**Research and findings on the Obscure Sorrows:**

I was given the task of researching several of the main emotional constructs that can be applied to gameplay and the mechanics that drive it, each with their own effect and impact on the end user these terms and feelings have a way of being portrayed and used to great effect within any game being made. As a member of this Games Project it is in our best interest to research and understand these terms before we proceed to form ideas and concepts for our game, as such this is a compiled report on my findings for the following terms:

**Chrysalism:**

Chrysalism is by its definition the “amniotic tranquility of being indoors during a thunderstorm.” From this definition I then looked further into the terms amniotic and tranquility in order to further understand what it is to feel chrysalism. Amniotic by itself is related to another term or word known as amnion which is related to and describes itself as the ‘innermost of the embryonic or fetal membranes of mammals.’

More specifically it’s to do with the sac and the fetal or embryonic membranes in that. Looking at that there is actually a connection to be made as weird as it may sound, since the sac of the amnion is related to something that can be described as a kind of atmosphere it makes sense for it to be referring to the warmth and comfort of a fetus inside of the sac during its earliest stages of life. And it’s that sense of belonging, comfort and familiarity with a place that can be taken from that term and used alongside a scene created in a game, such as the indoors of a house or cabin out in the woods in a thunderstorm.

Tranquility is a much more known term and is almost always used in the context of the level of sound and noise in a given area. However quiet and silent are fairly outlying words and terms, to set a scene or to give a game a unique atmosphere and feeling to it there is need to be specific. Tranquility does mean quiet or near silent but it also defines ‘calmness, peacefulness and serenity’ all of which are more specific types of atmosphere. To create a calm or peaceful place in the game can be very powerful used in the correct way. For a player to sit at their desk or table and feel calm just from a game that does not exist can show its effectiveness, it shows that given the right atmosphere a player can feel what it feels like to be there in that calm and peaceful house in the rain and thunder or that peaceful garden. This replication of feeling is often one of the causes of immersion in games and can be very important to perfect and use inside of the game.

Not only can you have a calm or peaceful in other words tranquil atmosphere but in the right setting you can have an amniotic tranquility which is a combination of feelings for the player to feel as they are put into this atmosphere. The sense of home and familiarity creates a sense of safety in the player, a sense of trust and possible belonging but mixed with the tranquility of the place it can immerse them and want them to ultimately stay in that place inside of look at it and leave. The feelings felt can pull the player in and build up a sense of safety and comfort that in turn makes the player feel safe and comfort as they play. The feeling of safety and comfort of course can then later be manipulated and used to the game makers advantage.

**Vemodalen:**

Vemodalen by definition is the feeling of ‘Frustration when photographing something amazing when thousands of identical photos already exist.’ To understand this I therefore needed to figure out what it meant by frustration, frustration being the commonly known word for anger and related to such similar terms but frustration is also known to be associated with the feeling of dissatisfaction, something that can be very apparent in people with anxiety or depression. To feel frustration in this context, it is to feel dissatisfied with the photo you have taken. To feel that the photo taken is nothing special and that you should of perhaps not bothered to take the shot altogether, simply because you feel that it is not unique or special.

If there was an element of this in a game or a concept the same it can create a whole array of emotion and can convey a great many others. Theoretically this same feeling could be applied to a creation like a machine or device that the player has created, but has then felt frustrated because once again he/she knows that there are many others like it in the world and once again feels dissatisfied with it, It’s that sense of being the same as everyone else in their ideas that can create a rather negative mood or emotion and place it upon the player to make them feel that they are not different. However on the other hand this feeling can be used to enforce a positive emotion upon the player to for example motivate them.

At its core Vemodalen is all about the feeling of becoming just a regular person who takes the same photos as everyone else and becomes frustrated because of it. That frustration is something that can be used and manipulated very effectively given the right context. As mentioned it can cause the player to feel sympathy and likeness towards a character and cause them to be sad about it, or it can cause the player to feel motivated and invigorated to do better and to change that feeling of frustration and turn it into something unique. The outcome of which, if successful will make the player feel joyful and proud towards the character.

**Onism:**

Onism by definition is the feeling of ‘frustration on being stuck in just one body that inhabits only one place at a time.’ Once again this is an emotion that involves frustration but is actually a fairly simply concept of a feeling as it refers to the feeling of wanting to be in many places, as many people, seeing as much as they can of the world around them. If a person is not able to explore and adventure to other places then they become frustrated at seeing and existing in the same place as a single being. That feeling inside someone causes them to want and to dream or wonder about what is outside of their smaller world, wonder insites motivation and inspiration to push the person in a new direction. It can allow them to follow these dreams and wonders and allow them to explore and see as much as they want.

On the other end of this scale is the feeling of isolation, the sense that because you are frustrated that you don’t get to see much of the world that it won’t happen and that you feel isolated within your small corner of the world. Depending on the context, this is the same for games and can be used very effectively to drive a character to both conclusions and feelings. But ultimately it’s that sense of wonder and that sense of curiosity that ends up leading to exploration and adventure, which in the past has worked phenomenally well for video games. The feeling of isolation through the works of onism can push people and players alike to do everything in their power to reverse said feeling, to go out and explore the world, see all there is to see and feel that sense of wonder and freedom that comes with it. Both in games and in life this feeling is one that is used and felt for the purpose of overcoming it.

***Total Time Taken: 4hrs - Saturday, 4hrs - Sunday + 1hr Video Watching***

After carrying out in-depth research on all the different given words and terms I reflected and presented my findings to rest of the group and we collected and collated our research to narrow down the terms to just two or three.