[Template:Pp-vandalism](/wiki/Template:Pp-vandalism" \o "Template:Pp-vandalism) [Template:Good article](/wiki/Template:Good_article) [Template:Use mdy dates](/wiki/Template:Use_mdy_dates) [Template:Infobox video game](/wiki/Template:Infobox_video_game)

***Undertale*** (stylized as ***UNDERTALE***) is a [role-playing video game](/wiki/Role-playing_video_game) created by [indie developer](/wiki/Indie_developer) Toby Fox.

In the game, players control a human child who has fallen into the Underground, a large, secluded region underneath the surface of the Earth, separated by a magic barrier. The player meets various monsters during a quest to return to the surface, mainly through the combat system; the player navigates through mini-[bullet hell](/wiki/Bullet_hell) attacks by the opponent cyclically, and can opt to spare monsters instead of attacking and killing them. These choices affect the game, with the dialogue, characters, and story changing based on outcomes.

Fox developed the entirety of the game independently, including writing and composing the score, with only additional art created by other artists. The game was inspired by the [*Mother*](/wiki/Mother_(video_game_series)) and [*Mario & Luigi*](/wiki/List_of_Mario_role-playing_games#Mario_&_Luigi_series) role-playing series, the bullet hell shooter series [*Touhou Project*](/wiki/Touhou_Project), and the British comedy show [*Mr. Bean*](/wiki/Mr._Bean). *Undertale* was initially meant to be two hours in length and released in mid-2014, but development took over three years, effectively extending the campaign and delaying the release.

The game was released on [Steam](/wiki/Steam_(service)) for [Microsoft Windows](/wiki/Microsoft_Windows) and [OS X](/wiki/OS_X) on September 15, 2015. Upon release, the game was acclaimed for its writing, thematic material, intuitive combat system, musical score, and originality; with praise directed towards its story, dialogue, and characters. The game sold over a million copies, and was nominated for multiple accolades and awards, including [Game of the Year](/wiki/Game_of_the_Year) from several [gaming publications](/wiki/Video_game_journalism), winning others from conventions including [South by Southwest](/wiki/South_by_Southwest).

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## Gameplay[[edit](/index.php?title=(none)&action=edit&section=1)]

[left|thumb|*Undertale* employs a](/wiki/File:Undertale_Combat_Example.png) [bullet hell](/wiki/Bullet_hell)-like combat system in which players, controlling the heart, must avoid attacks from enemies.|alt=Fighting Toriel in Undertale. Toriel attacks a red heart, representing the player, with fire magic. *Undertale* is a [role-playing](/wiki/Role-playing_video_game) game that uses a [top-down perspective](/wiki/Top-down_perspective).[[1]](#cite_note-1) In the game, players control a child and complete objectives in order to progress through the story.[[2]](#cite_note-2) Players explore an underground world of towns and caves, and are required to solve numerous puzzles on their journey.[[2]](#cite_note-2)[[3]](#cite_note-3) The underground world is the home of monsters, many of whom challenge the player in combat;[[3]](#cite_note-3) players decide to kill, flee, or befriend them.[[2]](#cite_note-2)[[4]](#cite_note-4) When players encounter enemies in either scripted events or [random encounters](/wiki/Random_encounter), they enter a battle mode. During battles, players control a small red heart which represents their soul, and must avoid attacks unleashed by the opposing monster in a similar fashion to a [bullet hell](/wiki/Bullet_hell) shooter.[[2]](#cite_note-2)[[3]](#cite_note-3) As the game progresses, new elements are introduced, such as colored obstacles which require players to remain stationary or move through them, and [boss](/wiki/Boss_(video_gaming)) battles which change the way players control the heart.[[5]](#cite_note-5) Players may choose to attack the enemy, which involves timed button presses, earning EXP and gold for defeating them.[[6]](#cite_note-6) Alternatively, they can use the ACT option to perform non-violent actions, which vary depending on the enemy.[[2]](#cite_note-2) If players uses the right actions to respond to the enemy, they can choose to spare them and end the fight without killing them.[[7]](#cite_note-7) In order for some boss encounters to be completed peacefully, the player is required to survive until the character they are facing has finished their dialogue. The game features various story branches and endings depending on whether players choose to kill or spare their enemies; and as such, it is possible to clear the game without killing a single enemy.[[8]](#cite_note-8) Monsters will converse with players during the battles, and the game will tell the players what the monster's feelings and actions are.[[9]](#cite_note-9) Enemy attacks alter based on how players interact with them: should players choose non-violent options, enemy attacks are easy, whereas they become difficult if players choose violent options.[[3]](#cite_note-3)[[9]](#cite_note-9) The game relies on a number of [metafictional](/wiki/Metafiction) elements in both its gameplay and story.[[10]](#cite_note-10) When players participate in a boss battle on a second [playthrough](/wiki/Playthrough), the dialogue will be altered depending on actions in previous playthroughs.[[11]](#cite_note-11)

