

Symbolic Mediation in the *Red Foot Saga*

Mediação Simbólica na Saga Pé Vermelho

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Abstract: The Canadian/Brazilian production *Red Foot Saga* (RFS) is a narrative videogame about the cultural memory of Londrina city. Our goal is to examine the role of symbolic mediation through the videogame's nonverbal language. Our RFS analysis reveals how the interactions with the symbols in the game world allows the player to construct either evocative or enacted stories inspired by Londrina's cultural and territorial history. In this article, the authors elaborate that the RFS nonverbal language used for symbolic mediation is composed of the virtual places, the identity markers, and the player's performance. After that, the authors illustrate that symbolic mediation requires adaptation and recoloring. While the principal goal of this article is to articulate the evocative and the enacted type stories that occur in RFS, according to Henry Jenkins' theory (2004), the last part of the article is a reflection upon the memory adaptation theme in the RFS project and the cross-cultural game design ideal.

Keywords: Videogames. Symbolic mediation. Identity. Nonverbal language.

Resumo: A produção canadense/brasileira *Saga Pé Vermelho* (*Red Foot Saga*- RFS) é um videogame narrativo sobre a memória cultural da cidade de Londrina. Nosso objetivo é examinar a função de mediação simbólica através da linguagem não verbal do videogame. Nossa análise da RFS revela como as interações com os símbolos no mundo do jogo permitem, ao jogador, construir histórias evocativas ou promulgadas inspiradas na história cultural e territorial de Londrina. Neste artigo, os autores propõem que a linguagem não verbal que o jogo RFS utiliza para mediação simbólica é construída tanto pelos lugares virtuais, como pelos

marcadores de identidade e pela performance do jogador. Depois disso, os autores mostram que a mediação simbólica requer adaptação e recolorir. O principal objetivo deste artigo é articular as histórias evocativas ou promulgadas que ocorrem no jogo RFS, em acordo com a teoria do Henry Jenkins (2004). Em sua última parte trazemos uma reflexão sobre o tema de adaptação de memória no projeto RFS e o *design* de jogo intercultural.

Palavras-chave: Videogames. Mediação simbólica. Identidade. Linguagem não verbal.

Introduction

The *Red Foot Saga* (RFS) is a story told by Canadian and Brazilian game designers, artists, programmers, and storytellers. The RFS team used an interactive form of aesthetic expression that allows the player to enact the history of Londrina and partake in a cross-cultural fictional experience. Our analysis establishes that the symbolic mediation in RFS creates two types of stories for two types of players. The first type is the player who is familiar with the city and its symbols. In Henry Jenkins' (2004) Spatial Storytelling theory, which we use as our theoretical basis, this local player experiences what is referred to as "an evocative story", while the external player, who is foreign to Londrina, experiences what Jenkins calls "the enacted story".

"Symbolic Mediation" is a broad concept with multiple implications in different disciplines, and therefore it is helpful to introduce symbolic mediation through the following concrete definition: "Symbolic mediation implies the use of symbolism and the manipulation of symbols to mediate cultural realities" (Lewis Micro Publishing, 2015). The same definition explains that "Symbolic mediation can be better described in terms of

the facilitation of intercultural exchange and relation, providing people a means of crossing cultural boundaries and communicating across the distances such boundaries imply”. This definition shows the relevance of symbolic mediation in our RFS analysis because the game functions operates by manipulating symbols to mediate cultural realities, and thus facilitates intercultural exchange by overcoming language and geographic boundaries. The “symbol” in our article is the 3D virtual object in the game that represents an identifiable object in real life, such as the “Acoustic Shell” in *RFS*. This acoustic shell exists in the game as a three-dimensional model programmed to mediate – or represent – a reality and a historic relic in real life Londrina. The 3D acoustic shell in *RFS* is programmed to respond to the player’s interaction in a way that conveys a part of Londrina’s history, and this is what we mean by mediation.

