

# Valkyria Chronicles Game and the “Cute” Memory of War

Iskandar Zulkarnain  
Visual Communication Design  
Faculty of Computing, President University  
Cikarang, Indonesia  
iskandar.zulkarnain@president.ac.id

Otniel Joviand Christiandrew  
Visual Communication Design  
Faculty of Computing, President University  
Cikarang, Indonesia  
otniel.christiandrew@student.president.ac.id

**Abstract**— In this article we analyzed digital games as a mode of memory production and preservation, especially in the genre of World War II games. Using a Japanese-produced PS3 game, *Valkyria Chronicles* (2008), we demonstrated the ideological aspects of this type of game in (re)shaping the memory of World War II through what we called “allegorithmic memory” process. Borrowing from Alexander R. Galloway’s conception of “allegorithm,” we argued that the combination of narrative allegory and gameplay algorithm in *Valkyria Chronicles* has produced a “cute” perspective on the memory of World War II that is closely tied to the historical role of Japan during the War. Set in an alternate 1930s Europe, the game combined the collective memory of the Holocaust with an atypical representation of World War II in its allegorithmic structure. We argued that this combination has produced a double-screen memory that attempted to invite a shared affection in dealing with the Japanese traumatic memory of World War II. In conclusion, our article demonstrated the capacity of digital games as a culturally specific site of memory production and preservation offering a complex combination of recycled and new perspectives of World War II.

**Keywords**— *Allegorithm, Valkyria Chronicles, World War II, screen memory, Japan, cute*

## I. INTRODUCTION

something that is particularly ordinary and new. As several game studies scholars have noted [1]-[3], games with military themes have existed as far back as the antiquity period; and as early as the 19th-century parlor game of all sorts were given war themes. In the case of our contemporary times, the relationship is even more apparent in the use of digital games as war simulation, to the extent that Lenoir (2000) called this phenomenon a “military-entertainment complex” [4, p. 290].

In addition, video games with military themes have also become one of the genres that are examined by the burgeoning field of historical game studies. In his work, Chapman (2016) defines historical game studies as “the study of those games that in some way represent the past or relate to discourses about it” [5, p. 16]. In its development, historical game studies have been identified by Chapman, Foka, and Westin (2017) as a “distinct interest separable from the larger field of game studies...concerned with what it might mean for the past to be represented and most importantly, played with, in the game form [6, p. 359]. It is within this approach that historical military games have often been examined by video game scholars.

One of the earlier studies that examined historical representation of war in video games was Kingsepp’s (2006)

analysis of first-person shooter (FPS) games with historical war settings such as the *Medal of Honor* (1999-2020) and *Wolfenstein* (1981-2019) series. She examined these historical war games to propose the idea of “immersive historicity” to explain the impression of “being personally involved in a re-enactment of history” [7, p. 61]. Another early research on historical war games was Goldie’s (2009) examination of the *Operation Victory* (2005) game, a Canadian-produced turned-based strategy (TBS) game that offered a historically realistic representation of war experience from the Canadian Army’s perspective. She argued that the *Operation Victory* game—designed to be historically accurate—operated to construct a certain representation of Canadian national identity, and concluded, “just as in films and novels, the representation of war memory that is presented depends to a great extent on the creators or artists of the form” [3, p. 182].

Both Kingsepp’s and Goldie’s works were important in thinking about the significance of digital games in offering certain kinds of representation of a war that actually happened (in these particular cases, it was World War II). Both their analyses, particularly Goldie’s, also highlight the connection between specific national identity, historical wars, and their representation in games. Yet, their works rely too much on the ideal design of video games and thus undermine the role of the player experience.

Several recent works on historical games in general, and military games in particular have expanded the scope of focus that Kingsepp and Goldie took in examining the relationship between video games and history. One such work was Martínez’s (2016) exploration of historical games through multifunctional frameworks. Examining a variety of both mainstream AAA and indie games that dealt with historical representation, Martínez argued that many historical games have represented historical events by utilizing at least three different levels of representation: history as narrative, history as science, and history as a “cultural other” [8, pp. 2-3]. When history was situated as a narrative, video games usually offered a dichotomy of Us/Them, “where ethnocentrism, pejorative depictions, or omission of certain histories seem to be more frequent than what we might expect” [8, p. 2]. Meanwhile, situating history as science in video games has presented a dichotomy of reality/fiction, where video games utilized particular gamic elements (game structures, formats, and images) to portray “realistic” representation of history. These elements could appear in the forms of encyclopedic texts or diaries [8, p. 3]. In the third level of representation, situating history as the “cultural other” established the

dichotomy of present/past. This dichotomy tended to understand the past from the perspective of the present [8]. To avoid being “trapped” into binary thinking within these three levels of representation, Martínez offered multifunctional frameworks that utilize a mode of deconstruction in the analysis of historical games [8, p. 4].

