= Roguelike =

Roguelike is a subgenre of role @-@ playing video games characterized by a dungeon crawl through procedurally generated game levels , turn @-@ based gameplay , tile @-@ based graphics , and permanent death of the player @-@ character . Most roguelikes are based on a high fantasy narrative , reflecting their influence from tabletop role playing games such as Dungeons & Dragons . Though the roguelikes Beneath Apple Manor and Sword of Fargoal predate it , the 1980 game Rogue is considered the forerunner and the namesake of the genre , with derivative games mirroring Rogue 's character- or sprite @-@ based graphics . These games were popularized among college students and computer programmers of the 1980s and 1990s , leading to a large number of variants but adhering to these common gameplay elements , often titled the " Berlin Interpretation " . Some of the better @-@ known variants include Hack , NetHack , Ancient Domains of Mystery , Moria , Angband , and Tales of Maj 'Eyal . The Japanese series of Mystery Dungeon games by Chunsoft , inspired by Rogue , also fall within the concept of roguelike games .

More recently , with more powerful home computers and gaming systems , new variations of roguelikes incorporating other gameplay genres , thematic elements and graphical styles have become popular , typically retaining the notion of procedural generation and permanent death of the player @-@ character . Indie games like Weird Worlds : Return to Infinite Space , Spelunky , The Binding of Isaac , FTL : Faster Than Light , and Rogue Legacy helped to establish the use of roguelike elements in other genres . These titles are sometimes labeled as " roguelike @-@ like " , " rogue @-@ lite " , or " procedural death labyrinths " to reflect the variation from titles which mimic the gameplay of traditional roguelikes more faithfully . Other games , like Diablo and UnReal World , key titles in the action role @-@ playing and the survival game genres respectively , took inspiration from roguelikes .

= = Gameplay and design = =

= = = General gameplay = = =

Deriving from the concepts of tabletop role @-@ playing games such as Dungeons & Dragons , nearly all roguelikes give the player control of a character , which they may customize by selecting a class , race , and gender , and adjusting attributes points and skills . At the start of the game , the character is placed at the top @-@ most level of a dungeon , with basic equipment such as a simple weapon , armor , torches , and food . Following along the role @-@ playing concept of a dungeon crawl , the player moves the character through the dungeon , collecting treasure which can include new weapons , armors , magical devices , potions , scrolls , food , and in @-@ game money , while having to fight monsters that roam the dungeon . Most combat is performed simply by attempting to move the character into the same space as the monster , which the game then calculates the damage that the character and monster deal . Other types of attacks , such as firing an arrow or performing an offensive magic spell , can often be performed as well .

Defeating monsters earns the character experience points , and after earning enough points , the character will gain an experience level , improving their hit points , magic capability , and other attributes . Monsters may drop treasure to be looted . On the other hand , the character dies if they lose all their hit points . As most roguelikes feature the concept of permadeath , this represents the end of the game , and the player will need to restart the game with a newly made character . Roguelikes are nearly always turn @-@ based , with the game only reacting when the player makes an action with the character . This allows players to evaluate a difficult situation , such as being cornered by several monsters , at their own pace and determine the best strategy .

The player generally has to explore the dungeon to reveal its contents similar to a fog of war . Many roguelikes include factors related to light sources such as a torch to provide illumination to see monsters in nearby squares , and line of sight can also limit what monsters are visible . Dungeons tend to be connected by stairs ; lower dungeon levels generally are more difficult than higher ones ,

so that a character that is underdeveloped may have difficulty by progressing too fast . Dungeon levels and the population of monsters and treasure within them are generated randomly using procedural generation , so that no game is the same on subsequent playthroughs . Most roguelikes have an ultimate goal of either claiming an item located at the deepest level of the dungeon , or to defeat a specific monster that lives on that level . Typical roguelikes include a scoreboard , ranking the player 's performance once their game is over (be it through permadeath or completing the objective) based on the amount of treasure , money , and experience earned , and how fast the player completed the game in such cases .

