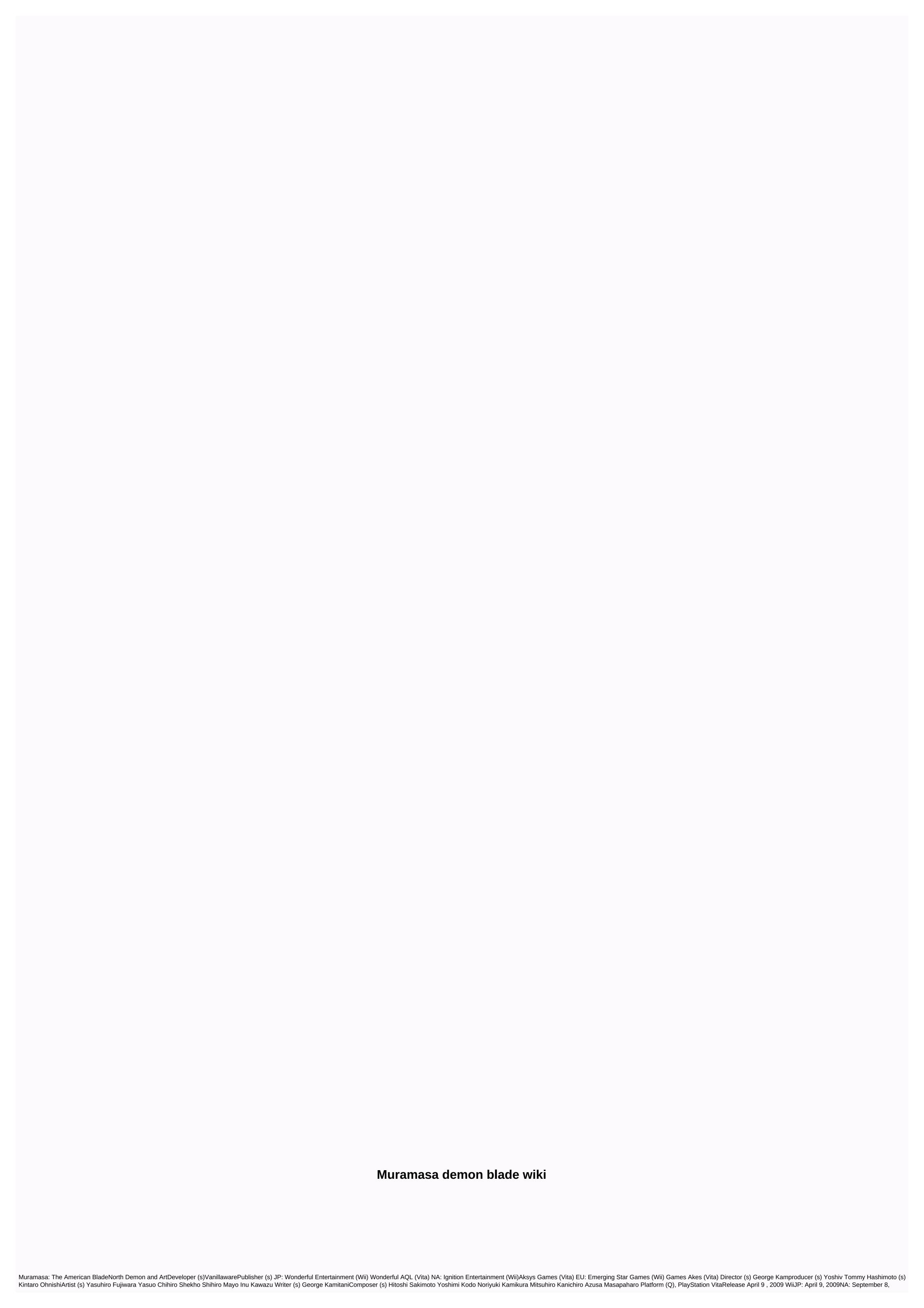
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2009EU: November 27, 2009AU: December 3, 2009 PlayStation Vitagb: March 28, 2013NA: June 25, 2013EU: October 16, 2013AU: October 16, 2013AU: December 3, 2009 PlayStation Vitagb: March 28, 2013NA: June 25, 2013EU: October 16, 2013AU: October 16, 
playing action developed by Vanillaware for The Way, and then playstation vita. The game was published in 2009 by Brilliant Entertainment (North America), and Rising Star Games (Europe). The Vita version was published in 2013 by japan's brilliant AQL and Aksys games in the Western
Lands. Using a 2D sidescroll perspective, the game revolves around the beat'em fighting system, incorporating role-playing elements such as leveling and seeking. Muramasa takes place during the Edo period on Japan's main island of Honshu. Due to the rule of Shogun Tokugawa Tsunayoshi's thirst for power, conflicts
arose over the ownership of demon blades, samurai swords that force N'Don to kill others before bringing tragedy and madness to them. The story revolves around two different protagonists connected to this conflict - Momumimi, a woman possessed by the spirit of revenge, Ronin Genkuro Izuna; the woman who has the
spirit of revenge for revenge on her side; the woman who possesses the spirit of revenge on her side; the woman who carries the spirit of revenge on the part of Isowin Jin Izkurona; and Momumi, a woman with a spirit of revenge on the part of the Association of Civilizations; the woman who carries the spirit of revenge on the part of Isowin Jin Izkurona; and Momumi, a woman with a spirit of revenge on the part of Isowin Jin Izkurona; and Momumi, a woman with a spirit of revenge on the part of Isowin Jin Izkurona; and Momumi, a woman with a spirit of revenge on the part of Isowin Jin Izkurona; and Momumi, a woman with a spirit of revenge on the part of Isowin Jin Izkurona; and Momumi, a woman with a spirit of revenge on the part of Isowin Jin Izkurona; and Momumi, a woman with a spirit of revenge on the part of Isowin Jin Izkurona; and Momumi, a woman with a spirit of revenge on the part of Isowin Jin Izkurona; and Momumi, a woman with a spirit of revenge on the part of Isowin Jin Izkurona; and Momumi, a woman with a spirit of revenge on the part of Isowin Jin Izkurona; and Momumi, a woman with a spirit of revenge on the part of Isowin Jin Izkurona; and Momumi, a woman with a spirit of revenge on the part of Isowin Jin Izkurona; and Momumi, a woman with a spirit of revenge on the part of Isowin Jin Izkurona; and Isomic Jin Izk
And Kisuke, a long-term amnesia ninja for a forgotten crime that is strapped with the tragedy that destroyed the Momumim family. Vita Port contains four stand-alone stories based on Japanese folklore, entitled Genroku Legends (Ihsan禄怪奇譚, Genroku Kaikitan). The concept work of Muradmasa began during the
middle of development at Odin Sphere. Along with improved on-the-play action on Odin Sphere, a great deal of effort has been made in making the game setup authentic to that period. Kamitani created the story based on the Kabuki Theater, which included Japanese folklore and Buddhist theology. When the game was
launched in the West, it retained the Japanese sound track to maintain its atmosphere. It released to moderate sales and positive reviews. Vita Port, which was released for strong sales and reception similar to its original version. Play character player Momohime fights
enemies in a random encounter. It is a two-dimensional (2D) side scrolling action role-playing game set in the main Japanese island of Honshu during the Edo period. [1] [2] [3] Players control two characters with similar gameplay abilities. Navigation takes place through hand-drawn 2D side scrolling environments
reminiscent of Japanese artworks from that period, and can enter cities to talk with non-playing characters (NPCs) and buy items such as health reconciliations and accept questions. [3] [4] [5] [6] An additional ingredient allows the characters to cook meals using materials collected during exploration: meals granted a
temporary symbol are enhanced, and filled the fullness counter to limit how much food letters can eat. [6] The fighting comes in the combat zone: enemies and bosses are drawn primarily from Japanese folklore and mythology
