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Proposal for the analysis of a video game, a film, and their relationship.

(*Silent Hill* as a subject of the horror genre)

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INTRODUCTION

The following investigation has been produced as part of the requirements for the obtainment of the Ph.D. degree in *Comunicación Audiovisual y Publicidad* granted by the *Universitat Autònoma de Barcelona*. This study is circumscribed within the activities of the doctoral program of *Contenidos en la Era Digital* and aims to lead to the completion of the first stage of the doctorate and the obtainment of the *Magister* title. From the perspective of our investigation's topic, this study conforms to two of the *G.R.I.S.S.* lines of research, the study of interactive communication and multimedia, and audience and reception studies.

The idea for this investigation emerged thanks to a combination of various interests of mine. I have always enjoyed telling stories, listening to them, seeing them on screen and being a part of them as much as possible. I also enjoy playing games, but not just any games, I have always preferred games that have a back story, something that stimulates my curiosity and most importantly, makes me want to play them many times.

The type of stories that I like are varied, but ever since I was a child I have leaned towards ghost stories, unexplained phenomena and thrillers. My English teacher introduced me to Edgar Allan Poe's works at a very young age and since then, I have been enthralled by the mysterious and the unknown.

Consequently, the idea of studying a horror videogame and its subsequent cinematic version seemed the most natural thing to do. I was curious to know if the emotions elicited by viewing a horror film where similar to those felt when playing a horror video game. My original intention was to perform an experiment with a group of people that would play a horror video game and another group that would view the film based on said game.

However, we realized that before an experiment like that could take place we had to find out if both media used the same techniques to relay their stories and to create suspense. Questions began to arise regarding the ways in which each medium constructed narratives and what type of audio-visual elements they used to present them

to their players/viewers. Therefore, we decided to study a horror videogame and compare it to its film counterpart to understand the differences and similarities between them.

This investigation is only a part of a larger study in which we intend to learn more about people's emotions and reactions when playing a horror videogame compared to the visualization of the same videogame's film adaptation.

Because of the availability of different current digital technologies, some stories can be experienced across multiple media that build on their particular strengths to tell them. So, a story might be introduced in a book, and later expanded through film, a video game or even a graphic novel. These other media allow people to explore and experience the world's created by stories. According to Jenkins (2006) each component of a franchise should be self-contained enough to enable autonomous consumption.

According to Järvinen (2009), game-based films are expected to recreate the audiovisual style of a game, and failing to do so might lead to unsuccessful showing at the box office. An audiovisual motif can be used to explain and evaluate video game's audiovisual relationships to other media. The difference between video games and film, and the metamorphosis between them, arises from the means that the audience members are given to manipulate the audiovisual elements and to interact with them. Thus, naming and analyzing these different styles and elements might help researchers to understand what kind of audiovisual techniques persist and what is changing in the field of video games.

This type of storytelling is becoming more common in today's world of smartphone's, tablets and hand held gaming devices. By comparing the *Silent Hill* (1999) video game to the *Silent Hill* (2006) film we are looking for ways in which each medium is using its own tools to tell their story and if they share any of them.

Upon reading all the research material we could find on the subject of videogame analysis we found that even though some scholars have come up with very interesting ideas of how to analyze a video game's text, there is no consensus as to how to analyze its structure.

Consequently, in this investigation we will propose an analysis model that we hope can be a starting point that will help future researchers to understand videogames, what they are made of and what makes them different from other media.

Because our investigation encompasses the study of media that people use to fulfill a need, it can be placed within the uses and gratifications theory. Said theory suggests that audiences are responsible for choosing media that meets their needs and gratifies them in some way. Also, this theory proposes that different media compete against each other for the audience's attention. People are motivated to use different media to satisfy diverse needs (Katz and Blumler, 1974).

As Sherry et al (2006) have stated in their study of video game uses and gratifications, unlike television viewers for whom a wide variety of content is delivered to their home (free or for a monthly fee), videogame players have to purchase games that are sometimes very expensive[1]. Accordingly, they are less likely to expose themselves to content that they are not sure will give them the gratification they seek (Sherry et al, 2006, p.221).

Media that have different attributes are more likely to serve different needs and those that have similar attributes will serve similar needs. If a person wants to be informed of the day's events, he/she can read a newspaper (in traditional paper format) or log on to a news website and the need will be satisfied. If our desire is to entertain ourselves, we could see a film or read a novel or play a videogame (to name a few options) and with each action we would be satisfying the same need in a different way. This explanation would seem to lie not only with certain technological attributes that they have in common, but with similar aesthetic qualities as well.

In regards to the argument that structurally related needs tend to be serviced by certain media more often than others, Katz (1974) found that books and cinema cater to desires concerned with self-fulfillment and self-gratification thus helping individuals to

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[1] Dead Space 2 €40.00, L.A. Noire €60.00, Silent Hill V Homecoming €30.00, Call of Duty: Modern Warfare 2 €50.00, Resident Evil: Operation Racoon City €60.00, Dead Island Limited Edition €60.00, all examples of games for the PlayStation3 console (FNAC store prices obtained on August 26, 2011, Spain).

connect to themselves. On the other hand, newspapers, radio and television seem to connect individuals to society (Katz, 1974, p.19).

We believe that video games can provide self-fulfillment, self-gratification and at the same time, help to connect individuals to society. They provide self-fulfillment by offering a means by which a person can overcome obstacles and reach goals, they also satisfy the need for self-gratification by being an enjoyable activity (chosen by free will) and they can connect people all over the world (in multi-player on-line games, tournaments, etc).

Lee & Peng (2006) stated that academic research on video games has been mostly dominated by the media effects paradigm and therefore, research on the nature of game playing as an experience has been neglected. They also suggest that if we want to understand video games, we need to know what users actually experience while they are playing.

Furthermore, existing game literature usually focuses on the effects of media contents and neglects the impact of media forms (Lee & Peng, 2006, p.340). The authors suggest more studies should be done focusing on the effects of a computer game's form factors, such as three dimensional images, audio enhancement, high definition images, etc., and the possible interaction effects between the form factors and the content types (violence, sports, sex, etc.).

Silent Hill (1999) was adapted into a horror film and was directed by Christophe Gans[2] based on the screenplay written by Roger Avary[3]. The film is loosely based on the first *Silent Hill* (1999) video game, even though it includes a few elements from later versions, such as monsters and music present in *Silent Hill* 2, 3 and 4. The film was released in the United States on April 21st, 2006[4] and is 120 minutes long and was produced by Silent Hill DCP Inc., Davis-Films and Konami Corporation. The music

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[2] Christophe Gans is a French film director who is known for directing the film "Brotherhood of the Wolf" (2001).
[3] Roger Avary is a Canadian scriptwriter and director, one of his most famous films scripts is "Pulp Fiction" (1994).
[4] According to data from Internet Movie Database, the film grossed a total of $20,152,598 U.S. on its opening weekend. (http://www.imdb.com/title/tt0384537/business).

that accompanies the film was composed by Jeff Danna and Akira Yamaoka (composer of the videogame's soundtrack as well).

The *Silent Hill* universe has expanded to include eight video games so far: *Silent Hill* (1999), *Silent Hill* 2 (2001), *Silent Hill* 3 (2003), *Silent Hill* 4*: The Room* (2004), *Silent Hill: Origins* (2007)*, Silent Hill: Homecoming* (2008), *Silent Hill: Shattered Memories* (2010), and *Silent Hill: Downpour* (2012). The franchise also includes a *Silent Hill*: Play Novel (2001) that was only released in Japan, a *Silent Hill*: Arcade (2007), *Silent Hill: Book of Memories* (2012) for the PlayStation Vita (it is the first multi-player game of the franchise) as well as five different *Silent Hill* games for mobile phones. There is also a *Silent Hill* (2006) film and an upcoming sequel called *Silent Hill: Revelation* to be released by the end of this year. Other types of media tied to the *Silent Hill* universe are: *Lost Memories: The Art & Music of Silent Hill* (2003) which is a DVD containing soundtracks, trailers, videos and images from the first three games of the franchise, and novelizations of the first three *Silent Hill* video games.

Some of the films based on video games have not been very successful at the box office while others have been great commercial successes. How well a video game translates unto film perhaps depends on factors relating to the story and its ability to adapt to different platform's storytelling styles. The first video game adapted unto live-action film was *Super Mario Bros.,* followed by film versions of *Street Fighter* and *Mortal Kombat*. The most successful adaptations (at least commercially) have been the ones based on the survival horror video game *Resident Evil,* to this date there have been three films based on it and a fourth one will be released by the end of this year. Also, the *Silent Hill* franchise is adding a second film to its repertoire, *Silent Hill: Revelation 3D.*

Therefore, and in the absence of studies that address the issue of the similarities and differences between video games and their film adaptations, this project has sought to develop an analysis model that identifies the elements and components that characterize each media.

Frasca (1999) states that video games are not narratives, but we must concede that there are many video games in a wide variety of genres that include narratives as a

very important element of gameplay. It is not our aim to demonstrate that a video game is a narrative; instead, we wish to analyze a video game's components and compare it to its cinematic version in order to better understand their differences and similarities.

To achieve this result, we established a series of variables, based on an extensive review of our theoretical framework, that compose the structure of video games and films and later applied it to our sample. The conceptual bases allowed us to determine the variables from which we can study films based on video games and vice versa.

We began our study by extracting the story from both media using techniques derived from narrative theory and film analysis. Our aim was to study the story first, as something separate from the other components of both mediums, to clearly distinguish their plots and compare them. Since the stories depicted in both media have been categorized as horror narratives, we also studied the particularities of said genre to extract its structural elements, like plot types and general themes and see how they related to our object of study.

Once both medium's stories were clearly defined, we proceeded to analyze the audiovisual aspects of both media. We wanted to know if both objects relayed their narratives using the same audio visual cues, like types of shots, camera angles and also, how they make use of sound and music.

The next step consisted in analyzing a video game's main components to identify what elements of its structure, if any, can be found in a film's composition. Afterwards we proceeded to elaborate and apply our analysis model proposal to the *Silent Hill* (1999) video game and the *Silent Hill* (2006) film. Our results are explained in detail in chapter VI.

The principal contribution of this investigation is the design and validation of an analysis model. This investigation aims to ensure a systematic detection procedure of the structural aspects that define and shape video games and films.

In order for the field of game studies to grow, the development of methodologies for investigating games is of vital importance. In any examination of gaming, each

different critical methodology can allow for a more accurate or more fully developed perspective.

We hope that our findings serve as a starting point for those who which to learn more about a video game's structure and how it compares to a film and also, as a basis for future investigations on the subject.

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One of the purposes of our study is to understand what characteristics of a horror videogame are present in its cinematic version and which ones are not. For that, we must analyze each product individually before we can begin to compare them. To do so, we have to study the form and content of each product.

At first glance both media products seem to share a similar narrative but, further study is needed to prove if this is true. Therefore, we must start with a revision of what a narrative is and what its basic elements are in order to gain a better understanding of the issue at hand.

Videogame researchers like Arseth (2004) and Juul (2001) have often argued that games and stories don't belong in the same category because the plot of a story cannot be drawn out from a game based on that story. Furthermore, they have stated that if we try to extract a story from a game, the rules of the game will be lost in the process. Arseth (2004) has also stated that even though non-narrative and non-ludic elements like atmosphere, characters and environment can be transferred from a videogame to a story and vice versa, narration and gameplay cannot be mixed as effortlessly.

In the field of games studies, the differences between narratives and games have been discussed by researchers that come from very different areas of study, so it could be said that the conclusions they have arrived at depend largely on their perspectives. By elaborating an analysis model for videogames we are suggesting that they are a unique medium and that if we wish to understand them better we must take into account all their parts (narrative, core mechanic, aesthetics, music, rules, etc.).

In recent years we have been witness to the creation of stories that not only develop in one format but instead, make use of different mediums to create a whole universe in which the story can unfold. Originally, the *Silent Hill* franchise began with the creation of the first video game in 1999 and has since produced a film adaptation, a

series of comic books, novels and subsequent videogame titles of the same name (with some variations).

Some of the earlier videogames adapted from films were created to accompany the movies' release and were almost exact copies. These games did not offer anything new to the story and where marketed as games that offered players the opportunity to put themselves in their hero's shoes. Through time and thanks in great part to recent technological advancements, videogames (based on movies, books, novels, etc.) can expand the stories' universe and offer much more than a simple translation from one medium to the other. In other words, videogame developers are taking advantage of the specific characteristics the medium has to offer to make videogames even more engaging.

Researchers that have delved into the field of film analysis, like Aumont (1990) and Casetti (1991) have made use of structural literary theory to assist them in the development of said field of study. In the same way, video game researchers have made use of Propp's (1974) theories regarding narrative structures to aid them in their study of video games.[5]

An important part of our investigation has been to learn whether what is known of narrative structure can be applied to a story told in two different mediums. We suppose that not all types of videogames can be analyzed in this way but we believe that, in videogames that contain a narrative (as an important element of the game) it is possible and necessary if we wish to create an in-depth analysis.

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[5] An interesting example of this is "V.E.Ga.S.: A tool to study morphology of the video games" which was created to help in the classification of video games and the study of their nature, inspired in great part by the methodology of Vladimir Propp, developed by: Julian Alvarez, Damien Djaouti, Rashid Ghassempouri, Pr. Jean-Pierre Jessel and Pr. Gilles Méthel from IRIT-SIRV, Université Paul Sabatier and LARA- Axe Arts Numériques, ESAV - Université de Toulouse le Mirail, Toulouse, France.

1. Objectives

As we have mentioned in the introduction, our primary motivation for this work is the need to identify the similarities and differences between film and video games so we might be able to create a more effective tool for analyzing video games in the future.

1.1. General Objectives

We have two general objectives, which are:

1. Observe the formal characteristics of a survival horror video game based on the concepts revealed in our theoretical framework.
2. Distinguish the most common elements in a horror narrative that are also present in films and video games of the same genre and identify the particularities of each one (if they exist).

1.2. Specific Objectives

Our specific objectives are:

1. Develop and evaluate a structural analysis model for video games that allows for a better understanding of video games and films and the relationship between both mediums.
2. Identify the variables and the aspects of a video game that can be utilized to develop our analysis model proposal following the guidelines set by our theoretical framework.
3. Apply our analysis model proposal on the *Silent Hill* (1999) video game and the *Silent Hill* (2006) film.
4. Determine the most important differences and similarities between films and video games, particularly in regards to the way they tell stories.

III. THEORETICAL FRAMEWORK

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Throughout this chapter we will be discussing concepts related to narrative theory, horror narratives, film analysis, and video games.

In the first part we will refer to the works of the most widely known and frequently quoted structuralism authors of literary theory, whose works have added to the comprehension of a narrative's structure and form, such as: Todorov (1966), Propp (1974), Tomachevski (1982), Bremond (1966) and Barthes (1966). We will also refer to Aristotle's (1967) discourse on literary theory, which has had great influence in our actual definition of narratives and their basic elements.

Afterwards we will delve into the particularities of the horror narrative, giving some background information regarding its development through the years and citing the work of authors such as: Carroll (1990), Todorov (1975), Ferreras (1995), Burke (1958), Bloom (1998), Halberstam (1995) and Phillips (2005).

Next we will look into the subject of film analysis where we will discuss the most common techniques and tools used to study films. For this purpose we will refer to the works of researchers like Aumont (1990) and Casetti (1991) who have studied films' constitutive elements based on some of the same techniques used to study literary works and who we believe can provide a solid theoretical background to our investigation.

Regarding the study of video games, what they are, how they are structured, how they are classified into genres and what efforts have been made in the academic world to better understand them we will refer to the works of authors such as: Newman (2004), Crawford (1997), Salen and Zimmerman (2003), Juul (2005), Pérez (2001), Apperley (2006) y Wolf (2001), Perrón & Wolf (2003), Consalvo & Dutton (2006), Konzack (2002), Egenfeldt-Nielsen, Smith and Pajares (2008), Järvinen (2008), amongst others.

Before we move on to discuss our analysis model proposal and its application to the *Silent Hill* (1999) video game and the *Silent Hill* (2006) film, we will follow with a brief discussion about fiction in video games, the phenomenon known as cross-media/transmedia, some general ideas on the art of adaptation and finally, a short description of the survival horror video game genre.

1. What is a Narrative?

According to structuralist literary theory, narratives have two parts. The first part is the *story*, which encompasses the chain of events or actions and what Chatman (1990) calls existents (which refer to characters and descriptions of the environment the story takes place in). And, the second part of a narrative is the *discourse*, in other words, it is the means by which content is communicated. Having recognized that a literary work has two aspects, that it is both a story and a discourse, we can now begin to define them in more detail.

A narrative is a story in the sense that it evokes a certain reality, events that have happened, characters that, from this point of view, are sometimes mistaken for real life. The same story could have been referred to us by other means, like a film or a play, for example (Todorov, 1966, p.157)

A literary work is also a discourse because there is a narrator who tells the story and a reader in front of him receiving it. At this level, the events described are not what counts; it is the way in which the narrator lets us to know about them (Todorov,1966, p.157).

1.2. Parts of a Narrative

When attempting to analyze the nature of a narrative we must begin with Aristotle (1967), whose studies of narratives have been the reference from which all others have parted from.

Based on what we have learned from Aristotle's (1967) treatise on literary theory, we know that a narrative is formed parting from a plot, from a story that we want to tell and also, that it can be an actual experience, real or fictitious. In every narrative, the author presents events that take place in a specific time and space and that also result in changes or transformations to the initial situation portrayed in the beginning of the story.

As we mentioned before, a literary work has two aspects: it is both a story and a discourse. The story refers to the plot and the events that are told and it has to do with the actions taken by the characters. The discourse, on the other hand, refers to the

structure in which events are organized to tell the story, it has to do with elements such as time and the narrators point of view, for example (Todorov,1966, p.157).

Russian formalists also divided narratives into two parts: the fable or basic story (sum of the events that will be told) and the plot, which refers to the story as it is told by linking events with each other. In other words, they defined fable as a series of linked events that are communicated to the reader as the story moves along. And, to them, plot refers to the way in which the reader learns about what happened, the order in which the events took place within the literary work (Chatman, 1990).

1.2.1. Story

Traditionally, stories have to have a beginning, middle and an end to be able to generate any given emotion or reaction from the spectator. Aristotle (1967) concluded, after analyzing different dramatic forms of his time, that any given story should not be too long so that the spectator always remembers the beginning. He also stated that all the incidents occurring within the story should be essential to the logical development of the narrative in such a way that no single part of the story can be removed or altered without changing the meaning of it (Aristotle, 1967).

Aristotle's (1967) affirmation that the most important part of any story is the plot has held true to this day simply because, even though the characters might be very interesting in themselves, if nothing happens in their lives, or if they don't have objectives or goals to reach, the story ceases to be interesting and engaging.

Based on the author's conclusions, the plot is the combination of the incidents or happenings of the story and as such, is an essential part of any narrative. Aristotle (1967) also stated that the objective of a dramatist should be to represent actions and not qualities of character, even though he admitted that psychological analysis does add interest to a novel, he insisted that the essential part without which a novel or play could not exist was the plot (Aristotle, 1967, p.17).

There are two types of plots, according to Aristotle's definition of a tragedy: a simple plot and a complex plot. The simple plot is one that has its hero passing directly

from happiness to misery or vice versa without any kind of *peripety* or *discovery* (Aristotle, 1967, p.29).

Aristotle defined *peripety* as a phenomenon where a change in the hero's fortune occurs; this can be a sudden and adverse circumstance that presents itself unexpectedly (Aristotle, 1967, p.28). A *discovery*, on the other hand, would be defined as the moment where there is a revelation within the story that provokes changes in the life of the protagonist, generally with devastating consequences. This was considered by Aristotle to be one of the most interesting elements of a story because of the emotions it can elicit in the spectator (Aristotle, 1967, p.29).

In contrast, in a complex plot, there is always a point in the story where a decisive point in the narrative is reached and where there is usually some kind of *discovery* or *peripety* that changes the hero's circumstances and also, keeps the story moving until the end (Aristotle, 1967, p.29). It is important to note that, *peripety* and *discovery* should always arise out of the structure of the plot itself as a probable or necessary consequence of the antecedents (Aristotle, 1967, p.29).

Tomachevski (1982) adds to Aristotle's definitions of narratives when he states that the basis of most stories is a conflict that causes the transition from an initial situation to another. The plot is generally constructed through the introduction of characters, bound together by interest or by different types of relationships, which in a certain moment during the story will establish the circumstances.

The action in the story occurs at the time where there is a conflict of interest between the characters, which usually arranges them in groups. This conflict is known as *intrigue* and its development leads to the elimination of contrasts or the creation of new ones (Tomachevski, 1982, p.184).

At the beginning of every story there is an initial situation that will change with the introduction of motives that are meant to destroy its balance and put it into motion, known as the *exordium*. In simpler terms, *exordium* is the initial part of a fable that introduces the reader to the theme of the story. The *exordium* determines, in general terms, the whole course of the fable, and the *intrigue* is reduced to the variation of the reasons that determine the fundamental contrast introduced by the prologue. As we

mentioned previously, these variations are known as *peripety* and they usually provoke a sudden and unexpected change of fortune or reverse of circumstances (Tomachevski, 1982, p.184).

Usually, by the end of the story we will find that all the conflicts are resolved and characters interests are reconciled, event that is also known as *denouement*.

Fig. 1. Tomachevski's "Basic elements of a story".
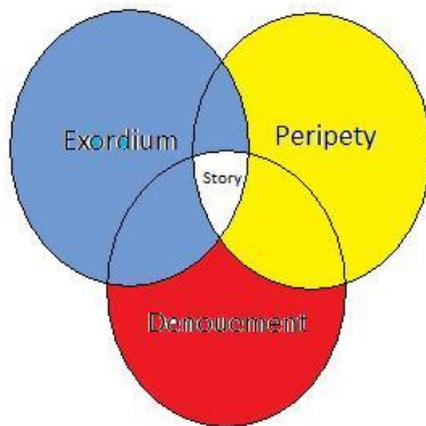
Source: Made by this author based on Tomachevski's (1982) definition.

Furthermore, Todorov (1966) affirms that a story is rarely simple and that most of the time it contains several "threads" and only after a certain moment during the story do these threads interweave. The story is thus a convention; it doesn't exist at the level of the events themselves (Todorov, 1966, p.158).

In Todorov's (1966) view, a story consists of a chain of micro-narratives that make up the knot of the action and that the linking of said micro-narratives gives way to the story's final form. Each of these micro-narratives is composed of three or two elements whose presence is mandatory. All the stories in the world would be constituted by different combinations of a dozen or so structurally stable micro-narratives, which would correspond to a small number of essential life situations (Todorov, 1966, p.161)

Todorov (1966) also adds that, in a narrative, the sequence of actions is not arbitrary but instead, it obeys to certain logic. The appearance of a mission causes the

appearance of an obstacle; danger causes a resistance or an escape, for example (Todorov 1966:163).

So, in Todorov's (1966) view, the knot of the story is made up of a series of intrigues until it reaches its climax which brings about the denouement. The story consists of these series of actions, but when speaking of arranging the events in different ways and establishing relationships between them to present them correctly, then we are speaking of the discourse.

1.2.2. Discourse

As mentioned earlier, discourse is the way in which the events of the story are organized and shown to the reader/spectator. It is the way in which the story is told and has to do with the narrator's point of view and the genre to which it belongs.

When Chatman (1990) talks about narrative form, he is referring to the structure of narrative transmission and its manifestation in a specific medium, such as a literary work or a film, for example.

Todorov (1966, p.174) separates discourse procedures into three groups:

a) *the time of the story*, which expresses the relationship between the time of the story and the time of the discourse;
b) *the aspects of the story* or the way that the story is perceived by the narrator;
c) *the style of the story* that depends on the type of discourse used by the narrator to tell the story.

Todorov proposed three types of combinations that provide structure to a discourse, and they are: *Linking, intercalation* and *alternation*. Linking consists of juxtaposing different stories. When the first story ends, the second story can begin. In this case unity is assured by a certain similarity in the construction of each story. Intercalation refers to the inclusion of a story within another story. And finally, alternation consists of telling two stories simultaneously, cutting off one or the other to take it up again in the next interruption (Todorov, 1966, p.176).

Organization of the discourse depends on the narrative voice that will provide the *point of view* from which to focus the story. According to Genette (1966) from the point of view of the narrator, *discourse* can be seen as *subjective* or *objective*. A subjective discourse is one in which the narrator tells the story in the first person and from his point of view and life experience. On the other hand, an objective discourse is one that is seen from afar by an external presence that controls and decides what events occur in the story.

According to Todorov (1966), when we read a work of fiction we do not have a direct perception of the events it describes, but what we can see is the perception that the narrator has of these events. When Todorov (1966) mentions aspects of a story as one of three discourse procedures he is referring to the different recognizable types of perception within any given story. The aspect of a story reflects the relationship between an *it* (the story) and an *I* (the discourse), between the character and the narrator (Todorov 1966, p.178).

Todorov (1966, p.178-179) mentions three types of relationships between the narrator and the character which we will talk about in brief.

1) The narrator knows more than the characters: this is the most common form used in classic narratives. The narrator always knows more than the character. This is particularly evident when the narrator lets us know about events occurring in the story that are not perceived by any of the characters.

2) The narrator is equal to the characters: The narrator knows as much as the characters do. The story can be told in the first or third person but always from the point of view of one of the characters that is witnessing the events. Also, during the course of the story the narrator can focus on one or various characters.

3) The narrator knows less than the characters: In this type of relationship, the narrator knows less than any of the characters. He can describe what is seen or heard but cannot access the thoughts of the characters. The narrator becomes a mere witness of events.

To summarize what has been said up to this point, we now know that the discourse depends on the type of narrator the author chooses to use. Also, the narrator gives the story its pace and will establish the rhythm in which events are presented.

1.3. Levels of a Story

Barthes (1966) proposed that every story is composed of three distinct levels of description, which are:

a) Level of functions
b) Level of actions
c) Level of narrative

The level of functions is where we find the elements that are necessary for the story to come alive and it is also where changes occur within the story. The level of actions refers to what the characters do and their relationships with each other. The level of narrative is where the story takes its form (Barthes,1966, p.15).

Bremond (1966, p.87) agrees with Barthes's idea that functions, applied to actions and to events grouped in a sequence that generate a story, are the basic unit of every narrative.

1.3.1. Level of Functions

Barthes (1966) questioned if everything in a narrative is functional and meaningful and discovered that in effect, everything, down to the slightest detail has meaning. In any discourse, what is noted is by definition notable. Even if a detail seems insignificant and nonfunctional, it would nonetheless end up with precisely a meaning of absurdity or uselessness: everything has a meaning, or nothing has (Barthes 1966, p.17).

According to Barthes (1966) a function is a unit, it is a segment of a story presented as a definition of a correlation. Because there are many types of correlations there are also many types of functions.

Propp's (1974) work allows us to add that functions are the fundamental building blocks of a story and can be described as the actions of a character defined from the point of view of its significance in the development of the plot. The author

states that the only permanent elements of a story are the character's functions, regardless of who these characters are or how they perform their roles (Propp, 1974, p.33).

In his study of Russian folktales, Propp (1974) has suggested that, in regard to their structure, all fairy tales can be considered as being of the same type.

Bremond (1966, p.87) defines a function as the base unit of any story applied to actions and events that, grouped into sequences, create the story. The author also states that an initial grouping of three functions creates what he calls: *the elemental sequence*. This triad corresponds to the three phases required for any narrative process:

1) A function that opens the possibility of the process in the form of a conduct that is to be observed or in the form of an event that must be foreseen.
2) A function that performs this virtuality in the form of a conduct or event in action.
3) A function that closes the process as an achieved result.

So, at this point we understand that functions are organized in a logical sequence of events that are interlinked. Every sequence is interlinked with another one from the beginning to the end of the story.

Propp (1974, p.107) defines a sequence as any development that begins with a misdeed or a lack, passes through intermediary functions and ends with other functions that are used as the denouement. He also states that in regards to the folktale, a sequence can go right after another but they can also appear interlinked.

According to Propp (1974) sequences can be linked in the following ways:

1) One sequence comes right after another.
2) A new sequence begins before the preceding sequence has ended.
3) An episode can be interrupted by a sequence.
4) A story can begin with two misdeeds committed at the same time, one of which can be corrected first and the other one can follow.
5) Two sequences can have a common goal.
6) Sequences are disrupted by something that separates them and later reunites them.

In summary, we can say that the interlinking of sequences makes up the discourse and that functions are what set the story in motion. In the following paragraph we will talk about how sequences develop and how functions are triggered by the characters actions.

1.3.2. Level of Actions

As we mentioned earlier, Aristotle gave more importance to the actions a character takes to the character's personality or attributes. Propp (1974) also reduced characters to simple actants that performed certain actions to move the story along. This idea is further complemented by Barthes' proposal that characters are necessary so the narrated actions can be comprehensible, which would suggest that a story can't be a story without characters or agents (Barthes 1966, p.29).

So far we can conclude that characters are at the center of the level of actions because they are in charge of making things happen, they move the story along. We understand that a story is developed by the introduction of characters that are linked between them, and also by their relationships to each other (Tomachevski 1982, p.183).

According to Tomachevski (1982, p.183-185), characters function as the guides of a narration, particularly the main characters. They are the ones who drive the action in a story, especially the protagonist, and their deeds are governed by a series of motives that inspire them to take action. The author also notes that conflict is the basis of most of the literary works that contain a fable in them. The contrasting relationships between characters provoke conflict and in turn create what is known as intrigue.

Tomachevski's (1982) motives can be used to delineate the minimal units of meaning within a single piece of work and are defined by him as "each phrase has its own motive". (Tomachevski, 1982, p.185)

1.3.3. Level of Narrative

This level is what holds everything together; it's where the actions taken by the characters are described and where the story unfolds. According to Tomachevski (1982, p.188) in order to make the story go forward, the initial situation must change with the introduction of dynamic motives that disrupt the equilibrium, such as actions taken by

the characters, for example. Dynamic motives are the main drivers of every fable or story.

On the other hand, a story also contains static motives that serve to describe the place where the story is taking place, the situation, characters, etc. In other words, static motives help organize the plot, they help to form the discourse.

Dynamic motives are those which change the situation and static motives are those which describe the situation. Dynamic motives are central to the motion of the story, allowing it to pass from one situation to another. The structure of the story involves the dispersion of conflict and the creation of new conflicts.

A motive that violates the immobility of the initial situation and begins the action is called a crux. Usually, the crux determines the entire course of the story and the intrigue is reduced to variations of the principal motives introduced by the knot (Tomachevski, 1982).

Genette (1980) adds that every story includes within it a representation of actions and events that constitute what we know as the description. He also suggests that the descriptive aspects of a story have an aesthetic function and also help to explain or illustrate, in the mind of the reader, the world in which the story is taking place. Also, when an author describes a character or a place, for example, he is also providing his reader with a pause in the development of the story that enables him to better understand the character's circumstances and become more involved in the narrative.

1.4. Time and Space

According to Tomachevski (1982), time and space are two very important elements of a story because they establish the moment and place where the events narrated are taking place. The establishment of time and space helps to provide structure to the story and also to organize the discourse. Branigan (1992, p.3) defines a narrative as a way of organizing spatial and temporal data into a cause-effect chain of events with a beginning, middle, and end.

1.4.1. Time

Time, within a literary context, has been defined from two points of view (Tomachevski, 1982):

1) Of the story: Time in which the events narrated have taken place.
2) Of the narration: Time employed by reading the story.

The separation between an event and its narration suggests that there is a discourse time and a narrative time.

The time of the story is given by:

1) Date when the actions took place.
2) By the indication of the intervals of time used up by the events.
3) Creating an impression of duration by establishing how much time an event lasted by the extension of dialogue or by the normal duration of said events.

For Barthes (1966) temporality is just another type of narrative structure and it serves as a chronologic coordinator of events. Todorov (1966) agrees with the notion of a double temporality in narratives and suggests that when speaking of time, a distinction must always be made between the time of the story and the time of the discourse. The author states that the discourse time is lineal and that the story time is multidimensional.

In any story, many events can occur during the same time but discourse has to line them up one after another. This situation gave way to the concept of temporal distortion, which implies a disruption of the natural succession of events (Todorov 1966, p.174).

Genette (1980) states that, in some stories, time does not progress linearly into the future but instead they need to come back on themselves, and finish what was left incomplete, expose the mysteries that have been hidden all through the story. To accomplish this, a temporal distortion is needed, an anachrony, a return to the past that will enable us to understand the present.

