

"The Girl",
The Knight,
& Gender
In DELTARUNE



An Analysis/Theory

by Stuffed Alpaca

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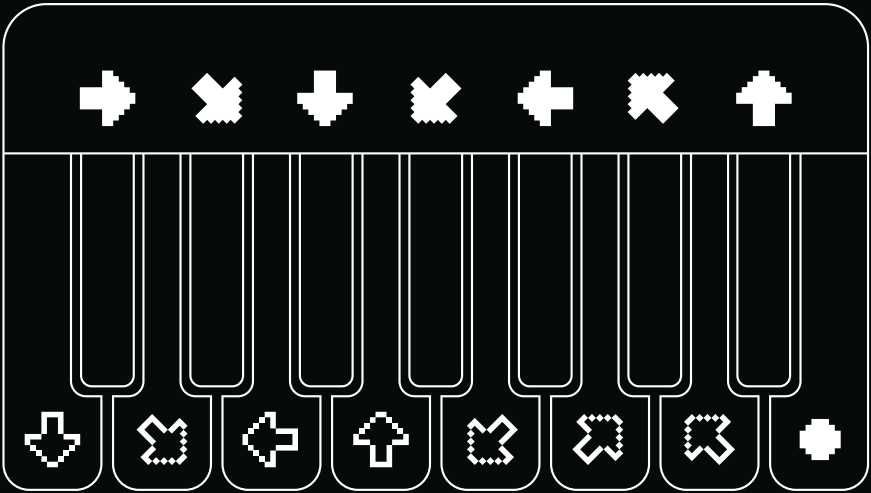
This book is adapted from Stuffed Alpaca's "The Girl", The Knight, & Gender in DELTARUNE" video essay.

The QR code below links directly to the original Youtube video. The link to the video itself is:

https://www.youtube.com/watch?v=a_6wj2zCpfc



The music notes within the margins of this book can be played on the small piano that is provided with the book. Match up the notes to the keys as shown in this diagram:



A full list of all the songs can be found at the back of the book!

“The Girl”,

The Knight

In

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*Deltarune*¹ and *Undertale* have settings where you could reasonably argue that gender, much like sexuality, doesn't matter that much. There's an abundance of women in positions of power, and much like the casual existence of queer people, this is treated as completely unremarkable and normal. However, the new chapters have given rise to a discussion around the identity of a figure in the prophecy known very unhelpfully as “The Girl”.

And it's gotten me thinking... About girls.

These game's stories aren't particularly concerned with tackling misogyny. There are a few examples of it even existing in universe, but that doesn't actually mean gender is irrelevant. There's actually a lot of subversion and commentary on gendered character tropes going on subtextually.

At & Gender Deltarune



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¹DELTARUNE (2018-2025) is the “spiritual successor” to UNDERTALE (2015). Both games were created by Toby Fox.

In DELTARUNE, you play as Kris, a teenager in Honetown destined to save the world alongside Susie, a monster girl, and Ralsei, a prince from the Dark World.

Archetypes like the “female childhood friend”, the “missing girl in need of saving”, the “doting mother”, the “cold mother” are played with in some interesting ways. It’s starting to feel more and more like the prevalent gender non-conformity with our main three isn’t just there for kicks, although that’s a fine enough reason. And with the themes of “breaking fate” and “defying the role you’ve been handed” coming evermore to the forefront, I think there’s insight to be gained by looking at what Deltarune might be trying to say with gender in video games and in general.



Noelle is a natural starting point here, as she is the archetypical “girl” trademark of Deltarune. Unlike Susie, who is a far cry from traditional RPG girls, Noelle’s a feminine healer mage with strong magic and a pathetic physical attack. Her main theme name, Girl Next Door, refers to her being Kris’s

literal neighbor and denotes her as approachable and familiar, but also shares a name with the stock archetype of a young, cute girl, usually a childhood friend or neighbor whose relationship with the protagonist develops into a romance. This trope is very common for female characters in RPGs. We can even see it in Toby Fox in *Itoki Hana's Skies Forever Blue*, where the male player insert protagonist and neighbor love interest girl represents stereotypical RPG leads.

Noelle obviously fits the childhood friend and neighbor aspect to a T, and is heavily associated with nostalgia, but her full embodiment of this trope is interrupted by the fact that Kris is 1) not us, 2) not male 2, and in the normal route, she is 3) not their love interest. Typically, a character like her would affirm the player's immersion, drawing on a history she has with the protagonist, and making the player feel like they've always been a part of this world, giving them an appealing romance with cute character.

² Kris Dreenurr, the main protagonist of DELTARUNE, is openly nonbinary and uses gender neutral pronouns (they/them). Their gender identity is central to the themes of self-autonomy in DELTARUNE, and is referenced throughout the story.

Right: A scene where Susie explicitly uses they/them pronouns on Kris.



* I think Kris's just weird, period.



* Yeah, sometimes they mumble, sometimes they yell...



* But sometimes, it's like... dude, I don't know why, but like...



* For some reason they're really really...



* Good at flirting?



Noelle Holiday

The tritagonist. Kris's childhood friend and neighbor.



Susie

The deuteragonist. A monster girl who rejects fate.



Kris Dreenurr

Silent main protagonist. A "vessel" who the player controls.



Berdly

An arrogant supporting character. Kris's classmate in Hometown.

Instead, Noelle is the character most cognizant that Kris is acting differently as early as Chapter 1, and has a central role in the Weird Route where the differences between us and Kris become even more apparent. While this is hardly revolutionary in the modern day, Noelle also subverts the "damsel in distress" trope, while she is objectively a damsel. Berdly might be wrong about who she needs saving from, but we spend a lot of time protecting her, nonetheless. Even her romance with Susie isn't lacking in this. Susie's very motivated to save Noelle throughout the whole chapter, and the Ferris wheel scene is part of a larger rescue plan.

And of course, this is flipped on its head when said rescue plan goes to shit, and Noelle has to save the day by saving herself. Noelle and Berdly kind of form a "gender conforming duo" of Chapter 2, in contrast to Susie, Ralsei, and Kris's GNC swagger. Noelle struggles with saying no, and this gets taken advantage of causing her to internalize herself as weak in a vicious cycle.

While not a problem totally exclusive to women, in many cases, including Noelle's, gender subtextually plays a part in this, as girls are traditionally expected to be more polite and passive. The roles Berdly imposes on himself are traditionally masculine ones. He feels the need to be the "smart guy", the "guy who gets all the girls" — and Kris. Even though he doesn't seem to have a genuine romantic interest, it's just the only way he knows how to compensate for his loneliness and insecurity. Refreshingly, Berdly does know very well that Noelle is smart and actively appreciates this about her, but he's still perfectly willing to pretend otherwise by leaning into these stereotypes to lift himself up.

And this is part of why Noelle needs to fully break free of damsel-hood by being honest with Berdly in Chapter 5 without Susie and the Dark World's assistance. Or, we could use this desire against her and instead objectify her, not as a thing to be protected, but a weapon to be used.



I probably don't have to tell you that the player's actions in the Weird Route have extremely misogynistic undertones. It's a route that revolves around violating Noelle's agency, using her up and taking her out of her budding lesbian romance to make her our metaphorical "bride". The way Spamton talks about her makes all this quite explicit. In this route, we make Noelle conform even more to RPG gender roles, obviously through the romantic aspect, but also through her general elevated importance.



Obviously, Noelle is a main character, but she's not the "main girl" as the childhood friend character would usually be. She's not one of our main trio, and her greater importance is less clear on a surface level. In the Weird Route, not only do we make Noelle extremely powerful, but we're arguably making her into some kind of "second protagonist" by implanting a new SOUL into her.



I feel like all this is why the command "Proceed" is so vague and simple. It's saying, "this is the natural course of events. You know what you're supposed to do. This is an RPG. We're supposed to kill things, and we're supposed to be love interests". In other words, you could say we're making Noelle into "The Girl" of prophecy fame.



