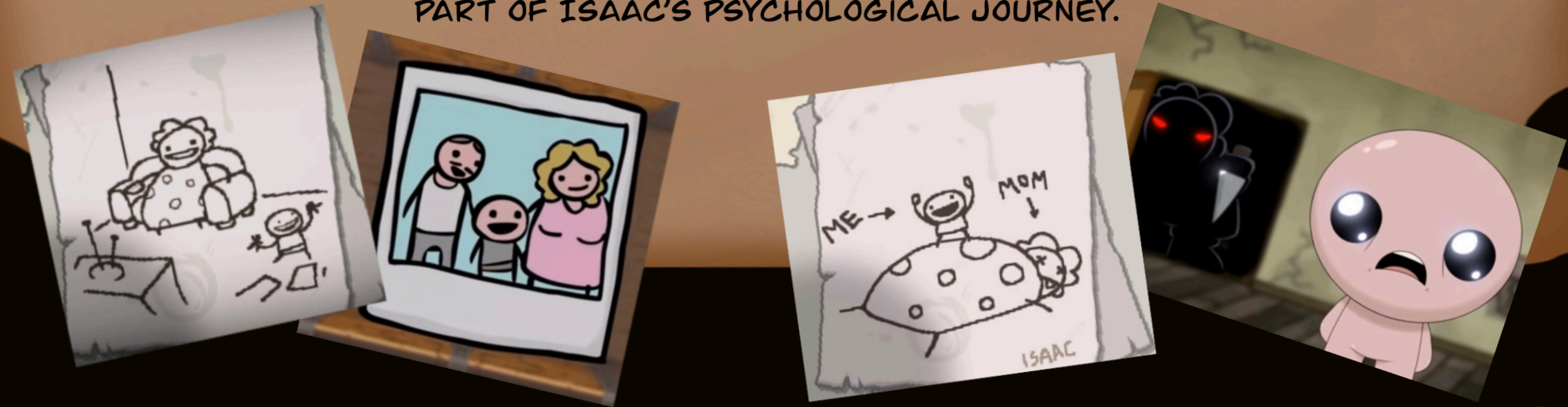


THE BINDING OF ISAAC

REBIRTH

ISAAC AS AN UNRELIABLE NARRATOR

THE INTRODUCTION CONSISTING OF COLORLESS DRAWINGS DEMONSTRATES THE INITIAL CONFLICT WITH ISAAC AND HIS RELIGIOION-OBSSESSED MOTHER. AFTER DEFEATING HIS MOTHER IN THE GAMEPLAY, THERE ARE CUTS SCENES THAT COLOR AND CONFLICT WHAT IS BEING TOLD IN THE DRAWINGS. USING ISAAC'S DRAWINGS AS A WAY OF TELLING THE STORY OF DEFEATING HIS MOTHER JUXTAPOSED WITH HER STILL BEING ALIVE SHOWS THAT ISAAC IS AN UNRELIABLE NARRATOR. THIS BRINGS INTO QUESTION THE REST OF THE GAMEPLAY. IS IT REAL? IT CAN BE THEORIZED THAT ALL OF THE SETTINGS AND THE MONSTERS IN THE GAMEPLAY ARE JUST A PART OF ISAAC'S PSYCHOLOGICAL JOURNEY.



A LOOK INTO ISAAC'S MIND...

THE SETTING

THE BASEMENT, A ROOM FOUND UNDERGROUND IN HOMES, IS A METAPHOR FOR ISAAC'S OWN HELL. AS HELL IS COMMONLY REFERRED TO AS A FIERY, UNFORGIVING UNDERGROUND, ISAAC SIMILARLY SPENDS HIS ENTIRE JOURNEY IN HELL, FIGHTING OFF ITS HELLISH MONSTERS. PSYCHOLOGIST CARL JUNG HAD A DREAM ABOUT A HOUSE THAT SIMILARLY MIRROR'S ISAAC'S JOURNEY. THE FIRST FLOOR BEING A REPRESENTATION OF HIS PERSONAL NARRATIVE, AND DESCENDING A LEVEL BELOW TO THE GROUND FLOOR TELLS OF HIS FAMILY ROOTS. FOLLOWING THIS COMES THE CELLAR, WHICH IDENTIFIED THE CULTURE WHICH JUNG WAS DEFINED WITH.

THE
BASEMENT

THE
WOMB

SHEOL



THE MONSTERS

MANY OF THE ENEMIES THAT ISAAC ENCOUNTERS LOOK LIKE MORPHED VERSIONS OF HIMSELF. THESE DIFFERENT VERSIONS OF ISAAC COMMUNICATE TO THE PLAYER THAT MUCH OF HIS FEARS LIE WITHIN HIMSELF BEING A MONSTER, AND THAT BY DEFEATING THEM HE IS DESTROYING ANY BIT OF STIGMA.



