expectations and wants with (Tanskanen, S. 2018, p. 13).

One logical candidate for a personality trait that may moderate the sense of presence elicited by video games is Self-Forgetfulness (a dispositional openness to absorbing experiences). According to Cloninger (1998), self-forgetful people are inclined to be completely absorbed, intensely concentrated, and entranced by a certain something. They may likewise overlook where they are and lose all feeling of the progression of time. Given these attributes, exceptionally self-forgetful people would also be expected to experience higher presence when playing computer games (Ravaja, N., Salminen, M., Holopainen, J., Saari, T., Laarni, J., & Järvinen, A. 2004, p. 3).

In addition, presence seems to be positively related to creative imagination, empathy, absorption, willingness to be transported, tendency to escape, locus of control, and

dissociation and negatively correlated with age (Weibel, D., Wissmath, B., & Mast, F. W. 2010, p. 1).

A negative feeling can leave a permanent memory that is loved by the player. "Negative" emotions do not necessarily mean a bad playing experience. Generally rewarding events in games result in positive emotions, however negative events do not elicit only negative, but also positive, feelings in the player (Madeira, F., Arriaga, P., Adrião, J., Lopes, R., & Esteves, F. 2013).

When there's a greater sense of presence, the game world feels more real to the player. The realness of the game world intensifies the emotions felt by the player during the gameplay by bringing their personal experiences, anticipations and desires into the play. It is evident that presence definitely has an impact on the guilty feeling that felt by the player.

3.1.2 Emotioneering

Emotioneering is the vast body of techniques that can create, for a player or participant, a breadth and depth of emotions in a game or other interactive experience, or that can immerse a game player or interactive participant in a world or a role. It also means the application of these techniques (Freeman, D. 2004, p. 34).

Games cannot solely use the same methods as film and television do in order to create emotion. Because in movies and TV shows the order of the events and timing between them are always controlled. But in games, many of these things are up to the player interaction.

It is difficult to create believable characters. Just because you want a player to take on a certain role doesn't mean they feel like that personality magically. The players, on the contrary, are likely to feel like themselves. The identification of players with the personality of the character they are playing is essential. Screenwriters need to learn how

to create an environment in which the player willingly takes on a different personality in the game's make-believe world to make this possible.

Screenwriters generally cast the player as a hero in order to overcome this issue, because it is simpler for most individuals to imagine themselves as a hero, but this type of writing does not offer much space for flexibility. According to Freeman (2004), for every angel that sits on a game player's right shoulder, there's usually a grinning psychopathic devil on the left, who, just to be mischievous or rebellious, might attack foe and friend alike. A screenwriter requires to generate an opportunity for both of these player needs to be met.

A story is not the only way to create emotion in games. According to Freeman (2004), a screenwriter should know how to:

1. Integrate the story with the gameplay mechanics: In Naughty Dog's Uncharted 4: A Thief's End (Sony Computer Entertainment, 2016), in the cutscenes Nathan Drake is being portrayed as a smooth talker who tries to bluff his way out of jams, lives to solve historical mysteries. In the gameplay, Drake sheds his conventional charm, instead becoming an expert marksman proficient with over a dozen firearms, a stealth assassin whose first move against an unsuspecting enemy is to kill rather than incapacitate, and a juggernaut who slaughtered his way out of predicaments. Naughty Dog was actually very successful in casting Drake as an every-man. The writing, acting, and directing did help players identify with the character, so much so that some people felt like they were betraying their creation when actually participating in the game.
2. Make the player care about the world of the game.
3. Create emotionally complex relationships between the player and the NPCs—and, for that matter, between the NPCs and other NPCs.
4. Figure out to what degree and in what way the world of the game impacts the player, and to what degree, if any, the player impacts the world of the game.
5. Make sure the player is motivated to play through to the end of the game.

People are dimensional, your NPCs should be too. For major NPCs, Freeman (2004) creates a Character Diamond. He gives all major NPCs at least four different Traits, one for each of the corners of their Diamonds. For example, Wheatley from Portal 2 (Valve Corporation, 2011) has these traits:

1. Friendly: He's warm and approaches us in order to help us escape.
2. Stupid: His sole reason of existing is to consistently give GLaDOS (main antagonist of Portal series) stupid ideas and make bad decisions.
3. Affably Evil: For an AI-turned-psychotic-junkie trying to murder you, he sure is likeable.
4. Bad Samaritan: Basically, he's just using Chell (protagonist of Portal series) to seize control for himself and bring the other robots to their knees. This was not his original goal, but his slide into megalomania occurs alarmingly quickly.

Apart from traits, there are also "quirks". For example, if an NPC is always tripping over something that's not a trait, but a quirk.

Character Diamonds, or combining even a couple of interesting Traits, are helpful methods for generating interesting villains. However, other techniques apart from Diamonds can make villains more dimensional and lifelike, and thus emotionally engaging. By seeing the concerns or emotional injuries that drive them, screenwriters can humanize them. They are able to disclose small parts of their life outside of their villainy deeds. They can show us their motivations, which make sense to them, even if they sound heinous to us (Freeman, D. 2004).

An exceptional quantity of Emotioneering is intended to impact a game player emotionally, but not to be noticed deliberately. Imagine a scene where a ruined region is reached, and an old person is there. You ask him a question, but he's not responding to you. You point at him with your rifle, but he's still not answering you. Would you murder him?

Now imagine the same scene, but in his ruined house, the game designer dressed the old person in rags, placing his deceased wife in the scene. Then, perhaps we'd feel both annoyed and sorry about him.

Furthermore, if the goal is to create emotional immersion in a game, then we need to make the NPCs life-like. One-dimensional characters are less believable and draw less attention from the player. A game should be able to make its player care about the characters, otherwise, the intensity of the feelings felt by the player will be lessened. Also, the playable characters need flexibility in writing to make them more relatable. Without relating to the character, it's hardly possible for players to take things personally, and this could lead to feeling irresponsible about the actions they commit in the game world, therefore reducing the intensity of the feelings felt during the gameplay.

3.1.3 Meaningful Choices and Ethics

Some games allow us to experience intense situations that we wouldn't prefer to experience in real life, because the consequences would not be ideal. And some games allow us to experience situations that's impossible for us to have in real life. We have to make choices to handle these situations, and sometimes some of these choices are ethically questionable.

Games can be an ideal medium for providing players with experiences that make them reflect on their ethics and moral reasoning by helping players identify moral or ethical issues, encourage them to assess their own ethical values and the social context of issues identified, and also consider the ramifications of alternative actions.

In "Philosophical Game Design," Lars Konzack (2008) suggests the most interesting games are those that not only present "immersive experiences" but also express a "consequential philosophical system, a coherent cosmology." Such video games, he thinks, can be platforms for thoughtful exploration of theories about the human self, the universe, and God.

For a game to create an emotional response such as guilt or moral dilemma, it has to be "ethically relevant" (Sicart, M. 2011) or "ethically notable" (Zagal, J. P. 2011). According to Zagal (2011), an ethically notable game should be using a variety of design elements including narrative, gameplay, and more, create opportunities for their players to think about ethics. According to Sicart (2011):

a) We need a simulated game world to make a computer game ethically relevant.
b) For a game world to be ethically relevant, the representation and the actions afforded to the player raise ethical issues by means of their relation to the perceived real world.
c) A game might also relate to players in respects the ethical problems emerge from the game scenario, not the rules or the game system.

Games that encourage emotional reactions often promote players to invest in the game's narrative and fictional elements while at the same time illustrating the player's role in guiding the game's choices and decisions. (Zagal, J. P. 2011, p. 5). In the following example, interactive fiction author Emily Short has been playing Fable II with a female character when she meets a male non-player character (Short, E. 2009):

> *"I saw the symbol of a ring on the meter of how much he liked me. I reasoned that this meant, if I made him like me more, he'd give me a ring. So, I spent a little time with him, doing dances and falling over afterward, because he seemed to get a big kick out of this buffoonery. I made faces. I gave him the thumbs-up sign. I flirted a little, just to butter him up.*
>
> *"But when he'd fallen in love with me and wanted to get married, I was startled and not at all pleased. I realized what the ring on his meter indicated then, when it was too late, and I'd led him on. I had no intention to get married, but when he started to follow me around (a mistake thanks to more confused socialization on my part), I let him.*
>
> *"I let him follow me out into the wild, and when we were set upon by bandits I didn't give him a second thought, just assumed he'd look out for himself or have the sense to hide behind a rock. My dog never got killed, after all. But then the battle ended, and he wasn't following me anymore. I actually couldn't tell what had just happened: did he run away? Or — it seemed more likely — did he fight and die because I was too absent-minded to attend to him? I felt guilty about that. It was the first thing in the game that made me feel like I'd done something wrong. [...] I'd cold-bloodedly ignored some guy, toyed with his affections and then led him to his death. That felt culpable."*

In Moirai (Johnson, C., Barrett, B. & Oestmann, J., 2013), you're off to a cave to discover Julie, a woman trying to kill herself after her husband and son's death. With a lantern and a knife, you enter the cave. You meet a farmer inside, carrying a knife and a lantern as well. You can ask him why he's covered in blood, what he's doing with the knife, and what those loud moans were. You can let him pass, or on the spot you can kill him. The next room includes the bloodied lady who, having hurt herself intentionally, asks you to put an end to her pain. You can put her out of her misery or run for assistance. Either way when you leave, you will face another farmer, carrying a knife and a lantern again. The same three questions you asked the other farmer, he asks you, and you type in your responses.