## Plot[[edit](/index.php?title=(none)&action=edit&section=2)]

*Undertale* takes place in the Underground, a realm where monsters, once equal to humans, were banished to after war broke out between them. The Underground is sealed from the surface world by an imperfect magic barrier, the only point of entry being at Mount Ebott.[[12]](#cite_note-12) A human child falls into the Underground and encounters Flowey, a sentient flower who teaches them the game's mechanics and encourages them to raise their "LV", or "LOVE", by gaining "EXP" through killing monsters.[Template:Efn](/wiki/Template:Efn) When Flowey attempts to murder the human to take their soul for himself, the human is rescued by Toriel, a motherly goat-like monster, who teaches the human to solve puzzles and survive conflict in the Underground without killing. She intends to adopt the human, wanting to protect them from Asgore Dreemurr, the king of the Underground.

The human eventually leaves Toriel to search for Asgore's castle, which contains the barrier leading to the surface world. Along the way, the human encounters several monsters, including: the skeletons Sans and Papyrus, two brothers who act as [sentries](/wiki/Wiktionary:sentry) for the Underground; Undyne, the head of the royal guard; Alphys, the kingdom's royal scientist; and Mettaton, a robotic television host Alphys created. Some of them are fought, with the human having to choose whether to kill them or to show mercy; should the human spare them, they become friends. During their travels, the human learns the cause of the war between humans and monsters. Asriel, the son of Asgore and Toriel, befriended a human child who fell into the Underground and was adopted by Asgore and Toriel. One day, the child was fatally poisoned by some flowers. When Asriel returned their body to the humans, they attacked and killed him, resulting in Asgore declaring war. Asgore now seeks to break the barrier, which requires him to collect seven human souls, of which he has six.

The game's ending depends on how the player resolved encounters with monsters.[[8]](#cite_note-8)[Template:Efn](/wiki/Template:Efn) If the player killed some but not all monsters, the human arrives at Asgore's castle and learns that they also need a monster's soul to cross the barrier, forcing them to fight Asgore. Sans stops the human before their confrontation, revealing that the human's "LOVE" is an [acronym](/wiki/Acronym) for "Level Of ViolencE" and "EXP" for "EXecution Points." Sans judges the human based on the combined resolution of the encounters. The human fights Asgore, but Flowey interrupts them, killing Asgore and stealing the human souls. With the aid of the rebelling souls, the human defeats Flowey, falls unconscious, and awakens on the human side of the barrier; they receive a phone call from Sans, explaining the state of the Underground after the human's departure.

If the player instead kills no monsters, as well as having completed a previous playthrough of the game,[[13]](#cite_note-13) Flowey is revealed to be a reincarnation of Asriel, created as part of Alphys's experiments. Toriel intervenes before the human fights Asgore, and is joined by the other monsters the human has befriended. Flowey ambushes the group, using the souls of all the monsters to take an older Asriel's form to fight the human. The human connects with their new friends during the fight, eventually triumphing. Asriel reverts to his child form, destroys the barrier, and expresses his remorse to the others before leaving. The human falls unconscious, and is awoken to see their friends surrounding them, with the knowledge of the human's name – Frisk. The monsters reintegrate with the humans on the surface, while Frisk has the option of accepting Toriel as their adoptive mother.

