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The “Room” in Text Adventure Games and Analysis of Real Geographical Locations in Aventuras AD Games

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La “Localidad” en las Aventuras de Texto y Análisis de Ubicaciones Geográficas Reales en Juegos de Aventuras AD

ABSTRACT

This document presents a description of “room” (also known as “location”) in text adventure video games, that is, the minimum space in which players can find themselves. At the same time, and as an extension of this, the geography of text adventures developed in Spain is analyzed. Specifically, games produced by Aventuras AD: *Supervivencia* (1988), *La Aventura Original* (1989), *Jabato* (1989), *Cozumel* (1990), *La Aventura Espacial* (1990), *Los Templos Sagrados* (1991) and *Chichén Itzá* (1992). The fictional locations of three games and the real ones used in four others will be reviewed.

Keywords

Text game, adventure game, geography, Spanish games, interactive fiction, videogame

INTRODUCTION

A “text adventure”, a genre also known as “interactive fiction” or simply “adventure”, is a game that uses text as the main element of interaction between the computer and the player (Montfort 2005, vii). We are given a description of where we are and what we can see, and the game responds to our actions, which we enter through the keyboard using natural language (Nelson 2005, 19). These actions can serve to examine the environment and the objects that we see and carry, and move inside the game, usually, and by convention, through the use of cardinal points (Jerz 2007, 32).

Movement occurs between different locations, called rooms, which represent the players whereabouts, with a description providing background information about the location and what a player might see as they enter it (Fan et al. 2020, 1694). Its size varies from the smallest space that can be entered, like a closet, to something as big as a valley, a forest or even a sea. The connection with other locations is usually made through the aforementioned cardinal points, complemented with “up” or “down” and “enter” or “exit” when there is a threshold.

The origin of this convention goes back to the first video game that started the text adventure genre, even baptizing it: *Adventure*, a game made between 1975 and 1976 (Wille 1999, 5) by William Crowther, a graduate of the Massachusetts Institute of Technology. Using a PDP-10 mainframe at his work, Crowther programmed the game using the FORTRAN language, setting it in the Mammoth Cave in Kentucky, mirroring a number of actual locations in the cave complex in the game.

In some games, rooms represent real places or fictional places mapped in detail, such as J.R.R. Tolkien’s Middle Earth (Danielson 2018, 1). Some current games, such as *Red Dead Redemption 2* (Rockstar Games, 2018), allow the exploration of perfectly developed geographical features, with great visual beauty, something that previously appeared in older titles such as *World of Warcraft* (Blizzard Entertainment, 2004), but these are still fictional places with no real-world application. Other titles show real architectural styles in fictional cities — *art déco* in *BioShock* (2K Games, 2007) or wildly inaccurate historical reconstructions (*Assassin’s Creed* (Ubisoft, 2007), but they are still reflections of reality, without claiming to be replicas. One of the first accurate reproductions of a city is found in a car racing video game, *Tokyo Highway Challenge* (Genki, 1999) for the Dreamcast console, where the network of Shuto highways that cross the city of Tokyo was faithfully replicated.

In early text adventure games, it was not possible to display images due to technical limitations at the time. In fact, the only user interface available was the text itself, with the game requiring descriptions that enabled the player's imagination to create fantasy worlds. The first graphics that appeared in *Mystery House* (On-Line Systems, 1980) were so highly schematic that their function was just to support the text (Muñoz 2019, 16).

This article presents an analysis of the concept of room in text adventure games and applied geography in Aventuras AD video games, both fictional and based on real locations, analyzing its accuracy and didactic capacity. The description of game characteristics will be panoramic instead of detailed, that is, the general aspects will be analyzed to give an overview, not an in-depth analysis of each case.

Supervivencia (Survival) is a basic example of a game that takes place in just four rooms. The movement between them and its limitations are analyzed. *La Aventura Original* (Original Adventure) is not based on reality, but it is a good example of a game on the surface and underground, presenting the concept of a labyrinth. *Jabato* (young wild boar) shows the Roman Empire through a journey, the first part of which begins in Rome, crosses Gaul, and ends in the city of Saguntum in Hispania, where we embark for Caesarea, in the province of Mauritania, concluding the game in Egypt. *Cozumel* forms a trilogy, together with *Los Templos Sagrados* (Sacred Temples) and *Chichén Itzá*, beginning on the island of Cozumel and continuing through the Yucatán Peninsula. Lastly, *La Aventura Espacial* (Space Adventure) is notable for the unusual modes of travel in a toroidal space station.

