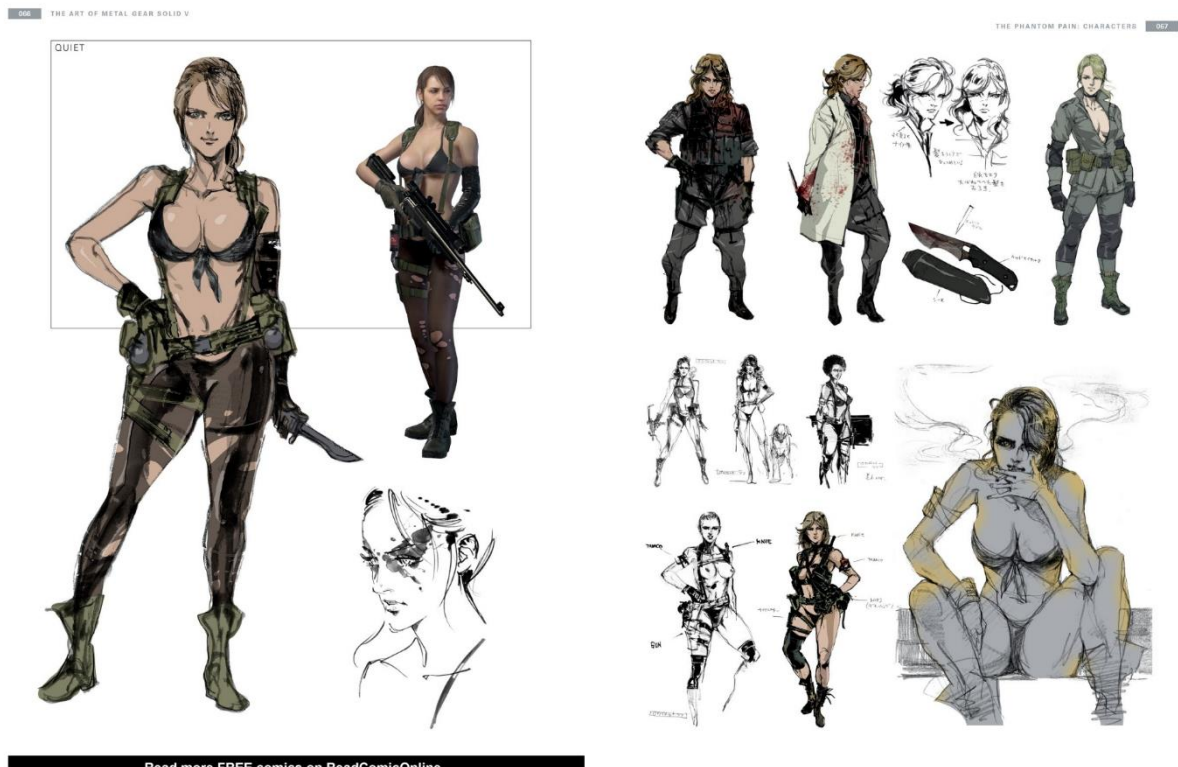


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How are character design principles used to objectify female video game characters?

By Meadow Dallimore



Quiet from Metal Gear Solid V: The Phantom Pain (2015)

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Abstract

Video games were previously thought of as a male hobby (Old, 2023), however, the demographic of players in 2023 is almost a 50/50 split between both genders (Clement, 2023). With more women engaging the previously male pastime, it has become clear to many that games are directed towards a male audience and include elements that women may find inappropriate.

This includes the sexualisation of female characters, who are often objectified for the male gaze (Mulvey, 1975). These characters are often wearing revealing clothing that is impractical and inappropriate for their tasks and game world (Lynch et al., 2016). There is also a concerning correlation found in the designs between a female character being presented as sexually objectified, and her perceived competence (Lynch et al., 2016). This gives a message to the player that female characters have to objectify themselves to be viewed as equals to their male counterparts. These messages are particularly problematic with the presence of research that has proven a correlation between the ideals presented in a video game, and how it effects the views and opinions of the player (Gabbiadini et al., 2016). When participants were made to play a violent and sexist video game, there was a perceived lack of empathy for real-life female violence victims, compared to those who played a game without violence or sexism (Gabbiadini et al., 2016).

These problems all seem to stem from the desensitisation (Międzobrodzka et al., 2023) of sexism and objectification within the games industries. Many interviews and statements from men within the industry, show that male colleagues may encourage this behaviour with one another behind closed doors; allowing their own sexual preferences to outweigh practicality and creative decisions (Tompkins and Martins, 2021). Women in video games are also often designed with unrealistic body proportions, which are exaggerated to sexually appeal to the heterosexual male default audience (Lynch et al., 2016).

This could be attributed to the lack of women in the gaming industry (Women in Games, n.d.). It is very possible that with more women in the trade, this behaviour would be challenged more frequently, leading to better and less sexualised representations. This can be observed as the number of women in the industry is slowly increasing (Women in Games, n.d.), and the representations of women are becoming gradually less sexual (Lynch et al., 2016). If more women were taught the skills that they need to enter the industry, they could occupy more positions in the workplace. This is why I would apply Goal 4 'Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all' (United Nations, 2023), and encouraging more women to be chosen for apprenticeships, and granted more learning opportunities.

Recent video game titles have been shown to present more than two gender identities and 'though non-binary representation is becoming more commonplace, finding inclusive games can still be difficult.' (Payne, 2023). For this purpose, I will only be researching the difference in presentations of male and female characters, as there will be more data readily available.

To combat the issue, I would start by tackling the desensitisation. I could create multiple practical female character designs, with real-world quotes used by men in the industry displayed around the page to contrast the realistic and practical women I have designed. I hope that seeing the way that men talk about female characters and their bodies would shock the viewer and may combat any desensitisation. I could also create a pair of characters, one male, one female, using quotes of male designers talking about female characters as inspiration for my male character, and I would create a female character the same way, based on quotes used to describe a male protagonist. I hope that seeing this contrast may combat the desensitisation of many gamers and allow them to have a new perspective when viewing objectified female character design

Introduction

As a woman who has always been interested in video games, an issue that I frequently see debated is the objectification of female characters. This phenomenon is not new and is not only contained to video game media with characters throughout cinema being presented in what Mulvey described as the 'male gaze'. This term has been integrated into feminist theories since her book 'Visual Pleasure and Narrative Cinema' was published in 1975. Mulvey argued that women in films do not affect the narrative, and instead their purpose is visual appeal for a male-targeted audience (Mulvey, 1975). This issue has become even more prevalent with the creation of video games, a medium that gives a player control over a game world and characters. One study suggests that video games can cause players to adopt the perspectives or beliefs from the protagonist while immersed in the virtual world. The study reflects on the experience of playing a first-person shooter; the player adopts the 'same visual perspective as the killer.' (Gabbiadini et al., 2016) and that visual connection with the perpetrator, makes it 'difficult for players to put themselves in the shoes of the victim.' (Gabbiadini et al., 2016).

