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Eventyrspill

(_datspill) Engelsk: “adventure game”. En type digitalt rollespill der en verden utforskes, gåter løses, kamper utkjempes osv. Hensikten med spillene innen denne sjangeren er primært utforskning (“*explorative* Funktion”; Rödgers 2007 s. 51). Eventyrverdenen er et “informasjonslandskap” der det skjuler seg en historie; topografi og fortelling er i korrelasjon (Rödgers 2007 s. 55).

Eventyrspill følger et målstyrt (teleologisk) prinsipp, der alt til syvende og sist leder til et mål (Rödgers 2007 s. 31). I landskapet er det på forhånd-strukturerte veier som fører mot målet (Rödgers 2007 s. 53), men spilleren kan i stor grad bestemme tempoet selv, og foreta seg handlinger som viser seg å inngå i en overordnet historie.

Et viktig innslag i eventyrspill er oppdagelser – av nye landskaper og rom, av gåter som må løses, av hemmeligheter i fortiden m.m. Hemmelige rom kan av spillere oppleves som eksklusive for dem som har kommet langt i spillet, og dermed bidra til å personliggjøre opplevelsen av spillet. Spillet “forteller” en historie (denne fortellingen kan være utdypet i en brukermanual).

“Spatial stories are not badly constructed stories; rather, they are stories which respond to alternative aesthetic principles, privileging spatial exploration over plot development. Spatial stories are held together by broadly defined goals and conflicts and pushed forward by the character’s movement across the map. Their resolution often hinges on the player’s reaching their final destination, though, as Mary Fuller notes, not all travel narratives end successfully or resolve the narrative enigmas which set them into motion. Once again, we are back to principles of “environmental storytelling.” The organization of the plot becomes a matter of designing the geography of imaginary worlds, so that obstacles thwart and affordances facilitate the protagonist’s forward movement towards resolution.” (Henry Jenkins i <http://www.electronicbookreview.com/thread/firstperson/lazzi-fair>; lesedato 12.10.10)

“There has always been a strong following for this genre because of the challenge of puzzle-solving and the general lack of violence. This has also made it popular for many non-traditional gaming demographics. In recent years, LucasArts and Cyan have been known for their contributions to the adventure genre. Other

examples of adventure franchises include Gabriel Knight, Indiana Jones, Maniac Mansion, Monkey Island, Myst, Police Quest, and Syberia.” (Ted Stahl i <https://www.thocp.net/software/games/reference/genres.htm>; lesedato 21.02.19)

“Adventure games focus on puzzle solving within a narrative framework, generally with few or no action elements. Other popular names for this genre are “graphic adventure” or “point-and-click adventure”, but these represent only part of a much broader, diverse range of games. Adventure games are not based on what the dictionary defines as “adventure”. Some are, but many forsake danger and excitement for more relaxed, thoughtful endeavours. They are also not: role-playing games that involve extensive combat, team-building and points management; action/adventures such as *Uncharted* and *Prince of Persia* where puzzle-solving is clearly a secondary focus; side-scrolling platform games such as *Mario* or *LittleBigPlanet*; pure puzzle games like *Bejeweled* or *Tetris*. [...] Many games push traditional genre boundaries in new and interesting ways while still remaining adventure games at their core. *Dreamfall*, sequel to the point-and-click classic *The Longest Journey*, includes some stealth and fight scenes. [...] In adventure games, the story is often essential. Plots range in scope, tone and setting as much as movies and novels do. [...] Ideas are limited only by imagination, and adventure games are known for their original stories. In some adventures, however, the story is more a blank canvas to fill in through open-ended discovery than a series of predetermined events unfolding around you. In *The Last Express*, you’ll eavesdrop on conversations, scour compartments, and engage your fellow passengers in conversation on rails between Paris and Constantinople.” (Marek Bronstring i <http://www.adventuregamers.com/articles/view/17547>; lesedato 04.10.12)