THE CONCEPT OF ROOM IN TEXT ADVENTURES

A room represents the place where the player is located. In the case of text adventures, it is essential to draw a map of our progress, not an orientation map, but rather a more specific type that connects the rooms that we visit. On this map, each room to which we can move is drawn together with lines that show the connections between rooms.

Figure 1 shows the map of the first part of *La Aventura Original*, while Figure 2 is its conversion to the scheme used to play an adventure game.

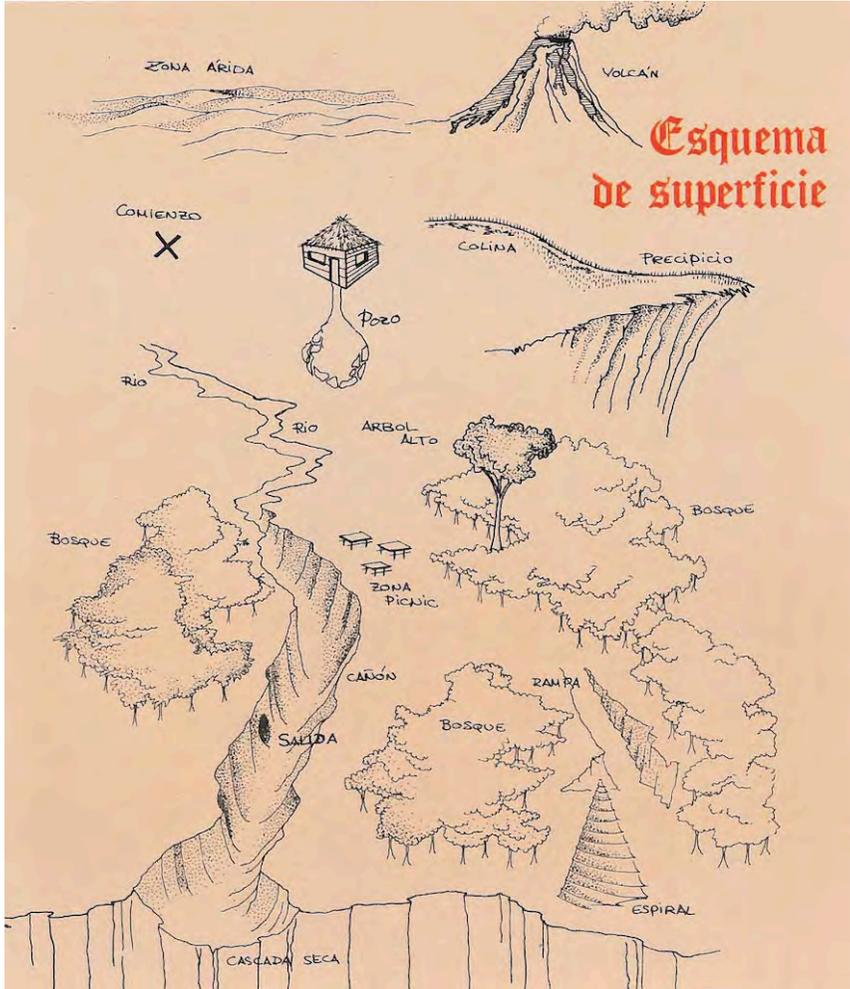


Figure 1: Map of La Aventura Original, published in the Spanish magazine Micromanía issue #18, November 1989.

