

探究多元文化对塞尔达传说的影响：旷野之息篇

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#塞尔达传说系列

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(This article was originally written in English and translated into Chinese)

The Zelda series have long been influenced by multiculturalism. Game designers and artists often draw inspirations from cultural and historical elements in designing clothes, architectures, statues, and a lot more. This article will explore the influence of multiculturalism in *the Legend of Zelda: Breath of the Wild*, and mainly focus on analyzing the design inspirations from the Jomon culture.

塞尔达系列长期以来受到多元文化的影响。游戏设计师和艺术家经常从文化和历史元素中汲取灵感，设计服装、建筑、雕塑等等。本文将探讨多元文化对《塞尔达传说：旷野之息》的影响，并重点分析来自縄文文化的设计灵感。

The **Jomon Period** is the earliest historical era of Japanese history which began around 14500 BCE, coinciding with the Neolithic Period in Europe and Asia, and ended around 300 BCE when the Yayoi Period began. During this period, the individuals residing in the Japanese archipelago developed highly intricate cultures centered around hunting and gathering. These communities skillfully created a wide range of tools, jewelry, and lacquerware using materials like bone, stone, shells, and antlers. Similar to the living style of Jomon people, in *Breath of the Wild*, you are able to hunt for boar meat, deer meat, wolf meat, and pick up mushrooms and berries with special effects.

縄文时代是日本历史上最早的历史时期，始于公元前14500年左右，与欧洲和亚洲的新石器时代相吻合，结束于公元前300年，也是弥生时代开始的时候。在这个时期，生活在日本列岛上的居民发展出以狩猎和采集为中心的丰富文化。这些社群巧妙地使用骨头、石头、贝壳和鹿角等材料，制作出各种工具、珠宝和漆器。与縄文人的生活方式类似，《塞尔达传说：旷野之息》中，你可以狩猎野猪肉、鹿肉、狼肉，并采摘具有特殊效果的蘑菇和浆果。



Hunt in Breath of the Wild

Jomon people also skillfully produced pottery and containers by hand, employing a distinct technique characterized by impressed decorations that resembled rope. This technique, known as cord-marking, gave rise to the name “Jomon,” which translates to “cord-marked” in reference to the unique style. In *Breath of the Wild*, cord-marking in the design of ancient civilizations is readily noticeable. This includes the Sheikah Slate, Ancient Shrines, Divine Beasts, Ancient Armor, and Guardians. According to Laura Allen, Curator of Japanese Art at the Asian Art Museum in San Francisco, “The elements in the game resemble upside down

Jomon pottery. The shape is similar in having a cylindrical section and then a more rounded bowl like in the top.”

縄文人还能熟练地制作手工陶器和容器。他们采用了一种独特的技术，以压印装饰为特征，作品上带有类似绳索的纹样。这种技术被称为绳纹，是“縄文”这个名称的由来。在《塞尔达传说：旷野之息》中，古代文明的设计中常见到绳纹。包括希卡石、古代神殿、神兽、古代兵装和守护者等。据旧金山亚洲艺术博物馆的日本艺术馆长劳拉·艾伦所言：“游戏中的元素与縄文陶器颠倒过来相似。形状上有一个圆柱状的部分，然后顶部是更圆的碗状。”





Guardians are inspired by the inverted version of Jomon pottery

Nintendo also exercised its creative freedom by incorporating a mysterious eye design into the game. This eye design can be seen on every shrine, the Sheikah Slate, and other elements throughout the game. Fans might recognize a similar eye design from Sheik's costume in *The Legend of Zelda: Ocarina of Time*, indicating that Nintendo's connection to Japanese history extends beyond Link's latest adventure.

These eyes do not appear to be a direct reference to Jomon artifacts. However, the same eye design has been featured in various Jomon-inspired artworks, including works by Okamoto Taro and in the popular manga series *20th Century Boys*, created by Naoki Urasawa.

