

On the Defects and Value of Game Narrative to Historical and Cultural Inheritance

-- Take the Wo Long: Fallen Dynasty as an example

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Abstract: Since the rapid development of the game, the product has been controversial. Although the excellent works promoting culture in game works, due to the excessive pursuit of economic benefits and the lack of systematic evaluation system, the art threshold of game works is also lowered, and most of the works containing excellent traditional culture are only used as a publicity stunt, without substantive promotion. However, as a new cultural transmission carrier, the advantages and disadvantages of games can not be generalized. The emergence of games makes excellent traditional culture have more opportunities to expose. This paper studies and explores how to make good use of games as a new cultural carrier, develop strengths and avoid weaknesses, and show excellent traditional culture to the world. The following will take the Japanese game "Wolong Sky Fall" as an example, through the analysis of its narrative mode of historical adaptation games, and analyze the defects and value of historical games to cultural inheritance.

Keywords: Game Narrative; Culture Inheritance; Communication Carrier.

1. Introduction

As a new industry, the game industry is growing rapidly. Not only has its development speed and economic benefits attracted the attention of various disciplines, but also the story research of the game has gradually deepened, and thus born the proper term of game literature and gamification narrative. However, despite this, the research on game plot (narrative technique, method structure) is still in the development stage, and then subdivided to the next level. For example, few researchers study the adaptation of historical facts and story creation in the game and the story designed for different countries in the game. For example, on CNKI, there are few research papers on historical adaptation games, and they are only slightly similar, which do not fundamentally explore the value generated by the integration of historical narrative into the game industry.

Nowadays, games have been called "the ninth art". The author believes that game art should not only start from the perspective of players and economy, but also start from the story of the game, because a good game cannot be separated from excellent story performance. How to make a game can make people experience the spiritual pleasure, the visual feast, and realize the real value of the game art, is the problem that today's game makers and researchers still need to think about.

The subject from the perspective of history adapted into the game plot, represented by Japanese game "Wolong Heaven Fall", with Japanese game adaptation of Chinese history, for example, discover Japan on the history of the game adaptation method and adapt the effect and value, for the subsequent creation and development of the game method reference.

2. Gamified Narrative

The game is actually a dialogue between the player, the author will "if you are XX, you are in this world, What will you do" the question to the player [1]. In the way of

questioning, put the player into the perspective of the game character, realizing the transition from "him" to "me". The participation of players changes the entire game text from "solid" to "dynamic", from "watching" to "subjective" -- The game characters played by players dominate the direction of the game. The interactive behavior of the player and the implantation of the game behavior affect the purity of the narrative.

But the video game narrative is exactly what American film critic Roger Ebert says. "Video games are not born like movies or literature. They have congenital defects, and the player is not the author in controlling the plot.", Even if the workmanship of the game is again fine, it is destined to make it not a work of art, is not a recognized narrative mode? Can the interaction created by the player be classified into an independent narrative category?

At present, video games are in the same dimensions of "narrative" and "discourse" and the literary themes of film, drama and novel. However, due to the "narrative behavior", the narrative of video games has become a gamified narrative. Tracing back to the source, we can find that the writing of ancient drama plays has a model of interactive narrative. If the game story ignores the performance and player participation, and is it from the game itself and the novel movie, we will find that the two are almost the same[1].

3. Case Analysis

Wolong Sky Fall is an action role-playing game developed by Team NINJA, with a lot of magic elements. In this work, "you" plays a righteous soldier in the Yellow Turban uprising, and the heroes of the future Three Kingdoms fight against the Yellow Banner army and break the demons.

If the performance of the game -- only throughout the process of the game of the text text, the Wolong Heaven Fall characterization three-dimensional reduction, keep the character language history but do not break join today's

personality elements, can be regarded as a focused type, with war stage chapters and the story of the movie script[2].

From the opening animation of the game, the first paragraph introduces the overall historical background, and the theme of "red medicine" was successfully displayed. At the beginning, he proposed that Qin Shihuang sought the elixir of immortality, which finally led to disaster. As the camera goes down, we can see a map of China with some starlight, along with an explanation, as the salvation heroes with the power of the dragon. Then the camera moves forward, we can see the burning hut, burning, killing and chanting "heaven is dead", piles of bodies and surrounding flies, so bloody and despair. The camera cuts to the first perspective, where the protagonist fights against the aggression of the Yellow Flag Army[2,3].

"Wolong Heaven fall" directly quotes the history of the Warring States Period -- coupled with the grand visual presentation, exquisite art lens, perfect costume reduction and action performance, painting style is dark fantasy, has a strong external force to help the role to face the strong enemy. Players can summon their guardian spirits or beasts to help fight; they can experience working with other players to experience the pleasure of knocking down the head; or choose their soldiers to work with them to calm the war.

But compared with the traditional historical adaptations, "Wolong and Heaven falls" is also somewhat different. In order to ensure that the character and the player will lose the majority of the narrative space, and to ensure the logical performance of the game, most of the Settings that do not match the story development, even if they are very good. In the novel "Romance of the Three Kingdoms", the author uses the third person narrative technique, the audience always watches the progress of the war in a relatively calm and smooth perspective; the author uses the description of the time, behavior, and space. The audience is always in a relatively distant viewing perspective. Wolong Skyfalls is in the form of a first-person external focus, where the player, as a soldier, will face the enemy's attack and explosive "damage". The protagonist's perspective is bound to the player's actions, moving along with the player's commands. It presents an almost documented, unadapted initial image, and the player is more like the director for the image.

4. New Carrier of Cultural Communication

In the new century, due to the rapid development of human science and technology, the technology and concept of video games are becoming more and more mature, showing a trend of multi-platform, multi-type and multi-theme.