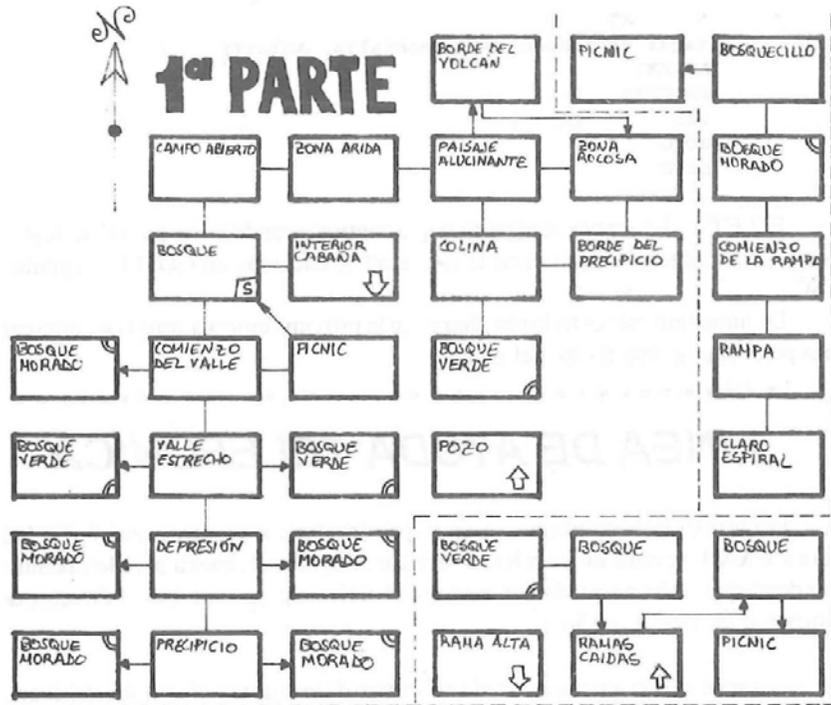


Figure 2: Conversion of Figure 1 to schematic map, published in CAAD magazine issue #20, in August 1992.

The movement between rooms is accomplished by inputting the cardinal point where the destination room is located, but it is necessary to point out that in a mobile structure of sufficient size, the reason for using cardinal points for movement is lost, by resorting to absolute references. In a ship, for example, the displacement would be towards the bow (front), stern (rear), port (left) or starboard (right), as the frame of reference is the same ship, regardless of its position relative to north.

An alternative mode of movement is the automatic transfer between two locations in the game by using a means of transport that takes players between two points. A variant is to employ teleportation methods by using magic artifacts or science fiction devices.

Another peculiarity of the maps in text adventures is the logic of the connections. By moving in one direction and then immediately taking the opposite path, players return to the starting point. However, in some text adventures a different behavior is introduced, where inconsistency in moving between rooms leads to so-called mazes or labyrinths, a series of rooms in which undoing previous moves does not take players back to the room from which they started. Although this seems to defy logic, it is a way of representing the confusion of moving through an area without special characteristics that distinguish one room from the next.

There is no unsolvable labyrinth and the best system to solve them is to discover which new direction each cardinal point points to. Since it is usually not possible to judge if we have changed location by the description of the room, which purposely uses the same descriptive text to increase the feeling of confusion, the simplest approach is to leave objects on the ground and create a table of room addresses, identifying each one by the presence of an object.

	ESPADA	BOTELLA	ANILLO	MONEDA
N	*	*	BOTELLA	A GRUTA
S	ANILLO	ESPADA	*	*
E	BOTELLA	MONEDA	BOTELLA	ESPADA
O	ANILLO	ANILLO	BOTELLA	BOTELLA
ARriba	BOTELLA	ESPADA	ESPADA	ANILLO
Abajo	MONEDA	ESPADA	MONEDA	ESPADA

Table 1: Example of a table to solve a maze, relating cardinal points with objects left in each room, published in the Spanish magazine Microhobby issue #165, March 1988.

GEOGRAPHY IN AVENTURAS AD GAMES

This section will include a description of the methodology used to analyze each of the selected games, a brief introduction to the company that created these games, and lastly, an analysis of each game.

Methodology

Seven Aventuras AD games have been selected as case studies. Designers used a text interface with very limited graphics, as these games were made for computers in the late 1980s. Given the then technological impossibility of replicating reality in a photorealistic way through a graphical interface, the intention was to show how rooms based on real locations can give an approximate idea of

the real place through the use of schematic graphics and textual descriptions.

The structure of each case study will include three areas of analysis: 1) a general introduction with information about the game, to enable the reader to identify and distinguish it from others, 2) the context that determines which components are relevant, and 3) the formal elements that provide information about how it works and how it is played (Fernández-Vara 2015). Details will be provided on each game, including the plot or story on which the game is based, how it compares with other titles, and particularities of its map, including the fidelity of the rooms reproduced in the game, compared with the real places that it tries to recreate. Also, distinctive elements in its keyboard control or specific properties in the moving modes will be mentioned.

Aventuras AD

Aventuras AD was a Spanish video game company founded in 1988 in the city of Valencia, where its headquarters were located. It was the only video game development company in Spain dedicated exclusively to the creation of text adventures. It ceased activity in 1992.

Aventuras AD games were produced mainly for eight computer models, which were the most widespread in Spanish home computing in the late 1980s. Five models had an 8-bit processor, Sinclair ZX Spectrum, Amstrad CPC, MSX, Amstrad PCW and Commodore 64. The remaining three, Atari ST, Commodore Amiga and PC compatibles, used a 16-bit architecture.

