

Garabonciás

Overview:

In the transition from winter to spring in 1928, Tóbiás's father had passed away, causing a hasty return to his village towards the east of the Great Plain (later Hajdú–Bihar County). He had always been the bad egg of the town and his dealings with the supernatural had buried his reputation even further in the ground. So he expected no warm welcome. But his arrival is more sour than he could imagine as a mysterious death of a herdsman takes place soon after. The townsfolk hold a superstition towards Tóbiás, that his presence caused the death of a good man.

The man had been the childhood friend of Tóbiás, a csikós (horse-mounted herdsman) named György. György was the only villager to respect Tóbiás, and he had felt it only honorable to solve his case before he could depart from home. (Unknown directly to the player as they play through the perspective of Tóbiás, but the csikós is not actually György [section Purpose])

In a village filled with those who hold heavily on to old beliefs and those moving into the modern era, Tóbiás must use a mixture of common folk and supernatural skills to find evidence and motives that could explain the murder of György.

The name Garabonciás is the name of the mythical figure in Hungarian folklore. A sorcerer and scholar, who wanders place to place. He's greatly skilled in magic, can summon storms, and rides upon a dragon. There are multiple of them, and Tóbiás can be considered one. Though he is still early on his travels, this story is meant to explain why a garabonciás may tend to the wandering, and sometimes mischievous, lifestyle.

Purpose/Theme of the Narrative:

Garabonciás is not the story of a murder, but the story of a man who has extreme guilt and grief for his past, and can only come to terms with it by finding himself within the realm of folk culture. The main focus for the player is to develop who Tóbiás can change himself to be. The truth is that it was not György who was murdered, but another csikós was. György has been long dead, (death from the war) and Tóbiás has never found the strength to accept his death, instead imagining everyday what his future could have been like. Tóbiás wanted to solve this murder because he wanted to understand the reason why György had to die. Why would God, or something like him, have arranged his life this way?

The burdens of differing. Tóbiás was never a bad child, but he had strange, yet harmless behavior that differs socially. Adults, critical of his behavior, placed negative opinions of him, and he learned to grow himself defined around those.

Uplifting of 18th-19th century Hungarian folk culture and its incorporation into 20th century behavior.

There is joy in grief, and sadness in love, just as the other can have them.

Important Narrative Points:

Csodaszarvas and Turul:

Hungarian mythological creatures, both symbolically important to the history of Hungary. The Csodaszarvas, or Miracle Deer, is a large deer with a thousand horns and burning candles (in folk tradition). It symbolizes rebirth and renewal, as its original depiction had led the Hun/Magyar ancestors to fertile lands. The Turul is a giant bird of prey, tied into national identity and strength.

Tóbiás may either be guided by the Csodaszarvas or the Turul, allowing for differing guidelines, tactics for solving puzzles, and events. Csodaszarvas is friendly, informative, and helpful. Turul is closed off, intense, and suspicious. Possible point system for choices and what they lead to.

Travel Journal:

Important to the garabonciás tale is that he carries a large book of spells, but it also may be a travel journal due to his wandering. His experiences while travel can help explain him as a person, his way of thinking, and how he ended up. Experiences unlocked from conversation. Possible consideration is the ability to play through the journal OR puzzles are done through his journal, contrasting the art style of the world (art deco).

Possible: folk art style



Portrait of György:

György has a transformative face, visually. The body is art deco, but the facial features are folk art styled. He grows more and more folk (art style difference) throughout the narrative, displaying that this György is a figment of Tóbiás's imagination.

Creatures to Note:

Lidérc, *markoláb* (boogeyman, associated with eclipses), *sárkány*, *menyét*, *boszorkány*

Gameplay:

Gameplay is 2D, side-scrolling style. Tóbiás can walk around from place to place with highlighted objects and people to interact with. Multiple dialogue options and results for

interactions that he has. Most importantly, the clues that Tóbiás can find all come from how he goes about conversing and helping villagers.

Some villagers' conversations are affected by minigame completion and performance. A poor job may result in snobby or elusive conversations, while an excellent one may result in truthful conversation. Minigame ideas are: item hunt, weaving, dance, tinsmithing, and baking. Not everyone has this option, as the game is more focused on conversation and puzzles.

Tóbiás interacts with supernatural figures as well, which may aid in solving puzzles, correcting details given to him by other villagers, or affecting the environment around him.

Considerations:

- * Text informed through the studies of Tekla Dömötör, Iván Balassa, Gyula Ortutay
- * The clash of modernity and peasant life, lifestyle contrast between Budapest and Great Plain villages within the early 20th century

Visuals/Inspiration:

1920s-30s Art Deco Advertising, combined with traditional Hungarian embroidery forms (emphasis on Furtai, Matyó, and Palóc) [important to note, regions have differing art styles, refer to Great Plain ethnic groups]

Mythical figures and journal entries are stylized in Hungarian folk art style, meanwhile the environment is in art deco.







