Appendix for: “Reading” Japanese Role-playing Games:  
On the Example of *Atelier Shallie* DX (2020)

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Appendix Part 1 of 2:  
Transcription of Shallistera’s Story

a1. Briefing and Transcription Method  
This appendix paper was useful during the process of research and may also be useful for peer review when in need of checking the actual process of interaction with the primary source material. The analysis of Shallistera’s Story is based on the following transcriptions and descriptions, which are written during interaction and observation of the game *Atelier Shallie* while playing on the route where Shallistera is chosen as the protagonist in the beginning of the game. In addition, this appendix document is divided in two parts. The second part in this appendix tests an assumption by “reading” character and costume design to test if it has any bearing on the perception of the protagonist Shallistera from how she is perceived solely by reading the game and her story.

But first, each chapter is transcribed with different analytical purposes in mind. The Prologue-Chapter 1 is a description and recap. Chapter 2 focuses on Shallistera’s reactions during cutscenes in a more detailed, micro analytical manner.

Writing Style  
This transcription mimics the writing style of Takumi Miyajima, from his work on *Tales of Symphonia: Successors of Hope Original Novel*. This is to give the transcription the feel of a novel. This means that when characters are observed to speak, their dialogue is encircled by the ” mark.
Abbreviations and 's are used (Miyajima 2013). Narration is added by describing character body movement/animation, based on observation and interpretation on how they might feel emotionally.

Markings
The following markings are employed during transcription and description to make it easier to refer to certain portions of the story.

- The #+number defines a cutscene by number.
- The %+number indicates the beginning of gameplay segments (after and before a cutscene).
- The * after a sentence means that it was transcripted, and translated from Japanese to English for this transcript in the purpose of retelling the story in the character’s exact words, that is, as they are expressed in the Japanese voice acting. The translation process is viewable in the transcription review section (see a1.3). Otherwise, dialogue text is copied/scribed from the official English translation.

a1.1 Shallistera's Story: Prologue & Chapter 1
Can a single girl save her village from disaster? A mysterious phenomenon known simply as the Dusk is the cause for many environmental changes in the world, causing the whole sea to be decimated to sand. With the Dusk Sea follows drought in many culturally unique settlements. The chief of Lugion Village, a small village with a sacred tradition of alchemy, decides to send the daughter and predecessor, Shallistera Argo, or Shallie for short, to seek aid from distant lands. By her side is Kortes Argo, a young man assigned to protect and support her. Accompanied by Teokhuga, a gentle older man specialized in operation and maintenance of the Lugion ship. Their ship is known as a sand ship which floats above the ground, yet looks like a boat adorned with large sails. Inside this ship is Shallistera's Atelier where she can create potions and other objects with synthesis. Nearing the shores to Stellard City, they decide to take some fresh air and by chance meet with Jurie Crotze, an old friend of Kortes. She asks for a lift to the city and shares her food in exchange. But just before they can dock, they are attacked by a sand dragon, a powerful beast equalling the size of the ship. They accelerate to top speed and manage to escape, but the breaks are damaged in the process which makes it impossible not to collide with Stellard City. They crash-land right into the harbor! Meaning to speak to a representative of the city, Jurie brings them to the Cooperate Union, or Union for short. Having explained the situation with apologies to Raoul Pireit, leader of the Union, he trusts their non-ill intent with Jurie's recommendation. But shortly thereafter Raoul explains that Stellard have problems of their own, and that Stellard City is naught as bountiful in water resources as rumors would have it. Next to Raoul is Solle Grumman, a co-worker sent by Central from Colseit City, far away. After settling in and resting, Shallistera and Kortes visit the Union the next day where they are met by Solle. He suggests that she and Kortes may help with investigations regarding the Dusk. As they reluctantly agree to help, Jurie enters the building. Apparently she was assigned officially to help them with this investigation. The investigations take the three, Shallie, Kortes and Jurie, to the Fertile Sea in the Stellard Archipelago region, in walking distance to the west. Despite its name, it's an area with large bone ribs, likely the bones left behind by dragons long passed. This area shows little signs of fertility. However, upon returning to the Union and handing in their survey report, Shallistera is complimented for a job well done. Overprotective as Kortes can be, suggests openly that Raoul and Solle are complimenting Shallie merely to get the team to work harder for Stellard's convenience. But upon seeing Shallistera motivated from these new experiences with city life, and a small pay, he eases on his remarks, allowing for Shallistera to speak to them.
Although Shallistera is happy to have met with decent people to cooperate with, she does feel complacent and asks herself: Is what she's doing now really an important step in fulfilling her responsibilities towards saving Lugion Village? These conflicting emotions mark the end of the Prologue and Chapter 1.

a1.2 Chapter 2: Highway Illuminated by the Moon
(Cutscene) #1
Shallie and Kortes are ready for yet another day of negotiation. They make their way to the Union. Upon arriving Raoul welcomes the two, together with Solle who were having a conversation just now. Kortes asks the two,

"How's the town?"