= = = Key features = = =

The genre of roguelike broadly encompasses the gameplay that was popularized by the text @-@ based game Rogue (1980) , which bore out many variations due to its success ; As of 2015 , several hundred games claiming to be roguelikes were available through the Steam game catalog , and the user @-@ run wiki RogueBasin tracks hundreds of roguelikes and their development . Because of the expansion of numerous variations on the roguelike theme , the gameplay elements characterizing the roguelike genre were explicitly defined at the International Roguelike Development Conference 2008 held in Berlin , Germany ; these factors encompass what is known as the " Berlin Interpretation " . Some of the factors used in this definition include :
Roguelike games create random tile @-@ based levels , monster encounters , and treasure through procedural generation on each new game . Preferably roguelikes adhering to the Berlin Interpretation use ASCII @-@ based graphics . They may include pre @-@ determined levels as well , such as a town level common to the Moria family where the player can buy and sell equipment . Generated layouts typically incorporate rooms connected by corridors , some of which may be preset to some degree (e.g. , monster lairs or treasuries) . Open areas or natural features , such as rivers , may occur , though these are considered against the Berlin Interpretation . While early roguelikes would have levels confided to the bounds of the terminal screen , other roguelikes enabled a much larger level size , only a portion shown to the player as they moved around it .
Roguelikes traditionally implement permadeath . Once a character dies , the player must begin a new game , which will regenerate the game 's levels anew due to procedural generation . A " save game " feature will only provide suspension of gameplay and not a limitlessly recoverable state ; the stored session is deleted upon resumption or character death . Players can circumvent this by backing up stored game data (" save scumming ") , an act that is usually considered cheating ; the developers of Rogue introduced the permadeath feature after introducing a save function , finding that players were repeatedly loading saved games to achieve the best results .
The combat system is turn @-@ based instead of real @-@ time . Gameplay is usually step @-@ based , where player actions are performed serially and take a variable measure of in @-@ game time to complete . Game processes (e.g. , monster movement and interaction , progressive effects such as poisoning or starvation) advance based on the passage of time dictated by these actions . This requires the player to learn and apply tactics as they progress in the dungeon .
Roguelikes generally have complex interacting systems that allow the player to complete certain goals in multiple ways , creating emergent gameplay . For example , to get through a locked door , the player may attempt to pick the lock , kick it down , burn down the door , or even tunnel around it , depending on their current situation and inventory . A common phrase associated with NetHack is " The Dev Team Thinks of Everything " in that the developers seem to have anticipated every possible combination of actions that a player may attempt to try in their gameplay strategy .
Roguelike games are focused on hack and slash @-@ based gameplay , where the goal is to kill lots of monsters , and where other peaceful options do not exist .
The identity of magical items , including magically enchanted items , varies across games . Newly discovered objects only offer a vague physical description that is randomized between games , with purposes and capabilities left unstated . For example , a " bubbly " potion might heal wounds one game , then poison the player character in the next . Items are often subject to alteration , acquiring specific traits , such as a curse , or direct player modification . Exploration and discovery to learn the

identity and function of items is of high value .

The player must use resource management to survive . Items that help sustain the player , such as food and healing items , are in limited supply , and the player must figure out how to use these most advantageously in order to survive in the dungeon . USGamer further considers " stamina decay " as another feature related to resource management . The player 's character constantly needs to find food to survive or will die from hunger , which prevents the player from exploiting health regeneration by simply either passing turns for a long period of time or fighting very weak monsters at low level dungeons . Rich Carlson , one of the creators of an early roguelike @-@ like Strange Adventures in Infinite Space , called this aspect a sort of " clock " , imposing some type of deadline or limitation on how much the player can explore and creating tension in the game .

Most are single @-@ player games . On multi @-@ user systems , leaderboards are often shared between players . Some roguelikes allow traces of former player characters to appear in later game sessions in the form of ghosts or grave markings . Some games such as NetHack even have the player 's former characters reappear as enemies within the dungeon . Multi @-@ player turn @-@ based derivatives such as TomeNET , MAngband , and Crossfire do exist and are playable online .

