



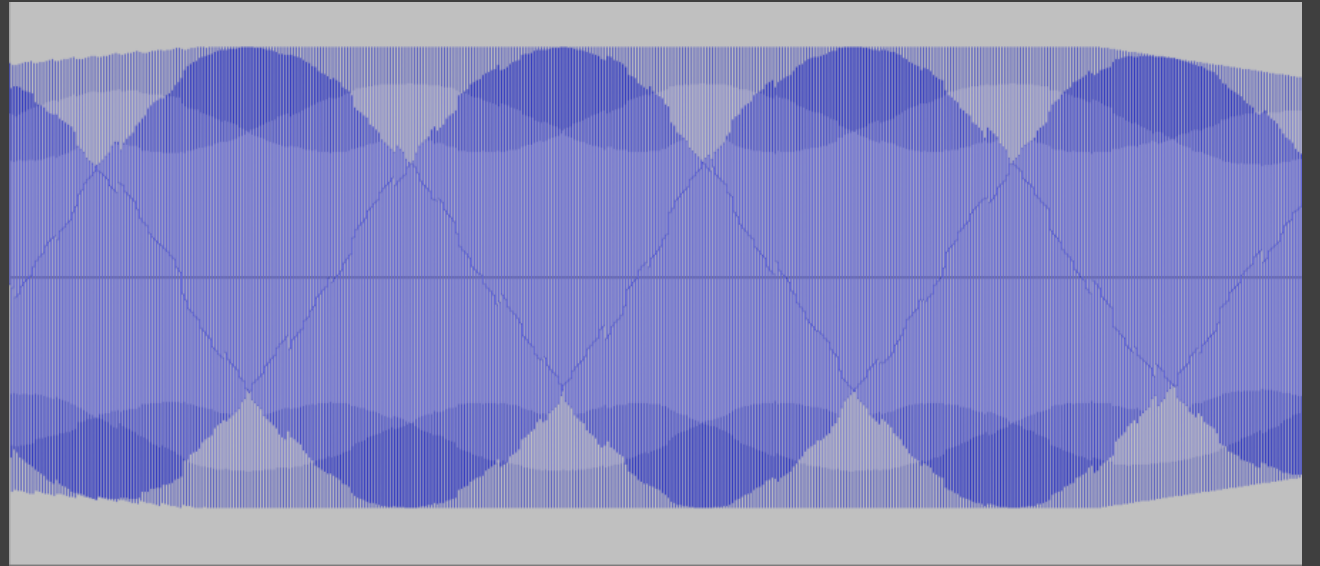
LIMBO

Nyla Henderson

MUAG 4200

06-28-21

- ▼ Limbo begins with these two notes G3 and D3 then it fades out into pink noise. The intro sound is almost gong or like a toning fork. I believe that's the sound that awakes the boy in the forest.



Why do we play LIMBO?



Lindley discusses in his article that pleasure is the cause when we play. It's the pleasure triumphing over obstacles. The loop of repetition forms anticipation for change thus creating intelligence.



Play prepares us for survival and the future.

LIMBO'S PUZZLES

- The gaming experience of LIMBO largely consist of puzzles and booby traps. It heavily relies on symbolism due to the lack of dialogue and the player has to use their imagination to solve these puzzles when the player fails to get the boy to next checkpoint the boy slowly dies.



LIMBO DESIGN

- LIMBO's design is highly influenced by the film genre German Expressionism. The dark, grainy gray glow that outlines the water and glittery specs that floats in the air pulls that type of imagery pulls me in for more.
- The developers did an outstanding job with designing the visuals were very intentional.



Why doesn't the boy cry?

- While playing LIMBO the player may or not have noticed that boy doesn't cry, gasp or scream when he dies.
- There are four cries: hunger, frustration, anger and pain humans are born doing the hunger cry soon babies develop an understanding there's a cause-effect when crying.
- Developers probably didn't want the boy to feel too "human". Plus, the mystery and lack of cries attracts the player.







Citations

- Anzieu, Didier. "The Sound Envelope" in *The Skin Ego*. Chris Turner (New Haven: Yale University Press, 1989).
- Massumi, Brian. "The Autonomy of Affect" in *Cultural Critique*. number 31. Autumn 1995.
- Lindley, Ernest. "A Study of Puzzles with Special Reference to the Psychology of Mental Adaptation" in *The American Journal of Psychology*. July 1897. Volume 8 number 4.