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## Digital Game " Youth Balai" Based on the Theme of the Left River Huashan Rock Painting Culture.

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### **Abstract**

*With the development of digital technology and the increasing demand for artistic aesthetics and spiritual fulfillment among the public, the quality of games and the demands of players have become increasingly high. For electronic games, especially RPG games, relying solely on digital technology is far from enough. The most important factor is the game's core - game story creation. Along the cliffs on both sides of the Left River in southwestern China, there is the world's largest rock art group discovered to date - the Left River Huashan rock painting culture landscape. Creating a digital game based on the story of love, growth, self-redemption, and inheritance against the backdrop of the Huashan rock painting culture is not only an interpretation of ancient primitive rock painting art using contemporary technological language, but also an integration of Huashan rock painting art into a new cultural form in the current era. This paper elaborates on the integration of the Left River Huashan rock painting culture with game themes, the creation of game characters and plot, the construction of game emotional contexts, and other aspects, which will contribute to a better inheritance of the historical stories, inner life values, and deep cultural roots of the Left River Huashan rock painting to future generations.*

### **Introduction**

The Left River Hua Mountain Rock Art Cultural Landscape refers to a group of rock paintings distributed on the cliffs along both sides of the Left River in southwestern Guangxi Province, extending for about 250 kilometers. The Hua Mountain Rock Art is a brilliant painting masterpiece created by the ancient Zhuang people's Luo Yue ancestors and has irreplaceable artistic and historical cultural value. It is also an important achievement of human culture and a world-significant historical and cultural heritage. The use of games as a new and diverse visual media form for digital collection, preservation, research, and multimedia digital reconstruction of rock paintings can fully present the panoramic view of the rock paintings and provide a better understanding of the social and cultural field, narrative or symbolic expression. With the development of technology and the increasing demand for spiritual requirements of the audience, players' requirements for game quality are becoming higher and higher. Digital technology alone is far from enough for electronic games, especially RPG games. The progress and improvement of narrative context, narrative content, and narrative structure language, etc., in game story creation, is the core of game design. Creating a digital game based on the theme of the Hua Mountain rock art culture, which is a story about love, growth, self-redemption, and inheritance, is not only an

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interpretation of the ancient primitive rock art with modern technology language but also a way to integrate the Hua Mountain rock art into the current cultural landscape in a new cultural form. It is also a better way to pass on and spread the historical stories, intrinsic life values, and deep cultural roots of the Left River Hua Mountain rock art, the original primitive consciousness, spiritual beliefs and ideal beliefs, the religious connotations and cultural connotations hidden behind it, as well as the aesthetic consciousness and cultural mentality condensed in rock art.

## **Background and Significance of the Research**

### **Historical And Geographical Background of The Hua Mountain Rock Art Culture in the Left River**

The Left River Hua Mountain rock art culture landscape refers to a group of rock paintings that are distributed along the cliffs on both sides of the Left River in the southwest of Guangxi Province, with a length of about 250 kilometers. The Left River is a tributary of the Yu River in the Pearl River system, located in the southwest of Guangxi Zhuang Autonomous Region. It has a total length of 337 kilometers and a basin area of 33,000 square kilometers, of which 21,000 square kilometers are within China, accounting for 8.8% of the total land area of Guangxi. The geographical coordinates are 106°33' to 108°7' east longitude and 21°35' to 23°22' north latitude. The Left River basin is a relatively independent geographical unit in the low-latitude region, close to the Beibu Gulf. Due to the strong radiation of the sun and the influence of the ocean monsoon circulation, the characteristics of the subtropical monsoon climate are relatively obvious. The region belongs to the karst landform, with numerous mountains and hills, abundant rainfall, dense rivers, and fertile land, suitable for the growth of various subtropical plants, which is conducive to the development of agricultural production.

Archaeological findings show that as early as the Paleolithic Age 110,000 years ago, humans had lived in the Left River basin, and its history has continued to develop. This region has always been a gathering place for the Zhuang and their ancestors, such as the Wuhu people, the Liren, the Liaoren, and the Luoyue people, with a long history, rich culture, and distinctive features. According to the records of literature and the summary of author's field survey, the Hua Mountain rock paintings are mostly distributed on both sides of the Left River and its tributaries, most of which are located at river bends. Secondly, the rock paintings in the upper reaches of the Left River are generally wider in picture, with numerous images, diverse types, clear combinations, and rigorous compositions, while the rock paintings in the lower reaches are generally smaller in picture, with fewer images and types.