Battles are run only when enemies are near, with the character of the player otherwise keeping their weapons stretched. [5] In combat, the characters are attacked and guarded using a wave with one button, while another button reaches elements such as a healing potion. Constantly attack ing groups triggers. Different
moves include sword lines along with directional buttons, which have different effects such as throwing an enemy into the air with upward reduction. Additional offensive elements such as smoke bombs are obtained during the game. [4] [5] At the end of each battle, experience points are awarded to the player's character
depending on how quickly the battle ends: the settlement increases personality health, statistics, and the amount of damage to enemies. [8] The weapons are distinguished into two categories: Blade (Katana) and Long Blades are fast, while long blades are slower and handle higher damage. Three
blades can be equipped at any one time: each blade has its own statistics, and determine how much damage it can do. [4] [8] When blocking or using a secret code is a private movement art, its spirit force scale is depleted: if emptied, the sword breaks and its offensive abilities are reduced dramatically. When the power
of the soul is renewed the soul can gather power in different locations to restore the soul's power and personal health. [4] [6] [7] There are 108 blades that can be collected and forged in the game: forging blades requires soul power and spirit, and each blade has a level cover determining when it can be forged. [8] [9] The
weapon ruled enzed by a weapon skill tree. [6] Summary preparation and characters Muramasa take place on Honshu, the main island of the Japanese folklore and legends. It is located in the Genrocco period, in the greater Edo period, during the
Shodun Tokudawa Tsunavoshi period. Tsunavoshi period. Tsunavoshi The power created a struggle over the ownership of demon blades, samurai swords coined by legendary swordsman Muramasa Singo that craves blood when drawn and brings madness and death to those foolish enough to draw them. Because of the chaos generated
by this, the powers of the devil's blades begin to summon demons from hell (daily), along with causing the ancient gods to move from long hibernation. [1] [10] [11] The two lead characters are Momohime (百姫), a princess of the Narukami clan of mino locality; And Kisuke (鬼助), a runaway ninja with no memories but a
desire for revenge. During the match, Momumé was unwittingly possessed by the spirit of Genkuro Izuna (飯綱 陣九朗), an unscrupulous rawanin who was engaged in Momumim (柳for 雪之丞), a high-ranking samurai. Both Momohime and Kisuke are accompanied
and watched over kitsune in human form. They are Kongiko (紺菊), who holds affection for Genkuro, and Yuzuroha (弓弦葉), who helps Kisuki in his quest against the corruption of satan's blades. A key character in The Story of Kisoki is Torahim (虎姫), Momumim's sister. [10] Momhimi's story plot begins after he wakes
up in Q with memories of being killed by death jinkoro when he was aiming for her fiancée, Samurai Lord Yukinojo. When confronting the soul transfer, she was attacked. In confusion, the spirit of Momumim is kidnapped by the vengeful monk Rankai
and Jinkuro is forced to follow Kongiku as Momohime's body will die if its soul is damaged. With its safe spirit, Jinkuro sets out to restore the Dark Resurrection Demon Blade so he can properly utilize his soul transfer technique and gain influence through a new host. Face Yukinojo, who is looking for Momohime, two
battle. Momohime forces Genkoro to spare Yukinojo, even when she learned that Yukino's intentions to marry her were part of a plot to destroy her family as a punishment for challenging Shogun. Jinkoro goes to the Yukinogo complex to recover the resurrection of darkness, but the store where it is said to be in hell is
absorbed by demons. Descending to hell, the spirit of Jinkoro is briefly captured by a demon, and he only with the help of Momumim he escapes and learns that the dark resurrection was never in the store. With Momohime's body at the beginning of failure due to a soul-moving strain placed on it, Jinkuro attempts to
ascend to heaven so he can become an immortal demon, but stopped by Raijin and Fugin. [12] While willing to accept his death and let Momohime have the time left in her body, Kongiku shows them another way to heaven. There, Yukinojo appears and reveals that he is dark all the time. Then they are attacked by Fudo-