Many studies have found that the beliefs of the character can have prolonged effects on the player. Gabbiadini et al found in their study that playing violent and sexist video games decreased the amount of empathy that players would have towards female violence victims. (Gabbiadini et al., 2016)

According to recent statistics, women make up 49% of all gamers (Clement, 2023), showing that the previously male dominant hobby (Old, 2023) has been embraced by more women with time. It has previously been argued that video games were made for men, by men (Kuss and Griffiths, 2011), which is still reflected in many aspects in gaming today. One aspect which had previously deterred women from pursuing gaming is the presentation of female characters. It has been argued that 'women express a dislike of video games' as they seem 'intended for heterosexual males. [...] adding female characters as sexual objects marginalizes these characters in a way that women may view as derogating their ingroup.' (Lynch et al., 2016).

Despite there being more women interested in gaming in 2023, the industry is still male dominated. According to Women in Games, 'In 2020 we have a global average statistic of 22%' of women in the gaming industry (Women in Games, n.d.). This means that most creative decisions in the industry are still made by men. Female characters are often sexualised, and Lynch recounts that "in comparison to male characters, games more frequently showed females in clothing that left them partially nude and inappropriately dressed for performed tasks."

The objectified representation of women in video games becomes more than a creative liberty when you consider the ramifications that it can have for women in the real world. If players are likely to inherit and reflect the beliefs of the character they are playing (Gabbiadini et al., 2016) then it is reasonable to assume that damaging representations may become normalised to players. This can be through something as simple as the desensitisation to sexualised character designs. It was found in one study that 'male college students who saw photos of sex-typed male and female video game

characters (vs. professional men and women) were more tolerant of sexual harassment against a female college student by a male professor' (Gabbadini et al., 2016).

With this in mind, it is important to investigate and bring awareness to this issue, starting with the presentation of women as objects through their character designs.

Aim

To investigate why female character designs are more sexualised than male character designs, and to compare how the principles of design are used in different ways to create male and female characters.

Objectives

- To understand why the sexualisation of women is normalised in video games.
- To explore whether male sexual preferences influence the design process of a female character.
- To investigate whether buyer demand influences the character design process of a female character.
- To observe whether the trend of objectified female characters is on the rise or the decline.

Methodology: Time Management

For this project, I allocated my time using a Gantt Chart:

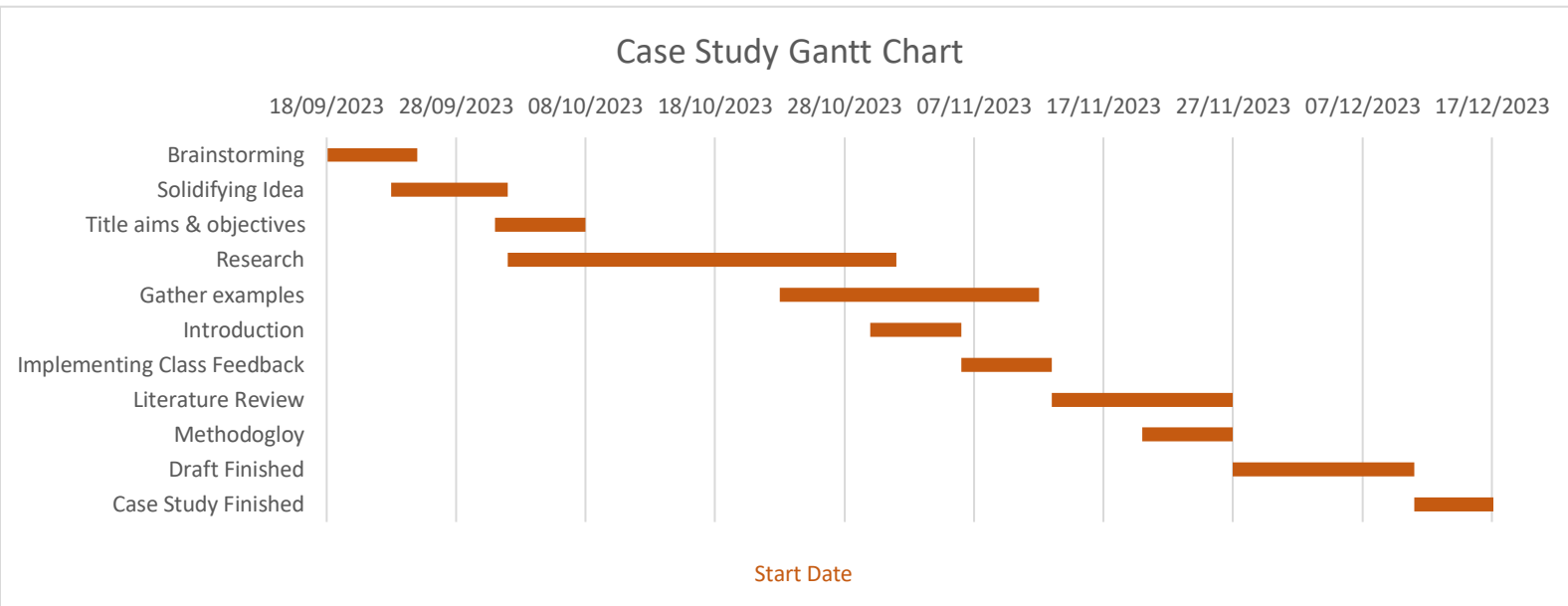


Figure 1 - Gantt Chart created to Plan my Case Study (2023)

I gave myself ample time for research, which I continued to do into the 'examples' and 'introduction' phases of the project. This would allow me to become more informed on my subject and give me a broader understanding of the opinions in my field. I left adequate time at the end for 'draft finished' to plan for contingencies, and to catch up if needed. I also allocated time to allow for implementation of feedback from my lecturers.

Research

According to Verhoef and Casebeer (1997) Both quantitative and qualitative research have weaknesses that are compensated for by the strengths of the other. It is important to implement both into this study to allow for thorough research.

For my qualitative research, I identified experts who were knowledgeable on video game character design like Isbister (2018), interviews conducted with people in the industry by writers Tompkins and Martins (2021), and leading writers who are insightful on the issues I'm discussing.

In particular, both Lynch et al. (2016) and Gabbiadini et al. (2016) have conducted research into areas that I want to explore. Gabbiadini et al. (2016) investigates the objectification of women in video games causing a decrease of empathy for real world female violence victims. Lynch et al. (2016) researches the sexualisation of female characters over time. These writers further informed my study when compared with Tompkins and Martins (2021), who presented interviews with professionals in the industry, and discussions of their practices.

