

Game Design Document



Fu, Xuehua - Art lead	xuehua@kth.se
Ianova, Siyana - Narrative lead, Music	siyanai@kth.se
Kaufman, Roni - Design lead, UI/UX	rkaufman@kth.se
Wilson Tomass - Tech lead	thmwi@kth.se
Yared Ryan - Project manager, Programmer	rocyared@kth.se



KTH Royal Institute of Technology in Stockholm
Stockholm, Sweden

Contents

1 Design History	4
1.1 Demo Version	4
1.2 Unstable Builds	4
1.3 Stable Build	4
1.4 Polished Build	4
2 Game Overview	4
2.1 Game Concept	4
2.2 Feature Set	4
2.3 Genre	5
2.4 Target Audience	5
2.5 Game Flow Summary	5
2.6 Look and Feel	5
2.7 Project Scope	6
3 Gameplay and Mechanics	7
3.1 Gameplay	7
3.1.1 Game Progression	7
3.1.2 Puzzle Structure	8
3.1.3 Objectives	8
3.1.4 Play Flow	8
3.2 Mechanics	8
3.2.1 Puzzle Movement	8
3.2.2 Dialogue System	9
3.3 Screen Flow	12
3.4 Game Options	13
3.4.1 Replaying and Saving	13
3.4.2 Persistent data	13
3.4.3 Game Audio	13
4 Story, Setting and Characters	13
4.1 Story and Narrative	14
4.1.1 Backstory	14
4.1.2 Themes	14
4.1.3 License Considerations	14
4.1.4 Dialogue Scenes	14
4.2 Game World	17
4.2.1 General look and feel of the world	17
4.2.2 Hero's home village	17
4.2.3 Mountains 1, 4, and 5	17
4.2.4 Mountains 2, 3, and 6	18
4.2.5 Mountain 7	18
4.2.6 Mountain 8	18
4.2.7 Mountains 9 and 10	18

4.2.8	Settings for potential extra levels and/or sequel	19
4.3	Items	19
4.3.1	Aspen walking stick	19
4.3.2	Ball of yarn	19
4.3.3	Belt	19
4.3.4	Pack of food	19
4.3.5	Pelin	19
4.3.6	Sword	20
4.3.7	Verbena	20
4.4	Characters: Human NPCs	20
4.4.1	Mother	20
4.4.2	Brother	20
4.4.3	Wise woman	20
4.4.4	Kind farm worker	20
4.4.5	Girl who rejects the zmey	20
4.4.6	Old woman from the cottage	20
4.5	Characters: Folktale Creatures	21
4.5.1	Baba Yaga	21
4.5.2	Dvornik	22
4.5.3	Karakondzhul	22
4.5.4	Lamya	23
4.5.5	Lesnik	24
4.5.6	Ovinnik	25
4.5.7	Polevik	26
4.5.8	Poludnitsa	26
4.5.9	Samodiva	27
4.5.10	Samovila	28
4.5.11	Stopan	29
4.5.12	Talasum	30
4.5.13	Vampir	31
4.5.14	Zhar bird	32
4.5.15	Zmey	33
5	Interface	34
5.1	Controls	34
5.2	Menus	34
6	Technical	34
6.1	Target Hardware	34
6.2	Game engine, Development hardware, software, procedures . . .	34
7	Game Art	34
7.1	Concept Art	34
7.2	Characters: Human characters	35
7.3	Characters: Folklore creatures	36
7.4	Props	36

7.5	Dialogue art	37
7.6	Level art	38
8	Management	38
8.1	Schedule	39
8.2	Budget	39
9	Risk Analysis	39
9.1	Localization Plan	39
9.2	Test plan	39
10	Appendices	40
10.1	Art	40
10.1.1	Sprite List	40
10.1.2	Interface Art List	47
10.1.3	Fonts	47
10.2	Sound	48
10.3	Music	48
10.3.1	General notes on the musical choices	48
10.3.2	Playable level music	49
10.3.3	Dialogue scene music	49
10.4	User Testing	49
10.4.1	Questions	49
10.4.2	Participants	49
10.4.3	Results	50
10.5	Conclusions	50
10.6	Dialogue Script	50

1 Design History

1.1 Demo Version

For the first demo of the game, two levels were built with dialogue in between. This version dropped the player into the first level, there were not tutorials. Some graphics were original but most were simply placeholder, and many mechanics were missing or significantly different from their final versions. Perhaps most of all the narrative elements weren't implemented in a way representative of the final design.

1.2 Unstable Builds

During the next phase of development many changes occurred but they were rarely put together into a stable build. As the art, narrative, and level design was developed they weren't incorporated as most of the internal versions only partially supported them.

1.3 Stable Build

The stable build brought all the work that had been done outside of the game and brought it together, along with main menu, death, and ending sequences. Significant changes were made to the dialogue system to accommodate narrative variation and player choice.

1.4 Polished Build

The polished build included bug fixes and quality of life improvements for puzzle mechanics, additional art for dialogue and level design, as well as tweaks to UI to make the game an overall more pleasant experience.

2 Game Overview

2.1 Game Concept

Yunak is a story-driven puzzle game inspired by Bulgarian folk tales. A hero makes the perilous journey through ten mountains to find out a closely-guarded secret and save a loved one.

2.2 Feature Set

The two main pillars of the game are its narrative story line and puzzle game play. Each has a distinct set of features. The puzzles provide a challenge to the player to progress, providing a sense of pride and accomplishment as they solve each puzzle with varying numbers of solutions. The narrative gives the player a novel reward for completing each level and allows them to learn about the

variance of mythology surrounding Slavic folklore. The game features a custom art-style, ambient music coupled with casual game play and simple controls that are easy to learn.

2.3 Genre

The primary genre is puzzle-games but with a strong focus on narrative.

2.4 Target Audience

The target audience is casual players, puzzle gamers, and players that enjoy fantasy storylines.

2.5 Game Flow Summary

The game is built around puzzles that engage the player and a narrative story line that is presented as the player progresses. Changes of scene and screen are done via on screen buttons and prompts. Most often the player is presented with level screens representing the puzzles, and the story is presented through separate dialogue frames.

2.6 Look and Feel

We are aiming for a mysterious visual style that is consistent with the Bulgarian traditional art style. All folklore creatures are uniquely designed according to their descriptions in Bulgarian folk tales. The creatures have unusually big heads, hands and feet, colourful eyes, and unique decorations that make them look inhuman and mystical. Bulgarian traditional costumes are incorporated in the design of human characters.

The dialogue scene backgrounds are generated from photographs of actual Bulgarian landscapes and villages, emphasizing the cultural origin of the story.



Figure 1: Human characters and folklore creatures.

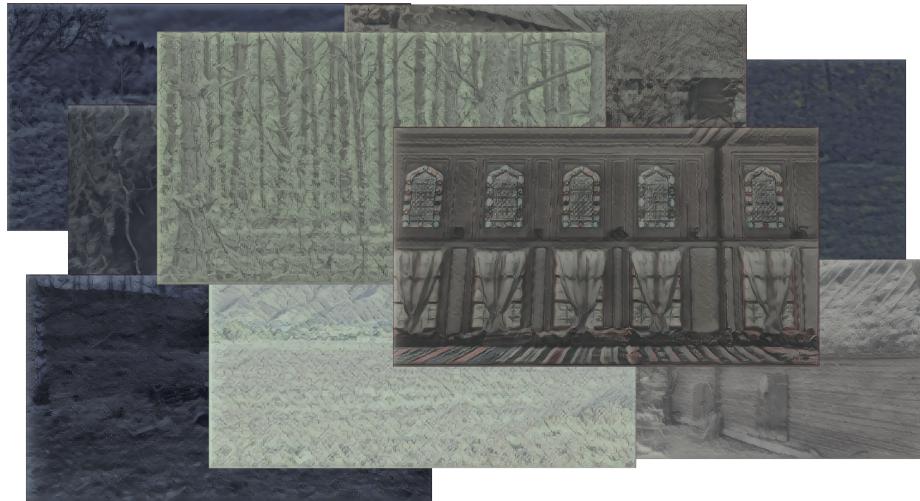


Figure 2: Dialogue backgrounds: Bulgarian landscapes and villages.

2.7 Project Scope

In terms of scope, for our demo our scope was limited by the amount of time and man hours we had. We are 5 part time students working on the game. Our demo is comprised of 10 puzzle levels with 5 optional levels, a full story line with branching dialogue and multiple endings.

- **Art:** 16 characters were drawn, Puzzle character with animations, puzzle backgorunds, puzzle elements, UI elements.

- **Design:** Puzzle mechanics were thought up and tested and in the end, 15 final levels were created.
- **Tech:** A couple of puzzle mechanics were implemented and a fully featured dialogue system was established.
- **Narrative:** Slavic mythological characters were researched and a branching storyline with numerous unique characters was established.

Regarding the full game, the amount man hours available would remain the somewhat the same although we would be working on the game in our free time on top of the usual workload.

The intended full game would comprise of:

- **Narrative:** Refining the narrative and tweaking it.
- **Art:** Replacing all the placeholder sprites into in-house sprites and keeping up with any new characters in the narrative. Potentially making custom sprites that reflect the narrative for the puzzles. (e.g. cottage background when you encounter the Baba Yaga).
- **Tech:** Adding more puzzle mechanics, improving the way dialogue is imported (make it easier to import and less manual). Implementing the bestiary. Implementing a object choice system (rather than have it through multiple choice questions).
- **Design:** Adding more levels and mechanics.
- **Integrating the gameplay and narrative better:** for our demo we did plan on having some interactions between the narrative and the puzzles (e.g. you would have to slay the Lamya in a puzzle) but this was cut short due to time constraints. In the full game, these types of integrations would be a lot more prevalent (e.g. time trials).

We have also play-tested the game and a deeper dive into the feedback would be used to improve the game. (As well as doing more user testing)

3 Gameplay and Mechanics

3.1 Gameplay

3.1.1 Game Progression

The game is divided into ten mountains, each one counting 1 compulsory puzzle. Some also have an additional optional level, which is accessed depending on dialogue options. New mechanics can be introduced at the beginning of a new mountain.

3.1.2 Puzzle Structure

The goal of each level is to guide the hero from point A to point B, which is higher up. He moves automatically in a straight line and interacts with the environment. The player places ladders by dragging and dropping them, then presses the space bar to make the hero start moving. All puzzles fit in one screen and have the same dimensions.

3.1.3 Objectives

The objective is to finish all levels and get to the end of the story. Different endings are possible depending on the dialogue choices.

3.1.4 Play Flow

The game flows like a sequence of dialogue scenes and puzzles. There is no world map, sections are automatically loaded when the previous end.

3.2 Mechanics

The main mechanics are the ladders. The green ladder makes the player go up and can only be taken from the bottom. The red ladder is the opposite: it goes down and is taken by the top. The mixed ladder can work in both ways. Rocks make the hero turn around when met and can be walked on, like the floor. Trampolines let him jump over one block in the direction he is heading.

3.2.1 Puzzle Movement

The players character's movement is fixed such that the only control the player has is over time. They may pause and resume the game after making changes by dragging components onto the map. The player places items onto the map by dragging them from their inventory. Items can also be picked up from the game world and moved to a new location or returned to the inventory. To assist the player ghost objects are displayed in valid placement locations.

When the game is unpause the player character always walks directly left or right. They are able to interact with objects placed by the player, changing the characters movement. They are affected by physics however their fixed movement nature makes this quite deterministic, and this is important so that the character always does what the player might expect, so as not to frustrate them. All other items are fixed in the world, and items placed by the player conform to a grid to ensure that their physical interactions with the character are consistent.

The player character is quite frail, and cannot sustain a fall of their own height. Additionally they cannot use ladders that are not placed "perfectly", in that ladders must always take the player character from their own height up/down to another platform height.