The author defines anachrony as a temporal distortion between the time pattern of the story and the time pattern of the discourse. In other words, it refers to the way in which a narrative's discourse re-order's a given story.

An anachronical event may belong either to the past or to the future with respect to the events that form its immediate context. If it refers to a past event, it is called *analepsis* or flashback and if it refers to a future event it is called a *prolepsis* or flashforward.

Genette (1980) states that from the moment readers construct a coherent series of events they have a temporal orientation and a "now" moment; any anachrony is perceived as a flashback or a flashforward with respect to that moving present.

Todorov (1966) also mentions an enunciation time, which refers to the act of writing the story, and a time of perception that involves the time used in reading the story. These two concepts of time refer to the relationship between the literary work and the reader, a notion that although we won't tackle in this study will be useful in our future research projects where we hope to work with video game consumption.

We can conclude that in every story there are two ways of viewing time, one is the reading time and the other is the story time. A novel can be read in a few days even if the story narrates events that occurred during longer lengths of time or even events that might have taken place in an hour, for example. Also, discourse time refers to the way the events are organized within the narrative in order to make sense to the reader.

1.4.2. Space

A story usually takes place in a specific moment in time and also, in a specific space or place. Space is where the events take place and it is usually described in detail by the author with the purpose of creating a mood that will engage the reader's imagination.

Space is where the action takes place and can be static or kinetic. In the static space, all the characters are in the same place where the events happen. In the kinetic space, characters move from one place to another to meet and give way to the development of the plot (Tomachevski, 1982).

Tomachevski (1982) also states that it is very important to choose a location to justify the encounters between the characters essential to the development of the plot.

1.5. Propp's Functions

Propp (1974) isolated the minimal units of narratives and specified principles in which these units can be combined to form a story. His work has helped to distinguish between constant and variable elements in stories and has introduced a list of basic roles characters perform, which he named: *spheres of action*, which we will discuss with more detail later on. So, as stated by Propp (1974) the constant elements of a story are the functions and the characters are the variable elements.

According to Propp, stories begin with the presentation of an initial situation. In his analysis of Russian fairy tales, the author stated that after the initial situation, after the story begins it usually follows a sequence of 31 functions (Propp, 1974, p.37-74):

1. Distance.
2. Prohibition or order.
3. Transgression.
4. Questioning.
5. Information.
6. Deception.
7. Complicity.
8. Mischief.
9. Transition.
10. The "seeker-hero" decides to take action.
11. The hero leaves his home.
12. Test or Interrogation (first function of the donor).
13. Hero's reaction.
14. Reception of a magical object.
15. Displacement.
16. Combat.

17. Marking (of the hero).

18. Victory.

19. The original mischief is repaired or the need fulfilled.

20. The hero returns.

21. Pursuit.

22. Rescue (hero receives help).

23. Unrecognized arrival.

24. Unfounded claims.

25. Difficult task.

26. Solution.

27. Recognition.

28. Exposure.

29. Transfiguration.

30. Punishment.

31. Wedding.

We have chosen not show the details of each function in this part of our study but have provided a detailed explanation of these functions which can be found in Table 1 of our Appendix section.

1.5.1. Mischief

According to Propp's (1974) analysis, functions 8 (mischief), 9 (transition) and 10 (seeker-hero decides to take action) represent the main plot of the story. This is where the action begins and also, where a new character, known as the provider, is introduced. The provider is in charge of procuring the hero with something he needs to repair the damage or continue his quest.

An author is free to choose the functions he uses or omits as well as the means by which the function is performed. This is how new plots and new stories are created. Also, the narrator is free to choose the nomenclature and attributes of the characters (Propp, 1974, p.129-130).

Mischief is a very important function because it provides the story with movement. The functions that precede mischief give way to this function, they allow it to happen. This is why Propp (1974) considers the first seven functions to be the preliminary part of a story, while the intrigue is linked to the moment when the mischief takes place.

Based on his studies, the author mentions varied forms of mischief the aggressor can create, some examples of them can be found in the following list:

Table 2. Forms of Mischief

The aggressor abducts a human being.	Orders that someone be thrown out to sea.
He steals or takes a magical item.	Bewitches someone or something.
He steals the magical item by using some form of violence, which can also be considered a form of abduction.	Makes a substitution. It is a form or wrongdoing that is accompanied by another.
He destroys or plunders what has been sown.	Gives an order for someone to be killed. This is another form of expulsion.
He takes away the light of day (Propp (1974) mentions this case happens only once in the folktales he studied)	Commits murder.
Commits a robbery or abduction in some other way. The nature of the abducted or stolen object has no effect on the development of the action.	Imprisons someone.
Inflicts corporal injuries.	Wants to force someone to marry him.
Causes a sudden disappearance, usually as a result of using magic or any sort of deceptive practice.	Threatens to carry out acts of cannibalism, like when a dragon asks for the princess so he can eat her.
He extorts his victim or asks something of him.	He tortures someone every night.
Casts someone out.	He declares war.

Source: Made by the author based on Propp's (1974) work.

Propp (1974) clarifies that not all stories begin with a mischief and he cites examples of folktales in which the story originates from a situation of need that gives rise to the search for what is wanted, and thus the story begins.

The protagonist does something that results in a lack or deficiency that leads to a search for whatever is needed. In this type of story, the lack comes from the exterior. Another type of story is one in which there is an existing deficiency that gives way to the search. In this type of story the deficiency is recognized from within. In retrospect, we can acknowledge that Propp's (1974) approach helped to reveal the elemental building blocks that formed the basis of the folktale's narrative structure and in doing so, shed light into how most stories are formed.

1.5.2. Spheres of Action

As we have mentioned before, Propp (1974) stated that all folktales are of one type and manifest an identical sequence of thirty-one functions. Grouping these functions together gave way to a collection of a limited and finite number of roles for the folktale, described by the author as *spheres of action*. These spheres are linked to the characters of a story as they describe what they do and not what his/her consistent role in the story is.

Seven basic *spheres of action* are present in the tale and they are constant and invariant, whereas the characters performing them are variable. This means that a character can sometimes act as one sphere and at some other point during the story act as another.

They are, in the order given by Propp (1974, p.91-92):

1. *The Villain*. This sphere of action includes: mischief, fighting, persecution. He creates the narrative complication and struggles against the hero.
2. *The Donor*: This sphere of action includes: transference of magical object to hero, which aids in the process and resolution of the narrative.

3. *The Helper*: This sphere of action includes: the hero's movement in space, reparation of mischief, help during persecution and the hero's transfiguration. Supports the hero in his struggle to restore equilibrium.

4. *The Princess* (a sought-for person) and her father: Their sphere of action includes: requesting difficult tasks, the imposition of a mark, discovery of a false hero, acknowledgement of the real hero, punishment of the aggressor and marriage.

5. *The Dispatcher*: This sphere of action includes: sending the hero on his way.

6. *The Hero/Heroine*: This sphere of action includes: leaving to start the search, reaction to the donor's requests and marriage. Restores the narrative's equilibrium by embarking on a quest or search, saves the princess and wins her hand in marriage.

7. *The False Hero*: This sphere of action includes: leaving to start the search, reaction to the donor's requests, which he always responds to negatively and making misleading claims.

1.5.3. Types of Heroes

According to Propp (1974), there can be two types of heroes, the "seeker-hero" and the "victim-hero". In a story where the hero goes searching for someone or something that has been taken, where the object in question is not mentioned again until the end, the hero of the story is the "seeker-hero". If, on the other hand, there is a story where the hero is the one being abducted or ejected and the tale follows his actions, the he becomes the "victim-hero". In both cases, the moment of transition appears and is intended to provoke the hero's departure.

There are four forms of functions that relate to the "seeker-hero":

a) A call for help is launched, followed by the call to the hero.
b) The hero is called immediately; it can be an order or an appeal.
c) The hero leaves his home.
d) News of the disaster is spread.

The following forms are related to the "victim-hero":

a) The hero is driven out of his home and taken far away.

b) The hero, who has received the death sentence, is secretly released.

The "seeker-hero" is prompted to move out or is called to action but the "victim-hero" on the other hand is presented with the possibility of going away.

The objective of the "seeker-hero's" departure is to embark on a search but the "victim-hero" begins his journey without searching for anything.

1.5.4. Character attributes

Although Propp (1974) gave more importance to the characters functions, he distinguished two objects of study: the authors of the actions and the actions themselves. The nomenclature and attributes of the characters are variable values. Propp (1974) refers to the attributes as the external qualities of the characters, like their age, sex, location or external appearance.

The author also studied character's attributes in three aspects: appearance and nomenclature, how a character enters a scene and his environment. The characters may take on different roles throughout the story, regardless of their appearance (Propp 1974, p.103).

1.6. Suspense

Suspense is a narrative element that seeks to arouse the reader's interest as well as help in the process of immersion in the story and also, to create expectation. Wulff (1996) defines the experience of suspense as the act of calculating, expecting and evaluating a coming event and he refers to this phenomenon as anticipation.

The author also states that the dramaturgy of suspense refers to the activity of anticipating, which eventually provides the material from which viewers can infer future developments. Furthermore, the author affirms that the textual theory of suspense describes the operational aspects of the staging and its purpose is to describe elements of the text in their function, role and status. This starting point should hold true when examining the process of suspense in all media and genres (Wulff, 1996, p.2).

Wulff (1996) also states that suspense is found in what the text triggers and not in the text itself. A reader/viewer cannot make inferences from what they are told without prior knowledge of rules and conventions of a given genre. This means that the information given to the reader/viewer is meant to be a reference point to future developments in the plot.

Suspense is created by the author by the staging of events that can have more than one possible outcome, thus keeping the reader guessing what will happen next. When the author exposes the outcome, the intrigue is resolved and the plot can unravel.

Brewer (1996) suggests that suspense is produced by including an initiating event or situation in the underlying event structure. The initiating event is the event that has the potential to lead to a significant outcome, be it good or bad, for one of the main characters in the narrative (Brewer, 1996, p.113).

The author also states that the event structure of the story must contain the outcome of the initiating event. He also suggests that suspense discourse is usually organized with the initiating event early in the text with intervening material presented before the final outcome.

The initiating event causes the reader to become concerned about the potential consequences for the character and whatever happens in between the event and the outcome just prolongs the suspense, which is finally resolved when the outcome is revealed.

Barthes (1980) suggests that suspense is structured according to expectations and the desire for a resolution. The author states that suspense is an exacerbated form of distortion because it plays with the structure of sequences.

Barthes (1980) also affirms that the discourse of a story should use phrases that accelerate the development of the story and create a series of delays by holding back details that increase the effect of the final resolution and help to disrupt the normal flow of the story.

Before the final resolution or denouement arrives, an author may choose to delay it by offering figures of speech that Barthes (1980) has defined as: *snares* (deception,

lies), *equivocations* (snares and truth are mixed), *partial* or *suspended answers*, and *blocking* (acknowledgement of insolubility).

When reading a suspenseful story, we are usually given all the information that we need to infer possible outcomes. Authors of suspense texts often chose to give the reader knowledge of potential difficulties that the character does not know of in order to increase his/her anticipation.

For example, we might be reading a story where the author lets us know that there is a burglar inside a house when suddenly, the owners of said home arrive and the thief decides to hide inside a closet. While this is happening, we do not know if the people inside the house will find out about the intruder, we wish we could somehow let the characters know that there is someone inside their house and tell them to get out, but of course, we cannot do that. As long as the characters are in their home without knowing that there is someone trespassing, we, the readers, are kept in suspense about the outcome.

As mentioned earlier, delayed exposure is often used by the author to create suspense, providing his readers with enough information to move the story along but also keep them interested in the events that will happen next. According to Tomachevski (1982) the readers' interest must be kept alive and their attention stimulated. Interest attracts and attention captivates the reader.

Barthes (1980) states that every narrative is interwoven with multiple codes, one of which he calls the hermeneutic code. This code refers to any element in a story that is not explained and represents an enigma for the reader. Elements that are not explained raise questions that need answers and delaying these answers creates suspense.

The truth is revealed when the reader solves the enigmas presented to him in the story, and they process usually occurs in the following order:

1. *Thematisation*. Who or what is the enigma in the narrative.
2. *Positioning*. Description of the problem and the events that lead to the enigma.
3. *Formulation of the enigma*. What needs to be known?
4. *Promise* of an answer of the enigma.
5. *Snare, deception*. Evading the true answer by use of equivocation and by mixing deception with truth. Blocking.

6. *Partial answer*. Some parts of the truth are revealed and will help to answer the enigma.

7. *Suspended answer*. The elements that will lead to the revelation of the truth are exposed, but the enigma is still not resolved completely.

8. *Disclosure of the truth*, which once known cannot be unknown. The enigma is solved.

Brewer (1996) states that in most formulaic suspense genres good characters require good outcomes. This means that most of the time the odds of a good character coming to a good outcome are high. So, the author concludes that all the odds given are calculated under some form of willing suspension of disbelief in which the reader ignores the genre-based information and calculates the odds within the world of the story (Brewer, 1996, p.114). In other words, readers of a romantic novel, that usually know what to expect of the genre, can still feel a degree of suspense as to the final outcome.

Ohler & Nieding (1996) state that when the strategy by which a plot unfolds becomes so conventionalized that the intended unpredictability is no longer -guaranteed for the reader, then the suspense-inducing construction degenerates into a transparent shell without excitement (Ohler & Nieding, 1996, p.133).

1.7. Denouement

At this point in our study, we know that the combination of events that occur within a story shape it and give it meaning. Also, we know that the actions taken by the characters within the narrative are what keep the story moving forward.

We reach a point in every story where tension is created when the contrast of interests between characters becomes strong. The antagonist usually has an advantage over the protagonist but, when the tale is nearing its end and everything seems lost, the central character is able to overcome all obstacles. Usually, by the end of the story, we discover that all the conflicts are resolved and characters interests are reconciled, event that is also known as the *denouement* (Tomachevski, 1982, p.184).

In a narrative, exposure refers to the description of the circumstances that determines the initial composition of the characters in the fable. There are two types of exposure: direct and delayed. As the word implies, direct exposure is what makes the characters known from the beginning of the tale. Delayed exposure refers to a fable where the story starts with the action already in progress. In this type of exposure the author is progressively making the reader aware of the situation (Tomachevski, 1982).

In some narratives the author waits until the denouement to include elements of exposure and thereby gives meaning to the actions occurred during the course of the story and helps to create suspense.

According to Aristotle (1967), the story's protagonist or hero should, in the end, manage to pass from a bad situation into a good one, or at the very least be able to solve his problems and come out of the ordeal as a better human being.

Bremond (1966) adds that when equilibrium is achieved or peace is restored, the story comes to its end. The author explains that this moment may occur after having passed different types of processes such as:

a) *Transgression*, which happens when the hero makes a mistake that, leads him along a path of cause and effect where he is punished for his error and ends when he has fixed his mistake.

b) *Obligation*, when the hero is entrusted with a task he must complete and so the ending comes when he accomplishes his duty.

c) *Sacrifice*, when the hero volunteers himself for a task because he is looking for some sort of reward or prize. The end comes when he achieves his goal.

d) *Assault*, when the hero is wronged or attacked and he must take revenge, the end comes when he reestablishes order in his world.

e) *Punishment*, when the hero has committed a crime that he must pay for, the end comes when he has paid his debt.

From what we have said up to this point, we can conclude that a story's ending or denouement is the final part of a process that the hero must go through to peak the reader's interest.

Tomachevski (1982, p.254-261) proposes a series of classic endings for most stories, such as:

a) *The unexpected ending*, where new characters are introduced so they may end conflicts or restore equilibrium.

b) *The final statement*. Usually it is a phrase that summarizes and ends all action.

c) *Non-evident statement*. This type of closure is done with a description that summarizes the actions or situations of the characters.

d) *A dead end*. Characters are trapped in a situation and the author of the story has to accept his tale is fiction and that he cannot come up with a solution.

e) *Regressive outcome*. An unexpected relationship is established with an event which apparently has nothing to do with the story, this leads to a granting of new meaning to the motives of the story that are now viewed from a different perspective.

f) *Epilogue*. It is a classical method in which the narrative is compressed, increasing the narrative rhythm and a temporary interruption is made in order to arrive at a conclusion.

The *denouement* consists of a series of events that immediately follow the climax of a story and serve as its conclusion. It is the part of the story where conflicts are resolved, equilibrium is restored and tension is released.

Stories are read from beginning to end because we want to know what happens to the characters, we want to find out what the resolution is. But, in order to arouse the reader's interest in the story the author must add the element of suspense.

2. Narrative Formats

Stories can be told in various formats, they can be told orally, in writing and by audiovisual means, such as a film, for example. The way a story is told can vary depending on the format being used, with each medium utilizing its particular advantages to narrate events.

Novels have been turned into films or television series, for example, and in each adaptation the story may be told differently, but the basic plot remains the same. In other words, the format's characteristics play a role in the development of the discourse, (how the events in the story are told).

Some formats may combine elements from other media, which is the case of many video games that include film sequences, on-line videos, music, sound effects, etc. The different formats that are used to tell a story can have an effect in the order of the discourse by using languages with different possibilities. These different languages represent the evolution of the traditional way of telling a story and have caused major changes in entertainment that may be witnessed in recent video games.

Video games can include texts, sounds, videos, and a certain level of interactivity and sometimes even present the possibility of different outcomes according to the player's decisions during gameplay.

During our investigation we will be focusing on two specific formats, film and video games. Before we move on to talk about them in depth, we must first discuss the literary genre known as horror fiction, since both works are considered to fall into the horror category, at least in regards to their respective storylines and pervading themes.

3. Literary Genres

In his treaty on story and discourse, Chatman (1990) mentioned the importance of developing a theory of the structure and function of literary discourse, which would present a series of possible literary objects so that existing literary works would emerge as examples of individual cases.

Furthermore, Chatman (1990, p.18) also stated that we must not expect concrete literary works to fit in a certain category flawlessly. The purpose of categorizing is so that works can find their spot within the universe of literary creations. The author also suggests that there is no literary work that can be said to be a perfect specimen of any given genre and he goes on to define genre as a composite of various elements that make up their final structure.

Genres can be defined by the way the story is presented (the discourse), by their content matter, or by their themes. Distinctions between genres and categories are not fixed and are generally loosely defined.

We will now proceed to talk about the origins of horror narratives, what they are and how they are structure. Then, we will have a brief discussion about horror film's history and some of its most discernable audiovisual conventions.

4. Introduction to Horror Literature

Horror has become a staple across contemporary art forms, popular and otherwise, spawning vampires, trolls, gremlins, zombies, werewolves, demonically possessed children, space monsters, ghosts and others (Carroll, 1990, p.1). The horror genre's main purpose has always been to scare, frighten and amaze its public. Although there are many different themes in horror stories most of them have dark elements or evil forces that are an integral element of the narrative. Some authors have used more realistic characters, like humans that are psychologically disturbed, such as serial killers or people with multiple personality disorders and others have traditionally chosen to use monsters (unnatural beings) as their story's main characters.

In order for a horror story to be successful, the readers must be able to relate to the characters or the situations being presented to them and also, always generate the sensation that something is always waiting around the corner. Also, a very important aspect of these kinds of stories is that they seek to create emotional, psychological and/or physical responses in the reader that in the end, generate the sensation of fear.

We are interested in the horror genre's conventions and how the stories are structured in order to bring about the effects sought by authors of this type of literature. So, prior to discussing gothic and horror literature, we will talk about fantasy literature, what it is and how it has influenced horror fictions.

4.1. Fantasy Literature

Before we step into the origins and definition of the horror novel as we know it today, it is important to understand how it has come to be considered a separate genre that, in a way, stems from the fantastic genre coined by Todorov (1975) and also discussed by Ferreras (1995), whose work we will be referring to in this chapter.

The fantastic genre originated in the structuralist theory of Todorov (1975) exposed in his work *"The Fantastic: a structural approach to a literary genre"*. It is from Todorov's (1975) work that Ferreras (1995) isolates three different aspects of the fantastic tale that will serve as selection criteria and can be used as methods for identifying the genre. The three aspects are: the supernatural unknown element, an identifiable universe and the radical break between the protagonist and the universe.

4.1.1. The supernatural unknown element

All fantastic narratives must have one or various elements that do not follow natural laws. These elements can not belong to a known mythology but instead must be outside of any tradition. Ferreras (1995) mentions tales of vampires as a clear example of this premise. The author states that even though vampires still appear in many modern fantasy narratives, they are no longer situated in Transilvania in a dark isolated castle because this situation has been read or seen before (in movies) and it fails to have a fantastic effect anymore. Yet, we can still read stories of vampires and see films and even television series about them and in those cases, the fantastic element lies in the fact that the vampires are always taken from their original context into new territories.

An interesting example of this fact is the television series produced by HBO[6] *"True Blood"*, based on the *"The Southern Vampire Mysteries"*[7] novels by author Charlaine Harris or the films based on the "*Twilight*"[8] series, by author Stephenie Meyer, that has taken many liberties regarding the traditional vampire attributes seen in vampire folklore.[9]

Supernatural elements must remain unexplained in the end of the tale or else they become what Todorov (1975) called the fantastic uncanny: the event or events that

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[6] HBO stands for Home Box Office, an American premium cable television network, owned by Time Warner.
[7] Set in the State of Louisiana, U.S.A., the series follows the world of vampires, who are able to co-exist with humans by drinking a Japanese-manufactured synthetic blood called "True Blood". Harris, C. (2001). *Sookie Stackhouse #1: Dead until dark*. New York: Ace Books.
[8] The novel is categorized as a young-adult vampire romance novel about Isabella Swan, a seventeen year old girl who falls in love with Edward Cullen, a vampire. Meyer, S. (2005). *Twilight #1: Twilight*. New York: Little, Brown and Co.
[9] "Twilight" vampires never sleep and "sparkle" when they are exposed to sunlight, they have no real weakness and some have special powers like telepathy, clairvoyance or can even create force fields to shield themselves from harm. Meyer, S. (2005). *Twilight #1: Twilight*. New York: Little, Brown and Co.

have occurred are explained away as illusions and the laws of reality remain intact and a rational explanation can be provided.

4.1.2. Identifiable Universe

The universe in which the fantastic story takes place tends to be a replica of ours. And this is perhaps the fundamental distinction between the fantastic narrative and ordinary fairytales or science fiction stories (Ferreras, 1995, p.21).

According to Ferreras (1995) in order to create the effect it intends, the fantastic genre is largely dependent on a realistic representation of the world. The fantastic tale must convince us that the represented reality is indeed our reality and also, it must demonstrate that the supernatural element is as unacceptable to the represented world as it would be to ours.

In many fantastic tales, the protagonists are average men and women that experience extraordinary events in an ordinary world. The realism of the tale's universe may sometimes seem exaggerated and usually represent a world that is so boring that it might not even be worthy of mention if it wasn't for the supernatural elements in them.

4.1.3. Radical break between the protagonist and the universe

A fantastic narrative tends to consistently oppose the protagonist, a victim of the fantastic element, with its social structures, represented by his/her family, neighbors or fellow citizens.

The fantastic tale suggests the presence of an irrational element in our universe and therefore causes an open opposition between the reality and the irrational semiotic codes (Ferreras, 1995, p.22).

So, in conclusion, the three parameters mentioned by Ferreras (1995) give form to the structural characteristics of the fantastic genre.

4.2. Horror Narratives

"The oldest and strongest emotion of mankind is fear, and the
oldest and strongest kind of fear is fear of the unknown"
H.P. Lovecraft[10]

Is there a difference between horror and terror? Before we understand the difference between these two concepts, we must mention Edmund Burke's (1997) definition of *the sublime* developed in his work *"A philosophical enquiry into the origin of our ideas of the Sublime and Beautiful"* (originally published in 1756).

Burke (1997) stated that beauty can be accentuated by light, but either intense light or darkness is sublime to the degree that it can obliterate the sight of an object. When this happens, an individual's imagination is moved to awe and instilled with a degree of horror by what is dark and uncertain.

The author also suggests that "whatever is fitted in any sort to excite ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the sublime; that is, it is productive of the strongest emotion which the mind is capable of feeling" (Burke, 1958, p.39)

Burke suggested that fear robs the mind of all its powers of acting and reasoning, especially because he considered fear as being an apprehension of pain or death. So, the author concluded that whatever is terrible, with regard to sight, is sublime too simply because it is impossible to look on anything that might be dangerous in a trivial manner (Burke, 1958, p. 57). For the author, terror is in all cases either openly or latently the ruling principle of the sublime.

Furthermore, Burke (1958) considered that to make anything very terrible, a level of obscurity is necessary. When we know the full extent of any danger, when we

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[10] Lovecraft, H.P. (1973) *Supernatural Horror in Literature.* Dover Publications: New York.

can accustom our eyes to it, a great deal of the apprehension vanishes (Burke, 1958, p.58).

Whatever is qualified to cause terror, is a foundation capable of the sublime (Burke, 1958, p.131). Pain and fear consist in an unnatural tension of the nerves; that this is sometimes accompanied by an unnatural strength, which sometimes suddenly changes into an extraordinary weakness (Burke, 1958, p.132).

According to Burke the only difference between pain and terror is that things which cause pain operate on the mind, by the intervention of the body; whereas things that cause terror generally affect the bodily organs by the operation of the mind suggesting the danger (Burke, 1958, p.132). This affirmation is very interesting to us because, in our future research, we want to understand if the suggestion of danger brought on by a horror film is similar to the suggestion of danger in a video game.

Darkness is a very important element of the horror story, because in utter darkness, it is impossible to know in what degree of safety we stand. We are not aware of the objects that surround us and it is possible that we might fall down a precipice after we take the first step. If an enemy approaches, we do not know from what position it might attack and thus cannot defend ourselves properly (Burke, 1958, p.143).

To make a distinction between horror and terror we must refer to Anne Radcliffe's work: "On the Supernatural in Poetry"[11] (1826) in which she explains said difference by stating that terror is characterized by obscurity or indeterminacy (which lead to the sublime) in its treatment of potentially horrible events. According to Radcliffe (1826) terror expands the soul and awakens the faculties to a high degree of life. Horror, on the other hand, freezes and nearly annihilates them with its unambiguous displays of atrocity. Furthermore, the author states that the great difference between horror and terror lies in horror's uncertainty and obscurity.

It can be said that terror is the feeling of dread or frightened anticipation of a horrible event. Terror is the suspense, the fear, the thought of something terrible

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[11] Text obtained from a digital copy of the (1826) *The New Monthly Magazine and Literary Journal.* Vol. 16, Nº1, p.145-152. http://books.google.com

happening. Terror is what is hiding behind a door and it is the harbinger of pain. Horror, on the other hand, is what we feel when an omen becomes real, the revulsion we experience after something terrible has happened.

4.2.1. Origins of horror fictions

We have previously discussed the classical definitions of what a narrative is, how it is formed and its basic structure in general terms. Now we will talk about a specific narrative form, the horror tale and we will focus mainly on Carroll (1990) because his work is influenced by many of the authors mentioned in our narratives chapter. We will also reference the work of Bloom (1998), Lovecraft (1973) and Halberstam (1995) throughout this section.

According to Carroll (1990) all narratives involve a desire to know, however, the horror fiction represents a variation on this general narrative motivation because it has at the center of it something that in principle is unknowable (something that cannot exist). This is why the real drama in horror stories resides in establishing the existence of a monster (evil) and disclosing its horrific properties (Carroll, 1990, p.182). Once the monster is known, it must be confronted so the narrative can move forward by the question of whether the creature can be destroyed or not.

Before we delve into the most common horror story plots, we will talk about the origins of the horror story and how it became what it is today.

4.2.1.1. Gothic Novel

Carroll (1990) states that the general consensus amongst horror literature theorists is that horror is a modern genre that appeared in the eighteenth century with the production of the first English and German Gothic novels, and the French thrillers (Carroll, 1990, p.4).

Summers (1969) suggested four types of gothic story: historical gothic, natural gothic, supernatural gothic and equivocal gothic.

Historical gothic represents a story set in the imagined past without suggesting supernatural events. Natural gothic introduces what seems to be a supernatural phenomenon that is later explained to the reader. Equivocal gothic is the type of story where the apparent supernatural origin of certain events is caused by psychologically disturbed characters. (Carroll, 1990, p.4)

Natural gothic and equivocal gothic comprise what today is referred to as the uncanny and the fantastic. Supernatural gothic is the kind of story where the existence of unnatural forces is stated graphically.

Carroll (1990) follows Summers' (1969) classificatory scheme for the Gothic novel when he asserts that the supernatural gothic was of great importance to the evolution of the horror genre. The narrative elements of horror stories have existed since the conception of the first Greek tragedies, although the consensus amongst literary theorists is that it was until the eighteenth century that the horror genre was born with the publication of *The Castle of Otranto*[12] by Horace Walpole, originally published in 1765 followed by *The Monk*[13] by Matthew Lewis, published in 1796 (Carroll, 1990 p.4).

According to Ferrars (1995), Lewis represents a reality that the reader can accept by historically and topographically situating his story. The author created a credible universe in which the materialization of a demon provokes tension because two opposing representations of the world are confronted to one another, in this case the natural and the supernatural (Ferrars, 1995, p.24).

Bloom (1998) suggests that the term *gothic* covers formal problems of style, and content, as well as a history of popular reading, all of which have evolved across two centuries. Even though the author agrees with scholars in stating that Horace Walpole's *The Castle of Otranto* is the first gothic novel, he insists on the fact that it bears as little or as much relationship to Edgar Allan Poe's tales as they do to Clive Barker's *Books of Blood*. Although the term *gothic genre* may be singular, its incarnations are diverse and often retain only the slightest genuflection toward an original core or formal set of generic properties (Bloom, 1998, p.1).

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[12] Walpole, H., (1964). *The Castle of Otranto*. New York: Oxford University Press.
[13] "The Monk" is a story set in Spain about Ambrosio the monk and his eventual downfall due to his lust for Matilda (who is used by Satan as a tool) and later on, for Antonia. In order to save himself from the tortures of the Inquisition, he sells his soul to the Devil.

Furthermore, the nature of the gothic is so disparate that it can include works of fiction that contain neither supernatural nor horror elements but which do contain similar attitudes to setting, atmosphere or style. Meanwhile, horror stories have moved away from the trappings of Gothicism, and settings, atmosphere and style are dictated by contemporary events, psychology and social realism (Bloom, 1998, p.2).

Summers (1969) stated that the tendencies of taste which culminated in the gothic novel had origins wider and deeper than any one book. The dominant elements in the terror novel of the 1790's, of which the most famous example is *The Monk*, came from Germany; also, the influence of the historical romances and the French influences of Baculard d'Arnaud's monastic dramas were also very important. The author insists that *The Castle of Otranto* wasn't the only source of the gothic novel but it was of great significance nonetheless (Summers, 1969, p.180).

According to Bloom (1998) horror is the usual but not necessarily the main ingredient of gothic fiction and most popular gothic fiction is determined in its plotting by the need for horror and sensation. It was Gothicism, with its formality, codification, ritualistic elements and artifice that transformed the old folktale of terror into the modern horror story. This link between horror and gothic was neither a necessary nor a permanent condition and by the time of Edgar Allan Poe the two were capable of separate existence. It is with Poe that the old "German" gothic was finally brought into a contemporary setting (Bloom, 1998, p.2).

For Carroll (1990), on the other hand, the appearance of a demon and the gruesome impalement of a priest at the end of *The Monk*[14] is the real harbinger of the horror genre (Carroll, 1990, p.4). Other authors that contributed to the development of the horror genre include Mary Shelley, creator of *Frankenstein*[15] published in 1818 and John Polidori, author of *The Vampyre*[16], published in 1819.

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[14] Lewis's novel has been adapted into film more than once. Adaptations of the book include, to date: « Le Moine » in 1972 (Luis Buñuel wrote the screenplay); "The Monk" in 1990 produced by Spain and the U.K.; and, a third adaptation, also called "The Monk" filmed in Spain and released on January 27, 2012 (http://www.imdb.com).
[15] Shelly, M.,(1980). *Frankenstein or The modern prometheus.* New York: Oxford University Press.
[16] Polidori, J. W., (1998) *The Vampyre.* Fantasmagoriana. Barcelona: Península.