Mio, who is to offer divine justice to Jinkoro. At the first end, Genkoro allows himself to be sent to hell while Momumim lives. She decides to give up her marriage to Yukinojo and become a Buddhist nun in the hope of saving The Spirit of Jinkoro through prayer. In the second end, Kisuke and Yuzuroha intercepted
Momome and Jinkuru, resulting in Kongiko taking away her human form as punishment for her defiance. Although he is defeated, Kisoki delivers a fatal wound to Momumim, forcing Jinkoro to merge his soul with Momohime to save her: this work leaves her amnesia but gives her the fighting abilities of Jinkuru sword,
which becomes legendary as she travels Japan in search of her missing memories. In the third end, after the battle with Voo-Mio Genkuro is transported to the night Yukinogo and Momohimi attacked with the power of Oburu Muramasa demon Blade, which can defy the passage of fate. He chooses not to attack them,
and later owns Yukinojo's body and uses this position to ensure the safety of Momumimi and the security of her family. Momumi herself lives to be a hundred years old and has three children, while Kongiko is still close to Jinkoro in a servant's dress. [12] Kisuke's story tells the story of a story that begins with him suffering
amnesia and the run of his former ninja companions. Returning to Edo to discover the truth in Yuzuruha's company, he accidentally breaks the old seal keeping the damned souls at bay. Defeating monsters that appear as, he learns from his disjointed ninja companions and employer Yukinojo that he was part of a
mission to steal the Kuzuryu demon code from the Nakamurami Momomy clan and punish them for defying Shogun's order to surrender, which in turn was associated with Yukinojo's intentions in marrying Momohime. Yukinojo sends Kisuke against Torahime, momumé's sister and the maiden shrine responsible for
maintaining Kuzuryu's strength in choice. Pursuing her, Kisuke fights both torahime soldiers and undead loyal to her family. In pursuit of her, he encounters agents who keep the magic energy flowing to Mount Fuji, including the young Yamabushi. His battles awaken his memories: He was originally disguised as a servant
in a house as part of Yukinogo's plan to destroy her family, but he fell in love with a merciful and tried to betray his ninja companions when Kuzuryu was robbed. Death from his wounds, the spirit of Senju Oboruya, the creator of the Oburu style that controls the demon blades, fused with Kesuke to save his life and pass
on the Opuru style to someone who would use it for good. Fusion triggered Kesuke's amnesia, but it left him the ability to practice demon blades without succumbing to their evil. [12] Saving Torahim from the spider demon Tsusukigumu, Kesuke learns that she died while fleeing shogun forces, and that her current life is
temporary. From Amitabha. The two travel to Mount Fuji, where the original dragon god went drifting with anger after The Ley Line's Japan energy is diverted to Edo, forcing the way to heaven. The real culprit is the dark god imprisoned in Kuzuryu, the mad god Inogami. When confronted, the possessed Shogun
Tsunauchi fatally injures Torahim, who dies in Kisuke's arms: then defeats Kisuke Tsunauchi and grabs the kuzorio. In the first end, after the battle, Kisuke asks Amitabha to bring the now-enlightened promises back to life, and then commits suicide as an act of defiance when his request is rejected. Abraham asks that
she and Kisuke be recitaled in order to help him achieve enlightenment. At the second end, Kisuke arrives to find Tsunayoshi killed by Momohime owned by Jinkuru. Keisuke expels Jinkuro, and after The Ultimate Torahim request becomes momumim's servant. The two then embarked on a personal search to locate all
the devil's blades that caused the conflict in Japan. In the third end, after his battle, Keisuke is sent back in time to the day when his employers first betrayed him through the Authority of Oburu Muramasa. His warning allows Erhim to thwart the plot against her family, then Keisuke steals Kuzuryu and sets off on a journey
around the world to exhaust her power by striking evil, promising to marry Abraham upon his return. [12] Genrocco legends of Genroko: Left to Right, Okoye, Miike, Gunby, Otay, Arashimaru, Shirhebi, Rajaki and Sekishi. The legends of Genrocco are divided into four different stories
directly inspired by Japanese folklore and set out in the Muramasa universe. [13] In the fishy tales of Nicomata, a local cat called Miike sees her family brought to ruin and killed all its members. Owning the death corpse of the daughter of the Okoye family and becoming nekomata, she vows revenge on her family's