“An Adventure Game is about using your mind instead of your trigger finger, about testing your clever thinking and creative problem solving instead of your dexterity and reflexes. It is like being in the world of a movie or book, fiction or non-fiction, but one in which you can move around and interact, make decisions and help determine the outcome. You direct the journey and overcome challenges and obstacles... at your own pace. It is based on a story (any kind, from fantasy to fact) in which the hero (that’s you!) is on some kind of quest or adventure (the plot). In other words, there is a problem of some sort, introduced at the beginning, which must be resolved in order to successfully complete the game. The games vary in emphasis and people usually have definite preferences about what kind they like. The story may be humorous or serious or somewhere in between, and may be detailed and engrossing, or scant and only serving as a device to present puzzles to solve. It may be a story that is partially or completely based on fact and therefore educational, or totally fictitious and just for fun. There may be lots of interaction and/or dialogue with characters, or almost none and you are alone in this imaginary world with only your wits to help you. It may involve something as fantastic as discovering the secret to creating new worlds with only words, or something as prosaic as interviewing witnesses to solve a murder mystery.” (<http://www.mrbillsadventureland.com/howto/whatisadv/whatisadv.htm>; lesedato 25.11.16)

“The game may be either 1st Person (where it seems as though you’re seeing things through your own eyes), or 3rd Person (where you are represented by a character in the game that you can control). To succeed you usually must visit different locations (called worlds) and figure out where to go or what to do next. Along the way you must solve puzzles or riddles (game situations or obstacles to overcome), and collect clues or objects that you may need to solve them (which you store in your ‘inventory’ until needed). You may not be able to progress to the next problem until you’ve solved something (called a linear game), or you may be able to solve the problems or puzzles in any order that you choose (called a non-linear game). And the puzzles usually vary in difficulty from easy to hard.” (<http://www.mrbillsadventureland.com/howto/whatisadv/whatisadv.htm>; lesedato 25.11.16)

“Puzzles

Puzzles come in all shapes and sizes, some better suited for organic integration into stories than others. Here are a few of the more common types of puzzles you’ll encounter:

Inventory puzzles: accumulating an inventory of items that are then used to solve puzzles. Some are as simple as using one item on another in the environment, but others are far more complex. *Return to Mysterious Island* allows for five or six items to be combined into a new object altogether before being used.

Dialogue-based puzzles: interacting with secondary characters to accumulate clues and directions, or persuade them to help your cause. *The Secret of Monkey Island*’s famous insult swordfighting requires learning all the best quips to beat the most quick-witted, sharp-tongued opponents.

Environmental puzzles: analyzing and altering your surroundings in the game directly, whether setting clock times in *Machinarium* or overflowing Flood Control Dam #3 in *Zork Grand Inquisitor*.

Non-contextual logic puzzles: standalone challenges can include anything from sliders to chess to jigsaws. This type of obstacle usually has little or no relevance to the game’s narrative, serving mainly as a cerebral interlude in puzzle-adventures like *Professor Layton* or casual titles like *Drawn: The Painted Tower*.

While a lot of adventure games contain basic inventory and logic puzzles, some games provide more exotic types of challenges. For instance, *Bad Mojo* is played as a scientist trapped in the body of a tiny cockroach, while in *Stacking* you acquire new abilities by leaping into new and larger stacking dolls to absorb their identity. *Loom* uses music as the basis for its puzzles. Regardless of type, the best adventures use puzzles creatively to advance the story rather than simply posing as

arbitrary obstacles in the way.” (Marek Bronstring i <http://www.adventuregamers.com/articles/view/17547>; lesedato 04.10.12)

“The solutions to problems in an adventure game should be difficult to conceive but not difficult to execute. This gives us a reasonably narrow border between adventure and the various action genres. This still leaves us needing a line between adventure and role-playing. Games in these two genres share many characteristics, although they usually lean in different directions on the emphasis thereof. Adventures usually stress on story and puzzle content. In contrast, Role-Playing Games emphasize interaction with a larger and more randomly behaving virtual world. These differences in emphasis are not definitional, however, since a game clearly in either genre can be designed with either or both of these elements. Character development is a tempting characteristic to use to divide these two genres. Unfortunately, it falls a bit short. It is not unreasonable for an adventure protagonist to acquire new abilities, such as lock picking or increased dexterity, during the quest. The difference is not in whether character development is used, but in the reasons behind using it. In adventure, the development is needed to solve a particular problem. In role-playing, the development is needed to improve the character's chances to solve nonspecific problems that may arise randomly from the virtual world.” (David Tanguay i <http://www.adventureclassicgaming.com/>; lesedato 04.10.12)