Here's the twist: the farmer you questioned previously gave you the responses from the last player. Similarly, your responses are registered and transmitted to the next player entering the cave.

Later, you get an email relaying how the new player treated "you"—whether he or she let you pass unmolested, or simply killed you outright.

Choices that pull at players heart strings, that make them look deep inside themselves at their own character in real life, that they remember as deeply emotional experiences. These are the designs that turn a game into art (Morrison, B. 2013).

Meaningful choice requires the following four components (Morrison, B. 2013):

1. Awareness - The player must be somewhat aware they are making a choice (perceive options)
2. Gameplay Consequences – The choice must have consequences that are both gameplay and aesthetically oriented
3. Reminders – The player must be reminded of the choice they made after they made it
4. Permanence - The player cannot go back and undo their choice after exploring the consequences

In most analyzes, the fundamental hypothesis is that in-game decisions are meaningful when their results matter (Nay, J. L., & Zagal, J. P. 2017, p. 2). In Telltale Games' The Walking Dead Series (2012), your being mean to someone does not necessarily affect the outcome of the story, but it's merely a question of how you want to portray yourself in that character.

As players, we critically reflect on what we do during a game experience in a game world (Sicart, M. 2011, p. 63). Either in Texas or in the Shire, moral truths are true. Fantastic artists don't produce ex nihilo or out of nothing; they take on what Tolkien calls the "primary world" and refashion its materials to make secondary worlds coherent (Moore, C. J. 2011, p. 70).

As players we reflect critically on what we do in a game world during a game experience, and it is this capacity that can turn the ethical concerns traditionally raised by computer games into interesting, meaningful tools for creative expression, a new means for cultural richness (Sicart, M. 2011, p. 63).

Playing a game is acknowledging and obeying the rules. Therefore, sometimes games do not give us any choice, and somehow can still manage to make us feel guilty.

In Close Your Eyes (Yai Gameworks, 2015), at some point, game starts to give you a series of commands in a way that it's telling an already happened story. It tells you "thus, there was only one exit", and you have to make sure that you leave from that exit. Then you get into a room with a TV, and the game says "thus, she did not watch the television". Now in here, if you go ahead and watch the television you die "thus, you lost what you got". So you avoid watching the TV and move forward. Then you get into a room with a little boy in the middle, "thus, she picked up the boy". You go ahead and pick up the boy. Then when you move forward, it says "thus, she entered the red field and killed the boy". You have to kill the boy in order to progress, and even it seems like you have no choice you actually have one: you can turn the game off. But, if the game intrigued you enough, you'd rather feel guilty and continue with the game instead of turning it off.

Ultimately, guilt is linked to a person's specific action or inaction. Therefore, for a player to feel guilty during a gameplay, they have to be able to make meaningful choices, and there have to be some consequences for those choices. Nonetheless, only ethically relevant games can create choices meaningful enough to induce an emotional response such as guilt from the player.

3.1.4 Rules and Agency

Agency is the authority to take meaningful action and see the outcomes of our choices and decisions (Murray, 2017, p. 123). Games are dependent on the concept of agency, that is the crucial distinction between interactive and linear entertainment.

Games force activities by rules: the significance of those behaviors is the ethics of computer games as conveyed to the player through the game world. In computer games, the player must think that she is free when she is not. Games are systems in which we are willingly immersed with the clear objective of being manipulated, we believe in the freedom the game designers give us in order to achieve the successful ludic experience (Sicart, M. 2011, p. 43).

When a player is immersed in this model, the game system, its rules and mechanics shape their conduct. A player will act within the rules governing the game world that determine what is possible, impossible, relevant or not relevant to game experience (Sicart, M. 2011, p. 66). When you play Marvel's Spider-Man (Sony Interactive Entertainment, 2018) you can web swing around buildings with an incredible flexibility, you can web-shoot anything with a spectacular accuracy, but no matter how badly you wish you cannot kill enemies, you can only incapacitate them, because while you're playing the game you are Spider-Man, and Spider-Man does not kill.

Rules might create ethical discourses that are then implemented in the game world. In Witcher 3: Wild Hunt (CD Projekt, 2015) you play as Geralt and slaughter many monsters and bad guys, but the game doesn't let you hit the civilians. In Gonzalo Frasca's September

12th (2010) the player controls what seems to be a sniper rifle target but, when clicked, launches missiles. The bombs not only kill the terrorists but also generate so-called "collateral damage". When civilians mourn the innocent dead they soon turn into terrorists. So, the only way to stop creating more terrorists is not playing the game. But the fictional world, despite its incomplete nature, might also create some ethical instances that are not related to the rules, but to the cultural experience of the game.

Agency does not mean just interactivity. If a game requires for you to put crazy amount of input in it, like Pokemon Go mobile game (Niantic, 2016) which you have to tap constantly on the screen when you're having a gym battle, it doesn't necessarily mean that the game has a high level of agency. We can measure agency of a game by how much influence a player has over the game world.

The power of changing the game world gives us some kind of responsibility. In Tropico 5 (Kalypso Media, 2014), you can rule your people with their best interest in heart, so they can prosper, or you can make your Swiss Bank account your priority.

To summarize, games can force players to play the game in a certain way with their rules. How much freedom and flexibility the players have is up to the game mechanics. Thus, if a game has insufficient agency, players won't feel responsible for their behaviors, and responsibility is central to guilt (Tilghman-Osborne, C., Cole, D. A., & Felton, J. W. 2010).

3.2 ANALYTICAL FRAMEWORK TO INDUCE GUILT IN VIDEO GAMES CHECKLIST

Based on Fernandez-Vara's Game Analysis Framework (2019) the following analytical framework aims to outline the essential features of the design process of guilt inducing video games. The proposed considerations intend to approach not the relationship between the players, but rather to concentrate on the relationship between the player and the game world. The analytical perspective is objective but not restrictive. It includes four

specific topics guided by a series of practicable questions to which others can eventually be added.

Table 3.1: Analytical framework to induce guilt in video games checklist

Nr.	Topic	Practicable questions
1	**Presence** Video games that generate a sense of presence are likely to induce greater emotional responses.	1. Are there multiple channels of sensory information? 2. Is the mental modal of the game world complete? 3. Is the game world cognitively demanding? 4. Is the narrative, plot or story interesting? Are the visual cues (for example, tutorial messages, health bar over enemies' heads etc.) undistracting? 5. Is the presentation of the game world unbroken (for example, less loading screens)?
2	**Emotioneering** A story is not the only way to create emotion in games, the game environment should be designed in a way that players willingly adopt a different personality in the game world.	1. Are the game mechanics in harmony with the story? 2. Does the game make its players care about its game world? 3. Are the relationships between the player and the NPCs, and between the NPCs and other NPCs emotionally complex? 4. Does the player impact the world of the game? 5. Does the world of the game impact the player? 6. Does the game make sure that the players are motivated to play through to the end of the game?

3	**Meaningful Choices and Ethics** Games that prompt critical thinking in moral reasoning encourage players to become more invested in their decision-making process.	1. Are the players aware that they are making a choice? 2. Are the consequences of the choices oriented both gameplay and aesthetically? 3. Are there any reminders of the choices that has been made? 4. Are the consequences of the choices permanent?
4	**Rules and Agency** The game mechanics determine the scope of the freedom the players have; their behavior is shaped by the game system.	1. Do the game mechanics offer players flexibility in the way they play the game? 2. Do the players have satisfying power to affect the game world?

3.3 SELECTION OF GAMES

This study focuses on the relationship between video games and players. In multiplayer games, player vs. player elements come into question, therefore they are out of the scope of this study.

The selection of games is made according to their capacity to create conflicts and moral dilemmas. They consist all four elements that are mentioned in the analytical framework and they have been heavily discussed by critics about how they handle ethical issues. These games have interesting stories with unique perspectives and are reviewed as prime examples when it comes to guilt. They are considered to have great emotional impact on their players.