Was she originally supposed to be "The Girl"?

Maybe?

We'll get back to that.

We've talked about the archetypical RPG girl, but what about the archetypical RPG woman?

To quote a PC Gamer interview with Toby Fox from 2018, Toriel was a direct reaction to the absence or diminishment of mother characters in RPGs.

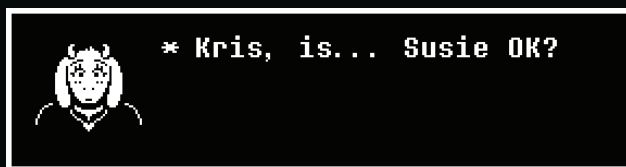
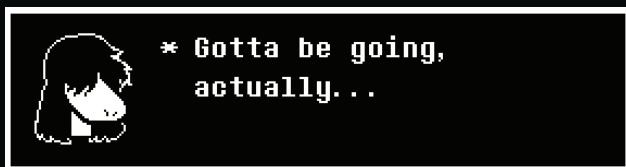
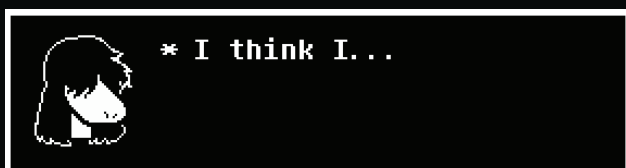
"While Earthbound is Undertale's most overt influence, in places Fox was keen to deviate from its ideas.

Toriel, a kindly, goat-like monster, was a direct reaction to the absence or diminishment of mother characters in RPGs, including Itoi's game and the Pokémon series. She also served to mock the aggressive tutorials found in many contemporary games; Fox parodied their handholding approach in one sequence by having her physically guide you through a hazardous maze of spikes."

**- "The Making of Undertale" (PC Gamer),
Chris Schilling, 2018**

A lot of the games that influenced Undertale feature young kids going on dangerous adventures without regard for the mother they're leaving behind, who would realistically worry about them. And Undertale spotlights this by forcing you to think about Toriel's perspective, forcing you to see her as a person with needs and emotions and not just an angelic mother figure.

And she does have a very affectionate maternal personality in both games. She holds Kris's hand, pinches their cheek, bakes them pie and partners with them on group projects. And they're all she talks about at choir. Aside from being a literal mother in Undertale, she's the queen of the underground, the literal matriarch of Monster Kind, and in Deltarune, she's a pillar of support



Susie and Toriel's interaction at the end of Chapter 4, where Kris and Susie walk in on Toriel drunk with Sans.

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in her community, being one of their two teachers and leader of the church choir. And that's not getting started on how she's kind of a saint in Susie's eyes... until the end of Chapter 4.

In Chapter 3, Toriel is shoved into a gacha ball, made into a *literal object* with no agency that needs to be protected. And in Chapter 4, Susie and (possibly) Kris are operating under the assumption that she needs to be rescued again, only to be shocked when that's not the case. This compounds a real low point. The heroes might be doomed. They failed to defeat the knight yet again, and they didn't even save Toriel — and then they go home and get hit with utter tonal whiplash.

Toriel can get treated with a sort of “Madonna horror complex, but for mothers”, so bear with me, I have some hyper-specific opinions. Okay, it's inevitably kind of uncomfortable when you're a teenager and your single parent is seeing new people, but Toriel hasn't *wronged* Kris by inviting Sans over, she's *allowed* to date. She's *allowed* to have fun. She's *allowed* to have a bit of alcohol, but she is more than a little tipsy here.



Toriel Dreenurr

Kris's mother. She recently divorced their father, Asgore.

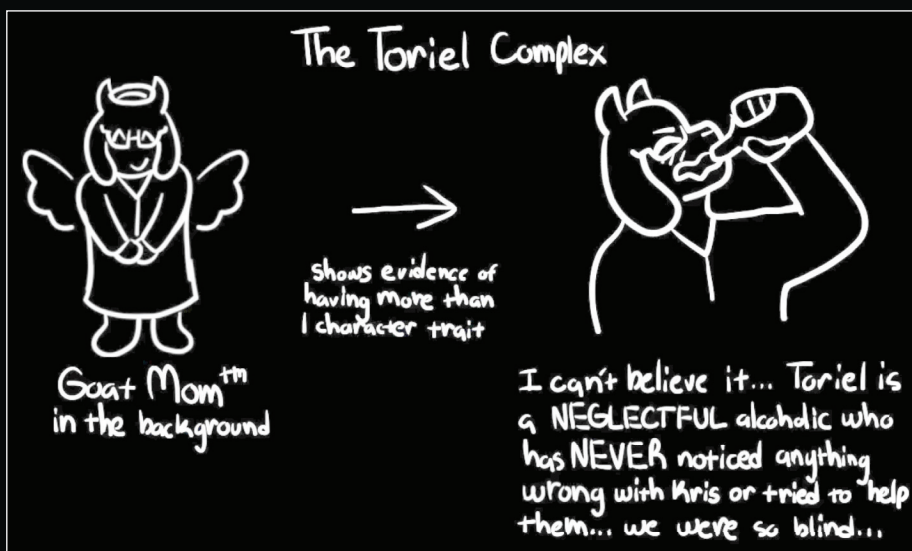


Sans

A skeleton who runs a grocery store. Has recently started seeing Toriel.

A sober Toriel wouldn't have accidentally locked Kris out and not called them until 1:00 AM and we can argue back and forth that "teenagers being out that late is normal, and she could have thought they were still at the Holidays, and in her point of view, Hometown is safe", but the point is: it's not in character for Toriel.

The scene is framed as deeply uncomfortable for our protagonists. It is supposed to feel out of place. She made a mistake. This is a low point for her. Susie's reaction is understandable. Toriel was one of the few pillars of support Susie had, and seeing that even this one person she trusted and put on a pedestal isn't infallible, especially when she may have had bad experiences with drunk adults in the past, must be really tough for her. That doesn't mean our takeaway is supposed to be that Toriel is a capital A Alcoholic though. While she is known to drink very hard, and this is probably not the first time Kris has seen her drunk ever, there is a difference between irresponsible drinking patterns confined to party settings, and habitual alcohol dependency.



Graphic by Stuffed Alpaca.

Not that alcoholism itself makes someone a bad person, that's just not really what's being implied here. Regardless, it's a grounding moment for the audience that reminds us, following her MacGuffin-ification and highly positive portrayal that Toriel is a person who wants to have a life outside of being a mother, and as much as she deserves to have that, it also conflicts with what Kris needs in this moment.

(Hopefully, it's not too shocking a scene for the audience because as Undertale fans, we know how to read and we would never flatten a character to be one note and ignore their struggles and nuances, and then do a total U-turn when their flaws come to the forefront...)

At risk of repeating my entire Dreemurr video, Toriel has issues with openly acknowledging her problems. She's too polite to tell Asgore to fuck off with his advances, so she makes excuses and avoids him. Likewise, she doesn't tell Kris that Asgore shouldn't be using them to deliver flowers. To be clear, these are both situations where the "problem" is Asgore, and he should know better to begin with.

When she sees that her tires got slashed, she doesn't want to worry Kris and Susie, so she doesn't explain why they're having an impromptu sleepover. She acts accepting of Kris's quirkiness to a fault. She says the house feels lonely, and medicate this with pie, symbolic of family togetherness. They don't get to share the pie either time.



Asgore Dreenurr

**Kris's (dysfunctional) father.
Recently has been divorced by Toriel.**



*** And don't forget me,
your eggs-husband.**

But I have to disagree with the sentiment that Toriel doesn't notice Kris's troubles or even dismisses them:



* Kris, perhaps you should go to bed early tonight...



* You do not look quite yourself.

Rare dialogue in Chapter 1.