= = = Early roguelikes = = =

Early roguelikes were developed to be played on text @-@ based user interfaces , commonly UNIX @-@ based computer mainframes and terminals used at colleges and universities before transitioning to personal computers . Games used a mix of ASCII or ANSI characters to represent elements of the dungeon levels , creatures , and items on the level . These games typically included one or two text lines presenting the player 's current status at the bottom of the screen , and text @-@ based menu screens to manage inventory , statistics , and other details . The player 's character was nearly always represented by the @ across text @-@ based roguelikes , which had been chosen by the developers of Rogue to stand for " where you 're at " . Other examples would include $ for monetary treasure and D for a dragon . Later games would take advantage of color @-@ based text graphics to increase the variation of creature types , such as a red D for a red dragon that would shoot fire , while a green D could indicate a green dragon that would shoot acid . Players would use the keyboard , using one keypress to enter a command . With modern computer systems , users developed alternate means of displaying the game , such as graphical tilesets and Isometric @-@ based graphical front ends , as well as interfaces that took advantage of keyboard and mouse UI controls .

As computers offered more advanced user interfaces , such as windows and point @-@ and @-@ click menus , many traditional roguelikes were modified to include support for having multiple windows . This was useful to not only show the character @-@ based dungeon , but details on the character 's inventory , the monster they were in battle with , and other status messages , in separate windows . Having access to multiple windows also allowed having menus to complete more complex commands .

= = = Roguelike @-@ likes and procedural death labyrinths = = =

With computers and video game consoles capable of more advanced graphics and gameplay , numerous games have emerged that are loosely based on the classic roguelike design but diverge in one or more features . Many of these games use the concepts of procedurally generated maps and permadeath , while moving away from tile @-@ based movement and turn @-@ based gameplay , often using another gameplay genre such as action games or platformers . As such , the term " roguelike @-@ like " or " rogue @-@ lite " has been used to distinguish these games that possess some , but not all , of the Berlin Interpretation features from those that exactly meet the Berlin roguelike definition . The phrase " procedural death labyrinth " has also been applied to such games , as they retain the notion of permadeath and random level generation but lack the other high @-@ value factors normally associated with roguelike games .

Roguelike @-@ likes are generally much shorter games intended to be winnable within a single

gaming session , in contrast to traditional roguelikes that are designed for multiple sessions of gameplay . Associated with their short length , many roguelike @-@ likes feature a metagame , whereby achieving certain goals will unlock features such as the ability to select a new character at the start of the game or the addition of new items and monsters in the procedural generation of the game 's levels . Several roguelike @-@ likes feature daily challenges , in which a preset random seed is used to generate the game 's levels in a deterministic fashion so that each player will have the same encounters ; players attempt to complete the game through those levels or otherwise get the highest score through online leaderboards . Roguelike @-@ likes may also allow the player to enter the random seed directly as to be able to rechallenge the same set of levels or share a difficult set of levels with other players .

US Gamer further identified games they consider edge cases of being roguelikes or roguelike @-@ likes , as they are inspired by Rogue , and " that stray a bit further from the genre but still manage to scratch the same itch as a great roguelike " . These include games such as the Diablo series , ToeJam & Earl , and Dwarf Fortress .

= = History = =

= = = Early history (1975 ? 1980) = = =

The creation of roguelike games came from hobbyist programmers and computer hackers , attempting to create games for the nascent computer field in the early 1980s , particularly influenced by the 1975 text adventure game Colossal Cave Adventure (often simply titled Adventure) . Some elements of the roguelike genre were present in dungeon crawlers written for the PLATO system , like the multi @-@ user games dnd (1975) and Moria (1975) , although there is no evidence that the early roguelike creators had access to these games . The core roguelike games were developed independently of each other , many of the developers not learning about their respective projects until several years after the genre took off .

