

Sensitized ludonarratives. Narrative adventures to promote the representation of minority groups

Ludonarrativas concienciadas. Aventuras narrativas para promover la representación de colectivos minoritarios

Ludonarrativas conscientes. Aventuras narrativas para promover a representação de grupos minoritários

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ARTICLE



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Abstract

Sensitized ludonarratives promote critical thinking in the player through a complex ludonarrative interweaving under the clear concerns of some designers who seek to convey specific values. These ludonarratives germinate in a space where there is no artistic repression by the designer and where the players are especially interested in discovering, listening, and learning through their relationship with the game, specifically in the narrative adventures that have an election and branching design.

KEYWORDS

Video games, Designers, Conscientious, Persuasion, Ludonarrative, LGBTQ.

Resumen

Las ludonarrativas concienciadas promueven en la jugadora el pensamiento crítico y lo hacen por medio de un complejo entretendido lúdico-narrativo bajo las claras inquietudes de unas diseñadoras que buscan transmitir unos valores concretos. Estas ludonarrativas germinan en un espacio donde no existe la represión artística por parte de la diseñadora y donde hay un especial interés de la jugadora

por descubrir, escuchar y aprender a través de su relación con el juego, concretamente en las aventuras narrativas que cuentan con un diseño de elecciones y ramificaciones.

PALABRAS CLAVE

Videojuegos, Diseñadores, Concienciados, Persuasión, Ludonarrativa, LGBTQ.

Resumo

As narrativas lúdicas conscientes promovem o pensamento crítico na jogadora e o fazem por meio de um complexo entrelaçamento lú-

dico-narrativo sob as claras preocupações de algumas designers que buscam transmitir valores específicos. Estas ludonarrativas germinam num espaço onde não há repressão artística por parte da designer e onde há um interesse especial por parte da jogadora em descobrir, ouvir e aprender através da sua relação com o jogo, especificamente nas aventuras narrativas que têm um design de escolhas e ramificações.

PALAVRAS-CHAVE

Videogames, Designers, Conscientizados, Persuasão, Ludonarrativa, LGBTQ.

1. INTRODUCTION

Video games have dealt with issues like homosexuality before, more or less successfully, mostly from the perspective of a non-playable character (or NPC) and in a humorous or derogatory way. Classic titles such as *Final Fantasy VII* (Squaresoft, 1997) deal superficially with homosexuality and cross-dressing, making the scene in which the hero, Cloud, cross-dress to save Tifa an iconic one. Other more recent works such as *Persona 5* (Atlus, 2016) were partially censored in the west for containing a homophobic scene where two secondary characters constantly harass one of the minor protagonists, which gives them an image of perverts and sexual predators. It is difficult to find in mainstream or commercial video games such as those mentioned a fair representation of minority groups or on issues that may be controversial for today's society, so our study also focuses on video games that could be generally classified as *indie* or independent.

Videogames recognized as *indies* are mainly characterized by distancing themselves from the canons established by the video game industry and it is in this specific framework where conscientious designers can commit to trans-

mitting their values and causes through ludonarrative. Whether for a motivation to change attitudes or to represent minority groups, these titles seek the best formula to persuade the player and invite her to question her environment and her convictions.

To discuss conscientious ludonarratives, we first need to define the independent video game to later outline queer and persuasive games, which we can understand as a kind of subgenre linked to the first. Instead, our interest lies in knowing the aims and motivations of the work and the designer with the player and not so much in developing a taxonomy as authors such as Bogost (2007) or Pérez-Latorre (2016) have already done.

2. METHODOLOGY

For this study we use a multidisciplinary methodology that addresses the complex nature of the video game medium based on the concept of directed freedom deployed by Navarro-Remesal (2016) who defends that every game is articulated by margins and limits capable of leading the player towards the obligation or prohibition. We also consider the approach of

Planells (2015) to the ludofictional worlds understood as autonomous spaces that move away from the traditional story and are designed to welcome the player, and her behavior. We complement this theory of possible worlds with the mechanisms of construction of meaning that emerge from the relationship between the system and the player and that constitute a language of its own in video game design (Pérez-Latorre, 2012). To these theoretical bases of game studies, we add the design model of choices and ramifications (Fernández-Vara, 2020) to be able to analyze particularly the narrative design and the game design of videoludic works recognized as narrative adventures that are characterized by having a design of decisions through dialogue or the actions of the player.

