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Final fantasy 6 overworld map

1994 video game Final Fantasy VIBox art of the original Super Famicom (Japanese) releaseDeveloper(s)SquarePublisher(s) Square SNES Square PlayStation JP: SquareNA: Square Electronic ArtsEU: Sony Computer Entertainment Game Boy Advance JP: SquareEnixNA: NintendoEU: Nintendo Square Enix Android, iOS, Microsoft Windows WW: Square Enix Director(s)Yoshinori KitaseHiroyuki ItoProducer(s)Hironobu SakaguchiDesigner(s)Hiroyuki ItoArtist(s)Tetsuya TakahashiKazuko ShibuyaYoshitaka AmanoHideo MinabaTetsuya NomuraWriter(s)Yoshinori KitaseHironobu SakaguchiComposer(s)Nobuo UematsuSeriesFinal FantasyPlatform(s)Super NESPlayStationGame Boy AdvanceAndroidiOSMicrosoft WindowsRelease April 2, 1994 Super Famicom/SNES JP: April 2, 1994NA: October 11, 1994 PlayStation JP: March 11, 1999NA: September 30, 1999PAL: March 1, 2002 Game Boy Advance JP: November 30, 2006NA: February 5, 2007EU: July 6, 2007 Android WW: January 15, 2014 iOS WW February 6, 2014 Microsoft Windows WW: December 16 The 2015 Genre(s) Role-Playing Mode(s)Single-player Final Fantasy VI,[a] aka Final Fantasy III from the 1994 North American release, is a role-playing video game developed and released by Japanese company Square for the Super Nintendo Entertainment System. Final Fantasy VI is the sixth main game in the series, and the first to be directed by someone other than the producer and series creator Hironobu Sakaguchi; Yoshinori Kitase and Hiroyuki Ito played the role. Yoshitaka Amano, a longtime collaborator on the Final Fantasy series, returned as the character designer and contributed widely to visual concept design, while the series was regularly written by composer Nobuo Uematsu, who has appeared on several soundtrack albums. Set in a fantasy world with technology similar to the Second Industrial Revolution, the game follows an expanding cast of fourteen permanent playable characters. The drama involves and extends the past depicting rebellion against an evil military dictatorship, striving for a magical arms race, the use of chemical weapons in warfare, depictions of violent, apocalyptic confrontations with gods, multiple personal redemption arcs, teenage pregnancies, and the continued renewal of hope and life itself. Final Fantasy VI has received critical acclaim and is a landmark in the role-playing genre; for example, in 2017, IGN ranked it as the second-best RPG of all time. The SNES and playstation versions have sold more than 3.48 million copies worldwide to date as a standalone game, as well as more than 750,000 copies as part of Japan's Final Fantasy Collection and North American Final Fantasy Anthology. Final Fantasy VI has won numerous awards and is considered by many to be one of the greatest video games of all time. Tose ported with minor differences from Sony In 1999 and Nintendo's Game Boy Advance were released in 2006 for the Wii Virtual Console in 2011. In 2017, Nintendo re-released Final Fantasy VI as part of the company's Super NES Classic Edition. [1] The game was known as Final Fantasy III when it was first released in North America, as the original Final Fantasy II, Final Fantasy III and Final Fantasy V did not appear outside Japan (making IV the second title, which is third outside Japan and third). However, most subsequent localizations use the original address. Gameplay, as in previous Final Fantasy installs, Final Fantasy VI consists of four basic game modes: an overworld map, city and dungeon field maps, a battle screen, and a menu screen. The overworld map is a scaled-down version of the game's fictional world, which the player uses to direct characters to different locations. Like most games in the series, the three primary travel devices around the world are the overworld of pawn, chocobo, and blimp. With a few site-driven exceptions, enemies are randomly encountered on field maps and in the afterlife when traveling on foot. The menu screen where the player makes decisions such as which characters will be the traveling party, what outfits they rotate, the magic they learn, and the configuration of the game. It is also used to track experience points and levels. [2] The game develops as cities and prisons progress. The citizens of the city offer useful information, and some residents have their own shops for objects or equipment. Later in the game, visit certain cities to activate side missions. Dungeons appear as different areas, including caves, forests, and buildings. These dungeons often contain treasure chests containing rare items that are not available in most stores. Dungeons feature puzzles and mazes, with some dungeons requiring the player to distribute the characters to several parties, which most work together to advance the dungeon. [2] Combat A battle in Final Fantasy VI is menu-based, in which the player selects an action from a list of options such as Fight, Magic and Object. Up to four characters can be used in battles based on the series' traditional Active Time Battle (ATB), which was first featured in Final Fantasy IV. In this system, each character has an action bar that fills itself depending on the speed statistics. If the action bar for a