From the 1950s to the 1980s, the views of scholars on the age issue were varied. Based on a large number of historical literature and the author's field survey, the author tends to the results of the Left River Rock Painting Survey Team organized by the Guangxi Institute of Nationalities, which is composed of historians, archaeologists, ethnologists, and art scholars, and determines that the rock paintings in the Left River basin were painted and formed during the period from the early Warring States period to the Eastern Han Dynasty, which is over 500 years.



### **Development and Significance of Digital RPG Games**

"Games" are one of the oldest human activities in history, and still one of the most active and profound human activities to date, as well as one of the activities with the largest number of participants and greatest impact. Games are a very broad and deep topic, involving many disciplines such as psychology, sociology, economics, art, cutting-edge technology, etc. In short, games are no longer just tools for people to pass time. This form of expression, which combines interactivity, artistry, and fun, is based on digital game activities developed with computer software and hardware technology and devices, and is a collection of technical products and artistic works that complete the process of interactive experience through the forefront form of media fusion and interactive narrative.

Digital RPG games are one of the most popular types of games in the game industry in recent years. This type of game not only has the characteristics of traditional RPG games, such as role-playing and leveling systems, but also realizes a more realistic and complex game world through digital technology.

The development of digital RPG games can be traced back to the 1980s when games could only be experienced through TV or arcade machines. With the popularity of computers and the internet, digital RPG games have developed rapidly. Now, players can play digital RPG games on various platforms such as PCs, mobile devices, and game consoles.

The significance of digital RPG games lies in the fact that they provide a new gaming experience, allowing players not only to play fictional characters but also to improve their character strength and skills through exploring the game world, completing tasks, and gaining rewards. In addition, digital RPG games also have the characteristics of multiplayer online games, allowing players to interact and cooperate with other players from around the world. Digital RPG games can also provide educational and cultural value. For example, some digital RPG games are based on historical and cultural backgrounds, using characters and scenes in the game to showcase and educate players about knowledge related to history, culture, and values. Moreover, digital RPG games can also cultivate players' imagination, creativity, problem-solving skills, and teamwork spirit. The development and significance of digital RPG games are not just for entertainment but a new gaming experience and cultural education tool with broad social and cultural value.

### **Research Value and Innovative Points of the Game "Youth Balai"**

The creation of the game "Youth Balai" utilizes new and diverse visual media forms to digitize the rock paintings, preserve, organize, research, and digitally reconstruct them for presentation. It can fully

present the panoramic view of the rock paintings and provide a better understanding of the social and cultural context, narrative or symbolic expression of the rock paintings. The Huashan rock paintings are presented in a two-dimensional plane, and people need to rely on their imagination to construct a three-dimensional space. This is obviously an indirect way of experiencing culture. However, through digital game design, a virtual simulated three-dimensional space and multi-dimensional narrative method are created. By breaking through the visual expression category of traditional two-dimensional images in a three-dimensional digital way, static graphic elements are made dynamic, no longer limited by time and space, and can shape the rich level changes in the Huashan rock paintings, greatly increasing the capacity and efficiency of information dissemination and enhancing users' experience of Huashan rock art.

By investigating and analyzing the painting purpose, techniques, style, artistic features, and exploring the deep cultural roots and inherent life values of the ancient people who painted the Huashan rock paintings, the game aims to interpret their primitive and simple life consciousness, spiritual beliefs and ideal beliefs, and to explore the hidden religious and cultural connotations behind the creation activity, as well as the aesthetic consciousness and cultural mentality condensed in rock art.