In turn, we start from the definitions and characteristics of the independent and persuasive video game (Bogost, 2007; Pérez-Latorre, 2016) that help us understand *queer games and persuasive games* and analyze our case studies from a gender perspective (Cabañes, 2015; González-Sánchez, 2018). We complement this vision of game studies by taking into consideration the term of conscientious designers (Flanagan & Nissenbaum, 2014) that help us build the best approximation of conscientious ludonarratives.

In order to approach them, we use three graphic adventures from the developer DONTNOD as case studies: *Life is Strange 2* (2018), *Tell Me Why* (2020), *Twin Mirror* (2020) and the work of Vanilleware, half path between the visual novel and the real-time strategy game *13 Sentinels: Aegis Rim* (2020). We start from the hypothesis that in all videogames the designers have the ability to persuade the player in a more or less conscious way due to the fact that, in addition to making use of their own tools, they inherit and update playful elements from other ex-

pressive media, narrative, performative, sound and visual (Martín-Núñez & Navarro-Remesal, 2021, p. 8).

To demonstrate our hypothesis, we analyze the four case studies based on tools for textual and ludonarrative analysis (Fernández-Vara, 2015; Navarro-Remesal, 2016), which we complement with the game testing technique, understood as the process of playing a videoludic work multiple times with the particular purpose of testing and analyzing the different ways in which a game can develop. Although this technique allows us to experience the game in first person, it has not always been possible to make all the branches without the system forcing you to start the game from the beginning. Therefore, it has been necessary to make up for these limitations with the non-participant observation of subjects who share their gameplays on platforms such as YouTube or Twitch. In this way, it has been feasible to contemplate the different options available to the player in each of the four video games under study.

3. RESULTS

3.1. PERSUASION THROUGH VIDEO GAMES

We are interested in whether a video game is *indie* because of its originality and transgression with respect to the canons established by the video game industry and because of its claims to generate coherence between game design and other aspects such as the psychology of a character and his relationship with the ludofictional world (Pérez-Latorre, 2016, page 24). It is not that these video games seek to differentiate themselves from each other by competing in a market, but that there is no type of self-censorship or institutional pressure and where the designers can “[...] explore more sensitive

issues such as rape, racism, incest, cancer, depression, transsexuality, etc.” (Trépanier-Jobin, 2016, p. 117). The authors should see the video game as a place of expression where they can feel involved on an emotional and ideological level (Pérez-Latorre, 2016, p. 19) without fear of controversy.

When in a video game there is a designer’s predisposition to alter or change the player’s attitude, we could recognize it as a persuasive game (Bogost, 2007). These titles convey messages “[...] under the pretext of generating arguments, showing them different points of view, making them change their beliefs or behaviors” (2007, p. ix). A video game can persuade the player through argumentation, whether through processes, procedural rhetoric, words, verbal rhetoric, images, or visual rhetoric. A video game can persuade through ludonarrative understood as the combination of three levels that give meaning to the game: the purely playful or normative, the one that combines narratives and the one that houses the chain of events that defines the gameplay. (Klevjer, 2001). In other words, the three layers that make up the ludonarrative are regulations, fiction, and story (Navarro-Remesal, 2015) and, therefore, persuasion can occur in any of them.

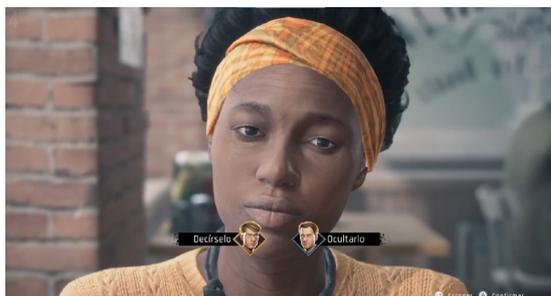
The ludic-narrative dynamics that participate in the persuasion process can be multiple and are closely linked to the genre to which the title belongs. A narrative adventure like *Twin Mirror* (DONTNOD, 2020) uses the mechanics that make up the decision-making system (rules) to support the construction of characters and locations (narremes) and enhance the plot that gives meaning to the game (story). In the design of ramifications, “the changes in the state of the system are integrated with the story that is to

be communicated” (Fernández-Vara, 2020, p. 66) and offers the player an apparent freedom that is still an illusion that the designer conscientiously builds to limit possible paths. That range “between power and impotence, between obligation and prohibition or penalty” (Navarro-Remesal, 2016, p. 319) is what we know as directed freedom and is present in every video game, even in narrative adventures where the design of choices acts as the axis of ludonarrative discourse. In the end, beyond providing the player with a large number of possibilities (banal on many occasions), the designer chooses to create a series of significant options that affect the story and where the consequences are important and observable by the player. player (Fernández-Vara, 2020, p. 67).

