

Game Narrative Review

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Game Title: *Remember 11: The Age of Infinity*

Platform: PlayStation 2, PlayStation Portable, PC, iOS, Android

Genre: Visual Novel

Release Date: March 18, 2004

Developer: KID

Publisher: KID (PS2), Success (PS2), Cyberfront (PSP, PC, mobile), Mages (PC)

Game Writer/Creative Director/Narrative Designer: Takumi Nakazawa, Kotaro Uchikoshi

Overview

On Tuesday, January 1, 2011, a small passenger plane, HAL Flight 18, departed from Tokyo International Airport for Wakkanai Airport in Hokkaido. This is the northernmost island in the Japanese archipelago. 31 people, including the crew, boarded the plane. Among the passengers was Fuyukawa Cocoro, the main character in the prologue. Misfortune, however, struck. An unknown malfunction caused the plane to crash into snow-covered Mount Akakura in the Hakkoda mountain range in Aomori. While Cocoro and the other three passengers survived and took refuge in the Akakura refuge cabin, they were again trapped in the quagmire of adversity. This was along with resource battles and distrust among survivors. A newspaper article from July 4, 2011, was found in the cabin; it reported that 27 of the 31 passengers aboard HAL Flight 18 died instantly in the crash. The avalanche that occurred on January 17, 2011, also claimed the lives of three of the remaining survivors. There was only one survivor, Kasuda Uni. Could this newspaper be a future prophecy? What are the chances of Cocoro, Yomogi Seiji, and Mayuzumi Lin escaping death? The countdown to the seven-day deadline begins. How will Cocoro and her companies navigate their way out of the cold and blustery Mount Akakura?

The other half of Remember 11 takes place in 2012, on a remote island called Aosagi, floating in the sea of Japan. Located there is SPHIA (Specified Psychiatric Hospital for Isolation and Aegis), a mental hospital enclosed by high walls. It is here where Yukidoh Satoru, another main character in the prologue, works. The prologue shows Yukidoh climbing the clock tower of SPHIA but falling from it after being struck by a shadowy figure. Satoru has lost most of his memories upon awakening, and someone within SPHIA is after him - aiming to kill him for reasons unknown to Satoru. Besides Satoru, three other people live at SPHIA: Utsumi Kali, Suzukage Hotori, and Kasuda Uni. Could it be that one of these three people wants to kill Satoru? As Satoru cannot leave SPHIA, he must do everything he can to escape or locate the killer. Yet the disaster that strikes the two is much greater than that. Satoru and Cocoro discover they are experiencing a personality exchange - one that transcends time and space. At random moments, Cocoro's consciousness would inhabit Satoru's body, returning 33 minutes later, and so did Satoru. Within the span of seven days, the two alternated between being outside and inside their own physical bodies. Does this happen for a reason? Will it ever end? Their lives, already in danger, fell further into confusion, despair, and ignorance.

Can the duo, who have traveled 530 kilometers and 365 days, reverse their adversity? How will the fate of all the people be resolved once the truth is revealed?

Characters

- **Self** – An omnipotent will that could manipulate human mentality and shape the course of history. Self grabs hold of his body as Yukidoh Satoru falls off the clock tower and falls unconscious in the prologue. Players begin the game believing they are "Yukidoh Satoru" and instinctively think they have lost their memory due to injury. There is no specific identity for Self. By using the identities of Satoru and Cocoro, as well as Enomoto Naoya's physical body (who will be identified in this section), they try to discover their true selves by resetting and retraveling through time and space. In other words, the player finds harmony and unity through countless encounters with other characters representing different archetypes. The concept of Self is also referred to as self in Jungian psychology. Whenever someone

overcomes their persona and integrates all their personality archetypes into one, their unified archetype is known as the self. This implies the player is in unrelenting conflict, opposing other characters representing different archetypes to achieve harmony and unity.

Characters From January 2011

- **Fuyukawa Cocoro** – Her major is Sociology in the Faculty of Humanities at Kyumeikan Women's University. Among her many attributes are her intuition, her honesty with herself, and her outgoing and fickle nature.
- **Cocoro (Self's consciousness parasitizes this body)** – One of the player-controlled characters. It is Self that takes over the consciousness of Fuyukawa Cocoro and becomes Cocoro. The game's prologue opens with her taking flight HAL18 to SPHIA to interview a DID (dissociative identity disorder) patient named Inubushi Keiko. She is lucky enough to be rescued despite being caught in a plane crash. A wooden house called the "Akakura refuge cabin." As Cocoro spends the next seven days in the cabin, she finds that her consciousness is being exchanged with a person from the future, Satoru. A mental hospital called SPHIA awaits her after she enters Satoru's body, and Satoru's body is being hunted. As the snowstorm and hunt approached, Cocoro formed an alliance with Satoru to survive.
- **Mayuzumi Lin** – Among the four people who survived the plane crash. Working as a lawyer, Lin is stubborn, arrogant, inconsiderate, and very fastidious. Among the survivors, Lin is the troublemaker. She disrupts the group's actions, refuses to cooperate, and even appears in the story as the murderer responsible for killing all survivors in one of the bad endings. Lin traveled to Aosagi Island on flight HAL18 to seek out her missing ex-boyfriend, Yukidoh Satoru. Therefore, she is infuriated and keeps making things difficult for the "Cocoro" inside the refuge cabin, who claims to be Satoru.
- **Kasuda Uni (from 2011)** - An 11-year-old boy starts a conversation with Cocoro on the plane in the prologue. He has an innocent, timid, kind, and resourceful personality. After surviving a plane crash, the boy wanders through the snowy mountains and is transferred to SPHIA in 2012. Uni in SPHIA has no memory of

2012, so many of his traits and behavior do not match those in the cabin presented by Uni from 2012.

- **Suzukage Hotori (Appeared on Mount Akakura in January 2011)** - The real Suzukage Hotori. She was born on October 30 and had blonde hair. She was thrown out of the plane when the plane crashed and fainted in the snow. Hotori exchanged consciousness with Inuyasha Keiko living in SPHIA and a third party but ultimately perished in her own body. As players explore Satoru's chapter, they will find Hotori's "corpse" and the driver's license she was carrying in the snow.
- **Yogomi Seiji** - Another survivor of the crash. He is the leader of the cabin and has extensive survival experience. A humorous, enduring, and strong personality characterizes him. He has a satellite phone. Utsumi Kali is his wife, a patient of SPHIA.