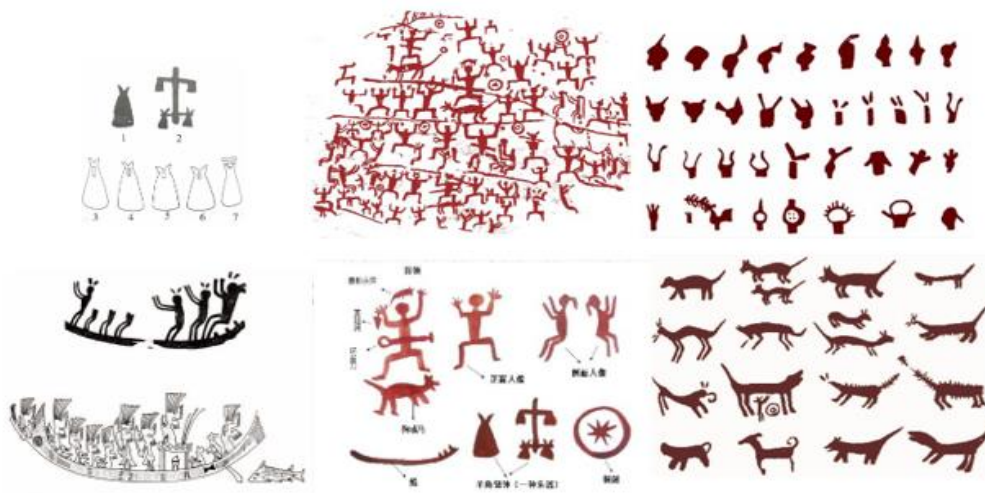
From the perspective of promoting the inheritance and dissemination of world cultural heritage, the combination of digital technology and Huashan rock art is used to develop a digital game based on the story of love, growth, self-redemption, and inheritance, which not only interprets the ancient rock art with contemporary technological language but also integrates the Huashan rock art into a new cultural form of the current era. More importantly, we can use this as a starting point to achieve in-depth protection and dissemination of Huashan rock art and its cultural connotations. The creation of the story of "Youth Balai" is a beneficial attempt to realize the diversified dissemination of Chinese traditional culture through technological means. It not only provides new themes and ideas for the development of China's contemporary cultural industry but also provides a feasible technological path for the inheritance and dissemination of Huashan rock art. At the same time, it also provides a theoretical basis for similar research in order to pass on historical stories to future generations in a way that is suitable for the future.

## **Integration of the Left River Hua Mountain Rock Art Culture and Game Themes**

### **Artistic Characteristics and Cultural Connotations of the Left River Hua Mountain Rock Art Culture**

There are many similarities between the Left River Hua Mountain rock art culture landscape and rock art in many countries in terms of human artistic methods, aesthetic consciousness, and artistic purposes. For example, in the use of color, a large amount of vermilion is used, and in the painting method, highly generalized, vivid, and accurate lines are used to outline unique and exaggerated shapes. Through the depiction of various animals and characters, a rich content of pictures is formed, demonstrating sophisticated and mature aesthetic taste. Using these symbolized artistic expressions, the artistic vitality and aesthetic expression of the laboring people at the time were narrated, reflecting their superb artistic thinking and astonishing artistic sensitivity.

The Left River Hua Mountain rock art culture landscape has various modeling elements, with strong symbolism, vivid, interesting, and expressive artistic charm. The Hua Mountain rock art mainly consists of various graphic symbols such as humans, bronze drums, sheep-horned button bells, knives and swords, animals, boats, and the sun, reflecting different social activities of the time. The main types are human images, object images, animal images, and object state images. The human images, animal images, and object state images in the Hua Mountain rock art image system are arranged and distributed according to the logic centered on human beings. The use of vermilion rock painting in the Left River Hua Mountain rock art, using the flat painting and silhouette method, depicts numerous tall crouching human images with a strong, ancient, and rough image style that is unique in the history of world rock art.



图：左江花山岩画文化景观的造型特征图样（绘制）

The Luo Yue ancestors used natural mineral pigments mixed with animal protein glue to make vermilion paint. They painted on the huge cliff walls naturally formed on both sides of the Left River, with dangerous and difficult painting conditions and superb large-scale painting techniques and technology. The painting techniques can be generally classified into four types: flat painting and silhouette method, generalization and exaggeration method, balanced symmetry method, and primary-secondary contrast method.

The aesthetic consciousness of the Luo Yue and its ancestors has its own formation and development rules. Due to the characteristics of their natural environment, social environment, cultural environment, and religious beliefs, the aesthetic consciousness of the Luo Yue and its ancestors has distinct local ethnic characteristics. The line, color, composition form elements, and their internal composition in the Hua Mountain rock art imply the spiritual beliefs and cultural connotations of the Luo Yue's primitive witchcraft, primitive religion, totem worship, natural worship, spirit worship, ancestor worship, and reproductive worship carried and contained by primitive rock paintings on the one hand, and on the

other hand, they represent the cultural traditional role and significance of the identification of the Luo Yue's root ancestor prototype and its ethnic identity as a clan emblem cultural symbol. Furthermore, they also represent the historical records, present reflections, wishes, and ideal pursuits of life's reproduction and emotional expressions as a form of image representation. The artistic characteristics of the Left River Hua Mountain rock art landscape images have distinct folk cultural value, ideological and cultural value, and primitive rock art aesthetic value, as well as being a reflection of the unique aesthetic consciousness of the Luo Yue and its ancestors.

