

Analysis of Visual Art Elements of Game Characters Illustrated by the Case of Glory of Kings

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Abstract

Visual art elements can most intuitively express the information expressed by a game character and play an important role in shaping a successful game character. We compares and analyzes the role design in the skins of the "Five Tiger-like Generals" series in Glory of Kings in terms of color, line, graphic and other visual elements. Different visual elements form different visual impacts and influences, which brings people different psychological feelings and presents different emotional colors. The reasonable use of visual elements gives people a refined visual experience and a comfortable psychological feeling, adding more influencing factors to the "immersion" of the game. It not only can strongly attract the attention and love of players, but also spreads traditional culture of the nation and the country. Therefore, whether the visual art elements of a game character can be appropriately used is an important part of the success of the game work. The analysis of visual art elements of game characters has important learning and research value.

Keywords: Visual Art; Game Character; Visual Art Elements; Culture; Immersion.

1. Introduction

Recently, with the prosperous development of China's mobile game market, mobile games have become one of people's favorite leisure and entertainment activity. Among the many mobile game products, Glory of Kings has competitive game mechanism of Multiplayer Online Battle Arena (MOBA) of mobile games. Importantly, the gorgeous visual art effects of the game characters have become one of the reasons why people love the game and why the game success. As a kind of sensory animals, human beings catch the maximum visual information by the eyes. Therefore, the first visual effect of the game character is particularly important. In this paper, we will give examples of several representative characters in the game, and find out the visual art characteristics of the game character by analyzing the visual art elements of the character to provide a reference value for the visual art design of other mobile game characters.

2. Related work

The continuous development of the mobile game market and the success of game products have led to increasing research on mobile games. In the research of Shi Yu and Jwan-Hum Chung, the author believes that Glory of Kings is the most popular mobile game product in China, and its character design uses many visual elements that female players love. Figure 1 shows a representative female hero "Diao Chan" to analyze and compare her skin from "Midsummer Night's Dream". Diao Chan is defined as an assassin in the game because of her bounce skills. In the background story of the game "A Midsummer Night's Dream", Diao Chan transformed into a beautiful elf in "A Midsummer Night's Dream". She was free to pursue love. In the night, she waited for her love in the forest. "A Midsummer Night's Dream" is a very romantic skin.



Figure 1. Skin-A Midsummer Night's Dream[1]

The author analyzes and compares her skin from "Midsummer Night's Dream". The Table 1 shows the visual elements of 'Midsummer Night Dream' from three aspects: Conceptual design, Shape and Clothing, and Background design. The skin, "Midsummer Night's Dream", combines modern people's aesthetic definition of "beauty" and uses many decorative elements that stimulate women's visual experience, such as butterflies, plush, and flowing clotheslines, etc. to become the most popular in the Chinese mobile game market. The proper use of the visual elements of the game character is one of the reasons for the success of the game [1].

Table 1. The visual elements of 'Midsummer Night Dream'[1]

Visual Element	Contents
Conceptual design	-The skin 'A Midnight's Dream' of Diao Chan is the aesthetic and realistic style. Her figure is graceful, her legs are lengthy and slender., her hair is long and slender. She has a perfect image in woman's ideas[6].
Shape and Cloting	- he is wearing lotus decorations on her head. The bouquet around her waist is also lotus shaped. -She's earrings are designed of plush balls. It makes the Diao Chan's image more soft and witty. -The design of the chest of clothes uses the lotus leaf edge to make the body look fuller and mellow. And it uses a blue jewel as ornaments on the chest. -She wears knee-to-knee high-heeled boots. It makes Diao Chans leg looking slender. Lengthening her body's proportion. She's body and leg will be changed to look better. -Her clothes were inspired by blue butterflies. The long sleeves made like butterfly wings. Her skirt looks like a flower. Diao Chan just look like a butterfly fairies, so beautiful and charming. -She has glorious thick, shiny hair. Wearing a golden headdress with a butterfly on the hairdress also jumps together. Diao Chan's posture looks slim and graceful.
Background design	-Diao Chan's swing in made of wood. The swing wad entangled with glowing lotus flowers. Diao Chanis sitting on it and swayed gently. -Under the moonlight, the grass under Diao Chan is fluorescent. The environment is quiet, and Diao Chan looks like a fairy.