Due to the use of graphics processors, dedicated memory, and the storage of images on disk, both the ST and the Amiga could display images at a higher resolution and with more colors. Due to their higher quality, they will be shown as examples. 8-bit

computers, with the exception of the Amstrad PCW, used vector graphics generated by the game itself, instead of bitmap images.

Supervivencia

This small promotional and free adventure from 1988 was distributed on tape with *Microhobby* magazine, issue #189 of May 1989. *Supervivencia* was a special production by Aventuras AD, starting with the game engine, or parser (Montfort 2005, ix), used to develop it. It consisted of a syntactic analyzer and a graphic presenter, where texts and occurrence variables were added, which personalized each game. To create *Supervivencia*, Aventuras AD used a parser called PAW (Professional Adventure Writer) from the Welsh company Gilsoft (Muñoz 2019, 69-6).

PAW was a commercial program; a Spanish version was distributed by Aventuras AD, which used the adventure to demonstrate the capabilities of the parser. The game is based on *TEWK* (Gilsoft, 1986), a mini-adventure bundled with the English version of PAW. There wasn't much backstory in *TEWK*, as it was just a simple demonstration of using flags, graphs, objects, and nested commands. Basically, you had crashed your spaceship, and you had to get out of it and spray a liquid on your space suit to protect yourself outside.

In *Supervivencia*, also known as *El firfurcio* due to an alien species that we encounter, several locations were added outside the crashed ship. The character of the alien with whom we must interact, and the setting, were modified, giving it a more detailed background and scatological (and absurd) humor, traces of which can be found in other games produced by this company. Some changes are purely cosmetic, such as changing the name of the spaceship, but in the new background, the game's development is a single speck in a much larger story, set in the year 4114 in the midst of the struggle between the Brotherhood of Cosmic Adventurers and the Association of Anonymous Arcades.

Analyzing the rooms, we start on the bridge of the damaged ship, with access to our cabin as the only way out. Here you can see how cardinal points are used, even to move around inside a moving structure, like a spaceship, but which is now static. This has an added advantage, since cardinal points are absolute directions. When using commands such as *go left*, the opposite command, *go right*, cannot be used to return to the previous location. Instead, it would be necessary to use *go backwards*, because our point of view changes with each displacement. Therefore, directions are subjective, depending on our current point of view.

From the cabin you can access a new location, the decompression room, which has a very realistic function with a double door, to isolate the interior of the ship from the external vacuum by means of an intermediate space, as both hatches cannot be open at the same time.

Once outside you can experience an alternative mode of movement between rooms. Not all movements are initiated by the player. Sometimes players change location or move through a location by being moved directly by means of a vehicle, or by mounting a creature, which players cannot direct. In Figure 3, the images from *Supervivencia* show our ship's bridge, dangerous creatures outside, a firfurcio being mounted, and the AD escape pod.



Figure 3: Scenes from *Supervivencia* (screenshots by author).

La Aventura Original

The first commercial creation of Aventuras AD, in 1989, is a version of *Adventure*. It is necessary to mention that the number of games derived from, inspired by or that pay homage to *Adventure* is certainly high. This was the reason that Andrés Samudio, executive director of Aventuras AD, chose it as the company's first commercial title. In fact, the genre is called "adventure" precisely because of the title of that seminal game, although it is known by several other titles, such as *Colossal Cave Adventure*, *Colossal Cave* or *Advent*.

The game informs us of the situation without having to consult the manual. After loading the game, we are shown text that describes the Great Cavern and its magic, dangers and treasures.

The game is divided into two distinct zones or parts. In fact, Aventuras AD games all have two parts, in separate loads. The first part of the game, *The Search*, is a very simple adventure that takes place on the surface, and we must gain access to the underground world where the second part takes place, *The Encounter*. Above ground, we can easily explore the valley, which is located above the cave system where the complicated part of the game occurs. This part consists of collecting fourteen highly valuable objects scattered throughout the cavern.

Due to our initial appearance in an open space of a world similar to ours, we can move without problems using cardinal points. In fact, in the first room we find a quite common displacement duality. To enter a structure, it is possible to specify that action literally, for example, *enter*, sometimes specifying where to enter. However, it is also possible to specify the cardinal point where the construction is located. In this case, we can enter the brick hut shown in the graph of the first location, both through the *enter* command and with the *east* cardinal point. Figure 4 shows the initial room in the ZX Spectrum version.



Figure 4: First room of *La Aventura Original* (screenshot by author).