### **The Relationship Between Game Themes and Cultural Landscapes**

As an interactive narrative text, digital RPG games, like traditional narrative subjects, complete narrative intentions and achieve narrative effects within a certain narrative context. The difference is that electronic games have interactivity, which generates two layers of internal organization for game narratives. The first layer is the story prototype of the game world sent to the player by the game designer; the second layer is the complete narrative text constantly generated by the player as the story unfolds after entering the game. The game "Young Gulei" is an RPG game created with the cultural landscape of the Zuojianghuashan rock painting as its cultural background. The game story it presents has a close connection with the regional history, culture, symbol art features, and spiritual connotations of the creative subject.

The line, color, composition, and formal elements of the Huashan rock paintings are intrinsic to: on the one hand, they imply the spiritual beliefs and cultural connotations of Luo Yue primitive witchcraft, primitive religion and its totem worship, nature worship, deity worship, ancestor worship, and reproductive worship carried and contained by primitive rock paintings. On the other hand, they imply the cultural tradition, function, and significance of the ethnic emblem cultural symbol representing the original prototype and ethnic identity recognition of the Luo Yue. On the other hand, they imply the life reproduction and emotional expression content carried by historical records, real reflections, will appeals, and ideal pursuits as image representation forms. The Huashan rock painting cultural landscape of Zuojiang contains the cultural and spiritual connotations of the Luo Yue's rice culture, bronze culture, dry-raised barn culture, song and dance culture, religious culture, bronze drum culture, dry-raised barn culture, and song and dance culture. These provide a profound spiritual and cultural connotation for the construction of game story narration.

### **Construction of Game Worlds and Scene Design**

When creating a narrative work in any medium, the selection of materials and inspiration needs to be based on the social foundation at that time. At the same time, society is also presenting its own values to each individual in society through the innovative perspectives and entertainment methods of narrative works, which is what we know as the "game worldview." The concept of the "game worldview" was proposed by Professor Otsuka Eiji of the Kobe Design University in the mid-1980s[1]. The general meaning is that the game "worldview" is the "setting for the virtual world," which provides players with a virtual world in which they can exercise their subjective agency through the setting of the virtual world, allowing players to understand what kind of world it is, what story is happening in this world, and what kind of rule system it has.

The "what has happened in this world" setting enables the story to establish a logically coherent virtual world and social relationships for us. Through environmental stories, historical stories, and game character stories, players can gain a three-dimensional understanding of the virtual world setting and uncover various internal connections and mysteries of the game world.

"How the world operates" is the core basic rules of the game world, including physical rules, psychological rules, and other rules governing the operation of the game world, which are revealed in various elements in the game world. They guide players' cognition, activities, and exploration in the virtual world.

1	<b>Frog God Tribe</b>	The tribe of Balai is skilled in agricultural production and worships the frog god. Their sacred object is a bronze drum.
2	<b>Dog God Tribe</b>	The tribe of the female protagonist, known for their hunting skills, worship the dog god, and their sacred object is an embroidered ball.
3	<b>Egret Tribe</b>	They worship the heron god, excel in music and dance, and their sacred object is the sheep horned bianzhong.
4	<b>Stone God Tribe</b>	The tribe worships the sharpening stone, is good at craftsmanship, and the spiritual object is jade stone (resurrection stone).

the RPG game "Youth Balai" sets the story in the left bank of the Zuojiang River in Guangxi, China around the 7th century BC, where there are four major tribes: the "Frog God Tribe," the "Dog God Tribe," the "Heron Tribe," and the "Stone God Tribe."

### Creation of Game Characters and Story Plots

Russian linguist Vladimir Propp's "Morphology of the Folktale" is considered a cornerstone of structuralism. In the book, Propp introduced the concept of "character function," which refers to the meaning of a character's behavior in the action process[2]. Function defines a character's behavior from the perspective of action process meaning and is the smallest unit of narrative works. This method of dividing character functions into a limited number of classes from the perspective of action meaning through ever-changing plots has been widely used by later narrative scholars to study various types or themes of narrative works, such as folk literature, fairy tales, and movies.