Solle replies.  
"Not well. Though it has nothing to do with you crashing your ship into the harbor."

Shallie links her hands and apologizes.  
"We're so sorry…"

Solle's cold, monotone voice and dead-fish eyes makes it hard to know if he's joking or not. But, Raoul consoles the two with his optimism, boldly proclaiming that "It's in times like these that the Union can show its strength!" Without delving deeper into the problems of Stellard, Kortes asks them for help with repairing their ship. Solle shakes his head and implies that at current capacity it's not possible. However, Solle also recommends that the two should introduce themselves to the Perriend Corporation. Raoul is not without surprise to Solle's sudden idea since they are somewhat of rivals for the leadership of the city, nonetheless Solle explains,

"Either way, if you end up making a connection with Gerard Perriend, you'll have a much easier time here."

Shallie asks him,  
"Will the people be more accepting of us?"

"I guess you could put it that way…"

With a happy tone she thanks Solle and exits the building. Kortes stay a slight second behind to thank Solle again, who simply replies,

"Just doing my job."

(Gameplay) %1
The Union headquarters is located in what is known as the lower quarter, and just outside of the building is what is known as the Hunters Hangout. Walking up the stairs straight ahead they arrive at Hilt Street. It is a lively street as always with some citizens chatting beneath the many straw umbrellas and wooden chairs scattered throughout. The buildings that overlook the streets are built with white stone and other detailed craftsmanship. The two turn right and walk through the streets, and up some
stairs that lead to Stellard Plaza. This area has a different atmosphere. A rainbow overlooks the horizon, and a giant round hole leading to a free fall adorn the middle of the Plaza. Walking by the road many unmanned tents full of merchandise fill the area as well as some shops that are open only at night. They reach The Perriend Corporation, a building which is adorned with many potted flowers by the entrance door.

#2

Linca, the secretary, greets Shallistera and Kortes promptly upon entering.
"Do you have business here?"

Shallie stands straight, linking her hands.
"Um, we're here to meet Mr. Gerard Perriend…"

"The chairman? …What do you need?"

"We've come from Lugion Village. Lately, the water has begun drying up, so we came here to find a way to save the village."
Shallistera turns her gaze up and meets Linca in the eyes,
"We came from across the Dusk Sea…"

Suddenly a stern, rigid voice is heard joining the conversation,
"You crossed the sea?"

A man with pompous gray hair and moustache clad in a green jacket adorned with gold embroidery and badges is sitting on the sofa in the middle of the room. Shallistera responds.

"Y-yes! Are you… Mr. Perriend?"

He stands up and walks over to them.
"Yes, indeed. I'm Gerard Perriend. I represent the Perriend Corporation."

"I'm Shallistera Argo, and I've come from Lugion Village, across the Dusk Sea…"

With a harsh voice he responds,
"I know that already. Why did you come here?"

"Uh, well…"

Kortes links his arms together, speaking for the clearly discouraged Shallistera.
"We were told we should really come and talk to you, since we're here in town."

"And you are?"

"…Kortes Argo. I'm like…a relative of Shallistera."

Perriend's interest, yet deeming by his voice also slight mistrust, is piqued.
"...What do you mean “like” a relative?"

"Everyone in our clan shares the same last name. We're all family, though we may not be blood related."

"Oh…"

Perriend reflexively places his hand on his chin and ponders, but he quickly changes topic and attitude,
"So, after all this time, what is your business here? It's been a while since you grounded your ship in the harbor and caused damage to the ships in My city."*1

Kortes seemingly perplexed crosses his arms again.
"...You heard about that, huh…"

"Hah, I practically run this city on my own. Of course I would know."

Shallie offers her apologies to Perriend, and attempts to tell him of the sand dragon attack, but he raises his voice and tells them that he does not care of the circumstances of their journey.

"Your ship damaged this city… That is all I care about."