For my quantitative research, I looked into audience reactions and online communities to see what gamers were saying to each other about these issues. See Appendices A and B to see relevant examples of this that informed my research.

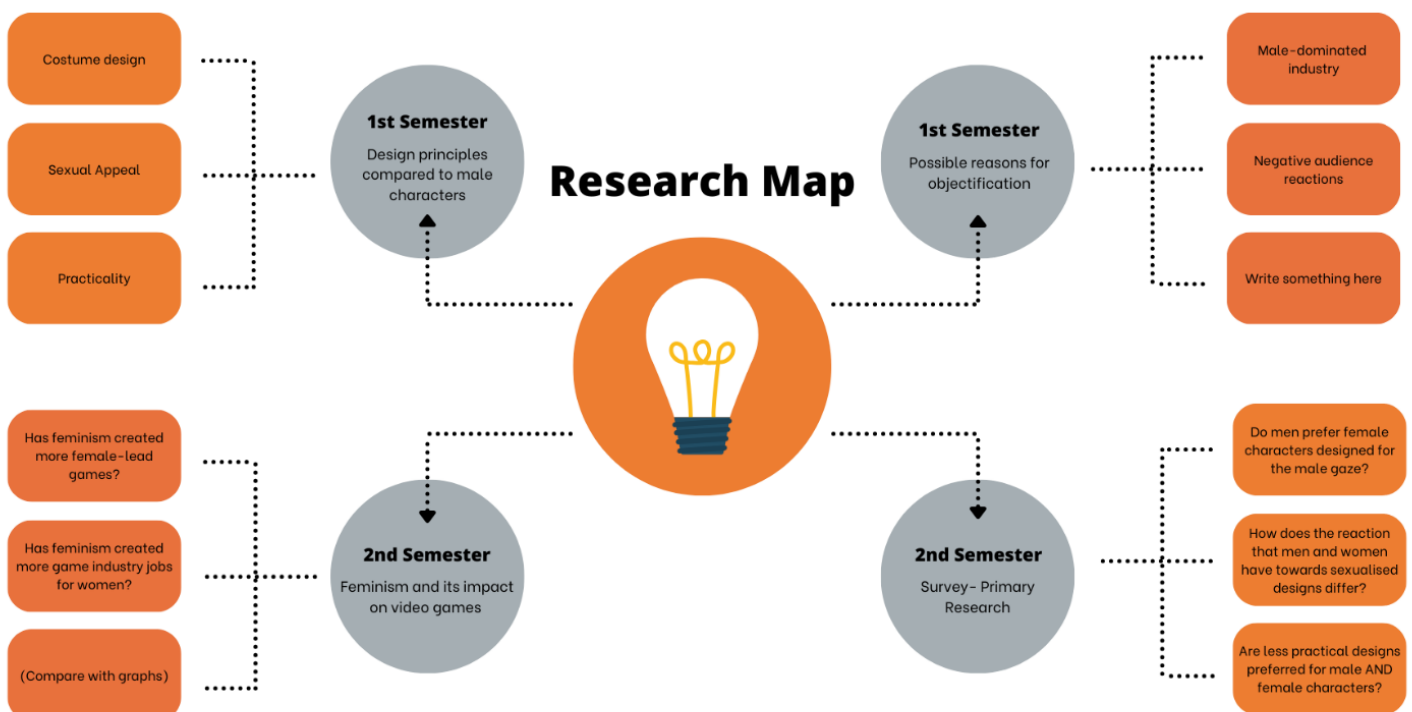


Figure 2 – Mind Map created for my research (2023)

KEY WORD SEARCH

• The costume design is most often the most problematic and impractical element of a female character's design.