3.2.2 Dialogue System

For the demo, a dialogue system using scriptable objects was implemented in order to facilitate modification to the system and to allow for broader possibilities without needing to tweak the code for specific instances.

Requirements / Features:

In terms of the functionality, the dialogue system's current features are:

- Multiple choice answers;
- Branching dialogue based on the answers;
- Answers that appear / don't appear based on items held or player actions;
- Setting the next level (depending on the dialogue choices, different levels can be loaded);
- Loading the next scene;
- Each scene has 2 speakers (one on the left and one on the right);
- Set events (events are used to determine ending) / Give Items / Remove Items based on answers.
- Create reusable characters. (As to not have to set them up per dialogue and to easily be able to modify and have the changes propagated.)
- Some debugging tools (e.g. if a scene is missing or if an action is missing.)
- A total of 17 dialogues, 63 scenes, and 29 characters were implemented/imported.

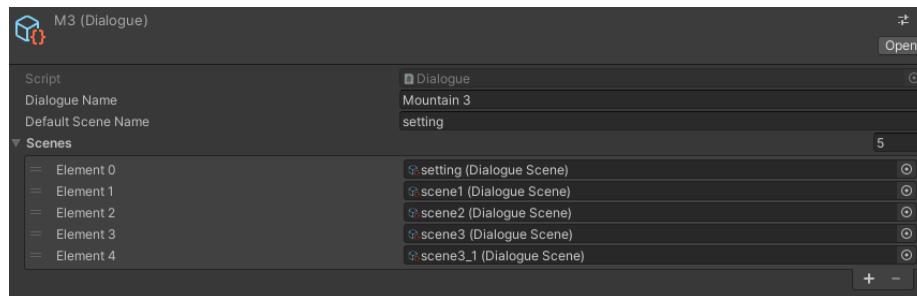


Figure 3: Mountain 3: Dialogue scriptable object example.

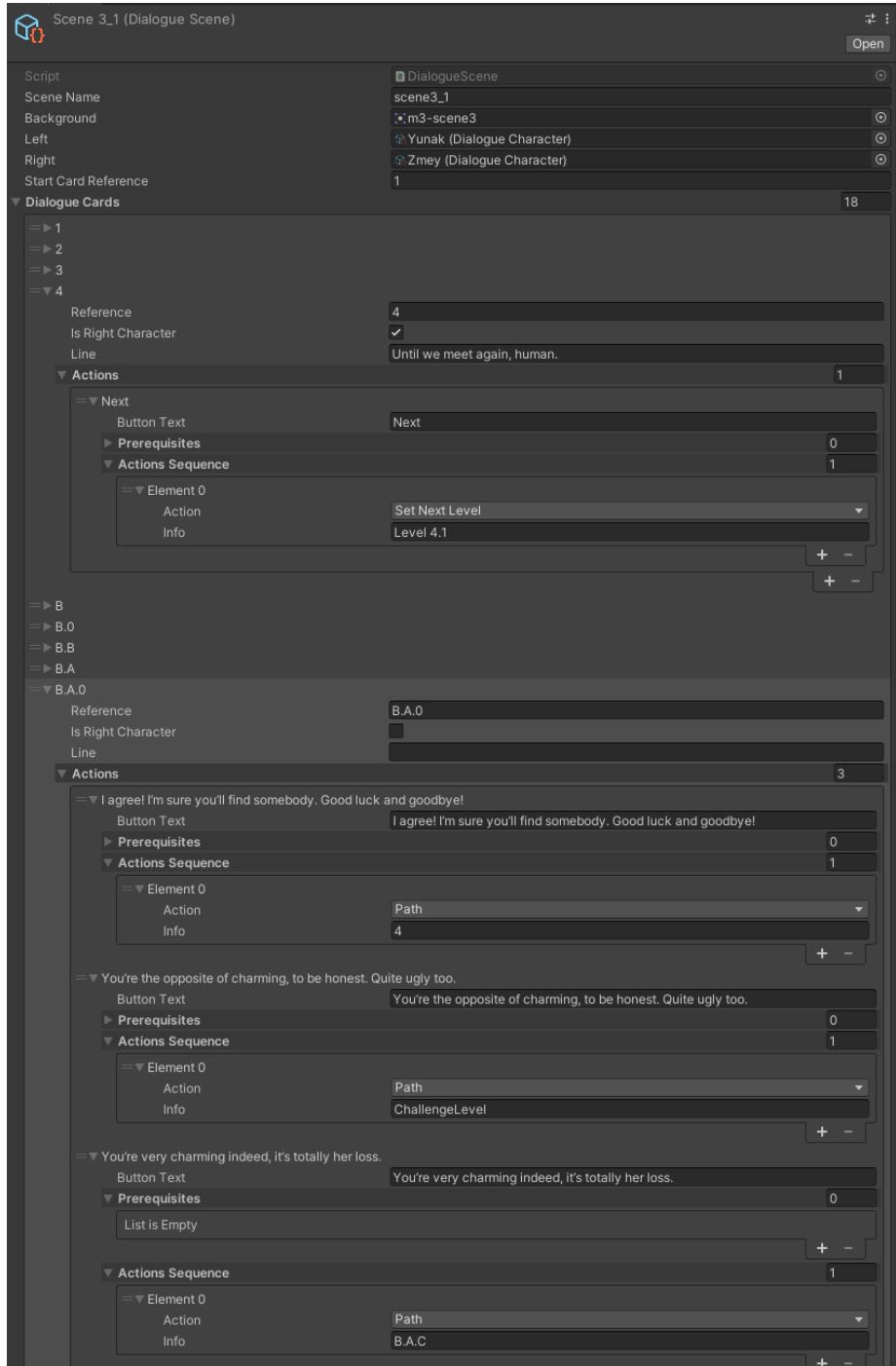


Figure 4: Mountain 3: Scene 3_1 (after Zmey transformed) scriptable object example.

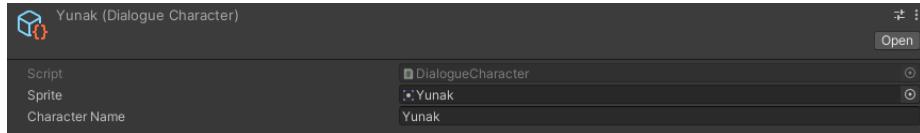


Figure 5: Yunak: character scriptable object example.

There were a couple of polishing touches that were added to the dialogue:

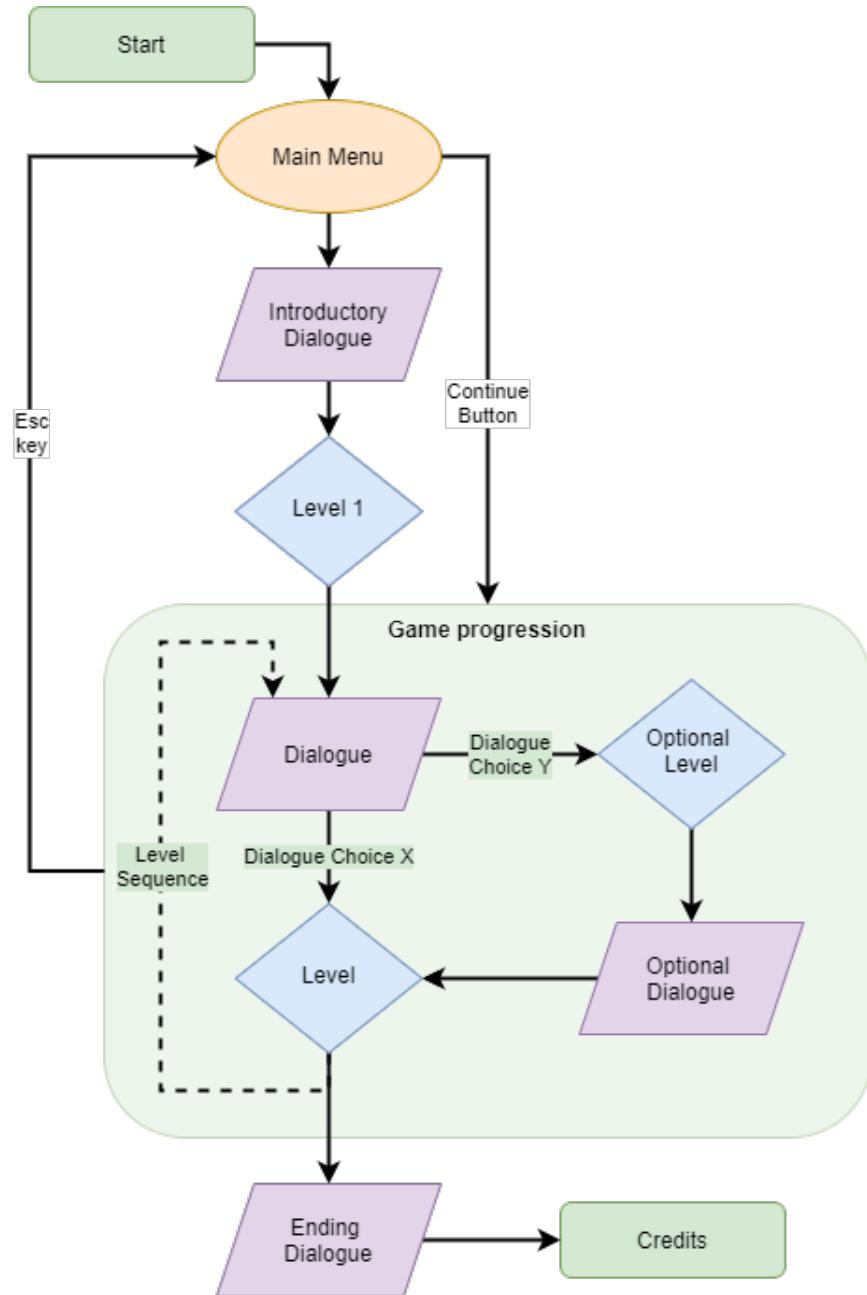
- Transitions (fade to black and back);
- Speaker is highlighted/animated and brought to foreground;
- Being able to show a setting/background without UI blocking it;
- Some quality of life features for importing the dialogue. (e.g. if no actions are provided, it creates a default one that takes the current reference and adds one to it.) (so the next reference is the card right after it.)

The intended full game would comprise of:

- A better way to import the dialogue, right now it uses scriptable objects and makes the whole process quite tedious. There are a lot of parameters that need to be tweaked to make it work as intended that could be automated. Perhaps implementing a way to import through JSON files or perhaps looking into readily available dialogue creator software.
- Improved quality of life tools: e.g. more debugging tools. And a more rigorous way to check if the dialogue is valid.
- Adding juice to the dialogue; e.g.:
 - Note: Hades has good examples of juice for dialogue¹.
 - Sound effects based on the mood/VFX of the character.
 - VFX based on the mood/personality of the character.
- Integration with the bestiary/inventory system. (e.g. be able to refer to the bestiary to make an educated decision and be able to select which item to use through a UI).

¹e.g. <https://www.youtube.com/watch?v=FjfoLOuXZE>

3.3 Screen Flow



The current screen flow follows the flowchart outlined above, with each node representing a different screen presented to the player. To note is that the

dialogue scenes also contain a complex series of screens which are decided by player choice and described in more detail in section 3.2.2 and below. Future versions of the game plan to have an options screen be presented on the press of esc, which would then allow the player to return to the main menu as well as change relevant settings.

3.4 Game Options

Currently options are limited to changing the game volume in the main menu and first dialogue scene.

3.4.1 Replaying and Saving

When the player completes a level and it's associated dialogue their progress is saved locally, allowing them to continue from where they left off. This is available through the continue button on the main menu. Future versions of the game may feature an over world map, allowing the player to see their progress and possible other opportunities, however this would have impacts on the nature of the narrative in the game. At any point the player may choose to start a new game from the beginning, overwriting the one included save slot in the game.

3.4.2 Persistent data

In the demo, progress is able to be saved: The current level as well as items collected and actions performed are saved in Unity's player preference. Audio settings are also saved.