Characters From January 2012

- **Yukidoh Satoru (his physical body belongs to Enomoto Naoya)** - He has blonde hair and is a second-year student at Kyumeikan University's Graduate School of Engineering and Physical Engineering. The individual is highly motivated but cautious and distrustful of others. He believes that the death of his sister, Yuhido Sayaka, was caused by an almighty will of the world called Self. Self parasitized his body and influenced his actions and thoughts, causing him to kill Sayaka inadvertently. As a method of retaliation, he devised the "Yukidoh Plan" that would elicit and capture Self in an endless time loop. During the game's prologue, Yukidoh Satoru falls from the clock tower of SPHIA and loses consciousness, and Self replaces his personality.
- **Enomoto Naoya (his body belongs to Yukidoh Satoru)** - Enomoto appears as a black-haired man wearing a suit. He is rational, calm, and has a hard time expressing himself. He lurks in an underground room beneath SPHIA and is well-versed in the phenomena of space-time travel. Yukidoh Satoru's body (blond hair) belongs to the real Enomoto Naoya, while Enomoto Naoya's body (black hair) belongs to the real Yukidoh Satoru. In other words, their personalities were swapped long before the story began.

- **Satoru (Self's consciousness parasitizes this body)** - The protagonist of Satoru's chapter and the second player-controllable character. It is Self that replaced the consciousness of Yukidoh Satoru and became Satoru. Immediately after recovering from the fall, someone from SPHIA began hunting Satoru. Moreover, he had multiple consciousness exchanges with Cocoro coming from the past. To uncover the truth about the personality exchange and to help the survivors of the plane crash a year ago, Satoru decides to establish an alliance with Cocoro. As the game progresses, Satoru discovers that, in fact, three people are participating in the personality exchange, not just Cocoro and him. Moreover, it is not just a transfer between him, Cocoro, and a third party. There is also a space-time transfer between Suzukage Hotori, Inubushi Keiko, and another person.
- **Kasuda Uni (from 2012)** - Having lived in SPHIA for a year, Uni is aware of the plane crash casualties. When he brought a newspaper into the refuge cabin with news that the remains of missing victims (Cocoro, Lin, Yomogi) had been recovered, the survivors panicked. Uni seems more composed and mature than he was in 2011 and reveals a shadowy side from time to time. He is determined to rescue the survivors.
- **Utsumi Kali** - She is married to Yomogi Seiji. She lives in SPHIA as a patient but falsely claims to be a psychiatrist. She is caring (sometimes too indulgent), tenacious, and knowledgeable. As well as taking care of patients at SPHIA and mediating disputes, she also has a background in psychology. In one of the bad endings of the game named "The Utsumi Plan Succeeds," the player learns that she came to SPHIA for revenge. Inubushi Keiko, a patient at SPHIA who lives with her, murdered Utsumi's son Yomogi Junichi years ago. Following Junichi's death, Utsumi was held captive in Hotarubi village in Hokkaido. July 16, 2011 was the date of her release. After a month of leaving Hotarubi, she gave birth to twins.
- **Suzukage Hotori (the body belongs to Inubushi Keiko)** - A dark-haired 20-year-old adolescent. One of the residents of SPHIA. At first glance, she is quiet and has few emotional fluctuations. There are, however, both transformative and contrasting aspects to her personality. Sometimes she appears mature and seductive. There are times when she hums rhymes with Uni like a child but then begins to

scream and attack others with ferocity. As soon as Cocoro arrived at SPHIA on January 14, she discovered Hotori holding a bloodied knife against her.

- **Inubushi Keiko** - Inubushi is the actual owner of the brunette girl's body in SPHIA, not Hotori. She was born on April 30 and suffered from DID. An aggressive, extremely irritable, borderline personality disorder sufferer and a hedonist who likes despair. At the end of chapter Satoru, Inubushi returned to her body and held the child of Utsumi in her arms with a wicked smile.

Characters From July 2011

- **Alpha (α)** - One of Utsumi Kali's unborn twins. While Utsumi was in Hotarubi, it participated in a space-time transfer with Cocoro and Satoru.
- **Omega (Ω)** - The second of Utsumi Kari's unborn twins. While Utsumi was in Hotarubi, it participated in a space-time transfer with Inubushi and Hotori.

Others

- **Yukidoh Sayaka** - Satoru's beloved twin sister. The girl has black hair and is gentle and witty at the same time. She also suffered from DID. Before she died at age ten, Sayaka was terrified that her tyrannical personality would awaken and that the last awakening had already killed her parents. However, Satoru couldn't prevent the tragedy, and he watched as Sayaka's personality died - and Inubushi Keiko began to awaken in his sister's body.
- **Yomogi Junichi** - The son of Utsumi Kali and Yomogi Seiji, he died at age 9. Innocent, cheerful, and truthful, he is a good person to be around. Having fallen off his bicycle, he was hospitalized to treat a broken bone when Inubushi Keiko fatally stabbed him. Utsumi develops a mental disorder after Junichi's death, and revenge becomes her obsession.

Breakdown

Time: 1990 ~ 1998

The story of R11 (Abbreviation for Remember 11) begins on February 22, 1990 - the date of birth of Fuyukawa Cocoro, Yukidoh Satoru, and his twin sister Yukidoh Sayaka. Sayaka killed the twins' parents in 1998 and was subsequently ruled not guilty as a dissociative identity disorder (DID) patient. Afterward, Sayaka was admitted to a psychiatric facility and later transferred again to Leiblich Pharmaceuticals' research facility.