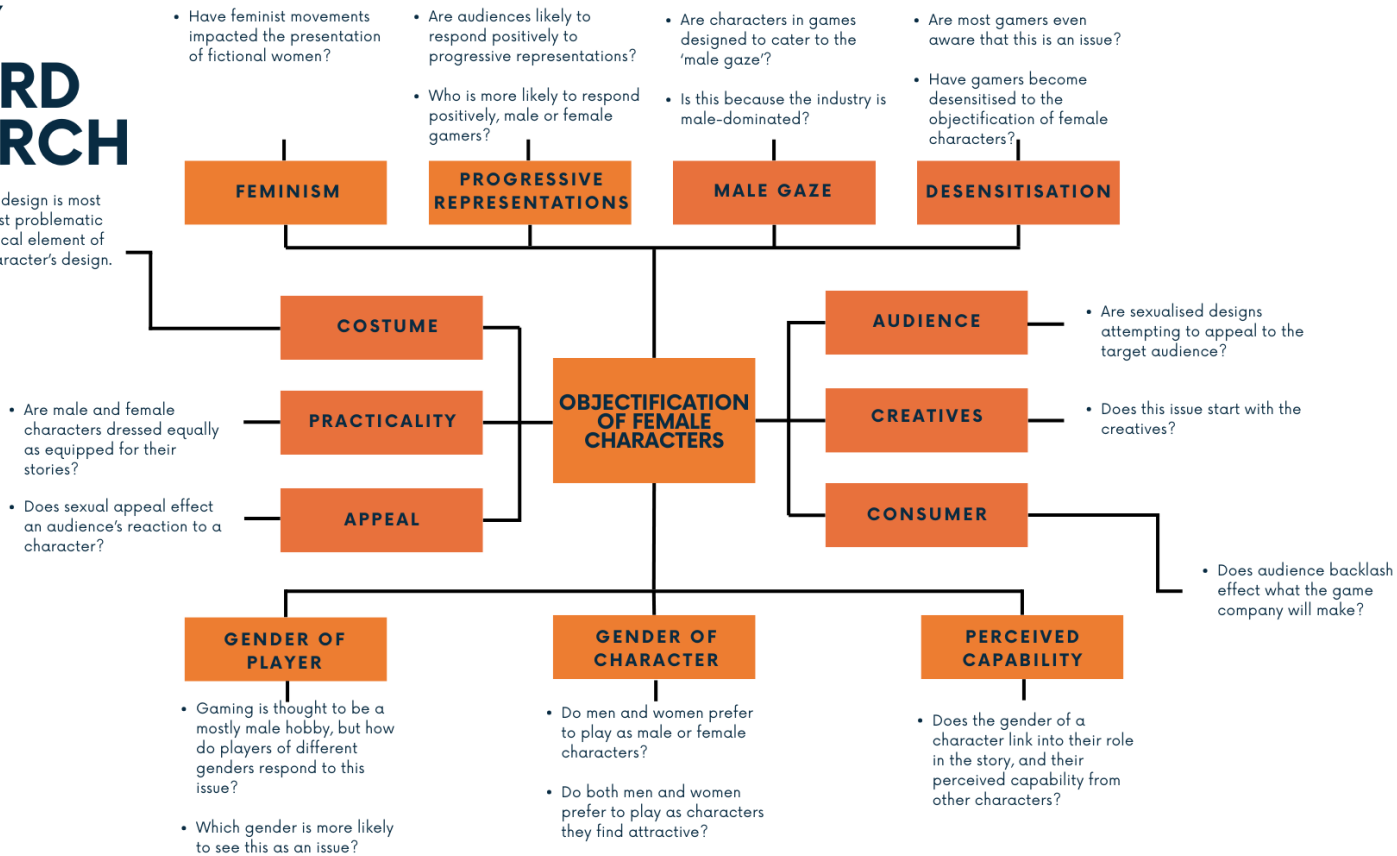


Figure 3 – Key Word Search created for my research (2023)

Next semester, I will continue this study with primary research, conducting a survey to get first-hand results. This semester I focussed on secondary research to help inform my future primary research. My survey results will further inform my future project by giving me insight into what gamers find to be 'appealing' and whether it correlates with sexualised female designs.

What makes an appealing character design?

According to character designer Katherine Isbister there are several qualities that make a character psychologically appealing. These include attractiveness, the 'babyface effect', stereotypes, and practical elements such as friendliness, dominance, and personality (Isbister, 2018).

Isbister references the psychological importance of attraction, and points to a phenomenon referred to as the 'halo effect'. According to SimplyPsychology author Ayesha Perera, this 'refers to the tendency of people to rate attractive individuals more favourably for their personality traits or characteristics' (Perera, 2021). Isbister calls attention to the use of attractive people on movie posters. I have already discussed the film industry's influence on the presentation of women in gaming, which stems from the 'male gaze' that cinema is appealing to (Mulvey, 1975). Isbister continues that attractiveness can also be used to present a character negatively, by reversing what is typically seen as 'attractive' to make the player dislike a character (Isbister, 2018).

The author created a list of 'design pointers'; the first and foremost rule being 'Make (Almost) Everyone Attractive' (Isbister, 2018). She states that the only time this rule should be broken is 'to evoke an uneasy and disturbing atmosphere' (Isbister, 2018). This argument is limited because it fails to consider elements of diversity, and how important visual representations are in effecting the player's real-life opinions, as previously seen with Gabbiadini's study.

Benshoff and Griffin very much agree with the importance of diversity, claiming that 'Images of people on film actively contribute to the ways in which people are understood and experienced in the "real world"' (Benshoff and Griffin, 2021).

Responses to Character Designs

Kratos: God of War Ragnarök (2022)



Kratos from God of War Ragnarök (2022)

I examined Kratos from God of War as an example of a character design that breaks Isbister’s typical ‘attractiveness’ rule while remaining an effective design. According to Isbister, a protagonist should only ever be shown as attractive, otherwise the player will have a difficult time connecting with them (Isbister, 2018). In Isbister’s book, she warns the reader to ‘Use unattractive features sparingly’ as they will make an audience less connected to the character.

Disproving this hypothesis, Kratos is a character very well received by players, despite not being typically attractive. The game is set in ancient Norse mythology, and his appearance displays this effectively through his realistic and accurate costume design and features.

Realism is perceived as important when creating a game character, as it was brought up by several game industry professionals in an anonymous interview (Tompkins and Martins, 2021). One participant in particular cited the importance the physique of male player characters, “you need like a hulk of a dude... to accomplish the insanity that he goes through.” (Tompkins and Martins, 2021). It could also be theorised that he is muscular because it allows the player to project onto the character, as a vessel for their virtual experience. Both Gabbiadini et al and Erb, Lee and Yim Doh agree on the importance of players seeing themselves as the character, with Gabbiadini et al arguing that the reason most game

characters are male, is because “the video game culture assumes that the default player is male” (Gabbadini et al., 2016).

On every level, Kratos is a realistic character design. From his body type to his outfit, the typical concept of attractiveness has little effect on the player’s connection with him, or the reception of the games he features in. Both *God of War* (2018) and *God of War Ragnarök* (2022) were nominated for the annual ‘Game of the Year’ awards, and won in 2018 (Awards, 2018) (Awards, 2022).

Aloy: *Horizon Forbidden West* (2022)



Aloy from Horizon Forbidden West (2022)

Considering the positive reaction Kratos received by sidelining the rules of conventional attractiveness in favour of realism, it is interesting to compare his success to the reception of a female character. Released the same year, and of a similar genre, was *Horizon Forbidden West*. The game synopsis describes the setting as a ‘far-future, post-apocalyptic world’ (Sony, n.d.).

I inspected the protagonist, Aloy, for my comparison. Both characters wear homemade clothes with tribal inspiration, and both games take place in worlds with monsters to fight. It could even be argued that Aloy follows Isbister’s rule of attractiveness more closely than Kratos, due to her round face, long hair, and button nose, features that are seen as typically feminine and attractive (Isbister, 2018).

Despite this, fans were vocal about their negative opinions on her design. One male gamer in particular made a design that he deemed more appropriate on Twitter.

His design made several drastic changes to the character's face, as well as choosing a deliberately unflattering image for comparison. He also referenced the lack of 'curves' and 'feminine features', bringing her body and sexual appeal into the discussion.

The character Aloy has been praised by many women for her realistic appearance. The man tweeting this referring to the heavily edited version of Aloy as more like the 'average woman' is simply false and is perpetuating a harmful view of what women 'should' look like. One writer calls attention to this as a 'larger issue within the gaming community' (DelGreco, 2021) where characters like Aloy, who were created for female players to relate to, are dismissed or rejected by male players for not being attractive enough (DelGreco, 2021). For more examples of audience's negative reactions to Aloy, see Appendix A.

Is it me or Sony be making their lead female protagonist look masculine as hell..barely no curves or rough non feminine features..Unlike the average woman. Like *cough cough..TLOU2's Ellie...etc. Just saying [#My2cents](#)
Pic from the game on the left, fan made on right. Hire fans lol



3:20 AM · May 30, 2021 · Twitter for iPhone

Tweet made after footage was revealed of Horizon FW (2021)

These examples begin to suggest a correlation between characters being received as realistic and positive by women, and lacking sexual appeal by men. This is not an isolated incident and has continued into 2023 with the release of Spider-Man 2 (Appendix B).

With these progressions in female representation upsetting the male audience that these companies are primarily targeting (Gabbadini et al., 2016) I will now investigate how game companies are progressing their stance on female characters.