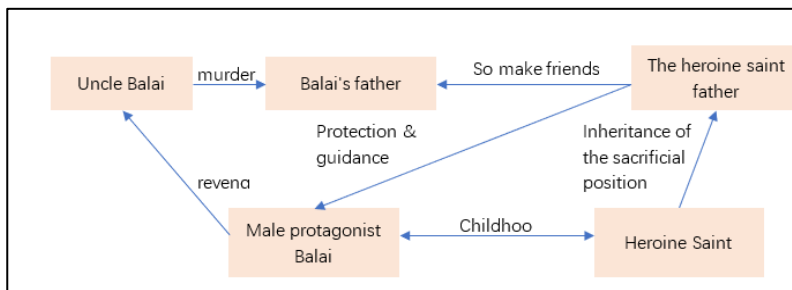
### Building Emotional Context in Games

Expressing emotions and creating emotional resonance can help different people find emotional connections. The narrative behavior in electronic games needs to understand and discover the player's inner emotions, creating a channel for players to vent their emotions and inspiring them to express and reflect on their emotions in the game. Traditional narrative methods such as broadcasting, movies, and books tell a story, while games let you participate in a story or create one. The essence of both is to make players empathize with game characters. This feature was most common in early Western RPG games. It is well known that the pioneer of RPG games was the rules of Dungeons & Dragons, which was born in 1974 [3]. For example, in the emotional context construction of the RPG game "Horizon Zero Dawn," the focus of the game's narrative is not on how humans are headed towards extinction, but on the rational and sincere efforts and sacrifices of those who love life and the earth under the background

of inevitable extinction to pass on the torch of civilization to the next generation. This is a lament for the extinction crisis and the transfer of the torch of civilization. This work has a strong existentialist philosophy and has inspired the creation of the RPG game "Genshin Impact." In the world of "Genshin Impact," can the protagonist Genshin still do something meaningful in the fate of life that is destined to die and whose value is being erased? Looking at the present era, young people face a lot of pressure in life and spiritually. This is a global problem, just a difference in degree. Similarly, the current generation of players can pass on some of the precious values and things they enjoy to more people, even to future generations and different times. The so-called inheritance of the torch may bring more growth to the younger generation and bring positive, breakthrough changes to the world. The construction of these emotional contexts makes players feel that the game character's ending is related to them, and players are not just participants in the story but also its writers.

### Game Protagonist - Character Design and Image Building of Balai

The character design of the game "Youth Balai" draws inspiration from the character relationships and traits in "Hamlet," and uses the form of a revenge story to make the interactions and emotional changes between characters very rich.



**Male lead - Balai:** Balai was born in the Frog God tribe. At the age of six, he was lively, cheerful, and full of a sense of justice. He lived a carefree life with his loving parents and friends. Until one day, a sudden rainstorm flooded the farmland of the Frog God tribe. The chief, who was Balai's father, began to preside over the ritual activities, calling on the tribespeople to pray to the Frog God to stop the rain. However, for some unknown reason, Balai's father had an accident during the ritual and unfortunately passed away. While the tribespeople were grieving over the unexpected death of Balai's father, Balai's uncle had already colluded with some of the tribespeople in advance and used their mouths to say that the reason for the disaster was that the chief's heart was not sincere during the ritual, which angered the gods and brought disaster to the village. The chief was punished by the gods and died.

Balai's mother desperately hid Balai in a hollowed-out piece of wood and gave him a dagger to keep as a token. Then she pushed Balai into the Left River. The wood carrying Balai floated downstream and arrived at the Dog God tribe. Balai was saved by the female lead's father, who was leading the tribespeople out to hunt. Balai, whose life had undergone a major change, lost his childhood memories and could only know that he was not from the Dog God tribe based on the dagger he carried with him. Upon learning of the



dramatic events in the Frog God tribe, the female lead's father decided to hide Balai's identity and adopted him into the Dog God tribe. Until the female lead received an oracle at her coming-of-age ceremony, Balai also suddenly fainted during a ritual ceremony and saw fragments of his own memories during his consciousness wandering. He decided to join the female lead in seeking the truth about his father's death.