Another recent scholarship that looks at historical representation in video games is McCready’s (2019) examination of *Fallout 4* (2015) game. Unlike previously mentioned studies on historical games, McCready argued for the benefit of counterfactual historical games like *Fallout 4*, where the player is introduced to a “what if” scenario of a historical event, in this case, the history of the Cold War period. He asserted that the counterfactual elements in *Fallout 4* troubled the conventional and popular presentations of the history of the Cold War and offered an opportunity for a form of critical play where players learned about “the nature of historical knowledge and the process that underlie its production and legitimization” [9, p. 20].

Another game that has been discussed in terms of its counterfactual historical elements is *Valkyria Chronicles* (2008). The Japanese tactical role-playing game (TRPG) was developed by Sega and set in an alternate 1930s Europe where there was an ongoing second European War between two factions: the European Empire and the Atlantic Federation. Without necessarily knowing about any historical details, the player would immediately connect the game’s historical setting with the history of World War II. This realization happened because the game employed strategies of “selective authenticity” to indicate its connections to the popular understanding of World War II [10]. It used historical allusions and metaphors such as names of characters and places (Europa for Europe for instance) to create a counterfactual setting of World War II.

This counterfactual approach became much more intriguing if we also considered the historical role of Japan as a country in World War II. In a Japanese context, the memory of World War II revolves around the discourses of heroism, perpetrators, and victimhood [11]. This historical complexity has led our interest to examine the alternative historical elements in *Valkyria Chronicles* in terms of memory production and preservation of the World War II period. In this article, we examined the atypical representation of World War II in *Valkyria Chronicles* (hereafter *Valkyria*) game to demonstrate the capacity of digital games as a site of memory production and preservation. Analyzing *Valkyria*’s narrative allegory as well as its gameplay algorithm, we would like to argue that the game has produced a “cute” perspective on World War II. While this gamified representation follows a common characteristic in the post-war Japanese toys and entertainment industry, it also functioned—in this case—as a reflective nostalgia that attempted to invite a shared affection in order to deal with Japan’s traumatic memory of World War II.

## II. METHODS

In examining *Valkyria* game, we employed a qualitative method in the forms of “close-playing” [12], a variation of close reading method in literary studies that was developed to analyze video games as an interactive-based medium. In close-playing approach, careful and critical attention was paid to analyze the diegetic (e.g. characters, settings/world-building, actions, and events in the game) and non-diegetic

elements of a game (e.g. game rules and control schemes, interface design/HUD, and visual style). The objective of close-playing was to examine how the intersection between narrative, formal, and contextual elements of a game conveyed a particular meaning, or a “preferred reading” [13] of the game; and simultaneously how a player engaged and interpreted the meaning of the game through their gameplay experience.

One theoretical formulation that was useful for the close-playing approach is the concept of “allegorithm,” a dialectic process between a game’s narrative allegory and its algorithmic elements [14], [15]. Galloway (2006) described that in playing games, one did not only focus on their allegorical narratives but also on how to master their algorithmic system, or protocol [14, p.92]. He argued that “to play [a] game is to play the code of the game....And thus to interpret a game means to interpret its algorithm (to discover its parallel ‘allegorithm’)” ([14, pp. 90-91], original emphasis).

Our intention for this article was to borrow Galloway’s allegorithmic formula as the theoretical framework for our close-playing approach. We would like to examine the complex multicultural layers in *Valkyria* in relation to its cute representation of World War II and Japan’s traumatic memory of that war, first by playing the game from the beginning to end following its narrative plot; second, by examining the game’s visual design and aesthetic; third, by looking into the then-unique game battle system and game mechanic; fourth, by analyzing the narrative architecture of the game; and last, by conducting a discourse analysis of the game creator’s preferred reading of the game and certain English-speaking players’ interpretation of the game.