Another ending ensues if the player kills all monsters,[[11]](#cite_note-11)[[13]](#cite_note-13) in which Frisk becomes influenced by the malevolent spirit of the fallen human child whose body Asriel attempted to return. When Frisk reaches Asgore's castle, Sans attempts to stop them, but Frisk kills him along with Asgore and Flowey. The fallen human child assumes control and, with or without the player's consent, destroys the universe. In order to enable further replays of the game, Frisk must first give their soul to the fallen human child in exchange for restoring the universe.

## Development[[edit](/index.php?title=(none)&action=edit&section=3)]

*Undertale* was developed by Toby Fox across 2.7 years.[[14]](#cite_note-14) Development was financed through a [crowdfunding](/wiki/Crowdfunding) campaign on the website [Kickstarter](/wiki/Kickstarter). The campaign was launched on June 25, 2013 with a goal of US$5,000; it ended on July 25, 2013, with US$51,124 raised by 2,398 people (1022.48% of the original goal).[[15]](#cite_note-15) *Undertale*[Template:'s](/wiki/Template:'s) creation ensued after Fox created a battle system using the [game creation system](/wiki/Game_creation_system) [GameMaker: Studio](/wiki/GameMaker:_Studio).[[16]](#cite_note-16) He wanted to develop a role-playing game that was different from the traditional design, which he often found "boring to play".[[17]](#cite_note-17) He set out to develop a game with "interesting characters", and that "utilizes the medium as a storytelling device ... instead of having the story and gameplay abstractions be completely separate".[[17]](#cite_note-17) Fox worked on the entire game independently, besides some of the art; he decided to work independently to avoid relying on others.[[14]](#cite_note-14) Fox had little experience with game development; he and his three brothers often used [RPG Maker 2000](/wiki/RPG_Maker_2000) to make role-playing games, though few were ever completed. Fox also worked on a number of [*EarthBound*](/wiki/EarthBound) [ROM hacks](/wiki/ROM_hacking) while in high school.[[17]](#cite_note-17) Temmie Chang worked as the main artistic assistant for the game, providing most of the sprites and concept art.[[18]](#cite_note-18) Fox has said that the game's art style would likely remain the same if he had access to a larger team of artists. He found that "there's a psychological thread that says audiences become more attached to characters drawn simply rather than in detail", particularly benefiting from the use of [visual gags](/wiki/Visual_gag) within the art.[[19]](#cite_note-19)

### Game design[[edit](/index.php?title=(none)&action=edit&section=4)]

The defensive segment within the battle system was inspired by the [*Mario & Luigi* series](/wiki/List_of_Mario_role-playing_games#Mario_&_Luigi_series), as well as [bullet hell](/wiki/Bullet_hell) shooters such as the [*Touhou Project* series](/wiki/Touhou_Project).[[20]](#cite_note-20) When working on the battle system, Fox set out to create a mechanic that he would personally enjoy.[[21]](#cite_note-21) He wanted *Undertale* to have a battle system as equally engaging as [*Super Mario RPG*](/wiki/Super_Mario_RPG) (1996) and [*Mario & Luigi: Superstar Saga*](/wiki/Mario_&_Luigi:_Superstar_Saga) (2003). Fox did not want [grinding](/wiki/Grinding_(video_gaming)) to be necessary at any point in the game, instead leaving it optional to players. He also did not wish to introduce [fetch quests](/wiki/Fetch_quest), as they involve backtracking, which he dislikes.[[14]](#cite_note-14) In terms of the game's difficulty, Fox ensured that it was easy and enjoyable. He asked some friends who are inexperienced with bullet hell shooters to test the game, and found that they were able to complete it. He felt that the game's difficulty is optimal, particularly considering the complications involved in adding another difficulty setting.[[22]](#cite_note-22) The game's dialogue system was inspired by [*Shin Megami Tensei*](/wiki/Shin_Megami_Tensei) (1992),[[20]](#cite_note-20) particularly the gameplay mechanic whereby players can talk to monsters to avoid conflict. Fox intended to expand upon this mechanic, as failing to negotiate resulted in a requirement to fight. "I want to create a system that satisfied my urge for talking to monsters," he said.[[3]](#cite_note-3) When he began developing this mechanic, the concept of completing the game without killing any enemies "just evolved naturally".[[23]](#cite_note-23) However, he never considered removing the option to fight throughout development.[[23]](#cite_note-23) When questioned on the difficulty of playing the game without killing, Fox responded that it is "the crux of one of the major themes of this game", asking players to think about it themselves.[[23]](#cite_note-23)