### Design and Development of Game Storyline

Mythologist Joseph Campbell compared and distilled the core elements of single myths from various cultures in his book "The Hero with a Thousand Faces," summarizing the hero's adventure as "departure, initiation, and return. [4]" The high degree of freedom and choice in RPG electronic games provides more narrative possibilities, and their narrative strategies can generally be divided into three types: single narrative, multiple narratives, and parallel narratives. In comparison to these three narrative modes, to better stimulate audience interest, achieve the purpose of tacitly imparting knowledge, and better demonstrate the growth process of BaLai's search for love, revenge, and redemption, the narrative structure of the RPG game "Youth BaLai" adopts the second type of multi-line narrative structure. The narrative structure is modeled after Shakespeare's masterpiece "Hamlet" with its multiple intertwined storylines, with the thread of Hamlet avenging his father as the main storyline and the side storylines of the Norwegian prince and Laertes' revenge poem serving as foils, contrasting with each other, intensifying conflicts, and constantly transforming the dramatic scenes to advance the plot's conflicts and reach a climax to achieve artistic effects, collectively expressing the theme of the overall story. The complete story is broken down into multiple storylines, each quest group contains a different number of small tasks, and characters connect different narrative nodes to complete these tasks, ultimately piecing together the initially fragmented story fragments at the end of the game.

### Creation and Development of Other Characters in the Game



Heroine - Saint: A 15-year-old girl from the Inugami tribe, full of spiritual energy, able to communicate with the gods, she exists as a guardian and auxiliary figure and joins BaLai on his adventure as his

companion. She grew up with BaLai since childhood and knows his true identity and his memory loss situation. At the age of 15, according to the traditions of the Inugami tribe, the heroine is about to take over as the priestess and is granted the power of the Saint during the coming-of-age ceremony, as well as receiving a divine oracle. The oracle reveals that there are dark clouds looming over the four major tribes and that there are ominous people trying to destroy the harmony between the tribes. BaLai is a clue to this cloud of darkness, and only by unraveling the mysteries he has experienced can the crisis be averted. The heroine decides to follow Buroto's guidance and go with BaLai to the depths of the forest to find the Dragon Mother's treasure trove and obtain the divine clothes and the ring-headed sword to unravel the conspiracy that hangs over the heads of the four tribes.

**Female protagonist's father** - Inugami tribe leader: The head of the Inugami tribe, serious and responsible, loves his daughter and cares for his people. However, he is very strict with the female protagonist and Balai when teaching them skills. Balai's father once saved the life of the female protagonist's father during a hunt, and the female protagonist's father was extremely grateful for this. As a result, the female protagonist's father and Balai's father became close friends. When he learned that Balai's father had been murdered, he was very saddened and angry. He hid Balai in his tribe, protecting and caring for him for ten years. He taught Balai combat skills and was both a teacher and a father figure, helping to shape Balai's strong character. During the female protagonist's coming-of-age ceremony, she was granted divine power and received an oracle. After experiencing some twists and turns, she learned that Balai's father was killed by Balai's uncle. She decided to help Balai avenge his old friend. When the female protagonist's father learned that his daughter and Balai would be traveling among the four tribes, he held a ceremony for them and prayed to the gods to protect the children on their journey.

**Balai's uncle:** Balai's uncle is Balai's father's younger brother. They grew up together in the Frog God tribe. Balai's father always came first in the performance assessments, while Balai's uncle was always second. Out of jealousy for his brother's talent, Balai's uncle opposed him at every turn and always interfered with tasks assigned to him. Balai's uncle was consumed by desire and power and coveted fame, fortune, and power. Finally, at a ceremony hosted by Balai's father, he saw an opportunity to kill his brother for the tribe leader's position. After he became the leader, he searched for Balai's whereabouts and tried to kill him. He also planned to use violence to unify the four tribes by destroying the spiritual artifacts of each tribe and disrupting their unity. However, he was ultimately defeated by Balai.

**Balai's father:** Balai's father was the leader of the Frog God tribe. He grew up with his younger brother and was praised by his father and other elders after every assessment. He was brave, sincere, and kind-hearted. Balai's father often shared his rewards with his brother and took care of him in daily life. After becoming the leader of the Frog God tribe, he worked to strengthen training and improve himself to better protect his people. Balai's father loved and cared for Balai, and was strict with him during training. When a natural disaster struck, Balai's father was falsely accused of being disloyal to the gods by his brother and was murdered. His greatest concern was his son Balai, and he hoped that Balai could protect himself and his people.

**The old wizard:** The old wizard lived in the Frog God tribe and was kind and simple. When Balai's father was alive, he saved the old wizard's life, and the old wizard was always grateful for it. He had a deep understanding of spiritual power and provided guidance to Balai and the female protagonist when they were seeking revenge.