After a brief introduction of the game, the fiction, and the research project, we will present the nonverbal language that RFS uses for symbolic mediation: the language of virtual places, identity markers, and player’s performance. We will then expand on the idea of identity markers in the game to illustrate that symbolic mediation requires a certain level of artistic liberty and adaptation specific to the videogame medium, which is an argument we support through Toni Morrison’s (1984) and Neil Postman’s (1979) thoughts on memory, fiction and symbolic environment. This will ease our access to the principal goal of this article, which is to point out the evocative and the enacted type stories that occur in RFS, according to Henry Jenkins (2004).

We dedicate the last part of the article to reflection and drawing conclusions about the memory adaptation theme in the RFS project.

Background

The RFS³ is a 3D browser adventure videogame about the history and culture of Londrina. This free-to-play videogame is the first product of the Canadian-Brazilian research project called *The Local Video Games* project, which is an international partnership between universities and private sector leaders to explore new horizons in game design and content and to use games as cultural bridges of knowledge.

The game tells a Brazilian story about the city of Londrina. It consists in four different levels that make historical and cultural experiences playable. The game story is about Dudu, a little boy in present day Londrina who creates imaginary adventures in his mind. In a school trip to the museum, Dudu loses his handheld videogame device to bullies, starting his adventure to reclaim it.

Dudu needs to explore different areas in the museum, each representing an era of the city's history, from the days of the pioneers to modern day Londrina. Once he unlocks the door and enters a museum hall, the boy unleashes his imagination and is teleported to a game level that renders a specific historical era and its cultural symbols. Controlling Dudu's character allows the player to engage in adventures that mixes the past of Londrina with its present.

RFS affords the player to be immersed in the city's cultural heritage through the re-enactment of history events. Such immersive fictional experience is possible in the game through nonverbal expression. While the game world itself is descriptive of the city's personality, the

predominant way to tell the story and convey Londrina's cultural identity is through the player's interactions with the symbols scattered or hidden in the game world. The game making techniques were specifically designed to immerse the player in an experience that is both realistic and surreal. RFS was launched on December 10th, 2014, which is the 80th birthday of Londrina. On the release day approximately five hundred people accessed the game world from four different continents.

Nonverbal Symbolic Mediation

The narrative expression in videogames is mostly nonverbal, which is common in many other narrative genres such as film, ballet, painting, pantomime, and theatre. In videogames, the language system used to communicate the story to the player is very close to the nonverbal means of expression in the cinematic language; that is, in terms of the audiovisual channels, actors' movements, camera techniques, shot sizes and angles, editing styles, lighting art, and sound effects. However, in games, these expressive techniques can be controlled by the player who may also decide on the spatial navigation of the character, determine the moral choices, and select the triggering and the sequencing of events as well as the duration of actions. In reference to nonverbal expression, Christian Metz, the film theorist, writes:

Certain systems (even the least human ones) are called "languages", if their formal structure resembles that of our spoken languages: This is the case with the language of chess (which de Saussure found so interesting) or with the binary languages of computers. At the other

pole, everything that expresses man to himself (even in the least organized and least linguistic way) is felt to be a “language”. (p. 65).

In the context of game fiction, Metz’s description of the system’s “language” should help us realize that the videogame can be also understood as a communication system that produces a specific nonverbal discourse. A videogame is a complex medium composed of a variety of expressive materials that substitute verbal language, which is the case in RFS: this system is made up of interactive symbols and controlled by a computer program that simulates a world with artificial intelligence. This language system in RFS is composed of four parts: The world, the symbols, the character, and the performance.

The world of the game is the virtual environment that the developers created using Unity3D game engine, which is a game creation software made by Unity Technologies. This software is used to develop video games for websites, desktop platforms, consoles, and mobile devices. The world of RFS is made of four levels, or maps, each representing a navigable virtual space. These playgrounds are the museum, the forest, the city, and the Bosque. The spatial levels constitute an essential factor in the storytelling because they depict particular artistic representations of places and times specific to the city’s history. For example, the player needs to get back to the museum before and after each trip; such circular itinerary is a metaphor, because the Londrina Historical Museum was the central railway station in the Londrina’s past real life.