Roguelike games were initially developed for computing environments with limited memory , including shared mainframe systems and early home computers ; this limitation prevented developers from retaining all but a few dungeon levels in memory while the game was running , leading to procedural generation to avoid the memory storage issue . Roguelikes were also often written in languages like BASIC , which are not as efficient in memory and data management compared to modern languages , further limiting the scope the game could cover .

= = = = Concurrent variants = = = =

Though the term " roguelike " derives from the 1980 game Rogue , the first known game with the core roguelike gameplay elements was Beneath Apple Manor (1978) , written by Don Worth for the Apple II ; Beneath Apple Manor is also recognized as the first commercial roguelike game . The game , inspired by Worth 's enjoyment of Dungeons & Dragons roleplaying , included procedural generation using a modification of the random maze generator from the game Dragon Maze , role @-@ playing elements for the characters , tile @-@ based movement and turn @-@ based combat . Though Beneath Apple Manor predated Rogue , it was not as popular as Rogue : Rogue had advantage of being distributed over ARPANET which many college students had easy access to , while Beneath Apple Manor was packaged and sold by hand by Worth either at local stores or through mail fulfillment .

Another early roguelike whose development pre @-@ dated Rogue was Sword of Fargoal (1982) , developed by Jeff McCord starting in 1979 . The game was based on GammaQuest , an earlier title McCord had created on the Commodore PET which he shared locally with friends while a student at Henry Clay High School in Kentucky ; the game itself was based on a Dungeons & Dragons campaign he had run himself in the prior years . Before graduating and attending the University of Tennessee in 1981 , he had started work on GammaQuest II , which required the player to navigate

through randomly generated dungeon levels , acquire a sword , and make it back to the surface with that sword through more randomly generated levels . The more advanced computers available at the school , such as the Commodore VIC @-@ 20 , enabled him to expand out the game further from the highly limited memory on the PET . On seeing the prospects of selling computer software , he eventually got a publication deal with Epyx , where they helped him to refine the marketing of the game , renaming it Sword of Fargoal , and giving him access to the more powerful Commodore 64 , enabling him to use graphics and sound as part of the game . The game was considered a success , and when it was ported to the PC in 1983 , it out @-@ shone Rogue 's PC release the same year due to Sword of Fargoal 's superior graphics and sound .

= = = = Rogue = = = =

 Rogue was written by Glenn Wichman and Michael Toy in 1980 while students at the University of California , Santa Cruz . The game was inspired by Toy 's prior experience in playing the 1971 Star Trek game and programming clones of it for various other computer systems . It was also inspired by interactive fiction Adventure . While looking for a way to randomize the experience of Adventure , they came across Ken Arnold 's curses library that enabled them to better manipulate characters on the terminal screen , prompting Toy and Wichman to create a graphical @-@ like randomized adventure game . They created the story of the game by having the player seek out the " Amulet of Yendor " , " Yendor " being " Rodney " spelled backwards , the name of the wizard they envisioned had created the dungeon . Rogue was originally executed on a VAX @-@ 11 / 780 computer ; its limited memory forced them to use a simple text @-@ based interface for the game . Toy eventually dropped out of school but got a job at the computing labs at University of California , Berkeley , where he met with Arnold . Arnold helped to optimize the curses code and implement more features into the game .
 Rogue proved popular with college students and computer researchers at the time , including Ken Thompson ; Dennis Ritchie had joked at the time that Rogue was " the biggest waste of CPU cycles in history " . Its popularity led to the game 's inclusion on BSD UNIX v4.2 in 1984 , though at that time , without its source code . Toy and Arnold had anticipated selling Rogue commercially and were hesitant about releasing it ; Toy would go on to meet Jon Lane at Olivetti , and together they would go on to create the company A.I. Design to port the games for various home systems , later bringing Wichman back to help .

