Robert Olessak: My Games (1987-2001)

The Beginning… (1987-1988)

I became a computer owner first in 1987: that C64 config started to be built up step by step (first with a TV, and without a floppy drive… etc.), which would mean the „world" (in a narrower sense) to me for a lot of years then. (I was fourteen or fifteen years old about that time, in the first year at the secondary school.) The interest itself that called forth this arose originally a few more years earlier (from the circles of my class-mates at the primary school), and by then I had already been clear about the matter of programming at bottom: after having read through Dr. Laszlo Ury's justly famous and excellent book of two volumes at several times there and back, from the book alone, without any real computer (!) I had learnt everything about the C64's programming in Assembly; or in machine code. (This qualifies not only my personal susceptibility to the matter, but also that well-written book, and I owe a debt of gratitude subsequently again both to the fate and the author, too, only for getting it into my hands.) As soon as I had got an own machine, thus it did not take much time for me to immediately start my newly acquired knowledge to plant into practice.

Before – and apart from – that, technical things had not really attracted me too much; I was rather such a „semi-classical" and „semi-scientific" one, a bit naive, precocious and abstract soul, and felt the best when hiding somewhere out in the woods and fields alone, sauntering apparently aimlessly, or dawdling over those all kinds of uncertainly domiciled, vagrant animals and plants picked up by the roadside. The three things that the most greatly interested me were: the insects (and the entomology); microscopes and terraristics; and some increasingly more effective home-made explosives… (And all the other chemistry. However, what left me absolutely cold, was each and any form of social life, or fitting in. Fortunately yet the *terrarist* genes proved to be the stronger than the *terrorist* genes in my constitution after all.) Not only I read very much of them, but also I was creatively up and doing about them; in a curious way, however, I never awoke to the consciousness of that not only the subjects of these various readings, but also the mere *texts* of them attracted me even during this. In spite of that I could already read at the age of five, and moreover I also knew the four arithmetical operations then; and already in the nursery I was doing such fully mysterious things absolutely unknown and incomprehensible to the other children like for example editing some home-made cartoons with text subscriptions for my own entertainment (and for the adults' too); I also continued this later further on. (For example one of those exceptional cases when it became conscious to me, and explicitly grasped me, was an Edgar Allan Poe volume usually being turned by me at around my age of ten or eleven, in the centre with the novel *The Gold Bug*; or another similar one was *The Lord of the Rings* just a few years later, and a definitely very lot of dog-eared *Galaktika* pieces, which was by the way the all-time number-one hit and the very best of Hungarian literary sci-fi magazines.)

After all these it is maybe not too surprising that having grown into the environment of early informatics I very quickly found the genre of *Interactive Fiction* (or *text adventure* as far as been known in our parts), which also offered me an excellent and unlimited-seeming possibility to live out my extravagance of imagination.

I wrote my first two of these during the summer holiday of 1988, just preparing by them to idiosyncratically entertain my company (and teachers) at the school at the beginning of next year. These two games were *Brekk!* and *Lord Of The Hell*. (The former was ready only in a week, and the latter in a month or two, and it already contained some parts of

machine code.) Subsequently looking back to them, of course, they already look like still being a bit primitive (or being in an initial stage). (But since I speak more of them in other articles, I don't want to repeat myself here. *See there.*) What matters in this context now is that I decided through them that I wanted to write such games much more.

The Lord of the Hell (1989-1990)

My third adventure was *Az Alvilág Ura* (or its „original" title *Lord Of The Hell 2.*). The historical circumstances of its born (and its little unfortunate after-life) were also exhaustively dissected along at another place by me (who is interested please see there). In another respect, however, it was the first: the first one to be bought and retailed, and becoming known outside my personal environment, too. (Therefore the first which reached anything so-called „professionally".) It deserved this almost by my half and a year developing work; it was fully made in Assembly (or, in machine code, that's approximately the same in the case of C64). (If I was to make this as a more routinish, experienced programmer a few years later, I should have got down with that within a far less time of course; but some such comparisons usually are practically of not too much use as just exactly that labour is what gives birth to the experience, and finally the time and effort are applied to this.) The program was bought and released by the *Novotrade Rt.*; the one and only „absolute ruler" company in Hungary about that time at software trade.