### Writing[[edit](/index.php?title=(none)&action=edit&section=5)]

For the game's writing, Fox was partly influenced by the silliness of [internet culture](/wiki/Cyberculture), as well as comedy shows like [*Mr. Bean*](/wiki/Mr._Bean) (1990–1995). He was also inspired by the unsettling atmosphere of *EarthBound* (1994).[[14]](#cite_note-14) Fox's desire to "subvert concepts that go unquestioned in many games" further influenced *Undertale*[Template:'s](/wiki/Template:'s) development.[[23]](#cite_note-23) Fox found that the writing became easier after establishing a character's voice and mood. He also felt that creating the world was a natural process, as it expressed the stories of those within it.[[19]](#cite_note-19) Fox felt the importance to make the game's monsters "feel like an individual".[[20]](#cite_note-20) He cited the [*Final Fantasy* series](/wiki/Final_Fantasy) (1987–present) as the opposite; "all monsters in RPGs like *Final Fantasy* are the same ... there's no meaning to that".[[20]](#cite_note-20) The character of Toriel, who is one of the first to appear in the game, was created as a parody of tutorial characters. Fox strongly disliked the use of the companion character Fi in [*The Legend of Zelda: Skyward Sword*](/wiki/The_Legend_of_Zelda:_Skyward_Sword) (2011), in which the answers to puzzles were often revealed early. Fox also felt that role-playing video games generally lack mother characters; in the [*Pokémon* series](/wiki/Pokémon_(video_game_series)) (1996–present), as well as [*Mother*](/wiki/Mother_(video_game)) (1989) and *EarthBound*, Fox felt that the mothers are used as "symbols rather than characters".[[17]](#cite_note-17) In response, Fox intended for Toriel's character to be "a mom that hopefully acts like a mom", and "genuinely cares" about players' actions.[[17]](#cite_note-17)

### Music[[edit](/index.php?title=(none)&action=edit&section=6)]

[Template:Listen](/wiki/Template:Listen)