The symbols in RFS are not only the playgrounds; these environments

contain many three dimensional objects specific to Londrina. These are famous landmarks such as the Ouro Verde Theatre, or small objects used in play such as the statue of Arthur Thomas, the insignia of the University, or real characters such as Jose Juliani. The RFS storytelling is mostly done through the interaction with these symbols that work as identity markers of Londrina and are fundamental to the telling of the city's story.

Dudu, the game character, is controlled by the player and the game system: in some parts the player must stop and watch a video clip of Dudu interacting with other characters, but the game is mostly about the player acting through the movements of Dudu, the 3D boy who mediates the player's experience. The following part of this article explains the symbolic mediation of RFS through the player's character enactment using the symbols.

Identity Markers

The RSF game translates history and culture into a collection of symbols for the player to interact with in order to relive historical events. The game offers two story forms: the evocative story that allows the local player to experience reality from a fantastical perspective, and the enacted story form that presents the external player, who does not know Londrina, with an imaginative opportunity for historical enactment.

Londrina, the young Brazilian city that did not exist until 80 years ago, is associated with many identifying symbols. The gorgeous "Little London" always liked to be photographed. Photography is one distinguishing identity marker that has always been important in Londrina's history: the art of framing life grew with the city from the early 1930s

forest stills, through the scenic coffee fields' portraits in the 50s, and till the early 70s aerials.

Londrina honors its photographers, especially the early ones. Jose Juliani's name came up in the discussions on how to convey the city's identity through markers the player can interact with. Juliani was the photographer who documented Londrina's birth and childhood. It was easy to find many books about his artwork⁴ in Londrina, and so the game had a character named after him. Haruo Ohara⁵ is another photographer that Londrina loves. He is the Japanese immigrant and the coffee farmer whose camera told the story of Londrina's red soil. The people of Londrina call themselves "red foot", and so the game had a name, two characters, and three stories to tell. At least this was the original plan for the game narrative, which has been modified in the final production. The first story features Juliani's adventures to document not only the birth of the city, but also the trees, plants, birds, and animals native to the region. The second story is about the Ouro Verde theater and the fire that consumed it. The final story is about present day Londrina.

Juliani and his photographic art are presented in the RFS when Dudu, the game character, sees Juliani's black and white images in the museum; they recreate the forest, its animals, and the Land Company's installations of the North Parana in the 30s. There he meets Juliani. Now Londrina's virtual visitor watches Juliani asking Dudu to help him take a picture of an ocelot, a small sized leopard that is native to the Parana state. The wild cat is hiding somewhere deep in the woods, and the player assumes Dudu's role and ventures till the ocelot gets in front of Juliani's lens.

Recoloring Reality

The symbols that represent the city's history are doctored not only to convey a rounded up historical accounts, but also to make the game an entertaining experience, which is what videogames do best. The power of the interactive medium is to engage its user in a larger-than-life fantasy world, and to do so the facts must be augmented, bended, recolored, caricatured, or dramatized and overdramatized; that is to say, made fit for an adventure or for fun. In the case of RFS, which is an interactive 3D story about the memory of Londrina, the words of Toni Morrison in *Memory, Creation, And Writing* seem to support that a videogame cannot be a photograph of reality:

Memory (the deliberate act of remembering) is a form of willed creation. It is not an effort to find out the way it really was - that is research. The point is to dwell on the way it appeared and why it appeared in that particular way. (1984, p.385).

Therefore, RFS mediates past and present in ways that real Londrina visitors cannot enjoy. For example, zip lining between high buildings on fire. The fantastical version of reality that RSF sought to deliver to the player was designed in a ludic manner to facilitate two kinds of paths: the path of the local player and the path of the external player. The local player, or the player who is familiar with the city, its life, its identity, and its symbolic markers, passes into a memory adventure where Londrina's time and space have been attuned. The external player, the player who does not know the city, steps into a fictional world where he or she must

enact episodes of the city's history, navigate through the city's territory, and interact with the city's cultural symbols, all through performative acts of play.