killers, and the murderers employed by their rivals Ntsuzu and Akamiya. Despite her success, her anger to the entire family. In the end, their tails are cut off by Jinkoro when he is hired to expel her: before she is stolen from her powers, she curses Genkuru with the disease,
putting the events of the story of Momumim into motion. Now in peace, Milke spends some time with an old priest and hosts moonlight dances with local cats. At the alternative end, Milke becomes a ravenous demon whoisfinally suppressed by the old priest. [14] In the Case of Dacon, a local farmer named Gonbe
provokes a revolution when the local Dimio raises taxes to the point that his village is on the brink of ruin. With the help of the spirit of his deceased wife Otay, Gunby fights through daimyō minions before killing him. After the battle, he revealed that his story had been linked to Enma, the King of Hell, and because of his
actions, he was sentenced to be Over there. Because of her love for him, Otay willingly joins Gunby despite being a pure soul. However, because of the punishment demons are being too much work and Goonby complains to Enma, he is exiled with his companions and Otay returning to the living world, where they get a
chance to live in peace under a new and kinder dayo. At the alternative end, the entire sequence is said to have been illusions carrying the spirit of Gunby captive around the ruins of The Dimio Castle. He, Otay and his companions are freed by Yamabushi traveling and ascending to heaven. [15] In an impassioned
seven-night haunting, Iga ninja Arashimaru sneaks the house of the UKIP clan, where Arashimaru accidentally breaks a sacred
mirror of the goddess Inaraki, who becomes a shiorhebi (white snake) that curses him to die in seven days. Heading for revenge on the Leader of Iga after his master Shiranwe has done well in combat, Arashimaru learns that his mission was orchestrated by So Xian, a Ming-era Chinese spy who works to destabilize
Japan's ruling classes and who was indirectly responsible for taking the young Kesuke from his family. Asachimaru kills Su Xian and escapes his lair with The help of Shiranui, then peacefully goes to his death after he asks the sad Shirohi to give his head and the Bichamon spear to his brother Dinguro so that he can
restore Okapi's house. Arashimaru's head is given the appropriate burial at The Insistence of Shirohebe, and The Spirit of Arashimaru is tasty because the tomb becomes a site of prayer for pilgrims. At the alternative end, he possesses the spirit of Su Xian Arashimaru, who enslaves Shirohebe and takes the name
Oruchimaru. In a desperate act of defiance, Shirouibe has the spirit of Shiranui away from the last surviving heir of the Okapi clan during the Oruchimaru attack which, when grown, takes the name Jiraiya to fight Oruchimaru. [16] In hell where the heart, an oni girl named Rajyaki, daughter of Enma, is traveling to recover
the treasures of the seven gods of the luck they lost. On her journey, a former monk named Sekishi accidentally proposes and accepts him as her husband. In the end, Sekichi saves her after an uphill battle by feeding her sacred plums from Fukurokgo. Because of this, she is exiled from hell by her father. At one end, the
seven gods of Fortune convince Rajyaki to return to her father, while Seikichi moves to live a healthy life. In the end, Rajyaki returns in human form and formalizes their marriage, which continues after Sekishi's death and goes to hell. At the alternate end, Rajyaki and Sekichi run to each other again when they are caught
by samurai. Seikichi saves her, pretending he killed her and using it to himself as a samurai. Rajyaki Starr takes his human wife, and they have five children carrying their mother's satanic horns. [17] Janrocco concludes a legend with the narrator separating the site of the seven God treasures scattered through the
stories, and thanks the player for their location and calming Inma that his demons could return to hell. [18] Muramasa Development was developed by Vanillaware, a studio created by former Atlus employees to create successor projects for the 2D action game and the Princess Crown Adventure. [19] According to sound
producer Hitoshi Sakimoto, the game's director, George Kamitani, was making plans for Miramasa when Odin Sphere was the evolution of the princess's narrative crown, Muramasa offered an opportunity to develop the gameplay. So he