How are character designs created using different processes for male and female characters?

An effective way of comparing the principles of character design is to take a look at practices that take place within the industry. I will then directly compare them against what game designers claimed to be important elements of character design. These excerpts once again come from the anonymous interview with character designers and all names provided are aliases for privacy. (Tompkins and Martins, 2021).

The participants were mostly male, with one woman present. This was unfortunate, but Tompkins and Martins (2021) recognised that ‘that women in gaming are a particularly vulnerable population when it comes to online trolling and harassment.’ (Tompkins and Martins, 2021), meaning they were less likely to participate.

“Realism”

Many participants claimed that ‘realism’ was important. Realism was referred to sixteen times in the context of female character design, and ten times when referencing male character design (Tompkins and Martins, 2021). Around half of the participants referenced how important it was to present female characters with ‘realistic body proportions and clothing appropriate for their task in the gameworld.’ (Tompkins and Martins, 2021).

In the very same interview, a participant admitted to scaling sexual elements of a female character up during the modelling phase, citing that he was frequently given feedback from male colleagues that was very clearly sexual and objectifying. He claims that ‘yeah, her ass could be perkier!’ was one of many similar comments he had received from colleagues about female character models. Tompkins and Martins (2021) state that this participant’s ‘experiences suggest that a male gaze can operate (and go unquestioned) behind the technological tools wielded by developers in an industry dominated by men.’ I also believe that this challenges the assertion that designers find it important to present female bodies realistically. Lynch et al’s claim that ‘the ample bust of the original Tomb Raider’s Lara Croft in 1996 originated as an office joke that was encouraged and remained her most recognizable feature for years’. Both examples display that the objectification of female characters has been normalised. Male colleagues feel comfortable to joke about it, and to encourage each other to include sexualised designs for their own amusement or preferences.

Appeal

It is very clear that 'appeal' has a large role in the creation of characters. 'Six participants cited risk aversion as a reason why character design typically depends on familiar tropes and stereotypes.' (Tompkins and Martins, 2021). This shows that negative reactions, as we previously observed with Aloy, are affecting the creative process for female characters to cater to the male gaze and avoid risk and controversy.

According to Lynch et al, a relationship can be observed in video games between 'the sexualization of female characters and their physical capability.' (Lynch et al., 2016). Their research also suggested that if a female character is of a primary role in the game, then she is less likely to be presented in a sexual manner. The majority of female video game characters are in secondary roles, meaning they are more likely to be sexualised. This 'underscores their secondary role by reducing their importance to their physical appearance.' (Lynch et al., 2016), which is very similar to what Mulvey references in cinema with her 'Male Gaze' theory.

Janz and Martis (2007) found in their studies in 2007 that most female video game characters were created to appeal to male audiences, with prominent breasts and buttocks, which were often emphasized by their sparse clothing. However, they also found that they were often presented as competent equals to the male characters (Jansz & Martis, 2007). "The connection between objectification and perceptions of competence seems more complex in video games than in other media." (Lynch et al., 2016). This furthers the message that female characters need to be presented in an objectifying manner in order to be taken as seriously as male characters. A correlation, intentionally or not, is being drawn by game companies that women are more capable and useful if they objectify themselves.

Janz and Martis (2007) have proposed that female video game players can still be empowered by these characters, for their strength despite their sexual presentation. Lynch et al (2016) agrees that this possibility could exist but argues that 'if female characters require sexualization to bolster their merit, that objectification and its deleterious outcomes (e.g., discomfort among women who do not play video games) become difficult to avoid.' (Lynch et al., 2016).

Evaluation

Language Used by Character Designers

To evaluate prior data collected by Lynch et al (2016) I will be comparing the trends found in both older and contemporary video games. This will allow me to both fill in the gaps of this data (as the chart stops at 2014) and to review the findings.

I have chosen two games that feature a male character and a female character. These games both allow the player to play as and control both protagonists, and they are equally important to the plot. One game was released in 2009, and the other in 2023. Both games are also part of the survival horror genre, to make the comparison as fair as possible. Despite this, the data may present slight bias. Lynch et al. (2016) claim that primary characters are less likely to be sexualised than secondary characters, and we are looking at primary characters. Despite this, it will give me a direct comparison between two characters of equal importance, and equal capability, to see if they are presented as such.

The first game I selected was Resident Evil 5 (2009). Resident Evil 5 is a co-op game, which means it can be played by two people at the same time. Each player controls one character in a split-screen display, or with online connection. The game has two protagonists, one male, one female. According to research conducted by Lynch et al (2016), 2009 had a slight spike in terms of sexualised female characters, however, was a relatively good year when looking at the continual decline since 2005.

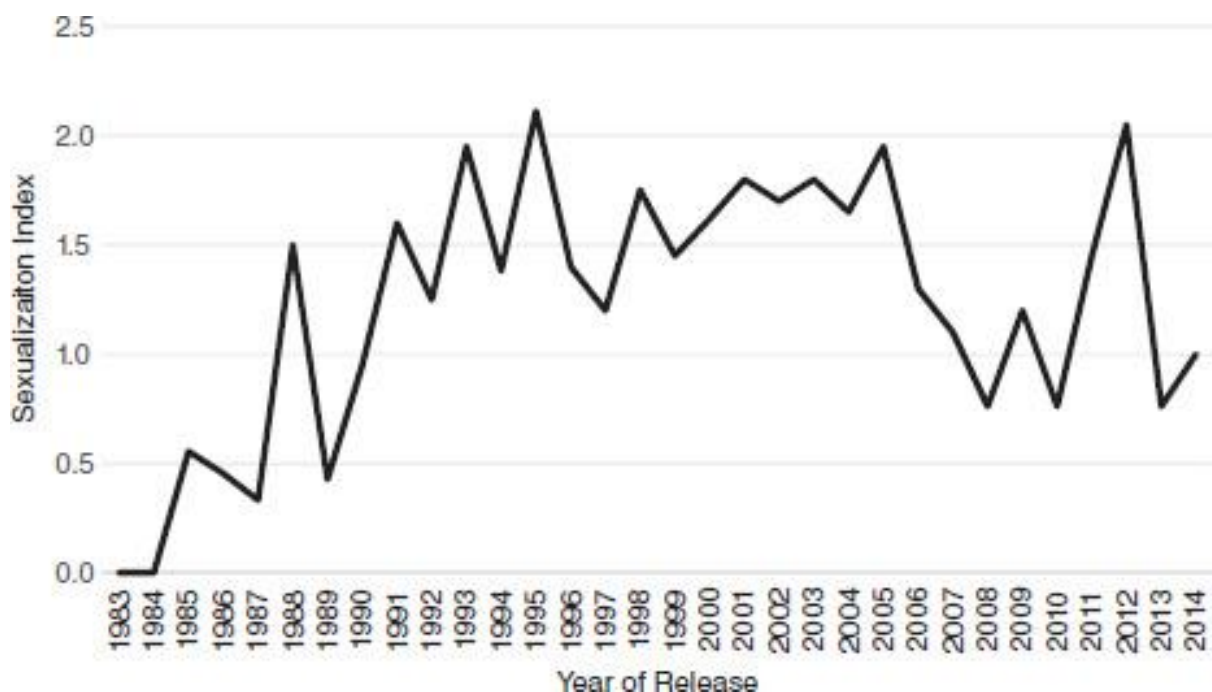


Figure 4 – Sexualisation of female characters over time graph

Alan Wake 2 is another game that features two protagonists, one male, one female. The game allows the player to switch between both characters to experience both stories. This game was released in 2023, so comparing it with an older example will give a direct comparison of the way the presentation of men and women is evolving in the video game industry.