* (It's a book for monsters on how to care for humans.)

* (According to the card in the back...)

* (... looks like your mother took it out repeatedly many years ago.)

Flavor text that appears if you check the books from the Library in Chapter 2. Kris is the only human in their neighborhood, so the monsters living in their community have varying degrees of knowledge about how humans work.



* ... and how is Kris doing?



* Th-they're great, Tori!



* One of my favorite students. A real star!



* Oh, how wonderful!



* ... They have not been up to anything strange?



* Haha, no, they've been...



* They're normal.



* Well, that is relieving. I have just been...



* A little concerned lately.

Interaction between Alphys (Kris's teacher) and Toriel in Chapter 2.

Toby Fox: “By the way, if you actually call your mom, she won’t call you. So be a good kid. All right?”

“Even though- even though she forgives you here. It just wouldn’t be right.”

Toby Fox: “Your mother loves you.”

“Yeah. She’s a very good mom.”

Toby Fox: “You might be worried because your room doesn’t have stuff in it, but your family loves you in this game.”

**– “UNDERTALE 6th Anniversary So We Play
DELTARUNE Chapter 1 For Some Reason - LIVE!”,
Fangamer, September 15, 2021**



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Toriel has always worried for Kris and done everything she can for them. Uh, except as far as we can tell, openly communicating with them about her worries because, like Ralsei and Asgore, she went to the Dreemurr school of “smiling and handling it yourself”. I think it’s this mindset of like, “She’s their mother. She’s supposed to have it under control already. She’s supposed to be a respectable and put together woman”. And I think that bottling up the stress of Kris’s troubles, the slashed tires, and Asgore’s behavior: that’s what culminated in her letting loose — too loose, unfortunately, for the circumstances — with Sans, who is new in town and doesn’t have any expectations or preconceived notions of her.



Kris also doesn't strike me as someone who would easily tell Toriel about their non-possession troubles, even if she asked. Like, it's framed comedically, but they can call Toriel when balancing the ball of junk to tell her they're "normal", and a lot of their troubles that Toriel's been picking up on are related to supernatural bullshit and scheming that they *cannot* tell her about. I said the failure to share pie twice in a row is symbolic of their strained relationship, but it was also *literally* Kris's doing both times.

Discussion of Toriel's parenting is incomplete without considering the external circumstances it exists in, including the very overlooked fact that she's a single mother. Mothers are held to a much higher standard regarding childcare, so we often take it for granted that Toriel is doing twice the parenting work all on her own and pin the blame for Kris's issues squarely on her. But why isn't Asgore worrying about Kris's wellbeing? Why isn't *he* cleaning and decorating his high school-aged kids' room for them? Hell, even when people criticize the decision to buy Kris plastic horns instead of explaining to them that they weren't a monster gets blamed on Toriel, even though Asgore would've been around back then too, even though she says, "*we* bought you those horns". Kris has two living accessible parents and Toriel's life would be a lot easier if Asgore was taking care of them part of the time.

Silhouettes of Kris and Toriel when they were younger, taken from an in-game flashback in Chapter 3. Note Kris's "horns" from their horn headband.





* Kris, honey, you have grown up so much...



* Someday soon you will be going off to university as well...



* Remember when you were little...



* You asked when your horns were going to grow in?



* So we bought that headband with the little red horns on it.



* Oh, you wore it for months! Whatever happened to it?

Above: Interaction with Toriel in Chapter 1, after completing the main story quest.

I think I'm guilty of ignoring this too. Back when I made my Dreemurr video, I talked about how Asgore's absence in Kris's life affects them, but I don't think I've said much of the same for Toriel.

So, the thing about Asgore being absent. In the pre-Chapter 3 era, it was clear that Kris couldn't live with him due to his financial situation, but why they seemingly weren't spending much time together whatsoever was more ambiguous. There was an assumption I kept seeing that Toriel was like, actively discouraging or preventing it based on vibes, but with Chapter 4, it's increasingly clear that it's more complicated than that.



This is the first chapter where Asgore has non-optional screen time, and in his first scene we see him jump out of hiding to force a conversation with Toriel and then briefly acknowledge Kris only once she leaves.

In contrast to Toriel's surprise and delight at Kris hanging out with a friend indicating that she worries about their lack of social life, Asgore takes little notice of Susie and doesn't seem to really know or care who she is, just telling Kris to "share with their friend". Unlike Toriel, he doesn't spend enough time with them to take notice of Kris acting different and seeming troubled, except for in the Weird Route where it's more clear. In our brief conversation with him, it's revealed that Kris didn't even know he had a second job with the Holidays — or at least, Asgore thought Kris didn't know.

Of course, we now know Asgore is up to some corkboard schemes with Carol to try and solve Dess's³ case and thus reunify his family. And while we don't know the details, he isn't *wrong* in thinking there was supernatural bullshit afoot. Proving himself right to Toriel and everyone else isn't a *bad* goal necessarily, but thinking it will go as far as to make her get back together with him when they are divorced is naive at best, and his concentration on this conspiracy is clearly making his relationship with Kris fall to the wayside. No wonder they don't like looking at corkboards!

While being with Kris and Toriel again is his ultimate goal here, just like with Toriel, Asgore's parenting issues have nothing to do with him not loving them, but that's not enough. He needs to be there for Kris *now*. This whole situation and, at times the fandom perception of it, is reflective of how societally fathers are expected to go out and do things for their kids, usually making money and providing for them, while mothers are expected to provide all the actual childcare and emotional support.



Carol Holiday

The mayor of Hometown, and Noelle's mother. She is strict and seemingly distant from her family.

³ December Holiday (Dess) is Noelle's older sister. While the specifics are unclear, she is absent from Hometown and implied to be either deceased or missing.

Even then, Asgore's flower business, which would be necessary for him to secure a joint custody situation and care for Kris, suffers from his own actions. In Chapter 2, Asgore is inaccessible outside of the nightmare grocery store cut scene because his shop is closed, and there's an NPC that tells us that they wanted to buy flowers. The game is making a point that he *does* have customers, but his priorities are elsewhere, whether it's his second job cleaning/conspiring, or him... following Toriel around. Running into her at the grocery store seemed like maybe a coincidence at the time, but in Chapter 4, he comes out of hiding from the trees to talk to her.

It really sucks. I hope we are in agreement that this is creepy and further strains his relationships. Toriel does not owe him her time if he's acting like this. She was even planning on going to the diner with Kris and Susie before he showed up, and then she decides to just go home. This is clearly affecting her.



* Oh, Tori! What a coincidence seeing you here!



* Just after church ended too.

Interaction between Asgore and Toriel in Chapter 4.



* Oh, err... hello, Asgore. We —



* Oh, Tori. Would you look at that!



* Seems I had some extra flowers lying around and...



* I think I have to go, I'm sorry. Can we talk later?

Asgore is a variant of the “bumbling dad” trope. He’s very well-meaning and lovably goofy, and in many ways, incompetent. Many depictions of this trope, while they may seem to be uplifting women by portraying the mother as more reasonable and capable, still reinforce the expectation that women should hold all the household responsibilities and more. And the bumbling dad is let off easy through infantilization because *he loves his kids and means well, and isn’t that enough?* I think Deltarune is and will continue to subvert the more problematic aspects of this trope through how it portrays Asgore’s incompetence as harmful to not only Kris, but Toriel as well.

Asgore obviously works hard. He’s not lazy as bumbling dads often are, and is maybe a skilled investigator. Where he totally bumbles is how he interacts with his ex-wife and child. Even his good intentions of magically fixing literally everything by proving he was right all along are fundamentally naïve and unrealistic, regardless of what new information we may learn about what caused the divorce.

22 I like Asgore! I couldn’t dislike him, I’m a Berdly fan for God’s sake. Although, uh, Asgore is a grown ass divorced man, and Berdly in comparison is, like, your median teenage boy with bad gaydar. I like that Asgore means well, and I like that he sucks.