For a full release,

- Full game save functionality will continue to be supported.
- The save files should ideally be compatible with future releases.
- Multiple save slots.

3.4.3 Game Audio

For the demo, game audio volume sliders were implemented that allows the player to change the master volume, music volume and sfx volumes independently. In the end, only the master volume slider was added to the demo. In the full game, all three audio sliders would be added perhaps in a settings menu.

4 Story, Setting and Characters

Encyclopedia entries: Bestiary <https://bit.ly/349HtJ5>

Encyclopedia entries: Human NPCs, items <https://bit.ly/3oKv7kk>

4.1 Story and Narrative

4.1.1 Backstory

The setting of the game is based on Bulgarian myths and folktales. All monsters are existing creatures from myth/legend, and the narrative structure is based on the way a folktale traditionally flows. A common trope in Bulgarian folklore is the journey of a yunak (hero) "through nine mountains and into a tenth," representing the difficulty and length of the quest. A yunak is usually a young man who has to accomplish various feats of strength and/or kindness in order to achieve some goal.

4.1.2 Themes

Since the story is based on folklore, it plays into themes common in tales. The main focus is the theme of kindness and it being rewarded in supernatural ways. Several Bulgarian folktales revolve around this idea, as they are meant to be told to children as moral instruction. Another important aspect of the game is that of curiosity and being open to differences - the hero meets many creatures, some good and some evil, but talks to and learns about all of them.

4.1.3 License Considerations

The whole script or parts of it can be used freely for non-commercial purposes as long as the authors are credited.

4.1.4 Dialogue Scenes

Home level

Characters: YUNAK, MOTHER, WISE WOMAN

Description: The hero's little brother gets sick. A wise woman knows of a place far away where he can find the cure - the living water. He leaves on the perilous journey, taking his father's old sword.

Mountain 1

Characters: YUNAK, LESNIK

Description: In the forest beyond his village the hero gets lost and meets an old man who questions him, reveals himself to be the Lesnik, and eventually helps him come out the other side.

Mountain 2

Characters: YUNAK, KARAKONDZHUL

Description: The hero is traveling at night and reaches a crossroad where he meets the karakondzhul. The creature seems threatening and wants to play riddles. Note: it is possible to use the pelin from the inventory to chase him away, which will only be mentioned in the bestiary; otherwise, the player has to answer 3 riddles correctly. After the encounter, the player may choose to follow the karakondzhul into his cave, where it's possible to solve a puzzle to acquire a bonus item (belt).

Mountain 3

Characters: YUNAK, DVORNIK, OVINNIK, ZMEY, ZHAR BIRD

Description: The hero stops in a village where he meets some of the locals, including the ovinnik and dvornik at a farm. He gets a ball of yarn and an aspen walking stick as gifts from them after some friendly conversation. First appearance of the zhar bird, flying overhead. On his way out of the village, the hero sees a zmey in human form talking to a woman who then abruptly leaves. He can choose to talk to the zmey, and if the right dialogue options are chosen, he will get the creature as help in the final encounter.

Mountain 4

Characters: YUNAK, BABA YAGA

Description: As night is about to fall, the hero sees a strange cottage in the forest and knocks on the door to ask for shelter. An old woman invites him in. She turns out to be Baba Yaga and the hero needs to escape before she cooks him in the cauldron. His choice to harm or spare her affects the ending.

Mountain 5

Characters: YUNAK, SAMODIVA, OTHER SAMODIVI, RUSALKA, ZHAR BIRD

Description: After escaping Baba Yaga the hero runs into a samodiva meadow, where he sits quietly, mesmerized, until the women take note of him and ask about his quest. They pity him and gift him some healing herbs. They also confirm the wise woman's story and give him directions to their cousins the samovili who may know of or have the living water. Note: if the hero has the belt, he can give it to them in exchange for some knowledge about herbs (bonus scene). Zhar bird sits on a large boulder nearby.

Mountain 6

Characters: YUNAK, FARM WORKER, POLUDNITZA, POLEVIK

Description: The hero passes through a village in the skirts of a mountain next to expansive farmland. He is given some food by kind farm workers and meets the polevitsi, who eventually warn of the coming of the poludnitsa. The only way to win this encounter is to run away and hide until noon has passed.

Mountain 7

Characters: YUNAK, VAMPIR, TALASUM

Description: The hero is walking over what looks like a burial ground. Shadows seem to be dancing in the night. He meets a strange man who turns out to be a vampir. The hero has to kill him with the aspen stick or chase him off with the verbena (these things are all mentioned in the bestiary), affecting the next encounter and ultimately the ending. Optional encounter with talasum after dealing with the vampir: hero has to trick him with the food and the ball of yarn.

Mountain 8

Characters: YUNAK, OLD WOMAN, STOPAN

Description: The hero finds a cottage and is invited to spend the night. He gets to talking with the old woman living there. He meets the stopan that looks after the cottage and learns that the vampir used to be her brother. The conversation depends on the choice from M7. The zhar bird is seen perched on a tree branch in the morning. The hero can choose to perform a side-quest for the woman.

Mountain 9

Characters: YUNAK, LAMYA, ZMEY

Description: Conversation with the lamya: she refuses to let the hero pass through and threatens to stop the surrounding villages' water supply. To defeat her, all three heads of the lamya have to be cut off. The hero needs to solve environmental puzzles to cause the creature's destruction. The zmey is available for help if he was won over in M3. If he is present, he will destroy the final head, saving the hero one puzzle.

Mountain 10

Characters: YUNAK, SAMOVILA, ZHAR BIRD

Description: The hero climbs down from the lower lamya peak and then up the much higher samovili peak. He meets them and joins their moot, but they regretfully tell him that they do not have and don't know where to find the living water. Ending determined by Zhar bird's judgment of the hero's choices.

Epilogue: Back Home

Characters: YUNAK, LITTLE BROTHER, MOTHER

Description: The hero returns home. The final scene depends on which ending happened in the game.

4.2 Game World

4.2.1 General look and feel of the world

The game world is inspired by Bulgaria, especially notable locations such as the Rhodope mountains, the Dobrudzha plane, and medieval and Revival period villages such as Bozhentsi, Koprivshtitsa, and Zheravna. Many of backgrounds for the dialogue scenes are generated from photographs taken in Bulgaria, although not enough of these were available for the full set of backdrops. A prominent example is the hero's village, for which photos from Koprivshtitsa were used. Typical Bulgarian Revival houses can be seen in the backgrounds of the Prologue and Epilogue. The goal for the nature in the game world was to be representative of typical Mediterranean-climate and mountainous flora, which was largely achieved. Overall, the setting is meant to serve as a backdrop and a tool to convey a certain atmosphere and feel, while the main focus is on the folklore creatures. This is why the choice was made to have desaturated backgrounds that do not distract unnecessarily from the character art.

4.2.2 Hero's home village

The hero's village is inspired mainly by Bozhentsi and Koprivshtitsa, two notable historic villages where a multitude of buildings from the Bulgarian Revival period and even earlier can be found. The view of the village seen in the background and the outside of the hero's house are created from photographs taken in Koprivshtitsa, while the indoor view is from a historical building in the small town of Melnik that has been turned into a museum and is open to the public.

4.2.3 Mountains 1, 4, and 5

These levels are located in a forested area, based on remote forests found in the Balkan and Rhodope mountain ranges. These forests were often the subject of folklore and legends, being seen as mystical and sometimes dangerous, full

of mysterious, unpredictable and powerful creatures such as the samodiva the hero meets in Mountain 5. While most of the photographs that were available to be used to generate the environments for Mountains 1, 4 and 5 were taken in Poland, the flora is similar to that of Bulgarian forests.

4.2.4 Mountains 2, 3, and 6

These areas are located in lower elevation agricultural land. The main inspiration behind them comes from villages in the Dobrudzha valley (often called "the grain silo of Bulgaria") as well as those near Sliven municipality e.g. Kotel and Zheravna, nestled in the lower ends of the Balkan mountain range. These places are very typical in terms of both architecture and culture, even though they are usually not as well-known as the better preserved historic villages discussed above (except for Zheravna, where the houses of famous 18th and 19th century writers and revolutionaries are located). Therefore, it was important to include them in order to achieve a more complete setting for the game.

4.2.5 Mountain 7

Mountain 7 was inspired not only by the multitude of old graveyards around Bulgaria - the subject of many superstitious tales about creatures such as the vampir - but also by the much more ancient Thracian burial mounds (or tumuli) which dot the landscape of the Thracian valley. These structures were built before Bulgaria existed as a country, dating from as early as the mid to later Bronze Age (e.g. from the early 5th century BCE Odrysian kingdom). They are famous for the unique gold-wrought artefacts the people laid to rest inside were buried with.

4.2.6 Mountain 8

Mountain 8 is based on the multitude of mountain lodges and cottages found in the larger mountain ranges of Bulgaria. Some of those are tourist hubs, while others, usually older ones, are hunting lodges or cottages where shepherds and goatherds lived while tending their herds in the higher-elevation summer pastures. Lone houses in the woods separated from the villages are not an uncommon sight even today.

4.2.7 Mountains 9 and 10

The lamya-infested Mountain 9 and the samovili's home in Mountain 10 are based on the tallest mountain ranges in Bulgaria, located in the southwest of the country: Rila and Pirin. The backgrounds for these mountains were created from photos taken in Rila, on the climb to its tallest peak: Musala. These hard-to-reach places live in the folkloric imagination both as treacherous and capricious deathtraps and as the earthly locations that are closest to god - this is why both the evil lamya and the angelic samovila can coexist within them.

4.2.8 Settings for potential extra levels and/or sequel

Although not present within the game, the Bulgarian coast of the Black Sea has folklore that is no less rich than any of the other areas discussed here. Seaside towns and villages often have legends of creatures such as the rusalka, living in or around the sea, as well as many superstitions relating to St. Nicholas, who is seen as the protector of sailors and fishermen. This is a very compelling potential setting for an eventual sequel to the current game.

4.3 Items

4.3.1 Aspen walking stick

A walking stick with a pointy end meant for hiking through difficult terrain.
The walking stick could be used as a weapon to kill the vampir in Mountain 7. It is obtained from the ovinnik in Mountain 3.

4.3.2 Ball of yarn

A ball of sturdy yarn which would probably be quite messy if unraveled and knotted up.

The yarn can be used in an optional dialogue scene in Mountain 7 where the hero can trick a talasum. It is obtained from the ovinnik in Mountain 3.

4.3.3 Belt

A traditional women's woven belt with a gold-wrought ornamented buckle.
The belt can be obtained in Mountain 2 from the karakondzhul's cave and used as a gift to a samodiva in an optional encounter in Mountain 5.

4.3.4 Pack of food

A shepherd's bag of homemade lukanka, an onion, a bit of cheese, and some bread.

The pack of food is given to the hero by a farmer in Mountain 6 and can be used in the optional scene in Mountain 7 together with the ball of yarn to feed and distract the talasum.

4.3.5 Pelin

A strong village wine. Given in a travel flask by the hero's mother to keep him warm on the way. Useful in chasing away karakondzhuli.

The pelin is given to the hero by his mother in the home instance and can be used to get rid of the karakondzhul in Mountain 2.

4.3.6 Sword

An old Ottoman-style sword and sheath that belonged to the hero's father. Helpful for cutting lamya heads off, among other things.

The hero receives the sword, which belonged to his father, from his mother in the home instance. It is his primary weapon.

4.3.7 Verbena

An especially fragrant bouquet of herbs with beautiful purple flowers. Who wouldn't like that?

The verbena is obtained from the samodiva in Mountain 5 and can be used to peacefully resolve the conflict with the vampir in Mountain 7.

4.4 Characters: Human NPCs

4.4.1 Mother

The hero's mother, who gives him the sword and her blessing, and stays behind to care for his sick brother.