In one study, the authors , Shi Can and Kim Hong-Kyun, believed that The Glory of Kings adopted the representative of Chinese traditional Taoist culture—"Zhuangzi" based on the aesthetics of "deformed

beauty" advocated by the grotesque Concept, and many hero character designs have this visual art feature. By adding viciousness and incomplete elements to the character prototype to recreate the character image, the traditional characters image and the grotesque aesthetic elements are combined. It not only brings dream and strange visual effects, but also breaks the public's traditional Chinese myths and history the inherent cognition of the character. When designing game characters for mobile games in China, it is necessary to flexibly use the deformed beauty features of Zhuangzi's grotesque thoughts to create creations that are rich in oriental traditional beauty. Therefore, Chinese game designers should combine traditional aesthetics and Zhuangzi's philosophical thinking in their image creations, based on Zhuangzi's grotesque thoughts, to inherit and develop China's unique national traditional elements to design games characters [2].

3. Games and visual Arts

Art or works of art for visual purposes in modern art is collectively called visual art. Including painting, photography, film, graphics, architecture, performance, and almost all visual-related expressions [3-4]. Human beings intuitively observe things in the world through their eyes which is the process of obtaining feelings of discovering visual art. Visual art is the most impactful and direct form of artistic expression. Visual art is composed of lines, colors, shapes, space, text, and other elements. In different visual art forms, artworks are composed of different elements. Since the beginning of the 21st century, the booming of digital technology and the continuous development of movies and games have enabled artworks to have greater breakthroughs and development space in the form of visual expression. In particular, mobile game works provide players with a game experience with the design rules of "immersion", and the visual design of the game hero character is the first to provide gamers with the most intuitive visual stimulation, which reflects the game "immersion", the theoretical concept of "sense". Therefore, as a comprehensive work, the game has an inseparable and mutual influence with visual art [5-6].

4. Analysis of Art Elements of the Game Characters in Glory of Kings

Glory of Kings is a MOBA mobile game produced and launched by China's Tencent in 2017. The game refers to the background of traditional Chinese myths and recreates the stories. So the game has a unique world value system. The wild monsters in the game scene are more than exquisite in appearance. The wild monsters such as river lizards and ancient leopards are combined with traditional Chinese mythology. They are based on the dominant monsters of <Shan Hai Jing>, which has distinctive oriental characteristics. At the same time, many heroes in the game draw on the archetypes of ancient Chinese historical characters and mythological stories. Therefore, when creating the game characters, many elements with Chinese traditional cultural characteristics are added to convey the Oriental beauty charm. For example, the four beauties in ancient China: Wang Zhaojun, Xi Shi, Diao Chan, and Yang Yuhuan, have the reputation of "appearance of obscuring the moon and making flowers blush; beauty of stunning fish and disturbing swan". Then, in the design of the characters in the game, in addition to creating exquisite and beautiful faces and adopting ancient Chinese clothes and clothes, they also add representative Chinese classical musical instruments as props to the characters, forming a complete set of ancient Chinese cultural characteristics [7-9]. The game also draws on the heroic characters in the traditional Chinese historical novel, Records of the Three Kingdoms, to create the "Five Tiger-like Generals", Zhao Yun, Huang Zhong, Ma Chao, Zhang Fei and Guan Yu, image to create the "Five Tiger-like Generals" series of skins. What's more, the five natural elements of wind, mountain, thunder, fire, and forest were applied to the skin making of Zhao Yun, Huang Zhong, Ma Chao, Zhang Fei and Guan Yu. The five natural elements are represented by five different main colors. The uniform color and hue are used to highlight more representative visual elements of traditional

Chinese culture in the game character design to give gamers a kind of visual experience oriental culture. In this paper, we will start to analyze the game character design in the skins of the "Five Tiger-like Generals" series in Glory of Kings from the perspective of visual art elements. Because Guan Yu's skins of this series have not yet been released, only four of them are " Zhao Yun, Huang Zhong, Ma Chao and Zhang Fei will be made a comparison and analysis.

4.1 Zhao Yun- Courage of Loong

Figure 2 shows the Zhao Yun's skin in the "Five Tiger-like Generals". Zhao Yun is known for his courage and strategy in history. Although he is brave and good at fighting, his personality is very sensible and calm. The natural element corresponding to Zhao Yun in the game is set to "wind", so the overall color of the character is blue and purple. The clothing of the silver armor and white robe is mainly composed of white and lavender, except for the dark red lining. The whole design is reflected "Zhao Yun" has a smart and ethereal character. The guardian behind him uses purple as a main color, showing an ethereal state. The weapon held in the hands is cold blue, which shows the feeling that the weapons are "cold weapons". From the picture, we can also see that the lines of the characters are mainly sharp and elegant lines, and the sharp lines are mainly reflected in the weapons. The elegant lines are used on the clothes, which reflect the elegant feeling, and forms a strong visual contrast with the hard armor, which combine hard and soft. Looking at the details, it can be found that graphics such as "Oriental Moire", "Chinese Loong" and "Loong squama" are used to decorate the costumes of the characters to make the characters full of justice and boldness. Not only it reflects that he is brave and good at fighting, but he is sensible, calm, and a hint of rational character.