= = = Following evolution (1980 ? 1995) = = =

 The popularity of Rogue led developers to create their own versions of the game , though their efforts were originally limited by the lack of access to Rogue 's source , which was not released until BSD v4.3 in 1986 . These developers resorted to building games from scratch similar to Rogue but with features that they wanted to see . These versions would be distributed with source code , and along with the original Rogue source , other developers were able to create software forks of the games , adding in new monsters , items , and gameplay features , creating several dozen variants . This process was aided by switching code to languages with better data typing , including object @-@ oriented and scripting languages , and cleaning up and modularizing the code so that contributors can better follow where changes can be made .
 While there are some direct variants of Rogue , such as Brogue , most variants of Rogue could be classified into two branches based on two key games , Moria and Hack , that were developed in the spirit of Rogue .

= = = = Moria @-@ based = = = =

 Moria (1983) was developed by Robert Alan Koeneke while a student at University of Oklahoma , inspired by both Adventure and Rogue . Having access to a VAX @-@ 11 / 780 , but without the source to Rogue due to computer administrator restrictions , he began trying to recreate Rogue but

specifically flavored with the complex underground cave maze of the same name in J.R.R. Tolkien 's Middle Earth stories . Following Tolkien 's fiction , the player 's goal was to descend to the depths of Moria to defeat the Balrog , akin to a boss battle . As with Rogue , levels were not persistent : when the player left the level and then tried to return , a new level would be procedurally generated . Among other improvement to Rogue , Koeneke included a persistent town at the highest level where players could buy and sell equipment , and the use of data structures within the Pascal language allowed him to create a more diverse bestiary within the game . He got help from several playtesters as well as another student , Jimmey Wayne Todd , who helped to program a deeper character generation system . UMoria (short for UNIX Moria) is a close variation on Moria by Jim E. Wilson , making the game more portable to a larger variety of computers while fixing various bugs .

 Angband (1990) was developed by Alex Cutler and Andy Astrand while attending the University of Warwick . Having played UMoria , they wanted to expand the game even further . Working from UMoria 's code , they increased the number of levels and monsters , flavored the game based on Angband , the massive fortress controlled by Morgoth from Tolkien 's fiction , and incorporated more of the deadlier creatures described within the Middle Earth mythology . They kept the Balrog as a difficult creature that must be overcome at a mid @-@ game level , while Morgoth became the final boss the player must defeat to win the game . Following Cutler and Astrand 's graduation , Sean March and Geoff Hill took over the development to see the game through to a public release outside of the university , adding in elements such as giving the player a sense of the rewards and dangers of a level when they entered it the first time .

  Once Angband was released to the public via USENET , there were efforts to have code maintainers (the " devteam ") to fix bugs , clean up the code and implement suggestions into the code . Due to numerous shifts in those maintaining the code (due to other obligations) , and the number of potential user suggestions to include , Angband would become highly forked , leading to a number of Angband variants ; at least sixty known variants exist with about a half dozen still under active development . One significant fork was ZAngband (1994) (short for Zelazny Angband) , which expanded on Angband and altered the theme towards Roger Zelazny 's The Chronicles of Amber . The ZAngband codebase would be used to create Tales of Middle Earth (TOME) in 2002 , which later swapped out the Tolkien and Zelazny fiction setting for a new original one to become Tales of Maj 'Eyal (2009) . The vanilla Angband remains in development today by the devteam .