went so far as to be described by the princess as the third crown prince. The draft proposal was completed by the end of 2006. [21] [22] The positive sales of Udin Aver Vanlauer gave the capital needed to begin a complete development on Muramasa. [19] The game was also funded by their publishing deal with
Marvelous Entertainment, who were sold into the project after publisher Odin Sphere Atlus refused to take any other products from Vanillaware until Odin Sphere was released, in addition to delaying the game so it would not compete with the main 2007 release of Persona 3. [23] In a move to Atos, they also erected to
Capcom, but Vanillaware did not experience a reputation for pushing them to be rejected. Kamitani said in a later interview that Vanlawer would have been closed if Marvelous had not accepted the project. [24] The team's development style was identical to their strategy at Odin Sphere, although they changed some
aspects to make it a unique experience. When developing the game, the team decided to create a vertical plain for players to explore, something the team needed to abandon with Odin Sphere. In addition, the shower sequence pieces of Odin Sphere have been reworked and incorporated into Muramasa as hot spring
scenes. [22] Muramasa worked on by 16 people, more than half of the staff full of vanillaware, including Kamitani as the specs as the specs were fairly close to that of the PlayStation 2, the console that was developed by Odin Sphere. This
means that the team can carry more of their previous experience rather than starting from scratch learning about new devices. Kamitani did create design proposals for versions on the PlayStation 3 and Xbox 360, but went without being lagging behind due to budget constraints. Using the Wei motion controls were tested
by the team. but due to the old-fashioned style of the game there was little need to implement them. [21] Part of the reason for this decision is that the accuracy needed to control the characters was better Using the traditional control set. [26] The biggest problem with Wii development was the graphics, especially how to
get the different pieces of art in the game scene to interact and respond correctly. They also wanted to keep the download times to a minimum, which was made possible due to the wii area's pre-loaded capabilities. Technology patching of this type has gone on until the end of development. [11] The game's programment
was Kintaro Ohnishi, whose biggest challenge was creating a battle system that allowed the cancellation of attacks, while maintaining the appearance of a smooth attack animation. The resulting code seemed so strange that another programmer thought it was a mistake and deleted it, forcing Ohnishi to rebuild it. [27]
The team was very dedicated to the success of the project, putting a large amount of work to make it as good as it could be for the players. [28] By the time of the release, the company's funds had been drained. [23] Production was generally stressful, with an external company dealing with the patch because the team
was being exhausted. [26] Kamitani wrote the story of Muramasa based on his desire to create a Ninja Crown Prince. This concept was introduced to the creator of the classic arcade game Ninja Princess (1985) in Sega. As Odin Sphere was inspired by Shakespearean theatre, Muramasa instead used Kabuki as his
influence, prompting Kamitani to buy kabuki texts as part of his research. Because of this and the many references to the script to classical Japanese literature, Kamitani had trouble dealing with the old writing style. He was also nervous about the widespread use of Japanese mythology, as he incorporated Buddhist
theology into narrative, [29] In creating the atmosphere of play, which was based on Japan since it was in the Edo era combined with folklore and local legends, the team wanted to create an atmosphere of realism within its fictional world, [30] The game's setup was a heavy exit from The Vanleware Previous Games.
which used western-inspired settings and stories. [11] The purpose of the general atmosphere was to emulate that legend of Kaji and Genpei Toma Den. [22] The main theme of the general atmosphere was death. [11] Kamitani's early concept was based on long-running television drama Mito Konon, but his desire for something