## III. RESULTS AND DISCUSSION

Developed by SEGA in 2008, *Valkyria* was a PS3 game set in an alternate 1930s Europe where ongoing second European War between two factions: the European Empire and the Atlantic Federation is taking place. In between these two power structures, a small neutral country named Gallia existed. Nonaka, one of the creators of the game, explained how the setting was an alternate representation of the World War II period with the Empire being the representation of Germany and the Federation of Great Britain [16].

The main plot of the game revolved around the main character, Welkin Gunther, the son of a hero from the first European War, who had to defend his country, Gallia, from the Empire invasion. Unlike his father, Welkin was depicted as an eccentric pacifist character who had a deep obsession with nature. He was drafted into the Gallian militia army because of the Empire invasion and gained command over Squad 7 as a tank commander. The missions in the game were actually Squad 7 missions that would follow Welkin’s heroic tales in becoming a Gallian national hero.

As a World War II game, *Valkyria* was quite unique and interesting for a number of reasons. First, its visual art style mixed anime designs and watercolor painting what Tanaka, the other co-creator of the game, called “animated hand-drawn art” [17]. This art style choice was somewhat uncommon considering many other World War II games such as *Call of Duty* (2003-present) and *Medal of Honor* (1999-2020) series focus on graphic realism. For this choice, Tanaka paradoxically argued that using realistic graphic and setting in

the game would take away the “real” emotional and psychological feel of the game [18]. This graphic style choice also emphasized the characterization of the game as particularly Japanese (Fig. 1).



Fig. 1. *Valkyria*’s animated hand-drawn graphic style (Source: Sega, 2008)

Secondly, *Valkyria*’s gameplay was a hybrid of elements from three different game genres, namely role-playing games (RPG), turn-based strategy, and real-time third-person shooter to form something quite original. It used a battle system engine called BLiTZ (Battle of Live Tactical Zones) where players managed Squad 7 members using Command Point (CP) on a battlefield map. Once the players activated the squad units, the screen will transition into a 3D space and the players can freely move the selected unit in real-time action mode from a third-person perspective. The naming of the battle system engine was also a reference to either Blitzkrieg or Germany’s Blitz aerial campaign during World War II.

The hybrid nature of *Valkyria*’s gameplay system and mechanics was probably one of the main reasons why the game received praise from both critics and players when it was first released [16], [18], [19]. Due to its critical acclaim, the game now has turned into a franchise with three sequels and two spin-off games, along with an anime and manga series. Several game researchers have also commented on the hybridity of the game and its role in cognitive performance and genre-fication in video games [20]-[22].

Lastly, *Valkyria* was a game built around a strong narrative backbone. The entire game itself was supposed to be the contents of a fictitious war testimony entitled “On the Gallian Front,” written by Irine Koller, the main narrator in the game (Fig. 2). In this case, the game was principally a retelling of Welkin’s past actions during the Second European War narrated by Koller. The game had many cutscenes and character dialogues that worked to build the story of Koller’s testimony. This particular narrative filter architecture demonstrated the game’s concern in (re)shaping the memory of World War II.



Fig. 2. *Valkyria Chronicles*’ book mode and action mode (Source: Sega, 2008)

Moreover, *Valkyria*’s war testimony interface highlighted a double sense of temporality. It was an unnatural collapse between the sense of the past and the future. On one hand, as a war testimony, *Valkyria* was a past retelling of a war memory. On the other hand, since the narrative progression of this war testimony relied on both the ability of the player in completing the game and the activity of the gameplay itself, the game also suggested a future-oriented temporality. As Atkins (2006) argued, “[t]he focus [in game playing]...is not on...‘what happens next’ of traditionally unfolding narrative but on the ‘what happens next if I’ that places the player at the center of experience...always oriented toward the future” [23, p. 137] in [24]. This dual temporality to a certain extent illustrated the algorithm of video games in general, where game designers already produced a certain gamic algorithm that calculated every possible game outcome based on the player’s choice decisions. Nonetheless, the activity of gaming required the player’s future orientation to unfold this algorithm. It thus provided what Mackey called a “less-closed” landscape (2007).

Once the players played *Valkyria*, the in-game world narrative architecture unfolds a particularly interesting symbolism: Jewish discrimination and the Holocaust. The game opened with Koller’s narration about the myth of “Darsen Calamity,” where it was told that the Darsens—a race of dark-haired people—had been greedy and had ravaged Europa until the Valkyrurs—a race with superior power—came to conquer them. After being conquered by the Valkyrurs, the Darsens had always been the scapegoat and being oppressed in Europa. The Valkyrurs themselves then mysteriously vanished from Europa with only a remaining few alive.