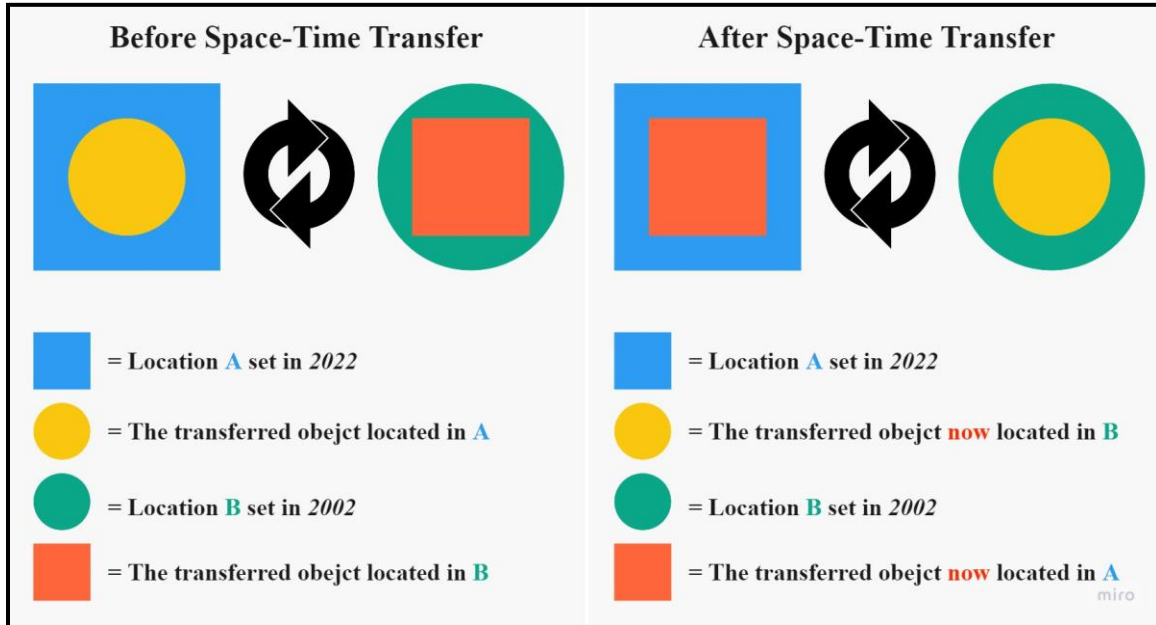
Time: 2001 ~ 2010

In 2001, Self descended into the world of R11 and took over the physical body of Yukidoh Satoru, causing Sayaka's personality to die indirectly (for reasons unknown). An oppressive and murderous personality called Inubushi Keiko took over Sayaka's body.

After years of investigation, Satoru discovered in 2006 that a higher dimensional power (also known as Self) influences human consciousness. Having realized that this was the actual killer of Sayaka, Yuki hatched a scheme to hold Self captive - the "Yukidoh Plan." The incredible intelligence of Satoru allowed him to skip two grades and enter the fourth year of college early. Satoru shows Enomoto the "plan" disguised as an academic research project and asks for his aid, and Enomoto, on good terms with Satoru, agrees halfheartedly.

In 2010, after graduating from university, Satoru and Enomoto joined Leiblich Pharmaceuticals to develop a space-time transfer device. They designed their device based on the molecular-level quantum computer that Leiblich had developed in secret. During the same year, Satoru and Lin broke up. The time-space transfer device can trigger a change in the space and time in which the transferred object is located.

How Did Space-Time Transfer Occur



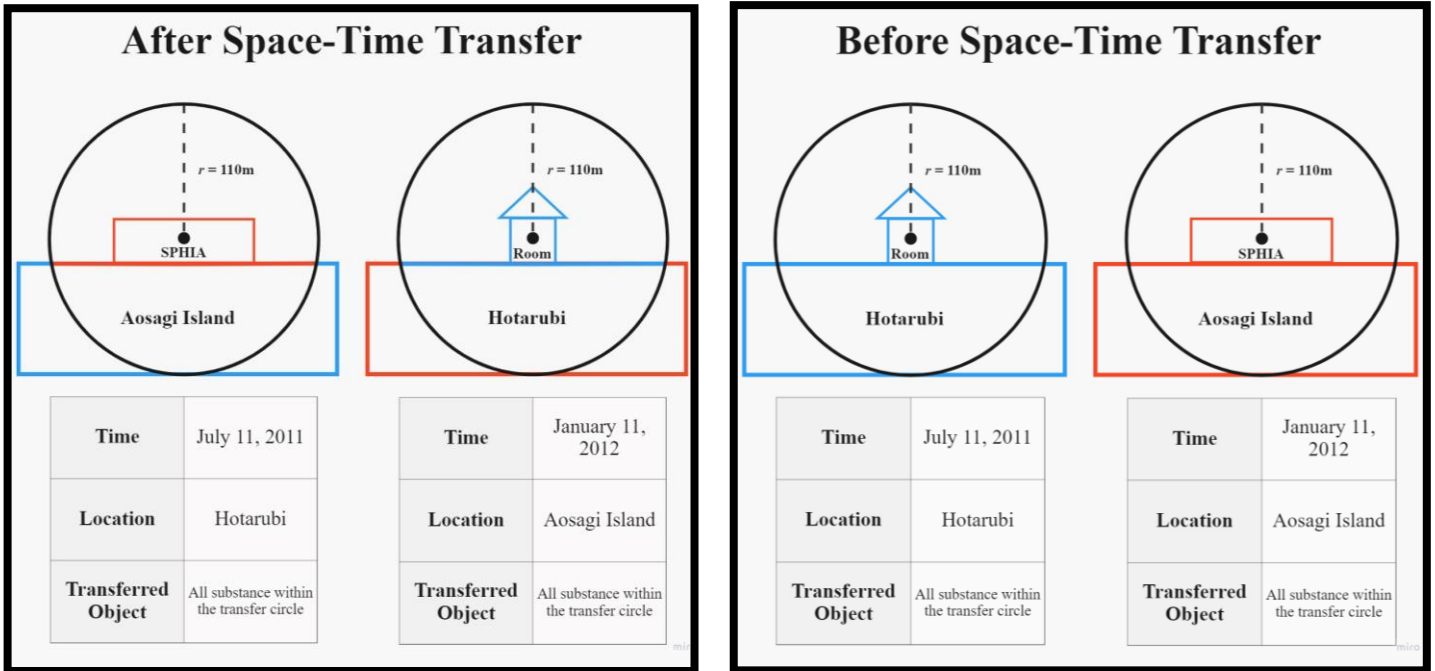
Time: January 11st, 2011

In 2011, Satoru planned to test the space-time transfer device through a large-scale experiment. On 11 January that year, Cocoro Fuyukawa flew to SPHIA for a meeting with Keiko Inubushi. This flight included Yomogi, Lin, and Uni, as well as the real Hotori. By 4:00 p.m., HAL 18 had vanished from radar detection and crashed over the mountains in the southern part of Aomori. Search and rescue operations were made difficult by a snowstorm.

By 4:30 p.m. that day, SPHIA of January 2012 and Hotarubi of July 2011 will start to transfer in space and time. The transfer range is a circle with a radius of 110 meters and SPHIA at its center. Substances within this circle will be transferred to Hotarubi's transfer circle. The same holds true for the transfer circle centered on Hotarubi.