Shallie puts her hand on her chest and gathers the strength to respond,
"We came here to find help! But we've caused so much trouble instead… I don't know what to do…"
She looks down on the verge to tears.
"Nobody from the city will listen to us. I know it's our fault, but…"

Perriend calls for Linca to take care of the rest. As he leaves, Shallie turns to him and asks him to wait, but he is out the door before their conversation can continue.

"Shallistera was it? I'm Linca, Mr. Perriend's secretary."

Linca is a woman wearing silver rimmed glasses, with long silver hair, a black unbuttoned jacket, yellow dress and a white tie. Shallie curiously calls her name, as if to confirm it.

"Linca?"

"We already know what you're going to ask of us."

"What?"

Kortes is baffled,
"So the old man already knew we were going to come here?"

But, Linca goes straight to the point with her arms crossed,
"In the meantime, why don't you try working for the people in the city?"
She fiddles her glasses and continues. "It would help you to learn about this city in the long run."

"Know the city?"

"What are you good at? I could find you some appropriate jobs…"

Shallie snaps back to her motivated self. "Um, I'm an alchemist. I'm still not the best, but is there anything I can do to help?"

Linca fiddles with her glasses again, "An alchemist, huh? In that case, there are a few jobs requested from the Corporation. Are you interested?"

Shallie bows her head and cheerfully responds, "Yes! Of course!"

After further examination of appropriate jobs, Kortes and Shallistera leave the office.

"Whew…"

"Are you okay, Shallie?"

"Yes… Time to give it our best shot."

Kortes responds with a soothing voice. "Yeah."

The Corporation has tasked Shallie with surveying an area known as the Land of the Dead. Seemingly this is not an everyday survey, but Shallie does not back down. She thinks to herself…

"I guess me being an outsider means I need to work to be accepted…"

In order to reach this area, Shallie, Kortes and Jurie all need to leave the city through the harbor and traverse to the northwest of Stellard City. On the way they meet with food rabbits in the Lush Valley, and upon further heading north they reach a yet unexplored location known as the Woods of Eternal Night. The path is full of gatherable material that Shallie can use in her alchemy such as a peculiar set of Umbrella Tree Strawberries. These fruits are not very sweet but according to the encyclopedia they can be fermented to alcohol. The area is dark and large fallen trees adorn the forest. It would seem that the best road past the forest is by walking across these trees. Not only strawberries but also mushrooms and leaves enrichen their path across the trees, somehow finding the nutrients they need to grow even without any visible soil. But, on this narrow path, a gathering of fruit hamsters appear to block the way and will not let the group merely go past. Some of the beasts rush headfirst with headbutting attacks, while some desperately grab hold of the fruit that grows on their own tails and throws it as a weapon. Jurie and Kortes hold nothing back with the swift movements of their spears.
and knives. Some of these beasts run away quickly from the fight, and some stay to fight, only to be defeated. After reaching the other side of these eerie, dark woods, they soon find themselves in the Land of the Dead.

#3
Bearing no sunlight, this area is infested with an even darker atmosphere which Kortes finds quite creepy. Jurie seems to be knowledgeable of this area,

"The Land of the Dead. Where fungi gather to grow into mushrooms, and those merge to become even bigger… That's how the mushrooms grow here."

Shallie responds in an uncertain voice,
"So like… A sea of mushrooms."

"Yep. Not many people come here."

"…I'm not sure about that."

Kortes attests otherwise as he spots two distant figures, the two seemingly examining a large steel structure. Suddenly one of them, a man wearing a trenchcoat walks their way and takes the first word,

"Hmm. I didn't expect anyone to visit this place."

He looks at Shallie and Kortes, and with a mocking voice he continues,
"Are those… Tribal clothes? If all of you want to go on pointless journeys, go somewhere else."

Kortes is angered.
"Pointless journey?!!"

And Shallie jumps to the defense,
"We came here to stop the water in our village from drying up! That is NOT pointless!"

But the man just raises his hand to push the infancy of the argument to the side.
"A drought? I'm saying, it's pointless because all you're doing is focusing on one event. Droughts are just one of the answers that this world has come up with."*2

Shallie is earnest in her questioning.
"What do you mean?"

"Even if the drought in your village is resolved, the world will still be thirsty."

The man clicks his tongue, bothered by this encounter and turns to his companion, Odelia, standing next to him. She is a light-blue haired woman wearing a large purple dress, also, a moving copper knob is stuck to her head, together with flapping copper wings…

"…We're leaving, Odelia. I'm done."
"Yes, master."