Here, the depiction of the Darsens closely represented that of the Jewish people in Europe during the World War II. In the game world, they were treated as “the animals,” “the maggots,” or “the presumptuous dark-hair.” In general, they were the patsy for all social illnesses. One revealing situation for this was the depiction of Darsens concentration camps in one of the game levels that the players had to complete. The Darsens were used by the Empire as forced labor in mines and weapon factories. Even though not depicted vividly, the Darsens concentration camps were a clear allegory of the traumatic Holocaust tragedy.

Furthermore, the players learned—from watching the game’s cutscenes and dialogues—that Welkin’s stepsister, Isara, was a Darsen and that as Squad 7’s tank driver, she experienced racial discrimination from the other members of the squad, especially a shock-trooper character named Rosie. Not until Rosie witnessed the burning of the Darsens concentration camps by the Empire army that she gradually came to terms with her racial prejudice. Even though Isara was

not a playable character, her experience with Rosie suggested that racial discrimination against Darcsens people did not only exist in the Empire-occupied territories but also in the social structure of Europa itself, Gallia country included.

This Holocaust symbolism not only existed at the level of Valkyria's narrative allegory but also got incorporated into its gameplay algorithm. As part of the game's emphasis on the emotional effect, Valkyria featured a unique gameplay mechanism where the player's choice of characters was based on their personality instead of ability. A character could refuse to do what the player commanded them to do because they were positioned close to the person that they disliked (Fig. 3). This was where the algorithm of the gameplay embodied issues of racial discrimination since, as authors explained earlier, some of the Squad 7 characters were described as "Darcsen haters."



Fig. 3. Squad 7's profile info. Notice the circled section about "likes" (Source: Sega, 2008)

Furthermore, the explication of the Darcsen concentration camp was not solely a narrative element of the game. It was actually the end result of a game chapter/level called "Liberation of Fouzen." At this level, the player's mission was to take over the city of Fouzen from the Empire occupation. The gameplay structure thus produced an assumption that when the player successfully completed this level, they would also succeed in liberating the Darcsens from the Empire. However, the game's algorithmic structure did not match the player's narrative assumption. No matter how successful the player was in finishing the level, the outcome would always be the same: the Darcsen concentration camp would always get burned. In this way, Valkyria's algorithmic structure restrained the possibility of the player attaining different outcome. The game thus became a digital reenactment of the Holocaust memory that was true to factual history.

Valkyria's use of the Holocaust theme was quite rare and daring since the topic was still a delicate one to be translated into forms of representation, let alone a game format [25]. One could recall the case of a Nintendo Holocaust-themed game, *Imagination is the Only Escape* (2008), by a British game developer Luc Bernard, which had raised controversy. Yet, Valkyria never provoked such controversy. In fact, some of the game reviews perceived its Holocaust inclusion as a feature that "steals the show" [19].

Here, we would like to offer one possible reading of why Valkyria "passed" as the non-controversial representation of the Holocaust. Rather than functioning as a

realistic illustration of traumatic memory, Valkyria's Holocaust representation operated as Freudian screen memory that, as Boym (2001) outlined, "shades forgotten scene of private trauma" [26, p. 54]. With its cute anime visual style, the game has concealed the traumatic and gruesome experience of the war in general and the Holocaust in particular. The step of avoiding realistic representation, therefore, became a kind of wisdom, producing a "safe distance" away from the immensely horrible Holocaust experience.

Additionally, this cute representation can also serve as a mode of trivialization in the sense that Mosse (1990) suggested. Examining the popular circulation of war kitsch items, he contended that the trivialization of war memory was always partly a mode of remembrance and partly an exercise of controlling the memory of war. He also added that trivialization was a coping mechanism in which instead of glorifying and exalting the war, one made it familiar in order to control the memory [27, pp. 126-7]. Hence, by presenting Jewish discrimination and the Holocaust theme in a cute visual representation, Valkyria has produced a controlled environment creating a feeling of domination over traumatic events.