The list of selected games:

i. This War of Mine (11 Bit Studios, 2014): The gameplay of This War of Mine offers ambiguous moral choices. The game's designers used a technique to create emotional realism required the player to establish an emotional bond with the

playable characters of the game. This step aimed to stimulate feelings of uneasiness. They wanted to create an emotional connection between the player and the characters by putting the players in an uncomfortable situation and pushing the players out of their comfort zone (de Smale, S., Kors, M. J. L., & Sandovar, A. M. 2019).

ii. Beholder (Alawar Entertainment, 2016): Beholder is a game of choice, and there is no clear right or wrong path. No matter what the players end up doing, the results will be lasting. Best of all, they will be unknown to the player. This adds even more anxiety to everything they are already experiencing (Rousseau, J. 2017).

iii. Undertale (Tobyfox, 2015): Undertale is designed to evoke the question of pacifism in the hearts of its players and to upset their moral positions. It does this by offering them the means to explore the brightest and darkest corners of their souls. It exposes the RPG genre's moral contradictions, and it tries to push the players to introspect their own moral positions by breaking any moral compass and putting them in conflict situations (Seraphine, F. 2018).

4. GAME ANALYSIS AND FINDINGS

Selected video games will be studied according to an analytic framework which is designed to understand how a video game induces guilty feelings if it does so any at all.

4.1 GAME ANALYSIS

4.1.1 This War of Mine

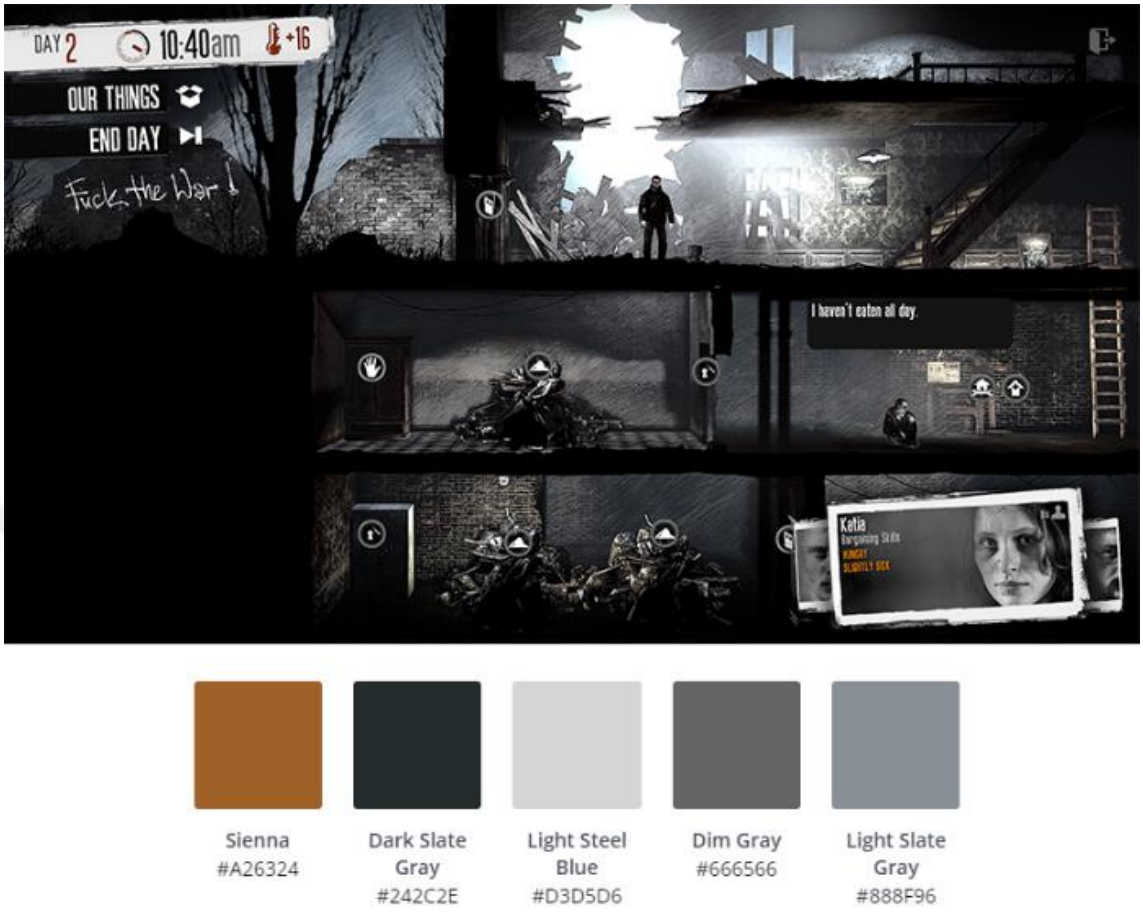
This War of Mine is a war survival computer game developed by 11 Bit Studios that was inspired by the Siege of Sarajevo during the Bosnian War (1992 – 1996). The game differs from most war-themed video games by focusing on the civilian experience of war rather than front-line combat, highlighted by the tagline of the game: "In War... Not everyone is a soldier."

This analysis is going to be focused on the PC version of the game without any DLCs, which is released on November 14, 2014.

4.1.1.1 Presence

The developers of This War of Mine wanted to create a novel-like game and they wanted the visuals to set that atmosphere (Alexander, L. 2015). To achieve that effect, they decided to use a pencil-like sketch technique to design the game world, and for the colors and mood they were inspired by the works of Banksy.

Figure 4.1: This War of Mine design color palette



The usage of a dark palette creates an honest representation of the brutal world the game takes place in, for black and gray color tones are correlated with depression, confusion, sadness and fear (Nijdam, N. A. 2009), and is very much in harmony with the aspect of the narrative.

Piotr Musiał (2014) composed the soundtrack for the game and it's beautifully sad with a touch of hope. Music is present in almost every scene and there are no voiceovers for the characters.

As soon as the game starts the player finds themselves in a damaged building with two or more survivors. These are the playable characters and how these characters ended up together is not explained to the player. The state of the building and the bombing sounds in the background give the impression that there's a war going on. The player also is not

given any information about how the war has started or why, so they have to use their imagination to fill in the blanks.

In order to patch the place up to protect it from raiders, and to feed their survivors, players have to go scavenging at nights and they stay at home during the day, because it's too dangerous to go out in broad daylight. The environments in the game are cognitively demanding. Players have to focus on what's going on, for the gameplay requires their constant attention. For example, rummaging through a pile of rubble sends sound waves far into the distance, alerting people to player's presence. Get spotted in a place where they shouldn't be, and they'll have a choice: run, hide, fight, or die.

As the weather changes players have to be more careful. In winter, harsh cold increases changes of sickness and survivors can eventually even freeze to death. Wood, fuel and components increase a lot in value and are now much harder to acquire. There could be a period without raids, but it's only hinted on the radio. Radio is an important information source and players have to check it often to learn about market values beforehand, so they can prioritize the production or purchase of soon to be valuable goods.

The story of the game is not linear and the game world changes to some extent every time you start a new game. War in games is usually about shooting, fighting or bringing democracy. This War of Mine breaks the perspective and present hidden civilians. The game encourages players to focus on necessities, not necessarily weapons: cooperative working, rather than aggressive working. It doesn't always end with a good ending, quite the opposite is true, but the creators tried to give another perspective to the horrors of war and they succeeded surprisingly in this.

There are no incongruous visual cues in the game world to distract players from the game. There are no tutorial messages. During combat, little health bars become visible over the characters' heads, but they are unobtrusive and well blended with the graphics, so they don't break the presence. The user interface is minimal, character list is at the bottom right of the screen, the info panel which shows day number, time and temperature is placed at the top left of the screen. Under that, there are buttons for “inventory” and “end the day”.

The game is divided into two parts. The first one takes place during the day, at the shelter where players can craft, eat and get some rest. The second one takes place during the night. Every night, a single Survivor can be selected to scavenge (or visit) any of the various locations to loot supplies and potentially trade with friendly traders, where they have to go back to the shelter before 5am. No event happens during the travel. But, in a very dangerous war-zone, it's unlikely to travel without any encounter whatsoever. Other than that, there are no inconsistent behavior in the game world.

There's only one loading screen visible during day to night transition. Lack of loading screens certainly helps with the immersion.

There are a lot of interactable items such as cupboards to breaks, storages to loot, crafting stations to craft items, radios to listen. You can even craft a guitar and play it. However, dialog options are narrow. If it's not a special event or a quest, in most cases NPCs say their words and the player isn't given an option to answer. In the shelter, survivors don't chat with each other unless one of them is depressed. It would be so much more alive and real, and certainly would add a lot to presence if the survivors communicated more with each other.