It became my firm and unshakeable intention by then to have each another next throw possibly an order of magnitude greater than the previous. (Technically I was still able to keep the pace required at least.) The „tragedy" of my exponential challenge did not seem yet, and although the powerless „body" did not follow the spirit becoming ready to act too early in several further respects yet, either (e. g. the graphical display of the program was still modest, and a little bit of amaterish, too), I had already seen *not* the present moment on looking at it long since, but always that which would come *after* this soon later. (I also caught this thought of mine having become a bit scary in this infinite form successfully in a graphical vision a few years later; yes, it was that ominous skeleton picture, see there.)

If now – subsequently and with cruelty – we deprive that of this idealized clothes, then the result will be rather grayer, more average and insignificant. As compared to the average performances attained by the contemporary Hungarian computer gaming subculture (and within that semi-amaterish, home-made game-developing movement appearing those years), and mostly to its uneven and discordant standard (as finally being some natural and original substance of my games, too, as so having to be compared first to that), it definitely took place among the best (and relatively also would have emerged from among them much more, unless being accompanied consequently along by the ill-fate on all my trying to make it popular).

However I measured myself not to this, but the international examples were floating before my eyes. Since as being a talented student I had got some unlimited possibilities with no responsibility lied upon me (as being a first rate pupil at my schools I only walked in daily, and so all remaining time and energy might be invested into my own aims), I set myself any target with a light heart at my will. Adventure games became the main „hits" of the age, and several factors contributed to it. On the one hand, the capabilities of the computers (or, to be more exact, their *limits*): the processing speed and the graphical knowledge stood at a very initial stage inspected with a modern eye. (Thus, rather such games were to be developed, which did not lean on this, but upon the ideas, the creativity and fancy instead.) On the other

hand, game development itself still in its entirety rated as a relatively young industry and/or creative activity sphere with countless unexploited possibilities and evolving ways. Besides, there was even a third constituent present, the openness: the cultivation of the adventure genre might already be started at an extraordinarily low and wantless level (both considering as a quality standard, as a material or financial sacrifice by this), so moreover *anyone* could score the first success with ease in it – and thenceforward no bounds at all. (And naturally everybody wished that: there and then – so immediately and forthwith – entering into something in which he or she could grow till any highest level later on.) And another fourth point of view again: adventure is an intellectual and intelligent genre – not only its making, but its playing, too.

Therefore when I wrote *Az Alvilág Ura*, then my models were the world famous *Magnetic Scrolls* games (and especially the first one of them, *The Pawn* caught my attention the most). In practice, of course, I was only equal more or less to that for the time being, but I began to powerfully aspire after that. Since the difficulties of the English and the Hungarian text interpreting (as the grammar being strongly dissimilar in them) might set some rather different tasks, I still had to work out my own solution to the entire question.

Contemporaneously I never attached any great importance to the story contained within the plot of any game, as I also emphasized that from the very beginning, and it finally resulted in my often tortuous, twisted, meandering and disconnected seeming dramaturgic tangles and intricacies – exactly because of being born this way, namely I indiscriminately and unmethodically took down any kinds of ideas which crossed my mind, and moulded these all together as a „story” in an open-handed, large-scale, spontaneous way. I absolutely did not take this part of the programming seriously; albeit in a manner – namely considering as the reachable non-linearity level of the plot – still shared a significant part of my philosophy. (The solution of *Az Alvilág Ura* was formerly published in CoV 16, therein it could be followed all along; likewise at the webpage of the game.)

That stage of development appearing in the program thus composed one grade of the way leading to the target set before. Of Hungarian games preceding to that it was not typical to stress the importance of grammar and word-inflexion to increasingly concrete; or a dialogue-like operating mode (the program asks for the missing elements of sentence, so you may further rectify that later). I also made much account of such constitutes, for example to let each and every item be able to be examined (or having any individually composed description at least); or the positioning of the objects and their placement according to each other be as real, as shaded and verisimilar as possible… (That's the so-called *layeredness*.) Be logical „idle running” or some „vacant run” within the least possible (those such probable, supposable acting combinations which the algorhythms are not previously prepared for); still notwithstanding relatively be the freedom to do somehow the widest possible.

The Galleon (1991-1993)

Thereby what I imagined, I could only carry out during the next phase. First I always had to thoroughly and entirely follow through each project for the given level of the knowledge and experience to be just ready and clear inside me that was needed for the next step. (I had to be trying – replaying the ready game by me myself again and again – to see where any weak part is still to be fixed.) Some self-teaching and self-developing building

process emerged of this after all, as gradually becoming more and more conscious – as also stretching longer and longer simultaneously.