Her monotone voice suggests much of her mysterious origins. As they head for the exit, Shallie turns to them with a troubled voice,

"Wait please! You two, what were you doing here?!"*3

He stops halfway without turning to face them.
"Hmph. I don't acknowledge a need to answer that. What a waste of time. Goodbye forever, I hope."*4

The three stand idly, Shallistera fiddles her fingers and thinks to herself (Ah… They left. That seemed like a scary person.)*5

%3

With no more time to spare, they conduct their survey in this dark land known as the Land of the Dead. Investigation reveals an array of materials of interest for the survey report, and also for uses in alchemy. Growing by blue fungus arranged on the ground like a flower bed, are some stink beans. These beans have grown with contaminated water, but can be eaten despite their ominous smell. The group also encounters slags, said to be generally spotted near ruins. Their substance is unknown, are they biological, or are they mechanical creatures? Upon nearing them, they attempt to attack but the group avoids them and focuses on investigating for materials. Proceeding deeper into this area, Shallistera stumbles upon dark shoots, a type of mushroom growing only in pitch dark places. In the furthest area in these lands she founds a gathering spot for aqua light, crystals said to contain water although difficult to extract. Shallistera writes together a survey report on their findings and the group returns to Stellard where Perriend awaits the results. When they return to the city Shallie drops off her gathered materials in the ship container before going to the Corporation. Outside her ship stand two tiny creatures known as Homunculus, upon speaking to them one acts as guide and tells Shallie with simple words that Hilt Street is just ahead. But the other one is less groomed and likewise less serious, scouring the streets for “shinies”, whatever that may entail? Shallie walks past the group of Homunculus and heads for Perriend’s Corporation in Stellard Plaza, just past Hilt Street.

#4

Upon entering the Corporation, Linca greets Shallistera who had decided to report her findings alone.

"Is your report finished?"

Slightly stammering, Shallie replies.
"Yes!"

"Alright. Chairman?"

He comments on the matter, standing up by the sofa with his cane firmly rooted in the floor,
"I don't have any more questions. I've heard enough."
Linca nods, and Perriend walks up to Shallie.

"At least you finished the job… But the work overall is shoddy, and your descriptions vague. You don't seem to have much knowledge or experience."

He says all of this neatly, as if rehearsed. Shallie fidgeting her fingers, looks to the ground and replies with a doubting voice.

"I-is that so…?"*6

He presses on, with an even more stern voice.
"Are you really an alchemist?! You are definitely not like any of the alchemists that I know of."*7

"Um… I…!"*8

Upon hearing Shallie's voice seemingly on the brink of tears, Perriend takes a moment, and sighs. Shallie attempts to speak back, but Perriend turns away and promptly says,

"I'll send for you when I have something more to discuss."

Shallie turns to Linca.
"What do I do now?"

"You've completed your mission. Good work. I do not mind if you go home for the day."*9

Linca hands over 300 Cole to Shallie for her work.

"Huh? ...But…"

As Shallistera is about to say something, a man barges in through the door and calls for his father. Linca receives him instead and judging on how they speak it would seem they know each other.

"What is it? Remember, we have guests… Please keep your voice down."

This man, named Albert, is a tall man with blonde hair dressed in what would best be described as prince-like clothes, he proudly wears a white ruffled shirt, black pants buttoned over the waist, an open embroidered jacket and a peculiar hat.

"Oh, sorry… Hey Linca, who're the guests?"

"This is Shallistera from Lugion Village."

Albert Perriend turns to Shallie and greets her with a gentle wave,

"You're from another village? My name is Albert. My dad is Gerard Perriend."
She bows back, "Oh…! It's nice to meet you."

He quickly turns back to Linca to inquire for the whereabouts of his father. Despite his intensely enthusiastic demeanor, Linca does not forget her manners and properly sends Shallie off.

"I understand. Shallistera, you may leave. Please come back again sometime."

With a disappointed voice Shallie replies, "Okay. Thank you…"

Shallistera walks through the city to calm down. She's not pleased with the reception of her report and worries that her work isn't good enough. She walks back to the ship to try and rest, but ends up worrying by herself instead.

She stands by the book shelves inside her ship workshop and gaze to the floor. (I feel pretty useless… At this rate, we won't even be able to get the ship fixed…)

She whispers to herself. "What do I do…?"

Suddenly, Kortes calls out to her!