I begynnelsen av spillet etableres et omfattende spilleroppdrag, som kan deles inn i mindre, sammenhengende oppdrag (Röders 2007 s. 21). Detaljene i det som skal utføres, må spilleren oppdage underveis. Spilleren kan oppfattes som både forteller, protagonist (avatar) og mottaker av sin egen individuelt realiserte historie (Röders 2007 s. 31).

I eventyrspill er det ofte særlig tydelig at spillet “contains many different story possibilities that players turn into plots, based on the way they play the game. The player doesn’t see the story behind the plot he or she creates in playing the game.” (Berger 2002 s. 80)

Spilleren danner seg et mentalt kart over landskapet i spillet, og dessuten finnes det i mange spill visuelle, geografiske kart over fantasilandet som handlingen foregår i. Spillere av eventyrspill tegner dessuten ofte sine egne håndtegnete kart for ikke å miste oversikten over rommene og landskapene i spillverdenen (Röders 2007 s. 22).

Det første eventyrspillet skal ha blitt programmert i 1972 og fikk navnet *Adventure*. Mannen bak spillet var den amerikanske informatikeren William (Will) Crowther. Crowther var gift med en huleforsker, og begge foretok tidlig på 1970-tallet felles utflukter til huler i delstaten Arizona. Dataspillet *Adventure* handler om hva som skjer i en mangslungen hule, en hule som har samme utforming og størrelse som den såkalte Mammoth Cave i Arizona. Spillet bestod bare av verbal tekst, ikke av

noen bilder, slik at utforskingen av rommene i hulene foregikk via enkle tekstkommandoer. Utforskingen var selve hensikten med spillet. I en senere fase ble spillet utvidet til å inneholde drager, skatter osv. (Röders 2007 s. 21). *Adventure* ble da bedre kjent under tittelen *Colossal Cave*.

“For over 30 years, adventure games have been the most story-driven computer game genre. Since its inception in 1977 with *ADVENT*, many have found adventure games to have a true immersive quality that can be compared to reading a good book or watching a movie. [...] games that can be thoughtful, engaging and intelligent, providing a little mental challenge while they’re at it [...] Adventure games are about stories, exploring worlds and solving puzzles. Play as Ray McCoy on assignment to track down replicants in *Blade Runner*, embark on a four-year journey through the mystical Land Of The Dead in the Mexican folk art and film noir-inspired *Grim Fandango*, or travel the globe confronting ancient conspiracies in *Broken Sword*.” (Marek Bronstring i <http://www.adventuregamers.com/articles/view/17547>; lesedato 04.10.12)

Adventure “was the first in a series of text-based games (“interactive fiction”) that emphasize exploring, puzzles, and story, typically in a fantasy setting; these games had a significant cultural impact in the late 1970s and a significant commercial presence in the early 1980s. Will Crowther based his program on a real cave in Kentucky; Don Woods expanded this version significantly. The expanded work has been examined as an occasion for narrative encounters (Buckles 1985) and as an aesthetic masterpiece of logic and utility (Knuth 1998) [...] According to Crowther (2001), “the geometry [of the game] was lifted directly from Bedquilt Cave.” Other cavers have reported that the geography of the game closely matches the geography of the cave. (Dennis G. Jerz i <http://www.digitalhumanities.org/dhq/vol/1/2/000009/000009.html>; lesedato 05.10.12)