4.1.1.2 Emotioneering

In war games you have invariably the bad guys and the good guys, and in This War of Mine there are us and there are many with guns. When you play a survival game about a zombie apocalypse you are starting from the premise that this is a fantasy. This is something that cannot happen. That makes it a safe experience. The creators of This War of Mine wanted to show their players something that can happen, that does happen right now, and it can happen to you (de Smale, S., Kors, M. J. L., & Sandovar, A. M. 2019). The game mechanics are certainly in harmony with that.

The game has no tutorial: There is a disorientation occurs during war. In war, no one is prepared. The lack of any tutorial creates a similar disorientation for the new players.

Players behave more like civilians: Wood is more important, especially in the beginning, than the weapons. Players learn not to fight if they can avoid it very quickly. Characters have traits and feelings: This War of Mine wants its players to think of their survivors as people, not as resources. To achieve that effect, the characters are given extra depth, big biographies, traits and extra skills. They get sad, depressed and can even commit suicide.

It can get a bit boring: Sometimes, during the daytime players can find themselves with little to do. It can be a reminder that war is not a constant stream of traumatic events; sometimes there are long uneventful period.

It is a war-torn reality and contains a lot of suffering in every corner. The gameplay encourages you to heal the suffering as much as you can while trying to survive. Characters are detailed and have in-depth biographies, but their relationships with each other are not satisfactory. They can console or fight with each other, but they can't sit down and have a fulfilling conversation. However, their actions can affect each other and cause status effects such as sad or depressed.

According to Freeman's (2004) Character Diamond, every major character should at least have four different traits. There are many playable characters in This War of Mine. The table below shows three characters' information from the game.

Table 4.1: This War of Mine character information table

Arica	**Background**	"I'm a simple girl from the hood and I know life. Street raised me more than my father did. That old sot beat me whenever he felt like it and knew how to make it hurt. That's all over now, he bit the dust in the first days of the war. I've been a cat burglar since I turned 14, you know how it is. I'm better at it than anyone you know, and I can sneak like a fox. You'd be a fool kicking me out."
	Trait	Sneaks Quietly.

	Trait Use	Reduces the amount of noise she makes from running or jumping. Can perform an instant back-stab kill using most weapons (except the Crowbar) without being detected. Uses Lock Picks silently and creates little noise with Crowbar. Can instantly-kill from behind with everything but crowbar or bare hands and always instantly-kills from hiding spots.
	Morals	Fairly unconcerned about theft or murder. Concerned when aiding neighbours and NPCs. Shows concern when Party Members die. Easy to raise or lower Mood. Likely to steal when leaving shelter. Argues or fights with others when mood is low. Slowly becomes sad if addiction is unsatisfied.
	Addiction	Smoking.
Boris	**Background**	"I'm not big with words. I'm just a regular guy. I used to stack stuff on the night shift at a warehouse, by hand mostly. It was tough work, but I was always strong, even when I was a kid. Now this place is gone, shelled to hell, and so is my house. My foot was crushed under the rubble. It has healed, but it's still a bit stiff, so I can't run very fast. But I carry more than anyone I know."
	Trait	Strong but Slow.
	Trait Use	Bonus inventory slots but reduced speed. Creates extra noise when moving or scavenging compared to other survivors. Largest health pool of all characters. Can instantly-kill from behind with everything but crowbar or bare hands and always instantly-kills from hiding spots.
	Morals	Extremely concerned about theft or murder. Very concerned when aiding neighbours and NPCs. Shows concern when Party Members die. Very easy to raise or lower Mood. Thinks alone or sobs all night when mood is low. Slowly becomes sad if addiction is unsatisfied.
	Addiction	Smoking.

Emilia	**Background**	"Now that we're stuck together, I might as well tell you about me and my family. Father was a very practical man. He always reminded us of the importance of financial safety. That's why I became a lawyer like him, and my sister was to become a doctor. When the war broke out, we had a lot of savings on our family account. But the currency soon lost all value, the banks were closed, and we had no foreign cash. In a matter of days, we became poor."
	Trait	Talented Lawyer
	Trait Use	Resistant to morale shocks from stealing or killing. Hard to reduce her mood and easy to recover. Content Mood is short-lasting and hard to acquire.
	Morals	Almost completely unconcerned about theft or murder. Almost completely unconcerned when helping people. Shows selfishness when Party Members die. Hard to lower Mood. Likely to steal when leaving shelter. Argues or fights with others when mood is low. Slowly becomes sad if addiction is unsatisfied
	Addiction	Coffee

As seen in the Table 4.1, most of the traits the characters have are related to surviving in the game world.

- Arica: street-smart, stealthy, smoker, nonchalant
- Boris: strong, slow, loud, sensitive
- Emilia: selfish, stable, heartless, coffee drinker

The lack of information about their personal interests is understandable since they are trying to survive in a war, but still if they were mentioned inside the story it would richen the characters.

Players have an impact on the game world when it comes to helping their neighbours or stealing from the helpless. There are also special events in the game that require players to choose an action. For example, in Decrepit Squat (a safe place in the game), a homeless

man named Grisha will ask for food. If the players give him Raw Food, Vegetables, or Canned Food, he will show them a hiding spot containing Jewelry and Moonshine. Not giving him food and discovering that he has died will induce moral penalty.

Players cannot have any impact on when the war is going to end. Sometimes, blinded by greed or desperation, they can make decisions that they'll regret afterwards. Like, attacking the defenseless old man and witnessing how he shouted to his wife to "go and hide" with his last breath. If the player is sensitive enough, this would be a good enough reason to exit the game. Sometimes players can lose their favorite characters while scavenging. And if they don't pay enough attention and fix their broken status, survivors can even suicide. It's very hard to continue playing the game when you lose someone, because the characters at the shelter will be most likely sad or depressed, then even simple tasks will require more time, because they'll act slower. Characters' low morale probably will affect player's morale, too. Therefore, it's more likely that the players will try and finish the game if they're left with the characters they like and care about.

Figure 4.2: This War of Mine suicide scene

4.1.1.3 Meaningful choices and ethics

When players make a choice in This War of Mine, in most cases they're aware that they're making a choice.

Mainly when the outcomes of the choices are clear, players choose the one that gives the better benefits. When moral consequences come into play, it creates more interesting conundrums for players. Now, they also have to create a balance between feeling good about themselves and gaining the greatest resources. This War of Mine is about moral choices. It's meant to evoke strong emotional responses such as compassion, feelings of loss, fear of the future, helplessness as well as sometimes pride and satisfaction, when despite the odds players manage not only to survive, but also help others.

Gameplay revolves around making morally ambiguous choices in social dilemmas. In the game, dilemmas materialize as special events during nighttime. For example, in the supermarket location, one such event is the Girl in Peril scenario, where a young woman is being sexually assaulted by a soldier. Here, the player is forced to make the decision whether or not to intervene. If the player chooses to intervene, the soldier attacks the survivor with his rifle. But, not saving the girl reduces the morale of the survivors.

After an event, survivors' biographies get an update. They comment about the nighttime event, and they get mood status about how they feel.

Table 4.2: This War of Mine moods table

Level of State	**Effect**	**Cause**	**Treatment**	**Note**
Content (2 levels)	- Character makes positive comments - Increase movement speed	- Being fed at Normal state - Performing good deeds - Witnessing others Being well fed or content	None	Last for 1-4 days depend on characters and feeding

Normal (2 levels)	No effect	None	None	This is the character's default state
Sad (2 levels)	- Character makes negative comments - Random pauses while performing actions	- Stealing or murder or knowing others did it - Refuse to aid people - Other in group suffers from Wound, Sickness, Hunger - Other in group die - Being hungry for certain characters	- Aid people - Being Well fed - Drink Alcohol or Moonshine - Sleep at night from 1-2 days	Having Zlata in group makes sadness go away significantly faster
Depressed (2 levels)	Slows down character movement	Similar to "Sad", but of higher intensity	- Drink Alcohol or Moonshine - Let other console/ cheer up - Sleep at night from 1-2 days	- Others can help depressed characters to feed, heal - Others can console depressed characters from Depressed to Sad
Broken	- Disabled all regular functions - Not able to scavenge	Similar to "Sad", but of much higher intensity	- Drink Alcohol or Moonshine - Let other console/ cheer up - Sleep at night from 1-2 days	- Other must help depressed character to feed, heal - Other can console Broken character from Broken to Depressed

Mood level system:

Unlike other character states, moods have hidden levels which can't be seen visually.