"Shallie you have a guest."(*)

"Oh! Please, come in."

Linca enters the ship. Shallie's mood is instantly lifted somewhat. She walks up to Linca.

"Linca, hello!"

As usual Linca gets straight to the point, "I've brought an extra reward, and a message from the chairman."

"Extra reward? To be honest he didn't seem that happy with my work."

"No it's not that, the chairman is a shy man who just has trouble expressing himself. Please accept this."*10
She says this freely without the chairman around. Shallistera is handed a reference book for alchemy, entitled Ancient Formulas.

"An alchemy book…"

"It's your extra reward! The chairman said to keep up the training."
Shallistera's voice softens, "Perriend…"

"He knows you're quite sincere and hardworking, Shallistera. But it seems you have your own circumstances and responsibility. He hoped you will gain the capacity to carry that burden."

"A responsibility and a way to carry it?"

"Yes."

(Perhaps he's actually a nice person…!)*11

Linca takes a bow before she walks out the door. "That's all for now. I look forward to seeing you later."

Shallistera walks over to her alchemy cauldron and reads the book right away, enthusiastic as to what she may learn. The recipes in the book give her the knowledge to synthesize ingot, cloth and lumber among some more objects. Nonetheless, the thoughts of her responsibilities to Lugion Village weigh just as heavy on her mind as ever. As she ponders on a solution for her village she practices her alchemy skills and vows to impress Perriend and Raoul so that she may earn their aid one day.

%5

Shallie decides to practice her alchemy skills. In order to synthesize cloth she needs two sand runner tailfeathers and a bottle of water. She throws it in the cauldron and stirs, until cloth pops out. It is beige and striped with red lines.

#6

After having synthesized for a while Shallie stands by the doors, pondering with her one arm supporting the other. (I wonder what I could do to get the people in this city to listen to me…)

She seeks council with Kortes on the matter, telling him all that has transpired. He simply crosses his arms and replies to her.

"Shallie, regarding the ethos of this city, if it hasn't changed since I was here last, everyone is mostly concerned with their personal freedom."*12

"Personal freedom…?"

"In other words… You take care of yourself first… Or, uh…"

Teokhuga joins the conversation with his hands linked behind his back, proudly commenting on Kortes lack of a response,

"What's wrong? You're muttering like you've got a mouth full of food."
"Nothing, it's just…"

Teokhuga turns to Shallie.
"Miss, you seem to be surprised after coming to such a large city for the first time."
He profoundly shakes his head and explains the differences to Shallie.
"While everyone in our village is like a family, this is more like a gathering of strangers."

"Gathering of strangers?", she says while tilting her head.

"People live alongside unrelated strangers… Connections different than in the village. In other words… Personal choice and mutual aid are valued highly in this city."

Teokhuga lift his hands and gestures impeccably to explain it to the end,
"You can't expect help right from the start for nothing, but you can help each other when needed."

"…But isn't that the same as the village?"

With Shallie's challenge to Teo's words, Kortes fills in,

"In the village, it's easy to guess what others want, then act on it, right?"

Shallie puts her hands to her chin, pondering.
"…Isn't that what it means to help each other?"

Kortes scratches the back of his head, attempting to make it easier to understand,
"Yeah… But look at it like this, there're so many people here that you could never learn what each and every person needs."*13

Shallie sounds quite concerned, with her gaze fixed to the floor, attempting to wrap her head around it,
"There're too many people, so you can't tell how other people feel…? That doesn't seem good at all…"

"But that's normal here. That's why there's no point in waiting for someone to help. You need to network instead."

Teokhuga fills in.
"Well, my lady. Waiting won't change anything. You could try your best to approach others instead.*14"

"Teo…", Shallistera is touched by his words and listens eagerly.

"If you show an open heart and accept them, the people of this city will do the same in return."

Shallie nods, and her voice regains the usual cheerful demeanor.
"Okay… There's still a lot I don't understand, but I'll do my best."

**a1.3 Transcription Review**

The art of transcribing is on its own an academic field, so below this process is considered as to explain how this thesis interacted with the source material. Below are translations that were based on the Japanese voice acting, which are then followed by a self-assessment on the transcription method to gauge the writing of narration and the objectivity of observation.

**Chapter 2 Translations:**

Based on the Japanese voice acting, the below lines of dialogue were retranslated for this thesis due to the official translations not always capturing the personality or tonality of the characters.