4.4.2 Brother

The younger brother of the hero, who has fallen ill, causing him to go on the quest to find the living water.

4.4.3 Wise woman

A wise woman at the hero's village who advises him to go on a quest to find the living water.

4.4.4 Kind farm worker

A friendly guy in the field who gives the hero some food and advice about the creatures living among the wheat.

4.4.5 Girl who rejects the zmey

In the encounter with the zmey, the hero sees a young woman walk away from the zmey, leaving him looking rather disappointed. She's not really into guys, not even magical guys.

4.4.6 Old woman from the cottage

A mysterious old woman living alone in a mountain cottage. Her brother died and became a vampir after a cat crossed his grave. The hero spends the night at her cottage and helps her with some chores in return.

4.5 Characters: Folktale Creatures

4.5.1 Baba Yaga

Overview Baba Yaga has the form of an old woman, often dressed in traditional clothing. Often, she may somewhat fit the popular imagination of a witch, as she rides a broom (or, alternatively, flies in a large mortar-like vessel, rowing it like a boat using the broom as an oar) and lives in a secluded forest cottage propped up on a pair of oversized chicken legs. She may also have some sort of familiar, often a cat. Baba Yaga is famous for abducting unruly children and for casting evil spells and charms. Nevertheless, in rare occasions she can be helpful if she really takes a liking to someone.

Attributes and Abilities

Spellcasting She casts spells, curses, or charms.

Potion-brewing Baba Yaga has a large cauldron where she brews potions for a variety of purposes. Ingredients may range from wild herbs to human body parts.

Flight She is capable of traveling quickly on a broom.

Key Features

Origin/Ancestry Slavic (Russian)

Average Physique Baba Yaga appears as an old woman, often wearing a traditional headscarf (zabradka).

How to defeat her There are only two known ways to escape Baba Yaga once you are in her cottage: tricking her or escaping while she isn't home. Alternatively, if you meet her outside, you might be able to win her favour with excellent manners and helpfulness.

Additional Information

Ecology and Habitats Baba Yaga lives in a woodland cottage.

Dietary Needs and Habits While it is unclear what her regular diet is, Baba Yaga has been known to eat human children.

Average Intelligence Baba Yaga is cunning and can often trick humans for her benefit or simply for fun.

4.5.2 Dvornik

Overview The dvornik is a kind of household spirit responsible for the yard. It guards gardens, grain silos, chicken coops, zimnik, and any other sheds and buildings around a house.

Attributes and Abilities

Guardian spirit Dvornik is a guardian spirit and works for the best interest of the household, helping out with outdoor tasks and foiling any evil intention toward his domain.

Key Features

Origin/Ancstry Slavic

Additional Information

Ecology and Habitats The dvornik inhabits a house- or farmyard.

Dietary Needs and Habits Like other household guardians, the dvornik may accept offerings of food.

4.5.3 Karakondzhul

Overview The karakondzhul is a nocturnal spirit, often found in the vicinity of crossroads, where it asks passers-by for favours or to answer riddles. If they are helpful and nice to it, the karakondzhul typically leaves them alone; if not, it will try to mount on their shoulders and chase them around until they fall off a cliff or otherwise die. Karakondzhuli are most usually out during the twelve days after Christmas, known as the "dirty days." They hide in caves or even the attics of houses as soon as the first rooster crows, as they can only be outside at night.

Attributes and Abilities

Troublemaking Karakondzhuli's main purpose is to trick people and cause trouble, activities they take a lot of pleasure in. only be outside at night.

Fright Karakondzhuli may often try to frighten people, sometimes even scaring them to death.

Key Features

Average Height 1.2 - 1.4 m

Average Physique Karakondzhuli take a human-like form, extremely short and stubby, with crooked legs. Their body is covered in fur.

How to defeat it One way to get a karakondzhul not to attack you is to answer its riddles and be polite and helpful. Another is to scare it off using garlic and pelin, a strong village wine. Karakondzhuli are also afraid of kukeri, men dressed in a ritual costume featuring a monster mask with horns and many cow bells, who dance to chase away evil spirits.

Additional Information

Ecology and Habitats Karakondzhuli hide in dark spaces like caves during the day, and at night can be found near villages or on crossroads.

Facial characteristics Karakondzhuli usually have an overly large nose and bulging eyes.

4.5.4 Lamyia

Overview The lamya is a three-, seven-, or nine-headed dragon-like creature with yellow scaly skin and a proclivity for destroying crops with storms or gatekeeping magical objects.

Attributes and Abilities

Causing/ turning into storms Destroys crops by way of extremely bad weather

Cutting off water sources Stops the flow of water from wells, rivers, lakes, etc.

Head regrowth Optional; sometimes, after a while, a new head - or even two new heads - emerge from where one has been cut off

Firebreath Optional

Key Features

Average Height 4 - 6 m

Average Length 10 - 14 m

Average Physique Reptilian, has multiple heads.

Body Tint, Colouring and Marking A lamya is yellow or golden and is covered in scales.

How to defeat it A lamya can be killed if all of its heads are cut off. Alternatively, a sacrifice can be made to gain its favour. In rare cases, it can be tricked.

Natural enemies Human hero (yunak), zmey

Additional Information

Ecology and Habitats Lamya often lives in remote forests and nests in giant trees. Sometimes a lamya can live at the bottom of the sea and emerge from the depths.

Dietary Needs and Habits Carnivorous. Mostly eats humans who come near it. Can also eat cattle or other animals.

Interspecies Relations and Assumptions Zmeyove and lami do not get along, even though they are related species. They can get into fights with each other, causing a lot of damage to the land around them.

4.5.5 Lesnik

Overview The lesnik is the guardian of the forest. He can only be encountered during the warm parts of the year, as he hides underground from mid-October until the end of winter; before going into the ground, the lesnik causes storms and strong winds, chasing beasts into their lairs, breaking tree branches and stripping leaves. Whenever he walks through the forest, a wind follows him, covering his tracks. He may take the shape of an owl, observing its surroundings from an old, dried out tree (for this reason, villagers will often avoid cutting such trees down). The lesnik is also capable of taking on other physical forms. Lesnik is a trickster and likes to confuse travelers, causing them to get lost in the woods. Often, he may disguise himself as an old bearded man and start conversations with them, trying to find out if their intentions are good or bad and if they honor the forest and the old gods. He gradually reveals his true nature, and depending on how the conversation goes, either helps or hinders the traveler. If the lesnik is happy with what he's learned, he will provide directions for how to get out of the forest - these may be true or false; if the directions are false but the traveler still follows them, the lesnik will straighten the paths so that they all lead the correct way.

Attributes and Abilities

Shapeshifting The lesnik can turn into an owl, old man wearing his clothes on backwards, werewolf, or satyr-like hooved monster. He is also capable of changing his size to be as tall as the trees when in the forest and as short as grass blades when out in a meadow.

Key Features

Average Height Anywhere from 5 cm to upwards of 10 m

How to defeat him To avoid the tricks of the lesnik, you can put your clothes on backwards and switch your left and right shoe or return on the same path you came through. To win his favour, respect the forest and do not take anything from it unless it is sorely needed. Follow any travel directions he explicitly gives.

Additional Information

Ecology and Habitats Remote forested areas

4.5.6 Ovinnik

Overview Ovinnik is a kind of guardian spirit closely related to the dvornik. It can usually be found living in farming facilities such as mangers, silos, chicken coops, other animal enclosures, etc. If the ovinnik is happy and content, it will guard the crops, grain, and hay. It will protect any food stored for the winter in the zimnik, as well as the farm animals, whom it will encourage to produce more milk and eggs. However, if it gets angered, it will cause stores to be ruined by mold and moisture, let pests take over grain silos, and not protect the animals from illness.

Attributes and Abilities

Food preservation The ovinnik can stop food from spoiling.

Illness prevention It can stop sickness from befalling farm animals and crops.

Key Features

Origin/Ancestry Slavic

Additional Information

Ecology and Habitats Ovinnik lives on the farm grounds.

Dietary Needs and Habits Like other household guardians, the ovinnik may accept offerings of food.

4.5.7 Polevik

Overview Polevitsi are spirits who dwell in fields. They can be both helpful and harmful, either assisting during harvest or hindering farmwork depending on their mood. They are useful because if they feel the deadly poludnitzza coming, they will scream or make noises similar to a strong wind, which warns field workers to hide.

Attributes and Abilities

Loud shriek The polevik can let out a strong warning shriek.

Key Features

Origin/Ancestry Slavic

Additional Information

Perception and Sensory Capabilities The polevik is extraordinarily sensitive to the approach of poludnitzza.

Symbiotic and Parasitic organisms The relationship between humans and polevitsi can be viewed as symbiotic, as humans tend to the fields and polevitsi may assist them at harvest time, making the work lighter.

Interspecies Relations and Assumptions Polevitsi are afraid of the poludnitzza and will run away whenever she is close.

4.5.8 Poludnitzza

Overview Poludnitzza is an evil spirit taking the form of a young woman dressed entirely in white (a Slavic symbol for mourning and death). It only appears in the fields at mid-day when the sun is highest. Similarly to midnight, this is a dangerous time of day, when it is more likely to meet evil sprits like the poludnitzza or to be cursed.

Attributes and Abilities

Murderous The poludnitzza is most active at harvest time, and then she will kill anybody she runs into.

Stealing children The creature is also known for sometimes abducting children.

Key Features

Average Physique The poludnitza looks exactly like a beautiful young woman wearing white.

How to defeat it There is no known way to defeat the poludnitza. You just have to avoid it, usually by staying home at the hour of noon and not approaching the open fields.

Additional Information

Ecology and Habitats The poludnitza only appears in the fields, most often at harvest time and always around noon.

4.5.9 Samodiva

Overview Samodivi live on tall mountains and in deep forests, where they usually have a meadow for gathering and dancing. They take the form of women with long, usually light-coloured hair, and often wear white garments. They spend most evenings dancing or bathing in nearby streams or rivers, and most days hiding from sunlight in the deep shadows of the woods. When samodivi dance, their feet barely touch the ground, but any wild herbs they step on become more fragrant and powerful. Sick people sometimes spend the night near the samodivska polyana (meadow) in the hopes of being healed; these people are usually treated with kindness by the creatures. Samodivi can also take a liking to attractive young men, sometimes even offering to come to their aid in times of danger. While generally neutral towards people, they can be vicious if provoked, blinding offenders or cursing them with a deadly illness. Samodivi like deer and sometimes ride large, golden-horned elk - if a hunter kills one of these elk, they kill him with their vicious shrieks.

Attributes and Abilities

Deadly shriek Samodivi can kill with their voice, letting out a piercing scream.

Magical powers The creatures are thought to have healing powers and the ability to create illusions.

Animal transformation A samodiva can turn into a white horse. If a samodiva gives someone white horse hairs, that person can summon her for help by burning one of the hairs.

Key Features

Average Physique A samodiva looks like a human woman with very long hair.

How to defeat it As long as you do not provoke them, samodivi will rarely do harm without reason. They are most vulnerable while bathing, when they turn into nearly regular women.

Precautions Avoid hurting the animals that samodivi keep.

Additional Information

Genetics and Reproduction It is possible for samodivi and humans to reproduce with each other.

Ecology and Habitats Samodivi favour the thickest, most remote parts of forests, often in mountain ranges.

Social Structure Samodivi usually live in groups rather than alone, but it is possible to meet one by herself in the woods, as they do not always move together.

Courtship Ideals A samodiva may sometimes agree to marry a human man that she has taken a liking to.

Common Etiquette Rules Respecting the surrounding nature and its inhabitants is crucial to keeping the samodiva's wrath at bay.

Common Customs, Traditions and Rituals It is believed that the samodivi dance to honor the old gods.

