

REFERENCES

- Bal, M. (2017). *Narratology: introduction to the theory of narrative* (4th ed.). University of Toronto Press.
- Bermejo-Berros, J., Lopez-Diez, J., & Martínez,, M. A. (2022). Inducing narrative tension in the viewer through suspense, surprise, and curiosity. *Poetics*, 93.
<https://doi.org/10.1016/j.poetic.2022.101664>
- Bjork, S., & Holopainen, J. (2005). *Patterns in game design*. Charles River Media.
- Bopp, J. A., Müller, L. J., Aeschbach, L. F., Opwis, K., & Mekler, E. D. (2019). Exploring emotional attachment to game characters. In *CHI PLAY '19 - Proceedings of the Annual Symposium on Computer-Human Interaction in Play*, 313-324.
<https://doi.org/10.1145/3311350.3347169>
- Bordwell, D. (1985). *Narration in the fiction film*. University of Wisconsin Press.
- Bowman, S. L. (2018). Immersion and shared imagination in role-playing games. In J. Zagal, & S. Deterding (Eds.), *Role-Playing Game Studies: Transmedia Foundations* (pp. 379-394). Routledge.
- Buchholz, S., & Jahn, M. (2010). Space in narrative. In D. Herman, M. Jahn, & M.-L. Ryan (Eds.), *Routledge Encyclopedia of Narrative Theory* (pp. 551-554). Routledge.
- Burdick, A. (2006, August 1). *Discover Interview: Will Wright*. Discover Magazine.
<https://www.discovermagazine.com/technology/discover-interview-will-wright>
- Carroll, N. (2003). *The philosophy of horror: or, paradoxes of the heart*. Routledge.
- Caruth, C. (1991). Unclaimed experience: trauma and the possibility of history. (79), 181-192.
<https://doi.org/10.2307/2930251>
- Chatman, S. B. (1980). *Story and discourse: narrative structure in fiction and film*. Cornell University Press.
- Demarque, T. C., & Lima, E. S. (2013). Auditory hallucination: audiological perspective for horror games. *SBC–Proceedings of SBGames 2013*.

- Fernández-Vara, C. (2019). *Introduction to game analysis* (1st ed.). Taylor & Francis Group.
<https://doi.org/10.4324/9781351140089>
- Franiczek, A. (2023, August 11). *Omori Review*. RPGFan.
<https://www.rpgfan.com/review/omori/>
- Gao, X. (2021). Interpretation of symbols in the film “ash is purest white”. *Proceedings of the 6th International Conference on Arts, Design and Contemporary Education (ICADCE 2020)*, 515. <https://doi.org/10.2991/assehr.k.210106.027>
- Green, M. C., & Brock, T. C. (2000). The role of transportation in the persuasiveness of public narratives. *Journal of Personality and Social Psychology*, 79(5), 701-721.
- Harring, B. (2021, April 30). *The Dreamies Gaming Awards Honor ‘Hades’ As ‘Mind-melting’ Winner*. Deadline. <https://deadline.com/2021/04/the-dreamies-honor-hades-as-mind-melter-winner-1234747896/>
- Isbister, K. (2016). *How games move us: emotion by design*. MIT Press.
- Jara, D., & Torner, E. (2018). Literary studies and role-playing games. In J. Zagal, & S. Deterding (Eds.), *Role-Playing Game Studies: Transmedia Foundations* (pp. 265-283). Routledge.
- Kacandes, I. (2010). Trauma theory. In D. Herman, M. Jahn, & M.-L. Ryan (Eds.), *Routledge Encyclopedia Of Narrative Theory* (pp. 615-618). Routledge.
- Kuznetsova, E. (2017). *Trauma in games: narrativizing denied agency, ludonarrative dissonance and empathy play*. University of Alberta.
<https://doi.org/https://doi.org/10.7939/R30Z7196H>
- Lortz, S. (1979). Role-playing. *Different Worlds*.
- Merriam-Webster. (n.d.). *Jump scare*. <https://www.merriam-webster.com/dictionary/jump%20scare>
- Middeke, M., Wald, C., & Zapf, H. (Eds.). (2012). *English and american studies: theory and practice*. J.B. Metzler.
- Nünning, a. (2010). Reliability. In D. Herman, M. Jahn, & M.-L. Ryan (Eds.), *Routledge Encyclopedia of Narrative Theory* (pp. 495-496). Routledge.
- Omocat. (n.d.). *OMORI*. <https://www.omori-game.com/en/about>