Horror stories continued to be written during the period between the 1820's and 1870's but were not considered as important as the realist novel, which emerged during that time. Even though the horror genre was not considered as important as other genres, English authors continued to write stories like *Varney the Vampire* by Thomas Prest, which appeared between 1845 and 1847, and also, *Wagner, the Wehr-wolf* by George William MacArthur Reynolds, published between 1846 and 1847 in his magazine *Reynolds' Miscellany.*

Carroll (1990) regards Joseph Sheridan Le Fanu's works to be of utmost importance to the development of the horror genre because the author frequently placed the supernatural amidst the world of everyday life. Le Fanu's stories also included the persecution of ordinary and innocent victims that received the kind of psychological elaboration that would set the tone for much of the ensuing work in the genre (Carroll, 1990, p.6).

After the publication of Le Fanu's *In a Glass Darkly* in 1872, other classic novels began to appear, such as: *The Strange case of Dr. Jekyll and Mr. Hyde*[17] (1887), *The Picture of Dorian Grey*[18] (1891) and *Dracula*[19] (1897). The wide variety of viewpoints observed in several author's works has made it difficult to ascertain an all-encompassing definition of gothic literature.

According to Bloom (1998) Edgar Allan Poe's *The Fall of the House of Usher*[20], first published in 1839, not only marked a decisive break between the gothic of *The Castle of Otranto* and the later psychological horror of the late nineteenth century but it also manifested the appearance of a self-conscious aestheticism allied to, but different from, the popular tale of horror. For Poe, it is perversity that marks horror as it confronts common sense, decency and normal moral codes. The external world threatens as much as the internal, and within that the ineffable demands of the will (Bloom, 1998, p.3)

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[17] Stevenson, R. L., (1979) *The Strange case of Dr. Jekyll and Mr. Hyde.* Harmondsworth: Penguin Books.
[18] Wilde, O., (1972).*The picture of Dorian Gray*. Harmondsworth: Penguin Books.
[19] Stocker, Bram.,(1988). *Dracula*. London: Penguin Books.
[20] Poe, E. A. (1991). *El hundimiento de la casa Usher.* Barcelona: El Observador de la Actualidad.

Bloom (1998) suggests that in the case of Poe's works, even though horror fiction aspired to be an art form, it did not preclude it being a perfect vehicle for entertainment, whether in the novel or in the more popular form of the tale, printed in annuals, magazines, newspapers, chapbooks and anthologies. At the same time cerebral horror did not supersede old-fashioned physical presence, although the frights were now more and more to do with a supernatural other world, demonically attached to our own and often with its own old-fashioned sense of sin and retribution (Bloom, 1998, p.5).

Based on what we know about gothic literature, we can distinguish several descriptors that appear frequently in works of this genre, such as: appearance of the supernatural, psychology of horror, poetics of the sublime, a sense of dread and mystery, an appealing hero or heroine which is usually distressed by some event or situation and an outcome that highlights a lesson in morality.

Bloom (1998) states that early gothic writers were fascinated by a mixture of medieval, graveyard and mock renaissance settings, coupled with an emphasis on the sublime and the sentimental. According to the author, this new genre was the perfect vehicle for explorations of interiority, alienation, madness, isolation, perversity, obsession and erotic sadistic desire. It was the perfect backdrop in which a demonized nature and a malevolent human nature could be plotted within the artifice of a new aesthetic viewpoint and a new literary genre (Bloom, 1998).

The gothic novel prospered and grew in popularity towards the end of the nineteenth century when the amount of readers grew enough that writers of the genre could make a living from their writings. Halberstam (1995) mentions Robert Louis Stevenson's reservations towards the public acclaim his work *Dr. Jekyll and Mr. Hyde* received, primarily because he worried that he had produced a gross distortion of literature calling it a *gothic gnome.* This appellation labeled the genre as a mutated form of true art and refined literature (Halberstam, 1995, p.12).

Stevenson's identification of his work as a "shilling shocker" or Shelley's dubbing of her work as "my hideous progeny" can give us an idea of what the author's of early horror stories thought of the genre, suggesting that if a work was widely read then it was a confirmation that the work was deformed or too sensational to be deemed real literature.

From the middle of the nineteenth century a stream of writers developed and perfected the horror/ghost genre, placing it in contemporary fashion and settings. Encouraged by the emergence of new mass reading and the immense increase in print and publishing, horror writers found an insatiable public demand for supernaturalism. The ghost story was a genre related to both horror and gothic but not wholly in either camp (Bloom, 1998, p.5).

In 1898, Henry James published a short novel called *The Turn of the Screw*[21], which is regarded by critics as a ghost story and is the author's most popular work. James's story represents a moment in the formal evolution of horror when supernaturalism and the new horror realism combined to form a new style that was well accepted by the public in the late nineteenth and early twentieth century because of the emerging interest in supernaturalism, mysticism and theology (Bloom, 1998, p.6).

According to Bloom (1998), gothic fiction does not need to be horrific and horror fiction does not have to be gothic, even though the two share parallel concerns and often interchangeable plots and settings. The author also noted, as we have discussed before, that in the beginning of the 1800's, gothic fiction was becoming a sub-genre of proper fiction and ghost stories were also gaining popularity, event that lead to their consideration as a diminished form of art as opposed to serious literature (Bloom, 1998).

Bloom has stated that gothic literature is more concerned with the manipulation and exploration of feeling but horror literature is more closely concerned with the manipulation of effect. Bloom also suggests that, unlike gothic fiction, horror fiction does not have to provide rational explanations to the events described in the story or naturalize violence or fear. This means that horror fiction deals in the inexplicable whether from the sphere of the supernatural or of the scientific. The author also states that almost all horror fiction based on scientific progress is apocalyptic in tone and plotting, concentrating on the unforeseen disturbances caused by scientific interference in natural processes that in the end, bring about changes that usually remain unexplained.

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[21] James, Henry (1969). *The Turn of the screw and other stories*. Harmondsworth:Penguin Books.

In the beginnings of horror fiction, the most commonly used backdrops where plots unfolded used to be castles, abbeys, haunted mansions and cemeteries. But, through the years we have been witness to the modernization of horror's settings. Horror stories can take place in a house anywhere in the world or in hotels, schools, libraries and schoolyards, the possibilities are endless.

According to Bloom classic ghost stories thrive on the banality of their settings, gaining weirdness by the inexplicable demonic aspect of their ghostly visitors. But, at the same time, ghost fiction and horror stories have borrowed from other genres in order to revitalize their limited stock of possible plots and effects.

Bloom suggests that horror writers can have a tough time competing against horror films for the audience's attention, especially because of the realism special effects afford to film when compared to the written imagination.

Although Bloom's affirmation is somewhat true, what we are witnessing now is a spreading of any given story between various mediums, enriching it and expanding it in new ways. We find that horror novels have been adapted into film and that many have also given rise to video games, graphic novels, audio books, fan fiction, television series, etc.

The author also states that, as opposed to theories of gothic, there are fewer theories about horror despite its popularity and that exponents of the genre have traditionally ignored theoretical issues (Bloom, 1998, p.15).

Horror is the result of a confrontation with the absolutely unknown, something much closer to demonic and folk explanations. Characters are confronted with that which cannot be, essentially something that is against nature and not something familiar but repressed. In some horror stories we are witness to pure evil, to something that lacks human values and moves us into an abyss, to beings that are different from us and can therefore shock and frighten (Bloom, 1998, p.15-16).

Montague Rhodes James, who signed his works as M.R. James, is best remembered for writing ghost stories that redefined the genre by abandoning many of the formal clichés of his predecessors and using more realistic contemporary settings. The details of horror in M.R. James stories are almost never explicit; instead he focuses on describing the calmness and normality of the environment to further emphasize the

ghostly intrusions when they finally make an appearance. Algernon Blackwood, a contemporary of M.R. James, was also an author of ghost stories, as well as short stories and novels.

According to Bloom (1998) by the end of the 1930's ghost stories went into decline giving way to the detective novel, science fiction, westerns and crime fiction. Nevertheless, by the end of the 1920's, new hybrid horror tales had begun to emerge such as *The Devil Rides Out*, written by Dennis Wheatley and in the United States, the appearance of the pulp magazine Weird Tales (1920) provided a new creative space for the fantastic (Bloom, 1998, p.6).

Weird Tales became known mostly because of the contributions of one of its most famous authors and also editor, Howard Phillips Lovecraft. Lovecraft created supernatural and cosmological tales that produced a horror lifestyle and culture around Arkham and the mythos of Cthulhu (Bloom, 1998).

Furthermore, Bloom (1998) states that Lovecraft encouraged other writers, most notably a very young Robert Bloch, who later wrote one of the most famous horror tales of the twentieth century (made famous by Alfred Hitchcock's film adaptation) Psycho (1959).

According to Carroll (1990), novels are denominated horrific in respect to their intended capacity to raise a certain affect (Carroll 1990, p.14). Genres like suspense, mystery or horror are named so because of the affects they are supposed to create. As Carroll (1990) suggests, works of horror are designed to elicit emotions that he refers to as "art-horror".

In horror fiction, the emotions of the audience are supposed to mirror those of the positive human characters in certain, but not all, respects. According to the author this mirroring-effect is a key feature of the horror genre (Carroll, 1990, p.18).

According to Carroll (1990), horror entered the mainstream in the first half of the seventies thanks to the success of novels such as "The Exorcist"[22], "Rosemary's Baby[23]" and "Carrie[24]", Stephen King's[25] first published novel. Horror novels gained

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[22] Blatty, W., (1974). *El Exorcista*. Esplugas de Llobregat: Plaza & Janés.
[23] Levin, Ira., (1996). *La Semilla del Diablo*. Barcelona: Grijalvo Mondadori.

popularity and they seemed to create a desire for horror entertainment amongst their readers. This trend paved the way for authors such as: Anne Rice, Dean Koontz, Ramsey Campbell and Alan Ryan, amongst many others. Many of the horror novels created by these authors have been made into very successful movies, such as "The Exorcist", released in 1973.

The author has suggested that, the success of the movie "The Exorcist" acted as a stimulant for horror movie productions and made horror novels more attractive to publishers. Horror movies that came after "The Exorcist" changed the position of the horror film in the culture. The author also states that the relationship between horror films and horror literature has been very close, in the sense that many horror films have been based in horror novels and also, that many authors of that genre have been inspired by earlier horror films. (Carroll,1990, p.2-3).

The audience of horror products, specifically literature and films, as well as the authors and artists that have become specialists of the genre, was largely comprised of the people from the post-war generation raised by their television sets. Carroll (1990) suggests that perhaps their love of horror was due to the horror and science fiction programs airing on television at that time. According to the author, this generation is responsible for the increase in horror entertainment products and adds that, horror imagery permeates our culture in areas like literature, cinema and theatre and, we can also add television and videogames.

According to Heller (2002), horror thrillers present ideas and images of terror that are meant to be used to provoke safe thrills. Horror stories allow readers to be in contact with things that should not be, things that are uncanny and supernatural. The author also states that the number of films and popular books that provide this kind of experience suggests that there is an audience for them (which indicates that some people value this sort of entertainment).

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[24] King, S., (1982). *Carrie*. Barcelona: Mundo Actual.
[25] Stephen King also wrote under the pen name of Richard Bachman (one of the streets in the fictional town of Silent Hill is named after him, as *Bachman Road*).

5. Themes and Structure of Horror Narratives

As we have mentioned before, a narrative is formed parting from a plot and it can be based on an actual experience or a fictitious one. We know that in every story, the author presents events that take place in a specific time and place and also, that every literary work has two very important aspects: it is both a story and a discourse.

We must remember that the story is comprised of the plot and events occurring by way of the actions taken by the characters and that the discourse refers to the structure in which the events are organized to tell the story. So, it is in the discourse aspect of the narrative that we will find the basic narrative structures that are most often found in horror stories.

Carroll (1990) stated that the interest in horror stories is fueled, to a significant extent, by a desire to discover the unknown. The point of the horror genre is to exhibit, disclose, and manifest that which is, in principle, unknown and unknowable. The author has suggested two types of basic plots: the complex discovery plot and the over-reacher plot. We will discuss both in the following paragraphs.

5.1. The Complex Discovery Plot.

The reader wants to discover the unknown, which is why, according to Carroll (1990), most horror fictions represent a process of discovery. The author analyzed many works of fictional horror and horror films in order to find the narrative structures that are more prevalent in the genre.

The complex discovery plot is one of the most common narrative structures present in the genre and it is formed by 4 functions:

1. Onset of horrific event (evidence).
2. Discovery of its cause.
3. Confirmation of its cause.
4. Confrontation.

5.1.1. Onset of horrific event (evidence).

The first function in this type of plot is what Carroll (1990) calls the *onset*. This is the part where the monster's presence is established for the reader/audience. The onset of the monster can be preceded by the presentation of the human characters and their environment.

The arrival of a monster can be done in two ways: it can reveal the identity of the monster from the beginning of the story or it can show the effects of the monster without showing it until further on. In the latter case, the reader/audience follows the accumulation of evidence left by the monster's actions, wanting to find out who is behind the horrific events (Carroll, 1990, p.99).

Many horror stories employ phasing in the development of their onset movement. The reader/audience might put together what is going on before the characters figure it out. The characters identify the monster only after the reader/audience has realized it. This situation occurs often because the reader/audience, as well as the narrator, has access to more incidents and their respective possible consequences than the characters of the story do. The reader/audience is meant to have a fuller picture of what is going on in the story in order to create expectation.

Onset of the monster followed by turmoil creates tension and peaks the reader/audience's curiosity as to whether the human characters in the story will be able to discover the source, the identity and the nature of the events caused by the monster. Regardless of whether the characters realize the existence and nature of the monster after the reader/audience or at the same time, the point where the central characters are convinced about the monster's presence is very important because it creates suspense over whether or not the human characters will discover the monster. This curiosity is satisfied in the second function of the complex discovery plot, which is called *discovery*.

5.1.2. Discovery.

After the monster arrives, an individual or a group learns about its existence. The characters might be surprised by discovering the monster or it might be expected as the result of an investigation. When the discovery is brought on by the outcome of an investigation, said research might continue assuming that humans are responsible for the horrific events or under the hypothesis that they are the result of an unnatural force. Discovery in full occurs when a character or group of characters realizes that it is indeed a monster that is responsible for the horrific happenings.

In the complex discovery plot, the characters are at first not convinced that a monster is the cause of the evil they are enduring. Even if one or more characters have discovered that there is something unnatural behind horrific events, other characters are skeptical and do not believe a monster is responsible for whatever is happening that has no apparent explanation.

At this point, even though the reader/audience and some of the characters are aware of the cause of the gruesome events occurring in the story, there are other characters that must be convinced that the monster is real in order to take action.

The discovery of a monster has to be confirmed by other characters that usually have the power or means to fight it, like the police or the army, for example. It is at this time within the story when *discovery* flows into the function of *confirmation*.

5.1.3. Confirmation.

This function involves the characters who discover or believe in the existence of a monster and who convince others about its existence and the threat it represents.

In this part of the story the monster usually gains strength and as characters are discussing how to overcome it, the reader/audience learns more about the creature creating anticipation about when and how the next attack will happen.

When characters talk about the monster when it is not present, helps to prepare the reader/audience for when they read or see the monster in action.

In both the discovery and confirmation functions in horror stories, the characters must rationalize the events, they must think of ways to prove the monster is real. The act of reasoning that takes place while reading a horror story contributes to the cognitive pleasure the stories can give.

Confirmation is a function of the complex discovery plot that creates tension by means of delays between the discovery and the confirmation. Because the readers/audience and the discoverers know of the existence of the monsters before some of the other characters do, it places them in a superior position.

The discovery and confirmation functions can be iterated many times before the final function, *confrontation*, arrives.

5.1.4. Confrontation

The monster or menace is known, its existence has been confirmed and now, it must be destroyed or appeased. There are stories where the initial confrontations with the monster are unsuccessful and so the confrontation can adopt a problem/solution format until humanity comes up with a final solution, a last chance to defeat the creature. Most of the time, the monster is defeated but there are also stories in which the monster has not been completely annihilated or has simply escaped.

Although the complex discovery plot is a characteristic device of horror texts, it is not an essential one.

5.2. The Discovery Plot

Many horror stories do not use all of the functions mentioned in the complex discovery plot. In fact, the plot in some horror stories can be made up by subtracting

one of those functions. This type of narrative structure is called the *discovery plot* and it includes:

1. Onset of the horrific event (evidence).
2. Discovery of its cause.
3. Confrontation, leading to victory or defeat.

There are many examples of this kind of plot in stories where the main character, upon the onset of the monster must act immediately to defeat it.

5.3. The Confirmation Plot

There are horror stories where the confrontation function is not present. This would be the case of the *confirmation plot*. It is composed of three functions:

1. Onset of horrific event (evidence).
2. Discovery of its cause.
3. Confirmation of its cause.

Carroll (1990) suggests two more possible plots, derived from the subtraction of one of the functions of the complex discovery plot. In one plot, the function of discovery would be subtracted, creating the following sequence: onset, confirmation and confrontation. This would be the case of a story where the monster is already known to exist, so that the evidence of its presence or return does not result in discovery but instead results in confirmation of the creature's presence.

In the second possible plot structure Carroll (1990) suggests that the element of onset would not be necessary, creating the following sequence: discovery, confirmation and confrontation. This kind of plot arises when there is no available evidence of the monster until it is discovered.

The 4 functions present in the complex discovery plot can be combined in many ways, as Carroll (1990) suggests, but you can only leave out the discovery step when it is already known or assumed that the monster exists.

These possible combinations of the basic plot structures do not exhaust the full range of story schemes. The plot functions can be iterated and certain sequences of these plot functions can be nested, as subplots, within larger plot movements. In almost every case, the combination of functions follows a logical linear order.

By subtracting functions from the complex discovery plot, Carroll (1990) suggests a series of tri-function horror stories. Further subtractions suggest a range of dual function narratives, including: a) onset/confrontation; b) onset/discovery; c) onset/confirmation; d) discovery/confrontation; e) discovery/confirmation, and f) confirmation/confrontation.

As we have discussed in earlier paragraphs, there are conceptual restraints that apply to any given story, regardless of the genre to which it belongs. As we know, the story refers to the series of events that are told but the plot of a narrative may diverge compositionally from the causal order of the events it narrates.

The plot may rearrange the chronological or causal order of the basic story, which is why there can be horror stories that do not respect the logical linear order suggested by Carroll but still be effective as horror narratives.

Temporal plotting devices such as *flashbacks* or *flashforwards* can be added to the combination of functions the author suggests, creating temporally non-linear plots with respect to their order of exposition.

5.4. The Over-Reacher Plot

Carroll (1990) suggests another type of recurring plot type that, although it is not as common as the complex discovery plot, is worth mentioning in order to broaden our understanding of horror plotting.

The type of plot that Carroll (1990) has called the *over-reacher plot* is characterized by having a central character that is a mad scientist or necromancer in search of forbidden knowledge (scientific, magical, or occult). This discovered knowledge is tested by an experiment or incantation of evil forces (Carroll, 1990, p.

118-120). The general theme of the over-reacher plot is that there is some knowledge better left undiscovered.

This type of plot has 3 stages: a) preparation for the experiment, b) conduction of experiment and c) confrontation.

5.4.1. Preparation for the experiment.

a) Practical: Experimenter must secure the materials or ingredients required for the experiment.

b) Philosophical: Experimenter will provide both an explanation and justification for the experiment. Experimenter often has a helper to whom he can explain how the experiment is supposed to work and what its significance (moral, scientific, ideological, metaphysical, etc.) is supposed to be.

c) Preceded or interspersed with setting, local, and other characters that may be close to the experimenter to establish his personal, family, and love relationships. They also may provide resistance to the experiment. They're also there to be put in danger, to generate suspense.

5.4.2. The experiment is conducted.

a) It may be preceded by several failed attempts.

b) The experiment succeeds, but goes awry. It unleashes dangerous, uncontrollable forces which usually destroy those nearest and dearest to the experimenter.

c) It is the creation's destruction that causes the experimenter to recant and come to his senses, and commits him to destroying it. Some, however, don't recant.

5.4.3. Confrontation.

a) Failed attempts.

b) An all-or-nothing battle with a climax.

5.5. Differences between the Discovery Plot and the Over-Reacher Plot

They both have to do with knowing the unknown. However, the discovery plot centers on the belief that denying the unknown is a dire mistake, while the over-reacher plot deals with the fact that some things are better left unknown. Plots of discovery or over-reacher plots can be mixed with subplots of the other type, the possible combinations are endless.

As Heller (2002) proposes, the movement from simplicity to complexity suggests that the tale of terror can be studied as a genre with its own recognizable characteristics. Although Carroll (1990) is careful to warn that his account of types of horror plots is in no way a definitive one, he does insist on the fact that the sustaining interest in most horror stories is the discovery of the unknown.

5.6. Suspense in Horror Stories

A key narrative element present in most horror stories is suspense and it can occur in most of the plot types discussed earlier. Suspense can figure in horror stories at every level of narrative development (Carroll, 1990, p.128) but it is not unique to the horror genre. In most horror stories suspense is generated in much the same way as it is in any narrative, regardless of its genre.

According to Carroll (1990) suspense can occur early on when the reader knows about the monster lurking in the dark, yet the protagonist is unaware of it. It can also appear when the protagonist confronts the evil and, even though we might expect a certain outcome, we still experience the sensations produced by not knowing what will happen in the end.

The very process of discovery and confirmation in horror stories often become the object of suspense, for the discovery and confrontation of the existence of the monster is generally unlikely and if those discoveries and confirmations do not succeed, humanity will be doomed (Carroll, 1990, p.140).

In Bram Stocker's *Dracula* (1897), the reader knows that the Count is traveling to England and can only imagine what his purpose there can be. While the central characters in the story might wonder what is causing the events they are witnessing around them, the reader knows that there is a vampire behind them and anxiously awaits his next move (and also speculates as to when the protagonists will finally notice the Count is in reality a vampire).

Carroll (1990) concluded that, even though horror and suspense are distinct, they do have a natural affinity and while not all horror stories have suspense in them, it is a common element in most.

5.7. Characters in Horror Narratives

5.7.1. Monsters.

As we have mentioned before, horror stories that include monsters are different from other types of stories that also contain them, such as fairytales, mainly because of the attitude of characters towards the monsters. In horror stories, characters often regard the monsters they encounter as abnormal beings, as unnatural creatures.

The tendency in horror novels is to describe monsters in terms of, and to associate them with: filth, decay, deterioration, etc (Carroll, 1990). The characters in horror stories not only feel fear of the things that might endanger their lives but also react with revulsion and abhorrence because the monster is regarded both as lethal and disgusting (Carroll, 1990, p.22).

The monster in horror fiction must be threatening—physically, psychologically, socially, morally, spiritually—or all of the above. In horror narratives, monsters are

thought of as unclean, they are putrid things, sometimes made of dead or rotting flesh (Carroll, 1990, p.23).

According to Halberstam (1995), there are certain coincidences between gothic fiction and detective fiction but in the gothic, crime is embodied within a specifically deviant form known as the monster of the story, which in her own words "announces itself as the place of corruption" (Halberstam, 1995, p.2). Furthermore, she asserts that the production of fear in a literary text emanates from an excess of meaning expressed in the body of the monster.

Hablerstam (1995) states that the gothic inspires fear and desire at the same time, fear of and desire of the other as well as fear and desire for the latent perversity lurking within every reader. Additionally, the aesthetic of pleasurable fear is possible by fixing horror elsewhere from oneself in an obviously foreign body, personified by the monster (justifying his/her posterior ejection).

The author also states that gothic novels produce the monster as a mobile, permeable and interpretable body. The monster's body produces meaning and can represent any horrible trait that the reader feeds into the narrative. In other words, the monster functions as such when it can condense as many fear-producing traits as possible into one body. Additionally, monsters can represent gender, race, nationality, class and sexuality in one body while at the same time having to be everything a human is not (Halberstam, 1995, p.21).

Halberstam (1995) suggests that monsters confirm that evil resides only in specific bodies and particular psyches. Monstrosity as the bodily manifestation of evil makes malevolence into a local effect, not generalizable across any society or culture. But, the author emphasizes the fact that modernity has eliminated the comfort of monsters because we have seen throughout humanity's history that evil works often as a system, through institutions and also as a banal mechanism (citing Nazi Germany as an example). Moreover, evil stretches across cultural and political productions as complicity and collaboration manifesting itself as a seamless norm rather than as some monstrous disruption.

According to Carroll (1990) the horror monster is generally considered to be an impure being, and he suggests that anything that violates the generally accepted schemes of cultural categorization can be considered impure.

Human beings consider impure that which is categorically interstitial, categorically contradictory or incomplete (formless). Interstitial or contradictory refers to being both living and dead, like ghosts, vampires, zombies and mummies, for example. Carroll (1990) also adds that inanimate objects can be considered in this list, such as haunted houses, robots or other objects that have a will of their own. Also, the categorically ambiguous can be considered impure, such as amphibians, humanoid reptiles, humanoid insects, etc. (Carroll 1990, p.32)

Categorical incompleteness is listed by Carroll (1990) as another standard feature of many monsters in horror stories, where the beings are missing body parts or are in an advanced state of disintegration. Formless creatures are also considered impure, such as fog, dirt, blobs or gelatinous bodies.

According to Carroll (1990), monsters must be regarded as both threatening and impure. If only threatening, then the emotion is fear. If only impure, the emotion is disgust. But, if both, the emotion is horror. (Carroll 1990, p. 28)

Threatening and impure beings can be varied, but Carroll (1990) suggests five categories of monsters according to their form, and they are:

a) *Fusion*. Beings that are disparate entities fused into one stable being. Like a being that is formed by different parts.
b) *Fission*. Disparate entities that one being changes into and back from at different times, like werewolves or the transformation of Dr. Jekyll into Mr. Hyde, for example.
c) *Magnification*. Enlargement, beings that are larger than they would be in real life, like a giant or a massively oversized animal like King Kong or a giant spider.
d) *Massification.* Unnaturally large numbers of something dangerous or that might be harmless in smaller numbers.

e) *Metonymy*. When a being is not itself disgusting but that is associated with things that are revolting.

Readers of horror stories can feel emotional agitation physically, like when they experience shudders or an increase in heart beats. These symptoms can be caused by:
a) The thought that the monster is a possible being,
b) The monster has the property of being threatening in the ways portrayed in the fiction.
c) The monster has the property of being impure.

Such thoughts are usually accompanied by the desire to avoid being touched by the monster (Carroll, 1990, p.27).

5.8. Horror Films.

In a horror novel, the readers must make use of their imaginations in order to "see" the monsters described by the author, making them very different to each and every person who reads the story. In films, the monster is brought to life by the make–up artists, special effects technicians, wardrobe specialists and so on. As Gubern (1979) states, verbal narration suggests, while on the other hand, film demonstrates (Gubern, 1979, p.16)

Many of the classic silent horror films were advertised as melodramas, mainly because their horrific elements tended to be wrapped up in broader stories. Prior to 1931 there was no such thing as a horror film (Phillips, 2005).

Dracula (1931) premiered in New York City at the Roxy Theatre on February 12, 1931, surrounded by Universal Studio's anxiety over its opening night. The film sold 50,000 tickets in two days and became the largest of the studio's releases of 1931. The film's success prompted the studio to create more monster movies, releasing *Frankenstein* (1931), *The Mumy* (1932) and *The Invisible Man* (1933). Paramount Studios also got into the trend and releases *Dr. Jekyll and Mr. Hyde* (1931) (Phillips, 2005, p.13).

The box office success of this type of films paved the way for other films that would help create the genre and define the notion of horror. After 1950, viewers gravitated toward a new breed of monster, mainly extraterrestrial creatures coming to invade the planet. Films about body snatchers and robot monsters invaded movie screens, an example of which would be *The Thing* (1951). According to Phillips (2005), what makes *The Thing* (1951) so interesting is that it was the first film to effectively integrate science fiction and horror and it also opened the door for films such as *Alien* (1979) and *Predator* (1987).

According to Halberstam (1995) the first films based on Mary Shelly's *Frankenstein* set a precedent for the horror films that came afterwards. The author states that all horror films depend on a certain degree of unwatchability in order to be considered as such and they also rely on the monster becoming an object onto which spectators fears are projected.

Also, Halberstam (1995) argues that *Frankenstein (1931)*[26] established the preconditions for cinematic horror and for horror to become cinematic by making the monster's monstrosity so definitely visual (Halberstam, 1995, p.39).

Phillips (2005) suggests that when a viewer chooses to see a horror film, he/she does so with a general sense of what a horror film looks like, the topics they handle and the kind of moves that can be predictable in that type of film. However, groundbreaking films use the audience's expectations to set them up for something new and surprising. From time to time, a film may come along that violates the conventions of the genre and a new trend or style of horror film begins.

According to the author, the violation of the audience's expectations contributes to their experience of terror and in doing so, redraws the contours of the horror genre. An example of this would be Hitchcock's *Psycho* (1960), where the film's protagonist is eliminated in the first half of the film, leaving the audience with no way to know what to expect (Phillips, 2005).

Halberstam (1995) suggests that horror films have been typically theorized as a misogynist genre that provides a showcase for masculine aggression and provokes a

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[26] A classic horror film in which an obsessed scientist assembles a living being from body parts of exhumed corpses. For more information on this film, please visit: http://www.imdb.com/title/tt0021884/

sexual response to the spectacle of female mutilation. Said view of horror films might have been brought by audience surveys that suggest that the primary group that watches horror films is young males (Halberstam, 1995, p. 138). Still, plenty of horror films are being made every year and just in 2008, 24 horror films were released; together they grossed 294 million dollars[27].

One of the most common type of shots used in horror films are low angle shots, they are used on the antagonist to show the character's dominance and it also adds to the feeling of smallness on the part of the viewer (feeling as a victim, looking up at the aggressor). High angle shots are also used regularly in horror films because they tend to accentuate the character's vulnerable position and also, because they insinuate that someone is watching from above. Oblique or canted camera angles are often used to generate a feeling of disorientation.

In general, close-up shots are used to bring the audience's attention to something important or to show a character's emotions or facial expressions. In horror films, close-ups can be used as a means to scare or surprise the audience by using them in moments when it is not expected (e.g. to show an antagonist's distorted face).

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[27] Screen Digest, February 2009, p.43

6. Film Analysis

Analyzing a film is decomposing it in order to discover the principles of its construction and to understand how it functions. When a film is taken apart into pieces and later on is reconstructed into a new unit, it can tell us how it is made and how it works. The disintegration of the elements must be followed by a reintegration that will help us to understand the film's structure (Casetti, 1991, p.34).

According to Aumont (1990), the practice of film analysis should not be thought of as a true discipline, but instead it should be considered as the application, development and invention of theories and disciplines. Although the author states that there is no such thing as a unified theory of film and that there is no universal method for analyzing films, he does offer various choices an analyst can make when attempting to do so. He also highlighted the necessary precautions an analyst must follow as well as suggest possible approaches for the making of efficient analyses (Aumont, 1991, p.14).

According to the author, the objective of film analysis is that a person may feel greater pleasure in the viewing of a movie through a better understanding of it. He considers a film to be an autonomous artwork, capable of generating a text (textual analysis) that substantiates its meaning on narrative structures (narrative analysis) and on visual and sound bases (iconic analysis), thus producing a particular effect on the viewer (psychoanalytical analysis) (Aumont 1990, p.18). We will not delve into the effects the viewing of a film can produce in audiences in our present investigation, but we will be tackling the issue in future studies.

Aumont (1990) states that semiology, and consequently film analysis, will never be experimental sciences, because they do not deal with the repeatable but instead, they refer to the infinitely singular. This is why the author insists that there is no particular system that can be applied equally to all films (Aumont, 1990, p.47).

Film analysis must draw on different stages and it must make use of various documents and instruments. Just as there is no universal technique for analyzing films, the same can be said of the tools used for accomplish this task. Some instruments are of general interest and can be used in most films. But, there are other instruments that are

sometimes specially designed for a specific film. An analysis is defined by an overall look and a global strategy: this analysis and this strategy will determine the use of this or that instrument (Aumont, 1990, p.55).

6.1. Key steps in the process of analyzing a film

As Casetti's and Aumont's work has become an accepted reference as a complete study of the process of film analysis, we decided to support our discussion of this important part of our investigation on their works.

Casetti (1991) proposes four key steps that must be followed when analyzing a film, and they are: segmentation, stratification, enumeration and recomposition. We will discuss these steps in detail in the following paragraphs, based on the author's definitions.

The first two steps involve the decomposing of the film by segmentation and stratification and the other two steps involve the act of recomposing the film by enumerating, ordering, regrouping and modelizing.