4.5.10 Samovila

Overview Samovili are related to samodivi, but are found exclusively in hard-to-reach mountain regions and have large wings. They are each responsible for taking care of something in their environment, such as a tree, animal, bush, or stream; mainly, they protect these from human intervention and harm. Like their relatives samodivi, samovili particularly love deer. Samovili can be quite hostile to people if they think their habitat is in danger, and they generally try to steer humans away from their remote forests. They have great knowledge of herbs and their healing qualities, which humans may learn if they manage to listen in on their after-dusk gatherings. They also know a lot of secret lore and even the locations of treasures.

Attributes and Abilities

Flight Unlike samodivi, samovili have wings and the ability to fly over their tree- and mountaintops.

Healing powers Samovili know a wealth of herbal lore and the cures to many illnesses.

Key Features

Origin/Ancestry Slavic

Average Physique Samovila has the body of a woman and large wings on her back.

Additional Information

Ecology and Habitats Mountain tops and forests high up in the mountains; hard-to-reach, high-elevation areas.

Social Structure Samovili, like samodivi, live in groups and hold gatherings nightly.

4.5.11 Stopan

Overview There are several kinds of stopan, but all of them are variations of a guardian spirit bound to a place. They are benevolent and helpful when kept happy, but dire consequences may befall those who hurt them.

Household stopan (or domovik): This may be the spirit of an ancestor which remains in the house. It loves his home and descendants and is generally helpful. Its main responsibility is taking care of the hearthfire - it also usually lives inside the hearth, fireplace, or oven. This is also where food can be left for it to win its favour, as when it is unhappy, it will withdraw its protection of the house's inhabitants from sickness and ill fortune. If it requires some food, it will make knocking noises around the house at night. It is possible to ask the domovik for its favour or advice by preparing a special meal and gathering the family to honor and bless the spirit, then ask it to help them. If moving to a new home, the family can ask their stopan to move along with them by taking several coals from the old hearth and placing them into the new one.

Village stopan: This stopan's realm is an entire village. It can take many forms, such as an arrow, a harmless snake, a farm animal such as an ox or goat, or even a woman or a horseman. It protects the villagers from ill fortune and often lives in old hollow trees. If one kills this guardian, one will either die or become seriously ill for life.

Location stopan: Similar to the village stopan, it guards a specific place such as a tree, spring, or well.

Attributes and Abilities

Protection from illness Stopans are known to prevent those they guard from becoming ill. For example, the stopan of a well might make sure that the water is not contaminated.

Protection from ill fortune Stopans also guard against bad luck of other kinds, such as a housefire.

Key Features

Origin/Ancestry Slavic

Average Physique The stopan can take many forms, from different farm animals or small woodland creatures such as harmless snakes all the way to human beings.

Additional Information

Ecology and Habitats Stopani live in specific locations such as a tree, spring, house, village, etc.

Dietary Needs and Habits Like other guardian spirits, the stopan may accept offerings of food.

4.5.12 Talasum

Overview A talasum is believed to be a kind of undead being. The most common origin story for it is that it arises from burying either treasure or a person inside a wall during the construction of a house: if the person was male, the creature will play the bagpipe or the kaval (similar to a wooden recorder). If it's female, it will sing, cry, or spin a yarn. Talasumi favour enclosed spaces and household settings, but avoid coming out during the day, preferring to hide in an attic or other rarely-accessed part of the house. They are notoriously hard to chase away once they believe they have found a suitable location, even to the point of trying to evict its current occupants.

Attributes and Abilities

Wreaking havoc In order to chase away the inhabitants of the dwelling they've chosen, talasumi will do all sorts of pakosti - creating nuisances, loud noises, and various trouble in the household.

Doing housework If a talasum believes that a household task is left undone, it will endeavour to complete it.

Key Features

Average Physique The talasum is able to take on a physical form, including but not limited to that of a domestic animal.

How to defeat it In order to get rid of a talasum, you must invite it to sit down for a meal and trick it into believing that a wedding is being celebrated. After a while you must say it's time to go to the wedding, then take the creature to a remote shack where you've left some food and a ball of yarn tied into knots. Invite the talasum inside and tell it you're going to fetch the revelers, then shut and lock the door. Talasumi are compelled to complete any housework, so they would be occupied with the knots for quite a while.

Precautions Avoid entering unfamiliar shacks and cottages in the forest: if a talasum is inside, it will follow you out.

Additional Information

Anatomy The talasum may often take up the appearance of a cat or dog.

Ecology and Habitats Talasumi live in the hard-to-access, seldom-used parts of a house such as the basement, attic, or even a garden shed.

Dietary Needs and Habits While a talasum does not need to eat, it will accept food if offered.

4.5.13 Vampir

Overview Vampir is a lost or cursed soul who belongs with neither the living nor the dead, and cannot rest in peace. They wish to return to the life they had as humans and are unable to let go of it.

Attributes and Abilities

Blood drinking Vampiri attempt to regain their humanity by drinking the blood of a living, as blood is believed to be the essence of life.

Key Features

Genetics and Reproduction Someone who has died and been buried will turn into a vampir if a cat crosses over the grave.

Dietary Needs and Habits Vampiri drink blood out of a desire to somehow attain the attributes of the living once again, but they do not require it to continue existing.

Additional Information

Lifespan Unable to pass into the world of the dead

Average Physique Human proportions

How to defeat it Along with cutting off the dead body's head or feet to prevent it from moving around, there are several other methods for getting rid of a vampire, such as using the verbena plant, which hurts the creature, or piercing the corpse through the heart with a stake made of aspen wood.

Precautions In order to prevent their loved ones from becoming a vampir, people often stay near the grave for several days after burial.

4.5.14 Zhar bird

Overview Zhar bird (or firebird) has colourful shining feathers and lives in the crown of the World Tree. It is believed to be a messenger of God's will, as it can travel between worlds. it has the ability to be reborn and rise from its own ashes (like its more general Indo-European counterpart, the phoenix). The Zhar bird guards the fruit of life, a golden apple growing from the World Tree's branches.

Attributes and Abilities

Reincarnation Once the bird dies, it is reborn from its own ashes.

Divine messenger The Zhar bird may carry God's will to the human world.

Key Features

Origin/Ancestry Indo-European

Body Tint, Colouring and Marking The bird has multicoloured, bright, shining feathers.

Additional Information

Ecology and Habitats The bird lives in the branches of the World Tree, but travels all over the worlds.

Biological Cycle The Zhar bird starts from a chick and grows into an adult bird, which then dies in a burst of flame, to be reborn from the ashes left behind.

Average Intelligence The Zhar bird is sapient and very intelligent, although it does not speak in human tongues.

4.5.15 Zmey

Overview A zmey is related to dragons, but capable of taking the form of a human man. In this form, he often takes a liking to a beautiful human woman and either starts visiting her at night, causing her to become extremely tired, stop socializing and neglect her health, or he straight up kidnaps her to his forest or mountain dwelling. It is possible for humans and zmeyove to have children together: these children look human, but are extraordinarily strong and may have little wings under their arms.

Attributes and Abilities

Great strength Zmeyove are much stronger than a human man, even when they are in their humanoid rather than dragon-like form.

Firebreath Optional

Key Features

Average Physique The zmey can either take a dragon-like, reptilian form, or that of a human.

How to defeat him A zmey can be killed or bargained with. It is also possible to scare him off using healing herbs or a special ritual involving all the men of a village taking up arms and making a lot of noise (this is reminiscent of kukeri).

Natural enemies Lamya

Additional Information

Genetics and Reproduction A zmey and a human woman may have children, although there are assumed to be females of the zmey species as well.

Ecology and Habitats Zmey prefers to live in forests or on top of mountains.

Interspecies Relations and Assumptions Zmeyove and lami do not get along, even though they are related species. They can get into fights with each other, causing a lot of damage to the land around them.

5 Interface

5.1 Controls

Ladders are placed by dragging and dropping them. The retry button erases all places ladders. The space bar acts as a play button to make the hero move, once the ladders are set, or to go back to the editing mode.

5.2 Menus

There are two menus. The main menu has the title of the game and buttons to start the game, continue where the player left off, exit the game, or get to the credits. It also has a slider to adjust the volume. The credits is a page where the team members, the playtesters and the used assets are listed.

6 Technical

6.1 Target Hardware

The game has low hardware requirements due to it being 2d and using sprite based graphics with no post-processing. This means that it could be run on low performance systems including mobile.

6.2 Game engine, Development hardware, software, procedures

Development is done on windows machines with unity and visual studio. Scripting is done in CSharp with an emphasis on modular additions allowing fast implementation of new content such as level designs and narrative. The game is built on the Unity 2D engine, using their implementations of 2D physics and universal rendering pipeline.

7 Game Art

7.1 Concept Art

A flat and doodle art style is adopted in this game. Dark rainbow colors with relatively high saturation are frequently used, as they are often applied in Bulgarian traditional art. Meanwhile, the environment is relatively gray and of low saturation and hue.



Figure 6: Concept art: lamya the final boss.



Figure 7: Concept art: mountains, the zhar bird and lamya.

7.2 Characters: Human characters

Human characters are in traditional costumes that show Bulgarian traditional art style.



Figure 8: Human characters (left-to-right): Yunak, Yunak’s mother and a wise woman in the village.

7.3 Characters: Folklore creatures

Folklore creatures have exaggerated proportions that give players the feel of a mystical world. Creatures have different facial expressions and postures that indicate their characteristics, and whether they are good, evil, or neutral.



Figure 9: Folklore creatures (left-to-right): Lesnik (monster form), Karakondzhul, Samodiva, Baba Yaga, Lamya, Dvornik, Zmey, Zhar bird, Ovin-nik, and Vampir.

7.4 Props

Collectable items or props assist the hero to accomplish his journey, and are all common objects in Bulgarian villages.



Figure 10: Collectable items (left-to-right): Aspen walking stick, Sword, Verbenae, Belt, Golden apple, Ball of yarn, Pack of food, snd Pelin.

7.5 Dialogue art

A dialogue scene basically constitutes two or three characters talking to each other, a dialogue box (possibly with some options), and a background indicating the environment. Dialogue backgrounds are style-transferred pictures of actual Bulgarian landscapes and villages.



Figure 11: Concept art of dialogue scenes.

7.6 Level art

The foreground consists of tiled objects in a level scene. The background is a hand-drawn picture with flat design. Ideally, the background should be variable in different levels and related to the narrative.



Figure 12: Concept art of puzzle levels.



Figure 13: Level backgrounds in various colours.

8 Management

If we were to make a full game;

8.1 Schedule

The Schedule would be determined by the amount of work the team would be willing to put into it since the team is still finishing their education.

8.2 Budget

We wouldn't have a budget as this would be a passion project to be done in parallel with our work/education. Potentially in the future if more games were to be made there would be a budget.

9 Risk Analysis

In terms of risk, since it would be a passion project, there wouldn't be any concrete risk. No money/resources, only people's time would be "lost" (although people would have gained knowledge and know-how).

9.1 Localization Plan

In terms of localization, the game would be originally published in English. Followed by languages that the team knows; external translation is not an option due to costs.

9.2 Test plan

User testing is a very important part of game development, User testing would initially be done with friends and family and expand depending on how. The idea of having a closed beta could be explored through social media such as Reddit.