 = = = = Hack @-@ based = = = =

 Hack (1982) was developed by Jay Fenlason with help from Kenny Woodland , Mike Thome , and Jonathan Payne , students at Lincoln @-@ Sudbury Regional High School at the time , while participating in the school 's computer lab overseen by Brian Harvey . Harvey had been able to acquire a PDP @-@ 11 / 7 mainframe for the school and instituted a course curriculum that allowed students to do whatever they wanted on the computers , including playing games , as long as they had completed assignments by the end of each semester . Fenlason , Woodland , Thome , and Payne met through these courses and became a close @-@ group of friends and competent programmers . Harvey had invited the group to the computer labs at UC Berkeley where they had the opportunity to use the mainframe systems there , and were introduced to Rogue , inspiring them to create their own version as their class project . Fenlason had created a list of features they wanted to improve upon in Rogue such as having a level 's layout saved once the player moved off that level . They approached Toy and Arnold at a local USENIX conference for the source code to Rogue , but were refused , forcing them to develop the routines from scratch . The resulting program , Hack , stayed true to the original Dungeons and Dragons influences , and derived its name from being both a " hack and slash " game as well as a programming hack to recreate Rogue without having access to its source code . Fenlason was not able to include all the desired features , and his involvement in Hack 's development concluded after the students had left the school . Fenlason had provided the source code to Hack to the USENIX conferences to be distributed on their digital tapes , from which it was later discovered and built upon through USENET newsgroups , porting it to various systems . Like Angband , the maintainership of the Hack code passed through several

hands , and some variants were created by different forks .

Hack would eventually be dropped in favor of NetHack (1987) . When Mike Stephenson , an analyst at a computer hardware manufacture , took maintainership of Hack 's code , he took the opportunity to improve upon it along with suggestions for game improvements from Izchak Miller , a philosophy professor at University of Pennsylvania , and Janet Walz , another computer hacker . Calling themselves the DevTeam , they began to make major modifications to Hack 's code . They named their new version NetHack , in part for the collaboration of the game over USENET . NetHack 's major deviations from Hack were the introduction of a wider variety of monsters , borrowing from other mythologies and lores , including anachronistic and contemporary cultural elements (such as a tourist class with a flash @-@ bulb camera inspired by Terry Pratchett 's Discworld series) in the high fantasy setting , and the use of pre @-@ defined levels with some procedural elements that the player would encounter deeper in the dungeons . Further iterations of the game included branching pathways through the dungeon and optional character @-@ based quests that could grant the player an extremely useful item to complete the game . Though the DevTeam released the code publicly , they carefully maintained who could contribute to the code base to avoid excessive forking of the vanilla game , and remain relatively quiet about suggested improvements to each release , working in relatively secrecy from its player base . There are separate forks of NetHack , such as Slash 'EM .

Ancient Domains of Mystery (1994) , or ADOM for short , derived from concepts presented in NetHack . ADOM was originally developed by Thomas Biskup while a student at Technical University of Dortmund . After playing through Rogue and Hack , he came to NetHack and was inspired by the game but dismayed at the complexity and elements he found unnecessary or distracting . Biskup created ADOM from scratch with the aim of creating a more story @-@ driven game than NetHack that kept the depth of gameplay with a focused theme and setting . The resulting game featured several different dungeons , many generated procedurally , connected through an overworld map of the fictional realm of Ancardia , and would have the player complete various quests in those dungeons to progress the game . A major feature was the influence of Chaos forces through unsealed portals , which the player would have to close . While in areas affected by Chaos , the player 's character would become tainted , causing mutations that could be either detrimental or beneficial . ADOM , like NetHack and Angband , would gain a devteam to maintain the code and implement updates and patches to avoid excessive forking .

= = = = Other variants = = = =

Not all early roguelikes were readily classified as Hack or Moria descendants . Larn (1986) , developed by Noah Morgan , borrowed concepts from both Hack (in that there are persistent and fixed levels) and Moria (in the availability of a shop level and general difficulty increasing with dungeon level) , but while these two games have spiraled in size to take multiple play sessions to complete , Larn was aimed to be completed in a single session . Larn also uses a fixed @-@ time feature , in that the player had only so many turns to complete a goal , though there were ways to jump back in time as to extend play . This was further limited by the stamina decay created by the need to feed the character , as failure to find food would result in the character 's death . Omega , developed by the Laurence Brothers in the late 1980s , is credited with introducing an overworld concept to the roguelike genre , prior to the feature 's appearance in ADOM . Omega was often remembered for its odd inventory approach in which the player would have to pick up an object , considering it being held , and then moving that object to a bag or an equipment slot . Linley 's Dungeon Crawl (1995) was created by Linley Henzell and featured a skill @-@ based character progression system , in which experience points could be used to improve specific skills , such as weapon proficiency or trap detection . One fork of this would form the basis for Dungeon Crawl Stone Soup (2006) .

