

## **Abstract English**

This thesis seeks to establish the largest number of coincidences among language, storytelling and videogames, in order to determine new narrative structures that can be applied to the creation of analogical or digital artworks. The main objective of this research is to provide a model of game-based narrative that encourages young students to revalue language, storytelling, and game structures in order to contribute to contemporary poetics.

Our starting point was the relationship that exists between people, stories and games. We observed that they are, not only tools for communication and expression, but they also enrich and complement one another. Over time, the narrative heritage has adapted itself to the existing cultural and technological conditions. Who demands to find new ways for storytelling.

In the second phase we studied literary pieces that were conceived from games and therefore classified as game-based narratives. The characteristics of these pieces can be considered models that stimulate writers or text designers in their professional work, and who are interested in integrating composition of texts into their pieces. This effort is intended to contribute to narratology and poetic studies.

In the third part, we explored video games, their features and attributes which we associate with the composition of stories, such as a sense of vertigo and movement. Their format or platform structure with a particular progressive form also promotes vivid immersive and interactive experiences to the gamers.

With this study, we show a balance between critical positions that have distanced the games from narratives; confirming that there is no reason for such a distinction, but that rather, there are elements that ensure their mutual dependence. This confirms our thesis about the use of game-based stories to experiment with more complex narrative formats similar to the idea of the palimpsest, understood as a text that develops along different axes, composed of a myriad of actions, and forming a network with multiple possibilities of reading and interpretation.

In the last part we propose conducted practices that can guide teachers, students and others who are interested in venturing into the world of text and script design. So these proposed practices can be used as experimental game narrative laboratories that contribute to form game tellers who may experience a poetic creativity nourished by the game through proposals coated with very diverse thematic and treatments.

We conclude our study confirming how basic game and language are as tools that creators have to consider to propose a kind of experimental and innovative game-based narrative. May this study invite the reader to rethink the importance of telling stories and stimulate its practice in new ways.