Then the game *The Galleon (A gálya)* being made for more than two years became such a milestone or a station (I do not dare to say that „peak”), where this inner process luckily met the demands and the actual possibilities of my outer environment: that means it was not only bought and published (by *Com-Ware Kft.* – or by another name the *CoV*), but also being purchased (or copied) then by relatively many people, so thus, as a matter of fact, a whole country could know my name. (Even if it seems an exaggeration a bit as basically only speaking of a subculture.) I realized a lot of innovations in this program, too.

Since I felt the plot of the game still too fixed and determined considering the results of *Az Alvilág Ura* (anyway it is also much like in some *Magnetic Scrolls* games, and exactly the same trait because of which I felt and by now still also feel unsatisfied with them), I set about to knead a few such other sympathetic features into the system, which were in contradiction with this, from the other greatest example-like computer game family before me, the *Melbourne House* Tolkien adaptations – and within them in the first place, of course, *The Hobbit*. Such as: the probability (and – originating from it – randomity) being built in everywhere; the comprehensive self-activity of non-player characters; and some actual incalculability of the game-world continuously and always being under change and move. Furthermore (on another level): the possible loosest separation and disjunction of the elements and episodes of the scenario from each other, the most kinds of alternative solutions or ways, as far as the freest combinability and variability of them with each other, too. (Or, expressing that with other words, and more exactly, the so-called *non-linearity*.)

It is more or less connected with that by the way I also tried to drift away from the certain habit that the story of the very most games in advance was written from an „invisible” (hidden), yet already fixed and implicitly wired point of view: that is to say, to crash and destroy the ego of the main hero… In present case it means that: there are two different central figures at once, whom are able (and also have) to be contolled in parallel (or, much rather, by turns). (Of course this all required giving different names and exact characters to them, too.) The player may step out of his role this way, and look „himself” from „outside”. Previously adventure games were very rarely marked by this (or anything such like this), since it demands much more work, and far more advanced and thorough planning, forethought during programming. (In a similarly curious and interesting way, this did not even spread or become general in text adventure games much since then, but rather remained only at the graphical games instead – that is also understandable somehow because in a graphical game this outer viewpoint is as already given, as naturally originating from its type. In a text adventure game it is not so obvious.)

I really did my utmost to grammatically develop the parser/interpreter part of the program: there appeared within that e. g. the attributes (in the form of adjectives being put beside the nouns); the freest word-order in pair with the inflexion of words; the possibility of joining several commands in one sentence (separated by a comma or another punctuation-mark or disjunctive); some rather simple usage of the collective nouns and the pronouns; and a somewhat (more) general automatic editing of sentences being used not only for input, but also for display (maybe rather in an initial stage). A similarly unusual innovation was that I wrote it within two different languages in parallel: a Hungarian and an English version both at once. (My non-secret intention was by this to try to sell it abroad, but finally in vain: I did not succeed in finding any publisher.)

By the way, I was increasingly deepening and strengthening the world-model simulating charasteristics further on: the interactions and relations between the objects and the places became more complex (that *layeredness* again). Each item of the game scene might be connected theoretically with any other else, for example one being on the other, or inside the

other (there let be a paper on a table, or a box of matches in a cupboard) etc. Which moreover was *recursive*, namely they could even contain each other embedded within at several steps. (Some limitations might also shade this more: e. g. that cupboard could be closed or even locked for those things within to „disappear”; or limiting by weight or size etc.) There appeared yonder *darkness* present at the unlit places, too. Several types of connecting doors, keys, mazes etc. Complicated logical and situation-tasks, puzzles, problems of several factors, constituents, components.

Furthermore I put inside a few controlling curiosities: a new form of motion by which you could get close to any farther places fast – having given the mere aim the program automatically leads along the player through a right way found by itself to there (technically it also needed recursion, with an algorhythm repeatedly calling itself again and again). (There was any „go to” command likewise in some *Level 9* games, for example *Knight Orc* anyway.)

I also tried to adorn this whole thing with some more spectacular exterior (though I was not so talented at this, however, I did everything I could.)

And finally what put the crown upon this all was that I endeavoured exploiting all reachable memory and disk storage places up to maximum (not only some pictures and some texts, but also many executable program codes were continuously being loaded from the disk), and to cram inside a story as far complex as possible, together with the very most of scenes and objects, too… This resulted in a definitely megalomaniac plot, which had – among others – a (still not full yet) solution of almost thirty pages in the *'95 CoV Yearbook* (and another special number), in the meantime with a walk-through time stretching as far as even a whole day. *(There were very few games of such a size!)* Moreover that story all along was satiric (full of absurd, nonsense situations, silly jokes and alike).