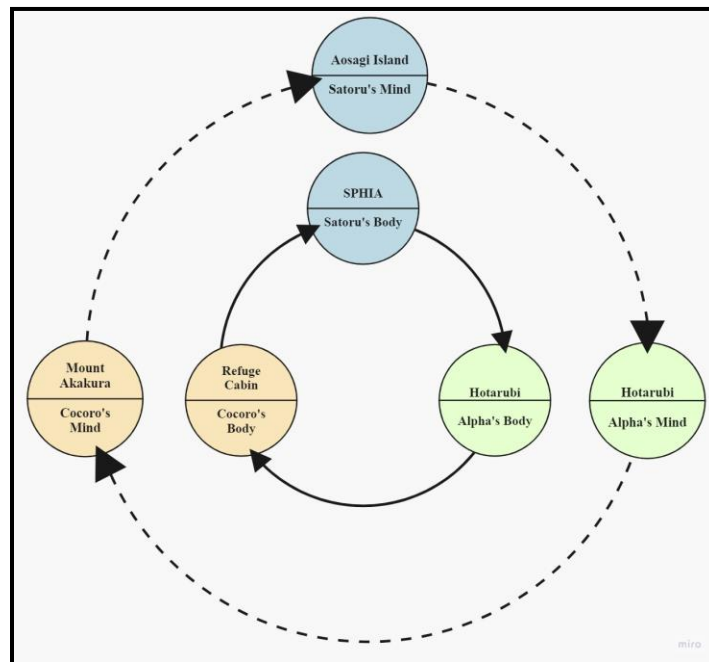
It was then that Uni from 2012 (who lived in SPHIA at the time) used the time-space transfer device (by now successfully developed) to transfer SPHIA to Mount Akakura located in 2011. However, the SPHIA transfer circle mistakenly included Uni from 2011 wandering on the mountain and brought him to 2012. There were three survivors

with Uni (2012) at the refuge cabin: Cocoro, Yomogi, and Lin. A newspaper from the future arrived at the cabin along with Uni.



Every space-time transfer after 8: 02 p.m. on January 11 revolved around **three** different times, **three** different locations, and **six** different human subjects.

The First Group Of Space-Time Transfer Subjects



Cocoro (January 2011) --- Satoru (January 2012) --- Alpha (July 2011)

Time: January 17th, 2011

Hotori's body was found in the snow by Cocoro on January 17, 2011. At this time, Hotori's personality had perished along with her physical body. Around 6:53 a.m., an avalanche struck Mount Akakura. It took until 6:59 a.m. for the snowstorm in Akakura to stop. After arriving at the crash site, the rescue team found 27 bodies of crew members and passengers, and Katsuda Uni was the only survivor. Thus, the rescue team surmised that Uni and the other survivors survived in the refuge cabin for seven days (January 11 to January 17). HAL 18's crash caused a sensation across Japan, with almost every news channel covering it.

During the evening of January 17, 2011, Satoru learned that his ex-girlfriend Lin died in the crash of HAL 18. The grieving man considered how he might be able to save Lin by using space-time transfer as well. The crash site seemed like a potential location for a space-time transfer, so he cancelled his trip to Australia. As Satoru and his group were still developing the device, the Yukidoh Plan was not able to be implemented at this time.

Satoru eventually traced the trail to Uni. The boy was experiencing cognitive deficits at the time, which made it impossible for Satoru to reconstruct the incident through Uni's help. The Yukidoh Plan, however, could not have been accomplished without Uni's essential contribution - a TB (abbreviation for terabyte) disc.

In parsing the contents of the TB disc, Satoru discovered the following data stating: "exclusive information for the audience" and "content the audience is eager to know." Based on the information on the disc, Satoru proceeded to complete the time-space transfer device and made major revisions to the Yukidoh Plan. Three locations within Japan were chosen as test sites for the revised plan instead of Australia: Akakura (refuge cabin), Aosagi Island (SPHIA), and Hotarubi (the village where Utsumi was imprisoned).

They now become the yukidoh plan's goals:

- 1. Save Mayuzumi Lin and other plane crash survivors*
- 2. Capture Self in this dimension and hold it captive in a time loop forever*

Time: Month Unknown, 2011

At some point in 2011, Satoru approached Uni with information from the TB disc, hoping he would help him realise the Yukidoh Plan. As part of his attempt to save Fuyukawa Cocoro, Uni agreed to Satoru's request.

Satoru renovated one of the test sites: the ruins of a coal mine pit in Hotarubi. A circular hole was drilled in the mine, and a pure white ceiling, floor, and walls were installed. With Enomoto, Satoru initiated a small-scale time-space transfer. Their physical bodies were exchanged as a result. It is then that Enomoto's consciousness dominates Satoru's physical body, and Satoru's consciousness resides in Enomoto's.

Time: July 4th, 2011

A group of three men and three women were found dead on Akakura Mountain on July 4, 2011. The bodies were severely decomposed. The bodies were identified as those of the three passengers who disappeared in the HAL 18 crash: Fuyukawa Cocoro, Yomogi Seiji, and Mayuzumi Lin.

Time: July 12th, 2011

On the 12th of July, Utsumi Kali was imprisoned by Satoru in a pure white room in Hotarubi. In this period, Utsumi was already pregnant with her twins, while a space-time transfer began simultaneously. At approximately 4:30 p.m. on the same day, a space-time transfer was made between the refuge cabin (2011) and SPHIA (2012), and irregular transfers will continue until the plan is fully implemented.

Having the twins parasitic in Satoru and Cocoro's body was tragic

- The twin brother (α) transferred to Cocoro's body and ate the food she was given for safekeeping, provoking an immediate conflict among survivors.
- α possessed Satoru's physical body and wielded a sharp blade to kill Enomoto. Uni and Hotori, who were in the same scene, became terrified and disgusted.
- In END #7, as Satoru prepared for a hot bath, α took over his body and drowned.

- In END #27, α mistakenly ingested a lethal drug, causing Satoru's death.

Time: July 16th ~ August 2011

On July 16, 2011, Utsumi was released. On July 17 of the same year, space-time transfer did not take place because no one was in the Hotarubi transfer circle. The only bodies that could be transferred and occupied were those that were "vacant." It used to be that vacant bodies belonged to fetuses who had not yet developed a mind or consciousness. Therefore, they were considered vacant. In August, Utsumi's twins were born, which marked the final stage of the Yukidoh Plan. In 2012, Satoru joined SPHIA as a staff member, while Utsumi was a patient.

As of January 11, the TB disc was returned to Uni's room by Satoru. To avoid others learning some of the contents in advance, he encrypted some of them. At this moment, Uni (2012) was waiting outside the SPHIA transfer circle for the first space-time transfer to occur.

Satoru ascended the clock tower of SPHIA the same day. As a hazy black shadow, Self finally appeared, revealing itself. In a flash, Yukidoh Satoru was knocked off the clock tower and lost his personality and memories. Meanwhile, the space-time transfer captured Self and allowed it to enter Yukidoh Satoru's body.

And Self, stuck in an unnatural memory lapse, mistakenly believed it to be Satoru.

Time: 16:30 P.M. January 1st, 2012

Using the device, Uni (2012) reached the Akakura transfer circle (2011). In parallel, Uni (2011) moved into the SPHIA transfer circle.

Time: 20:02 P.M. January 1st, 2012

Time-space transfer between **three** different times, **three** locations, and **six** different human subjects.

