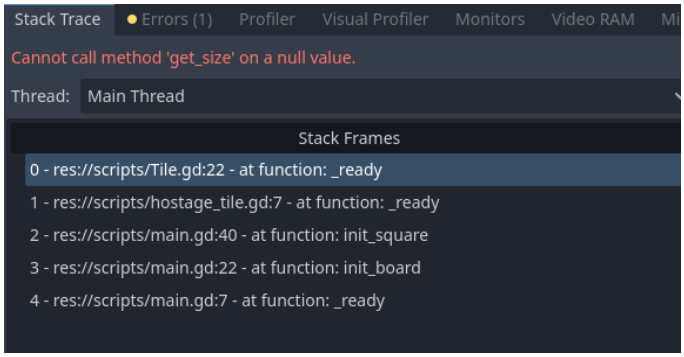
I think that games *are* a “ready-made arena for psychological interpretation,” at least in terms of what Freud talks about regarding his concept of the pleasure principle and the death drive. He says that the human psyche is subconsciously seeking pleasure or avoiding displeasure (*pleasure principle*), but at the same time subconsciously has a desire for death–not necessarily literal, physical death, but instead, repetition and stagnation (which *does* ultimately end in death). These two concepts are always in tension with one another, and games are a perfect vehicle to observe this struggle. People play games because they are fun–they bring pleasure; however, the game itself ensures that the player keeps failing over and over again, which brings the deathly repetition that Freud talks about. Games are a space in which these two concepts can coexist peacefully.

I also believe that games *are* a “half-real” space to explore trauma and failure. In games, the failure that the player experiences does not have any real. *long-term* emotional stakes. Yes, the player can be immersed into the game and feel real traumatic emotions when dealing with failure; however, when the game is over, everything disappears. Much like dreams, when you wake up (i.e. stop playing the game), any emotions that you felt within the dream fade away quickly.

Juul calling games the “art of failure,” I think, is quite apt. Like I previously said, games are a space to freely explore and experience failure without much consequence, and they do so while simultaneously being an aesthetic experience.

My theory as to why Diogenes lives in a cauldron relates back to the presentation from this past week, specifically the part about Diogenes not having any autonomy. His autonomy is given to the player–the player plays *through* him. The cauldron obscures his legs, and the absence of legs may symbolize the absence of his autonomy. Also, I think the fact that he climbs with a hammer is a reflection of the game mechanics. Hammers often represent brute force, and the game ensures that the player has no other way to win the game except to climb. There are no cheats (speedruns aside), no leveling up, no other way to improve except to put your head down and climb.

This week, my biggest frustration regarding making my game was about inheritance, and how Godot’s inheritance works along with signals. I wanted to make a base class Tile with other types of tiles (i.e. hostage, enemy, etc.) extending this class, but a problem I encountered was that using signals in the children classes were a little confusing to wrap my head around at first. However, after grinding it out and learning how it works in Godot, I was able to get through it and implement this feature.



Above is one of the errors that I had a little trouble with when trying to figure out inheritance in Godot.