Multi-platforms can be divided into three categories: console games, including Microsoft's XBOX platform, Sony's play station platform, and Nintendo's switch platform; computer games, including laptops and desktop computers; and mobile games [4]. In today's era, in order to meet the entertainment needs of players on different platforms, the trend of cross-platform game operation is becoming increasingly obvious. China's Star dome Railway can realize the data exchange between mobile terminal and computer segment.

Multi-genre, mainly in the diversification of game types. Video games were formerly known as sports games, and after decades of development, adventure, sports, racing, role-playing and even visual novel games have appeared. At the

same time, in the development of the game in the game culture and community culture, named by the name of the game type, for example, by the "dark soul" with its derivative works was born the "soul" game, "wolong heaven fall" is one of the soul game, its narrative style, background dark magic, is famous for its difficulty[3].

Multi-theme, based on the richness and diversity of the game content, the setting of the world outlook can be roughly divided into the real life as the sample and the aerial world. The focus of the former is to adapt and compile a silhouette of an era of social life or a touching history. The basis of the early history of The Three Kingdoms is adapted and processed from the Yellow Turban Uprising and historical figures; the "King" series developed by the same company is based on the history of the Warring States Period in Japan; the Chinese game science work "Black Myth · Wukong" is based on the story of the Four Great Classical Novels.

In order to play the game, in addition to the realistic combat system, magnificent art design and epic music, but also its hidden "loyalty" spirit. Although we can see this spirit in many academic papers and works on the history of the Three Kingdoms, being immersive in the game makes players more intuitive to understand this spirit.

5. Thinking on the Definition of Chinese Game Inheritance

5.1. Game Carrier -- with a Cultural Skin Has No Practical Value

Like other forms of products, games carry a culture, artistic aesthetics and values of a nation. However, in terms of cultural "going out", China's games focus on traditional culture, and more is to treat games as a communication carrier[5]. In the Game Report, the Game Working Committee of China Audio and Digital Association also positioned the game as the "window" for the export of Chinese culture, and embedded the traditional culture into the games, which has become the routine operation of domestic games in China. From this point of view, Chinese games only regard traditional culture as a skin, and more play the function of "carrier".

As the carrier of traditional culture transmission. In recent years, Chinese games have explored almost all the traditional Chinese cultural elements, from mythology, The Classic of Mountains and Seas and legends, to classics such as Journey to the West, Romance of The Three Kingdoms and Jin Yong's novels. Chinese traditional dance, architecture and other material cultures are also widely used in various games, and even the names of the characters are the traditional culture. After the patchwork of various games, culture is only a gimmick rather than a practical use.

In addition, culture produces more "cultural losses" in this process, and it cannot become the player's focus. Players only focus on the gameplay and accessibility of the game, and most overseas players will not pay for the "skin change" national style game.

Of course, apart from traditional culture, China also has many excellent contemporary culture. But in recent years, there are very few games to show China's reform and development achievements, the spirit of the new era, or spread China's contemporary values. Today, when domestic games serve as the "carrier" of culture, enterprises and relevant departments' cognition of Chinese culture is still stuck in the traditional culture layer, and only in the formal

display, and there is no trend of introducing "high context" culture for the time being.

In order to change the positioning of the game only as a carrier, we should not only dig deeply from the carrier itself and content, because the carrier is essentially the product of practice and cognition. To break through the current situation, we should think from the nature of the game, and gradually change from the carrier to the main body.

5.2. Game Subject -- Game Media Practice of Contemporary Culture

The study of media, from tools to practice, no longer focuses on the function of how much content the media can spread, but on the study of the relationship between media structures, its influence on people's real life, revealing what phenomena and what effects to achieve. The game with the network as the carrier is a new practice, which not only builds a new media experience, but also creates a new culture.

At the same time, the world that games build is a culture with an independent system."As a technology, as a social system, as an organization, as a way of combining content in a scene, and as a space for accepting experience."Games can be seen as a device technology that opens up new experiences and creates new ways to create a new world. As a platform, players from all over the world can interact in this virtual world, turning a static carrier into a cyber culture system.

Just as the NIJIA studio's game *Wolong Sky Fall*, neither the scene, the history, nor the man in plain cloth has nothing to do with Japanese culture, but that doesn't stop him from becoming one of the most successful historical narrative games released in Japan. From the perspective of a wider range of cultural products, the "rice circle" and "two yuan" culture in Japan and South Korea and the superhero culture in Europe and America are not their original culture, but they have been welcomed, and their successful ways have been imitated by cultural enterprises around the world. In the continuous diffusion of going out, the goal of "going out" of national culture has been realized.

Chinese games should not only be limited to being the carrier of culture, but also realize cultural "going out" as the main body, breaking the deadlock that "most Chinese elements are only popular at home but disappear overseas". The current goal of online game companies is no longer to struggle with how to embed traditional culture in games, but to create original games from the values, and use the

gameplay and aerial world view to attract players to conduct interactive learning in this cyber society, and finally create cultural works with the Chinese contemporary spirit.

6. Conclusion

"Wolong heaven fall" as the history on the market narrative a successful game, even for the experience of the game is still controversial, but from the perspective of narrative, it is successful, it shows the author of historical powerful and unconstrained style, conveys the "loyalty" warrior values, and reflected as the "soul" game have difficulty and playability. Chinese games are still in the initial stage of development, and they are developing all the way. All these not only require the efforts of copywriting, but also the waiting of enterprises and players. [5,6] Games do not have excessive abnormal business views. Only in this way can the future of Chinese games open a new chapter. We have no idea about the effect of integrating excellent culture in games, but now, if we can overcome the pursuit of only materialized culture, dig deep into the essence of culture, and have more creativity, we can stimulate the potential of games in cultural inheritance and communication.

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