Here is a simple explanation of each step and afterwards, a more extended explanation will follow (Casetti, 1991, p.33-36):

a) *Segmentation*: the first step when trying to analyze a film is to divide it into segments, i.e., to subdivide the object into its various parts. The purpose of this action is to individualize the fragments that compose the film into a kind of continuum.

b) *Stratification*: the second step refers to the transversal examination of the individualized parts. Linearity is no longer followed to determine adjacent segments; instead it is analyzed by sections allowing the analyst to capture the different elements at play, be it singularly or as a whole.

c) *Enumeration:* the third step involves making a map of the object of study considering the differences and similarities in both the structure and functions. This is a descriptive map, without which, however, it would be impossible to go ahead. In fact, correspondences, regularity and the principles that govern the analyzed object can be discovered when the map is used as a basis from which

to begin. In every film it is important to study the map that synthesizes the results of the first part of the analysis to try to penetrate the logic of the object itself and also, to try to understand its constituent order.

d) *Recomposition:* The fourth step involves the object being recomposed for the reconstruction of a global picture. Relationships that redirect to a unified vision of the object are established through a synthetic representation of its operating and construction principles.

Summarizing, in the first steps taken to analyze a film, its elements are segmented, stratified, enumerated and recomposed; These elements come together to form a unit and they are given a certain reading code, hoping to have understood the structure and dynamics of the analyzed object. Analyzing a film is not just deciphering a text, but it is also the exposition and appreciation of a way of approaching films (Casetti, 1991, p.35).

Continuing with Casetti's (1991) proposed technique for film analysis, we will explain each step with more detail in the following paragraphs.

6.1.1. Segmentation.

6.1.1.1. Decomposition

The first action an analyst must take when attempting to segment a film is referred to as the decomposition of linearity. It consists of subdividing the text into increasingly shorter segments that represent smaller content units. The analyst must decide where in the flow of the film he can intervene to interrupt it.

The film should be subdivided in large content units to continue progressively, splitting it into a smaller unit, being careful to ensure that each block can be susceptible to further significant subdivisions. In this way, fragments of different size and complexity can be obtained: episodes, sequences, shots and images.

6.1.1.1.1. Episode

An episode represents the broadest partition of a film, related to the presence of more stories or markedly differentiated parts of a story within the film. In every film there are certain devices used to indicate the end of a content unit, like the episode, that also marks the beginning of another. An example of this would be the beginning of a different phase of the story. It can also be an off-screen voice that underlines that the scene has changed and acts as a link between the different parts. It might even be a radical change that takes us from one situation to another that is very different, both in ambiance and in time (Casetti, 1991, p.39).

According to Casetti (1991), in some films, change from one episode to another can also be indicated by substituting a close-up shot for a long shot; movement from one geographical landscape to another or even the intervention of an off camera voice that bridges the gap between episodes. We find that the film *Kill Bill*[28], by Quentin Tarantino is a clear example of an episodic film, but that kind of filmmaking is not as common as sequential films.

6.1.1.1.2. Sequence

According to Casetti (1991), the fundamental content unit of a film is called a sequence. Sequences are shorter, less articulate and not as delimited as episodes. A sequence is a dramatic unit composed of several scenes, all linked together by their emotional and narrative momentum.

Scenes[29] are a part of a film in which the action stays in one place for a continuous period of time. It can be composed of many shots and a sequence may include more than one scene.

Sequences use different artifacts to mark their boundaries and transition between shots, such as: dissolve, fade in/fade out, wipes and the opening or closing of the iris, for example.

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[28] Kill Bill: Vol. 1 (2003) Miramax. For more information on this film, please refer to the following link: http://www.imdb.com/title/tt0266697/

[29] Scene definition obtained from an on-line film analysis guide from Yale University (http://classes.yale.edu/film-analysis/).

A dissolve involves fading out one picture while fading in another picture on top of it, creating the illusion of merging into each other. In a fade the picture gradually appears from (fade in) or disappears to (fade out) a blank or black screen.

A wipe is an optical effect that marks the transition between two shots. It replaces an image by wiping it off the screen and replacing with another. The closing or opening of the iris is a visual effect where a black circle closes on the image gradually until the screen is completely black or vice versa (Casetti, 1991, p.39).

There are also other signs of transition that are less obvious, like a cut that can separate two narrative segments. Cuts are used to represent a sudden change from one viewpoint or location to another.

The ending of a sequence and the beginning of another can always be located within the film wherever we perceive a change in time or location, a change of characters in a scene or a transition from one action to another (Casetti, 1991, p.40).

There are films where there are clear signs of disruption located in the middle of a particular content unit, in such cases Casetti suggests that the film analyst should decide if the sequence ends there or if it is simply a small internal division designed to differentiate two smaller content units called subsequences.

A subsequence is defined as a content unit that is readily identifiable that can be read as part of a superior semantic unit and as part of a whole that transcends it (Casetti, 1991, p.40).

6.1.1.1.3. Shot

Sequences can be subdivided into smaller units which are called shots. A shot is a technical unit and refers to a segment of film shot in continuity, created of a series of frames that runs for an uninterrupted period of time. The limits of a shot are related to the presence of a cut that can be dry or mitigated by dissolves, fades and so on.

Types of Shots:

The following is a list of the most commonly used shots in filmmaking.

a) *Extreme Close-Up*: It is the kind of shot where a certain feature of a subject's face or object takes up most of the frame.

b) *Close-Up*: In this type of shot we can see the subject's face or the object in its entirety. Close-ups are sometimes used to reinforce dramatic intent or to show something that is essential to the narrative. A close-up of an actor's face is usually intended to emphasize his/her emotional state.

c) *Medium Shot*: It is used to show some part of the subject in more detail while still giving an impression of the whole subject.

d) *Wide Shot*: It shows the complete human figure or objects placed in an open space where they coexist with other figures or objects.

e) *Extreme Wide Shot*: It is also known as an establishing shot because it describes the environment. This type of shot sets up the context for a scene by showing the relationship between its important figures and objects.

f) *Over the shoulder shot:* It is when the camera is looking from behind a person at the intended subject. The shot is taken from the perspective from the shoulder of another person.

g) *Bird's eye view shot*: It is a type of shot that looks directly down on the subject, emphasizing its smallness.

h) *Aerial Shot*: It is used to view large landscapes

The camera's point of view relative to subject is known as the camera angle. The most commonly used in filmmaking are:

a) *Eye Level*: the camera is position at the same angle as the subject's eyes. It is also referred to as a neutral angle.

b) *High Angle*: The camera is situated above the subject; diminishing and making it appear less powerful and insignificant. It is sometimes used to emphasize a dramatic and terminal situation.

c) *Low Angle*: The camera is situated below the point of reference (subject). This type of angle makes subjects appear exalted or magnified. It is sometimes used to generate a sense of arrogance or triumph.

d) *Oblique/Slanted Angle* or *Dutch Tilt*: This angle is created when the camera is tilted to one side so the horizon is on an angle. It is often used for dramatic effect and helps to portray unease, disorientation, intoxication, frantic action, etc.

The camera can move during the course of filming and usually does so while mounted onto specialized equipment, although there are also many cameras that can be handheld and moved about by the operator. Below is a list of the standard types of camera movement used in film.

a) Panning: This type of movement is done by turning the camera horizontally on a vertical axis.

b) Tilting: This refers to when the camera (usually mounted on a tripod) turns vertically on a horizontal axis.

c) Tracking: It is when the camera is mounted on a wheeled platform that is pushed on rails while the shot is taken. It can also be defined as camera movement parallel to the action being filmed (no necessarily on a track).

d) Dollying: It is similar to tracking but it usually refers to the movement on rails (or a tripod with wheels) that goes forward or backward in a straight line.

e) Crane: Some shots are taken by a camera that is mounted on a crane that allows for a wide range of movement.

6.1.1.1.4. Images

The last step in the breakdown of linearity is going from shots to images. When the point of view that organizes the staging of a scene is modified, even when we stay within the same frame, we find ourselves facing different images.

A shot's components are not the frames, which are the fundamental constituent unit of any film, but those portions of the film presented as homogeneous with respect

to the mode of representation: segments that present the same point of view or by the distance of objects within the shot or even by the nature and form of the represented space (Casetti, 1991, p.43).

We have seen that the breakdown of linearity is used to determine the sequence of the film's text segments: its size, its internal articulation into smaller portions and its order. It is in this phase of the analysis that the post script arises. It is a form of translating a film that consists of a description of its visual parts, frame by frame, and also, a transcript of its sonorous parts.

6.1.2. Stratification

The second form of decomposition of a film text, complementary to segmentation, is what is called stratification. It consists of breaking the compactness of the film and examining the various layers that compose it, in a transversal way, in order to differentiate the components of the isolated segments.

Once a film has been divided into episodes, sequences, shots and images, what follows are the sectioning of these segments, differentiating its different internal components, such as: space, time, action, figurative values, and musical accompaniment. These components will be analyzed one by one, both in their interplay within a given segment as in the diversity of forms and functions that they assume during the rest of the film.

Factors that are repeated in the course of the text must be identified and are indicated by their association to the same area or family, resulting in the emergence of a homogenous set of elements.

This set of elements may consist of several components: stylistic (different lighting schemes or camera movement); thematic (a certain place appears many times or the repeated occurrence of a certain situation); or narrative (repetition of an action taken by the protagonist or antagonist).

Casetti (1991, p.40-50) suggests going beyond the homogeneity of the series to capture the uniqueness of all the elements and to draw a distinction between them. It is useful to differentiate the following:

1. The opposition of two or more realizations: the contrary occurrences of a stylistic figure, a core theme or a narrative knot must be revealed.
2. The variations of a same realization: similar occurrences within a stylistic figure must be found, as well as of the same core theme or of the same narrative knot.

Oppositions and variables that can capture the different elements that form a series: their elements are homogeneous but also, differentiated.

After the differentiation of the various axes and the specification of all the elements that compose it, with all their differences, both series of information must be reunited and should reconstruct a unitary design of the text, captured in all its constituent elements and in all of its levels.

This ends the decomposition part of the film text and the second part can begin, which is called recomposition.

6.1.3. Recomposition

In film analysis, this phase involves the re-aggregation of the differentiated elements that where the result of the phase of decomposition. This is the part where it becomes necessary to draw a line and to develop a model that, at the conclusion of the analytical process, structurally re-aggregates the principal elements found and also discover the internal logic that unites them.

There are four steps that must be followed when recomposing a film text, and they are: *enumeration, arranging in order, regrouping* and *modeling*.

6.1.3.1. Enumeration

In this phase, all the elements identified during the decomposition are taken into account, characterized by their membership to a particular segment and by their belonging to a certain axis.

6.1.3.2. Ordering

This phase is where the place that each component occupies in the whole film is shown, be it in respect to the linear development of the text or in respect to its structure in depth. Each element is taken into account, attributing it, on one hand, to a particular sequence, shot, etc., and on the other hand, to a certain level of expression or to a homogeneous series.

In other words, the different elements that constitute the text are assigned in a specific order. Each one of the elements does not act alone, but must be read as an integral member of a whole. This results in the discovery of a system of relationships where each element is linked to another in a comprehensive plot.

6.1.3.3. Regrouping

At this phase it becomes possible to differentiate the nucleus of the film, its total structure. Regrouping represents the synthesis we must go through at this stage. It consists of following actions: 1) unification by equivalency or homology (two elements that may overlap become one); 2) substitution by generalization (one element is extracted from two similar elements) or substitution by inference (of two related elements a new element derived from them is extracted); and finally, 3) by hierarchy (of two elements of different rank, the one with the highest position is used) (Casetti, 1991, p.51).

6.1.3.4. Modelling

The next step leads us to a representation that not only synthesizes the film, but that can also explain it.

This representation is known as a model. A model is a diagram that allows the discovery of its recurring systems by providing a concentrated view of the analyzed object. When analyzing film, a model refers to the simplified representation of a text where its principles of construction can be brought to the forefront as well as its

operating principles. In simpler terms, a model is a device that enables us to discover the intelligibility of the phenomena under investigation.

According to Casetti (1991), the formal characteristics that a model can or should have, in the different types of schemes that can be obtained are: figurative and abstract models; and, static and dynamic models.

6.1.3.4.1. Figurative and Abstract models

To develop a model, a film analyst must choose either the figurative form or the abstract form. The figurative model provides a total picture of the analyzed text, capable of specifying systems and structures. It could be a film about unrequited love or a film whose main theme is life and death, for example. The important factor is that the proposed image constitutes a real portrait of the text being studied.

An abstract model reduces the film's structures and the composition of the analyzed text to a set of purely formal relations, expressed in a logic-mathematical language, as in the relationship between opposites (A opposed to B).

6.1.3.4.2. Static and Dynamic Models

A static model refers to the relationships between the elements of a film, capturing their interrelationships in an immobilized vision. The result is like a snapshot of the analyzed object (Casetti, 1991, p.55).

A dynamic model sorts the significant elements of the film around the advancement of the text itself. This type of model can provide a true diagram of the analyzed object. The dynamic model is like the abstract model, where a transition between two opposites can be seen, but it also adds a dynamic formula that suggests that the film places barriers, in the beginning, and then it overcomes them, materializing the process.

From the models proposed by Casetti (1991), various combinations can be derived, and are meant only as an outline for film analysts. The criteria involved in the

selection of one model over another and what makes it acceptable raise the issue of the validity of the analysis.

6.2. Validity criteria of film analysis

For a film analysis to be considered valid, it should have at least three characteristics. First, it should have internal coherence, it should not contradict itself in any way: hence the need to work on uniformly selected data or of advancing forward progressively.

Then, it must have empirical fidelity, which in other words means that is should preserve an effective bond with the analyzed object: hence the need for real data from the film, without removing or adding any unjustified data.

Finally, it must have cognitive relevance, or in other words, it must say something new. It must go beyond the evidence and differentiate unfamiliar aspects of the film under analysis.

These three features illustrate the general conditions of validity that apply to all film analysis, independently of the results being sought.

Other more particular criteria exist that justify the road the analyst wants to take, and of the numerous reference parameters that guide the practice of film analysis, four assume a particular importance: *depth, extension, economy* and *elegance.* We will discuss each parameter in detail in the following paragraphs.

6.2.1. Depth

According to this view, a film analysis must have depth to be valid. It must be able to grasp the film's hidden essence, the nucleus that sums up the text and gives it meaning. This approach presupposes an idea of the text as a complex unit structured on several levels: an explicit level and a secret level that synthesizes and motivates its environment.

6.2.2. Extension

According to this view, a film analysis is valid when it takes into account as many elements as possible. The idea of text that emerges from this approach is that of web of thread that extends and intertwines according to a complex design and, therefore, cannot be captured by an in-depth approach, but rather through a wide view of the horizon. A text conceived in this way is better served by an aerial view that will allow the analyst to follow the plot threads without losing sight of the full meaning.

6.2.3. Economy

According to this criterion, film analysis must also point toward an extreme synthesis to be considered as valid. In this conceptual framework, the text is seen as a device that can expand or contract according to different situations without changing in nature. The reasoning behind this is that even if the analyst must capture the film in its entirety, it should be reduced to its minimal parts.

6.2.4. Elegance

This criterion is supported by the idea of the text as a kind of game that is based on the pleasure of expressiveness, in which the spectator and analyst are invited to participate. Film analysis is considered a purely personal endeavor, connected to the intimate pleasure of interpretation and of the expression of creativity. Casetti (1991) warns that when using this criterion, the analyst runs the risk of excluding cognitive and metacognitive valence from the analysis.

So far we have distinguished the stages that analysts have to go through when reviewing a film: decomposition, which includes segmentation and stratification; and afterwards, recomposition in its four phases (enumerating, ordering, regrouping and modeling).

While decomposition and recomposition are the first steps the analyst must take, the analyst should have an idea, from the very beginning, of the model he intends to use.

An analyst decomposes in search of the constituents of a film and recomposes on the basis of a certain model. An analyst must always have a model in mind when breaking down a film and also, put this model to the test when recomposing it.

A good analysis must start with a decomposition that is not casual but that is already in tune with the importance given to certain elements and also, it must end with a recomposition that relies on a model present from the beginning of the analysis. Casetti (1991) also adds that any good film analysis should be based on exhaustive methodology and also, seasoned with the analysts own creativity (Casetti, 1991, p.64).

As we have mentioned before, there is no universal method for analyzing films nor is there a set of invariable tools for analyzing them. Some tools can be used in almost all films but there are others that are more or less used ad hoc.

6.3. Types of Instruments for film analysis.

Film analysis uses three types of instruments: *descriptive*, *citational* and *documentary*.

6.3.1. Descriptive instruments

Descriptive instruments are used to mitigate the difficulty of apprehension and memorization of the film. The essential elements which are usually described in any film analysis are those of the narrative, the montage (mise en scène) or certain image characteristics.

6.3.1.1. Decoupage

The first instrument we will discuss is what is referred to as "decoupage". The literal translation of this French term is "to cut", and when used in film analysis it refers to the editing process and also, to a classic style of editing in which transitions between shots lend continuity to the content of a film. The most common narrative units in film are called shots, in other words, they are the portions of a film between two cuts. In

classic narrative cinema, shots are combined into narrative and spatial-temporal units commonly referred to as a sequence.

In particular, decoupage refers to a description of the film in its final state, usually based on the film's shots and sequences. This type of decoupage is indispensable if we want to analyze a film in its totality, especially if what interests us is the narrative or the staging of the film.

Some of the most commonly used parameters in an analytical decoupage are:

1. Duration of shots and number of frames.
2. Scale of shots, angular incidence (vertical or horizontal), field depth, in depth character and object introduction and type of focal lens used.
3. Editing: type of connections used between shots, such as fades, wipes, dissolves, etc.
4. Movement: actor movement within the shot, entrance and exit from a shot and camera movement.
5. Soundtrack: dialogue, musical information, sound effects and sound scales.
6. Sound-image relationships: sound source position in relation to the image and synchrony and asynchrony between image and sound.

This list is not exhaustive and it applies only to films made according to the canons of classic cinema with medium duration shots united by readily identifiable editing techniques (Aumont, 1990, p.58).

6.3.1.2. Segmentation

Another descriptive instrument is segmentation, which, according to Aumont (1990), refers to a list of what is called a sequence in narrative cinema. Technically speaking, a sequence is a succession of shots related to each other by a narrative unit, similar to a scene in a play. In a narrative feature film a sequence is both the base unit of the technical decoupage and also, the place where we translate the filmic tale into a verbal account.

When defining what a sequence is, we can encounter three types of problems. First, we must know where a sequence begins and where it ends. Secondly, we must determine the internal structure of the sequence, as in which types of sequences are the most common. And thirdly, we must understand the logic behind their succession (Aumont, 1990, p.65)

The limits of certain sequences can be found by identifying the different types of fades or dissolves that separate one sequence from another. This is sometimes not so easy to determine even in the most classical films, more so when shots cut directly from one to the other.

To alleviate the difficulty in determining the length of certain sequences, Christian Metz (Aumont, 1990, p.66) proposed a more precise typology of the sequential dispositions of narrative films which he called the "great syntagmatic". The author attempted to isolate the principal syntagmatic figures of narrative cinema because he noticed that film terminology concerning sequential arrangements of narrative films where very imprecise and also, based on theater rather than on the specifically cinematic signifiers of image and sound, shots and montage.

Metz's "great syntagmatic" concerns itself with the film's images. It is based on the implicit assumption that all sequence changes coincide with shot changes, which is not always obvious, for example, when the soundtrack of a particular segment continues on to the next segment.

The criteria for delimitation of a sequence are manifold. Metz (Aumont, 1990, p.66) considered any fragment of film that is not interrupted by a major change in the plot's course or by any discernible punctuation mark, as an independent element. Even though the notion of a "major change" is quite vague, it usually can be implemented.

According to Aumont, Metz's (Aumont, 1990, p.68) scheme defines very general delimitation criteria between segments but it does not mention the infinite variety of specific cases that can be found. The author suggests that it is best to draw on this typology and adapt it to the challenges and objectives of the specific analysis being carried out.

When describing an image the analyst must translate the information and significance of the elements it contains into verbal language. When a film is divided

into segments it presupposes a strong analytical and interpretative choice (Aumont, 1990, p.73).

When describing a specific shot the elements that contain the most information must emerge from it, to the extent that they can be linked with other elements presented beforehand. Also, it is important to consider that all descriptions are selective and that an image can have several levels of meaning. Images always convey informative and symbolic elements. So, when analyzing films, we must first correctly identify all the represented elements, which, it is important to point out, may have specific cultural meanings.

Almost everything in a film that can be an object of description can bring about the creation of a diagram or an outline, as is the case of shots or segment decoupages.

6.3.2. Citational instruments

Citational instruments represent an intermediate state between the projected film and its analysis. Citing a literary work is far simpler than citing a film, which is why having copies of the film we are analyzing is so important. Being able to use lengthy fragments of a film to illustrate our analysis and having the technical capability necessary to examine it closely (looking at a scene in slow motion or freeze-framing) is essential for a comprehensive analysis.

6.3.2.1. Film fragment

An advantage of using a film fragment to analyze a movie is that a fragment is more manageable, even though it is important to never lose sight of the film as a whole.

6.3.2.2. Film still

A film still lacks sound and is made up of a single image, without movement. According to Aumont (1990), the film still is the most literal citation that can be

obtained from a film, even though they are only used in film analysis to eliminate or mitigate the effect of movement.

Film stills are useful for studying formal image parameters, like framing, depth of field, composition, lighting and even camera movements, since a number of stills can be decomposed and studied in a more analytical way (Aumont, 1990, p.85).

Film fragments and stills are not the only citational instruments used, but they are the most common.

6.3.3. Documentary instruments

Documentary instruments do not describe or cite the film but they do bring information about the film from outside sources, such as details about the making of the film, filming and editing, etc. Also in this category we can find written sources like the script, the budget, production plan and even non written sources like televised interviews with the cast and crew or promotional posters.

After the film has been released, an analyst can also make use of the film's press reviews as well as of the discourse raised by a particular film, as is the case of many hit movies, like, for example, *The Exorcist* (1973) or *Philadelphia* (1993)[30]. It is also important to take into account previous analysis, especially regarding academic research where all preceding work must be taken into account (Aumont, 1990, p.90).

Aumont (1990) only mentioned the most representative instruments of each category due mainly to their extension.

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[30] *Philadelphia* was one of the first Hollywood films to acknowledge HIV/AIDS, homosexuality and homophobia.

6.4. Structural Analysis of Narratives and Film Analysis

The structural analysis of narratives comes from the study of literature; however, its scope is broad enough to allow somewhat of a transposition into the field of film studies.

As we have discussed beforehand, a story can be told in many formats and the way it is told will vary depending on each format's capabilities. When we view a narrative film we can determine what the basic plot is by the end of it, especially if it is based on previous work (novel, comic book, video game, etc) known to us. We can describe the film's events with a few words if we strip it down to its elemental components. This can be useful for analysts when the purpose of an investigation is to study a film's structure without focusing too much on its meaning.

Our investigation is focused mainly on the structure of a film and the way it tells a story as well as the structure of a video game and the way a story is told in it. That is why Propp's (1974) minimal units of narratives and the principles in which these units are combined to form stories are of particular interest to us.

Propp's[31] entire body of work was obtained from the meticulous study of a very specific type of literary work, the Russian folktale, and despite the attractive abstraction and apparent generality of the obtained model, it cannot be considered as the definite form, according to Aumont (1990). It is impossible to use this method as is, applying it to another field, especially when it comes to cinema (Aumont, 1990, p.137).

Propp's categories, serve primarily to suggest structural approaches to film narratives, especially in genre films, although the more accurate an analysis is, the more it removes itself from Propp's methodology (Aumont, 1990, p.138).

Although we agree with Aumont's (1990) statements regarding the use of Propp's categories for most film analyses, we must remember that the film we are analyzing is adapted from a video game, and as such might benefit from Propp's categorization.

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[31] Propp, V. (1985) *Morfología del cuento; seguida de Las transformaciones de los cuentos maravillosos*. Fundamentos:Madrid.

6.5. Image and sound analysis

Even when analyzing a film from a structuralist point of view, we must always consider its visual aspect. The faces, costumes and actor's postures can become actantial[32] as well as the lighting, the camera angles and even the sets and the staging itself (Aumont, 1990, p.166). At the same time, the image track cannot be analyzed on its own, especially when we are studying a narrative film.

As we have mentioned earlier, Aumont (1990) repeatedly states that when speaking of analyzing films as narratives, especially in regard to images and sound, there is no universal method of analysis, but we also know that a good understanding of the interaction of film and music can lead to a better comprehension of how to analyze films.

6.6. Sound and Music in Films

As Chion (1997) states, music has been known to serve films in many ways, it can be used as a reparation, as a link, to dress up a scene, as a patch and sometimes even as camouflage. Films are, by definition, composed by different elements that are assembled and mixed together to form a final product. Music is one of these elements, and as Chion (1997) suggests, it can be used for a wide variety of tasks, such as uniting, separating, punctuating or diluting, to conduct and retain, ensures the environment, and can hide editing errors of sounds or images that do not work well.

The author also classifies film music as a "time/space device" (Chion, 1997, p.193) that can link events that happen in a different time and place, in the past and in the future. There can be continuity between music linked to a scene and the music that punctuates and comments on the action, both types of music can superimpose, confront or oppose each other.

According to Chion (1997) music helps to soften a film's limitations, allowing an extension of the emotions provoked by a sentence beyond the time that it was spoken

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[32] An actant is typically understood to be a character that plays a certain role within a story, without which the story would be incomplete.

or extending a gaze beyond the fleeting moment in which it is shown on screen. Music can highlight a word, a movement or a particular element.

6.6.1. Diegetic and Non-Diegetic Music

Diegetic music is the term film theorists (Chion, 1997, p.193) use to designate music that accompanies the action and is a part of it. On the other hand, non-diegetic music refers to music that emanates from an imaginary source out of the screen. Chion (1997) refers to diegetic music as onscreen music, such as a tune emanating from an actor playing an instrument or listening to the radio, and non-diegetic music as background sounds and music that comes from an imaginary source outside of the film's portrayed events.

6.6.2. Music as an added value in film

Chion (1997) has defined what he calls *added value* as the expressive and/or informative value with which a sound enriches a given image, so as to create the definite impression that this meaning emanates naturally from the image itself. Added value is what gives the incorrect impression that sound is unnecessary, that sound merely duplicates a meaning which in reality it brings about, either on its own or by discrepancies between sound and the image.

As an example of this, Chion (1997) mentions an image of a neutral human face accompanied by different types of music at different times. The viewer tends to assign facial expression to the image according to the type of music (happy, sad, etc.) that he/she is hearing. The same effect can occur inversely, when the music seems to respond to the image (if it is a happy image, the music is thought of as happy).

6.6.3. Music and Time in the Image

According to Chion (1997), music and sound can have an effect over the time in which we perceive an image by way of the *added value effect*. One of the most

important effects of added value relates to the perception of time in the image, upon which sound can wield significant influence.

Sound can temporarily animate an image to a certain point, depending on the sound's internal texture, tone quality and progression. Sound's temporality combines with the temporality already present in the image. Sound and image may or may not move in concert with each other.

The author also suggests that adding diegetic sound imposes a sense of real time within a sequence, suggesting linearity. Sounds orient the images toward a goal and create feelings of imminence and expectation. Sound is oriented in time and can make a shot go forward.

Chion (1997) also stated that in order to linearize and inscribe images unto real time, we must make use of what he calls *synchresis*.

6.6.4. Synchresis

Chion (1997) defines synchresis[33] as the forging between something we see and something we hear, a sort of mental fusion between a sound and an image when they occur at exactly the same time, even if the sound was not really made by the action we see. Many sounds can be exaggerated in post-production to engender a greater effect in the viewer, without him/her realizing that the sound heard is not the actual sound produced in real life when filming whatever the action is.

Chion (1997) states that when a film sequence is slowed down (slow motion), for example, music can create an *out of time in time,* a sort of parentheses between sequences (Chion, 1997, p.216). In some films, a musical parentheses will nullify all real sounds (diegetic sounds) in order to create a more sublime feeling in the spectator leaving behind the film's linearity for a few moments.

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[33] Synchresis is an acronym formed by the combination of the words synchronism and synthesis (Chion, 1997, p.210).

6.6.5. Empathic and Anempathic Sound

Chion (1997) states that empathic sound, be it music or just sound effects, are the sounds that match the mood of the action. Sound can directly express its participation in the overall feeling of a scene by taking on the scene's rhythm, tone and phrasing. Music can even reflect a character's inner feelings. In a way, it can be called redundant sound because it just exaggerates what the spectator is already aware of by looking at the image.

On the other hand, anempathic sound is defined by Chion (1997) as a piece of music or sound that seems to be indifferent to what is going on on-screen, creating a greater sense of tragedy by seeming to ignore the events. Such would be the case in a scene where a character was listening to the radio, for example, and suddenly he/she is killed and left behind, while the radio continues its broadcast as if nothing has happened.

6.7. Sound and Music in Horror Films

According to Halberstam (1995), fear can be produced from a sound and through directed listening. The author suggests that within the structure of the horror film, it is often sound rather than sight that produces tension. Oftentimes it is the music in a horror film that transforms a spectator into a listener and then makes listening a part of the identification between audience and victim or audience and slasher (Halberstam, 1995, p. 127).

Lerner (2010) suggests that horror film's repetitious drones, clashing dissonances, and stingers (assaultive blasts that coincide with shock or revelation) affect viewers at a primal level, instinctually taking us back to a time when the ability to perceive a variety of sounds alerted us to approaching predators (Lerner, 2010, p. ix).

According to Lerner (2010) music in horror films has traditionally allowed greater freedom for composers to experiment with harmony and instrumentation. The author also states that film music absorbed some of the practices of aesthetic modernism from the concert hall, and that in particular the genre of the horror film turned to

unresolved dissonance, atonality, and timbral experimentation as part of its characteristic stylistic qualities.

Lerner (2010) suggests that frightening images and ideas can be made even more intense when accompanied with frightening musical sounds, and that music in horror films frequently makes us feel threatened and uncomfortable through its sudden stinger chords.

Music in the horror film functions in much the same way as it does in films of other genres by participating in the film's creation of meaning. This justifies the need to pay close attention to the score, which can generate readings of the film that do not emerge when only considering the visual elements.

Halfyard (2010) suggests that in horror films, normal humans are represented by tonality and monsters are represented by atonality. By using atonal music, the destabilizing threat that the character represents gets coded in audible terms, even when the audience is unable to decode it or is not consciously aware that it is happening (Halfyard, 2010, p.22). According to the author, the use of dissonances and atonality coupled with stingers, sustained musical gestures and silences of suspense conspire to scare the film's audience.

6.8. Music in Silent Hill

The film's musical score was composed almost entirely by Akira Yamaoka, who has also created the music for the *Silent Hill (1999)* video games. Yamaoka's music for the *Silent Hill* franchise has been described as industrial, a style chosen by the composer because he felt that it would add a cold and rusty feeling to the video game[34]. The music is also accompanied by sounds that are added to frighten or simply to reinforce the environment's overall atmosphere. Some musical tracks from the film are almost identical to their video game counterparts and other tracks where created specifically for the movie[35]

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[34] http://www.spelmusik.net/intervjuer/akira_yamaoka_eng.html

[35] http://www.imdb.com/title/tt0384537/soundtrack

7. Video Games

As Newman (2004) asserts in his *Videogames* book, videogames have been around for over 40 years. Steve Russell created what is widely acknowledged as the first videogame in his laboratory at M.I.T.[36] in 1962; he named it *Spacewars* and without knowing it at the time, gave way to a chain of events that have provoked great changes in entertainment and popular culture.

7.1. Game Definitions

Huizinga defines a game as a free action, not moved by material interests or with any actual utility that happens within a certain time and in a determined space following previously established rules (Huizinga 1972, p.26).

Caillois (1986, p.37) on the other hand, defines a game as a freely chosen activity limited by a time and space frame that is determined by rules and players. The author also suggests that neither the game development nor the result of the game must be predetermined and must give the players an opportunity to demonstrate initiative. Furthermore, games always have rules and they can be different from the rules outside of game play and also, they should be considered as a fictional activity.

7.2. Video Game Definitions

In regards to computer games specifically, Crawford (1997, p.7-13) has suggested four common factors that have helped to define what a video game is. These four factors are: representation, interaction, conflict, and safety.