In his seminal 2004 essay "Game Design as Narrative Architecture", Henry Jenkins writes that game spaces represent narrative worlds that create spatial stories. Jenkins focuses the attention on what is called the "environmental storytelling" of video games. From this perspective, game spaces have the ability to create "the preconditions for an immersive narrative experience" (p.123). His model of game storytelling begins by regarding game consoles as virtual space-generating machines, designers as the architects of that space, and players as the explorers. That model is based on the understanding that structuring game space facilitates different kinds of narrative expression. He argues, in particular, that game spaces create spatial stories in at least one of four ways: evocative, enacted, embedded, and emergent narratives. In the context of RSF, we will focus our attention on the evocative and the enacted types of player experience.

Evocative Spaces

Evocative spatial stories exist when game spaces evoke pre-existing narrative associations (p.123). Jenkins uses the spaces in amusement parks as a reminder of an evocative space which builds upon well-known stories or genre traditions where the visitors are physically placed in familiar story spaces. This is the type of spatial story that describes RSF for the local player. In the game, the familiar Londrina stories, historical accounts and cultural symbols are rendered in a cartoonish manner, which

the players interact with while being familiar with the spaces, characters, and situations existing in real life. The consequence of such an evocative space is that it could “either enhance our sense of immersion within a familiar world or communicate a fresh perspective on that story through the altering of established details” (p.129). RFS translates the city’s culture and the history of the territory into symbols, and this is not an act of reduction or summary. Rather, the game is a means to encapsulate the essence of local tradition by representing and reimagining the cluster of symbols to mediate a new meaning. This adaptation is necessary to create the fantastical charm for the local player who may have already taken the places for granted as part of his or her daily life. Along these lines, Neil Postman (1979) writes on the subject of media ecology: “environments-like language itself, symbolic environments--within which we discover, fashion, and express our humanity in particular ways” (p. 186).

For example, the Londrina Historical Museum was opened in 1970, and now it occupies the building of the former Londrina Train Station. This museum’s architectural style is one the city’s identity markers where the player’s adventure begins. In the game’s version of reality, the same architectural style is cartoonish. The player explores the museum and – within the story events – gets to see real life photos from the Juliani collection. RFS translates the museum’s symbolic function in real life into a metaphor: as the museum was a train station that connects territorial points and where people meet, the museum in RFS is the central level where the player crosses to other places and times in the fictional world. The museum in RFS is also the place where all the game characters gather

before they get transported into other levels, where they become fantastical characters or creatures. In the Juliani's section of the museum, the player is transported to the forest that Londrina was in 1930s and meets Jose Juliani's game. The sense of immersion is enhanced by the acts RFS requires the player to perform: collecting artifacts, navigating difficult terrain, jumping from one height to another, and luring the ocelot towards Juliani's camera.

Another place in the game is very familiar to the inhabitants of Londrina. The Acoustic Shell is one of the famous city landmarks. This monument was built by the architect Henrique Mindlin and the engineer José Augusto Queiroz in 1957, and has been used ever since to host artistic presentations. In the RFS, the player interacts with musicians in the acoustic shell to help extinguish the Ouro Verde fire.

The cinema theater Ouro Verde is a cultural institution with auditoriums for movies, theater, dance, and musical shows in downtown Londrina. The theater was opened in 1952, while the city was at the coffee farming peak – up until 1970, the Londrina region accounted for 60% of all the coffee produced in the world, and hence the name Ouro Verde (Green Gold). This building is also associated with a big fire that destroyed it. In RFS, the player needs to put off this fire. However, in this part of the game the fantasy becomes hectic because the fire is consuming the entire city. Londrina is portrayed as a city invaded by volcanic lava that now runs through its streets, buildings, and landmarks. For the local player, the over fantasized true story communicates a renewed and vigorous perspective of reality. The chaos in this level however prepares the fictional arena for

another type of spatial storytelling; that is, RSF as an enacted story.