Asgore trying to offer Toriel flowers in Chapter 4.



In my old Dreemurr video, I tried my best not to pick sides, so to speak, between Asgore and Toriel, because we were working on such limited information. But what I can say for sure now is that when it comes to parenting, even the most negative reading of Toriel can't compare to the fact that Asgore is just not in his child's life and is not taking the right steps to be a part of it.

There is a contrast here between Toriel, who does not and cannot know anything about Kris's supernatural afflictions (both in the sense of their possession and their trauma with seemingly knowing what happened to Dess), but picks up on the fact that something is wrong anyway and tries to help, nonetheless.

Compared to Asgore, who does know more about the supernatural BS, but is handling it in a way that further isolates him from others and, ironically, doesn't suspect anything's up with Kris. Drunken partying aside, what the Jitterbug scene is ultimately meant to convey is that the adults in Hometown are oblivious to the burden the prophecy⁴ puts on Kris and Susie's shoulders and have no easy way of knowing about it... Excluding one adult.

⁴The "Legend of Delta Rune" is an ancient prophecy that foretells "three heros" working together to "banish the Angel's Heaven" and restore peace to the world.

Hometown's religion is based off of this prophecy, and is recited as a hymn in church.

The "Lord of the Hammer" book series and the "Dragon Blazers" game series are two in-game franchises that supposedly reference the prophecy within their plotlines.



Carol is a foil to Toriel, in that she is a very cold person who *does* know what's wrong with Kris and uses them, and yet motherhood is still a keystone of her identity. Where Toriel is kind and forgiving, Carol is extremely strict. Where Toriel acts maternal even to children who are not her own, like Susie, Carol shows little regard for the wellbeing of kids who aren't her daughters.

While she could have some affection for Kris as a family friend, she's still using them and harming them. Both have important positions in their community, but Toriel's job as an elementary school teacher is considered a very feminine and maternal one. While Carol's profession as a cutthroat politician is traditionally masculine, Toriel's home is quaint and filled with warm colors, and Carol's is lavish and has cool tones. Toriel wears a sweater and a dress, and Carol wears a business suit. The subversion here is that while she is the opposite of the platonic ideal of a mother, motherhood is *still* Carol's defining character trait.

No matter how icy she comes across, Carol cares neurotically about her daughters. Her desire to preserve and protect things is mostly shown in that context: bronzing baby Noelle's snowflake gift and keeping Dess's room untouched. Women in media who go against gender norms in the way Carol does, by being stoic and having a powerful, demanding career are often presented as not wanting or caring for children — *which is unacceptable for a woman, of course!*



*** Get. Your hands. Off.
That guitar.**

Carol's reaction when she sees Susie playing Dess's guitar in Chapter 4, after Noelle invites Kris and Susie over to her house to study. Noelle has a crush on Susie, which Carol does not approve of.





But Carol's harsh personality and care for her daughters are traits that go hand in hand instead of existing in spite of each other. Don't get me wrong, she is the most extreme case in Deltarune where caring and meaning well isn't enough. Noelle is still afraid of her. She's still abusive and is using another teenager in her plans.

Not to erase that Kris is making the choice to work with her, but that doesn't mean they really have complete agency in this. Carol is the adult with the power in the situation and seems to be taking advantage of Kris's guilt:

* (You felt something like ice on your shoulder...)



* As you know, YOU are welcome here any time.

Carol's interaction with Kris in Chapter 4, after she kicks Susie out of her house.



We also have Carol's dialogue at the end of the weird route to consider where she's enthusiastic about Noelle wanting to go to the festival with Kris. Originally, I wrote a little bit about how this could be interpreted if Carol knows about the Weird Route versus if she doesn't, but after giving it some more thought, *I really don't think Carol knows*.

Kris *does* still call Carol over offscreen in this route, but I think they would only tell her the details of the Weird Route if they believed it could fix things. And while they could have done so and been wrong, what would she gain from the Weird Route? If she's reprehensible enough to be okay with all of that happening to her daughter, for what purpose?



Noelle
will get
stronger



Noelle
becomes
stronger

Does she *want* to make Noelle stronger?

Want to make her into the *Angel*, or something?

Opposite page: Option box from Chapter 4 on the Weird Route, where you use Kris to convince Noelle to ruthlessly kill NPCs and eventually make her stronger.

Nothing really implies that. If anything, she wouldn't want Noelle to change at all. And I don't think a controlling person like her would be at all happy with the SOUL making these drastic decisions, even if she values us as a tool/ally. If the Weird Route gave Carol something she wanted, I think she would already be trying to achieve that on her own terms.

So, if she isn't saying this because the weird route aligns with her goals, why *does* she like that Noelle is going to the festival with Kris? Noelle talks about how her Ferris wheel ride with Kris as children was "forced", which has made people speculate that Carol was trying to, like, set them up as kids. This is possibly the implication, but a little bizarre to me. Why would Carol have wanted that, especially way back then? If this is just about controlling Noelle via her minion, Carol can do that just fine on her own. You could say that Noelle being with Kris would keep her away from Susie, who Carol doesn't like, but I don't know how Carol would *know* that Noelle has a thing for Susie prior to their scene in the Normal Route?

I feel like by "forced", Noelle means "*circumstantial*". She's saying that her friendship with Kris was one of proximity as she's coping by trying to deny that they used to be close. After all, if the ride was really forced, she wouldn't be keeping a photo of it.

So, the most good faith interpretation here is that Carol calling has little to do with any greater plans. *That's* why her voice isn't disguised. This isn't a conspiracy call, it's a personal call. She says herself, she's just calling to confirm Kris will be at the festival tomorrow. It seems like her motive is simply to say, "my daughter likes you and wants to see you, so you better make her happy".

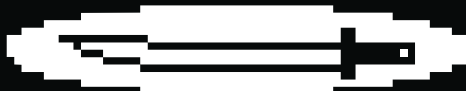


It feels naive to say that this super ominous final line actually has a relatively innocent explanation behind it – Uh, relatively innocent for Carol. It's still nasty and controlling – but the purpose of this line is still primarily to foreshadow what we've done to Noelle. Carol being the one to deliver that information is secondary, in my opinion.

And there's other evidence that Carol is concerned about Noelle in the weird route. She calls her to check in on her and tell her she won't be home to make dinner, and mostly, this is meant to emphasize Berdly's absence, since it replaces his call, but there's the question of what changes in the Weird Route to make Carol call at all. The only explanation is that she's more worried about Noelle than usual, much like Rudy, who has different dialogue, Carol noticed Noelle acting differently the night prior, prompting this behavior.

Maybe I'm going too far being such an apologist for a character we've seen be nothing but terrible, but ultimately, I really don't think Carol is at all evil. Not only has she already been shown to have some bizarre but kind of endearing traits, like an obsession with Christmas and owning three katanas, but Toby Fox is a little bit allergic to writing unsympathetic characters, and I think the reason she's such a "cartoon villain" right out the gate is because that's going to be subverted.

Some objects that belong to Carol:
a framed katana, and a collection
of heart-shaped pillows (that oddly
resemble Kris's SOUL).





After all, her primary motivation is almost certainly to find and recover her daughter, Dess. It's no secret that characters whose narrative role revolves around being saved tend to be women, especially feminine women. The fact that violence against women is just more common plays a part, but also, even when a character goes missing *before* the start of the story, knowing that they're a girl kind of makes the audience root to find them more as they'll be perceived as inherently more innocent, even if only their gender is known.



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Dess doesn't quite fit that mold. She is a sporty, rebellious, flannel-wearing big sister. She also probably isn't a perfect victim sitting around in the void waiting to be saved, because she's already become the main antagonist.⁵



⁵The Roaring Knight is the main antagonist of Deltarune. It has the ability to open Dark Fountains, which upset the balance between the Light and Dark worlds.