The game's soundtrack was entirely composed by Fox. A self-taught musician, he composed most of the tracks with little iteration; the game's main theme, "Undertale", was the only song to undergo multiple iterations in development. The soundtrack was inspired by music from [Super NES](/wiki/Super_Nintendo_Entertainment_System) role-playing games,[[14]](#cite_note-14) such as *EarthBound*,[[24]](#cite_note-24) as well as the webcomic [*Homestuck*](/wiki/Homestuck), for which Fox also provided [some of the music](/wiki/Music_of_Homestuck).[[14]](#cite_note-14) Fox also stated that he tries to be inspired by all music he listens to,[[21]](#cite_note-21) particularly those in video games.[[24]](#cite_note-24) According to Fox, over 90% of the songs were composed specifically for the game.[[16]](#cite_note-16) "Megalovania", the song used during the boss battle with Sans, had previously been used within the *Homestuck* webcomic and in one of Fox's *EarthBound* ROM hacks.[[25]](#cite_note-25) For each section of the game, Fox composed the music prior to programming, as it helped "decide how the scene should go".[[16]](#cite_note-16) He initially tried using a [music tracker](/wiki/Music_tracker) to compose the soundtrack, but found it difficult to use. He ultimately decided to play segments of the music separately, and connect them on a track.[[24]](#cite_note-24) *Undertale*[Template:'s](/wiki/Template:'s) soundtrack has been well received by critics as part of the success of the game, in particular for its use of various [leitmotifs](/wiki/Leitmotif) for the various characters used throughout various tracks.[[26]](#cite_note-26)[[27]](#cite_note-27) In particular, "Hopes and Dreams", the boss theme when fighting Asriel in the run-through where the player avoids killing any monster, brings back most of the main character themes, and is "a perfect way to cap off your journey", according to [USgamer's](/wiki/USgamer) Nadia Oxford.[[25]](#cite_note-25) Oxford notes this track in particular demonstrates Fox's ability to "turning old songs into completely new experiences", used throughout the game's soundtrack.[[25]](#cite_note-25) Tyler Hicks of [GameSpot](/wiki/GameSpot) compared the music to "[bit-based melodies](/wiki/Chiptune)".[[28]](#cite_note-28)

## Release[[edit](/index.php?title=(none)&action=edit&section=7)]

The game was released on September 15, 2015, for [Microsoft Windows](/wiki/Microsoft_Windows) and [OS X](/wiki/OS_X).[[29]](#cite_note-29) Fox has expressed interest in releasing *Undertale* on other platforms, but is unable to port it to [Nintendo](/wiki/Nintendo) platforms without reprogramming the game due to the engine's lack of support for the platforms.[[14]](#cite_note-14) A [patch](/wiki/Patch_(computing)) was released in January 2016, fixing bugs and altering the appearance of blue attacks to help [colorblind](/wiki/Colorblind) players see them better.[[30]](#cite_note-30) Other *Undertale* media and merchandise have been released, including toy figurines and plush toys based on characters from the game.[[31]](#cite_note-31) The game's official soundtrack was released in 2015 simultaneously with the game's release.[[32]](#cite_note-32) Additionally, two official *Undertale* cover albums have been released: the 2015 metal album *Determination* by RichaadEB and Ace Waters,[[33]](#cite_note-33)[[34]](#cite_note-34) and the 2016 jazz album *Live at Grillby*[*Template:'s*](/wiki/Template:'s) by Carlos Eiene.[[35]](#cite_note-35)