Once inside, we find a new way of moving down a well with a ladder, by which we can descend using the *down* command. To return to the cabin, just type *up*, which alters the vertical plane of movement. In this case, our only way out is to return to the starting point, but it is common to find more locations on a higher plane, for example in a house with two floors and several rooms.

If we explore the game, we find a volcano with an interesting feature. We can take a circular route along the caldera, and if we choose *east* as the direction, we return to the starting point. In addition, the top of the volcano can be accessed in two ways; moving north from two different rooms, one directly south of the volcano and the other to the southwest.

This choice of direction leads the player to realize that the creation of a map is necessary to be sure of where the points of interest in the game are, and how to move towards them. Some flexibility is allowed when our destination occupies a large area, as in the case

of the volcano top, because in reality we return to the starting point after completing a tour, without this being part of a maze.

In the second part of the game, due to the existence of magic, it is possible to move instantly between various specific points in the cave complex using magic words.

Jabato

Aventuras AD used an Iberian comic character created by Víctor Mora for its second commercial title, this being the first case where its rooms are compared with real locations, although with the logical perspective of time: the Imperial Rome of 2000 years ago coincides, in some specific points, with the present Rome. The game maintains the trend of being divided into two parts, each with three defined areas and independent resolution. The first part has the full title, *Jabato vs Empire: Freedom*, while the second has a more concise title, *Jabato in Africa*.

The plot of the game gives us the historical background and the characteristics of the main character, summarized in the phrase *Jabato has become a legendary figure, prototype of the relentless hero in his fight against evil, but with a warm heart*.

In contrast, and instead of placing the character in a moment of splendor, the game begins in a Roman prison, so it is not possible to start any comparison until reaching the streets. Several monuments of Imperial Rome have been reproduced in the adventure, with some activities or meetings taking place in them with characters from the game.

The graphics for most of those places are not based on their current state, in some cases dilapidated or even missing. An interesting album of current photographs was used, with superimposed painted acetates hiding modern buildings and rebuilding the most damaged parts of the monument, if necessary.

In this way the exterior and interior of the House of the Vestals is shown in the game. To gain access, players must pick up an object from the Appian Way, which is correctly located to the south of the House, since this road left Rome to the southeast.

We can also see the interior and exterior of the Pantheon of Agrippa, and later, the Colosseum, although their locations are not based on reality: the Colosseum is located to the southeast of the Pantheon, while in the game we move to the north and later to the west to reach it. An interesting detail is the correct appearance next to the Colosseum of the Colossus of Nero, of which there would cease to be mentions around the 4th century, as well as the reliefs on the tympanum of the Pantheon, lacking them today. Nor is the Fontana del Pantheon present, or the Egyptian obelisk that crowns it, currently right in front of Pantheon. A difference between reality and representation are the Doric capitals of the columns in the game; in the Pantheon they are Corinthian. Rather than an error or artistic license, this was due to the low graphic resolution available, and therefore the difficulty in correctly representing the order of the columns. Figure 5 shows how the Pantheon of Agrippa looked on the Atari ST version. Figure 6 the current state of the same building.



Figure 5: The Pantheon in the Atari ST version of *Jabato* (screenshot by author).



Figure 6: Facade of the Pantheon, fountain and obelisk of the Piazza della Rotonda in Rome. Picture taken by Nicholas Hartmann in 2019. (CC BY-SA 4.0).

Another correctly represented room is the Tomb of Cecilia Metella, located just south of Rome along the Appian Way,

although it would have been even more accurate to locate it towards the southeast. Its representation in the game is very accurate, as it does not show the Ghibelline battlements that were added in the 13th century.

At this point we transition to a different zone. The first part of the game is divided into three zones, Rome, Gaul and Hispania. We move between them successively using various modes, after resolve the puzzles of each. We leave Rome in a caravan, possibly of *plaustrum majus* (Smith 1859, 923), and while a map can be seen, the game describes how we cross the lands of Etruria, Liguria and Aquitaine until reaching southern Gaul. A geographical error slips in here, since the Gallic province should be Narbonense, as Aquitaine is further to the west, with our destination being the city of Massilia.

The journey continues to Saguntum, where Hannibal's Carthaginian army is besieging the city, concluding the first part of the game after embarking for the city of Caesarea, capital of the Roman province of Mauretania Cesariense in the north of Africa, the place from which the second part of the game starts.