They were:

1. SPHIA on Aosagi Island in January 2012
2. Refuge cabin on Mount Akakura in January 2011
3. Utsumi's womb in Hotarubi in July 2011

There were two groups of human subjects:

1. Satoru, Cocoro, and Alpha
2. Inubushi Keiko, Suzukage Hotori, and Omega

Time: January 16th, 2011

Since no one was in the Hotarubi transfer circle today, no space-time transfer occurred.

Time: January 17th, 2011

All characters survived because of Satoru's efforts. The space-time transfer brought them outside the SPHIA transfer circle. These people are Cocoro, Satoru, Yomogi, Utsumi, Lin, the twins, and Uni (2012).

Narrative Structure

The narrative of R11 led players to believe that events were happening in a linear manner, obscuring the discontinuity of time. The player is thus induced to place false ideas as their deduced truth.

33 Minutes Missing

After Cocoro and Satoru realized each other's presence, they deliberately recorded the time every time they transferred. Cocoro's and Satoru's personalities shift seamlessly on the record. As such, Cocoro's consciousness entered Satoru's body at the same time that Satoru's had entered Cocoro's.

A player discovers, however, that Cocoro got an incorrect time at SPHIA. It was 33 minutes faster than Satoru's watch. Thus, Cocoro's timestamps will be 33 minutes behind.

This implies that the personality exchange does not take place only between Cocoro and Satoru. The third person with whom they are transferring their personalities is Utsumi Kali's twin, α , which took place when **neither** Cocoro nor Satoru was in control of their bodies.

R11's Nonlinear Narrative Structure: Why Is It Important?

R11's non-linear narrative starts with the player's psychology, not the game's chronological events. The player's essence is the protagonist of the game.

Self is the player, not "Satoru" or "Cocoro."

Players are born into the world of R11, unaware of their identity and place in it. It appears that they were passive individuals who were hunted by an unknown killer, forced into the wilderness, and trapped in an endless cycle of death and reincarnation. This is because their emergence directly conflicts with the surrounding characters, resulting in a chain reaction.

A broken plot and a chaotic timeline collide with the players. They constantly bump into bad endings. They are constantly loading and saving. In pursuit of their desire, they gradually transition from passive to active. Pursuits include finding the truth about space-time transfer, breaking reincarnation, and discovering who they really are.

By experiencing these events, players will understand how significant they are to the world of R11: They are R11's entity. Their attempts to find their true selves are reflected in each fragment, reincarnation, savings, and loadings.

An Open-Ended Story

A total of 33 endings are included in R11, including two GEs (Good Ends), an epilogue to Satoru. Even when all endings have been completed, R11's story won't suddenly become clear. In most cases, questions remain unanswered or feelings remain unresolved.

Satoru's GE is the first of these. If players complete Satoru's GE without obtaining the "Ukidoh Plan Failed" ending, the supposedly happy ending would seem unconvincing. This ending depicts Satoru running up to "his" ex-girlfriend Mayuzumi Lin, cheerfully approaching her. In response, Lin asked,

"Who are you?"

The only other GE in R11 ended this way, leaving the player puzzled. Yukidoh Satoru's body swap with Enomoto Naoya plays an important role here, re-engaging the player in the cycle of truth-searching after they thought they had found the truth.

The narrative of R11 is based on this premise. The message serves as a reminder to the player that the truth has yet to be found and that they need to continue to search.

The Yukidoh Plan succeeds if the ending confuses the players. They were trapped in this endless loop of ignorance.

Characterization

Players may be confused: why do non-player-controlled characters in R11 lack hidden personality dimensions or character arcs? They have neither developed positively nor negatively. Surface-wise, R11's mass characterization misses the mark; they appear monotonous and consistent from one to the next. This is actually the intent of narrative designers. During the game's opening animation, players will find that each character represents an archetype from the theory of **Jungian archetypes**.

Character	Archetype	Description
Cocoro	Anima	A feminine image in the male psyche
Satoru	Animus	A male image in a female psyche
Uni	Trickster	A deceiver, liar, and troublemaker
Lin	Persona	How people present themselves to the world. The word “persona” derived from a Latin word means “mask”
Inubushi	Shadow	An archetype consists of the sex and life instinct
Ustumi	Great Mother	An archetype reflects both the feelings of maternal support, comfort, and love for a child and the negative capricious experience of vulnerability, helpless, and dependence experienced by a child in development
Yomogi	Wise Old Man	The wise old man can be a profound philosopher distinguished for wisdom and sound judgment, but a devouring father in a negative form
Juniji	Eternal Child	An archetype connected to the timeless, ageless, and infinite aspects of life
Alpha and Omega	Magical Child	Knows that everything is possible. The Magical Child is often very wise and courageous, able to effect change their world in ways that seemingly defy the ordinary
Self	Self	An archetype that represents the unified unconsciousness and consciousness of an individual

Character Functions

There is no event or character in R11 that exists apart from the player, or Self. Each character represents an archetype, and the conflict between characters represents the conflict between multiple archetypes and the unified self (Self, or player). In this world, players can exist anywhere at any time. They have no past, present, or future. Likewise, they have no personalities, desires, or thoughts, yet they are able to discover themselves through these archetypes.

The Protagonist: “I/Me/Myself”

A traditional definition of "fourth wall breaking" does not adequately capture the essence of Self. Self does not represent the will of "Self", but rather the collective will of all players. As in some successful meta games, players and games interact via a medium: either the player is the protagonist or is the "player". The dialogue between the player and the game exists only between them. However, R11 opens up a whole new realm of possibilities.

The player, or perhaps "me" is a better term - As the central figure of R11, I seek to explore the audience's relationship with the work, along with my own presence in the world. Ukidoh Satoru may hate me and want to punish me. Yet, R11 hopes that I will eventually see the absurdity of my Sisyphean reincarnation and end.

How Did The Player's Desire And Will Impact R11?

The descent of Self results in Yukidoh Sayaka's death, which leads to a series of tragedies and conflicts. Newborn players represent human unconscious minds, unaware of the world of R11. They are indifferent to social norms, reject morality, and crave self-destruction. Infant players are unaware of their own potential and judge based only on their own desires. A similar situation occurs in the game when the player controls Cocoro and Satoru. Their lives are obscure to them, and they even have to rely on others around them to learn about themselves.

The player at this stage shows the "**ID**" of human consciousness. Id represents the original program of thoughts in the unconscious mind. It is the most primitive aspect of human nature, the desire to satisfy instinctive urges such as hunger, anger, libido, etc.