Resident Evil 5



Concept Art of Chris from Resident Evil 5 (2009)

Chris is one of the two playable characters in Resident Evil 5. Yamagata – a character designer who worked on this game – states that Chris’ ‘enhanced muscle structure was meant to show just how much he had been training.’ Chris’ features are backed up by reason and are not meant to sexualise him. Yamagata states that he designed ‘his neck thicker than his head, and his arms should be super thick too’. This supports Tompkins and Martins (2021) who claim, ‘When participants spoke about their individual approaches to character design outside of AAA, characters were discussed as being designed with realism in mind, but typically in highly gendered ways.’



Concept Art of Sheva from Resident Evil 5 (2009)

The same designer – Yamagata – also worked on Sheva’s character design. In the game world, Sheva and Chris are both soldiers. They are equals in combat and skill, so it is particularly eye-opening to look at the direct comparison in the way they are spoken about. Yamagata states that the design team ‘wanted to make her feminine enough as to imbue the player with a desire to protect her’. Should be unnecessary for a character with excessive combat experience, as well as drawing a correlation between the character’s femineity, and her requirement to be protected due to her expected incompetence.

Yamagata further discusses her design process, referencing a conversation he had with a male colleague and the influence that it had on the design. He states, ‘I struggled [...] when trying to figure out how much to bulk her up, but then Anpo came in and said, “I like slender girls,” and that was that. (laughs)’. This clearly proves my earlier hypothesis about male sexual preferences and their direct influence on the designs of female characters. Despite the character being a soldier, they decided to not portray her as muscular – as they did with Chris – due to a male designer’s preference for ‘slender girls’. The experience is also so normalised, that Yamagata laughs while recounting it.

To hear from Anpo himself, the colleague responsible for the changes to Sheva’s physique, he states that ‘We adjusted her face a few times when we kept getting feedback [...] “make her cuter!” from

staff members. Her most distinctive feature is her lips.’ This shows that it is not just the influence of one male character designer on the project, but rather the majority of the staff members. See Appendix C for more examples of the designers talking about Sheva. These examples include them comparing her breast sizes to other characters, and more discussions of staff feedback.

Alan Wake 2



Shot of Alan from Alan Wake 2 (2023)

Alan is a returning character from ‘Alan Wake’ released on May 14th, 2010. The first game only featured Alan as the playable character; however, the sequel decided to introduce a dual narrative.

There is far less information available in terms of behind-the-scenes creative discussions of this game, but I felt looking at the representation was important due to the similarities between the two examples, as well as how recently the game released. The game released on October 27th 2023, representing the contemporary ideologies within the industry, and the current state of play for the game industry.



Shot of Saga Anderson from Alan Wake 2 (2023)

Saga is the second protagonist in the dual narrative of Alan Wake 2. It could be hypothesised that she would be less important than the titular 'Alan Wake', however, this is not the case. From the game itself being an even split of story for both characters, to the way the creatives speak about the character, it is clear that she was designed as an equal. 'Even though this is Alan Wake 2, this is just as much a Saga Anderson game," said creative director Sam Lake. "Our starting point in this whole thing was that we will have two protagonist characters who are equals and with different points of view. It is a 50-50 split.' (Fillari, 2023)

Saga wears clothes that are realistic for her story. She's presented as strong, capable, and -most importantly- equal to her male counterpart, without needing to be sexualised. This is something that Resident Evil 5 struggled with, when inserting male sexual preferences and with objectifying comments from the design team.

Trends Analysis

The graph presented by Lynch et al. (2016) shows the trends of sexualised women spike in 2012, drop in 2013, and on a gradual rise in 2014. Comparing this to what I have found in my analysis of contemporary representations, I would predict a decline in recent years.

The normalisation of objectification

According to the Merriam-Webster dictionary (2023), the definition of 'normalise' is 'to allow or encourage (something considered extreme or taboo) to become viewed as normal' (www.merriam-webster.com, 2023). Looking at all the evidence, it is clear that the objectification, and sexualisation of women and female characters has been normalised. This behaviour starts with the creative team but is continued by the consumer, who have begun to reject progressive or realistic depictions of women.

This normalisation can be attributed to three main causes: a lack of women in both the gaming industry and gaming communities, the frequent enabling and encouraging of the 'male gaze', and companies attempting to appeal to a male player-base.

Is the presentation of female characters improving or worsening over time?

Lynch et al. (2016) conducted an experiment, producing the graph I previously presented (Figure 4). This study observed 'four areas of a character's body (i.e., the chest, buttock, waist, and leg regions) as well as their movements for sexualization'. (Lynch et al., 2016) They analysed this across four time-blocks and plotted it onto a 'sexualisation index'.