1. Content
2. Hidden level is among Content and Normal
3. Normal(none)

4. Hidden level is among Normal and Sad
5. Sad
6. Hidden level is among Sad and Depressed
7. Depressed
8. Hidden level is among Depressed and Broken
9. Broken

This explains why some characters become content after learning that others have performed good deeds while others won't, despite all of them saying positive comments in the character profile. Some characters take 1 mood level while others take 2 or more levels when getting happier or sadder. This is similar, to explain why characters are not being sad although negative comments appear in their character profile.

Mood-depleting Factors:

There are 3 factors that affect mood:

Witnessing a traumatizing event:

1. Getting raided for many days
2. Witnessing other characters suffering from hunger, sickness or injury
3. Death of a group member
4. Character leaving group

Being in crisis states:

1. Suffer from starving
2. Suffer from sickness
3. Suffer from injury

Moral choice:

1. Refuse to help a neighbor
2. Refuse to help civilians in certain locations (Garage, Hospital, SuperMarket ...)
3. Stealing from unarmed civilians

4. Murdering unarmed civilians
5. Murdering certain thugs or bandits
6. Agreeing to help a neighbor robbing (Voyt)

Mood-boosters:

1. Agreeing to help a neighbor
2. Agreeing to help a civilian in a certain location (Hospital, SuperMarket ...)
3. Witnessing other characters being well fed or being content
4. Drinking Alcohol or Moonshine then sleeping at night.
5. Refusing to help a neighbor robbing
6. Letting other characters console
7. Being well fed
8. Have the following furniture: Enough Beds for everybody (Up to a maximum of 4), a Guitar with someone able to play it, enough chairs and an armchair as well as a radio and books for entertainment. The log will notify you of the state of the shelter to know what you will need

Having a well-furnished shelter reduce the rate morale drop to a neutral state which means less time spent in risky scavenge runs or wasting precious resources.
Addictions serve not only as a trading goods penalty but increase the decay rate from content to normal.

When a choice is made, there's no going back. Every morning the game auto-saves itself, ensuring that players couldn't undo any nighttime disasters. When a survivor dies, there's no reviving them.

4.1.1.4 Rules and agency

This War of Mine offers a huge amount of flexibility to its players, but keeping the balance between good and evil deeds is important. If players try to do the right thing all the time, they can make surviving very challenging. And if they commit crimes all the

time they might equally make surviving very challenging, because some of the survivors will really struggle psychologically, and players must be able to console them, otherwise the survivors might commit suicide. Even if they don't commit suicide, they can still become sad or depressed, and that makes them move slower, therefore it takes a lot more time to complete simple tasks.

The game doesn't force any behavior on players. It gives them freedom to choose on their own. And it doesn't reward one type of behavior over another. Every action has its own consequences, and either way (good or bad) you can reach the end of the war, therefore the end of the game.

4.1.2 Beholder

Beholder is a game developed by Warm Lamp Games and published by Alawar Entertainment. In the game, players get to play in a totalitarian state controls every aspect of private and public life. Carl Stein (the player), and his family has been sent to a new district by the Ministry of Allocation, where he'll assume the role of a landlord of an apartment block. His job is to accommodate new tenants, make sure the building is in order but, most important of all, spy and gather information about the people living there and report back to the Ministry.

This analysis is going to be focused on the game without any DLCs, which is released on November 9, 2016.

4.1.2.1 Presence

Figure 4.3: Beholder gameplay view

Beholder has a unique sense of style. The game sets in a grim-dystopian world. Players only get to see a worn-out building with six apartments and a basement where Carl (main character) lives with his family. The game world feels gloomy with its black and white

silhouette-like characters. Even though characters visually lack depth and colors, their expressions with their eyes and postures are more than enough to indicate what they're feeling. The game is mostly dark, except for Carl's house and the small areas that we install cameras to spy the tenants.

The voice-over choice is clever. Players don't hear the complete sounds, instead they hear muffled sounds, like the speaking comes from the other side of a wall, and it makes you feel like what you hear is some kind of secret information. It's highly suitable for a game which players play as a landlord and spy their tenants.

The soundtrack of the game certainly is beautiful and adds more gloom to the ambience, and there's always music in the scenes.

The nature of the game's totalitarian state is well established, and players learn a lot about how its people are treated and how arbitrary its oppression is. When the game starts, there's an opening video to explain how Carl gets the job and how they injected him with some drugs that prevent him from sleeping, so he could do his job without any interruption. Most of the people look lifeless and fearful. They always go to work, even the old ones. It's very well presented that they live in a harsh world.

The game world is very demanding of players' attention. It's a game where players have to spy on everyone and record everything. The government makes a new law every now and then, and it's the players job to make sure that the tenants are obeying the law or not. There are some quests that comes up as exclamation marks on people, and most of them have deadlines. Players have to pay attention when the tenants go to work, so they can go into their apartments and search for or plant evidence.

It's interesting to be able to experience being an authority figure in an oppressed society, where you can do some good while you're trying to please the government and keep your family alive at the same time.

There is a tutorial, but it's blended into the gameplay very cleverly. In the tutorial, since Carl is new at this job, his boss shows him around and teaches him how to plant cameras. It's a reasonable thing to do for his end, so it doesn't feel like a tutorial outside of the story at all. The game is not very vocal, considering the players do their spying mostly on the silent cameras, it shows the people's activities on their heads as icons drawn with charcoal pencil inside of a speech balloon. It's in harmony with the design of the game and surprisingly explanatory. Also, there are no loading screens to break the immersion.

Players can interact with many items in the game world, but their interaction mostly would be limited with searching storages and taking/putting items in them. They can talk to NPCs and ask them multiple questions. They can use the phone to make calls. They can profile a tenant or write a report about them, or even blackmail them. But they cannot fiddle with the physics of the game world.

4.1.2.2 Emotioneering

Game mechanics are in total harmony with the story. In the game, the players are a government employee and their job is to make sure people are obeying the absurd laws such as "having apples is forbidden" or "reading books is forbidden". The players are oppressors in an oppressed world, but they are by no means free. The government monitors their every behavior too. Therefore, every action that displeases the government must be done with subtlety. And at times players can feel like a bully.

The NPCs are detailed, they all have their different interests and guilty pleasures. When the players report one of the tenants for a ridiculous crime they committed, or for a false evidence which the player planted in their apartment, the police officers come and take the culprit by force, beating and belittling them in front of the community. The animations do a great job to show how desperate and humiliated the accused is, knowing that they could have prevented that could make the players feel guilty.

Almost every NPC has different attitudes and reservations. They also have specific needs and problems which requires Carl's help. Players get to know the tenants well while

completing quests for them. Players can even ask tenants about other tenants and collect information. When the tenants commiserate with the player, it's not hard to create a bond with them and feel empathy towards them. This can make it hard for the players to report on those tenants anymore.

According to Freeman's (2004) Character Diamond, every major character should at least have four different traits. The table below shows three characters' information from the game.

Table 4.3: Beholder character information table

Klaus Schimmer	Info	He is one of the original tenants of the apartment building. He lives in Apartment 1 with his wife, Maria Schimmer. He and his wife used to own the building, but it was seized by the government several years prior to the events of the game. He claims that he fought against the seizure, causing the authorities to hold a grudge against him.
	Job	Tobacco salesman
	Interests	-Smokes a pipe. See him smoking or find tobacco in his apartment -Takes photos. Talk to Maria Schimmer during That which is hidden will be revealed or find film in his apartment -Wine steward. Talk to Rosa Ranek or find wine in his apartment -Plays chess. Find chess in his apartment -Enjoys modelling. Talk with Mark Ranek or find ship model in his apartment -Plays the piano. See him playing the piano or find sheet music in his apartment -Likes to draw. Find paints in his apartment -Drinks. See Klaus drinking
Dora Noel	Info	She has been abused by her husband with little care from her family. She settles after posting propaganda posters around the apartment block.
	Job	Music teacher

	Interests	-Drinks. See Dora drinking -Likes to ice skate. Find ice skates in her apartment -Seamstress. Find a Purple blouse in her apartment -Dreamy nature. Find Book (love novel) in her apartment -Sleeps poorly. Observe her sleeping -Victim of domestic violence. Talk to Dora
Alloisius Shpak	Info	He is a well-known surgeon in the country. He's also very naive, gullible and suffers from loneliness. He settles after the task Crime and punishment is completed.
	Job	Doctor
	Interests	-Collects stamps. Find a stamp album in his apartment -Wine steward. Find wine in his apartment -Works out. Find dumbbells in his apartment -Plays tennis. Find tennis kit in his apartment -Keen on astronomy. Find a Spyglass in his apartment -Observe him smoking.

As seen in the table 4.3, the characters are detailed.