Twin Mirror talks about bipolar disorder and does it through a detective adventure. The game shows how people who, like Sam Higgs, suffer from this mental illness are able to live with it. The player becomes a part of this social taboo during the brief playthrough of the game and witnesses how his mind works. Bipolarity is represented by a second avatar for the same character, whose opinion always differs from the first, gives advice and sometimes acts as an assistant to the protagonist and others as an obstacle (Figure 1). The player, whom we consider a moral agent who responds to ethical reasoning (Sicart, 2009), is the one who must decide Sam’s action and dialogue, accept the consequences of his choices and “[...] apply moral strategies in his gaming experience” (2009, p. 48). *Twin Mirror* gives voice to bipolar disorder, but not only as a problem but as a characteristic of the character, which makes it unique.

Figure 1

The decisions that affect the story are graphically represented with the two versions of the protagonist: one, more rational, and the other, more impulsive.



Nota: Gameplay of Twin Mirror in its version for PlayStation 4.

When the player accesses Sam's mental palace, perceives his world as a labyrinth that builds as he goes along, running through multiple paths, most of which have no exit or end up unifying in a single final square. These labyrinths of memories that help the player to recompose the story like a puzzle (Fernández-Vara, 2020, p. 71) is also a representation of how these limitations work in the video game that always leads the player to a single square of Exit. It is that "[...] promise of freedom, this labyrinth of life in which supposedly every path is eligible, the favorite playful form of the current mainstream video game" (Planells, 2021, p. 1082) and the ideal space for designers transmit values to the player to change the world.

3.2. IDENTITY THROUGH VIDEO GAMES

By *queer game* we understand any video game where the leading role falls on the experiences lived by one or more LGBTQ characters and these, in addition, are usually produced by designers from the group itself (Shaw & Friesem, 2016, p. 3885) and, as we defend in this article, by conscientious designers. These titles seek "[...] the questioning of disciplines as they are known to date, for the sake of greater inclusiveness and the offering of different versions

of the same reality, to provide the interlocutor with the ability to decide for himself" (González-Sánchez, 2018, p. 369). Although there are more commercial video games with LGBTQ characters and that may be motivated to make the collective visible, "[...] *queer games* with queer stories can explore the lives of LGBTQ people in ways that incidental representation cannot" (Shaw & Friesem, 2016, p.3885).

The presence of the *queer game* subgenre or label is important since most of the representations of the group in commercial titles usually fall on NPCs (characters not controllable by the player) and it is difficult to do so explicitly. The player usually suspects the sexual orientation of a character because of the dialogues, or it is revealed by meeting specific requirements or conditions in the game (Shaw & Friesem, 2016, p. 3880). We cannot deny that, although few, there are recognized titles from large companies that risk making the collective visible, such as *The Last of Us Part II* (Naughty Dog, 2020). In contrast, mainstream games do not usually explicitly define the sexuality of queer characters. Moreover, the very process of confirming the sexuality of a character, whether the protagonist or not, is often controversial (Shaw & Friesem, 2016, p. 3880).

Tell Me Why (DONTNOD, 2020) fulfills the characteristics of *queer games* by treating transsexuality and homosexuality and inviting the player to broaden his perception of these in today's society. Tyler Ronan is the protagonist of this narrative adventure with decision-making and is the essential vehicle for the player to learn and understand what transsexuality is and that there is no relationship with sexual orientation.

In *Tell Me Why*, the player is offered the freedom to have or not have a partner since his incarnation as Tyler (Figure 2). However, since it is

a short game (compared to the main titles of this company) there are hardly any alternatives. However, the effort of the conscientious designers in this title does not consist so much in delving into the interpersonal relationships of our avatars but in transmitting the values in a conscious, responsible way and from the greatest possible knowledge.

Figure 2

As Tyler, we can decide whether to become intimate with another character of our same gender or, otherwise, refuse on the pretext of continuing to discover our sexual orientation.



Note: Tell Me Why gameplay in its version for STEAM.

In *Life is Strange 2* (DONTNOD, 2018) the player is part of a ludofictional world starring racism and accentuated by government injustices against the minorities of a country. As it happens in other titles of the franchise, the player endows the main character or the closest NPC (in this case in the younger brother: Daniel Díaz) with a supernatural power that he has to learn to control and that implies a responsibility. However, the telekinesis of the little brother is not enough power to escape the injustice they find in the way of escape.