## **Development and Evaluation of Game Story**

### **Game Story of RPG Game "Youth BaLai"**

The story takes place in the 7th century BC, in the dense forests along the Zuojiang where ancient trees towered and mysterious rock paintings adorned the cliffs. Four large tribes were distributed along the Zuojiang, friendly with each other and often engaged in trading goods. At that time, the people of the tribes mainly relied on hunting and gathering for resources but still faced the threat of animal attacks. Therefore, they chose to live in caves or dug holes. These caves were usually located on sunny platforms or slopes and near water sources. With the continuous improvement of human survival level and the ability to transform nature, they gradually developed into tribes with different styles. In addition, each tribe also developed its own totem belief, in which they believed that these spirits would protect their safety. Each tribe also had its own customs, and they held regular large-scale sacrificial activities to pray for the blessings of the natural gods for a peaceful and smooth life. At the same time, due to the different geographical locations of the tribes, each tribe developed its own unique cultural system and conducted trade with other tribes through bartering. The relationships between the tribes varied depending on their distance from each other. The Kugami and Frog tribes were closer, so they had closer exchanges. The Shishi tribe was far away from the other three tribes, so their interactions were limited. The tribal chiefs agreed that the tribes could voluntarily exchange goods with each other, as well as intermarry and exchange culture, but they could not affect the stability of the tribes and interfere with each other's internal affairs or engage in forced plundering.

However, beneath the surface of peace, there were dark currents surging. Continuous heavy rains caused a flood disaster, and the second chief of the Frog tribe launched a rebellion, killing the entire family of the old chief, except for the youngest son, Balai, who suffered a severe head injury while being chased and lost his memory. He was later saved by the daughter of the head of the Kugami tribe. Ten years later, a divine oracle led Balai, the inheritor of the former chief, to stop a bigger conspiracy...

### **Chapter 1 (Novice Task)**

The female protagonist receives an oracle from Brutho and learns that a shadow hangs over the four major tribes, with an ominous person intent on disrupting the harmony between them. The male protagonist is a clue to this shadow, and only by unraveling the mysteries he has experienced can the crisis be resolved. After analyzing the situation, the male and female protagonists believe that the so-called shadow may refer to the death of the male protagonist's parents and some unnoticed details. The male protagonist decides to follow Brutho's guidance and venture into the depths of the jungle to find the Dragon Mother's treasure

trove. With their preparations in order, the male and female protagonists set off on their journey to find the treasure trove. After passing through numerous trials in the jungle, they finally find the hidden treasure trove on a mountain cliff, where they encounter the dragon that guards the treasure (the first boss). They ultimately defeat it, obtain the first half of a ring-shaped sword, receive the Dragon Mother's blessing, and are gifted a woven cloak by the Dragon Mother. She tells him that the cloak can help him travel through time and space, but he needs to find the corresponding rock paintings to trigger it successfully.

## **Chapter 2 (Heron Tribe)**

The male protagonist and his companions follow the river to the Heron Tribe, a tribe that excels in music and dance. They have guarded the tribe's sacred object, the horned bell, for generations. However, the bell was lost during the last ceremony, causing the ritual to fail, and the Heron birds did not arrive at the ceremony, causing great anxiety among the people. The male protagonist covers the cloak on a rock painting, enters the depicted ceremony scene from the past, retrieves the missing horned bell and repairs it with his help. The ceremony proceeds smoothly with the male protagonist's assistance.

## **Chapter 3 (Dog God Tribe)**

The male and female protagonists return to the Dog God Tribe, only to learn some bad news. Since they left, the dogs in the tribe have been barking incessantly, becoming restless and anxious. The female protagonist's father, the high priest, investigated the situation but was unfortunately bitten. After hearing about this, the male and female protagonists decide to investigate. As a saint, the female protagonist follows the dogs' lead to the place where the tribe's sacred object, the embroidered ball, is guarded, only to find that it is missing. This caused the dogs to become anxious and restless earlier. The male protagonist travels back in time and enters a rock painting, arriving at the scene where the female protagonist's father led the tribe on a hunt. He discovers that a thief stole the embroidered ball, triggering the events that followed. In the rock painting's story, the male protagonist battles the thief but is ultimately defeated and stabbed. The female protagonist discovers the wounded male protagonist outside the rock painting and rescues him.