Its motives and identity is unknown, but Kris seems to be working with it.



There are a lot of reasons Dess Knight is the common belief, and I won't get into them, but one I think is less known (and very damning), is that at the end of Chapter 4, Kris is unable to go back after the last prophecy room pushed back by an ominous hand, and while too quiet to actually be heard, a guitar sound effect plays:

* (It seems the way is blocked.)

* (You put out your hand...)

* (And, just out of view, just perfectly out of view,

* Another hand pressed against yours

* And pushed you back.)

```
con = 50;  
snd_play_x(snd_guitar_hit_03, 0, 1);  
scr_flag_set(1634, 1);
```

This “snd_guitar_hit” sound effect is the same sound that plays when you inspect a guitar in Dess’s room.

Of course, I've said that I think finding death is Carol's primary motivation. So, if Carol were the Knight, wouldn't it make sense for her to take on the guitar and baseball imagery of her daughter? Maybe that's the twist, that it's Carol, as opposed to Dess? Well, between Carol Knight and Dess Knight, if there's an intentional red herring here, it's Carol.

Her introduction makes it overwhelmingly explicit she's up to something: "I remember your genocides" style. Dess meanwhile had little attention drawn to her until Chapters 3 and 4. Completely casual fans are only *just* starting to pick up that something strange happened to her. Narratively, she would not work as a red herring, and I don't think it's fair to say that she's "too obvious" a candidate.

What's interesting about the Knight isn't *who* they are anymore, it's *how and why* they became the Knight. And everything that's been hinted at about Dess points to an excellent, thematically relevant origin story. *Not to victim blame*, but it does seem like Dess did *something* to end up lost. If you want to overanalyze her stockpiling of military rations and bed facing away from the closet, she may have already thought something bad was going to happen.

* (It's Dess's bed. Underneath are army rations, guitar picks, paintball gear, ice skates...

* A couple of burnt lighters, rusted multitool knives, expired rations,

Flavor text from checking Dess's bed and the boxes inside of her room in Chapter 4.

She, Asriel, Noelle and Kris had a thing for exploring creepy places. Then she, something something, followed the “pointed tail in the forest” and was “lost”. Maybe for a while. She was lost in the code⁶, or the depths, or whatever you want to call it.

Chapter 3:

```
unused_0 = stringsetloc("What is this place, anyway...?");
unused_1 = stringsetloc("How did I get here?");
unused_2 = stringsetloc("...as if I haven't asked that question
a billion times already.");
unused_3 = stringsetloc("I...");
unused_4 = stringsetloc("I always did have that nightmare.");
unused_5 = stringsetloc("Walking into the darkness,");
unused_6 = stringsetloc("With the light shining from the
doorway...");
unused_7 = stringsetloc("Then the door slams behind me.");
unused_8 = stringsetloc("And everything goes black.");
```

Chapter 4:

```
unused_6 = stringsetloc("In this place,");
unused_7 = stringsetloc("I don't eat or drink anymore.");
unused_8 = stringsetloc("I can't tell if I'm awake or dreaming.");
unused_9 = stringsetloc("I can't even tell if I'm dead or
alive.");
unused_10 = stringsetloc("It's just nothing but pitch black
silence.");
unused_11 = stringsetloc("... except for the noise.");
unused_12 = stringsetloc("The scratching noise I sometimes
hear...");
unused_13 = stringsetloc("This sounds crazy, but even though no
one can hear me,");
unused_14 = stringsetloc("When I hear that noise, I feel like
someone's listening.");
unused_15 = stringsetloc("Anyone, if you're there... thank you.")
```

⁶Unused text found in the code for Chapter 3 and 4.
This is hypothesized to be Dess speaking.

I should mention that one of the original sources who claimed the voice in the code spoke “femininely” in the Japanese translation has since gotten better at Japanese and gone back on that statement, instead saying that the voices’ gender appears to be neutral and maybe being deliberately obscured? I don’t know Japanese and can’t verify, but it’s worth considering.

However, neither the gender being obscured nor Dess being the Knight bars her from *also being the voice*. Her having experienced this in the past fits perfectly well with her becoming something so unlike her prior self. The Knight does not seem to be a normal Lightener, being able to carry a presumably still conscious Undyne through the light world into the bunker, and having a very abnormal shape-shifting appearance, as if they’ve been eaten away at by the dark.

In this way, Dess isn’t presented as a poor, innocent girl, but as *a force to be reckoned with*. Look at that smug pose. You think Carol could pull that off? And that’s also why I don’t think Carol and Dess’s partnership is an entirely equal one with identical goals. This is a domineering mother and her rebellious daughter – why would they be allied instead of at conflict? It would make a lot of sense then for Carol to be attempting (keyword: attempting) to control Dess in an effort to eventually “save” her, to bring her back to the state she was before: *a daughter under her mother’s thumb*. Our control over Kris in the ways they override us would thus be paralleled by the main antagonists.

Carol, of course, will not get what she wants. Her controlling nature and desire to preserve things just as they are is antithetical to the themes of freedom. I don’t think Dess will necessarily have to *die*. Deltarune is not shaping up to be a game that’s just about giving up and accepting things as they are, but I don’t think she can be saved in the way we would want her to be either. *She’s been irreversibly changed*. She can’t be fully restored to who she was before, and that’s okay. It doesn’t mean she isn’t worth reaching out to. And I think someone who will be *instrumental* in reaching this conclusion is the Knight’s main foil and the most subversive character in the game: Susie.

“スージィはバリバリの不良口調にしたかったので、「一人称をオレにしたい」と @tobyfox さんに相談されたときは「ドット絵なので、男の子だと思われぬか」と心配だったんですが、「ひとまず...」とやってみたらとてもよかった。女の子とわかる工夫もして、結果、最高の日本語スージィになったと思います”

“In our consultations with @tobyfox, he wanted Susie to come off as a delinquent who talks abrasively, so he said “I’d like it if she could use ‘ore’”. Since Deltarune uses pixel sprites, I was worried that players might mistake her for a boy, but we said “let’s try it out for now”, and in the end, it worked out. She was able to be understood as a girl, and I think we managed to create the best depiction of Susie in Japanese.”

**- Keiko Fukuichi (@keiko_fukuichi),
translator for DELTARUNE**

34 Susie is quite unlike an archetypical RPG girl. For one, she is unapologetically butch. She wears masculine clothing, will not equip ribbons, calls herself king of the trash pile, and uses the very masculine first-person pronoun “ore” in Japanese ⁷, which is very unusual for female characters, even tomboys.

This subversion of gender norms compliments her perfectly as the story’s rule breaker. She’s *supposed* to be able to equip ribbons like Noelle and everyone else, but she won’t because she just doesn’t want to ⁸. Subtextually, Susie’s masculinity contributes to her poor treatment. The fact that she acts and dresses the way she does, while a girl, makes her all the more threatening and “wrong” to people.

However, even when she lets down her walls, becomes kinder, and improves her healing — traits that are all considered more “traditionally feminine” — she doesn’t need to start dressing girlier or speaking more politely to accomplish these things. And still, her kindness and hope are the most *crucial* parts of her character.

⁹“Ribbons” are a type of armor that can be equipped by any party member except Susie. She has the following reactions when you attempt to equip it to her:

 **SUSIE**
White Ribbon: Nope. Not in 1st grade anymore.

 **SUSIE**
Pink Ribbon: I said NO! C'mon already!

 **SUSIE**
TwinRibbon: ...it gets worse and worse.

 * ...then, uh, anything about Noelle...?

 * I know which items of ours she can equip?

 * Then again, YOU' RE supposed to equip Ribbons...

 * ' kay, you actually know jack. Great.

Interaction between Ralsei and Susie in Chapter 4.

Also, as much as she pokes fun at Ralsei, it's never about his girliness, even though femininity isn't for her. And that makes it pretty interesting that Ralsei subverts gender norms just as much as she does, and yet, he's the *opposite* of a rule breaker. He forms his entire *existence* around the prophecy.