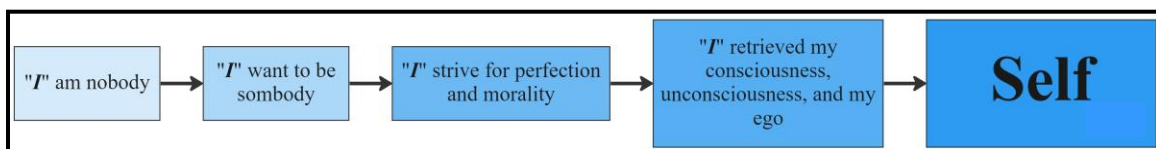
As the story unfolds, the player will encounter more characters and events, forcing them to confront and resolve conflicts.

Chapter Cocoro, for example, requires players to examine the situation and reconcile the relationship between survivors. Lin's psychological fragility will only be exacerbated by the players' uncompromising approach. It won't take her long to raise the axe in order to monopolize the food and kill everyone. If players show excessive apathy, Yomogi will become mentally distorted, resulting in the death of other survivors.

This stage of evaluation represents the "**EGO**" in human consciousness. An ego-possessed person can distinguish between thoughts in their own consciousness and thoughts in the external world. As a result, they have developed the ability to reconcile and compromise with their environment as well as with themselves.

Players in the third stage represent the "**SUPER-EGO**" that has reincarnated numerous times. Super-egos are shaped by morality and ideals, with an emphasis on ethics and perfection. It symbolizes the player's efforts to keep Cocoro, Satoru, and other characters alive after having known the world and fully understanding what it is. The world of R11 gradually taught them this, as if they were newborn babies.

The players will eventually realize they are the embodiment of R11. They are Self. As an archetype embodied by Jungian analytical psychology, "self" is the symbol of mental integration. This implies that all other personality archetypes (other characters in R11) are drawn around it in harmony and stability. *The ultimate goal of every personality is to reach one's self, and you are one of those few.*



The Yukidoh Plan

A brilliant aspect of the Yukidoh Plan is the fact that it reveals he is staging the players and using them as pawns. This setting will strike players as contemptible and distasteful. In the player's eyes, fictional characters have such a fragile and insignificant power. Yukidoh's confinement is just text and images displayed on the monitor while the players symbolize absolute sovereignty and power. A player who hesitates or disdains at this point has not reached "self".

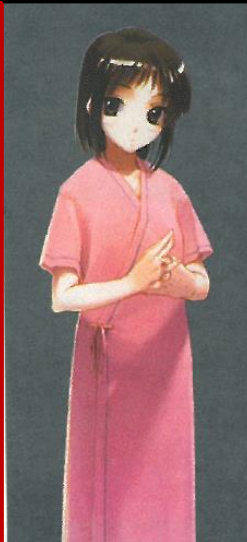
Yukidoh Satoru foresaw the descendance of Self, the destruction of his own personality, and his plan's success. However, he also anticipated failure.

His failure, in fact, was Yukidoh Satoru's ultimate goal in capturing Self. It may be that Yuhido Satoru desires more than revenge and captivity, but rather a different world of R11.

The player can trace the origin of all events back to Yukidoh Sayaka's personality. They will meet Sayaka for the first time in the prologue, and together with the information Cocoro gave on the plane, they will learn that:

1. Inubushi and Sayaka **both** have **DID**.
2. Both Inubushi and Sayaka have **black hair and black pupils**.
3. Sayaka was scared that she would kill **again**. She had already killed her parents before that. Similarly, Inubushi is **a murderous psychopath**.
4. According to the character description, Sayaka's blood type is AB, and she died 11 years ago in 2001 at **10** years old. This indicates that she died before her 11th birthday, on February 22. With space-time transfer beginning on January 11 and the title of the game: **Remember 11**, She is likely to die on that day. Inuyasha has the same blood type as Sayaka, but she is **20** years old. If Sayaka was still alive, she would have been 21 years old in 2012. However, Sayaka's personality was clearly stated to be born in 1990, while Inubushi's was born in 1991. In other words, Sayaka's physical body has aged 21 years, but only 20 years

for the personality of Inubushi, the one who resides in Sayaka's body. There is therefore no longer a one-year gap between them.

<p>Personal Data</p> <p>姓名: 优希堂 沙也香 性别: 女 年龄: 10岁 (享年) 生日: 1990年2月22日 (双鱼座) 血型: AB型</p>	
<p>Translation</p> <p>Name: Yukidoh Sayaka Sex: Female Age: Died at the age of 10 Date of Birth: February 22, 1990 Blood Type: AB</p>	

<p>KEIKO INUBUSHI SETTING DRAWING</p>	
<p>Personal Data</p> <p>姓名: 大伏 景子 性别: 女 年龄: 20岁 生日: 1991年4月30日 (金牛座) 血型: AB型</p>	
<p>Translation</p> <p>Name: Inubushi Keiko Sex: Female Age: 20 Date of Birth: April 30th, 1991 Blood Type: AB</p>	

Could players conclude that **Yukidoh Sayaka is Inubushi Keiko**, a homicidal maniac? There are a number of clues that suggest they are the same person anyway.

Are you sure...?

...Can you be sure?

DO YOU REALLY THINK THAT'S TRUE?

Based on the above statements, "R11's world is self" and "the influence of Self on human consciousness", if the player doubts, even the slightest, that Sayaka is Inubushi, the world of R11 will be distorted.

Self's identification with Inubushi's survival in 2012 represents Sayaka's death in 2001.

R11 is under Self's will now.

Sayaka was killed by Self's arrival, Satoru's revenge was ignited, and Yomogi Junichi was killed by the awakening Inubushi. The eternal boy's death led to the disintegration of Utsumi and her vengeful rage. A direct result of Self's descent was the Yukidoh Plan. The plan he lays out will affect dozens of lives...

Cocoro, who flew to SPHIA to interview **Inubushi**,
Yomogi, who went to SPHIA to meet **Utsumi**,
And **Lin**, who went to Aosagi Island to find **Yukidoh Satoru**...

In the darkness, Self/Player/I marked the genesis of R11.

Yet What Is The Real Meaning Of Yukidoh's Plan?

The Tips provided to players in the game include this passage:

*It is the level to which the plan "they" devised will move
as it transitions into its final stage.*

*The final move that will lead to the truth "they" have wished for.
The final measure necessary for "them" to meet "That Guy."*

*When it is executed——
The world will undergo a great transfiguration.*

*When it is executed——
The transient world—— "Imaginary" is lost...
The bridge of the world—— "Symbolic" is crossed...
The true world—— "Real" will reveal its shape.
Together with the awakening of the "Third Eye"——*

It holds a lot of significance for the players, revealing Yukidoh Satoru's true will once it is understood. It is interesting to note that these terms correspond directly to Jacques-Marie-Émile Lacan's psychological structure theory. He is a psychoanalyst and psychiatrist from France. They are called the **Imaginary Order**, the **Symbolic Order** and the **Real**.

The transient world— "Imaginary" is lost...

