

difficulties to choose from. However, he also reminded us the frequent DDA choices might become potential interruptions which break the player's Flow. 'The only solution is to embed choices into the gameplay, let the player treat choices as part of the play and eventually ignore them. Thus, their choices will become intuitive and reflect their actual desires'.<sup>390</sup> In the case of 《NieR: Automata》, whenever the players want to visit specific locations, check map, or receive mails from the Bunker, they go to the nearest **Access Point**—a machine that enables players to transport themselves in the game world of their free will (see Appendix #9). After the players make their decision, the Teleportation screen is the same as the Loading screen, which is programmed to appear at the transitions between different narrative plots. That is to say, by combining players' free choices into the core gameplay mechanics, players won't take the Loading screen as an interruption instead, it's just part of the game, and they still stay with 2B, 9S and A2 within the world of YoRHa project.

## ***II. Supporting Primary & Secondary emotions – Ending A & B***

Huiberts identified that game audio should help players recognise the current state of game by supporting two types of emotional response : The primary emotions concern the character, the secondary the player, who experiences the primary emotions but is able to feel differently from the reflected emotions of the game character.<sup>391</sup> To serve this purpose, game audio should be used for creating empathy with the avatar in the context of narrative, and emphasising the emotions felt by players as well. Especially for imaginary immersion, 'the aim is to couple the primary and secondary emotions (story has ended and the player is happy)', suggested Huiberts.<sup>392</sup> In 《NieR: Automata》, both route A and route B have the same sad ending at first place—2B has to strangle 9S with her own hands even though it causes her (and the players) so much pain. This scene is accompanied by the melancholy tune **14. Vague Hope–Cold Rain** whose lyrical melody in B minor expresses well the avatar's mental suffering and how helpless the

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<sup>390</sup> Chen, *op. cit.* p.13-14

<sup>391</sup> Huiberts, *op. cit.*, p.96

<sup>392</sup> Huiberts, *op. cit.*, p.97

# Rebirth & Hope

NieR: Automata

Keigo Hoashi

Figure 40. Score analysis of <26. Rebirth & Hope>  
(The coloured notes are added by this study)

situation is. Then, a machine's eyes start to shine green light, 2B thinks it might be new menace and prepares herself to fight. However, the incoming music gives a clue to the players—a brief tune **<26. Rebirth & Hope >** in E♭ major plays to accompany the visual scenes—not just one machine but hundreds of machines' eyes start shining as a green light within the vigorous and greenish City Ruins (see Appendix #10).

Before 2B realised it is not the enemy but the message from the still-alive 9S, the players had already known this is not the end through feeling the hopefulness of the tune. Here, the track **<26.>** functions as the “extradiegetic sounds”, as proposed by Jørgensen, which can't be heard by the avatars but only by the players, in order to communicate the drama of the scene. Even though the full score is pretty short (around 40 seconds), it is still very effective to deliver the optimistic feeling through three ascending lines—the high voice of arpeggio (circled in yellow), the middle voice of quarter notes (circled in orange), the unceasing triplets from 8th notes to 16th notes performed by strings (noted with green arrow), as exhibited in Figure 40.