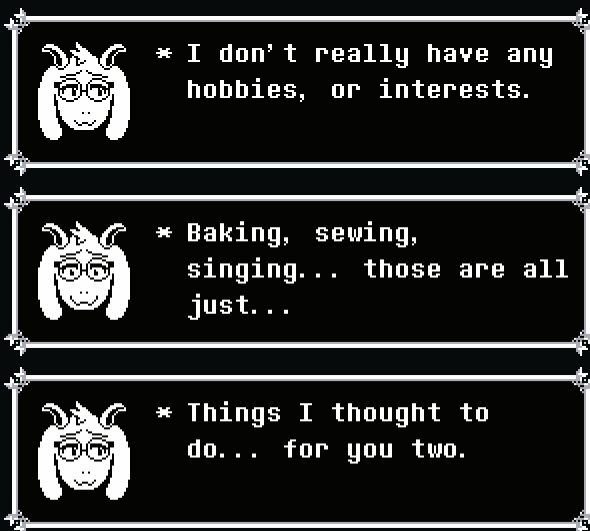
(I didn't know how to segue into Ralsei's section, so I'm shoving it in the middle of Susie's. I'm sure she won't mind.)

Despite being a boy, Ralsei *also* serves as a bit of commentary on female RPG gender roles. He's a sweet, feminine healer mage, like Noelle. He's Kris's pseudo love interest. *Everything* about him is tailor-made to appeal to others, including the audience, and he suffers for it. He admits his hobbies like baking and sewing aren't his own, just things he does to make others happy⁹. And because we live in a society, these hobbies he has that involve doing things for others are also the ones considered "more feminine". But if Ralsei is supposed to be this kind of commentary, *why is he a boy?* Why use such a gender non-conforming character to talk about the trappings of conformity to expectations?



Ralsei

One of the main characters, and the "Prince of the Darkness". He first informed Kris and Susie of their role in the prophecy.



⁹Ralsei's dialogue when you visit his (empty) room in Chapter 4.

Well, one reason could be that, as @hellspawnmotel on Tumblr suggests, fandom-y types are very accepting and adoring of “uwu soft boys” like Ralsei, and fandoms also tend to heavily favor male characters. Ralsei being a boy makes him more appealing to Deltarune’s audience.

... [Ralsei is] not playing this role (a boy) in just any story, he’s playing it in a story with a FANDOM... girls who are feminine in the way ralsei is get called “weak”, “annoying”, “useless”, “just there for fanservice”, etc, but boys who are like ralsei are doted on and fawned over and adopted by the audience as a “son” or a “(male) wife” who we “must protect at all costs”. it’s essential to ralsei’s role that he’s male because he, or whatever created him, knows the nature of the audience...

given all that I’m very keen to see how ralsei’s arc plays out in terms of his gender presentation... it’s a matter of figuring out which parts of himself are manufactured and which are genuine, what aspects of how he was built he actually enjoys and believes in...

– @hellspawnmotel via Tumblr,
April 10, 2025

Now, I don’t mean to say that Ralsei “forces femininity upon himself” and doesn’t actually like it; it’s clear that he does. That’s what can be tricky about gender expression. “*Would I still like this if I hadn’t been conditioned to like it, because that’s what people expect or what makes me more palatable?*”

I could see Ralsei’s arc going in a certain direction that allows him to embrace femininity in a way that forges a new identity for himself and subverts the prophecy...

Ralsei Is A Girl

Hear me out for a minute.

As I said, Ralsei is already very open and comfortable with his femininity. He wears ribbons, makeup, a dress, and likes being called “pretty” and “cute”.

38 I never minded the concept of Ralsei being a trans girl, but previously, I never thought it was likely to happen *in the game*. Deltarune is just so casual with its queer representation that a main character transitioning during the story felt *too explicit*, I guess? Not in a bad way, just something I wouldn't expect from Deltarune, because these games *have* queer people, but none of their stories are overtly about the experience of *being queer*.

Also, people do argue that a feminine boy transitioning “takes away GNC rep” or is “enforcing gender roles”, and I think that's a misinterpretation. It's fine to be a feminine boy, and of course not every fem cis boy is inevitably going to transition, but it's a fact of life that it does happen sometimes. Many trans girls start out their journeys by presenting femme, while still identifying as a boy.

Trans people aren't “*more accepted*” than GNC people are. Being trans fundamentally isn't conforming to anything. Even if Ralsei were to become a girl, it wouldn't take away the GNC rep you have in characters like Mettaton, Susie, and Undyne.

It also wouldn't take away from the fact that during the time Ralsei was perceived as a GNC boy by other characters, it was accepted as normal, and nobody treated her any differently for it. Many, if not most, aspects of this theory are entirely unrelated to Ralsei's femininity as well. Anyway, the idea that Ralsei will realize that she's a trans girl during Deltarune has been gaining a bit more popularity with the new chapters. The posts I've seen, particularly ones made by transfems about it, have me on board with it as something that could actually happen. Ralsei's arc is about forging his own identity outside of his pre-ordained role in the Prophecy, and metatextually, his identity outside of Asriel. So, it would fit very nicely for Ralsei to come to the conclusion that, despite the Prophecy saying she has to be a prince, *she is a girl*.

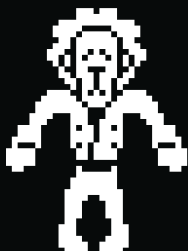


Ralsei dialogue in Chapter 4.

There are many little bits of evidence you could use to support this. Ralsei initially hides her appearance in multiple ways. The ribbons, which are somewhat associated with Ralsei now come in pink, white, and blue, which are the trans colors. And the fourth variant is the “Princess Ribbon”.

Notably, this blue dress is heavily associated with being trans. It’s worn by Mettaton, a trans man, and gifted to this lion NPC, who begins experimenting with their gender presentation, and in Deltarune, transitions to a woman. Interestingly, Ralsei will admit the dress is cute if you try to equip the mannequin to her, but she does this shyly. She’s further associated with this dress through how her dummy gets stripped to replace the dress with her clothes on the mannequin in Castletown.

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* Mettaton looked really...
* Really cool in that dress.

* It sort of makes me feel like
I could wear one, too!



* He... he gave me his dress!
* I'm so...!
* Ha ha ha!

THE PROPHECY, WHICH WHISPERS
AMONG THE SHADOWS.



A WORLD BASKED IN PUREST LIGHT.
BENEATH IT, GREW ETERNAL NIGHT.



THE LIGHT AND DARK, BOTH BURNING DIRE.
A COUNTDOWN TO THE EARTH'S EXPIRE.



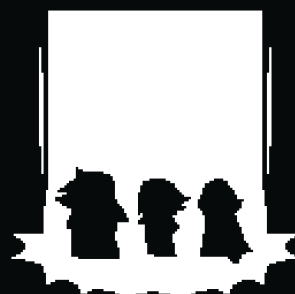
THE LEGEND OF THIS WORLD.
<DELTARUNE>.



IF TITANS FREED, THE ROARING CRIES.
AND TITANS SHAPE FROM DARKENED EYES.



BUT LO, ON HOPES AND DREAMS THEY SEND.
THREE HEROS AT THE WORLD'S END.



THE THIRD HERO.
THE PRINCE, ALONE IN DEEPEST DARK.



THE FIRST HERO.
THE GAGE, WITH HUMAN SOUL AND PARTS!



AND LAST, WAS THE GIRL.
AT LAST, WAS THE GIRL.



THE SECOND HERO.
THE GIRL, WITH HOPE CROSSED ON HER HEART.
LOVE FINDS ITS WAY TO THE GIRL.



Previous pages: The DELTARUNE Prophecy, as presented in the Second and Third Sanctuary world in Chapter 4.