## Reception[[edit](/index.php?title=(none)&action=edit&section=8)]

[Template:Video game reviews](/wiki/Template:Video_game_reviews) *Undertale* received critical acclaim, and was quickly considered a [cult video game](/wiki/Cult_video_game) by numerous publications.[[36]](#cite_note-36)[[37]](#cite_note-37) [Review aggregator](/wiki/Review_aggregator) [Metacritic](/wiki/Metacritic) calculated an [average](/wiki/Normalization_(statistics)) score of 92 out of 100, indicating "universal acclaim", based on 42 reviews.[[38]](#cite_note-38) Metacritic ranks the game the third-highest rated Windows game released in 2015,[[38]](#cite_note-38) and among the top 25 of all time.[[39]](#cite_note-39) Praise was particularly directed at the game's writing, unique characters, and combat system. [GameSpot's](/wiki/GameSpot) Tyler Hicks declared it "one of the most progressive and innovative RPGs to come in a long time",[[28]](#cite_note-28) and [IGN's](/wiki/IGN) Kallie Plagge called it "a masterfully crafted experience".[[40]](#cite_note-40) By the end of 2015, in a preliminary report by [Steam Spy](/wiki/Steam_Spy), *Undertale* was one of the best-selling games on [Steam](/wiki/Steam_(software)), with 530,343 copies sold.[[41]](#cite_note-41) By early February 2016, the game surpassed one million.[[42]](#cite_note-42) Daniel Tack of [*Game Informer*](/wiki/Game_Informer) called the game's combat system "incredibly nuanced", commenting on the uniqueness of each enemy encounter.[[43]](#cite_note-43) [*Giant Bomb*](/wiki/Giant_Bomb)[Template:'s](/wiki/Template:'s) Austin Walker praised the complexity of the combat, commenting that it is "unconventional, clever, and occasionally really difficult".[[44]](#cite_note-44) [Ben "Yahtzee" Croshaw](/wiki/Ben_%22Yahtzee%22_Croshaw) of [*The Escapist*](/wiki/The_Escapist_(magazine)) commended the game's ability to blend "turn-based and live combat elements in a way that actually fucking works".[[45]](#cite_note-45) IGN's Plagge praised the ability to avoid combat, opting for friendly conversations instead.[[40]](#cite_note-40) Jesse Singal of [*The Boston Globe*](/wiki/The_Boston_Globe) found the game's ability to make the player empathize with the monsters during combat if they opted for non-violent actions was "indicative of the broader, fundamental sweetness at the core" of *Undertale*.[[46]](#cite_note-46) Reviewers praised the game's writing and narrative, with IGN's Plagge calling it "excellent".[[40]](#cite_note-40) *The Escapist*[Template:'s](/wiki/Template:'s) Croshaw considered *Undertale* the best-written game of 2015, writing that is "on the one hand hilarious ... and is also, by the end, rather heartfelt".[[45]](#cite_note-45) [Destructoid's](/wiki/Destructoid) Ben Davis praised the game's characters and use of comedy, and compared its tone, characters and storytelling to [*Cave Story*](/wiki/Cave_Story) (2004).[[2]](#cite_note-2) [*PC Gamer*](/wiki/PC_Gamer)[Template:'s](/wiki/Template:'s) Richard Cobbett provided similar comments, writing that "even its weaker moments ... just about work".[[47]](#cite_note-47) [Breitbart's](/wiki/Breitbart_News_Network) Ned Price commended the "soul and charm" that the game conveys through its writing, but noted that the dialogue often "borders on cringey random humor".[[48]](#cite_note-48) The game's visuals received mixed reactions. Giant Bomb's Walker called it "simple, but communicative".[[44]](#cite_note-44) IGN's Plagge wrote that the game "isn't always pretty" and "often ugly", but felt that the music and animations compensate.[[40]](#cite_note-40) Breitbart's Price named the art "bland and not on the same level of detail as the excellent character design",[[48]](#cite_note-48) and *The Escapist*[Template:'s](/wiki/Template:'s) Croshaw remarked that "it wobbles between basic and functional to just plain bad".[[45]](#cite_note-45) Other reviewers liked the graphics: Daniel Tack of *Game Informer* felt that the visuals appropriately match the characters and settings,[[43]](#cite_note-43) while Richard Cobbett of *PC Gamer* commended the ability of the visuals to convey emotion.[[47]](#cite_note-47)

### Accolades[[edit](/index.php?title=(none)&action=edit&section=9)]

*Undertale* has received multiple awards and nominations from several [gaming publications](/wiki/Video_game_journalism). It won [Game of the Year](/wiki/Game_of_the_Year) from [*The Jimquisition*](/wiki/The_Jimquisition)[[49]](#cite_note-49) and [*Zero Punctuation*](/wiki/Zero_Punctuation),[[50]](#cite_note-50) as well as Game of the Month from [*Rock, Paper, Shotgun*](/wiki/Rock,_Paper,_Shotgun).[[51]](#cite_note-51) The game won the Best Game Ever poll from [GameFAQs](/wiki/GameFAQs),[[52]](#cite_note-52) and was awarded Best PC Game from [Destructoid](/wiki/Destructoid)[[53]](#cite_note-53) and [IGN](/wiki/IGN).[[54]](#cite_note-54) At the [Independent Games Festival](/wiki/Independent_Games_Festival) Awards, it won the Audience Award,[[55]](#cite_note-55) while the [SXSW](/wiki/South_by_Southwest) Gaming Awards named it the Most Fulfilling Crowdfunded Game, and awarded it the Matthew Crump Cultural Innovation Award.[[56]](#cite_note-56)