External Player, Enacted Stories, and Performance

As for the second player who is foreign to Londrina, the crossing from reality to the fictional world is about performance and enactment. Henry Jenkins (2004) identifies enacted stories in games as stories that are “structured around the character’s movement through space” (p.129). He explains that enacted stories basically “provide a staging ground where narrative events are enacted” (p.123) Drawing from the studies of Huizinga (1964), Laurel (1993), Pearce (2004), Whitlock (2005), Newman (2004), and Hand (2005), we can claim that ‘performance’ is an integral part of the storytelling in the RFS, just as it is in film and theater, where the story can be told through the actors’ performance. In *Homo Ludens*, Johan Huizinga (1964) identifies two overlapping functions of play: it functions both as contest and representation (p.13). He emphasizes the element of performance in the functions of play since to him the aspect of “representation” in such a case always involves a display before an audience. Indeed, both factors of representation and contest are evident in the fictional experience RFS engages the player in.

The RFS player moves in the environment, overcomes hurdles, effectuates events, and defeats opponents. Throughout RFS, all these player actions constitute performance: enactment of historical events to allow the creation of a story instance about Londrina’s history. In *Computers as Theatre*, Brenda Laurel (1993) argues that performance is the material cause of the pleasurable perception of pattern. The pattern in human-computer interaction

is made through the selection and arrangement of symbols, including verbal, visual, auditory, and other nonverbal phenomena (p.50). RSF also uses the verbal: the player needs to read certain written texts as well.

Another example from the RFS is the university. Abbreviated UEL, Universidade Estadual de Londrina (State University of Londrina), it is one of the public universities of the Paraná State. UEL was created in 1970 and has come to represent the intellectual, scientific, cultural, and artistic hub of Londrina. The UEL insignia is scattered throughout the virtual environment and is collectable. The Bosque, or the “forest”, occupies two city blocks in Londrina’s city centre and is home to a few remaining species of primitive canopy vegetation. It is now a space of 20,000 m² comprised of walking areas, children’s playground, and benches, and has recently underwent a major renovation, during which a mini track for jogging was built along with an open air gym. The Bosque in RSF is rendered at night where the player must find his or her way in the foggy downtown paved trails to collect other symbols from the city’s history; for example, the statue of Arthur Thomas, the Scottish explorer credited for founding the city in 1937.

More about performance in videogames, in “Towards a Game Theory of Game”, Celia Pearce (2004) describes six “narrative operators” in computer game narratives. The second narrative operator she identifies is that of the “performative”. She argues that the narrative in games is the product of play and that conflict in games produces a performative action. RFS does not leave out the element of conflict, and presents the player with fighting areas. Dudu, the game character who has lost his game console to

bullies, must fight these bullies in his imagination to get from one place to another. The conflict is depicted in RFS through non gory fight scenes with wooden swords. However, if the player does not perform, Dudu loses the battle against bullies.

Katie Whitlock (2005) supports the argument on performance, In “Beyond Linear Narrative”, she maintains that playing games is performance due to interactivity, and that the narrative houses this performance (189), while James Newman (2004) in *Videogames* underscores performance as an integral component in games’ narrativity (105), and maintains that a player’s performance creates the plot and establishes the communication between the player and the system. Similarly, Richard Hand (2005) in “Theaters of Interactivity” refers to gameplay as performance, and maintains that this performance is an important point of access to studying games from a dramatic perspective (210). Play is conceptually performative and it is an obvious component of RFS story, especially for the external player who is unfamiliar with the city and its symbols, and is in the process of learning through performer and enactment using Londrina’s symbols in RFS.

There is more conflict in RFS. The Londrina cathedral is another place to interact with and there the player must battle against a giant pigeon to retrieve the city’s key.

Back to the Museum, the player must guide Dudu to collect parts of the Londrina’s famous football team’s mascot: the shark. Once Dudu gives the shark his costume, the shark scares the bullies off and Dudu gets his game console back.