One of the biggest pieces of evidence is that, in her room in Chapter 4, the theme “Lost Girl” Plays. While it isn’t solely Noelle or Dess’s theme, we might assume that this song plays in context pertaining to, well, *lost girls* and every other character who has scenes where this track plays, such as Susie, is a girl.

Oh yeah. And it’s in a scene all about Ralsei having no personhood and identity. Of course.

I’m not saying T girl Ralsei is guaranteed to happen. I’m not arguing for Galsei because “feminine = girl”. If that were the case, I would also be saying Susie will transition canonically. I’m arguing for Galsei because it makes thematic and narrative sense. And it would be cool!

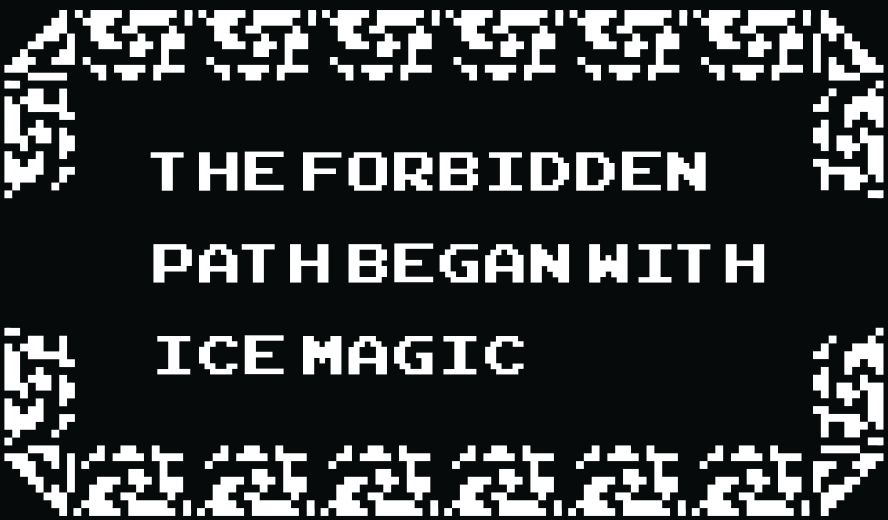
Speaking of gender and the Prophecy, I talked about how Susie’s a rule breaker, but she actually does get quite attached to the Prophecy as a source of external validation. When what were previously fun Dark World adventures start affecting people in the Light World, Susie starts to feel down. But remembering that she’s “monster Jesus” helps remotivate her. But... is she, though?

Where the “Prince” is a royal title and “The Cage” is thought provoking, “The Girl” is a very non-specific label. Why doesn’t it just say “The Monster” like Ralsei’s version of the legend? It’s reductive, and strips them down to their gender. Actually, it might be stripping *two entirely separate characters* down to their gender and making it seem like they’re *one person* because of it.

But hold that thought. Due to some things like the visual of “The Girl” holding a sword at the existence of a separate dragon character in Dragon Blazers, Susie being supposed to equip ribbons, et cetera, many people believe that Noelle may be “The Girl” instead of Susie. Some variants of this idea also suggest that, additionally, the Weird Route is the “true, original prophecy”.

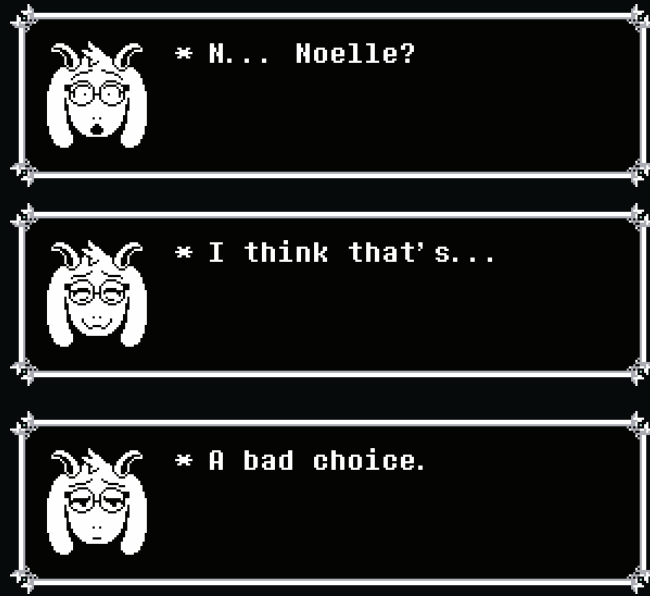
And this does make *some* sense, thematically. Us trying to restore the “original Prophecy” fits well with forcing Noelle to fit more into traditional RPG gender roles. You know, there are multiple ways to interpret “*love finds [its way to] the girl*”.

However, I can’t fully agree with it. Ralsei, who knows everything about the prophecy, is confused and afraid of the Weird Route. He regards it as something outside the prophecy. The route heavily evokes the idea of a “breaking the game”, pursuing a freedom that’s not worth the cost.



Text from an optional minigame found in Chapter 3. In the Dark World, Noelle can use ice magic to freeze (and kill) enemies.

In Undertale, you did gain more insight into some characters and such by doing No Mercy, but you could still get a complete experience by only doing Pacifist. Likewise, Deltarune’s main route should be able to stand on its own without requiring you to know the context that is the Weird Route. I think the Prophecy is something that’s going to take a lot of effort to subvert. It would be unsatisfying to find out that it had already been majorly subverted by Susie doing nothing but *be there*.



At the end of Chapter 4, Ralsei will ask you who you want to go to Hometown's upcoming festival with. If you select "Noelle" in the Weird Route, Ralsei has this reaction, implying he knows that the player is using Noelle's ice magic to harm others.

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Of course, Noelle can be "The Girl" without the weird route *literally* being the original Prophecy. Maybe the murder wasn't strictly part of it, but the route will still see the Prophecy restored and fulfilled in the end. It would be wonderfully ironic if we ended up reinforcing fate instead in our attempts to cruelly grasp freedom, you could easily read the deep validation Susie finds in being in the Prophecy as set up for the crushing discovery that she wasn't special after all.

Perhaps, just like everyone else who assumed the worst of her, *even the Prophecy* has cast her as a villain instead, like the dragon who gets defeated in Lord of the Hammer. It would be in line with all this gender commentary for the prophecy to label the pure, feminine, "good girl" Noelle as the "hero", and the subversive butch Susie as the "bad guy".

Pause.

Doesn't "The Girl" still look more like Susie, though?
Ignore the sword for a second.

Look at her hair. Look at her snout. Look at this
other visual of all three heroes. That is very much
Susie's hair, and not Noelle's.

THE SECOND HERO. THE GIRL, WITH HOPE CROSSED ON HER HEART.



BUT LO, ON HOPES AND DREAMS THEY SEND.
THREE HEROES AT THE WORLD'S END.

People have said that the shape of her back looks more like a dress or cloak, but I've always thought it fits Susie's jacket perfectly well. Look at the *distinctive lack of antlers*. If this is Noelle, how do you explain the *lack of antlers*?

If Deltarune really wanted to obscure "The Girl's" identity, it could have used a much more generic or symbolic visual than this.



And the sword. Swords are always writing utensils in this game. This is pointed out when Gerson says, “Susie holds the white pen of hope”, and she’s like, “LOL no, that’s Kris’s weapon”, suggesting that’s why “The Girl” holds a sword: the “white pen of hope”; “The Girl” with “hope crossed on her heart”. Gerson, who opposes the Prophecy, still identifies Susie as one of the heroes on the wall. When he alludes to her being something else, it’s not because she *literally isn’t* a hero originally, but because of her capacity to *break* the Prophecy. She’s the dragon *specifically* in his rewritten version.

Below: In-battle dialogue that Gerson, an old warrior in the Dark World, has with Susie in Chapter 4. Gerson acts as a mentor to Susie, which builds her confidence.



But... there is one thing that can overwrite the dark.

A white pen, known as hope.