*1: Perriend*

Retranslated 1: So, after all this time, what is your business here? It's been a while since you grounded your ship in the harbor and caused damage to the ships in My city. *aggravated voice and suggestive intonation*

Transcription 1: それで、条件は何かね。君達の船が、港に停泊している我が街の船に損害を与えたから、しばらく立つようだが?

Official translation 1: So, what is your business here? It's been a while since you've grounded the ship…

*2: Keith*

Retranslated 2: Droughts are just one of the answers that this world has come up with.

Transcription 2: 水枯れなど、この世界が出した答えの一つにすぎん。

Official translation 2: Droughts are just one of the things happening in our world.

*3: Shallistera*

Retranslated 3: "Wait please! You two, what were you doing here?!!" *desperate voice*

Transcription 3: ま、待ってください。あなた達は、どうしてここへ？！

Official translation 3: "Wait! Please… Why were you here?"

*4: Keith*

Retranslated 4: Hmph. I don't acknowledge a need to answer that.

Transcription 4: むー。答える必要は認められない。

Official translation 4: I don't need to answer that.

*5: Shallistera (thought)*

Retranslated 5: Ah… They left. That seemed like a scary person.

Transcription 5: あと、行ってやった… 怖そうな人だったなぁ。

Official translation 5: (They left… He was really scary…!)

*6: Shallistera*

Retranslated 6: I-is that so…? *doubting voice*

Transcription 6: そ、そうでしょうか…

Official translation 6: What?! Really?
*7: Perriend
Retranslated 7: Are you really an alchemist?! You are definitely not like any of the alchemists that I know of. *doubting voice and interjecting mannerism*
Transcript 7: お前はホントに錬金術師なのか？！私の知っている錬金術師とは大違いだ。
Official translation 7: Are you really an alchemist?! Because you're totally different from the alchemists I know.

*8: Shallistera
Retranslated 8: Um… I…! *high pitched at the end*
Transcription 8: その… 私！
Official translation 8: Um…

*9: Linca
Retranslated 9: You've completed your mission. Good work. I do not mind if you go home for the day.
Transcription 9: 今回の任務は終了です。お疲れ様でした。もう帰りになって構いません。

*10: Linca
Retranslated 10: No it's not that, the chairman is a shy man who just has trouble expressing himself. Please accept this.
Transcription 10: いいえ、会長は歯に衣着せないシャイの方なのです。こちらを。
Official translation 10: No it's not that… He just has trouble expressing himself. Please, take this…

*11: Shallistera (thought)
Retranslated 11: (Perhaps he's actually a nice person…!)
Transcription 11: 会長さんって、ホントは優しい人なのかな？
Official translation 11: (I wonder if he's actually a nice guy…)

*12: Kortes
Retranslated 12: Shallie, regarding the ethos of this city, if it hasn't changed since I was here last, everyone is mostly concerned with their personal freedom.
Transcription 12: シャリー、この街の気風はだなあ、俺がいた頃から変わってなければ、誰もが自由議事の精神を大事にしているんだ。
Official translation 12: About the ethos here. If it hasn't changed since before, everyone is mostly concerned with their personal freedom.

*13: Kortes
Retranslated 13: Yeah… But look at it like this, there're so many people here that you could never learn what each and every person needs.
Transcription 13: あぁ… つまりだな。ここではだれが如何して欲しいか覚えてられるほど人が少なくない。こう言えば分かるか？
Official translation 13: Yeah. But there're so many people here that you could never learn what each and every person needs!
*14: Teokhuga
Retranslated 14: Well, my lady. Waiting won't change anything. You could try your best to approach others instead.
Transcription 14: まあ、嬢様。待っていても変わらないのだから。思い切って嬢様の方から彼らの中に飛び込んでみなされ。
Official translation 14: It's up to you to work towards an understanding with others here. They won't come to you. You must go to them.

Narration and Objectivity
The following dialogue, from cutscene #4, demonstrates how the observed material was interpreted, and how the transcription was performed in reaction to it.

"Are you really an alchemist?! You are definitely not like any of the alchemists that I know of."

"Um… I…!"

Upon hearing Shallie’s voice seemingly on the brink of tears, Perriend takes a moment, and sighs.

This dialogue in the cutscene did not provide a direct depiction of tears or any animation that directly indicated crying, but, Shallie’s facial expression and her voice intonation when she says “Um… I…!” cracks up at the end, and therefore indicates sadness. Furthermore, the context and situation of being alone without Kortes, and being criticized by a well-established presence of the city, motivates Shallistera’s reaction.