The Swan-Songs of the C64 Era (1993-1996)

Unfortunately the above-mentioned performance partly exhausted my creativity a bit (and I could not step forward out of that stage for a while), partly the C64 platform had already become somewhat obsolete, and increasingly rated as a peripheric environment (either with its knowledge not enough to continue). After all, I still started to make a sequel by the name of *Horsekiller*, however, it was never written yet. (That ominous skeleton intro is the only fully finished production to hold its memory.)

Likewise, as I felt arriving close to the boundaries of the genre reachable in the given environment, it also induced another sort of intention in me: just to try making other types of games (however, I never thought to step over to another, bigger platform for the time being yet). Beside continuing that previous one, therefore, I set about planning every kind of other ideas of mine. One of them was that uncertain and undefinite one called as *Athar* only as a working name, which did not even become some clear or concrete final plan at all; but rather just some independent heaps or masses of disorderly ideas and thoughts, and a lot of graphical sketches in advance, too (the very most of which unfortunately lost or disappeared since then). (Some half-made drawings at the painting application etc.) This would have been such kind of game program, that must have united all sorts of the typics of the strategical, adventure and role-playing games in one, mainly happening on the vast and perplexed, extensive maps of an imaginary sea-world consisting of several islands, and systems of small islets, as a peculiar world-trotting alloy. What inspired me was those „hit” games of preceding years (also amongst my favourites) like e. g. *Pirates*, or *Seven Cities of Gold*, or *King's*

Bounty, or *Lords of Midnight*, or *Supremacy*, or the *Bard's Tale* series etc.; as far as the fact that a friend of mine (Tamas Tarnoczky, a talented programmer) had also worked along a more or less similar idea before (just during me working on *The Galleon*), and moreover shared its evolving phases with me as a tester, called *Single Extreme Freedom* (which – though finished and being a good game indeed – finally was neither published and released yet, nor popular).

Meanwhile I wrote one or two more pieces of fully worked out, but rather smaller (rather merely idealistic) games. One of them was called as just as *Undoroid* which was a classical logical game, as a matter of fact not other than a *Minesweeper* clone to the 64. I meant it only as some sort of a preliminary study: herein used for this were e. g. a packing algorhythm by me (freshly written at that time, for the new games to be made soon later on, for their more effective memory usage); a recursive algorithm by me (for ranging of the empty spaces on the table automatically); furthermore a new font/character-set that was made for my other new games, too. (Both being made for the next *PA2* project mainly, albeit also meant to be used again on later. The packing procedure required a very long time for encoding something – it lasted for several minutes by the actual computing capacity of the C64 –, but the unpacking as being much more simple just happened much faster, ready in a single second or two; that's why it was capable to reduce the storage space of previously edited and statically restored data elements, the most typically of pictures: each and every average-structured drawing might even be comprised about to 50-60% of the original losslessly. If I had thought of it a bit earlier, I would have been able to supply almost twice the scenes with some illustrations within *The Galleon*.)

Another such game of mine was *Conway Fighter* shoot'em up. On the one hand, I fully built that so-called Game of Life cell automaton into it, by English mathematician John Conway, as partly as a freely designable background, as partly also as an active element of game (due to the right settings you might even collide with the cell populations breeding in the background which was not so advisable, or shoot away some cells – which influenced the further evolvement of them). On the other hand, I contrived that let be four players to fight against each other with spaceships, and all of them be controlled at your will: either by a living person (whether with a joystick or a keyboard), or even by the computer, using several different algorhythms. (I programmed some such funny „artificial intelligences" for the interest of that, from the helplessly/awkwardly random to the self-consciously manoeuvring one – which could eventually be let together, just the one against the other.)

Which, however, was occupying me for several years, was Mantis Software's requesting me to join them as programmer. We got acquainted at the Computer Christmas in 1993, where I showed *The Galleon (A gálya)* as being finally finished to the publicity, so did they their own graphical adventure *The Castle (A kastély)* (which became another such „hit game" of the time likewise). They also had got another previous game called *A pokol angyala*, to which they just planned a sequel, and of which became our common work called *A pokol angyala 2.* (or just simply *PA2*). The graphic-based and icon/menu-driven (although more or less resembling text adventures, too), relatively monumental adventure game was being made nearly for three years, with a serious and big effort, and innovating, yet finally we never finished that. The main, the most concrete cause of this was the sad and final backing out by the prospective publishing company (the *576 KByte*) out of the project, however, implicitly behind that was not other than the irreversable and complete decline of the entire C64 platform by then (which had been expectable since 1994, namely since the bankruptcy of the Commodore company, and the stopping of its producement already, and we had been waiting for that, too, of course, but also hoping that this final stage would last the more.)

