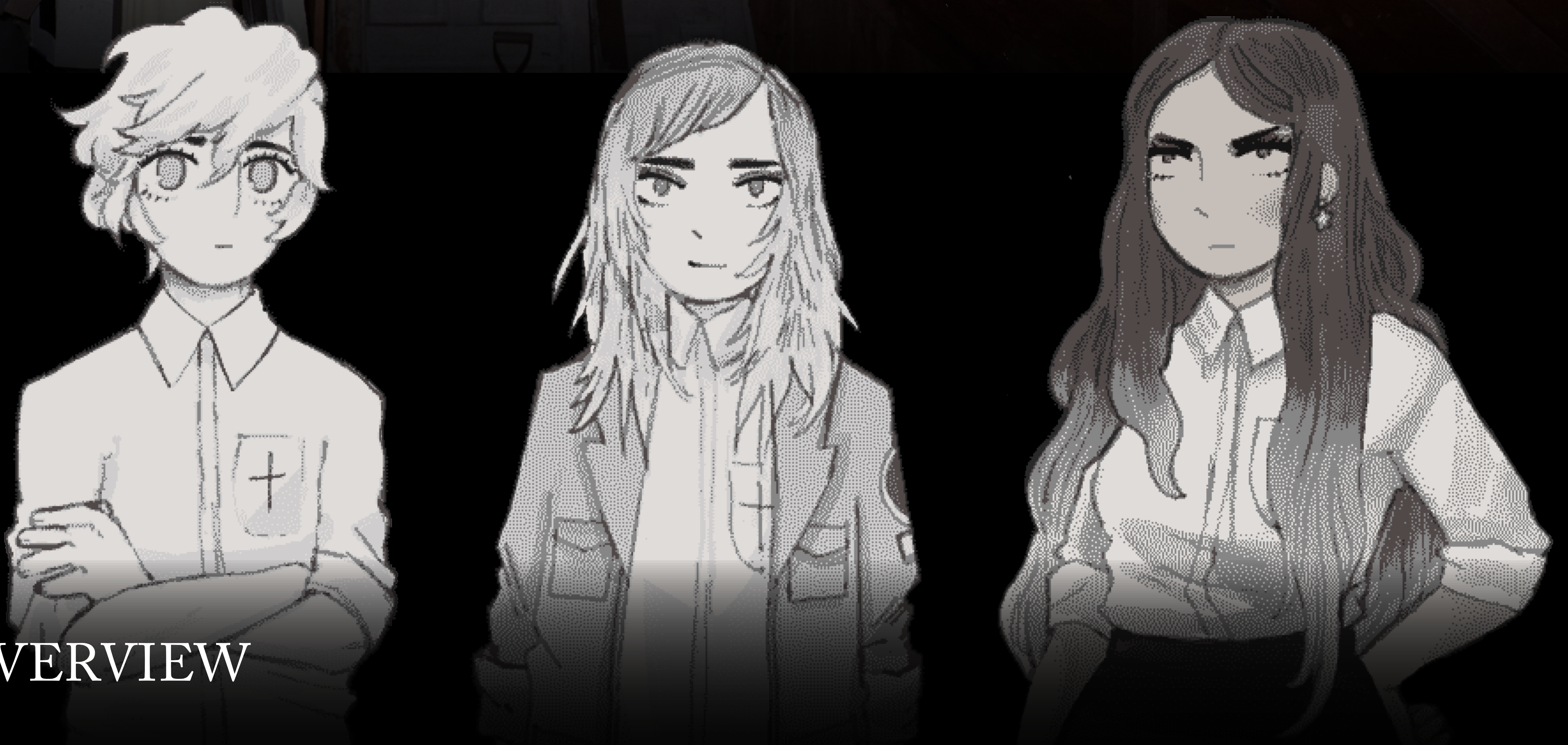


An Analysis of WE KNOW THE DEVIL

Presented by Nat Lee



OVERVIEW

What does it mean to be possessed by the devil?

*“The devil is weak and humans are strong, and that is the way it has always been.
Even a kid can kill the devil. All she has to do is try.”*

That’s the key word: try. WKTD centers around themes of isolation, repression, and trauma. Within each of the three characters is another self, their true selves, that they repress for fear of rejection from the other two. The devil is a metaphor for giving into desire, for unleashing queerness and weirdness and becoming vulnerable to your closest friends, even if it’s just for one summer night.



LESSONS

2 | *Narrative without a player insert*

A narrative game can’t exist without a story structure, but must also account for interactivity. By doing away with the avatar altogether and putting the player directly in charge of the course of the plot, a game can do away with ludonarrative dissonance altogether.

Ψ | *Minimalism in storytelling – a blessing and a curse*

Other games do minimalism well by either having a sparse artstyle or a silent protagonist, etc. However, minimalism only works when it’s contrasted against enough content to satisfy the player.

♀ | *Know your audience, know their tropes*

We Know the Devil is an explicitly queer game for a young queer audience, developed by two queer people. As a result, they drew upon tropes that would resonate with their target demographic.