character is loaded, the player can assign an action. In addition to the usual combat techniques, each character possesses a unique special skill. Locke, for example, has the ability to steal objects from the enemy, while Celes' rune ability allows him to absorb the most magical attacks until the next turn. [3] another element is the attack of despair, a powerful attack substituting that occasionally appears when low health. Similar features appear in later Final Fantasy titles under a variety of different names, including Limit Breaks, Trances, and Overdrives. [4] Characters are rewarded for winning battles with experent points and money, known as gil (Gold Piece (GP) in the original North American localization). When characters reach a certain amount of experience points, they are given a level that increases their statistics. An additional player can play during battle scenarios, checking the individual characters assigned to the configuration menu. [3] Final Fantasy VI customization characters can be equipped with a variety of weapons, armor, and in particular powerful accessories known as Relics in this post. Weapons and armor to increase combat capability are mostly by increasing statistics and adding beneficial effects to the attacks. By comparison, Relics have a number of uses and effects, are almost entirely interchangeable among party members and are sophisticatedly extended to change basic combat commands and exceed the normal limits of the game's systems. Although only two playable characters start the game in Final Fantasy VI with the ability to use magic, magic can later be taught to almost every other playable character through the introduction of the game's magicite and espers, which are included in the magic shards. Espers is the game incarnation of the series trope of summons, powerful terrible creatures, many of which return throughout the series, such as Ifrit, Shiva, Bahamut and Odin. In addition to those returning from previous entries, Final Fantasy VI contains a total of about two dozen, and more will be added to future versions of the game. The game's set-up and plot revolves heavily around espers and their remains when he passed away, which are called magicites. Each piece of magicite has a specific spells that a character can learn when they are equipped with it in the menu. Furthermore, some pieces of magicite give a statistical bonus to a character when they receive a level. Finally, when a character equips a piece of magic, it summons the right Esper during the battle. [5] Plot Setting Instead of the strictly medieval fantasy settings featured in previous Final Fantasy titles, Final Fantasy VI is set in a world that also has outstanding steampunk effects. Similar to the second half of the 20th century, the structure of society, opera and fine art serve as a recurring motif during the game.[6] and with a level of technology similar to the Second Industrial Revolution. In the first half of the game, the planet is referred to as the World of Balance and is divided into three lush continents. The northern continent was interrupted by a series of mountain ranges, continent is mostly the cruel Gestahl Empire and the eastern It is home to Veldt, a vast wilderness inhabited by monsters from around the world. An apocalyptic event in the middle game transforms the planet into a World of Ruin; the losing continents are broken on many islands around a larger continent. The game refers to a conflict known as War of the Magi, which occurred a thousand years before the game began. In this conflict, three quartering entities, the so-called Warlord, used innocent men as soldiers by enslaving them into slavery called Espers. The Triad recognized their sins; they freed the Espers and locked their own power in three stone statues. [7] As a precautionary measure, espers have locked both statues and themselves out of the realm of the people. The concept of magic gradually faded from myth as humanity built a society extolling science and technology. [8] At the opening of the game, the Empire took advantage of the weakening obstacle between the human and Esper provinces, capturing several espers. Using these espers as an energy source, the Empire created Magitek, a vehicle that combines magic with machines (including mechanical infantry) and invades humanity with magical power. [9] The Empire is opposed by the Returnees, a rebel organization seeking to liberate the commuted lands. Characters Main Article: Final Fantasy VI Final Fantasy VI features fourteen permanent playable characters, most of the games in the main series, as well as a number of secondary characters who are only briefly controlled by the player. The novice character, Terra Branford, is a reserved half-man, half-Esper girl who has spent most of her life as a slave to the Empire, thanks to a mind-control tool and a knowledge of love. [10] Other protagonists are Locke Cole, a treasure hunter and rebel sympathizer who defends women with powerful impulses; Celes Chere, a former General of the Empire who joined the Returnees after being imprisoned for questioning imperial practices; Edgar Roni Figaro, the perfect womanizer and king of Figaro, who pledged allegiance to the Empire while secretly assisting the Returnees.