The author (1997) also stated that a game is a *closed formal system* that subjectively represents a subset of reality. The game is complete and self sufficient as a structure and the model world created by the game should always be internally

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[36] http://web.mit.edu/ Massachusetts Institute of Technology (M.I.T.) is a private research university located in Cambridge, Massachusetts.

complete. A game is formal because it has explicit rules and is also a system because it is formed by parts that interact with each other.

Interaction is another factor mentioned by Crawford (1997) as a quality that all games must have in order to be appealing. Allowing the players to explore the game world and to let them generate causes and observe their effects is an essential element to all games.

Conflict is the third element mentioned by the author and it refers to the fact that it arises naturally from the interaction in a game. Players have goals and they must overcome obstacles to accomplish them. Therefore, conflict is an intrinsic element of all games.

And finally, Crawford (1997) points out safety as another element present in games. He suggests that games act as an artifice for providing the psychological experiences of conflict and danger while excluding their physical realizations.

Crawford (1997) also mentions that games attempt to represent reality much in the same way as a narrative does, with the difference between the two being that a story presents the facts in an immutable sequence, while a game presents a branching tree of sequences and allows the player to create his own story by making choices at each branch point. The audience of a story must infer causal relationships from a single sequence of facts; the player of a game is encouraged to explore alternatives. The game player is free to explore the causal relationship from many different angles.

Salen and Zimmerman (2003, p.83) offer their own definition of game: *it is a system in which players engage in an artificial conflict, defined by rules that result in a quantifiable outcome*. This definition can be applied to all manner of games, including video games.

According to the authors, even though the underlying properties of games hold true regardless of the medium in which a game manifests, there are four special traits that digital games have, and they are: 1) Immediate but narrow interactivity 2) Manipulation of information 3) Automated complex systems and 4) Networked

communication (video games that can be played on-line with other people) (Salen and Zimmerman, 2003, p.91).

Juul (2005) defines games as a rule-based formal system with a variable and quantifiable outcome, where different outcomes are assigned different values. Players exert effort in order to influence the outcome to which they feel attached, and the consequences of the activity are optional and negotiable. According to the author there are many video games today that do not necessarily comply with traditional game definitions.

We will focus on videogames as games that can be played of free will, have an uncertain end, are governed by specific rules and are fictional. As we have mentioned earlier in our introduction, we will focus on a videogame called *Silent Hill* (1999), developed by Konami and the film based on it, *Silent Hill* (2006) produced by Silent Hill DCP Inc., Davis-Films and Konami Corporation[37].

Videogames adapted from movies or television series can give the player an opportunity to explore the world in which the stories happen. Also, they allow players to become the story's protagonist and make decisions during game play that will affect the end result. On the other hand, movies adapted from videogames can explore parts of the videogame's universe that are not available in the video game, as well as expand the story and even add new characters.

7.3. Importance of studying Video Games.

The speed with which videogames have developed aesthetically, formally and functionally is remarkable. The level of audio-visual and interactional sophistication of today's videogame platforms, such as Playstation 3, Xbox 360, or Nintendo's Wii is admirable. The videogame has come a long way since the creation of *Space Invaders*, *Pac-Man* and *Asteroids*, though there remain considerable areas of constancy and clearly identifiable lineages (Newman, 2004, p.2).

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[37] For more information on the film Silent Hill (2006) please refer to:
http://www.imdb.com/title/tt0384537/ and for more information on the Silent Hill (1999) video game, please refer to http://www.konami.com/#

Newman (2004) suggests that the lack of sensitivity to the experience of play and the use of videogames by players is perhaps one of the most serious deficiencies in extant scholarly studies (Newman, 2004, p.3). The author recognizes that many social, cultural, economic, political and technological factors suggest the need for a reconsideration of videogames by students of media, culture and technology, he examines three reasons in particular: the size of the video games industry; the popularity of videogames; and videogames as an example of human-computer interactions (Newman, 2004, p.3).

According to the ISFE[38] 2010 report on European video game players, 25.4% of adults have played a video game in the last 6 months[39]. Almost 30% of 30 to 49 year olds play video games and at the heart of their motivation for playing is the desire to have "fun". There are an estimated 95 million European adults that play video games regularly and according to the report, there were 253 million games sold (in stores) in 2009, with an approximate value of 8 billion Euros.

Of the games released in 2010, two key titles are based on new intellectual property and are very narrative oriented, one is Microsoft's "Allan Wake"[40] and the second one is Sony's "Heavy Rain"[41].

In the United States, movies based on video games, television series or real life events accounted for 41.8% of total releases and 33.9% of the box office.

Traditionally, video game studies have tended to focus either on the narratological aspect of games or the ludological features. In the first instance, studies tend to pay more attention to the text of a video game, what is being told and how. In

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[38] Interactive Software Federation of Europe.

[39] Data on the five largest European territories UK, France, Italy, Germany and Spain (UFIGS) has been provided from the Game Vision European Market Sizing Study Spring 2010 which uses a Face to Face sample of 2000 16+ adults in each country.

[40] Alan Wake has sold a total of 1,148,797 units worldwide as of May 26th 2012. This figure does not take into account the amount of units sold in second-hand sales. For more information on sales of this title by region, please refer to: http://www.vgchartz.com/game/13817/alan-wake/Global/

[41] Heavy Rain has sold a total of 2,134,796 units worldwide as of May 26th, 2012. This figure does not take into account the amount of units sold in second-hand sales. For more information on sales of this title by region, please refer to http://www.vgchartz.com/game/7703/heavy-rain/Global/

the second case, studies focus on understanding the structure and elements of video games, paying special attention to their rules and game mechanics.

We believe that video games can contain stories without jeopardizing the effectiveness of their game mechanics. What we mean by this is that video games can be fun to play while telling a story at the same time. Furthermore, in order to carry out a comprehensive video game analysis, all aspects of the game must be considered.

Silent Hill (1999) is a video game in which an emphasis on storyline and characters can be noticed from the very beginning. The game environment is designed in a way that limits the player's vision of his surroundings. The feeling of desperation and uneasiness a player can experiment comes in part from not knowing what is going on around him/her. Unlike games of the same genre, like *Resident Evil*[42] for example, *Silent Hill* (1999) is slow paced and its gameplay is less action oriented.

7.4. Video Game Genres

In literature and film, categorization by genre has been useful when studying either art form. The concept that certain conventions are present in each genre helps when deciding where a film or a literary work should be placed.

Video game genre definitions are more problematic than the genre definitions for most other media forms because they rely on existing genres and then add genre conventions related to gameplay (Taylor, 2009, p.48).

According to the United States Library of Congress[43], genres are recognizable by their content and to a lesser degree, by style. Genres contain conventions of narrative strategy and organizational structure, using similar themes, motifs, settings, situations,

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[42] The Resident Evil series of products has sold more than 27 million units and the franchise is valued at more than $600 million. Capcom has expanded the franchise to include several Resident Evil movies, a line of action figures, and a series of comic books (http://www.capcom.com/us/?prodinfo).
[43] The Library of Congress is the U.S.A.'s oldest federal cultural institution and serves as the research arm of Congress. It is also the largest library in the world, with millions of books, recordings, photographs, maps and manuscripts in its collections.

and characterizations. So, following the Moving Image Genre-form Guide's[44] guidelines most makers of moving image works use recognizable patterns of storytelling that are easily understood by audiences. In regards to video games, establishing a set of genre categories is not as clean cut as it would seem. They can be classified according to their themes, but they can also be catalogued based on their game mechanics.

Video game genres are most commonly categorized based on their gameplay rather than on their narrative or visual aesthetic. They are more commonly classified based on the type of interaction independent of their settings, although in some cases, the environment they are set in can also influence their final placement in one or another genre. In the field of game studies, a consensus has not been reached regarding official definitions for game genres and it can be common to find a video game placed in several genres at the same time.

Pérez (2011) suggests that there are many different potential ways to classify video games but that in order for them to be helpful, two conditions must always be met: a) once a classification criterion has been established, it must be maintained for all video games and b) avoiding resulting categories that overlap excessively. The author states that these conditions are generally not found in genre classifications provided by video game critics. In his classification of video game genres, Pérez adds a third condition he considers important and that is defining diverse complementary classification modules, complying with criteria that is considered especially significant.

Furthermore, Pérez (2001) suggests the following classification criteria that should be applied in order to define a video game's genre: a) Dialectic assimilation versus Accommodation b) Game structure c) Player's implicit purpose and d) Principal game mechanic.

As we have learned from the preceding paragraphs, defining genres can be complicated at times, especially when there are works that contain conventions of one or more genre within them. Wolf's (2001) observations regarding traditional genre

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[44] http://www.loc.gov/rr/mopic/migintro.html

studies suggest that they are approached differently according to the medium being studied. He suggests that in video games, plots are usually very predictable and that the interactive experience of playing a video game can be viewed as cooperation between artists and audiences that goes beyond celebrating collective values by applying said values to the activity found in the gameplay itself (Wolf, 2001, p.113).

Apperley (2006) suggests that video games do not have a homogeneous or consistent aesthetic and that by focusing on the diverse representational strategies in video games, interactivity (considered the specific attribute of the video game) is overlooked. He defines interactivity as being the way in which a video game is played and as a nonrepresentational feature common to all video games. The author proposes that conventional video game genres rely too much on video games' representational characteristics and he suggests that the nonrepresentational characteristics of video games (interactivity) should be accounted for by game scholars to create a more meaningful and critical vocabulary for discussing video games (Apperley, 2006, p.7).

Apperley also suggests that by taking a critical approach to the understanding of genres of interactivity, useful observations can be made regarding video games as a whole. Both Apperley (2006) and Wolf (2001) have suggested that the main problem with conventional video game genres is that they are aesthetic groups based around video games' aesthetic links to prior media forms, such as literature and film.

Wolf (2001) agrees with Apperley (2006) when he states that game genre studies differ from literary and film genres studies due to the direct and active participation of the player who takes action within the diegetic world, taking part in the central conflict of the game's narrative. The author also suggests that player participation is the central determinant in describing and classifying video games.

Iconography and themes are areas where genre elements can be present when studying a narrative-based video game, but in games where narrative is non-existent these areas do not come into account when trying to define the genre of a game like *Tetris* or *Pac-Man*, for example. When analyzing films and certain video games, iconography and theme are relevant areas that must be assessed. But, we must not forget

that interactivity is an essential part of every game's structure and according to Wolf (2001) a more appropriate way of examining and defining video game genres.

Some videogames can be classified in a manner similar to that of films but we must also take into account the player's experience of the game. Wolf (2001) observes that "as narrative games grow more complex and cinematic, iconographic and thematic generic classifications from film will be able to be applied more usefully, but interactivity will always be an important factor in the way games are experienced" (Wolf, 2001, p.115).

Järvinen (2002) adds that abstract games are the only ones in which genre can be reduced to the interaction mechanism and that once conventions and audiovisual motifs start to move between media forms and their respective genres the equation becomes more complex. When audiovisual elements and styles become fundamental aspects of a cultural form, together they can define a genre.

Furthermore, the author suggests that video game genres are comprised of the sum of interaction mechanisms (game mechanics) and audiovisual elements. Established genre components like characters, settings and narrative conventions become subordinate to gameplay and audiovisual appearance.

Wolf (2001) mentions 42 video game genres, which can be seen enumerated in Table 2. Some of these genres overlap commonly used genres while others are specific to video games. It is important to note that Wolf's genre terms regard the nature of interactivity in the game itself and also, that due to the different types of action and objectives that can happen in a single game, some games can be cross-listed in two or more genres.

The notion of interactivity will be discussed in a separate chapter due to its importance as a very special attribute of video games.

Table 3. Video game genres according to Wolf (2001)

Video Game Genres (Wolf, 2001)	
Abstract	Management Simulation
Adaptation	Maze
Adventure	Obstacle course
Artificial Life	Pencil-and-Paper Games
Board Games	Pinball
Capturing	Platform
Card Games	Programming Games
Catching	Puzzle
Chase	Quiz
Collecting	Racing
Combat	Role Playing
Demo	Rhythm and Dance
Diagnostic	Shoot'Em Up
Dodging	Simulation
Driving	Sports
Educational	Strategy
Escape	Table-Top Games
Fighting	Target
Flying	Text Adventure
Gambling	Training Simulation
Interactive Movie	Utility

Source: Made by this author based on Wolf (2001) video game genres.

The ISFE has classified video games according to what they call video game *super* genres, and they are:

Table 4. Video game genres according to ISFE.

Casual	Strategy
Sport Games	Shooter
Racing	Role-Playing
Action	Arcade
Adventure	Children's entertainment
Family entertainment	Fighting
Flight	Compilations/Other games

Source: Made by this author based on ISFE video game genre classification.

Järvinen (2008) has also suggested that it is best to analyze genres from the perspective of the different game elements and the distinctions produced in player experience. This would generate a categorization of video games from the perspective of game themes and another based on gameplay. The author has also stated that approaching video game genre categorization based on the different types of emotions and moods associated with games could be useful if studying video games as elicitors of emotion.

Järvinen (2008) concluded that game genres are found in the junction of game themes, system behavior, and emotions and moods where they are expressed both by game developers, marketers, journalists, audiences and theorists.

8. Video Game Components

8.1. Video Game Spatial Structures

According to Wolf (2001), one of the many elements shared by film and video games is the use of on-screen and off-screen space in the creation of a diegetic world. The video game's use of space has relied on the precedent set in other media, such as the conventions of stage space, cinematic space and the use of space on television and video. But, the video game has additional elements, such as navigation and interaction which help to create a diegetic space that is unlike any other media.

The design and use of space in a video game is influenced by technical and aesthetic factors. Also, the videogame's worldview determines how the diegetic world is constructed and represented on-screen.

The off-screen space of the video game differs from that of films. When a film camera is pointed at something, there is always space outside the frame, off-screen, even if it is not actively used by the filmmaker.

In a video game, the representation of space and its implication depend on being programmed and created by the designers. This space can be structured and shaped in new ways that did not develop in film or television. Also, some video games give the player control over the point of view of the "camera" allowing him/her to choose which spaces appear on-screen or off-screen. The players do not have to wait for the film camera to show a certain space, like in a movie for example, but instead they can investigate and explore an off-screen space if they wish to do so (Wolf, 2001).

The evolution of space design in a video game has been influenced by technological limitations and aesthetic influences. There have always been factors that limit what is technically and graphically possible to achieve when creating space in a video game, such as processing speeds and hardware memory capabilities.

Improvements in computer technology have helped games evolve from simple graphics like blocks or simple two-dimensional figures to the high-resolution 3D images

many video games feature today. Some video games even allow for changes in perspective during real-time interaction (Wolf, 2001).

The increase in storage capacity, as well as the advancements in graphical capabilities, broadened the diegetic world of video games beyond a few screens. As a result, video games require methods of representation that can link different spaces together and also link on-screen and off-screen spaces.

Regarding aesthetic influences, early video games followed precedents set by pinball and other arcade games and graphics where limited by what the computer graphics card could reproduce.

Concerning characters, narratives and spaces, the video game has also followed the example given by images in film and television. Wolf (2001) suggests that the video game industry's desire to measure up to the visual realism standards set by film and television is what has influenced the evolution of video game graphics the most. Also, the author states that as computer technology has made faster more affordable rendering and three-dimensional graphic environments possible, the structuring of off-screen space in video games increasingly follows the examples set by film, which in turn have paved the way and set precedents regarding the representation of complex, connected spaces on-screen.

When discussing the length of a narrative, Chatman (1990, p.31) points out that it can never be considered complete, in the same way as a photograph could, for example, because the number of possible actions that can occur is almost infinite. Narratives are not restricted by a spatial scale, regardless of the medium in which they are told. There is an infinite succession of imaginable details between events depicted in the narrative that are not expressed but could be. It is the author who chooses the events he/she thinks are necessary to keep the story moving forward.

It could be argued that in video games, the players can only see and experience what the graphic designers and programmers intended to show in the game environment but that does not mean that the user/spectator cannot make use of his/her imagination to fill in the gaps and thus complete and even expand the game's narrative.

There are many different types of spatial structures a video game can include in its design (Wolf, 2001); but, we will mention the most common forms so we can accurately compare the diegetic worlds of video games to the diegetic worlds of film.

8.1.1. Text-based with no visual space

These games where also known as text adventures or interactive fiction, they are completely text based. Characters and the environment are described verbally and the player must reply or make a request by typing in a command. A very early example of this type of game is *Zork* (1979).

8.1.2. One screen, contained

The first video games were designed in such a way that the entire game was contained in a single screen of graphics. Examples of this type of game are *Space Invaders* (1978) or *Pong* (1972). Comparing this type of on-screen action to on-screen action in cinema, Wolf (2001) suggests that this type of game resembles the first films ever produced where the camera was pointed at the action and remained static for the duration of the action without any editing linking it to other locations.

In this type of game spatial structure, the off-screen space is acknowledged even if it is never shown.

8.1.3. One screen, contained, with wraparound

Objects leaving one side of the screen immediately reappear on the opposite side of the screen, maintaining the same speed and trajectory (Wolf, 2001). This is referred to as "wraparound". Wolf gives the example of *Asteroids*[45], a game where graphics depicting asteroids move in straight lines, exiting the frame and reentering on the other side until the player destroys them. In this type of game there is no real off-screen space

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[45] *Asteroids* (1979) is an arcade video game produced by Atari Inc.

because the game's entire universe is fully represented on-screen, creating a type of spatial structure that had never been seen in video games.

In the previous spatial structures in games, the players can see everything there is to see on-screen and they usually concentrate most on the characters they are controlling, although reactions to the two spaces is notoriously different in some instances. When a game is played with all the action occurring in one screen, the edges of said screen can be viewed as walls and therefore a player can turn his/her back on it without fearing that something will approach from behind. In this type of game the player is focused on the center of the screen where most of the action occurs. In games where there is one screen and wraparound is present, the target or attacker can disappear off one side of the screen and reappear on the other side, producing a sense of being attacked on all sides and consequently creating tension in the player who must pay attention to the edges of the screen as well as the center.

8.1.4. Scrolling on one axis

Some games need a long strip of space for players to travel through, such as racing games or shooting games. Games that involve shooting or catching a moving object while moving through a space use a long, track like space (Wolf, 2001, p.57). Game designers can create scrolling spaces in which objects come on and off the screen by moving the game's set pieces across the screen synchronizing them with the player's movements. In some games, objects found in their space are configured in the same way all the time, letting the player anticipate what lies ahead giving them a glimpse of what exists off-screen.

In a film, revealing off-screen space is achieved by tracking or crane shots and also by panning or tilting the camera. In games, and sometimes in films, space scrolls through the frame so the viewers can see the characters when they move, follow the action and also, to build their anticipation. Wolf (2001) makes an important distinction between video game scrolling and scrolling images in film when he says that in a video game, space is what is being moved, and in a film, it is the camera. Space in a video game does not exist prior to its appearance on-screen in the same way that pro-filmic space does in cinema (Wolf, 2001, p.58).

Some games do not allow players to stop or change directions and spaces that are passed through once are never seen again. Other games do allow players to navigate and revisit certain spaces, putting more emphasis on spatial orientation and navigation, making it a more interactive experience.

8.1.5. Scrolling on two axes

There are games that have screens that can scroll both side to side and up and down. This implies a larger plane of space that can't be seen in its entirety at one time but must be seen by scrolling the screen. This kind of scrolling is rarely found in cinema.

Players of games with this type of scrolling screen must monitor the edges of the screen for incoming characters and differing from the wraparound screen, said characters can appear in different parts of the screen, not just on the exact opposite side of it. Wolf (2001) observes that this type of scrolling is not often used by either media, as both of them typically use cuts between adjacent spaces.

8.1.6. Adjacent spaces displayed one at a time

In films, joining two spaces was achieved by cutting from one frame to another, in an action defined later on as film editing. In video games, this technique has been used for displaying adjacent spaces or rooms as a series of static screens which cut directly one to the next without the use of scrolling. The author suggests that this type of spatial structure in games relies on the precedent set by films that allow the player to make sense of the game's geography.

In this type of game when the player's on-screen character moves off-screen in one direction, the screen changes instantly and the character reenters on the opposite side of the screen (Wolf, 2001, p.59). The player regards the screens as being immediately adjacent to one another.

Adjacent spaces displayed using cuts between them can create a great sense of suspense because the player cannot see the space until he/she enters it. Wolf points out

that, while in cinema cuts can be used to create suspense or shock, in video games the difference lies in the fact that the players decide when to cut to the next scene, allowing for a certain amount of control that is not found in films.

In some games, screens connect to each other in ways other than the spatially adjacent mode present in many of the earlier games. There are spaces within games that can be entered by passing a door or gate that is on-screen instead of having to exit to either side of the screen. These spaces are perceived by the player as being inside or behind an object pictured on-screen, as we can also see in films, when a character leaves the room and via a door or passage way, for example. This type of connection between screens can create the sense of space existing beyond the screen the player is currently on.

In films, there is an off-screen space which encompasses the space that exists behind the set or behind an object in it. Depth on-screen, toward and away from the viewer, was usually indicated by replacing the pixels of the background with those of the character as it passed over.

In *Silent Hill* (1999), Harry must go through doors to get to the other side of a room, for example, and when he goes through said door the player is taken to another screen, usually through a simple cut or fade-in.

8.1.7. Multiple scrolling backgrounds

In some of the earlier games, space was made up of layers of overlapping and independently moving planes of graphics. The front layer would contain the character or avatar and the back layer would contain the background graphics and moves at a slower pace than the foreground, creating the illusion of depth (Wolf, 2001, p.63).

According to Wolf (2001) the layers of planes creates a false three-dimensional effect. The author compares the effect to that of theatrical flats used on-stage as scenery, with several layers of them providing depth. In video games, characters are present within these layers along with the scenery, similar to compositing in film.

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8.1.8. Spaces that allow z-axis movement into and out of the frame

According to Wolf (2001) the space behind the camera was the slowest to emerge in video games due to the difficulty of depicting the dimensional movement required, as when an object grows larger until it is out of the frame. Active use of the space behind the camera appeared later on in games that represented an interactive three-dimensional environment.

8.1.9. Multiple, non-adjacent spaces displayed on-screen simultaneously.

There are certain games that involve two different points of view that are displayed at the same time on-screen. Each viewpoint can contain within it any of the types of spatial structures mentioned before, but the fact that there is more than one viewpoint represented on-screen the player's attention can be split between two points of view.

Split screens are also sometimes used in films to show simultaneous events or actions of characters. In video games, split screens serve a similar purpose but differ from films because of the possibility of interactivity and control the players have over which space is depicted at a certain moment in time during game play. Also, in a game, the player will pay more attention to the screen in which his/her character is interacting, whereas in a film, the attention of the viewer is usually equally divided between both screens.

8.1.10. Interactive three/dimensional environment.

According to Wolf (2001) most games representing their diegetic space as an interactive three-dimensional environment follow the precedent set by the space represented in classical films. Spaces and objects within them can be viewed from multiple angles and viewpoints which are all linked together in a way that makes the diegetic world appear to have spatial consistency and as a result, be navigable by the player.

Players can navigate freely to a certain extent that varies from game to game. Some games use film clips that allow for some control over the characters movements or actions but in regards to space, are not much more navigable than a film, that doesn't give the viewer any choice as to what space is seen in any given time.

The navigability has improved with time, allowing players to explore in-game spaces in a first-person perspective view. First-person perspective allows the player to be inside the action in a more "real" way, having to pay attention to what is happening at all sides and not just in front of him/her. This allowed for a better use of off-screen space and made it more similar to off-screen space in films.

Most video games require players to know their way around the diegetic world in order to advance in the game, having to play many times to explore all that lies within the game world. In some video games, discovering new spaces when replaying a game can lead to a whole new experience, something that does not exist in films.

Some games are somewhat like a maze, where the player must navigate through different levels to get to the end, having many options to choose from.

8.1.11. Represented or mapped spaces

Conceptual maps became a necessity because the size of most video game's diegetic worlds grew from one screen to several screens and after that, to complex multi-leveled three-dimensional mazes. The players had to have a visual representation of a conceptual map with which they could orient themselves within the game's world and also be aware of events taking place in off-screen space.

Some games use maps to indicate the player's progress from level to level but they usually don't provide more information other than the player's location.[46] These

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[46] When playing *Silent Hill (1999)*, for example, the player has access to a several maps (town, buildings, sewers, etc.) that he/she can look at throughout the game. The maps show where the player is and where he/she can move forward.

maps depict an on-screen representation of off-screen space, they are schematics of spaces designed to orient players.

Wolf (2001) has stated that in earlier video games the spaces were simple with little detail, but today they can be so complex that even low-detail maps of their spaces are far more complex graphically than any of the early games were.

Off-screen space can be represented as unseen on-screen space, where unexplored areas of the screen remain blacked out until the player moves into that area. "The ways in which space is used and seen in a video game's diegetic world becomes an important part of the experience of the game, and an understanding of how that space is constructed can be as crucial to gameplay in the same way as the understanding of space is often crucial in the following of the narrative in films (Wolf, 2001, p.79)".

8.2. Video game audiovisual styles

According to Järvinen (2002), the audiovisual appearance of video games can vary, which is why he proposed the concept of audiovisual style in order to better understand these variations. The author also states that his stylistic categories may be helpful for understanding the audiovisuality of video games and might serve researchers to distinguish its qualities from those of the cinematic use of sounds and images.

Järvinen recognizes three elements present in all video games, and they are: space/environment, objects and symbols. Space/environment refers to the space where the game takes place, it is the game world. Objects are referred to as characters and things within the game and finally, symbols refer to elements like point counters or health meters, for example. According to the author, video game designers make choices on how to implement these elements into the game, creating its final audiovisual appearance and therefore, define the game's style.

The author has categorized games into three different styles: *photorealism, caricaturism* and *abstractionism*. Photorealism simulates environments and characters that are familiar from film and real life. Caricaturism replicates environments and

characters familiar from cartoons and comics. And finally, abstractionism refers to video games that are composed by basic aural and visual forms.

Accroding to Järvinen (2002) the elements that make up the audiovisual appearance of an individual game are: *dimensionality, point of perception, visual outlook* and *soundscape*.

Dimensionality refers to the type of designed space where the gameplay takes place, mostly two dimensions (e.g., Pac-Man, Tetris) and three dimension spaces. A video game can combine both types of dimensions, as in games where the environment is three-dimensional yet it can be reduced to two-dimensions when it is represented in an in-game map.

Point of perception is the position from which a player perceives what goes on in the game environment. In some games, players are often able to manipulate the point of perception (PoP), they can move from 1st person to 2nd and 3rd person PoP as they need to during gameplay. In cases where the PoP is fixed the camera does not have to be static, it can pan, tilt and zoom in order to get a better view of the game environment.

Visual outlook is defined by dimensionality, point of perception and, if the setting (gameworld) is fictional, by its graphic design. If the visual outlook is designed based on real-life locations, then characters and environments are modeled after them. Sometimes, a video game's visual outlook originates from another medium or product, like when a film is adapted into a video game (Harry Potter series, Lord of the Rings, etc.). These motifs that travel across different media are more than still images or static set pieces (Järvinen, 2002).

It is true that graphic designers define a video game's style by the decisions they make but in some cases, they can use elements that appear in other media that have helped define different genres. According to the author, video game genres like action/adventure, survival horror, role playing games, etc., borrow elements from their film, television and literary counterparts because the players of these video games expect them to look and sound in a certain way, in the manner they have become accustomed to by what they have learned from other media.

We will refer to soundscape, the fourth element that makes up the audiovisual appearance of a video game according to Järvinen, in the following paragraph.

Järvinen's audiovisual style concept can be used to name and categorize games from an aesthetic perspective and it will be useful for our investigation when we analyze what audiovisual techniques from the world of film persist and which techniques have been born from the world of video games.

In our analysis of both the *Silent Hill* (1999) video game and the film based on it, we will be looking for audiovisual patterns that are used by both media and also, the game genre conventions that outline the audiovisual appearance of the *Silent Hill* (1999) video game.

8.3. Video game sound

As we mentioned earlier, when we discussed sound and music in films, diegetic sounds refers to the noise present in the movie's environment and whose source can be seen on the screen or is implied to be present by the action taking place. It can also be off-screen too, depending on its source being within the frame or outside of the frame.

Non-diegetic sound refers to sounds whose source is not visible or is not believed to be present in the action. Both types of sounds are present in many of the video games available today and original soundtracks are produced for games like *Silent Hill* or *God of War* as well as original sound effects.

According to Järvinen, diegetic sound is essential to create the sense of environment that is so important in a video game. Diegetic sound is closely dependent on the point of perception and lets the player know that he/she is interacting with the game world. In regards to non-diegetic sound, the author states that it helps to create atmosphere and expectations, like drama or suspense.

It is important to note that it is Järvinen's view that the relationship between the non-diegetic sound and the game events and environment is more flexible than in a film, where soundtracks are usually composed according to editing. He also states that in

games, "space is continuous, whereas in film, space is segmented due to the fact that narrative film consists of separate scenes, connected to each other by the film's narrative, not by the space they represent. Changes in the non-diegetic sound, and therefore in the game's atmosphere, can be tied to certain places of the game environment" (Järvinen 2002, p. 119).

According to the author, game-based films are expected to recreate the audiovisual style of a game, and failing to do so might lead to unsuccessful showing at the box office. An audiovisual motif can be used to explain and evaluate video game's audiovisual relationships to other media. The difference between video games and film, and the metamorphosis between them, arises from the means that the audience members are given to manipulate the audiovisual elements and to interact with them.

Järvinen (2002) suggests that naming and analyzing these different styles and elements might help researchers to understand what kind of audiovisual techniques persist and what is changing in the field of video games.

8.4. Time in video games

Video games present many possibilities for temporal structuring, more so than films, as we will discuss in the following paragraphs.

More time is spent playing a video game than viewing a film, which usually lasts an average of two hours. Instead, some video games require many hours to complete and, even when the goal of the game has been reached, the player can play again and even explore areas that he/she hadn't seen in previous gameplay sessions.

Video games visually alter the screen so the player can distinguish between a paused game and a running game with no action on-screen. When the game ends, movement often continues in the form of end credits, changes in screen color and in some cases (like many arcade games), the screen is set in a demonstration mode where action is shown on-screen (Wolf, 2001). In film, on the other hand, non-diegetic passing of time is indicated by grain, hiss and flicker.

According to Wolf, the added potential for interaction that a video game offers, allowing the player to decide if he/she moves or not, time can be experienced more actively than in the viewing of film, which runs independently of the viewer. In films, diegetic events continue despite the player's inactivity, but in video games inactivity is usually a choice made by the player.

The author also states that, although no camera is involved in non-photographic video game imagery, camera moves are simulated through movement of the backgrounds of scenes. In video games, the pace is set by character and background movement.

In video games, the potential for movement and the liveliness of the image is accentuated by indicators added to scenes, such as changing sounds or ambient motion in the background.

8.4.1. Looped Time

Cycles of repeated time and repeated series of images are both prevalent in video games and they are used as a means for keeping the game's imagery in motion.

Video games are designed to be played multiple times by players which results in the repetition of certain actions and behaviors of the game's software controlled characters. Players will learn these patterns of behavior and as a result, work around them, allowing the player to advance to higher levels more rapidly.

According to Wolf (2001) cycled action builds player expectation and anticipation. A player's knowledge of patterns within a game is often crucial to the timing of the player-character's actions.[47] Oftentimes a video game's levels can't be completed by playing only once but instead, it must be played many times until the player knows all the steps he/she must take to get to the next level. The player's skill improves each time the game is played, changing the player's experience of it.

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[47] After playing *Silent Hill* (1999) a few times, players can begin to recognize patterns that allow them to be prepared to attack or defend themselves when a monster is nearby. Also, by completing the game more than once, different endings can be achieved.

Wolf (2001) also states that, even in the case of some narrative or puzzle-oriented games, time loops appear in which the player is returned to the same situation repeatedly until he/she gives the correct response or performs the proper action.

Just as players must often have some idea of a game's spatial structures in order to navigate through them, a sense of the temporal loops and their timing is often also important and may even be navigable (Wolf, 2001, p.81).

The author also suggests that repetitions, consistent and repeated behaviors, as well as revisited narrative branches help to create a sense of expectation and anticipation for the player. Also, Wolf (2001) proposes that these repetitions encourage players to find underlying patterns which allow them to take control of the situations they encounter during gameplay. A game needs to have a balance between predictability and randomness in order to keep the players interested in the same way that it must be easy enough to play yet challenging enough to encourage replayability.