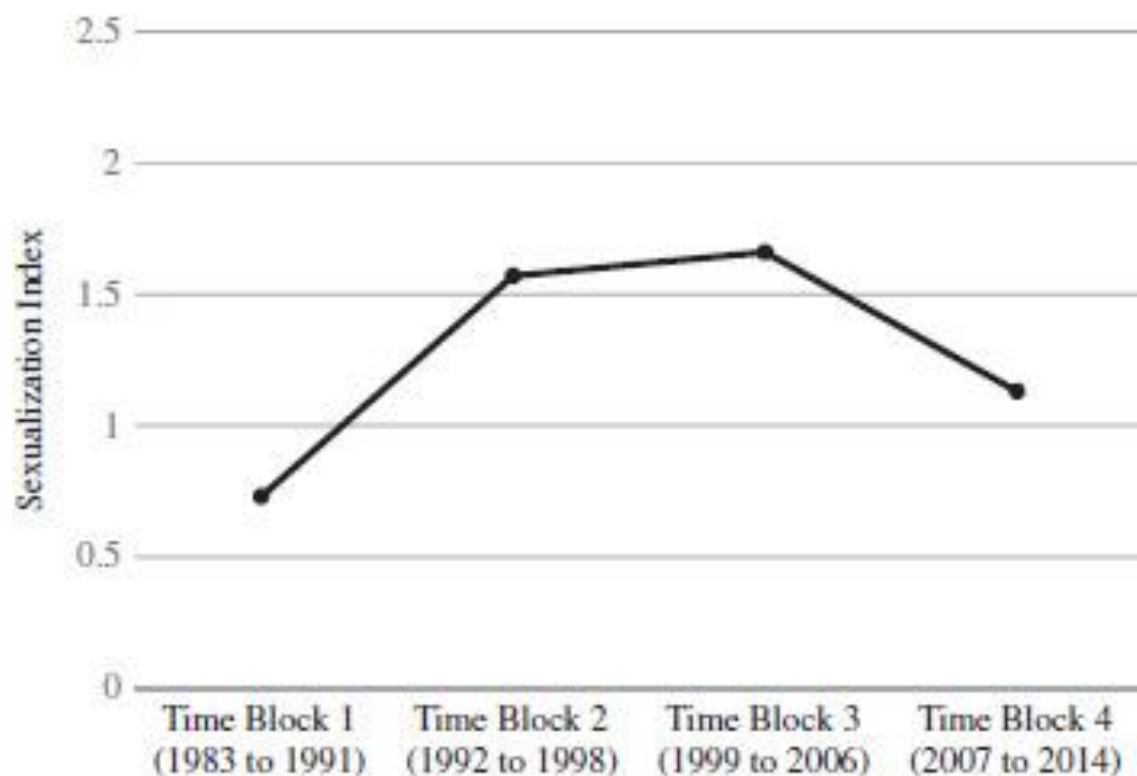


Figure 5 – Sexualisation Index Graph

They also analysed whether female characters have occupied more primary roles over the years. Unfortunately, this was not the case. The number was decreasing over time 'The proportion of primary characters peaked in [1983-1991]'. In fact, it was found that 'only 42% of [female] characters were primary in the most recent years of our sample—down from 52% in the earliest years of our sample.' (Lynch et al., 2016) (See Appendix D).

However, it was found that the sexualisation of female characters is decreasing over time. Lynch et al attributed this to 'as more women have joined the ranks of developers, they may have shaped the portrayals of female characters.' (Lynch et al., 2016). This issue is not yet completely resolved, with some categories still featuring extremely sexualised women. These genres usually include those favoured by male audiences, like fighting games (Lynch et al., 2016).

Conclusion

The best way to tackle this issue is to combat the desensitisation to this issue. Many gamers are unaware that there is an issue and have begun to reject realistic depictions of women.

I want to take this forward by creating some character designs. I will be creating realistic depictions of female characters, juxtaposing them with degrading quotes from character designers. I am hoping that this will be eye-opening to anyone who had become desensitised, and that it may cause them to look at future sex-typed female character designs through the lens of a female viewer.

A much larger permanent fix would be to have more women in the gaming industry. This would discourage the sexist 'jokes' and encouraging of the male gaze that has been observed in a male-dominated creative space. According to the personal story of one of the anonymous game designers, they were going to include a scene of a female character in her underwear, until a female college spoke up about her discomfort with the objectifying and unnecessary scene (Tompkins and Martins, 2021). There is a direct correlation between women in the industry, and less sexualisation of female characters.

I believe that this can be improved by implementing Sustainability Goal 4 'Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all' (United Nations, 2023). Historically, the gaming industry has been a male dominated business, which may have discouraged women. Key game design skills such as coding, modelling and character design would enable more women to pursue and excel in the trade. If more coding and computing courses were available from a younger age, this may offer equal opportunities for both men and women entering the profession.

To summarise, Lynch et al. (2016) put it best when they stated, 'the trend toward decreased sexualization of female characters—especially if implemented without sacrificing their capability or diminishing their prominence in the game—is promising in cultivating a more egalitarian game culture for all'.

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Appendixes:

Appendix A – Aloy Reception



The Ultimate Sexyst, PhD
@timetoplaytheg7

Follow



Superior Japanese female character design vs. inferior North American "female" character design.

Which way do you want to go, mortals?

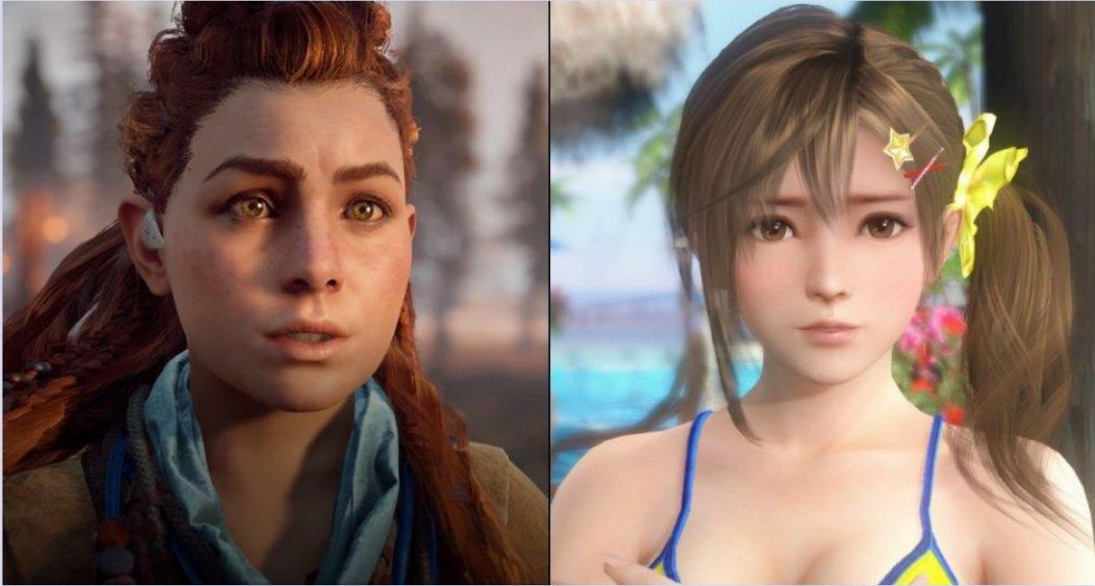


12:05 pm · 29/12/2021 from Earth

342 Reposts **4.2K** Quotes

2.9K Likes **302** Bookmarks





90F9D094-F971-4D19-B0A9-D38D2FE5FF07.jpg
68 KB JPG

What makes western developers hate beauty? What are they trying to accomplish by making everything as ugly as possible?