[11] Sabin Rene Figaro, Edga's independent brother, fled the royal court to hone his martial arts skills; Cyan Garamonde, a loyal knight of the kingdom of Doma, who lost his family and friends when Kefka poisoned the kingdom's water supply; Setzer Gabbiani, a habitual gambler, thrill seeker, and owner of the world's only known blimp; Shadow, a ninja mercenary who offers his services to both the Empire and the Returnees; Reim Arrowny, a young but tough artistic girl with magical powers; Strago Magus, Reim's elderly grandfather and a blue magician; Gau, a wild child who has lived on Veldt since infrensins; Mog, a Moogle in the mines narshie; Umaro, a wild but loyal sasquatch too by persuading mog to join the returnees; and Gogo, a mysterious, completely veiled master of art imitation. Most of the protagonists in the game hold significant resenses against the Empire, and in particular, Kefka Palazzo, who serves as one of the game's main antagonists along with Emperor Gestahl. The clown Kefka became the first experimental prototype of a series of magically empowered soldiers named Magitek Knights, which made him crazy; his actions throughout the game reflect his deranged nature. [12] Ultros' supporting character serves as a recurring villain and comic relief. A handful of characters reappeared in later games. Final Fantasy SGI, a short tech demo produced by the Silicon Graphics Onyx workstation, featured polygon-based 3D renderings by Locke, Terra, and Shadow. [13] In narshie, Terra participates in an imperial mission to capture a giant, ice-covered Esper. After finding it, there is a magical reaction between Terra and Esper; As a result, the soldiers accompanying Terra are killed and Terra is beaten unconscious. After waking up, Terra learns that the Empire used a device called a slave crown to control his actions. Now that the crown has been removed, Terra can't remember anything other than his name and his rare ability to use magic unaided. [14] Terra then introduces itself to an organization known as the Returnees, and he agrees to help with the revolution against the Empire. [15] Returnees learn that Imperial soldiers led by Kefka are planning another attempt to capture the frozen Esper. After the reppa of Kefka's attack, Terra experiences another magical reaction with the frozen Esper; It changes into a creature resembling Esper and flies to another continent. [16] After terra's search, the couple meet an Esper named Ramuh, who informs the group that Terra may need the help of another Esper imprisoned in the imperial capital, Vector. [17] At Vector, the party attempted to rescue several Espers; but the Espers are already dying in the Magitek experiments and prefer to offer their lives to the party by transforming them into magic. [18] The team returns to Terra and observes the reaction between him and the magical Maduin. The reaction soothes Terra and restores his memory; He reveals that he is Maduin's half-human, half-Esper child and a human woman. [19] With this revelation, the Returnees ask Terra to persuade the Espers to join their cause. He travels to this sealed gate between the human and Esper worlds. [20] Without the party's knowledge, however, the Empire also has access to the world of Esper through Terra. [21] There, Emperor Gestahl and Kefka reap the statues of the Hadász Triad and a mass of land called a floating continent. The group confronts Emperor Gestahl and Kefka about the Floating Floating By the time Kefka kills Gestahl. Kefka then manipulates the alignment of the statues, which upsets the balance of magic and destroys much of the world's surface. A year later, Celes wakes up on a desert island. He learns that Kefka uses three statues to rule the world in a tyrannical god-like way, destroying entire villages who oppose him and causing all life to slowly wither. [23] After Celes escapes the island, he finds his lost comrades scattered ly in the ruined world, especially Terra, who has found a new reason to fight for the future. Soon they will decide to stand up to Kefka and end her reign. After Kefka and the statues are destroyed, magic and Espers disappear from the world, but Terra can survive by clinging to half of its existence. [24] The group watches the world rejuvenate. Development Creation Final Fantasy VI entered development after the release of its predecessor, Final Fantasy V, in December 1992. [25] The game took only a year to develop. [26] The show's creator and director, Hironobu Sakaguchi, could not have been as closely involved as in previous installment, as his other projects and his promotion in 1991 to the company's executive vice president. [25] [27] [28] He became the producer and director of Final Fantasy VI between Yoshinori Kitase and Hiroyuki Ito: Kitase was responsible for the production of the event and the script, while Ito handled all the battle points. [25] Sakaguchi oversaw Kitase's scene direction and ensured that the project as a whole was merged. The idea behind the story of Final Fantasy VI was to make all characters the main character. Each member of the development team contributed ideas to characters and episodes of the entire