A general perspective of Caesarea is shown, and we can leave it to the south, heading towards the Atlas Mountains, where we find the solution of a labyrinth, thanks to previously obtained clues. During a hallucinogenic dream induced by a beverage, we see references to certain animals moving in specific directions, and we must take the appropriate directions through the locations of a maze when we see them outside the dream world.

These actions will allow us to cross the labyrinthine rooms, which extend through the Saharan desert of North Africa, after which we reach the next stop on the journey, Alexandria, capital of the Roman province of Egypt, from where you can make a short visit to the pyramids, entering the Pyramid of Cheops (where we can see hypostyle halls and real and false tombs with their corresponding sarcophagus), and the neighboring Sphinx. After

a river trip up the Nile, we reach the Valley of the Kings, near Thebes, where we can continue to desecrate tombs, this time that of Tutankhamun. Right to the east of it we reach Deir el-Bahari (Deir-el-Bahori in the game) where Hatshepsut's temple is located, which for plot reasons differs greatly from the original.

La Aventura Espacial

This Aventuras AD game is a space-opera set in deep space. The objective is to destroy The Dark Menace, a powerful electronic macro-brain. To do this, we must form a team consisting of beings from different species with particular abilities.

This game represented a change in the standard that Aventuras AD set for the production of games. On 16-bit computers there were three parts instead of the usual two (titled *Exploring Worlds* and *In the Domains of the Cerebellum*, the supplementary part being *In the Golden Ring*). However, the most important aspect was the control mode, which used a series of menus and submenus through which to select the orders that we want to give. Also, we are able to directly and independently control each member of the team that make up the final mission.

This game lacks innovations in terms of movement, compared to previous games, although there are two modifications. In the first part of the game for 16-bit computers, there is a change in the movement convention, as the action takes place inside a massive toroidal space station. The structure is an extension of the one devised by Wernher von Braun; a wheel-shaped construction that rotates on its axis to simulate gravity inside its outer edge due to centrifugal force. The movement is similar to that indicated above for a ship, sharing the terms port and starboard. However, to indicate "ahead" and "behind", two new terms are used; spinward and antispinward, depending on whether we move in the direction in which the structure rotates, or in the opposite direction. These terms were taken directly from Larry Niven's 1970 novel,

Ringworld. Figure 7 shows the “Anillo Dorado” (Golden Ring) space station, and we can compare its similarities to the von Braun station model in Figure 8.



Figure 7: The “Golden Ring” space station seen from the Exploration and Combat Vehicle in the Commodore Amiga version of *La Aventura Espacial* (screenshot by author).



Figure 8: Artist concept by Chesley Bonestell depicting Dr. Wernher von Braun's early space station model. Image Credit: NASA/MSFC.

Vertical movement adds a new feature, by allowing room changes through accesses unavailable from the ground, due to the ability of some player-controllable characters to fly or levitate.

Cozumel

Cozumel is part of the Ci-u-than trilogy, which included *Los Templos Sagrados* and *Chichén Itzá*. In fact, the three adventures can be considered as the same game with six independent parts, as indicated by Muñoz (2019, 127-8): *Because the three adventures form a trilogy, and they follow directly from each other — that is, players continue each one of them from the ending of the previous one — and they were published in a period of just two years, they will be considered as a single six-part game.* This fact is mentioned in the instructions for *Cozumel*, the first of them, where each of the three games are cataloged as “books”, making it very clear that it is a trilogy.

This saga has its beginning around 1920 when the protagonist, "Doc" Monro, adventurer and archaeologist, embarks from Cuba bound for the Yucatan Peninsula, where he will study Mayan ruins, such as Tulum, Cobá and the city of Chichén Itzá. His journey is interrupted by a shipwreck that leaves him stranded without any resources, not even clothes, and swimming in shark-infested waters off the island of Cozumel.

The beginning is disconcerting, because applying the convention of cardinal movements does not enable us to change the location. The reason is that we are in a sea, and swimming in any direction does not take us to a new location, but rather keeps us in the same one, in this case one that has a considerable size. The way to overcome this is to give a more specific order, rather than a cardinal movement or the simple *swim* order. Instead, players specify exactly where they want to go, simply indicating *swim to the coast* or *swim to Cozumel*.

Once on the island, the movement convention of specifying cardinal points is restored, to which the *enter* command is added in certain locations, such as the tavern or the church, where the existence of a door is indicated to enable access.