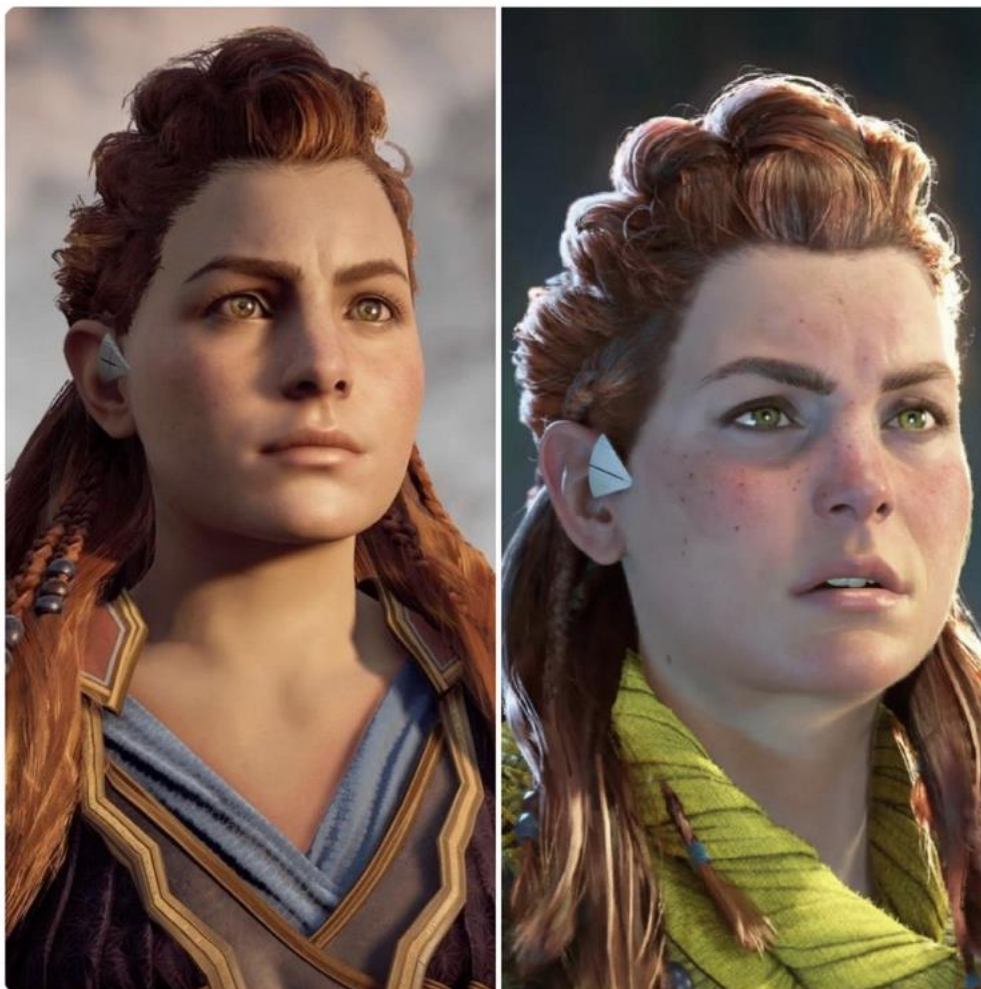


Argyle Artist
@xoGamerGirlsxo

Follow



They've been doing this in every entertainment platform. Movies, tv shows, gaming, etc. They don't want beauty anymore. Ugliness for thee not me.



2:11 pm · 24/07/2023 from Earth · **20K** Views

13 Quotes **10** Likes **2** Bookmarks



daisy 🦋
@boutmachines

Follow



the constant never-ending debate around forbidden west about aloy being "ugly and fat" legitimately makes me want to cry lol. why do men only value women if they find them fuckable.

12:55 pm · 02/01/2022 from Earth

22 Likes



daisy 🦋 @boutmachines · 02/01/2022 ...

can't even begin to imagine what men think of me when they go around thinking this is hideous, ruins a game, and is "developers deliberately making female video game characters ugly to appease feminists" (lol)



3



12



Appendix B – Mary Jane Reception



Eduardo Rivera
@Batman_2020

Follow



Ugly ass self insert Mary Jane Watson will have her own game with no Spider-Man and no Miles Morales? Or will it kill Peter Parker to elevate ugly ass self insert MJ & Miles Morales? Or will it actually have Spider-Man doing heroic stuff with zero stupid side missions?



Culture Crave 🍿 🔒 @CultureCrave · 4d

#SpiderMan3 is in the works at Insomniac 🕷️



7:07 pm · 13/12/2023 from Earth · **123** Views

1 Repost **2** Likes



Tater the Christmas Drunk...

Follow



@AmerilardPrime

If you're playing Western games, they deliberately make the women plain, ugly, or weirdly masculine. A lot of them are even blatant self-inserts by female employees at the game studio, and often made uglier (seriously - look up the woman that the new Mary Jane is based on).

8:43 pm · 10/12/2023 from Earth · **34** Views





argentina @latinasareprime · 4d



How's it woke?



1



9



Vold Gamer

@voldgamer95

Follow



has peter apologizing for no reason
makes peter get his ass kicked all the time
while miles barley gets a scratch.
mary jane is ugly as hell and is basically a mary
sue
has you play as a deaf girl IN A SPIDER MAN
GAME
has woke side missions
and a billion garbage pride flags

5:08 am · 14/12/2023 from Earth · **33** Views

1 Like



Appendix C – Sheva Alomar Design Process

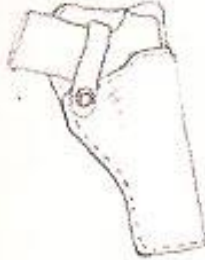


*ACCESSORIES NOT SHOWN HERE

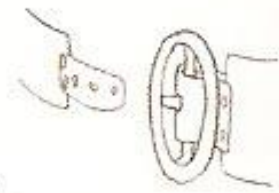
BREASTS ARE A BIT
SMALLER THAN JILL'S

MIGHT BE GOOD TO HAVE
VERTICAL SEAMS ON HER
CLOTHES

HOLSTER IS LEATHER
SHOULD LOOK USED
AND WORN



BELT BUCKLE..
SOMETHING
LIKE THIS



DECORATION ON
HER LEFT HIP
SOMETHING FLUTTERY,
POSSIBLY LEATHER



MAYBE A THIN LEATHER POUCH?
THE FLUTTERY PIECES SHOULD
BE ADJUSTED WITH RANDOM
LENGTHS AND SUCH TO MAKE
SURE IT DOESN'T LOOK LIKE THE
CLASSIC WESTERN FRINGE

MAYBE A CHAIN
OF RINGS



Appendix D – Female Characters in Primary Roles Over Time