If *Life is Strange 2* can also be labeled as a *queer game*, it is because of the efforts of its designers to talk about sexuality during the third chapter of this episodic title. Sean Díaz reflects not only on his sexual orientation but also on how his fellow campers experience sex and sexuality. On the one hand, Sean's sexual orientation is left up to the player (Figure 3) who can even decide (only if he chooses the heterosexual relationship) to lose his virginity to Cassidy. The player is also given the option of not being intimate with either of them and leaving the protagonist's sexual orientation in the background. On the other hand, player and avatar discover how for Finn and Hannah, secondary characters who live with them in the camp, sex can be casual and unrelated to love or commitment.

Figure 3

The game asks the player about Sean's sexual orientation only if he has previously made specific decisions.



Nota: Gameplay de Life is Strange 2 en su versión para PlayStation 4.

Whichever path the player takes, these decisions do not affect the course of the plot and are an invitation to discover and experience, through the avatar, sexualities different from their own. After all, as Cabañes points out, “video games have great potential as a laboratory for sexual experimentation, since they can allow us to explore other types of sexuality that in real life are either complicated or directly impossible to experience” (2015, p. 46).

13 Sentinels: Aegis Rim (Vanilleware, 2019), on the other hand, helps us exemplify how a non-queer video game tries to represent the collective in its ludofictional world. It is a difficult title to classify due to its hybridization of genres (visual novel and real-time strategy) where the narrative component predominates, and which is interesting for this investigation due to its at-

tempt to represent a non-binary romance between two protagonists. The visual novel genre is characterized by being considered a derivative of manga where “reading is the main pillar of the work and the player’s decisions determine the progress of the story” (Navarro-Remesal & Loriguillo-López, 2015, p. 10).

In *13 Sentinels: Aegis Rim* the player controls a total of thirteen protagonists who come from different eras and whose stories unfold little by little. Takatoshi Hijiyama is a character who comes from Japan in 1940 and who is in love with a girl who introduces herself with the name Kiriko. Hijiyama finds out that Kiriko is actually a man and is called Tusaka Okino. Far from feeling rejection, Hijiyama continues to feel attracted to him, although he resists desire by taking advantage of an internalized homophobia rooted in his time.

Okino appears throughout the romance story with or without a wig (Figure 4) and Hijiyama continues to be apparently interested, regardless of his physical appearance. Through the character’s actions and dialogue, the player understands that Hijiyama is not a homosexual character (he is attracted to other girls at school) and is unable to define or label his relationship with Okino. While, in general, the rest of the main cast concludes their adventure with a heterosexual relationship with a happy ending, the romance between Hijiyama and Okino requires an interpretation on the part of the player that is overshadowed by the predominance of heterosexual representation and the traditional concept of romance, and of sex, as an exclusive act for the reproduction of the human being.

Figure 4

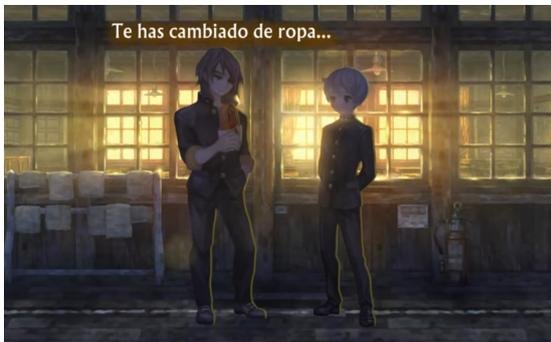
Hijiyama becomes jealous when he sees another boy take notice of Kiriko, aware of his real identity.



Note: Gameplay of 13 Sentinels: Aegis Rim in its version for PlayStation 4.

Figure 5

Hijiyama loses some interest when he sees Okino without a wig and without a skirt but finds that his attraction to him remains.



Note: Gameplay of 13 Sentinels: Aegis Rim in its version for PlayStation 4.

3.3. THE CONSCIOUS DESIGNER

Whether in an independent or mainstream market, or particularly a *queer* or persuasive game, conscientious designers are characterized by trying to create new and better games considering the values of society and questioning how to apply them in practices to improve the world (Flanagan & Nissenbaum, 2014). Conscientious designers work within a framework of fifteen elements that together constitute the semantic architecture of a video game. In other words, they must be aware of the entire complex ludonarrative system of the video game, and they must try to work on the semantic architecture so that the persuasive act towards the player

is effective. This semantic architecture is composed, according to Flanagan and Nissenbaum, by a total of fifteen components and through the combination of these the conscientious designer generates meanings (Table 1).