10 Appendices

10.1 Art

10.1.1 Sprite List

Sprite Name	File Name
Baba Yaga	Baba_Yaga.png
Dvornik	Dvornik_temp.png
Golden apple	Golden_Apple.png
Karakondzhul	Karakondzhul.png
Lamya	Lamya.png
Lesnik (monster form)	Lesnik.png
Lesnik (human form)	Lesnik_human.png
Ovinnik	Ovinnik_temp.png
Samodiva	Samodiva.png
Vampir	Vampir.png
Zhar bird	Zhar_Bird.png
Zmey (monster form)	Zmey.png
Zmey (human form)	Zmey_human.png

Baba Yaga

Canvas size: 2048×2048 (2K)

Color swatches:



Lesnik (monster form)

Canvas size: 2048×2048 (2K)

Color swatches:



Lesnik (human form)

Canvas size: 2048×2048 (2K)

Color swatches:



Karakondzhul

Canvas size: 2048×2048 (2K)

Color swatches:



Ovinnik

Canvas size: 2048×2048 (2K)

Color swatches:



Dvornik

Canvas size: 2048×2048 (2K)

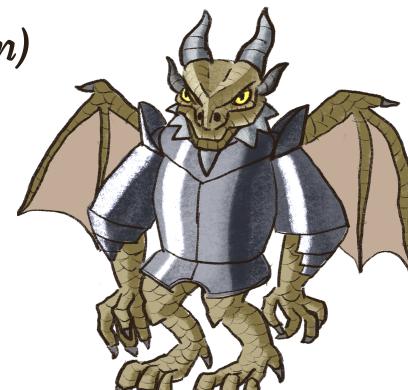
Color swatches:



Zmey (monster form)

Canvas size: 2048×2048 (2K)

Color swatches:



Zmey (human form)

Canvas size: 2048×2048 (2K)

Color swatches:



Samodiva

Canvas size: 2048×2048 (2K)

Color swatches:



Lamya

Canvas size: 2048×2048 (2K)

Color swatches:



Vampir

Canvas size: 2048×2048 (2K)

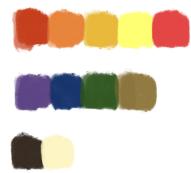
Color swatches:



Zhar bird

Canvas size: 2048×2048 (2K)

Color swatches:



Sprite Name	File Name
Yunak	Yunak.png
Mother	the_mother.png the_mother_flipped.png
Wise woman	Wise_Woman.png
Golden apple	Golden_apple.png



Yunak

Canvas size: 2048×2048 (2K)

Color swatches:



Mother

Canvas size: 2048×2048 (2K)

Color swatches:



Wise woman

Canvas size: 2048×2048 (2K)

Color swatches:



Golden apple

Canvas size: 2048×2048 (2K)

Color swatches:



Sprite Name	File Name	Description
Ground map	ground_map.png	The sprite sheet of tiled ground.
Rock	rock.png	Turns the player around.
Exit icon	Exit.png	A wooden door that represents the exit.
Ladder	Ladder.png	A single tiled ladder.
Trampoline	Trampoline.png	A sprite sheet of an animated trampoline.

Table 1: Environments list.



10.1.2 Interface Art List

Sprite Name	File Name	Description
Dialogue backboards	Dialogue backboard_1.png Dialogue backboard_1-2.png Button_1.png Button_2.png Button_3.png	Ivory/dark blue
Buttons	Button_1-2.png Button_2-2.png Button_3-2.png	Ivory/dark blue buttons
Next button	next.png	Two yellow arrows
Tag	tag.png	A tag to indicate the current level

10.1.3 Fonts

We use *Texturina* (<https://fonts.google.com/specimen/Texturina>) as the main font.



Figure 14: Glyphs.

10.2 Sound

Event	File name
Colliding with rocks	impactPlate_medium_000.ogg impactPlate_medium_001.ogg impactPlate_medium_002.ogg impactPlate_medium_003.ogg impactPlate_medium_004.ogg
Trampoline	door spring - Region #5.wav
Exit	qubodup-DoorOpen01.flac
Climbing ladders	impactPlank_medium_000.ogg impactPlank_medium_001.ogg impactPlank_medium_002.ogg impactPlank_medium_003.ogg impactPlank_medium_004.ogg
Walking	stepdirt_1.wav stepdirt_2.wav stepdirt_3.wav stepdirt_4.wav stepdirt_5.wav stepdirt_6.wav stepdirt_7.wav stepdirt_8.wav

10.3 Music

10.3.1 General notes on the musical choices

While the music choices in the demo are representative of what a finalised game would sound like, the soundscape of *Yunak* is far from complete (mostly due to time constraints and the limited availability of public domain music in the correct genre). The score as a concept revolves around themes: in this vertical slice of it the mystical, homely, and "key moment" themes are present; ideally, there would be many more themes to designate characters, places, or reoccurring story elements.

10.3.2 Playable level music

Balkan Reggaeton Loops by Nemaavla on Freesound.org A lively and quick-paced tune, used in the playable levels (and in the outro/ credits) due to being easily strung together in a loop that is as long as possible, representative of Bulgarian/ Balkan music, and animated enough to feel appropriate as a Mario-style game's theme.

10.3.3 Dialogue scene music

Medieval Witcher by TriTachyon on Soundcloud This theme, reminiscent of the music in the Witcher games, was chosen for important/ dangerous moments such as a boss encounter due to its impactful and powerful sound.

Traditional Eastern Instrument Sargija by Boris Todorovic/ Tomlija on Freesound.org A more mysterious and quiet sound, used whenever magical creatures are on screen or something mystical/ supernatural is occurring.

Zajdi Zajdi by EKVelika on Freesound.org This theme was chosen to represent the known world - villages, the hero's home, and encountering human characters - in opposition to the mystical world theme. Its sound is very evocative of Bulgarian folk songs often sung by women while working or celebrating, and so it is easy to relate it to what would be home and hearth for the main character.

10.4 User Testing

10.4.1 Questions

The following questions were asked on the feedback form:

"What was your favourite part or aspect of the demo?"

"What was your least favourite?"

"If you could change one thing about the demo, what would it be?"

"In general, what is a good game to you?"

"Are there any features you would like to see if the demo is turned into a full game?"

"Please rate the demo between 1 and 5 where 1 is "worst" and 5 is "best.""

10.4.2 Participants

The participant pool consisted of six of the team's friends and family. While this is by no means a random sample or a lot of people, we managed to get a variety of different perspectives and opinions.

10.4.3 Results

The ratings of the game were generally fairly good, with four of the participants rating it as "4 out of 5," one as "3 out of 5," and one as "2 out of 5." The players had different priorities when rating the game: one person wanted the puzzles removed and the story as the sole focus, while another preferred to get rid of the story entirely and just play an action game. Among the less drastic opinions, the story was generally seen as good but lengthy, and a couple of people were frustrated with some of the puzzle levels. The art for the game was universally liked, with a multitude of responses praising the style and character design.

10.5 Conclusions

While the reception of the demo was generally positive, we clearly have some aspects we could improve upon: diversifying the puzzle levels, producing a cleaner draft of the script, and most of all, polishing the relationship between the two. We believe that in terms of atmosphere and feel we achieved what we were going for, but the minutia of the game can undergo a lot more improvement.

10.6 Dialogue Script

Home Instance

Prologue.

Scenes from the village, first from far away, then up close, then in the yard of the hero's house.

MOTHER *calling from inside the house:* Come quick! Gencho! Son, come quick!

Scene 1.

In the hero's family house. Conversation between Mother and Yunak.

YUNAK: What is it? What happened?

MOTHER: Your brother has a high fever. He won't eat and it's getting worse. Go fetch Baba Stoyna!

Scene 2.

Scene of a village road, then of another house yard. Conversation between Yunak and Wise Woman.

YUNAK: Babo, babo! My little brother is ill and mother calls for you.

WISE WOMAN: Come on then, tell me on the way.

Scene 3.

In the house. Conversation between Mother and Wise Woman, which has seemingly been going on for a while already.

MOTHER: So there's nothing else you can do?

WISE WOMAN: I'm afraid not. There's nothing here that can help him.

Scene 4.

Out in the yard, Wise Woman on her way out is stopped by Yunak.

YUNAK: Babo Stoyno, don't spare me the truth. Is my brother going to die?

WISE WOMAN: Only the living water could save him now, son.

YUNAK: The living water?

WISE WOMAN: It is said that if one travels far, through nine mountains and then into a tenth, can find there the living water. Whoever drinks of it is cured of all disease and heartbreak.

YUNAK: Then I must find it.

WISE WOMAN: The journey is perilous and the water could be just a legend, son. Are you sure you want to leave your mother?

YUNAK: I must! You say there is no other hope.

WISE WOMAN: Very well, son. If you go, know my blessings go with you.

Scene 5.

Back at the house. Yunak speaks to Mother.

MOTHER: Gencho, it sounds dangerous. What if I lose you both?

YUNAK: It's better than sitting around and watching him waste away.

MOTHER: If your heart is set on it, take your father's old sword. The roads are dangerous. Who knows what you'll meet out there. And here - for the road, take this pelin too.

She gives him the Sword and a flask of Pelin - SWORD, PELIN added to inventory.

YUNAK. Thank you. I'll be back before you know it.

MOTHER: Be safe, son.

Mountain 1

Scene 1.

A hilly forest beyond the hero's village. The hero is lost and sees Lesnik in his old man form.

YUNAK: Excuse me, hello, I'm very lost. Do you know how to get through the forest and come out on the eastern side?

LESNIK

in old man form: There are many paths through the forest, hmm. Say, how did you end up lost here?

YUNAK: I have to travel far and look for a cure for my little brother. But here I am already lost.

LESNIK: A cure, you say. There is no cure in this forest.

YUNAK: I'm only passing through. I was told the right road is beyond, to the east.

LESNIK: Hm, hmf. You have told me no lies, young man.

The Lesnik changes into his creature form.

YUNAK: Oh... You are the lesnik. I've heard tales of you as a child. All I want is to pass through and be on my way.

LESNIK

in creature form: I see you don't mean harm to my home. So what kind of cure are you looking for, young man?

YUNAK: I'm headed to find the living water.

LESNIK: Hmf, hmpf. The living water you say. Well, follow this path on the right, young man. The forest will not stop you.

YUNAK: But tell me, do you know where it is? The water?

LESNIK: Hm. No. But I can tell you, young man, that only those who are worthy could ever find it.

The lesnik disappears.

Mountain 2

Scene 1.

It's night. The hero reaches a crossroad and is stopped by a Karakondzhul.

KARAKONDZHUL: Oi! Who goes there?!

YUNAK: Just me.

KARAKONDZHUL: You! You? Who are you!

YUNAK: A traveller. Move away so I can pass!

KARAKONDZHUL: No no no. No moving. No pass. We play riddles!

YUNAK: I'm in a hurry, you wretched furball. We're not playing riddles!

KARAKONDZHUL: We. Play. Riddles. Or I gnaw on your bones!

He growls.

YUNAK:

A. Fine, fine! Riddles. What are the rules?

B. I don't have time for this.

C. [use item] Go to inventory and pick PELIN. If the wrong item is picked, go back to dialogue screen. If the right one is picked, proceed to path C below.

KARAKONDZHUL:

A. Ohhh riddles. I ask, you answer, yes. Three riddles! If you win, I let you go. If I win, I gnaw on bones.

B. No deal! *Karakondzhul attacks, go to challenge level.*

C. Aaaah! Put this cursed herb away, away! Horrible, terrible liquor! *Karakondzhul runs away.*

YUNAK:

A. What are the riddles?

KARAKONDZHUL:

A. It flies, it flies, yet it has no wings! What is it?

YUNAK:

A. a. An arrow.

A. b. Time.

A. c. My fist in your face.

KARAKONDZHUL:

A. a. Wrong! Wrong! *Karakondzhul attacks, go to challenge level.*

A. b. You guessed it. I have a harder one! A colourful stick, through the grass moves quick. What is it?

A. c. We will see! *Karakondzhul attacks, go to challenge level.*

YUNAK:

A.b. A. A snake.

A.b. B. Fire.

A.b. C. A stream.

KARAKONDZHUL:

A.b. A. You're lucky, you are! Final one: It has horns but it's no ox. It gives milk but it's no cow. Its beard is long but it's no priest. What is it?

A.b. B. Ha! Wrong! *Karakondzhul attacks, go to challenge level.*

A.b. C. Wrong! Wrong! *Karakondzhul attacks, go to challenge level.*

YUNAK:

A.b.A. a. A moose.

A.b.A. b. A goat.

A.b.A. c. A sheep.