strange allowed for kabuki influences. The draft of the early story was based on Kandhoon Chushengura, a Kabuki play based on the history of the 47 Ronins. Only a small amount of the initial draft survived, with Torahime being a relic character. Much of Momumim's story was based on the play Sakurahime Azuma
Bunsho, Kamitani was writing the game dialogue in February, when the audio was recorded, [26] Many potential characters to play and stories, such as the narrative after Genkuru and Turahim, had to be cut from the game. Elements of cut-cut were In the stories of Kisuke and Momumim, [21] A number of heroes in the
story dictated the game's budget, and Cametani's initial idea for more characters was similar to the novel Of The Princess Crown. [26] In keeping with the wish of realism, Momohime and Kisuke were given distinct accents (Momohime used a cultured tone while Kisuki spoke with edogawa tone). Another realistic element
of the food game was, which was designed based on the types of dishes that were popular in the 17th and 18th centuries. One of the folklore reference to the 108 human vices in Japanese folklore. [30] A number of monsters and distractions from
Japanese mythology appeared in the game, and the art style was intended to give the Japanese feel without consciously copying works of art from the game period. [32] The character designs were handled by Yasuhiro Fujiwara, Yasuo Shirai, Akihiro Shiga, Koichi Mayno and Eni Kawazu. [25] Kamitani's choice of art
style was influenced by the style of washing bright ink for Japanese wood prints. He also drew inspiration from the anime series, which focuses on the folklore manga Nippon Mukashipanashi. [29] The artwork was created by doubling the resolution of the game, and then reduced to fit the devices. [33] Music was handled
by a team from the sound company Basiscape, composed of multiple composers who worked on Odin Sphere. Sakimoto worked as a sound director Masaaki Kaneko, music boy Sakemoto, Yoshimi Kudo, Noryuki Kamikura, Mitsuhiro Kaneda, Kimihiro Abe, Azusa Chiba and Masaharu Iwata
[20] Sakimoto was working on music at Odin Sphere when the project was first proposed, and I believe that Kamitani was working excessively on a hypothesis in Japan when developing a game based on European mythology. During the initial planning phase, Sakimoto thought the game would be a Japanese fake
project, with Japanese instruments introduced into techno music. As soon as kamitani realized how honest kamitani was with the project, Sakemoto and the team needed to redefine the roots of traditional Japanese music. For Sakimoto, his approach was to reconnect with how the early Japanese transformed their
philosophy in Waby Sabi and their worldview into words and music: he carried this approach to the project. Both composers had to go through similar experiences. [20] Muramasa's launch was announced at the Tokyo Games Expo 2007 (TGS) under the title Oburu Muramasa Yōtōden (朧村正妖刀伝, the misty legend of
Muramasa's mystic sword), along with the intended platform, setup and gameplay mechanics. [35] After his announcement, information about the game was virtually discontinued, and an April 2008 report from Famitsu reported the game's development was struggling, although no details were disclosed. [36] It was
Muramasa. The 2008 TGS is under its Japanese title, along with a planned release window in 2009 and details about his characters and his story. [37] The game was released in Japan on April 9, 2009, published by Afrikos Entertainment. [23] It was released as part of the Nintendo Channel lineup in January 2010 and
re-released on the Wii U virtual console in July 2015. [39] [40] It was announced for a shot in North America under the title Murmasa: The Devil's Code in October 2008 for releasing the following year. [41] The game was originally published by XD Games, but in April 2009 they announced that they were dropping the title
of their schedule. Copyright has been transferred to ignition entertainment. [42] Entertainment flared up and later explained that he was in competition with Xseed and Atlos for American copyright, and after seeing Muramasa in TGS 2008 they were encouraged to apply for rights. The change between the publishers was
an internal agreement between Xseed, their parent company Marvelous USA, and Ignition. The situation has been resolved amicably as Xseed already has a large number of Wei-lined titles, giving Muramasa another publisher allows multiple titles to be ignored when it comes to Western advertising. [43] The game was