8.4.2. Interludes and Title Sequences

In most video games, camera angles, lighting, music and even editing often follow cinematic conventions, and opening title sequences and end credits are a common occurrence in many titles. In today's bestselling video games, musical scores created specifically for the game can be heard, many of which are also recorded and sold as a standalone product in CD format or downloadable in MP3 or MP4 formats. Composers like Nobuo Uematsu[48], Tommy Tallarico, John Wall or Akira Yamaoka create music that becomes an integral part of the gameplay experience[49].

Wolf (2001) suggests that, as video games become more cinematic through the use of some of the same conventions and devices, player's expectations also become more like those of film viewers. At this time, many video games present their action in a

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[48] Uematsu composed the soundtrack of many of the Final Fantasy video games.
[49] Tallarico and Wall have launched "Video Games Live", an event that features some of the world's finest orchestras performing some of the most popular video game music. For more information on this event, please refer to: http://www.videogameslive.com/

more detailed context and also include title sequences, opening and closing credits as well as cut-scenes throughout the game-playing experience that break up the action into scenes and provide a sense of structure and pacing.

A cut-scene is a cinematic sequence that breaks up gameplay and is often used to advance the plot, develop characters, provide background information and offer clues. In most games players cannot control their avatar during cut-scenes, although there are some that do provide limited control.

8.5. Meaningful Play

The purpose of every game designer is to create a game that will provide players with a great and meaningful *experience*. The authors insist on this objective when they state: "the goal of successful game design is the creation of meaningful play" (Salen and Zimmerman, 2003, p.33), to them, it is the most important job of any game designer, and I can say that we agree wholeheartedly.

Meaningful play emerges from the interaction between players and the system of the game, as well as from the context in which the game is played. Players make choices that result in actions that have certain outcomes, all this within a game-system designed to support meaningful kinds of choice-making (Salen and Zimmerman, 2003, p.33).

The authors also define meaningful play as what occurs when the relationship between actions and outcomes in a game are discernable and integrated into the larger context of the game. This means that meaningful play occurs when a player can perceive the immediate outcome of an action and that said outcome is woven into the game system as a whole (Salen and Zimmerman, 2003).

The whole experience of playing a videogame also involves moments when the player's interaction with the game system is limited (e.g., during a cut-scene). What we want to be very clear about is the fact that the level of interaction can vary during gameplay and even if there are parts where interaction is not available, it is still a video game.

8.6. Player Experience

When we play video games, we are immersed in an experience that is somewhat difficult to define. Every play session can be different as there are many elements surrounding the event of gameplay that influence the overall experience. Things like the amount of time available to play, the player's mood, if it is a multiplayer game, the location and even the type of controllers and consoles being used can have an effect in the experience of playing a video game.

There are videogames that can be played by a single user or multiple users (playing in the same room or remotely via an internet connection). Sometimes a user will play against avatars created by the game system (artificial intelligence) and other times the user will play against other human players.

Some videogames allow for groups of users to play against each other, as in *Call of Duty* or *Halo* and others permit the use of a game world by a large group of people, even when they do not interact directly, as would be the case of the *World of Warcraft* universe. The ways in which players interact with each other varies depending on the type of game they are playing. They can compete against each other to complete their objectives or cooperate with each other to accomplish a common goal.

As we will see in the following paragraphs, a video game is a system and as such, it is constantly sending information to the player who consequently reacts to it which in turn creates another reaction inside the system. But, some games are not just about action and reaction; they are also about the creation of emotions by means of their environment. In a game like *Silent Hill* (1999), a persons' gameplay experience can also be defined by its creepy atmosphere, the limited availability of weapons, restricted visibility, mysterious and unexplained sounds, etc. We could say that *Silent Hill's* final and most important objective is to create the experience of terror in its players (and be entertained while doing so).

8.7. Game as System

A system, as defined by Salen and Zimmerman (2003) is a set of parts that interrelate to form a complex whole. A game can be framed as a system in order to provide a more structured way of analyzing it.

Systems are composed by four elements: objects, attributes, internal relationships and environments. Objects refer to the parts, elements or variables within the system. Attributes are the qualities or properties of the system and its objects. Internal relationships refer to the relations amongst the objects. And finally, environment refers to the context that surrounds the system.

A system can be considered as open when there is an exchange of some kind with its environment. On the other hand, a system is closed if it is isolated from its environment. According to Salen and Zimmerman (2003) a video game can be considered as a complex system when it can create meaningful play.

In a game system hierarchies and interactions are scalable and embedded. The formal system constituting the rules of a game is embedded in its system of play. According to Salen and Zimmerman (2003) the systems that game designers create have one particular quality that is of great importance and that is their *interactivity*, they require direct participation in the form of play.

According to Järvinen (2008) the first step in trying to understand how a game as a system works is to find out what the parts of the system are, meaning identifying the main game elements. The author defines nine possible element categories that are found throughout the universe of games, and they are:

1-. Components: Resources for play, the pieces that are moved or modified (be it physically or virtually) in the game between players and the system.
2-. Environment: The space in which playing takes place.
3-. Rule set: The procedures with which the game system constrains and moderates play.

4-. Game mechanics: The actions that the players take to attain goals when they are playing.

5-. Theme: The subject matter of the game which functions as a metaphor for the system and the rule set.

6-. Information: What the players need to know and what the game system stores and presents in game states.

7-. Interface: Means for the player to access game elements.

8-. Players: Those who play by performing game mechanics to achieve goals.

9-. Contexts: Where, when and why the game takes place.

Järvinen's (2008) game elements categories will be very useful for our analysis of *Silent Hill* (1999) as we believe it encompasses the most important parts of a video game's structure. Of course, we will also add some of the other elements mentioned in the previous and the following paragraphs in order to achieve a more rounded result.

8.8. Interactivity

As we mentioned before, playing a game involves making decisions and taking actions within a game system designed to support actions and outcomes in meaningful ways. A game can advance thanks to the interaction of the player with it.

The mechanisms a player uses to make a choice within the game environment are varied, but they are all forms through which players are given the chance to take action. Salen and Zimmerman (2003) mention four modes of interactivity that pertain to games, and they are: cognitive interactivity, functional interactivity, explicit interactivity and beyond the object-interactivity.

Cognitive interactivity refers to the psychological, emotional and intellectual participation between a person and a system. Functional interactivity refers to the functional and structural interactions with the material components of the system (e.g. response time, interface). Explicit interactivity refers to the overt participation of the player (e.g. clicking on a link, using a joystick) that include choices, random events, dynamic simulations and other procedures programmed into the interactive experience.

And finally, beyond the object-interactivity refers to the interactions outside of the single designed system (e.g. fan culture) (Salen and Zimmerman, 2003).

According to Salen and Zimmerman (2003) in a game, every choice has an outcome. Therefore, they conclude that this action/outcome unit is the vehicle through which meaning emerges. Since the authors focused on the kinds of meanings that grow from player's interactions, they suggest that the action/outcome unit is the molecule out of which larger interactive structures are built.

Salen and Zimmerman (2003) suggest that there are five stages a player goes through while making a choice during gameplay, events that occur every time an action and outcome arise. Each stage answers a question, in the following order:

1) What happened before the player was given the choice?
This question relates to the micro and macro events of a game and also addresses the context in which a choice is made.

2) How is the possibility of choice conveyed to the player?
In digital games the possibility of choice is usually conveyed through the game's controls.

3) How did the player make the choice?
They are the mechanisms a player uses to make a choice, they are varied and they are what give the player the opportunity to take action.

4) What is the result of the choice and how does it affect future choices?
It refers to the outcome of the player's actions and their impact within the game world.

5) How is the result of the choice conveyed to the player?
It refers to the means by which the results of a choice are conveyed to the player.

Within every game there is something that the authors have called the *space of possibility*, defined by them as the space of possible action that players explore as they

take part in a game. This space is designed (it is a constructed space), it generates meaning, it is a system and it is interactive. Also, the space of possibility comes about thanks to the rules and structures created by the game designers (Salen and Zimmerman, 2003, p.67).

As we mentioned before, Järvinen (2008) mentions interface as another component of games and he refers to it as a means for the player to access game elements, meaning a way for the player to interact with the system. Video games can be played in a variety of formats using many different types of instruments. There are joysticks, keyboards, guns, hand held consoles, game pads (dance pad), and also motion sensor input devices like Kinect[50], Play Station's Move[51] and the Wii Controller[52].

There are moments during gameplay when the level of interactivity is minimal or even non-existent, like when we are presented with a cut-scene with dialog (that sometimes gives us important information we will need as the game advances), but as we have stated before, this is just another part of the whole *experience*.

8.9. The Magic Circle

Every game exists within a frame that communicates that those contained within it are in fact playing and that the space of play is separate from that of the real world. What is referred to as *the magic circle* of a game is the time and space within which a game takes place. The game's rules create a special set of meanings for the player of a game within the magic circle that serve to guide it. To play a game means entering into a magic circle or even creating one as the game begins (Salen and Zimmerman, 2003).

Järvinen (2008) suggests that the space or environment in which a game takes place is one of the defining elements of any game and it can be a physical or virtual space. In the case of video games we know the action takes place in the latter.

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[50] Kinect is a motion sensing input device created by Microsoft for the Xbox 360.
[51] Move is a motion-sensing game controller for the PlayStation 3 console.
[52] Wii (known also as Wiimote) is a motion sensing controller. There are several attachments that can be used with the main controller, like the nunchuk, Wii wheel (used for games like Mario Cart) and the Wii Zapper (functions like a gun).

As we have endeavored to elaborate a tool that will facilitate the analysis of video games, we are only considering the player as he/she affects the game world by playing and will not touch upon the subjects of how the players receive or use video games.

Although, we will point out a characteristic mentioned by Salen and Zimmerman (2003) as an important state of mind every player must have to consider playing a game and that is what is known as a *lusory attitude*. What this means is that to play a game, a player accepts the limitations of the rules because of the pleasure the game can afford.

The *lusory attitude* goes hand in hand with the magic circle because without the proper state of mind the magic circle cannot exist and without it, the player's actions would be meaningless. As the authors state, without willing players a game is just a formal system waiting to be inhabited.

8.10. Rules

According to Frasca (1999), games have an explicit set of rules, a defined space and time, and also, a result in the form of a winner or a looser. *Ludus* or games have a defined set of rules and they also have a beginning, a development stage and a result. During the beginning of a game the rules are defined and accepted by the players, the development stage is where the game itself is played and the result is the final step where a winner or loser is designated.

Juul (2005) defines playing video games as an interaction with real rules while imagining a fictional world, suggesting that video games are composed by a set of rules inside a fictional world. To the author, the interaction between game rules and game fiction is one of the most important features of video games.

Rules constitute the inner, formal structure of games. All games have rules, and rules are one of the defining qualities of games (Salen and Zimmerman, 2003, p.125). In some instances, experiential changes can be made without changing the rules or formal structures of a game.

According to Salen and Zimmerman (2003), there are a set of general characteristics that all game rules share, and they are: 1) they limit players actions 2) they are explicit and unambiguous 3) they are shared by all players 4) they are fixed 5) they are binding and 6) they are repeatable.

There are games that violate some of these characteristics but in general, the traits mentioned above are the most common (Salen and Zimmerman, p.142). A video game's rules can limit players by restricting and stylizing their actions, and according to Salen and Zimmerman (2003), rules constitute the structural system that allows choice-making to occur.

Juul (2005) agrees with the authors when he states that a game's rules are usually definite, unambiguous and easy to use. He also suggests that the enjoyment of a game depends on these rules presenting challenges that cannot be overcome easily.

It is important to note that the aspects of the video game's code that are not involved in the formal dynamic structure of the game, such as visual and audio aesthetics, are not part of the game rules. The graphics and audio of any given game could change while still keeping the same formal structure. Only when visual representation has an impact on the formal structure of the game it can be considered as part of the rules.

A video game's code (programming) is explicit and unambiguous, it has to be precise in order to work. The code is shared because it is the same in all video game cartridges produced (also making the code repeatable). Even though players won't all have the same experience, the rules each player will have to follow are the same.

The rules of a video game are binding and fixed even though there are cases where a code can and has been hacked or games where cheats are programmed in by the video game's developers themselves and also, there are many games that include an Easter egg[53].

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[53] The first Easter egg was created by Warren Robinett for the Atari 2600 game *Adventure.* Robinett programmed a secret room that when reached by a player would display his initials (because Atari wouldn't give credit to the creators of their games). This has lead to the widespread custom of

An Easter egg is an intentional hidden message (or an inside joke) in a video game that can be discovered while playing. It breaks the game's rules because it violates its internally consistent world, yet there is a certain pleasure in finding an Easter egg by bending the rules in just the right way that appeals to many players (Salen and Zimmerman, 2003).

Cheat codes are designed by the developers of the game and they are hidden within the video game itself. When found, they can produce uncommon effects that are not usually part of the game's mechanics. Cheat codes are available to players via specialized magazines and official video game websites usually frequented by the most passionate gamers.

Of course, rules are broken when true cheating is accomplished by ignoring a game's guidelines. This can happen in many ways but it is usually done by hacking the code in order to get ahead in the game. According to Salen and Zimmerman (2003) some gamers deconstruct and reconstruct the codes and structures of the works that they like. This type of cheating and hacking is similar to the ways that Star Trek[54] fans re-mix the narrative universe of the television show to invent new stories and characters.

As noted by Salen and Zimmerman (2003), the rules of digital games are directly concerned with the actions players take and the outcome of those actions. The authors also mention three categories of rules for digital games, and they are: constituative, operational and implicit.

Constituative rules are abstract, core mathematical rules concerned with internal events related to the processing of a choice and the inner functioning of the game logic.

Operational rules are also referred to as the *rules of play* and they relate directly to a player's behavior and interaction with the game (usually by the use of input devices like a mouse, keyboard or game controller). In other words, operational rules are

programming hidden messages, images or spaces in many video games, players often see this as added challenge for the savviest players.
[54] Star Trek is an American science fiction entertainment franchise created by Gene Roddenberry.

concerned with external events of a game, such as player input and game output, as well as expressing the player's choices and their outcomes.

Implicit rules are the unwritten rules of etiquette and behavior expected from players (as with non-digital games) but they also refer to assumptions made by the players regarding the game's platform (computer, Xbox, PlayStation, etc).

A game's formal identity is established by the relationship between the game's constituative and operational rules and also, it is what distinguishes it as a formally unique game. The specificity of the rules is a key component in establishing the formal identity of a game and it is what makes it distinctive.

These three categories of rules help us to understand the abstract formal systems of games and how they function to produce meaningful play, which in the end is what moves us to play games in the first place.

According to Salen and Zimmerman (2003), there is a translation that occurs among the constituative, operational and implicit rules of a game that occurs within the magic circle. The formal meaning of a game emerges through a process that bridges all three levels of rules in a game (Salen and Zimmerman, 2003, p.139).

Juul (2005) outlined two ways in which games are structured and provide challenges for players: emergence and progression. The author defines emergence as the elemental game structure where a game is specified as a small number of rules that combine and yield large numbers of game variations for which the players must design strategies. On the other hand, he refers to progression as a set of separate challenges that are presented serially and that the player has to overcome by performing a predefined set of actions, which is the case of most games that have storytelling objectives (Juul, 2003, p.5).

Salen and Zimmerman (2003) agree with Juul (2005) when they state that some games are emergent systems that create unpredictable patterns of complexity from a limited set of rules and that player behavior emerges from the game while they are interacting with it and cannot always be easily perceived from the rules. When a game

has a space of possibility large enough to reward players for exploring all the potential ways to play it, then it can be considered as an emergent game.

It is important to note that, as Salen and Zimmerman (2003) suggest, while the rules of a non digital game are usually manifested in an instruction book or even in the structure of the game materials, it is not the same when trying to understand the rules of a digital game. Some video games come with an instruction booklet, but even so their rules are usually buried in layers of program code and are not easily identified.

The rules of a digital game are directly concerned with the action players take and the outcome of those actions. Consequently, the aspects of a game program that structure and take in player input and determine the game's output are those aspects that constitute the game's rules. Also, the internal functioning of formal game logic is also part of the rules of a digital game (Salen and Zimmerman, 2003, p.149).

Järvinen (2008) suggests that rules are embodied in some of the other game elements (information, environment, etc), but they can still be considered as a separate component. According to the author, rules produce each individual possibility and constraint that a game has to offer for its players.

According to Juul (2005), games provide context for actions and the rules of a game add meaning and enable said actions by setting up differences between potential moves and events. A game has to be fun to play and Juul (2005) suggests that the part that makes it so is its gameplay (the interactivity of the game). This means that the quality of a game hinges in the game-as-rules and not on the game-as-fiction (Juul, 2005, p.19). Yet, the author also states that there is no one way to describe what makes games fun because different games emphasize different types of enjoyment and different players may even enjoy the same game for entirely different reasons.

8.11. Uncertainty

As we have mentioned before, the object of any game is to create meaningful play and to do so, there must be an element of uncertainty in it. If a game is completely

predetermined, the player's actions will not have an impact on the outcome of the game and meaningful play will not be achieved.

The relationship between game decisions and their outcomes can have three degrees of uncertainty. A certain outcome is completely predetermined. A risk is a known probable result and an uncertain outcome is completely unknown to the player. Most games will contain a combination of risks and uncertainty to keep the player interested.

Järvinen (2008) suggests that players move forward in a game according to their abilities and that a degree of uncertainty concerning the outcome of the game decreases through successful play. However, the ability to perform game mechanics always leaves room for uncertainty, making advancement from one goal to another dependant on a player's skills.

The author states that to understand how a game elicits suspense, we must ask ourselves the following questions: 1) What does the player hope to achieve? 2) What does the player fear that will happen? 3) What are the factors that make fear and hope uncertain?

Also, we must be able to identify which of the video game's constituting elements help to create the eliciting conditions of suspense and in addition, if there is a specific game state scenario that introduces a crisis goal or that intensifies player's emotions.

According to Järvinen (2008), suspense is embodied by three factors: Hope, Fear and Uncertainty. In a game like *Silent Hill* (1999) hope is represented by finding resources that will help the player to survive in the game. As he/she progresses, more weapons, ammunition, first aid kits, energy drinks and other useful artifacts may be found, giving players hope that they will reach the end.

Fear is defined by the probability of death (if not able to defeat enemies), decreasing health (and not having enough resources to recuperate health) and also, not being able to reach the end and failing to reunite with Cheryl and loosing the game.

Uncertainty is defined by each player's performance and knowledge of the game world (where to find resources, how to fight enemies, etc). Also, as the game progresses the level of difficulty of each opponent/enemy increases, which is why a player's skill (developed over time) is essential to achieve success.

Table 5. Järvinen's (2008) Embodiment of Suspense

Game	Hope	Fear	Uncertainty	Game Elements (that help to create Suspense)	Culmination Point
Silent Hill	Exploring the environment, finding resources, surviving.	Dying, health decreasing, not finding Cheryl (Cheryl dying)	Defined by players performance in game (abilities) and opponents strength (difficulty defeating them)	Environment, limited weapons	Boss fights, scripted events (cut-scenes)

Source: Created by this author based on Järvinen's (2008) scheme for the embodiment of suspense in a video game.

8.12. Information

In games, information refers to knowledge or content that is manipulated, acquired, hidden, and revealed during play (Salen and Zimmerman, 2003). There are games of perfect information where players publicly share all knowledge in the game and there are games of imperfect information where some information is hidden from some or all the players.

Järvinen (2008) states that information is what the players need to know to be able to play the game. Also, it is what the game system stores and presents in game states, like clues, time limits or health status of an avatar, for example.

Many video games have what is known as a heads-up display that visually relays information to the player regarding a character's health status, items available in the inventory, weapons, ammunition, score, level, etc. Not all games have this feature, in

some video game's players must access a different screen to obtain that type of information.

Salen and Zimmerman (2003) suggest that digital games are particularly adept at manipulating complex sets of information. Also, digital games can make the discovery of hidden game rules and mechanisms themselves part of the game experience.

Sometimes, the risks we take when playing a video game are thought out by analyzing the information we have available to us. Information can be manipulated, acquired, hidden and revealed during gameplay. There are four kinds of information in a game (Pearce, 1997, in Salen and Zimmerman, 2003):

1) Known to all players
2) Known to a single player
3) Information known to the game only and
4) Randomly generated information.

The authors also suggested that complexity is intrinsically linked to meaningful play and this is important because players find that they are enticed to play a game more than once if said game is attractive enough and provides them with variety and surprise.

8.13. Conflict

As mentioned in the chapter on Video Games, Chris Crawford (1997) definition of a digital game was the first one to include the word system and conflict, mostly due to the fact that he was one of the first game designers to tackle the issue.

According to Salen and Zimmerman (2003) conflict is an intrinsic part of every game and it emerges from within the magic circle as players struggle to achieve the goals of the game. It can be individual conflict, team-based, cooperative or non-cooperative, direct or indirect. Most games combine the different forms of conflict within a single game structure.

All games are competitive, whether players are struggling against each other or against the game system. Without competition, players would not be able to judge their progress through the space of possibility of any give game. There are games in which many players participate and cooperation amongst them is needed in order to reach the game's goals.

8.14. Challenge

Competition is a very important characteristic of all games, without it meaningful play would be very difficult to achieve. In some games where there is more than one player, cooperation between gamers is essential if they wish to achieve their goals. And, even though not all games have discernible goals, most game's formal structures are shaped by their goals.

Järvinen (2008) affirms that the goal of the core mechanic is not necessarily the same as the ultimate goal of a game. For example, in *Silent Hill* (1999) the ultimate goal is to reunite Harry with his daughter Cheryl, yet along the game players are confronted with smaller more local goals they must overcome in order to advance in the game. So, the author suggests naming the goal of the core mechanic of a game as a *glocal* goal (as it relates to the global success) and local goals as a way of differentiating them.

If the challenge of any given game is not equal to the player's skills, a feeling of anxiety will arise. On the other hand, if the game is too easy, the player will become bored. So, it seems obvious that to create entertaining games developers must provide balanced challenges. Also, before attaining the ultimate goal of the game, short-term goals provide the player with moments of satisfaction that entice him/her to continue playing (Salen and Zimmerman, 2003).

8.15. Game Mechanics

According to Salen and Zimmerman (2003) a core mechanic is the essential play activity players perform again and again in a game. In some games, the core game mechanic involves a single action, but in general, in video games the core game mechanic is a complex activity composed of a set of many actions. For example, a core

game mechanic of a game like *Silent Hill* (1999) involves resource management, keyboard or controller skills and puzzle solving.

A game's core mechanic represents the moment-to-moment activity of players, something that is repeated again and again during the game that creates patterns of behavior that later translate as player experience.

As mentioned earlier, every game has a goal that the player wants to achieve and to do so he/she plays the game by following its rules and core mechanic. In between the final goal and the beginning of a game we can find short-term goals that provide players with moments of satisfaction that keep them motivated to go on.

In digital games, a core mechanic always involves a hardware input device such as a game controller, a mouse, a keyboard, etc. Video game systems like *Nintendo Wii* or *Xbox Kinect* are coming up with new ways for players to interact with their video games creating new and alternative game experiences.

Järvinen (2008) defines core mechanic as a functional game feature that describes one possible or preferred means with which the player can interact with a game as he/she is trying to influence the game state towards the attainment of a goal.

Furthermore, the author suggests that the realization of a game mechanic is a sequence that starts with a player and is conducted via a direct or indirect interface to the game system combining at least two game elements. For example, in *Silent Hill* (1999) a player moves Harry (avatar) along a street (environment) by pressing the forward arrow (interface) on his/her keyboard. The action of combining these elements results in changes to the game state. Consequently, Järvinen (2008) concluded that game mechanics assign causal relations between player performances, game elements and game states and the ways rules are embodied into them (Järvinen, 2008, p.255).

It is important to note that we will be integrating Järvinen's (2008) *Library of Game Mechanics* as a part of our analysis tool in order to help us identify the game mechanics of *Silent Hill* (1999). The author states that in order to understand how a particular type of action performed as a means to attain a goal can work in a wide

variety of games, said action should be given a general name (which is what the author accomplished with his Library of Game Mechanics). Järvinen (2008) also suggests that there are often several game mechanics in an individual game and that they function in relation to each other.

8.16. Outcome

Juul (2005) considers that for a game to be considered as such it must have variable outcomes. As we have mentioned previously, Salen and Zimmerman (2003) have stated that meaningful play emerges from the interaction between players and the system of the game as well as from the context in which the game is played (Salen and Zimmerman, 2003, p.33).

Players make choices during gameplay; they take actions that have an outcome that in turn affects the game state. Therefore, outcomes are a very important part of any game, both as the conclusion of the game as a whole and also, as results of actions taken during gameplay.

The authors emphasize on the importance of two things: first, that the game must communicate the result of an action to the player in a perceivable way (e.g. if I hit a monster it dies and I can see it or hear it). Secondly, the player's actions and outcomes must have an effect on the overall player experience (e.g. if I kill all the monsters I will find a hidden key I can use to open the door and pass to the next level) and it must let the player know how his/her actions will affect the rest of the game.

Meaningful play is broken down when the meaning of an action is unclear or unambiguous. It is important that players become able to determine what the results of their actions in the gameworld will be in order to make informed decisions. This implies that the player acquires this knowledge throughout the experience of play, because of his/her interaction with the game system.

Players gain information about the game world by interacting with it and by playing with signs to see what they might do or what they might mean.

9. Fiction in Games

Juul (2005) has implied before that a game's structure and its subject matter (or settings) are separate from each other, meaning that there is no essential relationship between any particular theme and a game mechanic. Although he does accept that there are many relationships between theme and structure in games (Juul, 2005).

In our investigation we focus on the *Silent Hill* (1999) video game, its structure and components and how its narrative becomes available to the player through the act of playing it. We also study the *Silent Hill* (2006) film, based on the video game, to compare them and in this way, discover their differences and similarities.

If Juul's (2005) acceptance of the relationship between theme and structure in some games holds true, we will be able to discern them as we analyze the *Silent Hill* (1999) video game.

According to Juul (2005), fiction plays a different role in different games and game genres. He suggests that in highly replayable multiplayer games players can gradually begin to ignore the fiction, meaning said game can be considered as an emergence game. Yet, in an adventure game (progression game) where players complete the whole game only once, they are prone to give more importance to the fictional world (Juul, 2005, p.6).

In the first years of video game studies, there were two separate approaches that researchers took to study them that have had an influence in the way we learn about them to this day. Some researchers studied video games as story telling media while others refused to see video games as just another narratological instrument arguing that games should be seen as something unique.

Juul (2005) mentions that there is no compelling argument that demonstrates that a well formed narrative would be a more interesting player experience. Yet, as the author also states, what can be learned from previous investigations is that the study of video games implies a combination of disciplines where the unique qualities of games

are not denied, but the function of fiction or story in a game can still be discussed (Juul, 2005, p. 16).

10. Transmedia/Crossmedia

According to Jenkins (2006), the emerging convergence paradigm assumes that old and new media will interact in complex ways, a statement that seems to have some truth to it. Video games and traditional media appear to have a close relationship to each other, so much in fact that film producers have begun to see games not simply as a means of stamping the franchise logo on a supplementary product but as a means of expanding the storytelling experience. Also, some filmmakers have started using games to explore ideas that cannot fit within a traditional two hour film (Jenkins, 2006, p.8). The best way in which a particular story can be told using different media is still a work in progress, as Jenkins states when he says that "Convergence involves both a change in the way media is produced and a change in the way media is consumed" (Jenkins, 2006, p.16).

Jenkins (2006) cites *The Matrix* (1999) as a representative of a cult movie in the convergence culture, or as a good example of transmedia storytelling. According to the author, transmedia storytelling unfolds across multiple media platforms, with each new text making a distinctive and valuable contribution to the whole (Jenkins, 2006, p. 96).

The idea is that each medium do what it can do best, this way a story might be introduced with a film and then expanded through novels and comics. Furthermore, the world in which the story takes place can be explored in a video game or even experienced as an amusement park attraction. Ideally, each franchise entry should be self contained, meaning that it would not be necessary to watch the film to enjoy the video game, for example (Jenkins, 2006).

In the franchise initiated by *The Matrix* (1999) the filmmakers planted clues in the movie that do not make sense until we play the video game, *Enter the Matrix* (2003). They also draw on a back story revealed through a series of animated shorts called *Animatrix* (2003) that explore other parts of the story.

Jenkins (2009) also states that *The Matrix* (1999) is entertainment for the age of media convergence because it integrates multiple texts to create a narrative so large that it cannot be contained within a single medium (Jenkins, 2006, p.95). Yet, even though the author considered the franchise to be innovative, he also argues that we still do not have good aesthetic criteria for evaluating works that play themselves out across multiple media simply because there have been very few transmedia stories.

According to Jenkins (2006), consumers who have played the video game or watched the short animated films will have a different experience of the movies than consumers who only saw the film, in this case, the whole is worth more than the sum of its parts.

Jenkins (2006) states that storytelling is becoming an art of world building, enabling artists to create environments that cannot be fully explored or exhausted within a single work or even a single medium. The *Silent Hill* (1999) franchise began as just a video game, but so far has expanded to include a novel, comic books and a film (as well as 7 video game sequels).

11. Adaptation

According De Felipe (2008), there are many screenplays that, from the very beginning, are designed and financed taking into account their future adaptability as a video game. Some film producers are engaged from the start as video game producers as well, making sure that they can make use of film sequences shot during filming and integrate them into the video game, as well as take advantage of the sets and actors to film additional footage.

The author also states that some of the most successful contemporary Hollywood filmmakers have succumbed to the temptation of trying their luck in this new and surprising sector, and that they have done so undoubtedly attracted by the many aesthetic and narrative possibilities that interactivity offers, which according to De Felipe (2008) is the cornerstone of this type of new media.

Gubern (1996) argues that video games will always lack that which gives strength to stories and life: the irreversibility of events (Gubern, 1996, p.153). This statement might be true with some video games, but in a game like *Silent Hill* (1999), for example, even though we can reach different endings depending on the actions we take during gameplay, the core elements of the story remain the same throughout, regardless of the ending we come to. Of course, Gubern's (1996) opinion on the matter might refer to the fact that a story does not change, the events told happen in the same way over and over again, and with a video game, the story might unfold in a different way depending on the actions the player takes.

De Felipe (2008) states that the most important thing we must consider regarding new media is that all these channels, supports, formats or whatever we choose to call them are destined to understand, complement and interact with each other and even to find, by way of adaptations, transmedial meeting points and collaborate with each other.

According to Quintana (1997) in today's postmodern cinema the public has a clear desire to penetrate inside the diegetic framework and experience strong emotions with the assurance that these are not the real world but merely a simulation of it. We can find film titles that have expanded unto novellas and graphic novels as well as video games, a fact that shows just how much audiences enjoy exploring some stories and the worlds they inhabit.

According to De Felipe (2008), a film that has been adapted from a video game must contain all the elements necessary to be readily identified as the unequivocal adaptation of the diegetic universe developed by the original video game. This means it must include the video game's iconography, its fundamental plot elements, its characters and its most characteristic situations. The author suggests that films like *Resident Evil* (2002) and *Silent Hill* (2006) have focused on recreating the video game's atmosphere and iconography, instead of exploring their game environments. We will be able to agree or disagree with De Felipe's statements as we analyze both media (in this case, the *Silent Hill* (1999) video game and film).

12. Survival Horror Video Games.

Survival horror is a genre undefined by game mechanics but more by its themes, atmosphere and subject matter. Survival horror videogames were some of the first games to approach game design in terms of emotions. Fear is amplified by a combination of game design, game mechanics and story line.

According to Taylor (2009) survival horror is the child of many other genres like adventure, action, horror and the gothic. The author also states that games that are part of the genre earned their spot because of their use of horror elements and because of their gameplay emphasis on surviving instead of thriving. Survival horror is a loose category and it has been unevenly applied by players, designers and scholars (Taylor, 2009, p.47).

The term *survival horror* was first used in the *Resident Evil* (1996) video game via an introduction screen that read: "Welcome to the world of survival horror" (Therrien, 2009). Yet, a few years before the term *survival horror* was coined, there was a game called *Alone in the Dark* (1992) that used a mix of hand-drawn backgrounds and real-time 3D characters to mimic the analytical editing of mainstream cinema. This game influenced the look and pacing of *Resident Evil* (1992) and established most of the conventions associated with the genre.