KARAKONDZHUL:

A.b.A. a. Wrong! *Karakondzhul attacks, go to challenge level.*

A.b.A. b. You got them right! All of them! You better not have cheated. You can go, but only because I didn't see you cheat!

A.b.A. c. You got it wrong! *Karakondzhul attacks, go to challenge level.*

Scene 2 - Optional.

Can occur at three points:

1. If the Pelin was used: after the Karakondzhul runs away.

2. If the challenge is triggered at any point: after it is done.

3. If all riddles are solved: right after.

The hero follows the Karakondzhul into its cave. It has its back to the entrance so he is able to sneak in. The Belt is in the background - either lying around or in a chest - and the hero has the chance to take it. BELT added to inventory.

Mountain 3

Scene 1.

Village seen from afar, then a farmyard at the edge of the village. The hero, tired, stops at the yard and looks around for the inhabitants. He is met by the Dvornik. Zhar bird can be seen in the background of the yard, perching, but it doesn't do anything.

YUNAK: Oh! Who are you?

DVORNIK: I live here! Who are you?!

YUNAK: I'm a traveller, only passing through. I was wondering if you might have some water.

DVORNIK: Water?... Yes. There's the cheshma. Drink your fill, but you should be on your way after that!

YUNAK: I mean no harm! I'm curious, what do you do here on this farm?

DVORNIK: I guard it, of course. I help around. They'd be lost without me. I care for everything from the chicken coop to the barn.

YUNAK: All alone? You must be very busy.

DVORNIK: Eh, there's also the other one. But he's lazy I tell you. Holed up in that zimmik all day long, no help at all in the gardens.

YUNAK: Other one? There are others like you? I have to admit I'm curious.

DVORNIK: Well, you seem like a good lad, go see him if you want. Tell him I sent you.

Scene 2.

The hero enters what looks like a cool, sturdy shed for storing food - the zimmik. The Ovinnik is perched up on a barrel and looks at him curiously.

OVINNIK: A visitor! I never get visitors.

YUNAK: Your friend outside said I could come talk to you.

OVINNIK: Friend? He's not much of a friend, no help at all, no help with the animals, knows nothing of food preservation, constantly out in that garden. Couldn't even make sure the pickled cabbage stays good through the winter.

YUNAK: I guess it's very well that there's two of you then!

OVINNIK: Hm. I suppose you could say that. Who are you, young man?

YUNAK: I'm just a traveller from the village to the west of here. I'm on my way to find a cure for my ill brother.

OVINNIK: Ill you say. What kind of cure would be so far from home?

YUNAK: I am told I must find the living water.

OVINNIK: The living water? Hm. Hm. Well. I tell you what, why don't you have these things I have lying around here. Maybe they could help you on your journey.

*The Ovinnik gives him a red Ball of Yarn and a nice Aspen Walking Stick.
BALL OF YARN, ASPEN WALKING STICK added to inventory.*

YUNAK: Thank you very much! I'm sure I'll find a use for these. Everyone needs a good walking stick.

OVINNIK: Yes, and it sounds like you'll be walking far. Good luck, young lad.

Scene 3 - Optional.

On his way out of the village, the hero sees a Zmey in human form talking to a woman who then abruptly leaves. He approaches the Zmey.

YUNAK: Greetings, what's going...

Zmey turns into his monster form.

ZMEY: What do you want, human?

YUNAK:

A. Nothing! I was just leaving! Bye!

End encounter, Zmey does not become available for summon.

B. Just to talk. Saw you weren't having a great day.

C. Uh... um...

ZMEY:

B. It's the first time this has happened. They usually really like me!

C. What? Did you swallow your tongue, human?

YUNAK:

B. **a.** I'm sure it's nothing to do with you. Not everyone is for everyone.

B. **b.** Her loss. You seem great.

B. **c.** Well, better luck next time my friend. Goodbye!

End encounter, Zmey does not become available for summon.

C. **a.** Uh... no! I'm in a hurry actually, farewell!

End encounter, Zmey does not become available for summon.

C. **b.** Well, you're clearly looking for trouble, and you've found it.

Zmey attacks, go to challenge level; Zmey doesn't become available for summon.

C. **c.** Let's not get off on the wrong foot. I see you're already having a bad day.

ZMEY:

B. **a.** I'm for everyone! I am very charming.

B. **b.** I know, right? You seem great too, for a human. Why don't you call for me if you need company sometime. Just sing: "Zmey, oh zmey! I am far away, but quickly fly to me over hill and tree!" and I'll be around.

Zmey becomes available as a summon in the final boss encounter with Lamy.

C. **c.** "Bad" is an understatement! I'm usually so popular with human women.

YUNAK:

B.a. **a.** I agree! I'm sure you'll find somebody. Good luck and goodbye!

End encounter, Zmey does not become available for summon.

B.a. **b.** You're the opposite of charming, to be honest. Quite ugly too.

Zmey attacks, go to challenge level; Zmey does not become available for summon.

B.a. **c.** You're very charming indeed, it's totally her loss.

C.c. **a.** I see no reason you wouldn't be! You're handsome and strong.

C.c. **b.** Well, I can see why that is! But maybe even the best-looking man would not have been right for her. You'll have better luck next time.

C.c. **c.** I'm sure you'll find somebody. Good luck and goodbye!

End encounter, Zmey does not become available for summon.

ZMEY:

B.a. **c.** I agree. Maybe at least I'll make a friend today. Why don't you call for me if you need company sometime. Just sing: "Zmey, oh zmey! I am far away, but quickly fly to me over hill and tree!" and I'll be around.

Zmey becomes available as a summon in the final boss encounter with Lamy.

C.c. **a.** I am indeed. Very strong. Why don't you call for me if you need company sometime. Just sing: "Zmey, oh zmey! I am far away, but quickly fly to me over hill and tree!" and I'll be around.

Zmey becomes available as a summon in the final boss encounter with Lamy.

C.c. **b.** It happens, I suppose. But I met you instead. Why don't you call for me if you need company sometime. Just sing: "Zmey, oh zmey! I am far away, but quickly fly to me over hill and tree!" and I'll be around.

Zmey becomes available as a summon in the final boss encounter with Lamy.

YUNAK: Thank you! Goodbye.

ZMEY: Until we meet again, human.

Mountain 4

Scene 1.

Twilight is falling, scene of a forest cottage from the outside and Baba Yaga in front.

YUNAK: Good evening! I did not expect to find anyone living out here.

BABA YAGA: Ah! A nice young man. What a surprise! Say, how did you end up at my lonely cottage?

YUNAK: I'm traveling, but the sunset caught me in the woods.

BABA YAGA: Well, well, these parts are dangerous. Why don't you stay the night in my cottage?

YUNAK: Thank you! That would save me a lot of trouble.

Scene 2.

Inside Baba Yaga's cottage. It's decrepit and dark, spider webs are everywhere.

YUNAK: It's a little cold in here...

BABA YAGA: Oh, don't worry, my boy. I'll be putting the furnace on soon enough.

YUNAK: Uh... so... do you live all by yourself here? Isn't it a little scary?

BABA YAGA: It is, depending on whom you ask.

YUNAK: Uh... thank you for your hospitality but on second thought I better press on.

BABA YAGA: Oh no, no! We can't have that, can we. How else will we have you for dinner? Let me fetch some firewood.

Baba Yaga exits the cottage, locking the hero inside.

Scene 3.

Still inside the cottage, the hero, now alone, looks for a way to escape.

YUNAK to himself: Oh I am so stupid! This old baba is definitely Baba Yaga. She's going to roast me in the furnace! I don't have much time. There has to be a way out of here!

Go to a timed puzzle level which, if solved, ends with the hero escaping through a window or back door. As the level is solved, play the sound of a door creaking.

BABA YAGA offscreen: My boy! I'm back with the firewood! Now where did this sweet child go...

As the hero exits, provide a choice:

1. Use a conveniently placed torch to set the cottage on fire with the witch inside before exiting - counts towards a worse ending

2. Do not burn the cottage and escape, leaving the witch unharmed, but place a nearby rock or similar heavy object at the exit to impede her

- counts towards a better ending

Mountain 5

Scene 1.

Escaping from Baba Yaga, the hero runs into a Samodiva meadow. Scene of the meadow with several Samodivi dancing to quiet music.

Scene 2.

Same meadow, the hero has a conversation with a Samodiva after watching the dance. Zhar Bird can be seen in the background upon a large boulder between the trees.

SAMODIVA: Hello. Who are you?

YUNAK: Um, hello. Hi. I come from a village to the west.

SAMODIVA: Well, villager from the west, what are you doing here? We don't get many visitors.

YUNAK: I... just escaped death, I think? I was just traveling. I'm looking for a cure.

SAMODIVA: A cure? A cure for what? You look pretty healthy to me.

YUNAK: For my little brother, he's sick, only the living water can save him.

SAMODIVA: Oh. I'm sorry. You won't find that here.

YUNAK: Do you know where I should go?

SAMODIVA: No. But maybe my sisters the samovili know. Continue on your path - they live far from here, up on the tallest peak of the mountains. You will find them.

YUNAK: Thank you very much, beautiful lady. I should be on my way then.

SAMODIVA: Wait a little. I have no living water, but I can give you some healing herbs from our meadow. Maybe they will help you when you have need.

Add VERBENA to inventory (it can be attached to the top of the hero's walking stick in visuals).

Scene 3 - Optional.

If the hero has the Belt item, continue in the same setting.

YUNAK: Thank you. I have a gift for you too. *He gives her the Belt - remove BELT from inventory.*

SAMODIVA: That's very kind. I've never received a gift before. I wish you good fortune on your quest, but if you ever decide to come back here again, you can find me... Maybe I can teach you more about healing herbs.

YUNAK: That sounds lovely... Wait! You don't mean to trap me, do you? I've heard tales of men who went into the woods and never came back out.

SAMODIVA: Ha! They are silly tales. You should consider that maybe they never wanted to come back out. Otherwise, would I be letting you go?

YUNAK: Um, that is a fair point... But you are letting me go, aren't you?

SAMODIVA: Only if you hurry up!

YUNAK: Time for me to leave then. Thank you again for your help.

SAMODIVA: And thank you for the gift. Promise to come see me again!

YUNAK: Um, I promise.

SAMODIVA: Farewell then, traveller.

Mountain 6

Scene 1.

A village near a field. The hero meets a farm worker having his lunch break.

FARM WORKER: Hey there! What brings you to these parts, traveller? How are things on the roads?

YUNAK: Hello! I'm on my way east to find a cure for a deadly illness. But you won't believe the things I've seen and met since I left my village.

FARM WORKER: Well well! I love tales. You should join me for lunch. You must be hungry and weary. Here, I've got an extra bag! *He gives the hero the Pack of food - add PACK OF FOOD to inventory.*

YUNAK: Why thank you, I'm starving!

FARM WORKER: It's simple, but it's hearty - I make this lukanka myself. So, what wonders did you meet on the road? Are there haidutsi in the woods?

YUNAK: Not that I've seen. They must've been scared away by the karakondzhuli and witches.

FARM WORKER: Karakondzhul! You don't say!

YUNAK: I swear to God, I met one on the road. Threatened to gnaw on my bones if I didn't play riddles.

FARM WORKER: Riddles! Now that's straight out of a fairytale.

YUNAK: I thought the same. I'm lucky to still have my skin on, considering what lives in that old forest to the west.

FARM WORKER: Tsk, tsk. Sounds like you had quite the journey. Come, let's rest in the shade before you go, and you can tell me more. These parts ain't safe at high noon either.

The characters leave; hold the background for a little longer before switching to the next one.

Scene 2.

The hero is on his way out of the village after resting with the worker and passes through an expansive field of wheat or rye. Show the hero first, then a Polevik appears in front of him.

POLEVIK: Oi! Oi! What's this?

YUNAK: Oh, hello there. I'm a passer-by, don't be afraid!