One could trace this strategy to what Allison (2006) called "occupied mentality" in post-war Japanese toys and entertainment industries [28, p. 39]. The use of alternative European setting and characters, and the cute Holocaust symbolism elucidated the focus of Japanese game industry after WW II on appealing to the imagination of young generation not at home but abroad—particularly western—whose grandfathers or great grandfathers had defeated Japan. Yet, we would argue that beneath this kind of mentality, the game also operated what Boym (2001) called "reflective nostalgia"—a type of nostalgia that intermixes past history and future hope [26, p. 55]. This kind of nostalgia screened another traumatic memory of WW II: Japan's "shameful" defeat. The existence of this type of nostalgia was not as apparent as the Holocaust symbolism since it only existed as traces and hints in Valkyria's narrative allegory and game algorithm. Nonetheless, these hints and traces signified an act of labor of grief that operated "both through pondering pain and through play that points to the future" [26, p. 55]. What emerged, thus, was a hybrid sense of guilt and aspiration for introspective understanding.

One trace of Valkyria's reflective nostalgia was in its nonconventional dichotomy of "heroes-villains." Unlike many WW II games that provided a simplified model of good vs. evil, Valkyria presented the conflicts in the game as more of a perspectival framework. All sides seemed to have their own particular reason for going to war. As Nonaka in [16] stated, in the game "everyone has a dream or plans for after the war." One instance of this logic occurred when Welkin and his girlfriend Alicia met a wounded Empire soldier in a deserted cabin. Rather than killing him, they tried to save him instead. When they failed to do so, the two of them made a proper burial for the enemy soldier. This narrative plot suggested that in war the "good guys vs bad guys" scheme is a matter of perspective. As Tanaka also claimed, "[the conflict in the game] was not just good against bad, but between all three countries involved" [16].

His statement also explained the representation of the Atlantic Federation as almost as bad as the Empire. In one of Valkyria's levels, the Squad 7's mission was to rescue

Princess Cordelia—the figurehead of Gallian nation—who had been kidnapped by the Federation Army. The illustration of the Atlantic Federation, in this case, might suggest the intricacy of war that is related to the perspectival framework of good and evil that the game allegorized. This unusual perspective of war in a video game format, then, attempted to reflect on World War II from a more critical perspective, especially for the Japanese postmodern generation like Tanaka and Nonaka. As Inouye (2008) described, before their defeat in World War II, “the Japanese convinced themselves that they were chosen people” [29, p. 139]. This perception led to its citizen’s ultra-nationalist stance[30]. Yet, when the country lost the war, Japanese people “came to feel that the wartime concept of Japan as the divine and invincible empire had been a propagandistic deception” [29, p. 151]. This awareness then produced a deep sense of disillusionment and shame that arguably haunted many Japanese generations to come, including Tanaka and Nonaka. Therefore, both of them (and conceivably the whole Valkyria game developer crew) seemed to feel the need to break their premodern mode of nationalistic belief by “deconstructing” Valkyria’s heroes-villains dialectic in dealing with this haunting memory.

Another hint of Valkyria’s contemplative mode in remembering World War II was the characterization of Princess Cordelia and the depiction of the Valkyrurs. In the game, Princess Cordelia represented a reflective orientation of the Japanese monarch institution. As the current heiress to the Randgriz line of Archdukes who ruled Gallia, Cordelia also stood as the scion of the Valkyrurs. In this case, she had a demi-god status in the eyes of the Gallian people. Yet, as the player learned at the completion of the kidnapping chapter, she only possessed a symbolic power without real authority. In fact, before the kidnapping, she was depicted as a suicidal character that had lost her will to live. Not until she had witnessed Welkin’s and Alicia’s determination to save her and defend Gallia that Cordelia realized the significance of her position.

The shift in Cordelia’s characterization seemed to be a critical contemplation of the status of the Emperor in Japan. Before Japan surrendered unconditionally to the Allied forces, many Japanese believed that the Emperor was a divine entity and his subjects were similarly exalted. This conviction, according to Nakano (2005) had produced a kind of “imbecility” that led Japanese people to go for a “dim-witted war” [31, pp. 161-181]. However, the horrible tragedy of Hiroshima and Nagasaki shocked this belief. The signifier of the emperor as a divine status had failed as a system of meaning. Following the year of Japan’s defeat, Emperor Hirohito took an additional step and denied his divine status [29, p. 151]. This declaration generated a profound sense of betrayal and disillusion felt by most Japanese citizens.

As if learning from this trauma, Valkyria offered a “deconstructed” version of an emperor-like monarch where Cordelia’s devotion as the ruler of Gallia derived from a “grassroots” motivation rather than a top-down one. It was due to her witnessing the Gallian citizens’ struggle to fight for their independence that Cordelia learned her duty to stand for her people. She realized her “false” divine status but still performed her role as the scion of Valkyrurs because that was what her people needed. This type of characterization, to a certain extent, reflected the postmodern Japanese generation’s imagination of how the Japanese monarch should function.