(All the computer programs mentioned here above can be found at my own website, all downloadable, playable, and freely – but only for free – passed on to anyone else, too.)

The Hobbit (1997)

As you can know now (or not – if you don't know me), I took my degree of informatics in 1997, at the Kalman Kando Technical College in Budapest – my chosen theme was text adventure games. My thesis was born as a result of a plentiful half year's development, and the very most of this work was the programming of a PC adventure called *A babó* (*The Hobbit* – that is the Hungarian translation of the title of Tolkien's classical novel), in Assembly, under MS-DOS. (The game can be downloaded from my website, but it is *only in Hungarian*; sorry; there is no English version, and there already will never be.) I made the written part of the thesis (besides the program) subsequently only in the last few weeks… It is somewhat like a documentation. But I hope that you can also read it as an essay or an article (you can find it in a PDF, too). (Of course all of this description has to be read in the dependence of time expended, and passed since then; namely that time it was much more difficult to get some datas about anything as still not being everybody full of online sources non-stop night and day etc.) It contains thirteen chapters, the full title is: *Practical Problems of Making Text Adventure Games*. It consists of two independent, major parts (altogether 43 pages in the original). The second and smaller part of that was just a description and user manual of the game.

In the course of writing it, my direct and explicitly instant aim with it was obviously getting the diploma (I naturally finished it with success), but not merely this only one… Yonder certain next phase already was floating before me again: a large-scale, monumental, well worked out, detailed, thorough, intelligent, nevertheless flexibly further pliable and advanced adventure system for PC; that is not only one and/or each one definite game, but much rather a generous development environment; such like an own programming language and an editing frame system built together; which then capable to use for producing any adventure game at will later. (As naturally being told by any modern word we should call that as an *engine*.) Since I knew that it was of a several-year work, I still had to restrain myself in the beginning about it, and to touch only the most elemental basics: that much I could carry out within those few months (or finally a half year) for a thesis. (That is to say: I combined the pleasant with the useful… I did not want to waste that time I had got as a student yet; but start into my next work still within.)

That strange duality is due to that while as considering at a system level this program is significantly higher and more advanced than all my previous works, notwithstanding it is still rather of a short run, relatively easy to play along, and even a bit defective, half-made seeming creation (and still has no graphics at all, either). The story and the plot was not even my own, but only an adaptation instead, since I neither wanted to waste my time on this. Thus, I quickly whipped out my favourite novel, namely J. R. R. Tolkien's *The Hobbit*, and more exactly the former (elder) 8-bit adaptation of that, and beginning from there, applying as a sketch, or as a script, I had instantly got my plans – might concentrate rather to the technical level development instead.

I picked up the same logical thread again, which I had dropped after *The Galleon* for a while, and started from the same point further on again. As the PC environment offered a considerably wider range of possibilites than the Commodore (primarily far more speed and memory), or at least – compared to the contemporary hardware relations – it could be reached if been exploited totally in Assembly, therefore I was similarly interested in the challenge setting about this. So, I exactly built along my preceding ideas further in the new environment, just without their former limitations.

I expanded the number of my two main characters theoretically up to any number of them – in practice it meant the fourteen heroes of the original book. In addition already the non-player characters (the so-called NPC's) became indirectly controllable, for example through some asks or queries given them. Likewise I endeavoured attributing them with their own „will" or at least some acting possibilities: they did not only be walking hither and tither in the space as before, but – in theory – any difference was ceased between the real and the virtual players: in this respect the only difference between them is where they get their commands from; which, however, can be changed at any time. It means that every doing possibility therein the game is pre-programmed in such a way that does not depend from the personal being of the subject, thus can be connected to any: everything that you may do, might also be done by any other player, or (non-player) character. I programmed some limited level of an „artificial intelligence" into the behaviour generator of those living beings not controlled by any real human player (and so controlled by the computer instead) that they could „find out" the possible most amount of their reachable stepping combinations by themselves (for this case it actually meant some mostly random decisions).

To do this, another former limit had to be transgressed: ceasing any waiting for the user interact. That is: the whole process of the game – unconditionally and completely – had to become *realtime*. Yes, and what is more: I divided the computer screen into up to four independent parts, and within them up to four independent characters might be placed – you can follow all happening events of the game simultaneously by all them. Namely by this way the several characters act not only by turns, but in real parallel. (In the obsolete and too weak, too old 8-bit environment such a result would be nearly impossible; however here is not so any more.)