released in North America on September 8, 2009. [44] The game was localized by external localization company. [43] Because of the strong Japanese atmosphere of the game, it was seen as a difficult sale in the West, but during the settlement much work
went to preserve it rather than modify it to Western tastes. As a result, the game was not called into English, but instead retained the Japanese audio track while the text was translated. [30] [31] [43] The aspect with which ignition worked so hard was to make sure that localization was of good quality by working closely
with their chosen partners in localization. This is due to the violent reaction of fans and critics about the lacklustre settlement of Lux-Payne, which was out of their control during the development. [43] The game has been published in Europe by rising star games along with other brilliant products including the Knights of
Valhalla: Eldar Saga and Arc Rising Fantasia. [45] The English translation was posted from the North American version, although the English version was regionally modified, and some minor errors were corrected. The game has also been translated into French, Italian, German and Spanish, making the use of the
original translation more practical than creating a new translation. [46] Originally scheduled for November 2009, it was first converted to 2010, then moved back to 2009. [47] The game was launched in Europe on November 6 of that year. [49] Upon release in the UK, most retailers did store it: this was put down to a
public position that it would not such as mainstream franchises or games of mainstream genres. [50] The game was released in Australia on December 3, 2009. [51] Muramasa rebirth, released in Japan under the original title of Oburu Muramasa, [2] is the port of Muramasa developed by Vanillaware for
the PlayStation Vita. [52] According to its development team, Vita was chosen as a platform for the port on the more commercially successful Xbox 360 and PlayStation 3 because of the VITA OLED screen, which they felt better photographing the game board. While the content was cut during the development of the
original, the team decided not to return and restore it, instead creating additional new content. The controls have also been adjusted to fit the new platform. [2] Muramasa Rebirth was published in Japan by The Magnificent AQL on March 28, 2013. [54] The western version of the game was handled by Aksys Games,
which also created a new localization. Compared to the original version, which was described as a direct translation, aksys Games was more flavorful and more faithful to the original text. [52] It was released in North America on June 25. [55] It was released in Europe and Australia through the PlayStation Network on
October 16. [56] In addition to the main game, four stand-alone stories have been released as Downloadable Content (DLC) under genroku Kaikitan), which features new characters within the world of Muramasa. [2] For new characters, swords are replaced by other weapons such as clubs
and shurikens, but they play otherwise in the same way as Momohime and Kisuke. [2] [57] New music was created for the title under Sakimoto's supervision: the four episodes were recorded by Kudo, Chiba, Kanida and Iwata, respectively. [59] The DLC, developed by Vanillaware in Both Japan and the West, was
launched between November 2013 and November 2014: The final Japanese version of DLC was delayed by more than two months behind the Western version. [13] [60] [61] A special edition of The Muramasa Birth Exclusive to Japan contained all four [LC] episodes alongside the original content. [61] ReceptionReview
scoresScorePS VitaWiiDestructoid7.5/10[65]7/10[64] EGM8/10[73] N/AEurogamern/A7/10[66]Famitsu 32 [40]34/40[68] Informer7/10[71] 7.75/10[70]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]GamePron/A[72]Gam
Total metacritic78/100[63]81/100[62] Devil Blade received generally positive reviews, receiving an 81/100 score on Metacritic based on 58 critical reviews. [62] In her review, Famitsu praised the style of art, describing the battle system as assimilation. Their main complaints were the lack of diversity between the
characters and the story of the lack of proper climax. [68] Destructoid Conrad Zimmerman described it as a very solid title, saying that while flawed in her story And the repetitions, his pictures were very beautiful and proved fun to play. [64] Mark Pozon of IGN was very positive about graphics and sound, but he believed