Miss! I believe... This is what you hold.

Me? Nah, Kris has the pen.

My weapon's like a hairbrush or something.



Noelle can equip the jingle blade in Black Shard, yes, but Jingle Blade is a unique case as it's her Christmas themed pencil and the Black shard... Isn't actually a sword, I'm pretty sure? It's described as a dagger-like shard of a knife, and it uses its own unique triangle symbol, not the sword symbol. I think Kris and Noelle can equip it, not because it's a sword, but because of their connections to the Knight.

Okay, so it's just Susie then, right? Well, it is absolutely significant that Susie's out-of-order Dark World obscures the fact that the atlas was "The Girl" panel is probably supposed to come *after* the second hero panel, because that's not how counting works. It's very possible that there's two distinct girls.

Okay, so maybe Susie is the "Hope Girl", and Noelle is the "Last" girl. The symbol here could be either the Rude Buster or the ACT symbol, right?

Actually, no, it's called Rude Buster in the files.



Susie's signature offensive attack is "Rude Buster", which she executes with her axe.

spr_dw_church_prophecy_rudebuster_0

But it can't be the other way around, because the "Hope Girl" looks like Susie, especially as depicted in this other panel. I will not back down on this. This does not look like Noelle. It doesn't even look that generic, honestly, it looks like Susie! But also, the second verse's last discrepancy has to mean something. It's all so weird.



Okay. My pet theory – what I personally like most – is: Susie is “The Girl”. In the Weird Route, we are breaking the Prophecy by making Noelle into “The Girl” (also, maybe the Angel), because the Weird Route is about us seeking freedom: trying to change the ending. However, we do this at the cost of the freedom of the *characters*, and I think ultimately, nobody will get what they want. I think the characters will put a stop to our cruelty, but end up resuming the original Prophecy, and the tragic ending will come to pass. Alternatively, both Susie and Noelle can equally slot into the role of “The Girl” because the Prophecy doesn’t care about them as *individuals*, just what function they can serve. Thus, we still fulfill the Prophecy and the tragedy still occurs.

Either way, in the Weird Route, the game ends at Chapter 6, as Gerson says, “the Lord of the Hammer only had six chapters, and the seventh was waiting to be written by the youth”, AKA Susie. In the Normal Route, Susie will reinterpret the Prophecy, create Chapter 7, and the tragedy will be averted.

Gerson’s dialogue about the “Lord of the Hammer” book series, which took inspiration from the Prophecy.

That next book, it never did get written.

The story, it became so grand, so overwhelming,

Some say it swallowed up the author himself.

The ones who could write the next, the youth, the pen was lying there for them to pick up.

Now, I can't claim anything with full confidence. I really feel that any interpretation of "The Girl's" identity or "The Girl's" *identities* isn't completely supported yet, and it's kind of hard to say until we get more information. In a way, this intense speculation on who the "original girl" is, while interesting, is playing into the Prophecy more than it deserves.

Whoever she is "originally" or whoever can be contorted to fit into her role, the Prophecy seeks to reduce "The Girl" to just that. Deltarune is a game heavily concerned with the roles we are assigned to play: Kris is stripped of autonomy to become our player character. Susie gets cast as the bad kid by the people around her, and she internalizes this and acts it out. Noelle is cast as the "perfect golden girl", and so she gets walked all over, and comes to view herself as weak. The *laws of the universe* cast Ralsei and Darkners as beings with no worth outside what they can offer to Lightners. The Prophecy casts our main characters as heroes to fulfill its will and then meet a tragic fate.



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An interaction Ralsei has
with Tenna in Chapter 3.

What I really wanted to achieve with this video was to make more people think about these themes in regards to *gender*, too. So often these days when people are trying to point out bigotry or even interpret media through a progressive lens, they're told that it's "not that deep". Now, Deltarune really is set in a world where queerness is totally normal, where there's little explicit misogyny, but that doesn't mean the game doesn't have anything to say about those subjects. Kris doesn't experience literal discrimination for being non-binary, but they are consistently othered for being human. Which, doesn't have to just be an allegory for their gender, but is likely part of it.

* How To Care For A Human

* (It's a book for monsters on
how to care for humans.)

* (There are photos of unfamiliar
humans inside.)

* (You shut the book quickly.)

Text when you inspect books in Hometown's library in Chapter 2. From this text, along with the knowledge that Kris wore plastic horns as a child and pretended they grew them, we can assume that Kris experiences a strong level of discomfort being a human.

* What!?! It's not funny!?! Do humans not have any sense of humor or something?

Dialogue when you make Kris interact with Snowy, a monster “comedian” living in Hometown during Chapter 4.

When our vessel is discarded, we are told that “nobody can choose who they are in this world”, and then we are shoved into Kris. The statement doesn't just apply to us, but to them as well. For most of your initial Chapter 1 play through, you're kind of encouraged to think of them as something of a “self-insert” anyway. They have the typical traits of one, like being quiet and stoic. Their usage of gender-neutral pronouns may go over your head since they're only referred to in third person once. Then, they rip out their soul making their separation from us very explicit, accompanied by them now getting “they-them”-ed every two seconds. Their self-insert-esque traits aren't there for convenient integration of the player into the story, but organic parts of their personality, and this extends to them being actually non-binary rather than gender ambiguous. Kris's transness is a core aspect of their autonomy.

WELCOME TO MANCOUNTRY.

IT'S A MAN'S WORLD!

NON-MEN ARE A-OK, TOO.

Text that appears when Kris finds a minigame/hidden area in Chapter 3.

So, I don't really mind not being sure who "The Girl" is really supposed to be yet. Of course, I just did plenty of speculation on it myself, but what I've really become convinced of more and more is that the prophecy will not dictate Deltarune's ending.

This is not a story about accepting fate like we may have once thought, but grasping for freedom with your own hands. ✱

Video Essay by Stuffed Alpaca (@stuffed_alpaca)

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Fleur De Leah

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Ancizar Serif

Pixel Operator HB

PROPHECY TYPE (Ripped by RelevantAd2788)

Source Code Variable Medium

Best Ten DOT

Arcade Classic

Sprites from The Spriters Resource (spriters-resource.com)

Text boxes generated via Demirramon's Hideout (demirramon.com)

UNDERTALE and DELTARUNE by Toby Fox and Temmie Chang

Made for Type III with kathy wu.

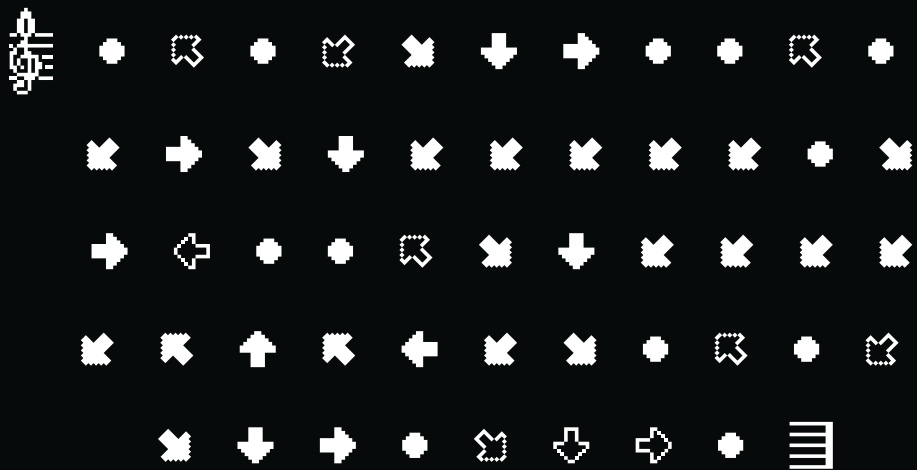
Printed at the RISD GD Type Shop.

October 16, 2025.

Spear of Justice/Hammer of Justice



Piano that may not be played that well



Don't Forget