Et legendarisk eventyrspill er Cyan Worlds’ *Myst* (1993). *Myst* minner om et fortellende slideshow og var trolig det første virkelig suksessrike dataspillet der fortelling stod helt sentralt. Spilleren skal oppdage/utforske sammenhenger gjennom å vandre rundt på øya Myst og dermed rekonstruere en historie om Atrus og hans to sønner Sirrus og Archenar. Spilleren kan finne et klokketårn, et planetarium, et bibliotek, et romskip osv. Spilleren må skru på tannhjul og dra i spaker for å kunne løse mysteriet. Ved å løse gåter får spilleren tilgang til nye områder og flere biter av fortellingen om hva som har skjedd på Myst. Spilleren “spiller sammen” bitene som utgjør bakgrunnshistorien, samtidig som spilleren lager sin egen vandringshistorie gjennom valg av rekkefølge. Spillerens oppgave er (med førsteperson-synsvinkel for spilleren) altså å avdekke historien til en forlatt øy ved å bevege seg rundt på øya. Bygningene og landskapet på øya rommer mange gåter. I tillegg til å løse disse gåtene må spilleren finne rede i intrigen mellom de to sønnene til eieren av øya. Brødrene gir spilleren motstridende versjoner av hva som har foregått, slik at spilleren blir en slags detektiv som skal finne ut hvem som lyver. Lydene i spillet forsterker de visuelle stemningene.

“In fact, narrative satisfaction can be directly opposed to game satisfaction, as the endings of *Myst*, widely hailed as the most artistically successful story puzzle of the early 1990s, make clear. The premise of the *Myst* story is the confinement of two brothers, SIRRUS and ACHENAR, in magical books that serve as a dungeon. Through a video window we can see them in their imprisonment and hear them talking to us in short, staticky segments. Each one warns us about the wickedness of the other and asks us to rescue him. The brothers can only be freed by heroic labors of problem solving by the player, who must journey to four magical lands or ages and bring back a single page from each of them for either SIRRUS or ACHENAR. Each time the player gives one of the brothers a magic page, he responds with a slightly clearer video segment. At the end of the game, when most of the puzzles have been solved, the player has most likely gone to each land twice in order to gather both sets of pages and to hear all of the messages from both brothers. At this point we are faced with a dramatic choice. The last magic page will release one or the other of them from the book. Which is it to be?” (Murray 2000 s. 140-141)

Myst “is well designed in that all the evidence on which to base a decision is, as in any good detective story, available to the player. Exploring the various lands reveals – through accusatory notes, hidden corpses, imperial furnishings, desolated landscapes, and multiple instruments of torture and destruction – the villainy of both brothers. The secret of the game is that although both brothers are evil, their father, ATRUS, is alive and – with some more puzzle solving – can be found and rescued. The “winning” ending involves locating the good wizard ATRUS and remembering to bring with you the magical item that will free him from captivity. This is a satisfyingly fair yet challenging mystery plot. Yet surprisingly, the “losing” endings of the game are much more satisfying than the winning ending. In the winning ending one finds a beautifully rendered but dramatically inert video cutout of ATRUS superimposed on a backdrop of a very shallow fantasyland. Unlike all the other lands visited during the game, this one is not really explorable and offers no pleasures of manipulation. It is a dead end. The ending in which you get to the wizard but forget to bring him the means of escape is more dramatic, because he gets quite angry at you. But the most dramatically satisfying endings are the near-identical losing branches, which are the result of choosing to rescue either of the evil brothers. The moment you release either ACHENAR or SIRRUS from imprisonment, he will mockingly turn on you and lock *you* in the very same dungeon from which he has escaped! The visual effect is simple but brilliantly effective because it reverses your perspective. Throughout the game you have peered into each brother’s dungeon through a static-ridden, credit-card-size window embedded with the parchment page of an enchanted book. The brothers’ immobility has been marked by the fact that you could see little more than their faces. Now you are looking out through a similarly staticky window set into a totally black screen. Through the window you can see the evil brother now exultantly standing and moving around while looking down at you, just you had looked down at him.” (Murray 2000 s. 141-142)

I oppfølgeren *Riven* skal spilleren redde den vakre Catherine som er fanget av skurken Ghen. *Myst: Exile* er det tredje spillet i serien, der Atrus skal skape en ny tidsalder, men den magiske boka han trenger til oppgaven har blitt borte, og spilleren skal finne den. I *Myst*-spillene lønner det seg å skrive ned den viktigste informasjon som spilleren kommer over underveis i spillingen.