Survival horror does not have a rigid format that must be followed in every game. With the knowledgeable use of graphics, sound effects, music, interesting narratives and challenging game play, emotions can be created and manipulated in the gamer. A survival horror video game player can feel dread, anxiety, anticipation and plain fear when he/she is immersed in the game world.

The survival horror genre can be said to be inspired from horror films and usually focus on the player's survival and escape from different kinds of threats, like supernatural beings (zombies, ghosts, demons, etc). According to Perron (2009), fear of dying - (even if it is simulated death) - is much deeper when death is personified by something that is abnormally large and powerful, like most monsters represented in

survival horror games. The author also states that the gameplay experience of the genre revolves around the action of facing the monster, confrontation with it is inevitable.

According to Kirkland (2009), survival horror games unfold in static game spaces. They present a world where the single solution to individual puzzles must be discovered. The author suggests that survival horror video games are closer to ludus (game) than *paidia*[55] (play), because they are characterized by closed systems, limited participation, dichotomized worlds divided between good and evil, a sense of centralized authorship, and moral certainties.

In a survival horror video game, the player is tasked with guiding an unfortunate character through a fictional world, rather than being privileged with the god-like ability to build and influence the world itself (Kirkland, 2009, p.64). These types of games rely on the sense of helplessness, entrapment and pre-determination that they generate in players, an accomplishment that would not be possible if not for their inability to change the world around them.

As Kirkland (2009) suggests, there are many parallels between classical film narrative and the structuring components of survival horror games, such as: construction of the avatar as a psychologically motivated character, the establishment of clear goals, objectives and obstacles that must be overcome and puzzles/problems that when conquered give way to the next set of challenges. The author also states that almost all survival horror video games use the conventions of narrative cinema in their introduction sequences to communicate characterizations, situations, and locations.

In survival horror video games, cut-scenes serve to locate gameplay within a certain narrative frame, upon which the survival horror genre is reliant for its affect. But, besides the use of cut-scenes, game designers have also created in-game artifacts that reveal past events or clues for the players.

In *Silent Hill* (1999), information is given to the player in different ways throughout gameplay. There is a cinematic sequence in the beginning of the game that

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[55] Paidia as defined by Caillois, refers to unstructured and spontaneous activities.

gives the player an idea of what the story will be about, yet it does not give too much information as to what the game will be like. Throughout gameplay, the player will find clues and information in the form of pieces of paper, books, notes, etc., that he/she will come upon while exploring the game world and will prove useful for solving puzzles and completing challenges.

According to Kirkland (2009) the design of spaces in survival horror video games and the way in which players are permitted to interact within them are central to the genre's management of the interactive experience to fit a determined narrative pattern. These types of games use a visual structure whereby action is viewed through a series of fixed camera points, cutting from one to the next according to a player's movements. This characteristic can create the experience of entrapment, claustrophobia, surveillance and subordination that is expected of survival horror.

The author also suggests that virtual camera cuts during game play function to cue certain spaces and objects as important in the manner of cinema and television storytelling. The conventions of narrative cinema's continuity editing are used to communicate ludic information (Kirkland, 2009).

The space in which a survival horror video game takes place can say a lot about the game's story. These types of games tend to be located in familiar narrative spaces, like amusement parks, laboratories, haunted mansions, abandoned castles or a fog covered ghost town, as is the case in *Silent Hill* (1999). The locations represented in survival horror games can be very unsettling and at times, include disorientating camera perspectives as a means to reinforce feelings of uncertainty.

Kirkland (2009) states that in survival horror video games the ideal sequences of events necessary for the story to unfold are brought by the design and organization of avatars, spaces, puzzles, objects, adversaries and the scattering of information throughout the game. The story is produced through gameplay by requiring that certain narratively-loaded objects be picked up and correctly used. Playing a survival horror video game involves uncovering information that will help in the unfolding of the story.

Monsters are present in all of the survival horror video games, and they are meant to be disgusting and disturbing as well as threatening. These monsters usually possess all the strength necessary to maim and kill the player's avatar. According to Perron (2009) the monster's behavior in a survival horror game provokes an adaptive response from the player. In order to stay alive, the player must escape or endure hostile face-to-face encounters. The game moves along in this way until the final confrontation, which usually involves the most horrible and threatening creature in the game world.

Survival horror illustrates ways in which the video game medium is developing new forms of storytelling, by combining modes and media, through staging and spatial design, and in the structuring of the player's pathway through the game maze (Kirkland, 2009, p.76). In survival horror games, even though the player is well aware of what is lurking behind a door, he/she still goes through it in order to solve a puzzle, find a key or solve a mystery. We could argue that this type of action (going inside a room that contains a monster/threat) is the type of event we would discourage a horror film character from doing, yet as it is a film, we can't stop it. In a video game, we could choose to avoid entering a room, but what would be the fun in that?

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1. Hypotheses

Hypothesis 1: Video games are a unique cultural artifact even though they might contain elements present in other products such as films, literary works, etc.

Hypothesis 2: Horror video games borrow structural elements from horror films both in regards to the type of story they tell, audiovisual techniques and their narrative's structure.

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The present investigation supports itself on texts chosen based on the following theories: narrative theory, genre theory, film analysis, video game studies, game design and video game literature.

We have verified our hypotheses by the application of qualitative methods. Our objects of study have been the video game *Silent Hill* [56](Konami, 1999) and the film based on it, *Silent Hill* (2006). We began by analyzing the film using film analysis theory and followed up with a detailed description and categorization of a video game's characteristics, which in turn helped us to create an analysis model that we later applied to the *Silent Hill* (1999) video game.

Our analysis of the *Silent Hill* (2006) film is based on concepts of structuralist film theory, which emphasize how films can convey meaning through the use of certain codes and conventions (types of shots, editing style, lighting, camera angles, etc.) and contemporary film theory. We have also taken into account concepts of film genre theory and literary genre theory because *Silent Hill* (2006) is categorized as an Adventure/Horror film[57] and as such must follow certain genre conventions that we had to determine during our analysis.

As we know, games are systems made out of parts that interact with each other based on rules that regulate the system's and player's behavior during gameplay. Therefore, in order to be able to distinguish the similarities and differences between a video game and a film, we had to identify the elements that make up each object and their relationship to each other. In our review of previous attempts at creating a technique for analyzing video games we realized that most approaches had been based on procedures used to analyze films, yet we found that sometimes that method did not treat video games as a different medium with its own particular elements.

So, borrowing concepts from previous investigations as well as from film analysis, we proceeded to analyze our objects of study to determine their constitutive elements and therefore enable a side by side comparison and as a result, propose a technique for analyzing video games that might be of use for future investigations.

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[56] http://www.konami.jp/gs/game/vx131/index.html
[57] http: //www.imdb.com/title/tt0384537/

In order to identify patterns and to prove our hypotheses we worked out a series of variables with which we developed an analysis model that we applied to the *Silent Hill* (1999) video game and the *Silent Hill* (2006) film from a structural point of view.

Once we had completed the *Silent Hill* (2006) analysis and the *Silent Hill* (1999) video game analysis we proceeded to compare both works to find what structural elements they share and which components are unique to each medium, in regards to their structure (we did not take into consideration the ways in which people use these type of media).

Research techniques can be defined as the instruments, strategies and documentary analysis used by researchers to obtain information, they are the technical means used to implement the methods (observation, interviews, surveys, videos, etc).

To obtain information is to systematically and intentionally reduce the social reality we are trying to study into a representation system that is easier to handle and analyze. The nature of the obtained information as a result of the reduction process is closely linked to the type of technique being used (Rincón, 1995).

In our study we have obtained information by consulting previous studies regarding video games, what they are, and their history and also, how researchers are studying digital games today. We approached the study of our video game, *Silent Hill* (1999) in the same way in which a film analyst deconstructs a film to better understand its structure. We took it apart, so to speak, to observe its individual parts (as much as was possible) and later on put it back together to help us determine if our analysis model was viable.

We chose to utilize the technique of content analysis for our investigation because we felt that it was appropriate to our objectives as it is very helpful when attempting to create a precise description of the specific characteristics of a text, focusing on its form. According to Krippendorff (2005), content analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use. Content analysis can provide new insights or it can increase a researcher's understanding of particular phenomena.

The network of steps a researcher takes to conduct a research project is called the research design, and what ties the procedural steps into the fabric of a coherent research design is the design's logic (Krippendorff, 2005).

The following table shows our research design, which guided our investigation.

1. Research Design

Table 5. Research Design

Research Design	
Define Object of Study	-*Silent Hill* (1999) video game -*Silent Hill* (2006) film -Relationship between the video game and the film in regards to structure.
Acquire theoretical concepts	-Film Analysis Theory -Narrative Theory -Game Studies -Literary Genre Theory (Gothic and Horror Fictions) -Film Genre Theory (Horror Film) -Video Game Research
Elaborate hypothesis	
Film Analysis	
Design analysis model for video game	Design a tool for analyzing a video game that takes into consideration its individuality as a unique medium, based on concepts borrowed from narrative, film theory, game design and game studies.
Apply analysis model	-Apply tool on *Silent Hill* (1999) video game.
Compare film analysis and video game analysis	-Once both analyses have been performed, we will able to compare both objects and determine their similarities and differences. -Prove or disprove hypotheses
Conclusion	-Discuss results and propose further studies.

2. Sample definition

2.1. Silent Hill (1999) Video Game

> *"A fear of blood tends to create fear for the flesh"*
>
> Start screen of *Silent Hill* (1999) video game.

As we have mentioned throughout our investigation, our sample consists of the video game *Silent Hill* [58](Konami, 1999) and the film based on it, *Silent Hill* (2006). In the following paragraphs we will describe both works in general terms in order to provide a better understanding of what we are dealing with.

Silent Hill (1999) was developed by Konami for the Playstation (SONY) console at first and later on became available in other formats. The videogame was created by Keiichiro Toyama (Perrón, 2009) and the music that accompanies it throughout was composed by Akira Yamaoka.

2.1.1. Silent Hill (1999) Plot

Harry Mason and his daughter Cheryl decide to take a vacation in the town of *Silent Hill*, so they take Harry's Jeep and head out to the town. While on their way, Harry encounters a girl in the middle of the road and has to swerve his car to avoid hitting her, resulting in a car crash where he hits his head and loses consciousness. When Harry finally wakes up, he notices his daughter is not inside the car. Harry goes looking for his daughter but has a difficult time seeing through the dense fog that surrounds the area. He can see a figure running ahead of him and he thinks it's Cheryl, so he goes after her. While running towards her, Harry goes into an alleyway as the sky grows darker and has to use his lighter to see his surroundings, that by know have changed radically. An air raid siren can be heard in the background.

Harry is enclosed by rusting fences, some covered in blood, where a few bodies can be seen hanging from different areas of the barriers. While all this is happening, Harry can hear sounds of grinding metal and clanking noises that permeate the

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[58] http://www.konami.jp/gs/game/vx131/index.html

environment. As he continues to walk forward, Harry finds a mutilated corpse hanging on a fence in front of him. As he gazes at the horrible sight, grey child-like monsters appear and he is attacked. He tries to defend himself but can't, so the monsters overwhelm him and he faints.

After this episode is over, Harry wakes up inside the Café 5to2, as if nothing has happened. Cybil Bennett, a police officer, is there with him, they begin to talk and he tries to explain what happened to him. Cybil gives Harry a handgun and leaves him there; afterwards Harry equips himself with a flashlight and a radio that he finds inside the Café 5to2. The radio emits static noises when a monster approaches and the flashlight will provide him with a source of light for when darkness envelops the town (which happens often). When Harry resumes his search for his daughter, he keeps finding clues all over town, presumably left by Cheryl, that help him on his quest.

Harry ventures into the Midwich Elementary School and is attacked by monsters, after he defeats them he has to go to the clock tower and unlock it to get to the other side of the school. When he gets to the other side he finds that the world has shifted and he is inside the *Otherworld* (the world where he was attacked by grey children) again. It is very dark and he has to use the flashlight to see what lies ahead of him.

Every time the worlds shift, the environment becomes darker and the buildings appear dilapidated and made up of metal sheets and rusting wires. Harry proceeds into the boiler room where he encounters a creature known as *Split Head* or *Lizard* and he has to defeat it to continue on his mission. If he succeeds, the worlds shift again and he is back to the *Fog World* and a ghostly Alessa Gillespie appears leaning against one of the boilers, she looks at Harry and then disappears. Harry leaves the school and once outside he hears a church bell ringing from afar, so he decides to look for it.

Once inside the Balkan Church, he comes across an old woman praying at the altar. She turns to look at Harry and speaks to him saying things he has difficulty understanding. She lets him know that her name is Dahlia Gillespie and she gives Harry a magical item called *Flauros* before telling him that he has to go to the hospital. Dahlia leaves and Harry exists the church to go find the next location.

Once at Alchemilla Hospital he runs into a Dr. Michael Kaufmann, who it seems is as confused as Harry about what is going on in the town. Suddenly, the world shifts again and Harry is in the *Otherworld* once more, where the hospital turns into a very warped version of itself, filled with grotesque nurses. While exploring this new place, Harry meets Lisa Garland, a nurse that seems terrified and lost. She gives him information regarding the town and its past but when he wants to ask her more specific questions, Harry's head begins to hurt and the world shifts again and afterwards, Lisa is no longer there. Dahlia reappears and tells him that the strange symbol (the one Harry has seen in various locations) called *Mark of Samael* must not be completed to avoid the town's descent into complete darkness.

Once outside of the hospital, Harry meets up with Cybil again and she tells him that she's seen a girl out on the lake. They go into an antique store and find a hidden altar there, but Harry suddenly disappears and Cybil is left confused. In the mean time, Harry finds himself back in the hospital with Lisa, who gives him directions to the lake and recommends that he go there via the waterworks (so he can use the sewer system). Lisa also tells Harry that she thinks she's not supposed to leave the hospital.

Harry leaves and enters the resort area of the town and goes into Annie's Bar. In this part, Harry can decide if he wants to help Dr. Kaufmann or not (he is being attacked by a monster), determining Dr. Kaufmann's fate further on. Then, the Otherworld begins to take over the town. Harry finds Cybil again and decides to stop the mark's completion at Dahlia's request (she tells him that the girl he saw in the middle of the road is the demon responsible for the proliferation of the Mark of Samael). So, Harry goes to the lighthouse and Cybil heads to the Lakeside Amusement Park. A cut-scene shows Cybil being attacked by an unknown aggressor.

Meanwhile, Harry sees Alessa and the symbol again, at the top of the lighthouse but they both disappear into thin air. Afterwards, he heads to the amusement park. He then sees Cybil on a carousel; she appears to be possessed by a parasite, like the one's seen on the backs of the monster nurses. At this point, Harry can choose to save or kill Cybil; this decision will affect the game's ending. Alessa appears again and attacks Harry, so he then decides to use the *Flauros* to trap her. Then, Dahlia appears and she tells him that she has used him to get Alessa because he was the only one that could get

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close to her. Dahlia reveals that Alessa is her daughter and that she possesses supernatural powers.

With Alessa's powers out of control, Harry awakens to find himself back in the distorted world resembling the hospital, simply known as *Nowhere*. He sees Lisa again, who has now come to realize that she is no different from the other nurses. She begins to transform in front of a horrified Harry, who runs off when she approaches him, though he seems to be sympathetic to her plight.

Lisa's diary, left in the room, explains that she was the nurse who attended to Alessa in return for a drug she was addicted to, *White Claudia*, which Kaufmann supplied. In *Nowhere*, Harry sees a flashback of a meeting between Dahlia, Kaufmann and two cult doctors.

Then, Harry finds Dahlia and Kaufmann (and Cybil if he saved her earlier), as well as a figure in a wheelchair, wrapped in bandages (Cheryl). Alessa is kneeling nearby. Both the flashback and Dahlia's words explain that she sacrificed her daughter to fire seven years ago in an attempt to nurture and bring about the birth of the cult's God (Dahlia's ritual impregnated Alessa with the unborn God). The girl survived the burning because having the God inside her made her immortal. But, because she resisted her mother's ritual her soul was divided into two parts, preventing the God's birth. The other half of the soul manifested itself as Cheryl, whom Harry and his wife found as a baby on the road outside of *Silent Hill* and subsequently adopted (seen in the game's initial sequence).

When Alessa realizes the other part of her soul is back in Silent Hill she tries to prevent the birth of the God by manifesting the symbols all over town. With Alessa's plan defeated and the two halves of her soul now back together, the God creature begins to manifest itself. Kaufmann appears and throws a vial of *Aglaophotis* at the God. Depending on the actions of the player, the God appears as either *Incubus* or *Incubator*. Both forms kill Dahlia instantly, before turning its attention to Harry, who ultimately defeats it.

2.1.2. Setting

Silent Hill (1999) is set in a town of the same name that has two parallel dimensions, a fog ridden abandoned town (Fogworld) and a dark and decaying town (Otherworld) filled with monsters and disturbing images. Demonic and disfigured monsters inhabit both dimensions and the player may encounter them in either one, however there are usually more creatures in the *Otherworld* dimension. There is a third dimension called *Nowhere* which is more like a place between the other two dimensions, or a place where they join together.

2.1.3. Characters

The main characters in *Silent Hill* (1999) are: Harry Mason, Cheryl Mason, Cybil Bennett, Dr. Michael Kaufmann, Lisa Garland, Dahlia Gillespie and Alessa Gillespie. Characters will be described in Table 14.

2.1.4. Monsters

Throughout gameplay, Harry will encounter different types of monsters that will attempt to stop him in his quest to find Cheryl. Every monster in *Silent Hill* (1999) is manifested from the repressed thoughts of Alessa Gillespie and appears in two different dimensions: the *Fog World* and the *Otherworld*. Their forms are varied, but most seem to be made of rotting flesh and irregular shapes. Table 15 lists all the antagonists/monsters and what they can do.

2.1.5. Monster Bosses

In the *Silent Hill* (1999) video game, there are different points during gameplay where Harry must confront a powerful monster to get to another level. These monsters are called "bosses". These battles generally occur at the end of a stage or at a location where the protagonist must obtain something he/she needs to continue the game. The following is a list of the *Silent Hill* (1999) bosses that Harry must tackle to get to the end. Table 16 includes a list of the Monster Bosses and their descriptions.

2.1.6. Silent Hill (1999) Endings

Silent Hill (1999) has five different endings, and all of them depend on the decisions the player makes during gameplay. Although, it is important to mention that if it is the first time someone is playing the game, it is likely that he/she will get the Bad Ending unless the player knows how to move around the game, from information received from other players, regarding what needs to be done to get to the other endings. The exception to this is what is called the UFO ending, which we shall explain in the following paragraphs.

2.1.6.1. Bad Ending

This ending is most likely to appear the first time a player completes the game and is reached by killing Cybil and avoiding visiting Dr. Kaufmann at the Motel. The result is that Harry saves himself after defeating the final boss but is not reunited with Cheryl. When the boss is killed, Cheryl's voice can be heard thanking her father and saying good bye to him before the Incubator disappears completely, leaving Harry devastated. Then, the image fades to black and credits roll. After the credits are done, the black screen dissolves into a medium shot of Harry, sitting inside his car, apparently dead (after the crash at the very beginning of the game), insinuating that nothing happened for real because Harry died in the crash.

2.1.6.2. Good Ending

This ending is reached only if during the course of the game the player decides to kill Cybil, makes a detour to Annie's Bar and saves Dr. Kaufmann. By saving Dr. Kaufmann the player will later move on to find a glass vial inside a motorcycle gas tank that in turn will enable a cut scene where Dr. Kaufmann grabs the glass vial from Harry's hands. This glass vial is what will determine if the player reaches a Good or Bad ending. If the vial is used on the Incubator, then the Incubus comes out and Harry will have to fight it. If Harry defeats the Incubus, it will fall down and turn into Alessa, who is holding a baby girl in her arms. Harry reaches down to her and takes the baby in his arms. Harry leaves the room with the baby and Dr. Kaufmann is left behind. Suddenly, Lisa appears from under the floor and takes a hold of Dr. Kaufmann from

behind and drags him underground with her. The scene cuts to a shot of Harry running away as the camera follows him, leaving behind what is left of Alessa's body. Cut to Harry outside, amid the fog, running with the baby in his arms, disappearing into the fog.

2.1.6.3. Bad+ Ending

To get to this ending, the player must save Cybil with the Aglaophotis liquid and avoid going to help Dr. Kaufmann. This will mean that Harry will fight with the Incubator. After Harry defeats the boss, Cheryl appears to help him regain composure and tells him to leave (Harry is devastated after losing Cheryl forever).

2.1.6.4. Good+ Ending

To get this ending, Harry must save Cheryl and Dr. Kaufmann. In this ending, Harry must fight the Incubus. After Harry defeats the boss, Alessa appears on the floor holding a baby girl. Harry reaches out to her and takes the baby. Harry and Cybil leave with the baby while Dr. Kaufmann is dragged away by Lisa. The shot dissolves to a wide shot of Harry and Cybil running outside, passing through the fog while carrying the baby girl (who presumably is Cheryl reborn). After the credits roll, the image dissolves into a wide shot of Harry and Cybil at the cemetery where they find baby Cheryl (changing the scene that appears in the first sequence of the game, where instead of Cybil we see Harry's wife).

2.1.6.5. UFO Ending

This ending is more of a reward for dedicated players that have already completed the games a few times and now what to do to get to it. Once a player has completed the game for the first time, if he/she begins the game anew, then a *next fear mode*[59] will be unlocked, meaning the game will be harder to beat this time around. So, to achieve this ending, the player must take a Channeling Stone from the Convenience Store and use it in several locations during gameplay, the final place being the roof of the Lighthouse right after Alessa appears to Harry. Suddenly, a UFO appears in the

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[59] When a new game is played, the following *fear mode* will increase in difficulty. If a player starts with the easy mode on the first game, once completed, he/she will automatically be bumped to the next difficulty level, which would be the normal mode followed by the hard mode.

background and Harry wonders what it is, while the UFO hovers in the night sky. Then, we cut to a wide over the shoulder shot where we can see Harry looking at the approaching UFO's (it is clearer now that there are many flying objects coming towards Harry). The image dissolves to white and then dissolves again to a caricature of flying saucers, the pilots of the crafts can be seen through windows. Fade out to black, and then fade into a drawing of Harry conversing with the aliens that have come out of the spaceships. Harry asks them if they have seen his little girl and they respond with their weapons, injuring Harry severely. Then we cut to a wide shot of the aliens dragging Harry's body unto their vessel. We cut again to a wide shot of the flying saucers as they leave, followed by the credits.

2.2. Silent Hill (2006) Film

2.2.1. Plot

The film follows a young mother who takes her adopted daughter to the town of *Silent Hill*, which is the only clue she has to her daughter's sleepwalking condition. After being knocked unconscious in a car crash, she awakens to find her daughter missing and the town engulfed in fog and falling ash. She proceeds to search the town for her daughter and discovers her daughter's connections to the town of *Silent Hill*.

Rose and her husband, Christopher Da Silva are concerned about their adopted daughter, Sharon who has been sleepwalking while calling the name of a town, "Silent Hill". Desperate for answers, Rose takes Sharon to Silent Hill without Christopher's consent. As they approach the town, she is pursued by police officer Cybil Bennett. A child appears in the road, causing Rose to swerve and crash the car, knocking herself unconscious. When she awakens, Sharon is missing.

Rose wanders the empty streets of Silent Hill looking for her daughter when suddenly an air raid siren sound is heard in the distance and the sky turns dark. Rose is attacked by monsters in an alley and she is overtaken by them and faints. When she wakes up, the darkness is gone. Afterwards, Rose meets a woman named Dahlia Gillespie who speaks of her own daughter, Alessa, being abused by the townspeople. Rose asks her if she's seen her daughter and when she shows her Sharon's picture, Dahlia looks at it and claims that Sharon is Alessa. Rose returns to her car and runs into

Cybil, who arrests her. At first, Officer Bennett does not believe Rose's story about the monsters and strange happenings in the town. But, after they discover that the road leading out of town leads to a fracture and are later attacked by an armless poison spewing creature, they pair up to search the town.

Rose follows clues left by someone (she never questions who or what is leading her) in different parts of the town. First she goes to Midwich Elementary School and there she finds a clue that leads her to the Grand Hotel. While she is there the air raid sirens resonate again and the darkness overcomes the environment again.

Meanwhile, Christopher is on a search of his own, looking for his missing wife and daughter. He is looking for them in the same town of Silent Hill but in his reality it is shown to be abandoned and without mist and falling ash. He is assisted in his search by Officer Thomas Gucci, a former resident of the town.

Christopher discovers documents revealing that the town was abandoned after a coal seam fire thirty years before, along with a photograph of Dahlia's daughter, who bears a strong physical resemblance to Sharon; told by Officer Gucci to stop investigating under threat of incarceration, he returns home.

At the Grand Hotel, Rose and Cybil meet Anna, a woman who leads them to a local church for refuge. As they approach it, Anna is killed by the monster Pyramid Head. In the church, Rose and Cybil discover a cult, headed by a woman named Christabella. Christabella tells Rose about a demon, who knows Sharon's whereabouts. After convincing Christabella to help them locate the demon, Rose and Cybil are taken to Brookhaven Hospital. There, Christabella learns of the likeness between Sharon and Alessa, and condemns Rose and Cybil as witches. Cybil allows herself to be captured by the townspeople in order for Rose to escape and descend into the hospital basement. Once there, she encounters a group of monster nurses that are attracted to light. Once she gets around them she enters a room and finds a girl that is identical to Sharon (Dark Alessa) and a burned Alessa on a bed.

In a flashback, Rose discovers that Silent Hill had a long history of witch burnings, stemming from the cult's beliefs. Thirty years prior to Rose's arrival, Alessa was stigmatized for having been born out of wedlock by an unknown father; her schoolmates bullied her, while the adults did not protect her. Dahlia agreed to Christabella's suggestion that she allow the cult to "restore the innocence" in Alessa.

When not allowed to follow Alessa into the ritual, Dahlia realized that they intended to kill Alessa and ran to the police. Alessa was ritually burned, but in the midst of the ritual, a fire accidentally burst out. When Dahlia returned with the police, Alessa was alive, but burned. While in the hospital, Alessa's pain and rage caused her "dark" side to manifest in the form of a duplicate of herself (doppelganger), who refers to itself as the darkness inside Alessa.

Alessa then pulled the townspeople into a world of "dark" dreams, corrupted by the injuries that were inflicted on her body. Rose learns that Sharon is the manifestation of Alessa's remaining innocence and goodness. After the flashback, Rose is told that she must aid Alessa in her revenge by granting her entry into the church and that Christabella will soon find the real Sharon and attempt to burn her as well.

Rose enters the church after Cybil has just been immolated by the townspeople, and Sharon is about to suffer a similar fate. She confronts Christabella with her knowledge of the truth, attempting to convince the cult that they are in denial of their own fate. Christabella stabs Rose, causing her blood to drip onto the church floor. The blood serves as a portal, which Alessa rises out of and proceeds to kill Christabella and the townspeople, only leaving Dahlia, Rose, and Sharon alive.

Rose and Sharon return home; though they are in the same room as Christopher, who has also returned home, they cannot see each other. They appear to be living in different realities.

2.2.2. Setting

As in the videogame, *Silent Hill* (2006) is also set in a town of the same name that has two parallel dimensions, a fog ridden abandoned town (Fogworld) and a dark and decaying town (Otherworld) filled with monsters and disturbing images as well as a normal dimension (the town as it appears to the "normal" world). In the film, monsters are only encountered when the "Darkness" envelops the town (Otherworld), usually signaled by the blaring of an old air raid siren. There is another dimension called *Nowhere* which is more like a place between the other two dimensions, or a place where they join together, which in the films case is when Christopher, Rose and Sharon are in the same place but cannot see each other (even though they might feel each other's presence).

2.2.3. Characters

The main protagonists of *Silent Hill* (2006) are Christopher, Rose, Sharon, Cybil, Dahlia, Christabella and Alessa. A detailed account is provided in Table 17.

2.2.4. Monsters

The town of *Silent Hill* is cursed, a demon lives amongst the people who are stuck there because of their cruel treatment of Alessa Gillespie. When the demon is out of its lair, which in this case would be Brookhaven Hospital's basement, it attacks the townspeople in the most horrific ways. In order to avoid the demon, the townspeople hide inside the Church, lead by their leader, Christabella. Every time the demon is going to come out of its hiding place, the sky darkens completely. An air raid siren can be heard throughout the town when this happens and it serves to alert people and guide them to the safety inside the Church. Those who do not make it inside suffer a cruel death by the hands of the demon. In table 18 we have provided a description of the monsters encountered by the townspeople of Silent Hill.

2.3. Analysis Model Proposal

To facilitate our study of the *Silent Hill* (1999) video game and the *Silent Hill* (2006) film, we will review the preceding literature and extract the variables that we consider should be observed in both media and therefore, should be part of an analysis. We will show the result of applying our analysis model in the following chapter.

2.3.1. Variables to identify regarding formal aspects of the analyzed media.

We identified a number of variables which provided data on formal aspects of both media, thereby enabling us to identify areas that would help us understand their technical elements, or that could provide more information on their production.

Table 7. *Variables to identify regarding formal aspects of the analyzed media.*

Variables	Categories
Author/Creator	1. Number of authors/creators
Publisher/Developer	1. Company that develops and publishes works
Language	1. Languages in which the objects of study are available.
Release Dates	1. Release dates of each work.
Platform	1. System requirements
Distribution	1. Distribution Channel

2.3.2. Variables to analyze regarding formal aspects of narrative theory.

Based on the foundations established in our theoretical framework, we proceeded to break down the variables that we would search for in both mediums in regards to the formal aspects of narrative theory. We agree with Frasca (1999) when he states that video games are not narratives, yet we concede that there are many video games in a wide variety of genres that include narratives as a very important element of gameplay. It is not our aim to demonstrate that a video game is a narrative; instead, we

wish to analyze a video game's components so we can compare it to its cinematic version in order to better understand their differences and similarities.

Table 8. *Variables to analyze regarding formal aspects of narrative theory.*

Variables	Categories	Objective
Story	1.Simple Plot 2.Complex Plot a)Exordium/Initial Situation (describe) b)Peripety/Discovery (describe) c)Denouement (describe)	Select type of plot and describe its main elements.
Discourse	1. Point of view of the Narrator a) Subjective b) Objective 2. Relationship between Narrator and Characters a) Narrator knows more than the characters. b) Narrator is equal to the characters. c) Narrator knows less than the characters 3. Types of combinations that provide structure to a discourse: a)Linking b)Interacalation c)Alternation 4. Motives that move the story forward: a)Dynamic motives (describe) b)Static motives (describe)	Select among options for each category and describe.

Table 7 continues in the next page.

Variables	Categories	Objectives
Propp's 31 Functions	1. Which functions apply?	Select the functions that apply to the sample
Types of mischief	1. Which types of mischief are present?	Select the types of mischief that apply to the sample

Time	1. Time of the story
	2. Time of the narration
	3. Temporal distortion
	   a) Analepsis or Flashback
	   b) Prolepsis or Flashforward
		Describe each category as it applies to chosen sample.

Space	1. Static space 2. Kinetic Space	Describe

Characters	1. Type of Characters:
	   a) Protagonist
	   b) Antagonist
	   c) Secondary Characters
	
	2. Spheres of Action:
	   a)The Villain
	   b)The Donor
	   c)The Helper
	   d)The Princess and her Father
	   e)The Dispatcher
	   f)The Hero/Heroine
	   g)The False Hero
	
	3. Types of Heroes
	4. Character Attributes
		Select category and describe

Table 7 continues in the next page.

Variables	Categories	Objectives
Denouement	1. Transgression 2. Obligation 3. Sacrifice 4. Assault 5. Punishment	Describe process through which the protagonist(s) passed through to restore equilibrium.
Types of Endings	1. Unexpected ending. 2. Closed ending. 3. Open ending. 4. Various endings. 5. A dead end. 6. Regressive outcome (circular). 7. Epilogue.	Select the category or categories that apply and describe.
Resources used to generate suspense	1. Snares 2. Equivocations 3. Partial or suspended answers 4. Blocking	Select the category or categories that apply and describe.
Construction of Suspense	1. Thematization 2. Positioning 3. Formulation of enigma 4. Promise of an answer to enigma 5. Delaying the answer 6. Disclosure of truth/enigma solved	Describe the object of the enigma to be resolved and what caused it. In general, describe how suspense is constructed in the sample.