- Omocat. (2014, May 11). *OMOCAT · from illustration to video game OMORI KICKSTARTER...*
OMOCAT. <https://www.omocat-blog.com/post/85490697570/from-illustration-to-video-game-omori-kickstarter>
- Omocat. (n.d.). *BIO — OMOCAT*. OMOCAT. <https://www.omocat.com/bio>
- OMORI on Steam*. (2020, September 25). Steam.
<https://store.steampowered.com/app/1150690/OMORI/>
- Onega, S., & García Landa, J. A. (Eds.). (2014). *Narratology: an introduction*. Taylor & Francis Group.
- Perron, B. (2012). *Silent hill: the terror engine*. University of Michigan Press.
- Phelan, J., & Booth, W. C. (2010). Narrator. In D. Herman, M. Jahn, & M.-L. Ryan (Eds.), *Routledge Encyclopedia of Narrative Theory* (1st ed., pp. 388-392). Routledge.
- Prohászková, V. (2012). The genre of horror. *American International Journal of Contemporary Research*, 2(4), 132-142.
- Romano, S. (2019, September 11). 'Surreal psychological horror RPG' OMORI adds PS4, Xbox One, and Switch versions. Gematsu. <https://www.gematsu.com/2019/09/surreal-psychological-horror-rpg-omori-adds-ps4-xbox-one-and-switch-versions>
- Romano, S. (2022, December 1). *Famitsu Sales: 11/21/22 - 11/27/22 [Update]*. Gematsu.
<https://www.gematsu.com/2022/12/famitsu-sales-11-21-22-11-27-22>
- Ryan, M.-L. (2008). Interactive narrative, plot types, and interpersonal relations. *Interactive storytelling: First joint international conference on interactive digital storytelling, ICIDS 2008, ed., 5334*, 6–13.
- Ryan, M.-L. (2009). From narrative games to playable stories: toward a poetics of interactive narrative. *Storyworlds: A Journal of Narrative Studies*, 1, 43-59.
- Salen, K., & Zimmerman, E. (2003). *Rules of play*. MIT Press.
- Schaeffer, J.-M., & Vultur, I. (2010). Immersion. In D. Herman, M. Jahn, & M.-L. Ryan (Eds.), *Routledge Encyclopedia of Narrative Theory* (pp. 237-239). Routledge.

- Schules, D., Peterson, J., & Picard, M. (2018). Single-player computer role-playing games. In J. P. Zagal, & S. Deterding (Eds.), *Role-Playing Game Studies: Transmedia Foundations* (pp. 107-129). Routledge.
- Sinha, R. (2023, January 2). *Omori Has Sold 1 Million Copies Since Launch*. GamingBolt.
<https://gamingbolt.com/omori-has-sold-1-million-copies-since-launch>
- Smith, G. (2021, May 8). *IGF's 2021 nominees announced, mostly correct*. Rock Paper Shotgun.
<https://www.rockpapershotgun.com/igfs-2021-nominees-announced-mostly-correct>
- Steen, G. (2010). Metaphor. In D. Herman, M. Jahn, & M.-L. Ryan (Eds.), *Routledge Encyclopedia of Narrative Theory* (pp. 388-392). Routledge.
- Sun, H. (2016). A brief introduction of symbol application in animation design. *Proceedings of the 2016 International Conference on Arts, Design and Contemporary Education*, 901.
- Suszek, M. (2014, April 24). *Artist Omocat's surreal RPG Omori channels its inner Earthbound*. Engadget. <https://www.engadget.com/2014-04-23-artist-omocats-surreal-rpg-omori-channels-its-inner-earthbound.html>
- Wei, H. (2011). *Analyzing the game narrative: structure and technique*. Simon Fraser University.
- Younis, A., & Fedtke, J. (2024). "You've been living here for as long as you can remember": trauma in Omori's environmental design. *Games and Culture*, 19(3), 309-336.
<https://doi.org/https://doi.org/10.1177/15554120231162982>
- Zagal, J., & Deterding, S. (Eds.). (2018). *Role-playing game studies: transmedia foundations*. Routledge. <https://doi.org/10.4324/9781315637532-2>
- Zhang, Z. (2022). *Analysis of the design aesthetics and player emotions of horror games*. University of Skövde.
- Zweitonegoismus. (2021, January 8). *OMORI - Cutting Open MEWO*. YouTube.
<https://www.youtube.com/watch?v=3pQAITZeSPs>