In the gameplay segment %2, enhanced imagination, that was based on depictions within the game, was utilized. Narration was also a big factor in transcription. For example, there is no narrator in the game that tells the player of the sensation that the Fruit Hamsters might experience when they throw the fruit that grows on their own tails on their enemies. The player is merely shown a depiction of it happening—without getting to know the feelings that the Fruit Hamster may feel. Therefore, with an enhanced imagination based off of that basic setting, the transcription was performed with added narration which aimed to explore the novelty of the situation. Either way, when comparing narrative in between gameplay and cutscenes it is visible that the gameplay segments offer just as much material for storytelling as cutscenes do, but, cutscenes are narrated and plotted by the game authors, thus, premade in the specific purpose of telling stories.

The second part of this appendix resumes below.
Appendix Part 2 of 2:

“Reading” Character Costume Design:
Shallistera’s Costume Applied to Lyons’s Shape Language

a2. Assumption: “Reading” Character Costume Design
Theory suggests (see background, and method below) that a character’s costume tells the player much about a character. Therefore this section assumes that: Reading a character’s costume may be an alternative way of getting to know their identity, personality, and role in the game story. Therefore, the following question is asked:

a. What meaning can be derived from close reading of protagonist Shallistera’s costume when applying the shape language model by Appleoff Lyons?

a2.1 Background: Character Costume Design
Could it, which is not considered an alphabetic letter or a moving narrative, be read? Appleoff Lyons is a scholar, fashion designer and author of the book Costume Design for Video Games (2020). She provides an insight to the process of character and costume design for design students. She writes many instructions on how to convey various forms of expression and artistic remarks through costume design, which also provides hints on how to read shapes, motifs and other visual aesthetics. The process of mixing cultural influence that Lyons teaches shares similarities to the character design process of Atelier Shallie — as revealed in a Japanese interview with Hidari, – the character designer of Atelier Shallie (and its two prequels). ¹

In designing character costumes for Atelier Escha & Logy, Hidari replies during the interview that the game producer asked for a high amount of incorporation of modern fashion. But, in the prequel Atelier Ayesha, the costume designs were fantasy based—with modern elements, although in Escha & Logy the costumes were instead modern-fashion based with fantasy elements. In the third installment, Atelier Shallie, this concept was carried on with the addition of ethnic design. As further told during the interview: The architecture, environment and clothing are all designed to fit in harmony (Kadokawa 2019, 221, 223). Also, the Atelier Shallie Artworks (2014) book published by Koei Tecmo provides in-depth rough character design for Shallistera, the protagonist of Atelier Shallie. In it two pages showcase over 15 different designs on her costumes, focusing largely on projecting her characterism through clothing. The artwork, and the interview may suggest that the protagonist’s costume is intended to be fitted to cultural backstory, setting, theme and character role.

¹ Atelier Shallie is part of the Atelier Dusk Trilogy. Japanese release dates are in order, Atelier Ayesha (2012), Atelier Escha & Logy (2013), and Atelier Shallie (2014) (Western localizations incur delay).
2.2 Method: Shape Language

Within the visual dimension of Japanese Role-playing Games, it is common that the sight of the main character is constant. As such, Adams quote come to mind,

The visual appearance of a character [...] can convey a lot of information about the character (Adams 2014, 195).

As to understand what it is that is “conveyed”, Lyons Shape Language theory is considered for this analysis. In her words,

Shape language is the psychological response to various forms [...] No matter what your audience, shape and form affect our subconscious and convey messages (Lyons 2020, 24).

To demonstrate her theory on how to read shapes as a language, and what they mean, she provides a theoretical table (Ibid.), available below in figure 1fa.

- Circular shapes: feminine, love, friendship, protection, compassion
- Vertical shapes and lines: power, courage, dominant, masculine
- Squares, rectangles, and triangles: power, stability, strength
- Horizontal shapes and lines: peace, calm, quiet
- Sharp angled shapes and lines: energy, anger, explosive, frenzy
- Organic shapes and soft curves: happy, feminine, movement, pleasure