I think this old game remained some joyful, entertaining still looked by a modern eye; and, moreover, will remain so for ever. (Naturally – and firstly – you must depart and abstract yourself from that 3D force-demonstrating throught the network in your soul, and also from those self-comforting bad habits of yours being picked up during the last decade or two… It is worth for a little while.) Have a good fun for this great *Interactive Fiction* game of mine (khm, if you speak Hungarian at least… oh, sorry).

The Tales of the Blood (1997-2001)

After having the degree, unfortunately, my conditions of life altogether basically changed. Completely up till there and then – through many years – I still had got enough to earn my living from that incomings out of the modest combination of my college money scholarship and my periodic game development jobs and works (obviously it was still contributed by the fact that I hadn't got an own flat yet, and I either hadn't got to manage some sort of full household by myself); from then on this all had already ceased. What is more, I had got to start my regular military service soon (it was still an obligation about those times in Hungary, and could only be postponed before because of my studies for a while), even whether it was absolutely useless… So, during the next year, I could hardly think of the programming. Yet I didn't stop, but even continued it, however, it became very slow and hard for me to do so, and proceed. Afterwards I had to seek for some ordinary, main, and daily job to earn a living on, at all, which I could not really keep consistent (or conform) with my original aims and dreams. Either beside my „job" I continued my (other) „job" in the sparetime (what comical), or, by turns: sometimes sacrifising them for each other (and

sometimes vice-versa, conversely). In the beginning I thought that among such conditions it would only mean to last longer; to need more time. Yet I had to recognize, more and more bitterly, that it didn't work: namely, the creation in itself requires a whole man; such one who concentrates by one's entire being onto that, and does so continually. That meant that I should have got to live upon and get along my game development activity further on – however I didn't find any kind of practical way to that at all.

This entire writhing endured for several years, which – if it had not been enough – I even rendered more difficult for myself with my exaggeratedly high-soaring, unreal intentions: I resolutely strived for making a „perfect" program code, that would have been an utmost ultimately optimized and polished system with a minimal hardware requirements etc. (This was partly of the innervation of the 8-bit era, and partly of my own limitless ambitiousness, too.) Doing this all in a manner that I never documented anything, and always solved or planned everything only in my head. Let's now for example imagine a several ten thousand lined, bulk and solid, lanky Assembly code, without any single comment or remark inserted within. While I was continuously occupied in doing it, all of this might remain alive in my mind, but when things worked out in such a way I could not look at it or had to (also) care for other things, then – increasingly frightened – I faced that I could scarcely get my bearings, harder and harder, having lost my handholds and my references each in turn… And started to lose my way in my own labyrinth. (Two or three years later I was still at there, just endlessly and permanently refining the very bases of the system, and piffling and pottering about particularities.)

Sooner or later, or, much rather, slowly but surely, it led to the actual stage when the measure was quite full, and upset I left the whole alone. (That „accidentally" happened after my repeatedly changing my residence, and at the same time some other aims and ideals had started to interest – drum-making, building etc.)

By my original plans, that monumental final game of mine to be called as *The Tales of the Blood* (originated from a poem by Lucian Blaga) would have been ready simultaneously both in Hungarian and in English language (uniting the two in an only single version altogether, still remaining capable being translated to further ones some time later, too), within an enormous (consisting of several thousands of places built up detailed), worked out, differentiated, artificial universe, living and real far more than any former, thus playable even by a lot of users at the same time (a bit of MUD-like in a network), as far as also with a more intelligent and natural and many-sided parser/interpreter algorhythm than any former, plus an intuitive graphical control interface (optionally, that you need have not to use unless you wanted to in real, but which would have really eased to play the game), and with tons of literary text and mythological background, perplexed, complex mental labour causing situations, and the plot and playtime stretching into infinity… etc. All this merely on an average, common 486 machine (I did develop on that); world's biggest and best text adventure game. That did not become true, just because I still would have needed a few more years for it – and accordingly somebody to support this by any modest financial background for that time. (However, maybe still no one would have finally played this even if it had ever been finished…)

Perhaps, in another – more modern and differently programmed – kind of environment, by another kind of approach and attitude, with another philosophy, this whole so-called „adventure" would even be repeatable and/or renewable, who knows, once… (Well, just in a sort of L'Art pour L'Art way of course…)

The article on the internet: **http://istennyila.hu/eng/program/0004/0000.htm**

Robert Olessak (2010)