The island in general is represented in a similar way to the real one, which extends from northeast to southwest. The game begins in the northern part, next to the town of San Marcos, and we must leave the island from a pier in the southern area, in El Cedral. In the central area of the island there is a Mayan temple where you have an encounter with a Mayan deity, Ix-chell. This reference in the game follows the line of the Chilam Balam where she is named Ix Chel, although the name is usually spelled Ixchel in the academic world. (Montoliu 1984, 61)

The geography varies greatly. The town of San Marcos does not exist. The majority of the population on the island of Cozumel lives in San Miguel, a town located on the west coast of the island. However, Chart IX in the Mexican Atlas by Antonio García Cubas,

published in 1886, shows San Miguel located to the north of the island.

Similarly, the Atlas shows the town of Santa María, which has a port (which does not currently exist) just south of the island, in the same location where El Cedral is located in the game. Sharing this name, there is a small archaeological site in the southwest part of Cozumel, but without being a permanent settlement or having access to the sea.

Finally, the design of the temple does not compare with the one dedicated to the goddess located at the site of San Gervasio, the largest on the island, but rather with a structure located at the site of El Cedral, the oldest in Cozumel.

Figure 9 shows the map of the island of Cozumel that was included in the game's instructions, with a roughly correct appearance, but inaccuracies in the villages. Figure 10 shows the real map of Cozumel, indicating its natural, touristic and infrastructure resources.



Figure 9: Map of Cozumel included in the game's instructions.

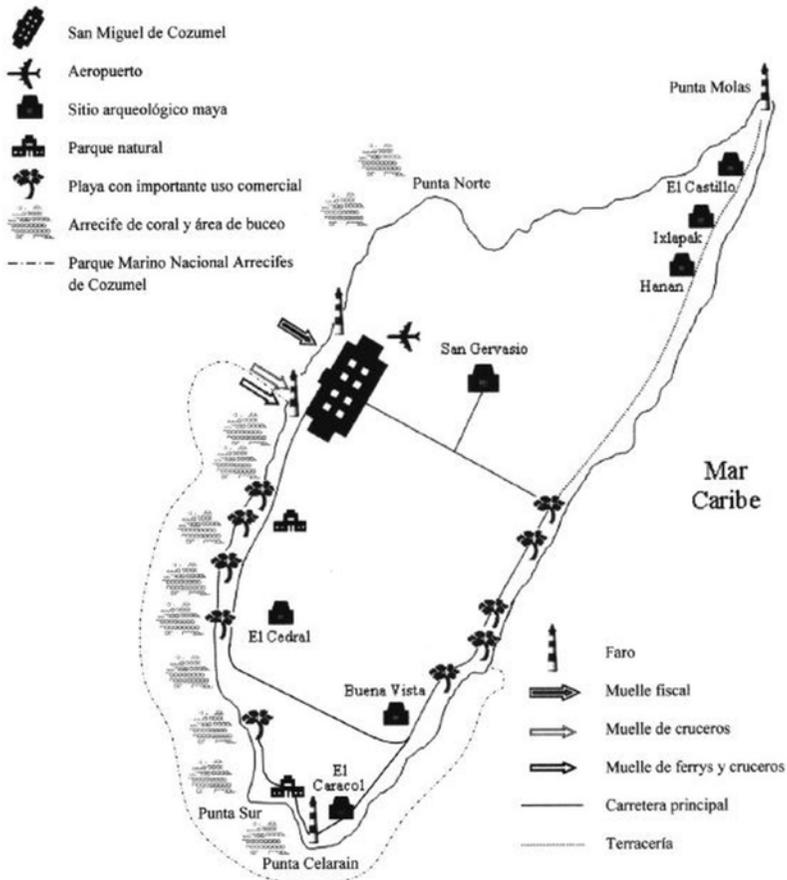


Figure 10: Real map of Cozumel (Source: Cuiculco (Magazine of the National School of Anthropology and History of Mexico), Vol. 22, Issue 64).

The inhospitable nature of the roads that connect the main locations where the game takes place are real, as indicated by Sanders (1955-279): *Transportation facilities in most of this area are almost nonexistent. Even mule trails are rare and connect only a fraction of the settlements.*

It is worth noting that the documentation for this game was completed in the mid-1980s, using previously published materials.

Los Templos Sagrados

In the first part of the game, the action takes place around the Tulum complex, while in the second it occurs in the Cobá complex, which is logical, given that the full name of the game is *Tulum and Cobá: The Sacred Temples*. The adventure begins right where the previous one ended, traveling in a boat from Cozumel towards the Yucatan coast. On arrival, we find ourselves in a room with a tourist attraction of today, the construction known as “El Castillo” (The Castle), correctly represented and located on top of a cliff, although a giant Olmec head is also apparent and totally out of place. Figure 11 shows the representation of “El Castillo” in the first part of the game, *Los Templos Sagrados*. Figure 12 shows a photograph of the same structure, taken in 2005.