that the retreat might put some people off and said that the story might go beyond people's heads. [74] The game Revolution writer Tan enjoys the game Revolution writer Tan enjoys the game greatly, but admitted that its lack of depth reduced the result that it could give as a reviewer. [6] Jo Juba, writing for Game Detective, found an amazing demon blade
despite some errors in speed and depth. [70] Jim Spot praised Tom McShea's visuals, boss fights and collectible swords, but found linear and
events where the fighting got stumbled hampered the experience. [72] GameTrailers praised martial arts and visuals as one of the best titles on Wii. [9] Keisa MacDonald, who wrote ForRogehammer, noted that, like many beautiful things, [Muramasa: The Demon Blade] lacks a little substance, saying that its lack of depth
undermines other aspects. [66] Michael Cunningham of RPGamer described it as a great game to see and play despite her simple story. [76] Dennis Rubinstein of RB Givan shared several points with reviewers about the story and repetition, while again praising the graphics and sound design. [78] Rebirth was also a
positive reception, with metacritic giving it a score of 78/100 based on 26 critical reviews. [63] In her review, Famitsu praised it as a good remake, although one reviewer was disappointed that there was no new content. [69] Chris Carter of Destructoid said that people who had already played the original version would not
find much new content, while newcomers are likely to be enchanted by them. [65] Juba, a replay review of Game Informer, said that the game was exactly what developer Vanillaware intends to be: a better-looking version of the 2009 version, while noting that this did not prove the original game errors as noted before
[71] COLIN MORIARTY OF IGN CALLED FOR CHRISTMAS TO BE RETURNED TO THE PORT OF AMIN, PRAISING IMPROVED SETTLEMENT AND ENJOYING PLAY IN GENERAL DESPITE THE DECLINE THAT HINDERS THE EXPERIENCE. [75] Adrian Den Auden of RPGamer also praised localization and
shared points of praise and criticism with previous references. [77] Stephen Mayerink of RPGFan, who did not play the original Wei, called The Birth of A Fabulous New, Action Packed, a fairly long adventure that looks, sounds, and plays better than ever. [79] Chris Holzworth of monthly electronic games has been
impressed by the visuals and indifferent to the story, and recommended playing on a higher difficulty mode. [67] Sales on debut in Japan, Blade Demon arrived #2 in the game sales charts, coming in at the back Basara: Battle Heroes with 29,000 units sold. [80] Address sales were higher than expected, leading to the
sale of several stores in Japan within two weeks of its release. [81] The game had sold 47,000 units by the November 2009. [82] In North America, NPD Group reported that the game sold 35,000 units during its first month of launch. [83] In an feature on prominent video games in 2009, GamesTM stated that Blade
Demon sold very well, and the best releases of the established Western franchise such as Dead Space: Extract. [84] Ignition Entertainment, the game publisher in North America, confirmed that September sales of Devil Blade had fallen within NPD Group's estimates, and met its sales forecasts. [85] In a 2010 interview,
the brilliant publisher Entertainment stated that despite positive reception from critics and players alike, Muramasa: Demon Blade has suffered from declining sales in Japan, North America and Europe. This was put down to being an unconventional game and link landing devices and Wei. [86] In the first week of its
launch, rebirth first appeared in #5, selling 45,660 units. [87] During the first month after its release in Japan, the game topped 100,000 shipments, with at least 67,800 actual retail sales, and the rest as digital Vita
game downloaded to japan's PlayStation network in 2013. [89] In both North America and Europe, the game ranked high on PSN download schemes: it was ranked as the fifth best-selling Vita dome in North America, while in Europe it first appeared in #5 before climbing to #4 by December 2013. [90] [91] See also the
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dedication. all seven treasures have been recovered and Lord Enma is content again, as all his demons were finally able to return to hell. On behalf of all the gods, I would like to thank you for your care, and for staying with us to the end. With your help, we were able to complete all four stories. ^ A B Senior, Jeremy
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