= = = Mystery Dungeon games (1995 ? onward) = = =

A variation of the roguelike genre came from Japan , primarily through the Mystery Dungeon series by Chunsoft . The first game in this series was Torneko no Daib?ken : Fushigi no Dungeon (???????? ????????? , Torneko 's Great Adventure : Mystery Dungeon) based on the Dragon Quest series . Producer Koichi Nakamura stated the game was directly inspired by Rogue , looking to make a " more understandable , more easy @-@ to @-@ play version " of the title . The developers had developed ways to reduce the difficulty of the roguelike by using progressively more difficult dungeons that were randomly generated , and made permadeath an option by selection of difficulty level . To date , over 25 games in the Mystery Dungeon series have been made across various platforms , and spanning various franchises , including Chocobo series based on Final Fantasy and Pokémon Mystery Dungeon based on Pokémon . Several titles in the Mystery Dungeon series were popular , and would become a staple of the Japanese video game market . The games were not as successful in Western markets when published there , as the target players ? younger players who likely had not experienced games like Rogue ? found the lack of a traditional role @-@ playing game save system odd .

Other Japanese role @-@ playing games would incorporate random dungeon generation as part of their design , mimicking part of the nature of roguelikes , and were considered roguelike titles when published in Western markets . Such titles include Vagrant Story , Shining Soul , and Baroque . The massively multiplayer online role playing game Final Fantasy XIV added a randomly @-@ generated Deep Dungeon that was inspired by the procedural generation of roguelikes .

= = = Continued development in Western markets (2002 ? onward) = = =

Though new classical roguelike variants would continue to be developed within the Western market , the genre languished as more advanced personal computers capable of improved graphics capabilities and games that utilized these features became popular . However , some of these new graphical games drew influence for roguelike concepts , notably action role @-@ playing games like Blizzard Entertainment 's Diablo (1996) . Diablo 's creator , David Brevik , acknowledged that games like Rogue , Nethack , Telengard and other roguelikes influenced the design of Diablo , including the nature of randomly generated dungeons and loot .

Existing roguelikes continue to be developed : a sequel to ADOM successfully received crowd funding in 2012 , while NetHack 's first major release in ten years in 2015 is set to help the DevTeam expand the game further . New roguelikes that adhere to core Berlin Interpretation rules are still being created , including Dungeon Crawl Stone Soup (2006) , Dungeons of Dredmor (2011) , and Dragon Fin Soup (2015) . A subclass of " coffeebreak roguelikes " that could be completed in a short period of time have developed , often derived from entries in the Seven Day Roguelike Challenge ; examples include such as DoomRL (2013) and Desktop Dungeons (2013) Some games would also take advantage of the ease of developing in the tile @-@ based ASCII interfaces common to roguelikes . For example , the highly popular Dwarf Fortress (2006) uses the roguelike interface atop a construction and management simulation , and would serve as a major inspiration for Minecraft , while SanctuaryRPG (2014) is a more traditional turn @-@ based role playing game featuring a scripted story that uses an ASCII interface and roguelike gameplay elements . UnReal World (1992) , the game that is considered to be the forerunner of the survival game genre , and which frequently uses procedural generation to create the worlds that players must survive in , was developed by Sami Maaranen and was influenced by roguelikes , with its initial interface being similar to that of NetHack .