Det norske firmaet Funcoms *Den lengste reisen* (1999) og oppfølgeren *Drømmefall: Den lengste reisen* (2006) ble kommersielle suksesser. I *Drømmefall* hopper handlingen tidlig i spillet to uker bakover i tid, slik at spilleren kan spille seg gjennom den historien som den unge kvinnen Zöe Castillo forteller. Zöe står ved et veiskille i sitt liv, og spilleren forventer at det skal skje noe dramatisk. Hun er en tredjepersonavatar som vi hele tiden ser på skjermen. Bilder fra hennes private værelse er klikkbare, og gjennom denne klikkingen får vi informasjon om hennes familie, venner og ekskjæreste. Spilleren har også tilgang til både hennes mobiltelefon og dagbok. Alle samtaler gjennom spillet blir lagret som tekst på mobilen hennes. Hvis Zöe har fått en viktig informasjon, vil den stå oppført i dagboken. Tilgangen til hennes personlige dokumenter bidrar til å gi Zöe en viss karakterdybde.

I noen spill har gåtene blitt forenklet for å passe til “American kids, because they don’t have the patience to solve difficult puzzles in video games. The report says that American kids have “nanosecond attention spans” so the puzzles have to be much easier for American kids than for kids in other countries. According to British researchers, the reason this “dumbing down” is necessary is that market researchers have discovered that Americans tend to play video games for short periods of time, in between periods of watching television, so the puzzles have to be relatively simple to solve or Americans will lose patience with the game.” (Berger 2002 s. 86-87).

“Dessverre døde eventyrsjangeren prematurt rundt årtusenskiftet. Folk mistet tålmodigheten med oppgavebaserte dialogspill og søkte seg til mer actionorienterte affærer.” (Snorre Bryne i *Dagbladets* fredagsmagasin 2. oktober 2009 s. 24)

Noen spill er hybrider der eventyrspilltrekk inngår. “Jeg leste i *The Guardian* og *VG* at *Assassin’s Creed Brotherhood* [en action-eventyrspill-hybrid fra 2010] skulle være lærerikt og kjøpte derfor et spill med 18-årsgrense til en 11-åring. Til stor jubel. Det vi gjør, er å slåss mot tempelriddere, en lidderlig pave og hans slekt. I tillegg har jeg den baktanken at nå står far mot sønn i en tevling om hvem som kan mest om Roma. [...] - Og til grunn for det hele ligger jakten på et eple fra Edens hage, har jeg lest. Den som besitter eplet, har kontrollen over tanker og tro, og frem mot nåtidsplanet har visstnok både Napoleon og Churchill og Hitler hatt dette eplet. Jeg har ikke sett noe til eplet? [...] Det ligger under Colosseum. Hvis jeg går inn dit og sier “seventytwo”, så åpner det seg et kammer og jeg må klare

masse tester, men så kommer jeg inn. Det finnes 72 navn for Gud.” (Håkon Gundersen i *Morgenbladet* 18.–24. mars 2011 s. 31 og 33)

Det blir ofte fortalt en forhistorie, fram til der spilleren overtar og fortsetter historien. Spilleren kan ha stor nytte av kjennskap til fantasy litteratur, fantasy filmer osv. i sin imaginære oppbygging av historien (sammenhengene i historien skapes i vesentlig grad i spillerens hode). Det er viktig for spillbarhetserfaringen at spilleren får en opplevelse av selv å (med-)skape historien, ikke få den servert på et fat.

Noen litterære tekster kan oppfattes som forløpere for dataspillsjangeren gjennom å romme gåter og koder som leseren skal bryne seg på via hovedpersonen, f.eks. Edgar Allan Poes “The Gold-Bug” (1843).

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