任天堂还将神秘的眼睛设计融入了游戏中。这个眼睛设计可以在每个神殿、希卡之石和游戏中的其他元素上看到。塞尔达传说的粉丝们可能会在

《塞尔达传说：时之笛》中的希卡的服装中认出类似的眼睛设计，这表明任天堂在以往的作品里已经参考了很多日本文化的元素。

这些眼睛的设计似乎并非直接参考繩文的文物。然而，同样的眼睛设计在具有繩文灵感的艺术作品中曾出现过，包括冈本太郎和浦沢直树创作的著名漫画系列：《20世纪少年》。



Eye texture on the Sheikah Slate



Similar eye design in 20th Century Boys

In modern-day Japan, the Dogu figurines gained significant popularity, but in *Breath of the Wild*, they were the most challenging to locate. Despite the game featuring advanced ancient robotic technology, none of it resembled the humanoid appearance of the Dogu, which already have an alien-like look. Nevertheless, the game does include at least one Dogu figurine, and it holds a crucial significance within the game's storyline.

在现代日本，土偶（Dogu）雕像广受欢迎，但在《塞尔达传说：旷野之息》中，它们并不常见。尽管游戏中展示了先进的古代机器人技术，但它们没有任何类似土偶那种人形外观，虽然土偶本身已经具有外星人般的形象。然而，游戏中确实包含了至少一尊土偶雕像，并且它在游戏情节中具有重要意义。

In the northeastern part of Hyrule, there exists an ancient furnace called “Cherry” that emits a blue glow. This ancient structure serves as a means to craft a set of armor that bears resemblance to Jomon designs.

在海拉鲁大陆的东北部，存在着一座名为“小樱桃”的古代炉。它散发着蓝色的光芒，被用于制作一套应用縄文设计的古代兵装。



The design of "Cherry" is inspired by Dogu

Breath of the Wild also integrates elements of Jomon architecture and clothing styles. While exploring Kakariko Village, you may not immediately notice the elevated thatch-roof houses designed to withstand floodwater or the intricate details on the simple cloth and animal skin garments adorned with bark. However, the game's dedication to historical accuracy has resulted in exceptionally well-crafted designs.

《塞尔达传说：旷野之息》还融合了縄文建筑和服装风格的元素。在探索卡卡利科村时，你可能不会立即注意到那些抵御洪水的高高的茅草屋顶，或者用树皮装饰的简单的布料和动物皮革服装上的那些精巧的设计细节。然而，游戏对历史准确性的追求创造出了这些精美的设计。



The design of Kakariko village integrates elements of Jomon architecture and clothing styles

Additionally, *Breath of the Wild* also pays homage to real world locations. For example, the trees in Hyrule Ridge look similar to the dragon blood trees in Yemen. The trees from the Taobab Grasslands are similar in name and appearance to the Baobab trees found in East Africa.

此外，《塞尔达传说：旷野之息》还参考了现实世界的地点。例如，海拉鲁丘陵上的树木看起来与也门的龙血树相似。而奥布巴巴草地的树木在名称和外观上与东非的猴面包树相似。

The clothing style is influenced by real-world cultures as well. The Gorons have hints of Pacific Islander with their tattoos, and the Gerudos' appearances suggest the Middle East. The Gerudos wear traditional Arab clothing and breed Arabian horses.

旷野之息中的服装风格也受到了现实世界文化的影响。鼓隆人的纹身略带太平洋岛民的风格，而格鲁德人的外貌则含有中东人的特征。格鲁德人穿着传统的阿拉伯服装，并培育了阿拉伯马。



The Gerudos wear traditional Arab clothing

The Nintendo team invested significant effort in studying real-world cultures, which contributed to adding a newfound richness and intricacy to the Zelda franchise. Next time, I'm planning to analyze the cultural influence of *Tears of Kingdom*, and explore what inspires the design of Zonai culture.

任天堂团队在研究现实世界的文化方面投入了大量精力，为塞尔达系列增添了许多深度和广度。下一期文章，我将分析《王国之泪》的文化渊源，并探讨左纳乌文化的设计。

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