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| **List of awards and nominations for *Undertale*** |
| |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | **Date** | **Award** | **Category** | **Recipient(s) and Nominee(s)** | **Result** | **Ref.** | | October 30, 2015 | [***Rock, Paper, Shotgun***](/wiki/Rock,_Paper,_Shotgun) **Game of the Month: October** | Game of the Month | *Undertale* | [Template:Won](/wiki/Template:Won) | [[51]](#cite_note-51) | | November 27, 2015 | **Global Game Awards 2015** | Best Indie | *Undertale* | [Template:Won](/wiki/Template:Won) | [[57]](#cite_note-57) | | December 1, 2015 | [***Time***](/wiki/Time_(magazine))[**Template:'s**](/wiki/Template:'s) **Top 10 Video Games** | Best Game | *Undertale* | [Template:Won](/wiki/Template:Won) | [[58]](#cite_note-58) | | December 3, 2015 | [**The Game Awards 2015**](/wiki/The_Game_Awards_2015) | Best Independent Game | *Undertale* | [Template:Nom](/wiki/Template:Nom) | [[59]](#cite_note-59) | | December 3, 2015 | [**The Game Awards 2015**](/wiki/The_Game_Awards_2015) | Games for Change | *Undertale* | [Template:Nom](/wiki/Template:Nom) | [[59]](#cite_note-59) | | December 3, 2015 | [**The Game Awards 2015**](/wiki/The_Game_Awards_2015) | Best Role-Playing Game | *Undertale* | [Template:Nom](/wiki/Template:Nom) | [[59]](#cite_note-59) | | December 4, 2015 | [***Vice***](/wiki/Vice_(magazine))[**Template:'s**](/wiki/Template:'s) **Best 20 Video Games of 2015** | Best Game | *Undertale* | [Template:Won](/wiki/Template:Won) | [[60]](#cite_note-60) | | December 15, 2015 | [***Rock, Paper, Shotgun***](/wiki/Rock,_Paper,_Shotgun)[**Template:'s**](/wiki/Template:'s) **Best PC Games of 2015** | Funniest Game on PC | *Undertale* | [Template:Won](/wiki/Template:Won) | [[1]](#cite_note-1) | | December 15, 2015 | [***Good Game***](/wiki/Good_Game) **Awards 2015** | Game of the Year | *Undertale* | [Template:Nom](/wiki/Template:Nom) | [[61]](#cite_note-61) | | December 16, 2015 | [**GameFAQs'**](/wiki/GameFAQs) **Best Game Ever** | Best Game Ever | *Undertale* | [Template:Won](/wiki/Template:Won) | [[52]](#cite_note-52) | | December 18, 2015 | [**GameSpot**](/wiki/GameSpot) **Game of the Year** | Game of the Year | *Undertale* | [Template:Won](/wiki/Template:Won) | [[62]](#cite_note-62) | | December 21, 2015 | [***The Jimquisition***](/wiki/The_Jimquisition) **Game of the Year Awards 2015** | Game of the Year | *Undertale* | [Template:Won](/wiki/Template:Won) | [[49]](#cite_note-49) | | December 22, 2015 | [**Destructoid**](/wiki/Destructoid) **Game of the Year** | Best PC Game | *Undertale* | [Template:Won](/wiki/Template:Won) | [[53]](#cite_note-53) | | December 25, 2015 | [***The Escapist***](/wiki/The_Escapist_(magazine))[**Template:'s**](/wiki/Template:'s) **Best Games of 2015** | Best Game | *Undertale* | [Template:Nom](/wiki/Template:Nom) | [[63]](#cite_note-63) | | December 28, 2015 | [**Ars Technica**](/wiki/Ars_Technica) **best video games of 2015** | Best Game | *Undertale* | [Template:Won](/wiki/Template:Won) | [[29]](#cite_note-29) | | December 