## **Chapter 4 (The Frog God Tribe)**

The male protagonist returns to the Frog God Tribe, but under the rule of his uncle, the people of the tribe are aggressive and extremist. The male protagonist infiltrates the tribe and meets an old man in a corner of the tribe with the female protagonist. They receive some relief and learn that the uncle is planning to seize the spiritual objects of the various tribes, intending to violently unify the four tribes. The old man, who is an elder of the tribe, was overlooked in the aggressive Frog God Tribe and survived the uncle's purge. He also discovers the male protagonist's identity and confirms the truth from ten years ago. Just in time for the next ceremony, the male protagonist suddenly appears and interrupts the ceremony. In front of the entire tribe, he exposes the actions of his uncle from ten years ago and proposes to duel with him to avenge his father. In the end, the male protagonist defeats his uncle with the help of the old man and the female protagonist, regains the trust of the tribe, and is believed to be a hero sent by the gods. He leads the people of all tribes to a happy life.

## **Evaluation Methods for the Game Story of RPG Game "Youth Balai"**

In the evaluation process of the game story of the RPG game "Youth BaLai", multiple evaluation methods were used, including emotional evaluation, content analysis, and user rating, to evaluate the game story from multiple dimensions.

**Emotional evaluation:** A questionnaire was used to inquire about the players' feelings and emotional reactions during the game story experience. By analyzing the players' preferences and emotional reactions to different game plots, we can understand which parts of the story can touch players' hearts more, and which parts need to be improved or adjusted. For example, in the scene where Ga Lei and the Saint fight against the thief in the Inugami tribe and Ga Lei's injury is treated, most survey respondents were touched by Ga Lei's behavior and liked this part of the story.

**Content analysis:** This method analyzes the quality of the game story by conducting in-depth analysis of the game plot, characters, background, and worldview. By rating and analyzing the plot, dialogue, character shaping, and scene depiction in the game, we can identify the problems in the story and make improvement suggestions. For example, survey feedback indicated that the section where Ga Lei fights against his uncle and seeks revenge for his father's death needs more emphasis on character shaping.

**User rating:** After the game demo is completed, player ratings can be collected on the game platform to evaluate the quality of the game story. Based on the player's rating, we can understand the popularity of the game story among players, and also learn about the rating of different aspects of the game story, which can guide the optimization of the game story.

In summary, for the RPG game "Youth BaLai", the game story evaluation method evaluates the story from multiple angles, analyzes the advantages and disadvantages of the game story, and makes improvement suggestions to continuously improve the quality of the game story and meet the needs and expectations of players.

## **Conclusion and Outlook**

With the continuous development of technology, the application of digital technology is becoming more and more widespread, and digital RPG games have gradually become one of the mainstream games in the game market, making them an important part of the gaming industry. Digital RPG games based on cultural themes have unique appeal. Cultural themes are one of the important sources of materials for digital RPG games, which can add depth and connotation to the game and attract more players. This article takes the Left River Huashan Rock Painting Culture as the theme, constructing the narrative of the Left River Huashan Rock Painting Culture Landscape Theme RPG game "Youth BaLai" from the spiritual culture and behavioral culture contained in the rock paintings. It also analyzed the game world view construction of RPG game "Horizon" based on the concept of "story and discourse" proposed by narrative scholar Chatman, and analyzed the cultural context construction of the game story based on

the concept of cultural context proposed by Malinowski. The emotional context of the game story was constructed through emotional expression and emotional resonance, and multiple narrative contexts of the game "Youth BaLai" were gradually constructed. Furthermore, the functional analysis of the narrative characters of the game story was conducted based on the concept of the function of the character proposed by Propp, and the character settings of the game "Youth BaLai" were determined by comparing the functional analysis of characters in "Hamlet". Based on the hero's adventure process of mythologist Campbell and Christopher's hero's journey model, the multiple linear narrative structure of the game "Youth BaLai" was established. Finally, the game story was completed through questionnaire surveys and player feedback to provide players with a new game experience.

In the future, digital RPG games based on cultural themes will have broader development prospects. The continuous progress of digital technology

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报告编号: BC202303061833198727442603

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篇名: DIGITAL GAME " YOUTH BALAI " BASED ON THE THEME OF THE LEFT RIVER HUASHAN ROCK PAINTING CULTURE

作者: LIU XI AODONG WANG YUN

检测类型: 学术出版

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1.3%(220)	1.3%(220)	DIGITAL GAME " YOUTH BALAI " BASED ON THE THEME OF THE LEFT RIVER HUASHAN ROCK PAINTING CULTURE _第1部分(总16365字)
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