Figure 11: “El Castillo” in the game *Los Templos Sagrados*, Atari ST version (screenshot by author).



Figure 12: Picture of “El Castillo” taken by Bruno Girin in 2005. (CC BY-SA 2.0).

The rest of the first part is a compendium of the use of objects in adventure games, exploring and creating tools. There are no complications in moving until reaching a series of rooms that form a spiral structure, in the center of which we find a cenote. Cenotes are natural open chambers in the limestone rock substrate, characteristic of the Yucatan, which allow access to groundwater.

Our objective is to build a raft in the central cenote, so that the underground water current takes us to the Macanxoc lagoon in Cobá. For this we need vines and tree trunks to transport them one by one, due to problems of space and load capacity. In the same way, building the raft outside the cenote is a mistake, as the fall is too steep. It is necessary to lower the logs to the cenote after using one as a platform, and then build the raft down there. Here again there is a fully realistic and usual limitation seen in text adventures. Our inventory cannot include objects that are too bulky, nor can we transport them due to their weight. We may even have limited access to certain places if the size of what we transport is excessive. Once access to the second part has been

granted, the damage to the structures of the Cobá complex is correctly shown.

Chichén Itzá

The last game of the trilogy begins after going through a *sabke*, or Mayan road, not just any road, but a sacred one that connects Tulum, Cobá and Chichén Itzá. In fact, this *sabke* makes its appearance through the power of a figurine representing a Mayan deity.

Chichén Itzá consists of two parts, although only the first shows real places. The second part initially takes place inside a pyramid and later in Xibalbá, the underworld of Mayan mythology.

In the city of Chichén Itzá there are completely correct representations of numerous existing structures that we can find, such as the esplanade of Ucyabnal (the old name of Chichén Itzá); the terrace that joins the complex of the Thousand Columns, with the central pyramid sixty-four meters high; the Akab Dzib or building of the Dark Scriptures; the esplanade of the Cones; the Tzompantli or area of the skulls; the Temple of the Warriors; the Observatory, or the Chichanchob, also called Casa Colorada (Red House), keeping their rooms in the game remarkably similar to the real ones. Figure 13 represents the temple of Kukulcan in the first part of the game. Figure 14 shows a photograph of the same temple obtained in 2009.



Figure 13: Representation of the temple of Kukulcan in the game, Chichén Itzá in the Atari ST version (screenshot by author).



Figure 14: Photograph of the Kukulcan temple taken by Alastair Rae in 2009. (CC BY-SA 2.0).

CONCLUSIONS

This article first presented the concept of a room in text adventures, and the ways to move within this type of game. The concept of a maze in text adventures and its apparent lack of directional logic was also discussed. Secondly, the games developed by Aventuras AD were analyzed, detailing in each case how reality is reflected in text adventure games, both when it comes to replicating existing locations and depicting fictional ones.

As a summary, Table 2 shows characteristics of the rooms of each game, and the modes of movement between them.

Videogame	Real places	Vertical movement	Mazes	Translation	Teleport
Supervivencia	No	No	No	Yes	No
La Aventura Original	No	Yes	Yes	No	Yes
Jabato	Yes	No	Yes	Yes	No
La Aventura Espacial	No	Yes	No	Yes	Yes
Cozumel	Yes	No	No	No	No
Los Templos Sagrados	Yes	Yes	Yes	Yes	No
Chichén Itzá	Yes	Yes	Yes	No	Yes

Table 2: Characteristics of the rooms in Aventuras AD games.

From the data shown, it can be concluded that with this type of textual interface, supported by more or less schematic graphics, it is possible to create worlds that reflect the real world in a way that is clear enough to give a general understanding of the geography of the zones where the game takes place. In the same way, and depending on the level of realism that the author wants to provide, it is possible to increase the didactic level over that used by the Aventuras AD creations.

The constraints and limitations of the computers of the time must be taken into account. These games do not seek to be a guide, but only mention points of interest. While, it is possible to be more precise with the same technology, it is a game, and therefore

historical and geographical accuracy can take a backseat to the script or any other reason, since these are not primary goals in producing the game.

A different case would be a didactic program that used playful elements, but with learning as the main objective, something for which a text adventure could be adapted without much effort.

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