THE ITEMS

THE ITEMS IN THIS GAME ARE UTILIZED AS A STORYTELLING DEVICE THAT PROVIDES INSIGHT INTO ISAAC'S GREATEST FEARS AND REFERENCES TO HIS REAL LIFE. THERE AT 300+ ITEMS IN THE GAME.



THE BIBLE

THE BIBLE PLAYS INTO THE GAME'S PREVALENT CHRISTIAN MOTIF. IT IS ALSO SEEN EARLIER IN THE GAME THAT ISAAC ONCE IMAGINED BEING SAVED BY GOD BY HIM SENDING AN ANGEL TO DROP A BOOK ON HIS MOTHER'S HEAD

THE ITEM TITLED DINNER PICTURED WITH A CAN OF DOG FOOD SUGGESTS THAT ISAAC IS ABUSED BY NOT BEING FED PROPER FOOD

DINNER



MOM'S COIN PURSE, WHICH GIVES THE PLAYER PILLS, HINTS AT ISAAC'S MOTHER'S DRUG ABUSE.

MOM'S COIN PURSE



GUPPY LATER WITHIN THE PLOT IS SHOWN TO BE ISAAC'S CAT AND CLOSEST COMPANION. GUPPY IS SEEN WITH ISAAC IN THE CHEST WHEN HE IS CRYING

GUPPY'S HEAD



LESSONS

~ USE THE PLAYER'S CHARACTER TO INSPIRE CREATIVE WORLD BUILDING

~ NOT CREATING EVERY ITEM AS A POWER-UP LEADS ADDS AN EXPERIMENTAL ASPECT TO THE GAMEPLAY

~ EVERY ELEMENT OF THE GAME SHOULD ADD TO THE PLOTLINE

THE SYMBOLISM OF ISAAC'S TOY BOX



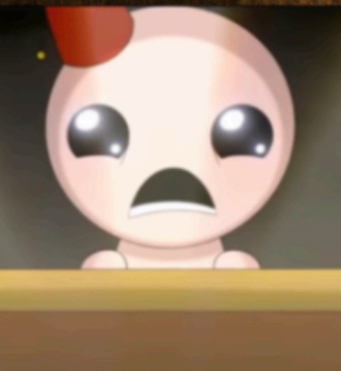
FOR THE FIRST ELEVEN ENDINGS OF THE GAME, ISAAC WOULD ENCOUNTER HIS TOY BOX WITH SOMETHING STRANGE INSIDE. IN TERMS OF GAMEPLAY, IT WOULD SHOW AN NEW UNLOCKED ITEM. THE TOY BOX HERE REPRESENTS ISAAC'S REBIRTH, HOPING THAT WITH THE NEW ITEM HE WOULD BE STRONGER AND BE ABLE TO TAKE DOWN HIS MOTHER.



MURDERED ABEL



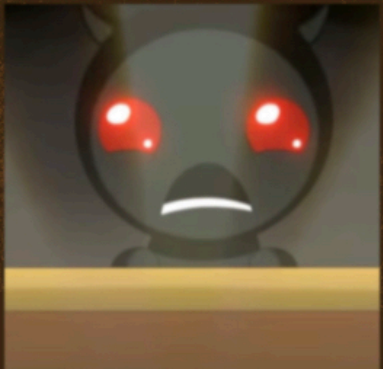
REFORMED PROSTITUTE



BETRAYED JESUS



ATE THE FORBIDDEN FRUIT



A LITERAL DEMON



???

IN ENDING 12, ISAAC REACHES A REALIZATION. THE JUXTAPOSITION OF ALL THE BIBLICAL SINNERS FOLLOWED BY ISAAC ALONE IN HIS ROOM SHOWS ISAAC'S REVELATION THAT HE IS A SINNER, AND NO MATTER WHAT HE DOES TO TRY TO CHANGE THAT, HE WAS BORN TO BE ONE.

AFTER ISAAC'S REVELATION, HE JUMPS INTO HIS TOY BOX. THIS DIRECTLY ALLUDES TO JESUS IN THE TOMB WHO DIED AND WAS REBORN THREE DAYS AFTER. SIMILARLY, ISAAC BURIED HIMSELF IN HIS TOY BOX TO BE REBORN ACCEPTING WHO HE IS, ONCE AGAIN EMPHASIZING THE TOY BOX'S SYMBOLISM