Methodologically speaking, Lyons Shape Language is originally a model to assist in creation of costume design. However here the theory is tested as a structure to lean on when interpreting shapes in existing costume designs. The analysis will divide Shallistera’s costume from garments, and read the most obvious shape on each garment to represent each garment. To procure external input in the selection of ‘obvious’ shapes, the words of Tommy Teguh, a 3D Character Artist, is consolidated. According to Teguh, “Readability is key”. This means that the shape in costumes is not all that matters, the placement matters too since it subtly guides attention (80Level 2018). These tips provide insight to one way of reading the shape language and are accounted for during the below analysis of Shallistera’s costume.
a2.3 Shallistera’s Costume Applied to: Shape Language

Garments i.e. Reading Material:
Shoes
Tights
Skirt
Lace torso
Tunic
Necklace
Headdress with ear bells

Analysis:
Shoes: Upper embroidery makes for sharp triangular shapes and the red lace provide sharp lines. Finally, the fringes near the toes are also straight and line-like. The silhouette makes for a loose and circular shape. Prominent shapes are: Sharp angles, circular.

Tights: Following the form of her legs, but no other shapes are determined.

Skirt: Her skirt is embroidered with large embroidery of her clan symbol which is very round in execution yet contains a few triangle shapes and straight lines. The silhouette is draped at the bottom, providing an organic and round impression although horizontal embroidery is made up of several sharp diamond shapes lining in succession. On the back two straight sleeves hang from the waist down to knee height, yet provides an organic motion during movement. The most obvious element to the skirt are the drapes and the roundness of the embroidered symbol. Prominent shapes are: Organic curves, horizontal lines.

Lace torso: Her white lace garment is visible in certain spots beneath the tunic and skirt, of noteworthy appearance are the fringes that are mildly triangular in shape, providing a round and triangular shape simultaneously. Prominent shapes are: Organic curves, sharp angles.
Tunic: Many sharp lines adorn the tunic, the red lines, and the silhouette itself, also the sashes that shape like an X in the back holds up a medallion by her belly height. The medallion itself is round and significantly demands hold of focus, yet is also adorned by sharpness with the intricate fringes hanging from its body. The red bows add to the organic value of the tunic, only to be countered by the sharp triangles and fringes on the short sleeves, demanding much attention. Prominent shapes are: Vertical lines, rectangles/triangular.

Necklace: Considered too small to count as a prominent garment, but does provide a horizontal and circular impression.

Headdress with ear bells: The headdress is embroidered with diamond lines, and diamond shapes making for an impactful and sharp, aggressive impression. The ear bells are shaped reminiscent of rounded triangles, featuring round holes and a thick painted pastel blue horizontal line at the bottom. The lacing that adorn the sides of the headdress, – that are by the bells, – provide a soothing and organic, floating shape. Prominent shapes are: Horizontal lines, rectangular/triangular.

**Shape Language Quantitative Table:**
- Sharp angles 1, circular 1. = energy and feminine
- Organic curves 1, vertical lines 1, horizontal lines 1. = happy, power, peace
- Organic curves 2, sharp angles 2. = feminine, angry
- Vertical lines 2, rectangles/triangular 1. = courage, power
- Horizontal lines 2, rectangles/triangular 2. = calm, stability

**Interpretation:**
In close reading of the shape language of Shallistera’s costume as seen in figure 2fa, it seems Shallistera is a loving person, with a courageous mindset in possession of dominance and power. The shapes indicate that she can sometimes find anger within herself, does not seek calm and quiet, but is instead driven by explosive energy and positive movement, finding feminine pleasure in her masculine achievements. She does not look for compassion or protection, but for a peace of mind, encouragement and a strength to evoke her own stability.

**Result**
What meaning and perspective can be derived from close reading of Shallistera’s costume with the shape language model as reference? The analysis, based on the frame of the shape language, found that the clothes that Shallistera are wearing indicates that she is a strong, yet self-judgemental person in pursuit of masculine achievements through feminine means. This reading is reflected in Shallistera’s behavior found during her story, as read in the main thesis document and in the topside transcription.

Speculatively, there may be other unexplored methods for reading clothes and the people/characters wearing them. Perhaps there is a model somewhere that reads color attributes instead of shape, black hair or “Manga eyes”. Then again, it has been found in the translated Japanese interview with the character designer Hidari (see page 16, background), that, in *Atelier Shallie* character costume design is a large part of character design as a whole which indicates its importance to the conveyance properties of the protagonist.
As such, further research on the potential to “read” character costumes in games may consider further testing of the shape language theory and model by Apple off Lyons for inspiration, and application.

**Appendix Sources**

https://medium.com/@EightyLevel/character-design-shape-language-and-readability-6ee4bb6f98a6