POLEVIK: Hi! Hi!

YUNAK: Do you live here, in the field?

POLEVIK: Yes yes yes. Live here. But we have to be sneaky! Not past noon yet.

YUNAK: Sneaky? What do you mean? Is there something else here that's dangerous?

POLEVIK: She's coming! Have to hide! Quick quick! Run run!

The polevik disappears at once.

YUNAK: Wait! Who's she? Who is coming?

The Poludnitsa appears. Go to a level where the hero needs to escape quickly: she cannot be fought, the only option is to run away from her or die.

Mountain 7

Scene 1.

The hero, after escaping the poludnitsa, is walking across a graveyard or barrow in the quickening dusk when he meets a disheveled looking, pale man.

YUNAK: Hello? Well met, stranger.

Vampir stares silently.

YUNAK: Are you feeling good? You look a little pale.

Vampir stares silently.

YUNAK: Is everything alright?

VAMPIR: Hungry...

YUNAK: I have some food here. Would you like some food?

Vampir stares silently.

YUNAK: Some bread and cheese?

VAMPIR: Blood...

YUNAK: Ohhh... Oh. This can't be good. YUNAK:

A. You're dangerous. I have to get rid of you. Go to challenge level where the goal is to stab the Vampir through the chest. Counts towards a worse ending.

B. How about you try this lukanka instead? It's homemade. Go to a level where the goal is to run away from the vampir. Counts towards a better ending.

C. [use item] Go to inventory and pick VERBENA or ASPEN WALKING STICK (mentioned in Bestiary).

- If the wrong item is picked, go back to dialogue screen.

- If VERBENA is picked, Vampir runs away. Counts towards a better ending.

- If the ASPEN WALKING STICK is picked, go to challenge level where the goal is to stab the Vampir through the chest. Counts towards a worse ending.

Scene 2 - Optional.

Having dealt with the Vampir one way or another, the hero is trying to get away from the burial ground. He runs into a Talasum who is sitting in front of a small shed.

YUNAK: Oh god, another one? Do you want to eat me too?

TALASUM: Eat you? Eat you? Are you any good?

YUNAK: Absolutely not. I taste terrible.

TALASUM: Are you sure?

YUNAK:

A. Yes. Positively sure. And in fact, I was just leaving. Leave the encounter, continue to the next level.

B. Yes, but I do have some other food... Why don't we hide from the wind in that shed and have dinner?

C. You know what, I'm not risking you eating me. Go to a challenge level where the hero can kill the Talasum. Counts towards a worse ending.

TALASUM:

B. Oh? What kind of food?

YUNAK:

B. Really nice. And I have something to show you as well. Let's go in there, you first!

TALASUM:

B. Yes, yes, let's go.

Change the setting to the inside of a shed.

YUNAK: Well, here's the food. Remove PACK OF FOOD from inventory.

TALASUM: Tasty food!

YUNAK:

A. Yes, and look what I have here as well! [use item] *Open the inventory. If the wrong item is picked, go back to dialogue options. If the BALL OF YARN is picked, continue. Information on this method to defeat the Talasum is in the bestiary.*

B. Yeah. You know what, I forgot my... bag... out there, I should go get it. You wait here, alright?

C. [attack the creature] Go to a challenge level where the hero can kill the Talasum. Counts towards a worse ending.

TALASUM:

A. What is it? Ohhh...

B. You! You try to trick me, sneak around! Talasum attacks, go to challenge level.

YUNAK:

A. Yes, unfortunately, my ball of yarn is all tangled. It would take ages to untangle! I've given up on it. I'll just give it to you. Remove YARN from inventory.

TALASUM:

A. Bad human. Look at how knotted it is! Give it here! *The talasum becomes absorbed in untangling the knotted yarn and the hero is able to slip out, leaving it trapped in the shed.*

Mountain 8

Scene 1.

After the ordeal in the barrows, the hero is climbing further up and sees a mountain cottage. Alone in the woods and thinking there probably isn't a second Baba Yaga, he decides to risk it and ask for shelter for the night, so he approaches. A much less scary-looking old woman than last time is sitting outside.

YUNAK: Good evening. I hope I'm not intruding, but I'd be really grateful if you had a barn or somewhere else I could spend the night. It's been a long journey.

OLD WOMAN: Good evening, traveller. It's dangerous to be out here at night. Why don't you come in and warm up?

YUNAK: Thank you very much.

Scene 2.

Inside the old woman's cottage.

YUNAK: It's so cosy and warm here.

OLD WOMAN: It's the dark forest outside that makes it so lovely to be indoors next to the hot stove.

YUNAK: Do you live out here all alone? Aren't you afraid? There are scary things out there in the woods.

OLD WOMAN: I'm very old, traveller. There's not much I'm afraid of. Vampiri and talasumi dance their nightly horo, but they don't bother me. YUNAK: So you've seen them too? They almost killed me before I got here.

OLD WOMAN: Yes. But let us not speak of dark things lest we invite them in. Night is the time to rest. Some of my dinner is left over in the pot, so help yourself. There are blankets in the corner. Goodnight, traveller.

YUNAK: Goodnight. And thank you again for your hospitality.

The old woman leaves to go to sleep.

Scene 3.

After the old woman has gone to bed, the Stopan appears in order to investigate the strange guest.

STOPAN: Hey! Who are you?

YUNAK: I'm a guest, spending the night. Who are you? How did you get in here?

STOPAN: I live here, you idiot. I've lived here as long as the house has stood on the mountain. Now how did you end up in my home?

YUNAK: The lady who lives here invited me in. There were dangerous creatures outside. I got attacked by a vampir.

STOPAN: Yes, him. It was my job to protect everyone, but I couldn't. He drowned in the river many years ago. Now I guard her who is left behind. So don't get any ideas!

YUNAK: Wait, he lived here? You knew him?

STOPAN: He was her brother. They were both young when it happened, almost children still. A few years after that, their parents passed on too, so now it's just the two of us.

YUNAK: What happened? How did he end up... like that?

STOPAN: They were near the river foraging for nettles in the spring. He fell in, hit his head on a rock and sank, from what I heard. They buried him that next Sunday, and three nights later a cat crossed the grave.

YUNAK: I'm sorry.

STOPAN: It was long ago. Maybe it is good that you're here. I haven't had such a long conversation in decades! But it's late, time for you to sleep. I need to look after the hearth or it will go out.

The Stopan disappears, leaving the hero alone in the dark room.

Scene 4.

It's the next morning; the hero and the old woman have come back outside. Zhar bird is perched in the background, silent.

YUNAK: You know, I keep seeing birds like this one. Very pretty. But I have this weird feeling like it's always the same bird and it's following me.

OLD WOMAN: Stranger things have happened. Maybe he's a sign from the heavens that something good is coming.

YUNAK: I hope so. I might just need a miracle.

OLD WOMAN: Everyone does. Me, however - I need some firewood. You're young and strong, would you chop up some before you go on your way?

YUNAK:

A. Of course! Where's the axe? Counts towards a better ending.

B. I would be very rude not to after you have been so kind.
Counts towards a better ending.

C. I must hurry on as soon as possible. But you can handle it, right?
Counts towards a worse ending.

OLD WOMAN:

A. It's right at the back of the house. Thank you, traveller. Be careful, the danger is not behind you yet.

B. Ah, I enjoyed the company. I don't get many visitors. Take care. The woods are safer here than ahead.

C. I can handle many things, traveller. Goodbye.

The scene fades to black before moving on to the next Mountain.

Mountain 9

Scene 1.

A tall mountain peak is seen in the background. In front, the lamya stands guard.

YUNAK: Um... Hi?

LAMYA: Hello, yunak. I haven't seen one of you up here in a while. Have you come to challenge me?

YUNAK: Uh, no, not at all, in fact if that's alright, I would like to just go on my way. I'm looking for the samovili. I need their help.

LAMYA: The way is shut! I guard this mountain pass. None have gone through.

YUNAK: Are you sure you can't make an exception?

LAMYA: Are you mocking me, yunak?

YUNAK: Look, I don't want any trouble. I just want to go through.

LAMYA: I should not only eat you, but also bar the river from the source. Maybe then you humans will learn not to come here and demand things. Yes, a drought should put the fear of me into those sad villagers, if they survive it.

YUNAK: I can't let you do that, lamyo. And if I have to kill you to pass, I will do so.

The Lamya attacks. If the hero did not earn help from the Zmey, go to a level where he has to defeat all three heads of the lamya. If the Zmey's help has been earned, go to Scene 2.

Scene 2 - Optional.

Continue in the same setting. If the hero has won the Zmey over in Mountain 3, he calls him to aid in the fight.

YUNAK: Well, there won't be a better time for this. Zmey, oh zmey! I am far away, but quickly fly to me over hill and tree!

ZMEY from offscreen, travelling: I hear you! You better be calling me for something fun!

Go to a level where the hero has to defeat the Lamya - one of her heads is automatically defeated by the Zmey, so the hero only needs to do two heads.
Continue dialogue between Yunak and Zmey after the fight.

YUNAK: Thank you, my friend!

ZMEY: It was a pleasure. I hate these slithery things. So barbaric. But next time you call me, make sure it's for drinks!

Zmey disappears.

Mountain 10

Prologue.

A tall, exposed peak. The samovili are gathered in a circle. One approaches the hero to talk.

SAMOVILA: How did you get up here?

YUNAK: I defeated the lamya. I've come through nine mountains and climbed up a tenth to see you. I heard from your sisters in the forest that you may know something about the living water and where to find it. Please, I really need to get the water. It's the only thing that will save my little brother.

SAMOVILA: You've travelled far, yunak, and it pains me to tell you this, but we don't know where to find living water. We heal with herbs, not miracles.

YUNAK: Then all is lost? I've come all this way for nothing?

SAMOVILA: We don't help humans. But if my sisters liked you and let you through, you must be different. Maybe I could give you some herbs to bring to your brother. YUNAK: I was told no herbs would help, but I will take any chance.

A bright light flashes. In place of the samovila, Zhar bird is perching and looking at the hero.

YUNAK: You're the bird that's been following me. What do you want with me? I'm desperate. I have nothing to give.

Zhar bird remains silent.

YUNAK: Do you know where the living water is?

Ending 1.

Bright flash of light, then an image of a Golden Apple appears on top of the background.

MYSTERIOUS VOICE: Kindness is rewarded with kindness. Bring this apple to your brother and make sure he eats it. Then, he will be well.

An image of Zhar bird lifting the hero in the air in front of the background.

Ending 2.

Bright flash of light, then an image of a Golden Apple appears on top of the background.

MYSTERIOUS VOICE: Good intention is rewarded with mercy. Bring this

apple to your brother and make sure he eats it. Then, he will be well.
A sequence of some of the previous background images is shown in reverse order to communicate the hero is travelling back home.

Ending 3.

Bright flash of light, then an image of Zhar bird appears in the center of the background.

MYSTERIOUS VOICE: Malice begets misery. You were unkind, and will return to your family empty-handed.

A sequence of some of the previous background images is shown in reverse order to communicate the hero is travelling back home.

Epilogue: Back Home

Scene 1 - corresponds to Endings 1 and 2.

An image of the hero's house outside, then inside.

YUNAK: Mother! Mother! I'm home!

MOTHER: Gencho! You're alive and well! Thank God.

YUNAK: I've brought a golden apple to heal my brother. Come, let's give it to him together.

MOTHER: My little yunak! I'm proud of you, son.

[Go to the outro.](#)

Scene 2 - corresponds to Ending 3.

An image of the hero's house outside, then inside.

YUNAK: Mother, I'm home!

MOTHER: Thank God! Did you find a cure, son?

YUNAK: I couldn't, mother. I'm sorry. We will have to find another way.

Allow the player to choose whether to start the game over at this point. If they choose not to, go to the outro.

Outro

Credits roll over an image of the hero's village overlaid with the playable level music.