Table 1

Summary of the semantic architecture proposed by Flanagan and Nissenbaum (2014, pp. 35-71).

SEMANTIC ARCHITECTURE		
1.	Narrative, premise, and objectives	Narrative is an optimal place to introduce content, motivation, and value-rich contexts.
2.	Characters	The character's relationship with the player generates emotional responses.
3.	Actions in the game	The maneuvers that the player can do in the game beyond the common actions depending on the genre.
4.	Decision framework	Through decisions the player explores ethical questions and experiences their consequences without affecting his real world.
5.	Rules of interaction with other players and characters	Relationships with other NPCs or players put into play values such as cooperation or generosity and, competition or self-sufficiency.
6.	Rules of interaction with the stage	The player can be rewarded or punished for exploring the stage, destroying it or building it, depleting it or nourishing it with resources.
7.	Point of view	The perspective and the incarnation in a specific avatar can determine how the player perceives his role in the gaming world and with the rest of the elements that make up the game.
8.	Hardware	The memory capacity, the graphics processing speed or the physical controllers (mouse, keyboard, gamepad) define the possibilities of the designers in the game.

9.	Interface	The mediation of hardware and software attributes with the player.
10.	Game engine and software	The engine of a game, its physics, collision detection, etc. It facilitates or hinders the designer's expression of certain values.
11.	Game context	The video game genre brings with it its own context. An MMORPG with voice or text chat may convey erroneous values not controlled by the designer.
12.	Rewards and scores	The reward structure defines what kind of achievements are valued in the game and can be an interesting element for designers to consider.
13.	Strategies	Similar to rewards. You can convey values to the player to motivate him to use a particular style of play for a purpose.
14.	Game maps	The player's interaction in the space (alone or with other players) defined by a map layout is affected by the actual limitations of the map; certain values can be prohibited.
15.	Aesthetics	Aesthetics, although subjective, expresses values. Work alongside narrative, mechanics, etc. to instill values and meanings.

For a conscientious designer, each of these elements is present during the creation process with the definite desire to change the vision of players on a subject, to expand or correct their knowledge or make them aware of their position in the real world. It is for all the above that we believe that behind the four case studies there is a development team made up, if not entirely, partially, of conscientious designers.

4. DISCUSSIONS

Considering that there are clear motivations of the designers behind these four case studies to persuade the player, we consider that their playful narratives are conscientious. Through the rules, fiction, and story, the four games make the player feel aware of something.

We confirm that *Twin Mirror* stands out for its in-game actions (specifically, its significant mechanics) that deviate slightly from what the player is used to experiencing in a narrative decision-making adventure. We understand that significant mechanics are all those that are intricately linked to the narrative and that seek to be relevant and give credibility to the story (Martín-Núñez & Planes-Cortell, 2015, p. 59). In

this case, Sam's mental capacities give the player the possibility of recreating a car accident or a murder, making him feel part of a criminal investigation (Figure 6). The player reconstructs each phase of a scene as a puzzle in which he can get it wrong without penalty until he gets the right answer. *Twin Mirror* rewards patience and, in turn, trains the player for the outcome when he must face the real moral dilemmas, which are those that alternate the story and whose consequences are not clear because "none of the options has an optimal solution, and each advantage has its drawback" (Fernández-Vara, 2020, p. 70).

Figure 6

Moment when Sam calculates all the possibilities in his mental palace, the player can validate the hypothesis. If he makes a mistake, he can rectify without penalty.



Note: Gameplay of Twin Mirror in its version for PlayStation 4.

If the ludonarratives of *Twin Mirror* are aware, it is mainly because of its significant mechanics, which stands out within its genre, as well as because of the aesthetics that characterize it during Sam's mental recreations. By means of polygonal and colorless graphics, the layer that alludes to the unreality built by his mind on top of the real one is distinguished, always within the ludofictional world presented.

Tell Me Why, in addition to relying on its own mechanics, stands out for educating about transsexuality through one of its protagonists, Tyler Ronan. The player not only has the point of view of a transgender character, but also

takes control of his twin sister, Alysson. Instead, two perspectives entail two different versions of his memories of his childhood (Figure 7). Taking one of them as true becomes an ethical dilemma for the player and that internal debate evidences the persuasion through the characters where emotional empathy comes into play accentuated by a design of ramifications (Porta-Pérez, 2021, pp. 1192-1193). These conscientious ludonarratives make the player feel part of the story and make an effort to understand them, even in relation to the sexual identity displayed in the title.