- Klaus Schimmer: Smoker, Wine steward, Painter, Ship Modeler
- Dora Noel: Ice skater, Insomniac, Dreamer, Seamstress
- Alloisius Shpak: Collector, Wine Steward, Tennis Player, Smoker

Players can affect the world immensely. They can choose to help the revolution, or they can stick with the government. As well as removing the tenants from their apartments, they can also rent the apartments to new tenants. The players have power to make their tenants lives miserable by blackmailing them or getting them arrested, or they can give them their happy endings as much as the game world allows.

One of the main motivations of the game is to keep your family alive and well. It's a very hard thing to do, because the game keeps throwing challenges at the player. For example, it makes Carl's daughter sick, and the player has to get enough money to cure her. But it's very hard to gain that kind of money legally or ethically. If the players want to do right by Carl's daughter, they have to do take some risky actions.

The second motivation is the power to control lives. Using this power to do good is pretty satisfying. Also, using it to cause people suffering could be satisfying for some people too. Either way, if the players fail, they tend to play the game again to make things how they wanted.

4.1.2.3 Meaningful choices and ethics

In Beholder, players are aware when they're making a choice. Also, they know when they make a choice there are consequences: "Every choice has consequences."

Almost every choice has radical consequences in the game world of Beholder. Some of the choices has to be made in critical conditions, some of them are interconnected with other tenants, and most of them are mostly morally ambiguous. In some cases, there are many outcomes and options. For example, in the earlier of the game the government wants the player to evict Klaus Schimmer who lives in apartment no.1 with his wife Maria:

1. If Carl chooses to report Klaus, Klaus will be beaten and arrested by the authorities.
2. If Klaus is given cruise tickets, he and Maria will successfully escape the country.
3. If a report is written on Maria and she is arrested, Klaus will commit suicide.
4. If Klaus is threatened with eviction with no justification, he kills Carl.

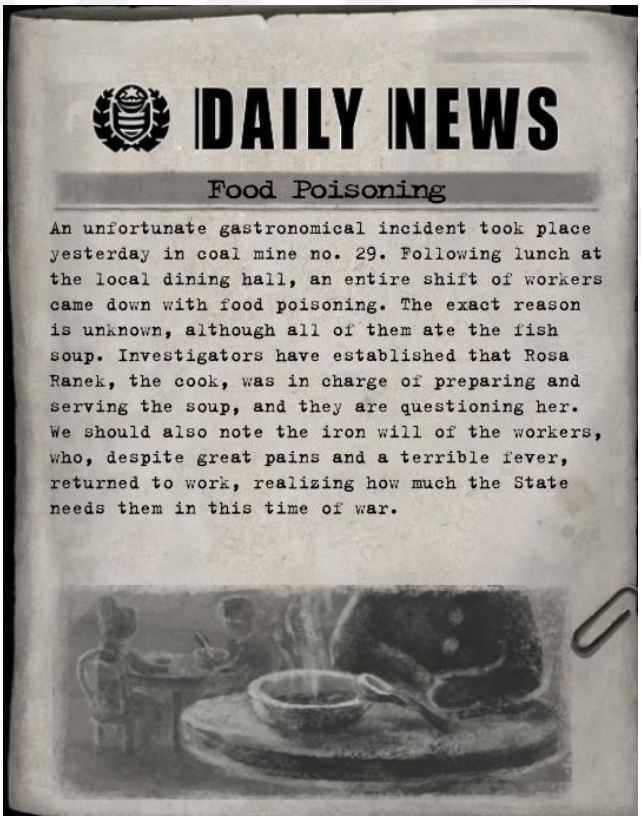
Again, in the earlier of the game Carl's daughter will get sick, and the players will require a huge amount of money to cure her. It's one of the times that the game will push its players to choose between resorting to illegal activity or staying morally right as much as they can.

Money plays a big role, for there are many events require money to be completed. Besides collecting money, players also collect reputation points. Reputation can be used to bribe police and get away with illegal activity. It is commonly used to persuade tenants to do

what players want by showing their power in the ministry. It can also be used to buy cameras.

Every day Carl receives a newspaper in the mail, the Daily News. These newspapers can be a reminder of the choices the player made. For example, tenant Jones Popanedo offers to pay Carl for selling his canned goods. Carl can either sell the canned goods by talking to the Nathan Kehler (the trader), or he can give the canned goods to Rosa Ranek (the cafeteria cook, lives in apartment no.3). If he gives the goods to Rosa, this results in food poisoning at the cafeteria. And later that day, Carl will get a newspaper about food poisoning.

Figure 4.4: Beholder newspaper article


DAILY NEWS

Food Poisoning

An unfortunate gastronomical incident took place yesterday in coal mine no. 29. Following lunch at the local dining hall, an entire shift of workers came down with food poisoning. The exact reason is unknown, although all of them ate the fish soup. Investigators have established that Rosa Ranek, the cook, was in charge of preparing and serving the soup, and they are questioning her. We should also note the iron will of the workers, who, despite great pains and a terrible fever, returned to work, realizing how much the State needs them in this time of war.

There is no saving option in Beholder. The game saves automatically whenever the player progressed into the story. Therefore, every choice that the players make along the way is permanent.

4.1.2.4 Rules and agency

Beholder doesn't force its players to play in a certain way. There is no black and white, but only gray. The play style changes according to motives of the player. If saving Carl's family is number one priority, playing morally would be quite a challenge. It’s impossible to finish the game without making at least one morally questionable decision. On the other hand, playing as a ruthless authoritarian prevents players to see the endings of some of the quests.

The game makes its players feel simultaneously powerful and weak: as landlord the players can save or ruin lives with their interventions, but they're still ultimately beholden to the laws and regulations of the state. However, they still have the freedom to help the revolutionary movement if they're subtle enough.

4.1.3 Undertale

Undertale is a role-playing video game created by American indie developer Toby Fox. The game takes place in a world where humans and monsters once coexisted peacefully. After war tore the two races apart, the monsters were sealed underground.

Fox developed the entirety of the game independently, including writing and composing the score, with only additional art created by other artists, primarily Temmie Chang. This analysis is going to be focused on the PC version of the game, which is released on September 15, 2015.

4.1.3.1 Presence

Figure 4.5: Undertale gameplay view

The visuals of Undertale mimic a style seen in NES games like Earthbound (Nintendo, 1994), and pixel art. There are no voiceovers for the characters. Besides the fact that every track is really well-composed, the music embodies the very essence of Undertale's unique characters, setting, and emotional journey. One for the main reasons for that is leitmotifs. A leitmotif is, according to Oxford and Merriam-Webster's Dictionary, "a short, constantly recurring musical phrase associated with a particular person, place, or idea."

Undertale’s soundtrack uses this concept expertly, with most tracks crafted using a combination of several leitmotifs to really drive home the emotion of the moment. The result is a brilliantly thematic game in both philosophy and sound.

Beginning with the theme of Flowey, "Your best friend". This falsely cheerful tune hides a sinister nature that’s been used in many major moments of the game. In fact, it's probably one of the most recurring themes, remixed into different songs to underscore the underlying importance of Flowey's effects on the world of Undertale.

When the players kill all the enemies in a Genocide run, they will hear a piece called "But Nobody came". It's is disturbing and frightening, which fits perfectly into the fact that they have just literally murdered all the living things in the area. But, the song is really "Your best friend, but speeded up by 1200%! It's a clever way to sneak into Flowey's twisted philosophy of killing or being killed.

However, Flowey's theme is also in uplifting titles, motivating the player to press on. "Your Best Friend" is a leitmotiv found in the following songs: Your Best Nightmare" (Neutral route final boss theme, first part), "Finale" (Neutral route final boss theme, second part), "Hopes and Dreams" (True Pacifist final boss theme, first part), "SAVE the World" (True Pacifist final boss theme, second part), and "Last Goodbye" (part of the end credits).

Undertale takes place in a world where humans and monsters once coexisted peacefully. After war tore the two races apart, the monsters were sealed underground; the game begins shortly after a child tumbles through a great hole and into a monster-filled domain. The game world is highly detailed, and more information is given as the players advance their journeys.

The game is cognitively demanding, but it does not require a great amount of attention. Almost all the events require player's input and the world keeps standing still if the player doesn't do anything. On the other hand, the story is very rich and there are a lot of

important and interesting characters and dialogs that require attention to understand what's going on in the world.

The gameplay is unique. Even though it starts as a normal RPG (Role Playing Game), after a little progress in the game, it's revealed that the game differs from ordinary RPGs. Besides the standard option of killing enemies, Undertale gives its players another option, befriending them.
As the players begin playing the game in the ruins, a flower named Flowey greets them explain that they need to gain LOVE and EXP (Experience) in order to survive (later in the game it's revealed that they stand for Level Of Violence and Execution Points). Then the flower attacks them, but they are saved by a monster named Toriel. She shows them around, teaches them about the puzzles and advises them that they don't need to kill any of the monsters, for they can solve things without resorting to violence. That's the closest thing to a tutorial the game has.