Memory Adaptation Project

The driving principle of the Canadian/Brazilian project is to employ local cultural and historical concepts in game stories, art, and play. This is based on the certainty that video games have the potential of transcending spoken languages, and this could allow players to experience the music, fiction, mythology, art, folklore, history, and worldviews of distant cultures. The first production of the project is the RFS.

The project's theme is mainly about the adaptation of literature into video games, and specifically with the purpose of developing video games with Brazilian content: fiction, art, and culture in order to explore the adaptation of oral history and memory into game play experiences.

Video games have a unique ability to tell stories and make players participate in the telling. However, even though video games represent an economic and cultural force, most of these video games are not produced in Brazil, do not reflect the Brazilian cultures and diverse territorial identities, and do not build the Brazilian economy. The *Local Video Games* project aims to train graduate students on game design and development to employ local culture, fiction, folklore, and history in video game content to communicate Brazilian narratives and contexts in an interactive medium. This video game content is one that Brazilians can relate to, and can help express local cultures internationally

The choice of Londrina city in Brazil for the project's first game resulted in the creation of the *Red Foot Saga* by Canadian and Brazilian academics, developers, and entrepreneurs. Twenty Ph.D., master's, and undergraduate students participated in the project. Between 2013 and 2015, students, researchers, and entrepreneurs travelled between Canada and

Brazil and spent months in the studio to conceptualize and build the game.

The job of digital technologies in disseminating literary memory and cultural experiences internationally is still different because of the language barriers. Video games and play offer one solution in order to achieve the large scale sharing of local memory and histories in the form of non-linguistic cultural bridges. One example is present in Brazilian literature. Nowadays, Jorge Amado's literary heritage might be considered a little neglected in the middle of the global consumer climate and what the commercial entertainment industry offers. However, from another perspective, many people do read Jorge Amado's books because they watched the films based upon them. In this sense, the creation of video game narratives inspired by local literature memory, folklore, or history is an interactive method bringing the attention to the original accounts in their traditional forms of expression by means of nonverbal symbolic mediation, as in the case of RFS. The local identity in this game can be presented internationally beyond linguistic and geographical barriers. This nonverbal prospect of symbolic mediation opens the door to many opportunities to communicate the culture and the local literature to the world by means of an extremely powerful, engaging and interactive way that enables the player's immersion through tools produced by digital media. In addition, initiatives such as this encourage the academic community to reflect on the relationship between literature and other media, promoting the ongoing debate about the construction of local cultural heritage in relation to globalization.

To conclude, mediation is immersive and transcends language when

the textual world of the written or oral is translated into virtual symbols in playable and navigable game worlds. This symbolic mediation engages the player in either evocative or enacted stories where local memory, territorial history come to life in the form of characters, settings and plotlines.

Reflection on RFS Design

Mainstream games are considered to be a powerful cultural device that connects millions of players worldwide and around the clock, but the fictional content of these games is often monotonous and clichéd. According to game designers, it is a question of mastering the techniques of interactive storytelling and how to give the player agency, which is the ability to participate in the story. Game theorists ascribe the problem to the designers' adherence to the same genres, which RSF avoids in order to achieve originality and content innovation with focus on worldview in game writing. The RSF design ideal took into account that problematic proposition, that the game story element habitually remains within the developers' own culture and does not include worldwide cultural themes to give the player a different kind of agency and a different cognitive challenge.

The Canadian/Brazilian RFS production team's brainstorming sessions lasted for months in order to understand what the video game designer Bob Bates⁶ said in reminiscence about his first encounter with the game story: "...on that old computer was a game called *ZORK*⁷. That moment of playing *ZORK* and seeing that imagination and writing could meet gameplay was transformative". He describes stories as "how we as

humans explain the world. When we see a sequence of events happens, even if those events are not interconnected, we will invent connections to [sic] just make sense out of what happened”. Bob Bates idea of a world explained by a story was essential to designing a video game about a city, its people, and its history.