Figure 2. Skin- Zhao Yun- Courage of Loong

4.2 Huang Zhong- Spirit of Perseverance

Figure 3 shows the Huang Zhong's skin in the "Five Tiger-like Generals". It's named "Spirit of Perseverance". The natural element corresponding to Huang Zhong is "mountain". For making the character look stable but enthusiastic, the overall character design is mainly in yellow and red. The guardian behind him uses a light red color. Red armor, yellow helmet, and red and yellow weapons is in the shape of a lion head, which adds a lot of enthusiasm to the character. Whether it is clothing lines or weapon lines which are mostly smooth lines, giving people a heavy feeling. The weapon in his hand uses a lion head shape graphic to reflect the characteristics of a historical figure of "Huang Zhong" who is old but convinced and strong.



Figure 3. Skin- Huang Zhong- Spirit of Perseverance

4.3 Ma Chao- Prestige of Thunder

Figure 4 shows the Ma Chao's skin in the "Five Tiger-like Generals". It's named "Prestige of Thunder". He set off on the battlefield at the age of seventeen. In the game, the natural element corresponding to Ma Chao is "Thunder", and the overall coloring is mainly sharp golden yellow and dark gray. The long blond hair with great visual impact makes the character look young and full of vitality. The clothes on her body are mainly yellow and dark gray, with a little calmness in the chic. The guardian behind him is in golden yellow, sacred but blazed. The lines of the characters' hair and weapons are mostly sharp lines, reflecting the character's image characteristics of "moving like thunder and lightning". Surrounding the design element of "Thunder and lightning", the right and acute angles are arranged with golden lightning patterns to highlight the feeling of "Thunder and lightning." The "Lenghui Spear" in his hand is arranged in four directions, waiting to attack at any time. The strong luminous effect shows the lightning pattern, which makes the shape of the spear more similar like thunder and lightning, highlighting the sense of speed and power.



Figure 4. Skin- Ma Chao- Prestige of Thunder

4.4 Zhang Fei-Spirit of Tiger

Figure 5 shows the Zhang Fei's skin in the "Five Tiger-like Generals". It's named "Spirit of Tiger". Zhang Fei is fighting for justice as a raging fire, called "fight like fire". Therefore, the color of fire and yellow of golden needle as the main color. To give the character a sense of heroism and force, a lot of flame pattern elements are used. Exaggerated performance on the basis of traditional armor, and innovation on the basis of popular classic impression. The gloss of the armor is like a flowing flame, and there seems to be a volcano that erupts at any time under the armor. The overall character is outlined with rounded lines, and on the basis of heroic passion, it highlights the sense of stability. The compass behind him is a three-dimensional suspension effect surrounded by metal flames. The combination of flame-like pattern hovering on the "Snake Lance", likes a fire and embodies the mighty and heroic characteristics of historical figures.



Figure 5. Skin- Zhang Fei-Spirit of Tiger

5. Comparative Analysis of Visual Elements

Through analysis of the skins of the "Five Tiger-like Generals" series, it is easy to see the influence of various visual elements on the character design and structure. According to the personality characteristics of the five historical figures, they are represented by five natural elements and five different colors. Different

lines and graphic patterns are used in the whole model to show different characters. It can be seen that different colors give people different visual feelings, some are calm and sophisticated, some are heroic and passionate, and some are unruly. And the using of different lines gives people a different sense of strength, some are sharp, some are smooth and stable. The same is that the costume patterns and weapon shapes of these five heroes have adopted traditional Chinese cultural characteristics such as "right angle moire", "oriental moire", "Chinese loong" and "loong squama". The overall shapes are diverse and has the characteristics of Chinese traditional historical figures, and has the features of oriental culture.

6. Conclusion

In this paper, we analyze and compares colors, lines, graphics and other visual art elements of the "Five Tiger-like Generals" series skins in the game Glory of Kings. It can be seen that different visual elements have different effects on character design. Different colors give people different emotions, and different lines and unique shapes of graphics more closely highlight the character's character and cultural characteristics. Therefore, visual style in games as an expression of visual art is one of the most intuitive factor that can influence players. It is an important element of pre-promotion and promotion to attract players. The use of visual art elements and game characters in the design contain the cultural connotations behind the game. It is also important for the players to retain the players and shape the players' reputation in life[10-12]. This gives us more expectations for the visual effects of the "Guan Yu" skin that has not yet been launched. All in all, mobile game products should use more visual elements to reflect different visual structures to design characters, and to combine with traditional cultural elements to develop traditional cultural features and give players arich visual experience. In addition, you can better feel the rich traditional culture of the game nation and country.

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