Figure 7

The player's dilemma in taking one version of the past as true is heightened by the emotional empathy with the story and the characters.



Note: Tell Me Why gameplay in its version for STEAM.

Beyond the efforts of its designers to broaden the perspective on sexuality in *Life is Strange 2*, the player starts from a narrative premise where values are presented that seek to fight against racism. Just as in *Tell Me Why*, the player manages a transgender character to learn about transsexuality first-hand, in *Life is Strange 2*, the player is embodied in a teenager who is the victim of different racist misunderstandings. Sean and Daniel are forced to run away from home due to an unfortunate accident and during their flight to Puerto Lobos, a fictional city in Mexico. They discover how society rejects them or judges them based on their appearance. The ludofictional world displayed

in the game is perceived as a mirror of current society, particularly the United States, and this similarity facilitates the player's empathy with the characters.

The conscientious ludonarratives in *Life is Strange 2* are also perceived in the educational process that the player must develop with the younger brother, Daniel. This teaching of values can occur directly (through dialogues and choices) or indirectly (through the actions conducted by the player and his way of interacting with the game map or with other NPCs) and the result is reflected in the medium and long term. You can rectify behaviors if you perceive that you are not acting correctly. This responsibility accompanies the player throughout the game and the result directly affects the outcome of the adventure, since the last decision will not only be made by the player, but also by Daniel Díaz (Figure 8).

Figure 8

Daniel may or may not agree with the decision made by his older brother but depending on the education that we have transmitted to him, he reacts in one way or another.



Note: Gameplay of Life is Strange 2 in its version for PlayStation 4.

Finally, in *13 Sentinels: Aegis Rim*, the conscientious narratives unfold in its two ludic-narrative blocks: side-scrolling adventure chapters (where the narrative aspect stands out) and real-time strategy battle chapters (where the playful aspect predominates). In order to unlock these chapters, the player must meet certain requirements imposed by the designer so that he does not leave either of the two blocks aside due to lack of interest. In other words, the player accepts that in order to enjoy all the adventure chapters must first invest time in winning battles. In turn, being victorious in combat by meeting specific requirements (carrying a specific character, not using robots from a generation, etc.) grants points that can be redeemed to unlock additional content such as conceptual art or files that complement the story. Although it fulfills the objective of motivating the player to complete the story, this reward structure does not focus on motivating values and attitudes in the game as proposed by Flanagan and Nissenbaum (2014, pp. 63-65).

On the other hand, the manga aesthetic that characterizes the visual novel genre and that *13 Sentinels: Aegis Rim* has, transmits values that the western public perceives, in general, in all Japanese video games. According to Navarro-Remesal and Loriguillo-López, the three main axes of this type of video game are character design, game design and the animation of cinematographic sequences, with the possible addition of issues of gender, identity, and sexism (2015, p.8). Therefore, although the non-binary relationship between Hijiyama and Okino is not fully evident (just as *Tell Me Why* does with transsexuality), the aesthetics of the visual novel becomes an essential bridge between the designer and the player; a dialogue where ideas and values are raised, but whose acceptance or assimilation depends solely on the self-reflection of each of the parties.

5. CONCLUSIONS

The conscientious ludonarratives arise from the intention of the designer to promote a change in society in general and in the player in particular through values that adhere to the semantic architecture of video games. The four case studies display a space to encourage critical thinking, as we have seen, through the characters, mechanics, decision frameworks or aesthetics, to name a few. With this article we do not intend to isolate video games developed with these characteristics from the rest, nor is it about labeling a title for its persuasive intention or for representing a minority group. Through our definition of conscientious ludonarrative, we seek to make visible the possibilities of the game to improve the world in which we live, so that both the designer and the player are aware of the power of video games to dialogue about ideas and values, reflect, discuss and improve as individuals and as a society.

A ludonarrative is made aware when there is an intention on the part of the designer to persuade the player, transmit values, represent vulnerable and minority groups, and also to show social problems without fear of controversy. The designer must feel emotionally involved in the game and be able to talk about sensitive issues without the social and political pressure of his environment or country, in addition to having at his disposal the ludic and narrative tools that generate meaning for the effective transmission of ideas and values.

Even with all the training of the designer and the predisposition to build conscientious playful narratives, to improve the world it is important that, as in any dialogue, the players are open to listening, changing, or reinforcing their opinion and, finally, to transmit and apply those values beyond the ludofictional world.

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