= = = Growth of the roguelike @-@ like (2005 @-@ onward) = = =

The roguelike genre saw a resurgence in Western markets after 2000 through independent developers that created a new subgenre designated the roguelike @-@ like . Indie developers began to incorporate roguelike elements into genres not normally associated with roguelikes , creating games that would form the basis of this new subgenre . Two of the earliest cited examples of roguelike @-@ likes are Strange Adventures in Infinite Space (2002) and its sequel Weird

Worlds : Return to Infinite Space (2005) by Digital Eel , both space exploration games that included randomly generated planets and encounters , and permadeath . Digital Eel based their work on the space exploration game Starflight along with roguelikes like Nethack but wanted to provide a shorter experience that would be easier to replay , akin to tabletop beer and pretzels games like Deathmaze and The Sorcerer 's Cave that has elements in common with roguelikes .

Spelunky (2008) , released shortly after the formation of the Berlin Interpretation , is considered to be a major contribution to the growth of indie @-@ developed roguelike @-@ likes . Spelunky was developed by Derek Yu , who wanted to take the deep gameplay that is offered by roguelikes and combine it with the ease and pick @-@ up @-@ and @-@ play of a platformer . The result was a platform game incorporating the notion of permadeath in which the player takes an explorer character through randomly @-@ generated underground caves . The intent was to create " deep " gameplay in which the game could be replayed over and over again , with the randomly generated situations driving the need for the player to develop novel , emergent strategies on the fly . Developer Jason Rohrer stated that Spelunky " totally revamped my thinking about single @-@ player videogame design " .

The formula and success of both Weird Worlds and Spelunky would influence other developers in creating new roguelike @-@ likes . Edmund McMillen , the developer of The Binding of Isaac (2011) , and Kenny and Teddy Lee , the co @-@ developers of Rogue Legacy (2012) , credit Yu 's approach with Spelunky as showing how to distill down the nature of a traditional roguelike to apply it to other gaming genres which they had done for their roguelike @-@ likes . Justin Ma and Matthew Davis , the co @-@ developers of FTL : Faster Than Light (2012) , credited both Weird Worlds : Return to Infinite Space and Spelunky as part of their influence for FTL . All of these games earned critical praise , and their success has led to a more modern resurgence in roguelike @-@ likes since their release .

The newfound success in roguelike @-@ likes is considered part of a larger trend in those that play both board and computer games , looking for " rich play experiences " , as described by 100 Rogues developer Keith Burgun , that more popular titles may not always offer . David Bamguart of Gaslight Games stated that there is a thrill of the risk inherent in roguelike @-@ likes with random generation and permadeath , helping the player become more invested in the fate of their player character : " The deadly precariousness inherent to the unknown environments of roguelikes gives that investment a great deal of meaning . " Additionally , many of these newer roguelike @-@ likes strive to address the apparent high difficulty and ruthlessness that traditional roguelikes were known for , and newer players will be able to find more help through user @-@ generated game guides and walkthroughs made possible through wide Internet accessibility . Fabien Fischer offers that players have taken to independently @-@ developed roguelike @-@ likes as they have tired from " superficial gameplay , whitewashing spectacle , the content craze , and Skinner Box design " in titles produced by AAA developers and publishers .

Particularly for smaller indie developers , the nature of the procedural @-@ generated world allows teams to deliver many hours worth of game content without having to spend resources and development time on fleshing out detailed worlds . This also allows developers to devote more time in building out complex gameplay features and their interacting systems that are part of the enjoyment of roguelike and roguelike @-@ like games . McMillen of The Binding of Isaac stated that incorporating roguelike elements into other game genres can be difficult due to overcoming the complex interfaces roguelikes tend to have , but once a means to do so is found , " it becomes an increasingly beautiful , deep , and everlasting design that allows you to generate a seemingly dynamic experience for players , so that each time they play your game they 're getting a totally new adventure " .

With the expansion of both classical roguelikes and modern roguelike @-@ like titles , there has been more interest in developing roguelikes . The 7 Day Roguelike challenge (7DRL) was born out of a USENET newsgroup in 2005 for roguelike developers , informally challenging them to create the core of a novel roguelike within 7 days to be submitted for judging and play by the public . The competition has continued annually each year , since growing from 5 ? 6 entries in 2005 to over 130 in 2014 .