Meanwhile, while they resembled the characterization of the Aryans, the game also depicted Valkyrurs as a weapon of mass destruction much like nuclear bomb. As portrayed by the character of Selvaria Bles, a Valkyrur who fought on the Emperor side, the race had a destructive power to blow up an area generating an atomic-bomb-like impact (Fig. 4). This second symbolism of the Valkyrurs suggested a particular reflective tone that dealt with the Japanese people’s particularly traumatic memory of World War II. The nuclear attacks on Hiroshima and Nagasaki have had a long-lasting effect for the Japanese people even in our contemporary time. Inouye (2008) described that World War II and its aftermath left Japan in an “ideological vacuum that many of the nation’s leading intellectuals and artists sought to refill” (167) [29, p. 167]. In the case of Valkyria, we might have a game attempt to refill this void. As Tanaka in [18] pointed out, his reason for portraying the Valkyrurs as human weapons of mass destruction was because he would like the players of Valkyria to go back into history, to think of what impact this destruction had on the world and on themselves, and to understand that this issue still remained in this world. Within this perspective, one could see Valkyria as an attempt to invite a shared affection in order to deal with the Japanese traumatic memory of World War II by way of its allegorithmic elements.



Fig. 4. Selvaria Bles’s suicide as a Valkyrur (Source: Sega, 2008)

#### IV. CONCLUSION

Throughout this article, we have elucidated a hybrid strategy of memory production and preservation in the allegorithm of Valkyria game. By providing a safe and controlled representation of Jewish and the Holocaust tragedy in World War II while at the same time presenting the Valkyrurs as both a heroic figure and a weapon of mass destruction, the game operated an unconventional reflective nostalgia that on one level appealed to the western historical memory of World War II and on another level invited players to share affection to the Japanese traumatic memory of World War II.

One might then wonder how would this hybrid strategy work at the level of player actions in their interaction with the game’s allegorithm. To try to address this, we would like to return to our argument about videogame as a less-closed space. We have stated that the allegorithm of a game only functioned when the game was played. In this case, the player’s interaction with a game narrative and its algorithm were essential for the delivery of the game’s ideological and meaningful expression. In our observation of Valkyria’s English-speaking players, it seemed that the one that they particularly noticed was only the Holocaust symbolism. In the context of the United States, they even related this symbolism to other such issues as the US Manifest Destiny plan in North America and the demonization of Native Americans. Yet, there was almost never any discussion or bewildered response

on the game's use of setting and characters and the history of Japan's role in World War II even though these players were clearly aware of the fact that *Valkyria* is a Japanese video game. Perhaps this situation supported Mackey's (2007) argument that "when a game is created uniquely out of a set of options, the predilections of the players and the intertextual repertoires are different and lead to often very diverse outcomes" [24]. It was also true that, in the case of *Valkyria*, a player technically had the freedom to choose their own squad team members despite the algorithmic personality feature that we described earlier.

However, the fact that these players were unable to recognize and relate to Japan's traumatic memory and that the game cannot control this did not remove the capacity of *Valkyria* as a site of memory production and preservation. When a player played *Valkyria*, they already have to follow its algorithm which contained the elements of reflective nostalgia that I just described. They might not share similar emotional affection towards Japanese traumatic memory of the war as perhaps Tanaka and Nonaka do. Yet, they still had to conform and familiarize themselves with the narrative and algorithmic designs that conceal this emotional trauma in order to complete the game. As Bogost (2007) argued, the interaction between a game and its player "guarantees neither meaningful expression nor meaningful persuasion, but it sets the stage for both" [32, p. 45].

In conclusion, we have attempted to explicate the algorithmic memory production and preservation in *Valkyria* game. From the analysis of the game's narrative allegory and gameplay algorithm, we have explicated how *Valkyria* portrayed a collective memory of the Holocaust and an atypical representation of World War II. Then we argued that this combination has produced a double screen memory. The first one dealt with controlling and appealing to the collective acceptance of the game's western audience. The second screen memory dealt with a reflective nostalgia of Japan's role in World War II that has haunted the contemporary experience of the postmodern Japanese generation. In the end, *Valkyria* has demonstrated the capacity of video games as a site of memory production and preservation with its complex combination of recycled and reflective perspectives of World War II.

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