plot, which Kitase described as a hybrid process. [25] As a result, Terra and Locke sakaguchi were conceived; Celes and Gau by Kitase; Shadow and Setzer by graphic designer Tetsuya Nomura, and Edgar and Sabin are field graphic designer Kaori Tanaka. [25] Kitase was then tasked with uniting the historical hypothesis provided by Sakaguchi with each idea in character episodes to create a cohesive narrative. [25] Final Fantasy VI was written by a group of four or five people, including Kitase, who provided key elements of the story, such as the operatic act and Celes' suicide attempt, as well as all of Kefka's performances. [27] [31] The series' regular character designer Yoshitaka Amano's concept art became the basis for models of full moving videos for the game's PlayStation reissue. [33] Tetsuya Takahashi, one of the graphic directors, drew the imperial Magitek Armors in the opening scene. In doing so, it ignored Sakaguchi's intention to make regular plans for the The sprite art of the characters in-game appearance was drawn by Kazuko Shibuya. [35] While sprites in previous installment were less detailed on the map than in battle, Final Fantasy VI had the same high resolution regardless of screen. This enabled animations of different movements and facial expressions. [36] Although it was not the first game to use the graphics of Super NES Mode 7, Final Fantasy VI used them more widely than its predecessors. For example, unlike Final Fantasy IV and Final Fantasy V, the world map makes mode 7, which lends a slightly three-dimensional perspective to an otherwise two-dimensional game. [37] Localization graphics for North American editions were edited to mask smaller copies of nudity. From left to right: Japanese SFC and GBA, North American SNES and Western GBA releases. The original North American localization and release of Final Fantasy VI in the Square of the Super NES featured several changes to the original Japanese version. The most obvious of these is the change in the title of the game from Final Fantasy VI to Final Fantasy III; Since the series had only two games localized in North America, Final Fantasy VI was assigned as Final Fantasy III to maintain the continuity of the name. Unlike Final Fantasy IV (which was first released in North America as Final Fantasy II), there are no major changes to gameplay.[38] although there have been many changes and editorial changes to the English script. In a January 1995 interview with Super Play magazine, translator Ted Woolsey explained that there is a certain level of playfulness and ... sexuality in Japanese games that just doesn't exist here [in the U.S.], basically because of Nintendo of America rules and guidelines. [39] Consequently, objectionable graphics (e.g. nudity) were censored and building signs were changed in cities (e.g. the Bar was changed to Café) and religious innuendo (e.g. The Holy Spell was renamed Pearl). [40] Some direct reference to death, murderous acts and violent expressions, as well as offensive words, have been replaced. For example, after Edgar, Locke and Terra escape from chocobos at Figaro Castle, Kefka orders two Magitek armored soldiers to chase them shouting: Go! Kill them, in the Japanese version. It was translated as Go! Get them! Also, when the imperial soldiers burn Figaro Castle, and Edgar claims Terra is not hidden inside the castle, Kefka responds you can be burned to death by the Japanese version, which is replaced by the English version Then welcome to my barbecue!. Similarly, as Magitek soldiers watch Edgar and his guests escape Chocobos, Kefka swears by the Japanese, which was turned by Ted Woolsey as son of a submariner!. [40] There are several like Tina changing terra. Finally, the dialog text files had to be shortened due to the limited storage space available in the game's disk memory. [39] As a result, further amendments were made to the dialogue to compress it into available space. [39] The reissue of the PlayStation included only minor changes to english localization. The title of the game was restored from Final Fantasy VI to Final Fantasy III to merge the series' numbering system in North America and Japan with the previous release of Final Fantasy VII. Some elements and character names have been modified, such as fenix down and phoenix down extensions. Unlike the PlayStation re-release final fantasy IV included in the later Final Fantasy Chronicles compilation, the script remained essentially unchanged. [33] The reissue of Game Boy Advance featured a new translation by another translator, Tom Slattery. [41] This translation retained most of the character names, location names, and terminology of the Woolsey translation, but changed the names of the elements and spellings to match the conventions used in the series' newer titles. [42] The modified script preserved the strange lines of the original while changing or editing others and clarifying certain confusion points in the original translation. [43] The release of the Wii Virtual Console used the SNES game Final Fantasy III. Music Main article: Music of Final Fantasy VI The music of Final Fantasy VI was composed by the show's contributor Nobuo Uematsu. The score consists of themes