The *Imaginary Order* described by Lacan is always inextricably bound up with his mirror theory. Lacan argues that the establishment of human consciousness occurs at a moment in the pre-linguistic period of the infant, the "**Mirror Stage**." It occurs when infants between the ages of 6 and 18 months are able to see themselves in a mirror, but they do not yet possess the ability to control their bodies. They can, however, recognize their own image and become aware of the integrity of their flesh. The infant has not yet developed a sense of self-awareness prior to this stage. A child cannot become aware of their own physical identity (the material self) until they recognize the other (the mirror self) through the mirror. Similarly, infants cannot recognize their own consciousness and matter until they are exposed to those of others. The infant transforms the mirror image into its self in the gaze of others.

In R11, the term "transient world" refers to the process by which the players were born into the world and gradually became aware of who they were. The "*Imaginary is lost*" refers to the process of discovering oneself through others ceased to exist, because the players have found the self.

The bridge of the world— "Symbolic" is crossed...

Symbolic represents the *Symbolic Order*, and its existence precedes that of the *Imaginary Order*. It is given as a historical symbol, a social marker, before the birth of a baby. It is conscious and perceptive awareness, rules, interpersonal relations, emotions and thoughts, space and time given to humans that make up the *Symbolic Order*. As children learn to accept the desires and rules of communication, they can enter the *Imaginary Order* stage. Lacan believes that children accept communication rules as part of their **Oedipus complex**. That is, humans first acquired their desires from the *Imaginary Order* (life's conception and perception) and the means to fulfill their desires from the *Symbolic Order* (order and rules of society).

Thus, "the bridge of the world" refers to the transition of players from the *Symbolic Order* to the *Imaginary Order*, and the merging of the two. Self develops from the primitive

desire to survive to the desire for truth, culminating in the desire to gain significant value for oneself.

The true world—— "Real" will reveal its shape.

Real represents the Real, a state that is defined as being separate from the Symbolic Order. The Real can neither be observed nor recorded, yet it is omnipresent. The statement almost seems to be an explicit statement to Self.

The Ultimate Goal Of The Yukidoh Plan

It was at the beginning that players saw the introduction of Inubushi and Sayaka and equated them as the same person. The Yukidoh Plan is a punishment for such arrogance, for people thinking that one can predict everything and that one has the truth before the story even begins.

He knows, however, that the so-called "infinite loop" cannot imprison Self forever. In the world of R11, Satoru realizes that the relationship between the player and themselves is more complex than a two-dimension vs. three-dimension one. We are four-dimensional beings looking down on their three-dimensional world.

Whenever we wish, we can leave this world of lower dimensions and end this so-called "age of infinity". In response, Satoru gave up his personality, reducing himself to zero dimension, and by doing so, becoming a vessel for Self, through which Self reincarnated.

Nevertheless, the punishment is not permanent, and the cycle ends when Self undergoes countless reincarnations and explorations and finally comprehends R11. On the surface, the Yukidoh Plan is driven by vengeance, but at its heart, it represents the culmination of Yukidoh Satoru's meticulous preparations. As part of Satoru's mission, he wants players to view creative work with respect. He wants them to understand that they possess the power to reshape the world in ways he could not have done on his own. Note that the Yukidoh Plan does not lecture with swagger. Instead, it is a process of guiding

players along the way to find the truth on their own. As part of this process, players may seek assistance from third parties, whether in the form of strategic guides, plot analyses, or small talk with others. Self will eventually emerge in such a quest for truth. In essence, it represents the collective consciousness of all players/R11.

As all of the memories of the awakened Self are merged, a world will be created that represents "The Real." In such a world, the Yukidoh Plan may not exist. Perhaps Sayaka's personality survived in this world. The world could be one of emptiness and nothingness, or it could be one of fulfillment, an entirely different world. The power we have lies in that.

Yet Perplexity Remains Unveiled...

In R11, perhaps the most puzzling aspect is the TB disc, which has been forwarded multiple times. Satoru handed it to Uni first, then it was retrieved by Satoru to decrypt its contents, and then he gave it back to Uni, who returned it to Satoru.

Yet how did it come about?

Exactly why does the disc contain so much detailed information about R11's world?

R11 did not reveal who or what made up the disc. Admittedly, players' confusion may be explained by stating: "the final explanation belongs to the player", but how can players persuade themselves to believe something they do not understand? **This is a rare failure in R11.** The TB disc triggers the narrative, but it devalues the credibility of the narrative due to its inability to justify its existence.

The second existence that confuses players is Natsuda Uni. The only explanation R11 gives about this character is that "Natsuda Uni has to exist." R11 did not provide any answers to the questions of why Uni appeared alone on HAL Flight 18, or why he insisted on saving Cocoro. How does this differ from a deus ex machina if the game just throws out the phrase "Natsuda Uni has to exist"? As a result, the narrative becomes even less credible.

Strongest Element

An Unprecedented Mental Experience

The greatest success of R11 is that it transforms players into high-dimensional creatures and inspires them to seek truth spontaneously. It is exemplified by the deep communication between the three-dimensional world of R11 and the four-dimensional world of players. The player will encounter Yukidoh Satoru chanting while ascending the bell tower to greet Self's descent in the game's prologue. His words are below.

And David played with his hand, as at other times, and there was a javelin in Saul's hand.

Saul cast the javelin; for he said: "I will smite David even to the wall with it...

I will smite David. Even if he avoided it twice."

"I didn't think of the words coming out of my mouth as my own. It was as if some spirit whispering them into my ear."

The characters mentioned by Satoru were from the Book of Samuel in the Old Testament. Saul is the king of Israel and David is the hero who defeated the giant Goliath. Saul, who had been possessed by evil spirits, wanted to kill David for being loved by the people of Israel out of jealousy and anger. Players who have completed the game are likely to think that: " Maybe Yukidoh Satoru is jealous of Self, thereby seeking revenge on it." **This interpretation therefore equates David's image to Self, and Saul's image to Satoru.** As we examine their relationship further, we will see that the David in Satoru's quote alludes to the Self that has found itself. Saul represents the wandering Self that has taken up residence in Satoru's body. Let's begin by examining King Saul's personality and experience in order to support our conclusion. In the Book of Samuel, it is mentioned that King Saul was so personally superior that even the legendary hero of Israel, the prophet Samuel, said in front of the people, "There is none like him among all the people." (1 Sam. 10:24) This corresponds to the representation of our omniscience and omnipotence within the game world as players. At the beginning, King Saul wasn't blinded by his surroundings. Despite all the affections and respects he received, he remained reverent and humble to Jehovah God. This corresponds to the sense of identity and status that players gradually