Moreover, the RFS design took into account what Corey May⁸, *Assassin's Creed* game writer, recalled about his first game story's effect: “I remember being shown *King's Quest I*⁹ at a friend's house. I fell in love...infinitely deep universe resides on my computer's floppy disc...the [gameplay] mechanics back then were simple and straight forward...the story is what started to elevate everything ...they paved the way for the idea that the game story tells”. The keyword here would be “classic”. After decades of vigorous game innovations, there are virtually hundreds of ways to play and experience game worlds. However, what game connoisseurs call a “classic” design model is still a powerful way to convey meaning and tell game stories. Corey May (2011) described the power of the simplicity in gameplay mechanics, and this is what RFS provides to the player: a simple gameplay, inspired by classic videogames such as the early *Tomb Raider*, where the player needs to move back and forth between locations to unlock doors and retrieve objects. This design ideal does not only provide the player with the aesthetic value of nostalgia, most treasured by hardcore gamers, but also upholds the spatial evocative and enacted stories by affirming the locations and their historical significance, which is the original value that RFS was designed for.

Game developer Richard Garriott¹⁰ (2011) speaks of the recent

action role-playing games with heavy story theme that began to resurface, “but still rarely with elegance of the final art that you perceive in the linear narrative of a book or the linear narrative of a movie”. He maintains “I don’t think we have yet mastered the technique of true interactive storytelling... not just the dialogue, not just the cutscenes (cinematic clips), but really the entire experience unfolding and how you emotionally become engaged”. Bob Bates (2011) also comments on the focus on stories in the video game industry: “I’m not surprised that storytelling is back, I don’t know that it has ever left, it’s just that we’re not very good at it, still”.

Despite the dominance of unoriginality and the rapid spawning of chewed up game plotlines, premises, and narrated situations, the world of game-making is changing past this stage. Game makers are less reliable on Titan publishers (Irwin, 2008) and the availability of free game-making software such as Unity3D and Blender has invited thousands of storytelling artists into the industry. It is evident that Indie game developers have assumed a stronghold in the industry with intent to make the narrative and artistic expression a game play reality. As we deal with the originality of video game fiction as an issue, and the depth and significance of game content, it is becoming more obvious that the bulk part of extant game fiction is escaping the circle of popular premises and one-dimensional characters into a universe of colorful original new themes. The only way to attribute the breakthrough we are currently living in game content is to acknowledge the game industry’s migration to intellectual, enlightened, inspired, and thought-provoking game story writing.

Today’s videogames seem to achieve originality through diversifying

the story sources relied upon when creating a game. This is of course a case for the serious game fiction, and the writing references this medium needs: game writing that is inspired by arts, history, classics, and literature. Game writer Corey May (2011) says there's room for all different kind of narrative experiences. He explains that some of the good storytelling examples explore very specific moments in time and specific emotions. And so we have to remind that these emotions in games are explored by game writers and designers in different ways, but from the same cultural perspective. For games to be able to engage the player on multiple emotional and psychological levels, the role of the cultural atmosphere cannot be ignored: there exists a wealth of stories outside the cultural sphere where the majority of game writers are now: new myths, locales, and plotlines that promise diversification of game fiction and new horizons in game writing.

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Endnotes

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- 3 www.sagapevermelho.com.br
- 4 http://www.uel.br/museu/publicacoes/Documenta_2.pdf
- 5 <http://historiadelondrina.blogspot.com.br/2013/10/jose-juliani-um-dos-herois-de-londrina.html>
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- 7 Bob Bates is a computer games designer. He worked in Infocom in the 1980s, and became the co-founder of Legend Entertainment. He designed games such as Timequest and Eric the Unready. Bates has twice been the chairperson of the International Game Developers Association (Jong, 2001)
- 8 Zork was one of the earliest interactive fiction computer games and was written between 1977 and 1979. (Anderson, 1985)
- 9 *Corey May* is a game writer, and the co-founder and President of Sekretagent Productions. He is the main writer of the Assassin's Creed game series. (Hanson, 2013)
- 10 King's Quest is an adventure game series created by Sierra Entertainment in 1984. (Wagner, 1987)
- 11 Richard Garriott de Cayeux is a video game developer known as his games Ultima. (Academy, 2011)