for each major character and location, as well as music from standard battles, fights with boss enemies and special cutscenes. The widespread use of leitmotif is one of the defining points of audio tracks. The Aria di Mezzo Carattere is one of the latter tracks, played during a scene involving operatic performance. This track contains an incomprehensible synthesized sound that harmonizes with the melody, with technical limitations on the SPC700 sound format chip preventing the actual vocal track (although some developers finally figured out how to overcome the limitation a few years later). Final Fantasy VI Grand Finale contains an orderly version of the aria, using Italian lyrics by Svetla Krasteva and orchestral accompaniment. This version can also be found at the end of full movement video of the game Sony PlayStation re-release, the same lyrics, but with a different musical arrangement. In addition, orchestral game concert 4 contains an extended version of the opera directed and conducted by Kōsuke Onozaki, performed by the Tokyo Symphony Orchestra with vocals by Wakako Aokimi, Tetsuya Ōno and Hiroshi Kuroda. [44] In 2005, it was performed at the Gibson Amphitheater at the More Friends concert, a new English translation of the lyrics, an album of which is now available. [46] Dancing Mad, which accompanies the game's final battle with Kefka, is 17 minutes long and includes an organadnet with a brush theme. The Ending Theme combines each playable character theme into a composition lasting more than 21 minutes. [47] The original composition was released on three Japanese CDs, Final Fantasy VI: Original Sound Version. [47] A version of the album was later released in North America as Final Fantasy III: Kefka's Domain, the same japanese version, except for different packaging and small differences in translation of some track names between the album and later releases. [48] Final Fantasy VI: Grand Finale also features eleven songs from the game, directed by Shirō Sagisu and Tsuneyoshi Saito, by Ensemble Archi Della Scala and Orchestra Sinfonica di Milano (Milan Symphony Orchestra). [49] Piano Collections: Final Fantasy VI, a second arranged album containing thirteen songs from the game, with piano by Reiko Nomura. [50] Recently, Dancing Mad, the last boss theme of Final Fantasy VI, was released on Play! The Video Game Symphony in Stockholm, Sweden on June 2, 2007, by the group Machinae Supremacy. [51] Nobuo Uematsu's former rock band The Black Mages released a progressive metal version of Dancing Mad in 2003. Their third album, Darkness and Starlight, is named after the premiere track: a rock opera version of fvi's entire opera, including Aria di Mezzo Carattere, performed by Etsuyo Ota. In 2012, OverClocked ReMix's kickstarter campaign was funded for \$153.633 to create several CD albums of Final Fantasy VI music. Andrew Aversa directed the album Balance and Ruin, which features 74 songs, each with its own unique style. The album is free and available on the OverClocked ReMix website. [52] Video Games Live composer Jillian Aversa, andrew aversa's wife, produced a music video in front of Aria di Mezzo Carattere, along with cellist Tina Guo, which was expanded from Balance and Ruin. [53] Release of releases on platformsJPNAESNES19941994NA/PlayStation19999199992002Game Boy Advance200620072007Wii VC (SNES)2112011120112011Wii U (VC SNES)2011201120112011Wii U (VC SNES)2011201120112011Wii U (VC SNES)201120112011Wii U (VC SNES)201120112011013N/AN/Android2014iOS2014WindowsNA20152015Wii U VC (GBA)201 5N/AN/ANew 3DS VC (SNES)2017N/AN/ASNES Classic2017 Final Fantasy VI was ported to PlayStation by Tose and re-released in Japan and North America in 1999. It was available in Japan as a standalone edition and as part of the Final Fantasy Collection, while in North America it was only available as part of Final Fantasy Anthology. In Europe, only self-employed in Japan, 50,000 limited edition copies were released, and included a Final Fantasy-themed alarm clock. [54] Final Fantasy VI's PlayStation port is very similar to the original Japanese Super Famicom release. With the exception of two full-motion video opening and closing sequences and new screen-transition effects used in start and end battles, the graphics, music and sound remain unchanged in the original version. The only notable changes in gameplay (in addition to loading times not present in cassette versions) are a correction of some software errors from the original, and include a new memo save feature that allows players to quickly save progress to their PlayStation RAM. [55] The reissue included other specials, such as the bestiary and artwork gallery. On December 18, 2012, the port was re-released as part of the Final Fantasy 25th Anniversary Ultimate Box package in Japan. On April 20, 2011, Final Fantasy VI was re-released as the PSoNe Classic in Japan, and was released in North America on December 6, 2011. [59] Nintendo consoles After the PlayStation, Tose ported the game to Game Boy Advance, which was released as Final Fantasy VI Advance. Square Enix was released in Japan on November 30, 2006, and Nintendo was released in North America on November 30, 2007. [60] It was the last