develop in the course of the game. Players are worshipped and praised. The story, however, begins to diverge from a proper ending at this point. After defeating the Ammonites in their first battle, King Saul develops serious complacency. Fighting becomes unprepared, and he loses respect for Jehovah God who has crowned him. He then became possessed by an evil spirit and relied on David for help exorcising it. When games of varying quality keep "flattering" players, their patience for exploration gradually dwindles. Meanwhile, it echoes Satoru's soliloquy: "*I didn't think of the words coming out of my mouth as my own. It was as if some spirit whispering them into my ear.*" This part is likely to suggest the broken Self (evil spirit) demonstrates its desire for destruction through the mouth of Satoru. In R11, Saul (the broken Self) tries relentlessly and desperately to hunt David (the complete Self). The players search for the "truth" but are confused and dissatisfied when they discover it. "Saul" hates "David" even more, and is jealous of him, since "David" has a truth that he can never grasp. Of course, the story of R11 could have followed the original plot, that David became a despotic tyrant and Saul died a miserable death of his own devise. That was not what Yukidoh wanted. "Saul" needed to discover his own truth, confront his own struggles, and reconcile with himself and "David". First, the Yukidoh Plan tests the player's arrogance: from "Inubushi and Sayaka look alike, perhaps they are the same person" to "Surely there is a soul swap going on, I've seen it in other works already" to "Everything will make sense when I reach the true end." Yukidoh then guides the player to figure out the issue: from "Could my thoughts have influenced R11's story?" to "The time-space transfer involved six people, not just Cocoro and Satoru" to "I have cleared all endings, but questions remain. Perhaps the story needs to be understood more deeply." In the end, the Yukidoh Plan reconciles the players with themselves. Having realized how important they are to the world of R11, players laid down some possibilities for their future gaming experience. Yukidoh Plan helped them grasp how the game creators cherished the players and how the players respected them in return, as well as how important it is for them to love the game and the world it belongs to. This is the most successful element of R11. It is communication between the fictional world and the players. As players, it is a conversation between the game creators and themselves, based on mutual respect.

Unsuccessful Element

An Unprecedented But Much-Criticized Mental Experience

The greatest success of R11 is also its greatest failure. The theme is too heavily buried in the narrative, making it difficult to grasp. Players must delve deeply into the plot to truly understand its message.

Players wouldn't understand Lin's question without knowing why Enomoto and Satoru exchanged bodies. Players will not be able to understand why Yukidoh Satoru wants to take "revenge" on them if they do not know the origin of all events lies within themselves. Players would never be able to reach the truth of R11's world if they didn't realize Yukidoh's true purpose. R11 will appear to them to be a story about a fictional character seeking revenge on its audience.

R11 wants to convince players that the truth is close at hand, but then it does everything in its power to thwart them. The narrative setup of R11 is a double-edged sword. It may be enjoyable once players grasp the core of the narrative. Alternatively, players may feel R11 forces them to spend time and effort understanding it instead of setting it up like other suspense visual novels by having a "question arc (setup the suspense)" and an "answer arc (solve the unknown)" that leads the player to the answer. Moreover, R11 is an intrinsically incomplete game. Getting players through a half-baked game and having them rack their brains to study it while trying to gain their respect for the game. This is certainly an act of insouciance.

Highlight

I personally find R11's narrative highlight to be Chapter Satoru's GE, in which the five of them - Satoru, Cocoro, Utsumi, Yomogi, and Inubushi - meet up with Uni (2012) and Lin. Meanwhile, Satoru reaches out to Lin, but she asks, "**Who are you?**"

In the players' confusion, Satoru's "true" ending is brought to an end. Earlier, we mentioned that R11 punishes players who think they know the truth - yet many players have given up on the game because of this, which is why R11 is receiving mixed reviews.

But as players explore and learn more about the game, they will be surprised by the setup of the ending. Almost like a stage where the set is complete, and the actors are waiting behind the curtain. It won't be long before the player - the real protagonist - takes center stage, allowing the spotlight of truth to come in and complete R11's final transformation.

Critical Reception

It is rare to find authoritative media reviews for R11, and many of those that exist are anonymous or pseudonymous. This is due to the bankruptcy filing of the production company KID (Kindle Imagine Develop) around two years after the release of R11. It has been selling poorly due to varying reviews that have not created much buzz and have not received many reviews from critics. However, I have added two pseudonymous reviews from The Visual Novel Database and GameFAQs.

VNDB – 9.7/10

The user with the pseudonym "phantom-zero-12" thinks that Remember 11: The Age of Infinity is "an extremely compelling sci-fi mystery story and the pinnacle of the Infinity series." According to this user, the story portrays characters very well, and they are vividly illustrated and animated. This user finds R11 challenging, which is what makes it so enjoyable. The game's story remains in players' minds long after the game is over. They will spend many hours trying to figure out what happened in a story that has ended.

GameFAQs – 8.5/10

A user who goes by the name "Korgath" says that the game's plot is quite successful and a compelling thriller. Additionally, this user noted that the plot became very heavy after a certain twist. The review also mentioned the user's understanding of the game's "notoriety," indicating that it is incomplete, and the ending is unclear. Kogarth believes some content could be made more understandable in R11.

Lessons

- **Experiment with visual novels' unique gameplay mechanics.** A narrative trick might utilize a first-person perspective and a silent protagonist (the player) to lull

the player into cognitive inertia. Throughout the game, players experience the story from the perspective of Cocoro or Satoru, not realizing that they are Self. This type of experience can usually be achieved with a visual novel from a first-person perspective. However, other systems may also incorporate this mechanic to create an immersive experience that transcends the vehicle of visual novels.

- It is important to note that R11 is not actually a "half-baked" game. In the unpacked game file, players will find that the game has a third chapter: "Chapter Self," which should be the missing answer arc. The absent third chapter is necessary for R11 to succeed and a major cause of R11's failure. Even so, we can still take advantage of its positive side. **In other words, it gives players plenty of room to interpret and explore the narrative.** Doing so can also extend the game's lifespan and allow for more discussion.
- Consider exploring the deeper relationship between the player and the game beyond simply breaking the fourth wall. It's also a way to show players that you care. Based on my experience, games incorporating the fourth wall breaking as a core narrative mechanic rarely explore the relationship between the player and the game. Players are even taunted and hated by fictional characters who do many things to harm them so that they can "get back" at them. It may be possible to try to give full understanding and respect to both sides of the equation, to design games that **dig deeper into the "creator-the created-audience" relationship**, and to emphasize the importance of the players to the created narrative.

Summation

As a visual novel, Remember 11: The Age of Infinity has a fascinating narrative that deserves deeper exploration and study. Although controversial due to its incompleteness, the game's exploration of phenomena outside the plot itself is still worthwhile for game narrative designers to learn from.

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