There are no loading screens when changing scenes to break immersion. Interactivity is limited with talking to NPCs, clicking some of the items in the world to activate them (for example, some levers, or elevator), buying selling items from the traders, and combat with enemies. There is not much fiddling with physics except for moving some puzzle objects by pushing them. Combat system is dodging-based, so basically the players move a heart-shaped icon in the middle of the screen with arrow keys to dodge some shape-like attacks.

4.1.3.2 Emotioneering

Undertale begins by telling us the story of the war of monsters against humans that ended with the trapping of monsters underground by the barrier. The barrier is a magical seal that can only be broken by 7 human souls or exited by a human and a monster soul fusion and it can be entered by anyone. Many years later after being trapped underground, Queen Toriel and King Asgore have a child named Asriel.

This is where Chara comes in. After an unexplained number of years, Chara falls into the underground. Chara, wounded, calls for help and Asriel saves them. Later in the game,

the player will be treated to the story of Asriel and Chara. After the king and queen take in Chara, they fall seriously ill and die. This causes Asriel to want to satisfy the human's last wish to see the flowers from their village. Asriel does this by absorbing Chara's soul and crossing the barrier. However, this kills Asriel in a tragic misunderstanding on the part of the humans.

In the game world, the monsters are imprisoned in the underworld, and they are dealing with their own problems. When players engage these monsters in a battle, they start to reveal their personalities if the players talk to them.

Undertale plays with our knowledge of how we're supposed to play an RPG where we have to kill in order to collect EXP, and level up. It gives its players another choice to progress in the game, and that choice is filled with understanding and compassion. It breaks the assumption that the players have to go on a killing spree in order to progress, but it still lets them do that if they want.

The game makes its players care about its game world through its characters and story. Almost every character has their own personalities. The more the players get to know them, the more the chance that they will care about their wellbeing and the state of the game world.

The table 4.4 below shows all the major characters' information from the game:

Table 4.4: Undertale character information list

Frisk	Info	Frisk is the playable character and main protagonist of Undertale. After Frisk falls into the Underground, they embark on a journey to return to the surface. Frisk is the last of the eight humans to fall into the Underground after traveling to Mt. Ebott. Frisk is not the "fallen human" named at the beginning of the game. Frisk's name is only revealed in the True Pacifist Route.

Flowey	Info	Flowey is the first major character that the protagonist encounters in Undertale. Flowey serves as the main antagonist for the majority of the game, specifically the Neutral and True Pacifist routes, and can be considered a deuteragonist for the Genocide Route. He provides an introduction to the mechanics of encounters by sharing "friendliness pellets," which are actually harmful bullets, revealing his philosophy of "KILL or BE KILLED".
Toriel	Info	Toriel is the second major character the protagonist encounters in Undertale. She saves the protagonist from Flowey and guides them through the Ruins.
Sans	Info	Sans is the brother of Papyrus and a major character in Undertale. He first appears in the forest after the protagonist exits the Ruins. He serves as a supporting character in a Neutral and True Pacifist Route and as the final boss and heroic antagonist in a Genocide Route.
Papyrus	Info	Papyrus is the brother of Sans and a major character in Undertale. His main motive is to capture a human so he can become a member of the Royal Guard, and finally have friends and popularity.
Undyne	Info	Undyne known as StrongFish91 on the UnderNet, is a fish-like monster that leads the Royal Guard. Clad in her full suit of armor, she pursues the protagonist through the entirety of Waterfall and is frequently evaded or inadvertently thwarted by Monster Kid.
Alphys	Info	Dr. Alphys is a female, reptilian monster that lives in the lab in western Hotland. She is the incumbent Royal Scientist, a position she was awarded by Asgore after the disappearance of her predecessor.
Mettaton	Info	Mettaton is a robot with a SOUL and was built by Alphys. Initially poised as an entertainment robot turned human killing robot, Mettaton is later revealed to have only acted as such so that Alphys could rescue the protagonist, feel important and become closer to them. Mettaton is the sole television star of the Underground.
Asgore Dreemurr	Info	Asgore Dreemurr is the ruler of the Underground and its denizens, monsters. He is the ex-husband of Toriel, father of Asriel Dreemurr, adoptive father of the first human, and the penultimate boss of the Neutral Route. While not evil or malicious, he serves as one of the main antagonists, planning to kill seven humans and use their SOULs to break the barrier which traps the monsters in the Underground.

Asriel Dreemurr	Info	Asriel Dreemurr is the biological child of Toriel and Asgore and the adoptive brother of the first human. He serves as the final boss of the True Pacifist Route.
Chara	Info	Chara, also known as the first human or the fallen human, is the first human to fall into the Underground. Chara is also the fallen human that the player names at the start of the game, and not the controllable character who is played throughout the entirety of Undertale.

According to Freeman's (2004) Character Diamond, every major character should at least have four different traits.

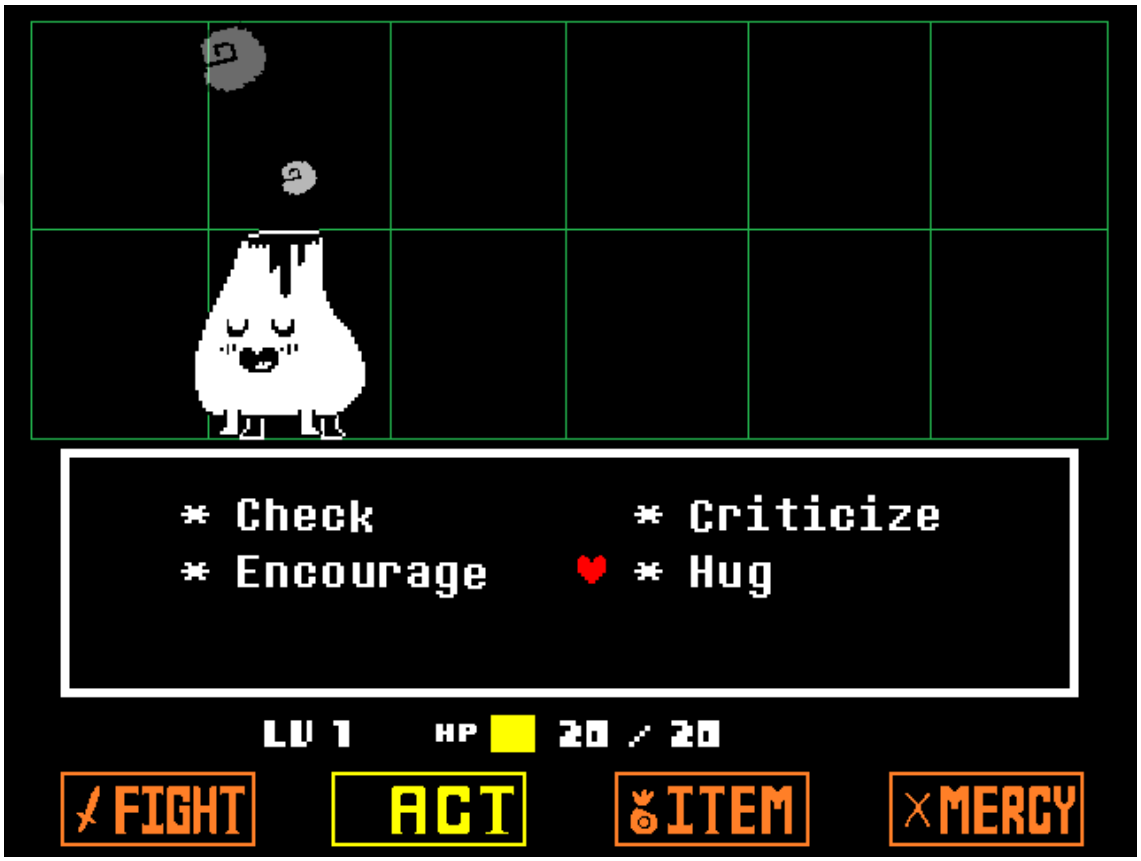
1. Frisk (protagonist): Frisk has an ambiguous personality. It completely changes according to how players choose to play the game.
2. Flowey: Malevolent, Manipulative, Devious, Cunning, Cowardly
3. Toriel: Nurturing, Playful, Good Cook, Intelligent
4. Sans: Scrupulous, Observer, Trombone player, Prankster
5. Papyrus: Confident, Kind at heart, Optimistic, Oblivious, Childish
6. Undyne: Passionate, Fair, Helpful, Mentor
7. Alphys: Nerdy, Shy, Insecure, Remorseful
8. Mettaton: Confident, Charismatic, Charming, Performer, Narcissistic
9. Asgore Dreemurr: Kind, Guilt-ridden, Nostalgic
10. Asriel Dreemurr: Before: Docile, Unadventurous. After: Incapable of feeling love, Bored, Resentful
11. Chara: Hates humanity, Polite, Confused, Angry

Undertale has three different endings: Neutral Route, True Pacifist Route, and Genocide Route. The way the NPCs interact with the main character shapes the protagonist's personality, and it is tied directly to the way that the main character interacts with the game world. The characters react to the chosen game style. If the players decide to choose a violent style, the people in the town will flee and most of the places in the game will be deserted. If the players decide to choose a peaceful style, the characters will want to date them.