28, 2015 | [**Giant Bomb's**](/wiki/Giant_Bomb) **2015 Game of the Year Awards** | Best Surprise | *Undertale* | [Template:Won](/wiki/Template:Won) | [[64]](#cite_note-64) | | December 30, 2015 | [**Giant Bomb's**](/wiki/Giant_Bomb) **2015 Game of the Year Awards** | Best Debut | Toby Fox | [Template:Won](/wiki/Template:Won) | [[65]](#cite_note-65) | | January 1, 2016 | [**Giant Bomb's**](/wiki/Giant_Bomb) **2015 Game of the Year Awards** | Game of the Year | *Undertale* | [Template:Won](/wiki/Template:Won) | [[66]](#cite_note-66) | | January 7, 2016 | [***Zero Punctuation***](/wiki/Zero_Punctuation) **Top 5 Games of 2015** | Game of the Year | *Undertale* | [Template:Won](/wiki/Template:Won) | [[50]](#cite_note-50) | | January 12, 2016 | [**IGN's**](/wiki/IGN) **Best of 2015** | PC Game of the Year | *Undertale* | [Template:Won](/wiki/Template:Won) | [[54]](#cite_note-54) | | January 12, 2016 | [**IGN's**](/wiki/IGN) **Best of 2015** | Best Story | *Undertale* | [Template:Won](/wiki/Template:Won) | [[67]](#cite_note-67) | | February 18, 2016 | [**Template:Sort**](/wiki/Template:Sort) | Outstanding Achievement in Game Direction | *Undertale* | [Template:Nom](/wiki/Template:Nom) | [[68]](#cite_note-68) | | February 18, 2016 | [**Template:Sort**](/wiki/Template:Sort) | DICE Sprite Award | *Undertale* | [Template:Nom](/wiki/Template:Nom) | [[68]](#cite_note-68) | | February 18, 2016 | [**Template:Sort**](/wiki/Template:Sort) | Role-Playing/Massive Multiplayer Game of the Year | *Undertale* | [Template:Nom](/wiki/Template:Nom) | [[68]](#cite_note-68) | | March 16, 2016 | [**Template:Sort**](/wiki/Template:Sort) | Innovation Award | *Undertale* | [Template:Nom](/wiki/Template:Nom) | [[69]](#cite_note-69) | | March 16, 2016 | [**Template:Sort**](/wiki/Template:Sort) | Best Debut | [Template:Sort](/wiki/Template:Sort) | [Template:Nom](/wiki/Template:Nom) | [[69]](#cite_note-69) | | March 16, 2016 | [**Template:Sort**](/wiki/Template:Sort) | Best Narrative | *Undertale* | [Template:Nom](/wiki/Template:Nom) | [[69]](#cite_note-69) | | March 16, 2016 | [**Template:Sort**](/wiki/Template:Sort) | [Seumas McNally Grand Prize](/wiki/Seumas_McNally_Grand_Prize) | *Undertale* | [Template:Nom](/wiki/Template:Nom) | [[70]](#cite_note-70) | | March 16, 2016 | [**Template:Sort**](/wiki/Template:Sort) | Excellence in Audio | *Undertale* | [Template:Nom](/wiki/Template:Nom) | [[70]](#cite_note-70) | | March 16, 2016 | [**Template:Sort**](/wiki/Template:Sort) | Excellence in Narrative | *Undertale* | [Template:Nom](/wiki/Template:Nom) | [[70]](#cite_note-70) | | March 16, 2016 | [**Template:Sort**](/wiki/Template:Sort) | Audience Award | *Undertale* | [Template:Won](/wiki/Template:Won) | [[55]](#cite_note-55) | | March 19, 2016 | [**SXSW**](/wiki/South_by_Southwest) **Gaming Awards** | Game of the Year | *Undertale* | [Template:Nom](/wiki/Template:Nom) | [[71]](#cite_note-71) | | March 19, 2016 | [**SXSW**](/wiki/South_by_Southwest) **Gaming Awards** | Excellence in 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