The story is intriguing enough to motive the players to reach the end of the game and see which ending they will get.

4.1.3.3 Meaningful choices and ethics

Figure 4.6: Undertale combat screen



There is an innovative aspect of the Undertale, and it's the "Mercy" button. Normally in RPG gaming, the players can attack, heal, and use items. However, in Undertale, if the players want to reach the real ending (with the credits) they shouldn't kill anyone. But, this is not explicit in the beginning of the game. In the tutorial, Toriel tells us "While you're in a fight, strike up a friendly conversation." As progressed is made in the game, it becomes apparent that the players don’t have to kill immediately, they have the choice to ask the monsters why they attacked them, why they are behaving this way, then when they learn the reason, the players can console them. It becomes apparent that the choice between the "fight" and "mercy" buttons determines the fate of game world.

In Undertale, the game remembers what its players does. When they die during a boss fight, and start from their last save file, then go back to the boss and initiate the fight again, there is a "talk" option: "You tell the monster that he's killed you once before. He nods sadly." Again, if the player dies more and more, the "talk" option says: "You tell the monster that he's killed you six times before. He nods pitifully." If the player dies so many times: "You tell the monster that he's killed you too many times to count. He nods grievously." The monster is miserable for he had to kill the player over and over again. He cares, because he is not so bad. The monsters in Undertale are not bad people, therefore it can be morally challenging to kill them.

In the Genocide Run, the players basically have to kill every monster in the game. It's nothing new if we compare it to other RPGs, but the difference here is that the monsters the players destroy are actually good people, and the people who lives in town will flee in fear. While the Pacifist run takes around twelve hours, the Genocide run takes about four. With Genocide run it's not possible to understand the game, because every element beyond killing people disappears as a consequence of the murder spree.

As players, we're accustomed to the idea that we can return to previous save files to fix our mistakes and re-make decisions, and, if that's not available, that we can at least start a new game and wipe the slate clean. This is not possible in Undertale. If the players finish a Pacifist Run, the game begs them not to reset things and take everyone's happiness away, and if they do, people will have vague recollections of the players. If they finish a Genocide Run, the game won’t let them reset things entirely. The players reopen the game to a black empty wasteland, nothing left at all. If they want the chance to erase their evilness and play the game again, they have to sell their souls to the Fallen Human, and they can never do a true Pacifist Run again. They will always have that evil inside them, affecting the plot of the game. Because in Undertale actions have consequences, even if the players try to erase them.

4.1.3.4 Rules and agency

The game mechanics in Undertale do not force its players to play in a certain way. Players are given the choice to fight with the monsters or befriend them. There's a "Mercy" button along with the "Fight" button in every battle, and in most cases, to be able to choose "Mercy", the players have to get the know the monsters first, using the "Act" button. They reveal their personalities when the players talk to them. For example, a monster called Whimsun is too sensitive to fight and will flee from battle when the players console it. Another monster is depressed and needs to hear a joke. When a guard dog attacks the players, they can attack to the dog or pet him. And if they pet him, he gets so excited that it forgets why it attacked them in the first place.

The players have the power to change the game world drastically. The game world can be turned into a deserted place if the players choose the Genocide Run, and it will never be peaceful again, even if the players reset the game. Because the game is aware of itself, and the characters deep down remember what had taken place before.

4.2 FINDINGS

Table 4.5: Analyzed games results

Analytical Framework to Induce Guilt in Video Games Checklist				
		Games		
		This War of Mine	Beholder	Undertale
Presence	Are there multiple channels of sensory information?	Yes	Yes	Yes
	Is the mental modal of the game world complete?	Yes	Yes	Yes
	Is the game world cognitively demanding?	Yes	Yes	Yes
	Is the narrative, plot or story interesting?	Yes	Yes	Yes
	Are the visual cues (for example, tutorial messages, health bar over enemies' heads etc.) undistracting?	Yes	Yes	No
	Is the presentation of the game world unbroken (for example, less loading screens)?	Yes	Yes	Yes
Emotioneering	Are the game mechanics in harmony with the story?	Yes	Yes	Yes
	Does the game make its players care about its game world?	Yes	Yes	Yes
	Are the relationships between the player and the NPCs, and between the NPCs and other NPCs emotionally complex?	No	Yes	Yes
	Does the player impact the world of the game?	Yes	Yes	Yes

	Does the world of the game impact the player?	Yes	Yes	Yes
	Does the game make sure that the players are motivated to play through to the end of the game?	Yes	Yes	Yes
Meaningful Choices and Ethics	Are the players aware that they are making a choice?	Yes	Yes	Yes
	Are the consequences of the choices oriented both gameplay and aesthetically?	Yes	Yes	Yes
	Are there any reminders of the choices that has been made?	Yes	Yes	Yes
	Are the consequences of the choices permanent?	Yes	Yes	Yes
Rules and Agency	Do the game mechanics offer players flexibility in the way they play the game?	Yes	Yes	Yes
	Do the players have satisfying power to affect the game world?	Yes	Yes	Yes
Answer types: No / Yes				

According to the analyses, all three games have the required elements to induce guilt. As it is seen on the table 4.5, This War of Mine and Beholder have more presence than Undertale. And, Undertale and Beholder has more emotioneering than This War of Mine. When it comes to meaningful choices and ethics, all three games are on the same scale as they get "Yes" for all questions.

All three games get "Yes" for rules and agency questions since they provide their players a huge amount of flexibility in the gameplay style and a satisfying power to affect the

game world. On the other hand, even though Beholder provides its players a great flexibility, it doesn't give them an opportunity to be completely morally good. To win the game, the players must do some ethically questionable things, and that can prevent feeling guilty, because players are forced by the game mechanics while they are committing those acts.

Having all the required elements makes it possible for a game to potentially induce guilt. In This War of Mine, if the players play the game with utmost righteousness, they can avoid any scenarios that can make them feel guilty. In Beholder, because it is impossible to play the game with utmost righteousness, players will always hurt some NPCs. However, this might not create any guilt, for the players' behaviors are forced by the game mechanics and they must act that way to complete the game. In Undertale, if the players choose the Pacifist Route, there won't be any reason for them to feel guilty.

In This War of Mine and Beholder, the difficulties of the games harden when the players tend to play the games as morally good. On the other hand, In Undertale, if the players choose the Pacifist Route, the difficulty does not change.

5. CONCLUSION

This study has investigated the elements that can create guilty feelings in single-player video games. In this context, based on established game analysis methods, an analytical framework has been created that comprises the game design elements such as presence, emotioneering, meaningful choices and ethics, along with rules and agency. The selected games have been analyzed according to this framework with the content analysis method.

It's essential for a game to create presence in order to induce greater emotions, for presence seems to be positively related to empathy, absorption and willingness to be transported. Presence is the key element for players to become engrossed with the game. Along with presence, our research has shown us that it is necessary to have a strong narrative to induce emotions, and a story is unlikely to create intense feelings such as guilt without believable characters. Therefore, a game should have emotioneering, which is a series of techniques that are used to create depth of emotions in an interactive environment.

Furthermore, we've come to know, to feel guilty in a game, one has to be given choices. To induce guilt, a game should present its players with meaningful choices and ethically questionable situations. Also, those choices should have consequences oriented both gameplay and aesthetically.

Lastly, it's crucial for the game mechanics to provide flexibility in the gameplay. Forcing the players to play in a certain way reduces the agency which is players' satisfying power to take meaningful actions.

Three video games have been analyzed: This War of Mine, Beholder, and Undertale. The selection of these games has been made according to their capacity to create conflicts and moral dilemmas. They consist of all four elements that are mentioned in the analytical framework, and they are all proven to be having the potential to induce guilt.

However, having all those elements inside a video game does not guarantee that the game will create guilty feelings for every player. After all, feeling guilty in a video game is also related to the player's proneness to guilt or other psychological factors such as self-forgetfulness. The arguments related to the player types are out of the scope of this research.

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