2.3.3. Variables to analyze regarding formal aspects of horror narratives.

We have described the formal aspects of narrative theory as it pertains to stories in general. Now we will proceed to describe the variables that compose the formal aspects of horror narratives.

Table 9. *Variables to analyze regarding formal aspects of horror narratives*

Variables	Categories	Objectives
Types of Plots	1. The Complex discovery plot: a) Onset of horrific event. b) Discovery of its cause. c) Confirmation of its cause. d) Confrontation. 2. The Discovery plot 3. The Confirmation plot 4. Combinations of elements from the complex discovery plot. 5. The Over-Reacher plot	Select the type(s) of plot(s) that apply to the sample and describe.
Resources used to generate suspense	1. Snares 2. Equivocations 3. Partial or suspended answers 4. Blocking	Select the type of resources used to generate suspense and describe.
Types of Characters	1. Protagonist 2. Antagonist 3. Secondary characters 4. Monsters	Describe characters

Table 9 continues in the following page

Variables	Categories	Objectives
Types of Monsters	1. Threatening 2. Impure 3. Fusion 4. Fission 5. Magnification 6. Massification 7. Metonymy	Select type(s) of monster(s) and describe

2.3.4. Variables to study when performing a film analysis.

Regardless of their genre, films are generally analyzed following a set of guidelines developed by analysts over time. In the following table we will mention the variables that must be studied when performing a film analysis.

Table 10. *Variables to study when performing a film analysis.*

Variables	Categories	Objectives
Image Analysis	1. Staging (environments) 2. Type of shots 3. Type of camera angles used 4. Type of camera movements used	Describe particularities of staging, type of shots, camera angles and camera movements of the sample.
Sound	1. Environmental sounds 2. Sound effects 3. Synchresis 4. Emphatic sound 5. Anemphatic sound	Describe each category as it applies to the sample.

Table 10 continues in the following page

Variables	Categories	Objectives
Music	1. Diegetic 2. Non-diegetic 3. Horror Film music	Describe each category as it applies to the sample.

2.3.5. Variables to describe regarding formal aspects of video games.

The following variables help to describe formal aspects of video games, extracted from the concepts depicted in our theoretical framework.

Table 11. *Variables to describe regarding formal aspects of video games*

Variables	Categories	Objectives
Game Definition	1. Freely chosen activity 2. Limitations: time and space frame. 3. Rules 4. Players	Describe if each category applies to the sample
Digital games	1. Closed formal system 2. Interaction with game elements 3. Customizable items/features 4. Conflict 5. Safety 6. Quantifiable outcomes 7. Manipulation of information	Describe if each category applies to the sample

Table 11 continues in the following page

Variables	Categories	Objectives
Interactivity/Interface	1. Keyboard 2. Joy stick 3. Controller 4. Game pad 5. On-line (network) or Off-line	Select the type of tools used to interact with the sample.
Genres	1. Formal genre definitions	Describe genre
Platforms	1. Computer 2. Console 3. Mobile 4. Hand-held gaming consoles 5. Arcade	Select the type of platform used
Players	1. One player 2. Multiple players	Select option that applies to sample

2.3.6. Variables to describe regarding structural aspects of video games.

The following variables should be considered when analyzing a video game's components.

Table 12. *Variables to describe regarding structural aspects of video games*

Variables	Categories	Objectives
Spatial structures	1. Text based (no visual space) 2. One screen contained 3. One screen, contained with wraparound 4. Scrolling on one axis 5. Scrolling on two axis 6. Adjacent spaces displayed one at a time 7. Multiple scrolling backgrounds 8. Spaces that allow z-axis movement into and out of the frame 9. Multiple, non-adjacent spaces displayed on-screen simultaneously 10. Interactive three-dimensional environment 11. Represented or mapped spaces	Select and describe
Audiovisual Style	1. Photorealism 2. Caricaturism 3. Abstraccionism 4. Dimensionality (2D, 3D) 5. Point of perception (1st, 2nd or 3rd person) 6. Visual outlook	Select categories that apply to sample and describe

Table 11 continues in the next page

Variables	Categories	Objectives
Sound	1. Diegetic 2. Non-diegetic	Describe
Time	1. Looped time	Describe
Interludes and Title Sequences	1. Introduction sequence 2. Cut-scenes 3. Credits	Select category is applicable to sample and describe
Characters	1. Controlled by player 2. Controlled by system	Describe
Gameworld/Environment	1. Fictional world in which the game takes place.	Describe
System Components	1. Resources for play, pieces that are moved or modified in the game between players and the system. 1. Objects 2. Attributes 3. Internal relationships 4. Environments	Describe

Table 11 continues in the next page

Variables	Categories	Objectives
Rules	1.Procedures that constrain and moderate play 2. How the rules are known 3. They limit players actions 4.They are explicit and unambiguous 5. They are shared by all players 6. They are fixed 7. They are binding and 8. They are repeatable 9. Easter eggs 10. Cheat codes 11. Constituative, operational and implicit. 12. Emergence 13. Progression	Describe categories as they apply to the sample
Game Mechanics	1. Actions that players must take to attain goals 2. Type of actions players must take to accomplish goals	Describe
Theme	1. Game's subject matter	Describe

Table 11 continues in the next page

Variables	Categories	Objectives
Information	1. Information players need to play the game 2. Information the system stores and presents in game states. 3. Known to all players 4. Known to a single player 5. Information known to the game only 6. Randomly generated information.	Describe
Meaningful Play	1. Player can perceive the immediate outcome of an action and said outcome is woven into the game system.	Describe
Player Experience	2. Time available to play, player's mood, if it is a multiplayer game, the location and even the type of controllers and consoles being used.	Describe

Table 11 continues in the next page

Variables	Categories	Objectives
Interactivity	1. Cognitive interactivity 2. Functional interactivity 3. Explicit interactivity 4. Beyond object interactivity	Describe
Magic Circle	1. Time and space within which a game takes place.	Describe
Uncertainty	1. Certain outcome 2. Risk 3. Uncertain outcome	Describe
Challenge	1. Global goals 2. Local goals	Describe
Conflict	1. Individual conflict, team-based, cooperative or non-cooperative, direct or indirect. 2. Against other players 3. Against the game system	Describe
Outcome	1. Result of actions must be perceivable by players (their actions affect the game state).	Describe

2.3.7. Variables to describe regarding survival horror video game traits.

A series of variables where selected from the typical traits encountered in video games of the survival horror genre.

Table 13. *Variables that illustrate survival horror video game traits.*

Variables	Categories	Objectives
Characters	1. Supernatural beings 2. Monsters	Describe
Confrontation	Players cannot avoid confrontation with aggressor/monster. 1. Yes 2. No Players adapt to monsters behaviors (they must learn to defeat them). 1. Yes 2. No Each new confrontation can be more difficult than the last. 1. Yes 2. No	Describe
Puzzles	Must solve puzzles to advance to next stage 1. Yes 2. No	Describe
Dichotomized World	1. Good world 2. Evil world	Describe
Psychologically motivated characters	1. Yes 2. No	Describe
Introduction sequence	Establish locations, situations and characters 1. Yes 2. No	Describe

Table 12 continues in the next page

Variables	Categories	Objectives
Introduction sequence	Establish locations, situations and characters 1. Yes 2. No	Describe
Cut-scenes	Locate gameplay within a certain narrative frame 1. Yes 2. No	Describe
In-game artifacts	Help to reveal past events of clues 1. Yes 2. No	Describe
Fixed camera points	Experience of entrapment, claustrophobia, surveillance and subordination 1. Yes 2. No	Describe
Spaces	Unsettling locations 1. Yes 2. No Disorienting camera perspectives 1. Yes 2. No	Describe
Story arises through gameplay	1. Narratively-loaded objects must be picked up and correctly used. 2. Scattered information throughout the game world. 3. Uncovering information that makes the story go forward.	

Table 12 continues in the next page

_____

1. Formal aspects of the analyzed media

This section includes an analysis of the formal aspects of both media. The variables identified are related to the production (authors, languages, release dates), technical characteristics (platform) and details regarding distribution.

Silent Hill V.G.	Silent Hill Film
1.1. Author/Creator	
Writer: Keiichiro Toyama Director: Keiichiro Toyama	Writer: Roger Avary Director: Christophe Gans
1.2. Publisher/Developer/Producer	
Developers: Team Silent, Konami Computer Entertainment Publisher: Konami	Producers: Samuel Hadida, Akira Yamaoka
1.3 Language	
English Japanese	English
1.4. Release dates	
August 1st., 1999	April 21st, 2006
1.5. Platform	
PlayStation, PSP	DVD
1.6. Distributor	
Konami	TriStar Pictures

2. Narrative theory.

This section analyses the variables that are related to narratives, like their structure and components. The complete set of variables in this section is listed in table 8.

2.1. Story

Silent Hill V.G.	Silent Hill Film
Story: Initial situation is presented; Harry Mason is driving a Jeep through a lonely and dark highway. He is accompanied by his daughter, Cheryl Mason. Peripety is present when Harry suddenly encounters a figure in the middle of the road and tries to avoid hitting it. He crashes into the mountain on the side of the road and looses consciousness. When he wakes up, he notices Cheryl is gone so he sets out to find her. Denouement is achieved when Harry is reunited with Cheryl (if player achieves good ending)	**Story:** Initial situation is presented as Sharon da Silva is sleep walking near her home and her mother, Rose da Silva, is out looking for her. The girl repeats the words "Silent Hill" while unconscious. Peripety is present in two ways. First, when Sharon's sleepwalking event prompts Rose to go in search of the town mentioned by her daughter and later when Rose swerves her car into the mountain to avoid hitting a figure on the middle of the road to Silent Hill and crashes, hitting her head and losing consciousness. When she wakes up she notices Sharon is gone and sets out to find her. Denouement is achieved when Rose is reunited with Sharon.

Beginning with what we now about narrative theory, we observed that the basic elements of stories are present in the both the *Silent Hill* (1999) video game and the *Silent Hill* (2006) film. Our story's heroes, Harry and Rose, are confronted with a change in their fortune when they crash in the middle of the road (peripety) while trying to avoid hitting a young girl. Both our protagonists hit their heads on the wheel and pass out afterwards. Later, when they wake up, they realize their daughter is gone (discovery) and they have to go out to find her, which is the motivator throughout the video game as well as the film. In regards to the denouement, there is a significant difference between what happens in each medium. By the end of the video game, the conflict is resolved by way of five different endings that depend on the player's actions in certain parts of the story. On the other hand, the film only has one ending.

2.2. Discourse

Silent Hill V.G.	Silent Hill Film
Discourse: Most of the video game can be seen by the player/audience from the main character's perspective (we see what he sees) with the exception of one small scene. It can be considered as subjective because the player experiences the story in first person. **Narrator:** Equal to characters, he knows as much as the characters do.	**Discourse:** The film's discourse is objective, it is seen from afar by an external presence (the camera) that controls and decides how the events occur in the story. **Narrator:** Sometimes knows more than the characters (we can see things the characters do not see) and at times, the narrator is equal to the characters, knowing exactly what they know.

Table continues in the following page.

As we know, discourse is the way in which the events of the story are organized and presented to the player. In the video game, the player knows what the character knows; they discover information at the same time. In a way, the system is the narrator, allowing for certain information to be found, read or stumbled upon in specific parts of the game. Players can have a hand in how the story unfolds by deciding to participate in side quests that will affect the story's final outcome.

There is one instance where we know more than the protagonist and that is when Cybil is attacked by an unseen force while searching for Cheryl at the Amusement Park. The player knows that something happened, but when Harry reunites with Cybil, he doesn't know why she is acting weirdly and why she attacks him.

Instead, in the film we found that the story is arranged in a fixed sequential manner and the viewer can not affect the final outcome. Also, the narrator (the camera) seems to know more than the characters do because there are moments when we can see things they are not aware of.

2.2. Discourse

Silent Hill V.G.	Silent Hill Film
Sequences: The story is told in a sequential manner, one sequence comes right after the other and sometimes a sequence may be interrupted with a cut-scene. Harry jumps from the Otherworld, to Nowhere and then to the Fog World without being able to control it. **Characters motives driving the action in the story:** **Harry Mason**: Searching for daughter. **Cybil Bennet**: Helping Harry to find his daughter and figuring out what is happening in Silent Hill (an explanation to the weird happenings). **Dahlia Gillespie**: Reuniting Cheryl with Alessa to form the Incubus from where a God will be born. **Alessa:** Trying to avoid the reunification of her soul (to stop Dahlia's plans). **Lisa Garland:** Trying to understand what is happening around her and helping Harry.	**Sequences:** The story is told in a sequential manner, one sequence comes right after the other and sometimes a sequence may be interrupted with a flash back. Also, there are two stories being told at the same time, Rose's search for Sharon in the Otherworld and Christopher's search for Rose and Sharon in the normal world (Alternation). **Characters motives driving the action in the story:** **Rose da Silva**: First, finding out why Sharon repeats the name of the town of Silent Hill while she is asleep. Second, reuniting with Sharon after she mysteriously disappears from the area where the car crashed. Thirdly, returning home to her husband, Christopher da Silva. **Christopher da Silva**: finding his missing wife and daughter. **Christabella:** Cleansing the town of "evil" and keeping the darkness at bay.

In both works we find that the story is told in a sequential manner, although the sequence may be interrupted from time to time with cut-scenes (in the video game) and with flashbacks (in the film). Both artifacts serve the purpose of giving information about the events that move the story along.

The character's motives (that drive the action) are only similar in regards to the search for a lost daughter. In the video game, Cheryl is lost and Harry is desperate to find her. Rose is equally distressed when she notices her daughter Sharon is gone and sets out to look for her. Also, Harry is driving to Silent Hill to take a vacation and Rose is going there to look for information that can help her understand her daughter's sleepwalking disease.

In the video game, Cybil Bennett is a police officer from a nearby town that happens to run into Harry (the reason why she's there in the first place is never known) from time to time. Cybil's character is also present in the film but her initial encounter with Rose is different, although she winds up helping her eventually.

A character that was added in the film and does not exist in the video game is Sharon's father, Christopher da Silva. It is interesting to note that while in the video game Harry is the only one seeking what is lost, in the film, Christopher is looking for his missing wife and daughter at the same time that Rose is looking for Sharon (each in a different reality).

2.3. Propp's 31 Functions

Silent Hill V.G.	Silent Hill Film
Distance: Harry decides to take a vacation in the resort town of Silent Hill, accompanied by his daughter. He drives there. **Prohibition:** None **Transgression:** None **Deception**: Dahlia manipulates Harry throughout their encounters in order to get what she wants of him. **Complicity**: Harry does everything Dahlia suggests and moves the story further along by doing so. **Mischief:** Throughout the development of the story Harry may be attacked by monsters that endanger his life, so he assumes that these monsters might be attacking his daughter too, urging him to find her as soon as possible. **Action:** Harry realizes something is wrong with the town and immediately starts to look for Cheryl. **Test:** Harry is attacked in an alley but he is overcome by monsters. Afterwards he wakes up at an abandoned Café where he meets the first donor, Cybil.	**Distance:** Rose da Silva is intrigued by her daughter's constant mention of the town of Silent Hill while in her sleep. She decides to drive to the town to find out why. **Prohibition:** Christopher da Silva is against Rose's plans to drive to take Sharon to Silent Hill. **Transgression:** Rose goes against Christopher's wishes and takes Sharon with her to Silent Hill. **Deception:** Christabella convinces Rose that the only way to find Sharon is to go to the Hospital's basement, where the darkness lives (demon). Dark Alessa persuades Rose to help her get inside the Church. **Complicity:** Rose agrees to help Dark Alessa by letting her get into her body (magic). **Mischief:** Rose learns that Sharon has been taken by Christabella and the other members of the church (who intend to burn her). **Action:** Rose agrees to go to the Hospital basement and once there, the darkness appears in the form of Dark Alessa (who looks exactly like her daughter Sharon).

Table continues in the following page.

2.3. Propp's 31 Functions

Silent Hill V.G.	Silent Hill Film
Reception of an object: Cybil gives Harry a loaded gun. He also finds useful items throughout the town which he can pick up and keep in his inventory. Dahlia acts as a donor also, giving Harry the Flauros when he encounters her later on. **Displacement:** Harry is being led to different parts of towns by Dahlia's suggestions and also by the clues he finds along the way. **Combat:** Harry fights with different kinds of monsters, each one more difficult to beat than the last until he reaches the final battle. **Victory:** The Incubus/Incubator is defeated. **Reparation:** Harry is reunited with his daughter.	**Reception of object:** Rose finds different clues and items during her quest to find her daughter (drawings, keys, a knife and a flashlight). **Displacement:** Rose is taken to the Hospital where she has to encounter the darkness. Afterwards, she heads to the church for the final battle. **Combat:** Rose goes inside the church. Once there, Dark Alessa's spirit comes out of Rose's body and attacks everyone inside the church, except Rose, Sharon and Dahlia. **Victory:** The darkness (demon/Alessa) kills all the church members. **Reparation:** Rose and Sharon are reunited and can head back to their home. **Unrecognized arrival:** Rose and Sharon seem to be stuck in another dimension where Christopher cannot see them even though they appear to be back home.

When we applied Propp's 31 functions to the story we found that a few of them do apply to both mediums although they are not exactly the same ones. The main differences between both works are the characters that carry out the functions. For example, in the video game the function of deception is carried out by Dahlia while in the film it is performed by Christabella and also, in some part, by Dark Alessa.

2.4. Types of Mischief

Silent Hill V.G.	Silent Hill Film
Mischief Of the types of mischief that aggressors can create, we found the following types: a) Aggressor abducts a human being. Cheryl is hidden from Harry by unknown forces. b) He takes away the light of day (darkness). An unknown force envelops the town in darkness every once in a while. c) Inflicts corporal injuries (monsters). Many monsters (aggressors) can attack and kill Harry. d) Asks something of his victim (Dahlia asking Harry to do things to stop the darkness from forming).	**Mischief:** Of the types of mischief that aggressors can create, we found the following types: a) Aggressor abducts a human being. This type of mischief is done in three ways. First, Rose is the "aggressor" because she takes Sharon away from her home without her husband's consent. The second time this type of mischief is present is when Sharon disappears after the accident. And the third time is when Sharon and Cybil are captured by the cult members. b) He takes away the light of day (darkness). Dark Alessa (demon) envelops the town in darkness from time to time. When this happens, monsters come out to hunt and kill any living beings outside of the church. c) Inflicts corporal injuries (monsters). There are many shapes the demon can take, all these forms can seriously hurt and kill humans. d) Asks something of his victim. Dark Alessa asking Rose to help her get into the church.

We also identified a few of the most common forms of mischief described by Propp. In both works we found an aggressor that abducts a human being, an evil entity that takes away the light of day, monsters that inflict corporal injuries and a villain who asks something of his victim. For example, in the video game, Dahlia asks Harry to help her stop the darkness from coming (it's a trap!) by misguiding him throughout the game world (giving false information).

2.5. Time

Silent Hill V.G.	Silent Hill Film
Time	**Time**
Of the story: the story is told over the course of a day.	**Of the story:** the story is told over the course of a couple of days. This is assumed by following Christopher's timeline (who is in the normal world).
Of the narration: the time employed to "read" the whole story depends on player's skills and the time available to take part in a game session.	**Of the narration**: the runtime of the movie is 125 minutes (2 hrs. 5 min)
Temporal distortion: Flashback	**Temporal distortion:** Flashback

Regarding the concept of time (and how it relates to narratives) we found that the time in which the story is told is slightly different from one medium to the other. The events depicted in the video game take place in the span of a day (as far as we can tell, there is no clear passing of time and no indication that Harry has been there for more than that). In the film, the events that transpire happen in a period of two days (assumed by following Christopher's timeline in the normal world).

The same kind of temporal distortion can be seen in both works: flashbacks. In the video game, Harry learns about Alessa's past and what happened to her by what he sees in a flashback. Also, there are a few times during gameplay when Harry is transported from one place to the other without knowing how it happened (appearing at night in the hospital and then at another time in another location). In the film, Rose learns about Alessa's past by way of a flashback narrated by Dark Alessa.

With respect to the time of narration, there is a significant difference between both mediums. In the video game, the time employed to read the story depends on the player's skill set and the time available to play. It usually takes more than one day and one game session to complete the game and thus finish the story. The film has a fixed running time of 125 minutes and can be viewed easily if the audience has two hours to spare. Of course the film could also be viewed in parts (we could choose to see half of it one day and the other half any other day, but that is not how it is usually done).

2.6. Space

Silent Hill V.G.	Silent Hill Film
Space	**Space**
Static space: The story takes place in the town of Silent Hill.	**Kinetic space:** The story takes part in the Da Silva family's home, the town of Brahams and the town of Silent Hill.

The type of space in which the story unfolds varies between media. In the video game, the story happens in the town of Silent Hill, all the action is confined to the town but Harry does meet with different characters in varied buildings (all of whom help to move the story along). In the film, the story unfolds in various locations besides the town of Silent Hill (Da Silva hometown, Brahams, Toluca County and Silent Hill)

2.7. Characters[60]

Silent Hill V.G.	Silent Hill Film
1. Protagonists **Harry Mason:** Caucasian man in his early thirties, tall, brown hair and slim complexion. He is Cheryl's adoptive father. **Cheryl Mason:** Caucasian girl, seven years old, short black hair. **2. Secondary Characters** **Cybil Bennett:** Caucasian woman, maybe late twenties, short blond hair, slim complexion. She is a police officer from the nearby town of Brahams. **Lisa Garland:** Caucasian woman, early twenties, dressed in a nurse's uniform, she is tall, has blond hair and is very friendly to Harry. She worked with Dr. Kaufmann in the past. **3. Antagonists** **Dahlia Gillespie:** Caucasian woman, probably in her late sixties, long gray hair, slim complexion. She is the leader of a strange cult. **Dr. Michael Kaufmann:** Caucasian man, maybe in his forties, dark black hair, tall and slim. Used to work at Alchemilla Hospital. **Alessa Gillespie/Incubator:** Caucasian girl about fourteen years old has black short hair and is dressed in a school uniform. Appears in a ghostly form throughout the game.	**1. Protagonist** **Rose da Silva:** Caucasian woman in her early thirties, short blond hair, tall and slim. She is Christopher's wife and Sharon's adoptive mother. **Sharon da Silva:** Caucasian girl, long dark brown hair, she is nine years old. **2. Secondary Characters** **Christopher da Silva:** Caucasian man in his early forties, short light brown hair, very tall. He is Sharon's adoptive father. **Cybil Bennett:** Caucasian woman, probably early thirties, short blond hair, slim but muscular body. She is a police officer from Brahams. **Alessa Guillespie:** Caucasian girl, long dark brown hair, she is nine years old (in flashbacks). Currently, she is barely alive and thirty nine years old, unrecognizable under layers of bloody bandages. **Dahlia Gillespie:** Caucasian woman, early sixties, she has long grey hair, unkempt and dirty. She wonders the streets of Silent Hill looking for her daughter. **Red Nurse:** (In flashbacks) Caucasian woman, blonde hair, early twenties. She was a nurse at Brookhaven Hospital when Alessa was brought in severely burned. She is currently attending to Alessa in the hospital's basement but her eyes have been burnt as punishment for being curious about Alessa's appearance. **Officer Gucci:** Caucasian man, in his early sixties. He has short dark brown hair. He is a police officer who used to live in Silent Hill before the fire. **Antagonists** **Christabella Gillespie:** Caucasian woman in her late sixties. She has brown hair, always kept in a bun. She was once the Headmistress of Midwich Elementary School. Now she is the cult leader.

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[60] For a more detailed description of *Silent Hill* (1999) and *Silent Hill* (2006) characters, please refer to tables 14, through 18 in our appendix section.

2.7. Characters

Silent Hill V.G.	Silent Hill Film
	Dark Alessa/Demon: She is a childlike demon that manifested from Alessa's hate and anger. She looks exactly like Sharon but has unkempt hair, ragged clothes and wears a dirty school uniform. Her soul split during the time she was hospitalized, forming the Dark Alessa and the good/innocent Sharon.

Some of the characters are present in both works and some are particular to each medium. It is important to note that the main protagonist in the video game is a male yet in the film it is a woman. Apparently this was a decision made by the director of the film, Christophe Gans because he considered that Harry Mason was too maternal to be portrayed by a male actor. The following is an excerpt from an interview the director gave to Electronic Gaming Monthly[61]:

> *"We realized after two weeks in the writing process that Harry was actually motivated by feminine, almost maternal feelings. To be true to the character, it was very odd and difficult to write for him. He worked fine in the game, but for a real actor, it was too strange. It's not that he's effeminate, but he's acting like a woman. So if we wanted to keep the character, we would have to change other aspects of him but it seemed like a mockery to keep a guy called Harry Mason and change everything about his character. Essentially, all the people who love Silent Hill are more interested in seeing the mood and atmosphere of the games whether than if a certain character is wearing pants or a dress."*

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[61] http://www.egmnow.com/

The main antagonist in the video game is Dahlia Gillespie, the leader of an occult order that hopes to help their God to be reborn by using Alessa's body. In the film, the main antagonist is Christabella, also the leader of a cult but that has nothing to do with *the order* appearing in the game. The antagonist's motives are different but they are both responsible for Alessa's torture (burning her alive). There is a character named Dahlia in the film, she is Alessa's mother and the only one who tried to stop the cult from burning her daughter (although she was too late to save her). Dahlia is the name of Alessa's mother in both works, although she is not an antagonist in the film.

The character of Dr. Kaufmann only appears in the video games, he is not part of the story in the movie as there is no reason for his existence in the film's plot. Also, the girls name changed from Cheryl to Sharon when the video game was adapted into film, the reason for this change is unknown. Both characters are the reincarnation of half of Alessa's soul and both of them are being summoned by her to Silent Hill (unbeknownst to them).

Another character that is only present in one of the works is Officer Gucci, who plays a small part in the film but is essential for the development of Christopher's story line.

The character known as Lisa Garland is referenced in the film as a character labeled as "Red Nurse". The film's version of Lisa is dressed like her and was also in charge of taking care of Alessa after the burning.

2.7. Characters

Silent Hill V.G.	Silent Hill Film
Spheres of Action	**Spheres of Action**
Villain: Dahlia, Monsters, Boss Monsters. They create mischief, persecute and fight the protagonist. **Donor:** Cybil, Dahlia. Cybil gives Harry a gun. Dahlia gives Harry the Flauros and the drawbridge key. **Helper:** Cybil, Lisa, Dahlia. Cybil helps Harry to look for his daughter and also provides a lead (telling Harry he saw Cheryl by the lake) for him to follow. Lisa helps Harry by providing useful information regarding the town's past and also, how to get to the lake via the town's water works. Dahlia tells Harry where he should go and what he has to do next from time to time. **Princess and her father:** Cheryl is the sought after person in this story. Harry, as the father, is tasked with punishing the aggressors (in this case, many throughout the game) **Dispatcher:** Dahlia sends Harry on his way every time they have an encounter; she tells him where to go and what should be done. **Hero/Heroine:** Harry takes on the role of hero as he is the one searching for what is lost (Cheryl)	**Villains**: Cybil, Christabella, Town's people, Monsters, Dark Alessa. Cybil creates a complication for Rose when she doesn't believe that her daughter is missing, she handcuffs Rose and is not convinced until they encounter a monster. Christabella believes Rose, Cybil and Sharon are witches and tries to have them killed; the town's people help her to hunt them down. Monsters inhabit the darkness and kill whatever they encounter when they come out. Dark Alessa avenges her death by killing the town's people. **Donor:** Dark Alessa (as the magical object) uses Rose's body as a vessel so she can enter the church and exact her vengeance. **Helper:** Cybil is Rose's only help in Silent Hill, serving as a friend and protector against monsters and later on, against the town's people. **Princess and her father:** Rose is tasked with many side quests throughout her search for Sharon (looking for clues and following them) while struggling with monsters every time the darkness falls. She also facilitates Dark Alessa's entrance into the church, thus helping her to kill Christabella and the entire town's people (except Dahlia). Dark Alessa covers the role of the father when she punishes the aggressors by killing them in the church. **Dispatcher:** Christabella tells Rose and Cybil where she thinks they must go to find Sharon. She takes them there and sends her off into the basement.

Table continues in the following page.

2.7. Characters

Silent Hill V.G.	Silent Hill Film
False Hero: Dr. Kaufmann knows more than what he tells Harry, he is very rude and secretive. Dahlia makes misleading claims by insisting that Harry must stop the Mark of Samael from forming (when in reality, she wants the mark to form so Alessa can be defeated and the God can be reborn) by stopping the demon in a child's form (Ghost of Alessa)	**Hero/Heroine:** Rose leaves her home and heads to Silent Hill to find answers about her daughters sleepwalking habit. When Sharon is gone, she begins to look for her and doesn't stop until she finds her. It could be said that Alessa was also a heroine/victim that suffered by the hands of the town's people. She was almost burned alive but survived the ordeal and was kept alive in a hospital. Her hatred toward her attackers made her strong and gave her power to exact vengeance upon them. Officer Gucci is also acts as a hero when he uses his bare hands to release Alessa from the shackles that were restraining her, burning himself severely. He takes her to the hospital. Christopher da Silva also functions as hero because he is searching for his wife and daughter, even though he does not find them in the end. **False Hero:** Christabella stands as the keeper of the peace and of morality in Silent Hill. She claims that the things they have done (burn Alessa) are in God's name and help to cast the devil out.

In both works, each character performs in different spheres of action depending on what is needed to move the story along. In the video game, Dahlia performs the functions of the villain but she also performs as the donor when she gives Harry the *Flauros* (that he will need to get to the final battle).

2.7. Characters

Silent Hill V.G.	Silent Hill Film
Types of Heroes **Seeker-Hero:** Harry goes searching for Cheryl (who has been disappeared).	**Types of Heroes** **Seeker-Hero:** Rose is looking for answers regarding her daughter Sharon's sleepwalking nightmares, so she leaves home and heads out to find the town of Silent Hill. They have an accident on their way there and Sharon disappears from the scene. Rose immediately begins to search for her. Christopher can be thought of as seeker-hero as well because he leaves his home to search for his missing wife and daughter.

Also, the main protagonists (Harry and Rose) of both works can be considered as seeker-heroes as they are both looking for what is lost. Harry is the only seeker-hero in the game but the film contains two, Rose and also Christopher (who is looking for Rose and Sharon in the real world).

2.8. Denouement

Silent Hill V.G.	Silent Hill Film
For the story to end, the hero must restore equilibrium by passing through the process of Sacrifice and Assault **Sacrifice:** Harry is the only volunteer that goes in search of Cheryl, knowing he might be putting his own life in danger. **Assault:** Harry's daughter has disappeared (or has been abducted) by unseen forces. He must find her to reestablish order to his world. **Denouement:** Final part of the process that the hero must go through to interest the reader/audience/player. Harry confronts the Incubus/Incubator in a final battle.	For the story to end, the hero must restore equilibrium by passing through the process of Sacrifice and Assault **Sacrifice:** Rose goes in search of Sharon, knowing she is putting her own life in danger. **Assault:** Rose's daughter has disappeared (or has been abducted) by unseen forces. She must find her to reestablish order to their world. **Denouement:** Final part of the process that the hero must go through to interest the reader/audience/player. Rose brings Dark Alessa with her to the church (inside her body). This allows Alessa to kill everyone except Rose, Sharon and Dahlia.

2.9. Types of Endings

Silent Hill V.G.	Silent Hill Film
Unexpected endings (Bad and Bad+): After defeating the Incubus/Incubator, Harry is not rewarded with his daughter (she dies) and has to leave without her. **5 Endings:** 2 Good outcomes 2 Bad outcomes 1 Joke ending.	**Unexpected ending:** Rose and Sharon are reunited and head back home. Once there, they realize they are still stuck in another dimension. Christopher is alone, also at their home but in the normal dimension, he cannot see them and they cannot see him. Bad outcome.

The story ends when the hero brings balance to the world again, in the video game this can be accomplished in the Good and Good+ endings where Harry is reunited with his daughter and leaves Silent Hill with her. Equilibrium is not restored in the Bad and Bad+ endings because in the first instance, after Harry has defeated the boss and is

left without his daughter, he is seen in his car, apparently dead (implying everything that happened during the game was a dream). In the second type of bad ending, Harry leaves Silent Hill without his daughter (who dies when Harry kills the Incubator).

In the film, Rose is reunited with her daughter and after the final battle is over, they leave and head towards their home. In this case, equilibrium is not fully restored because once they arrive to their house, Rose notices that they are still stuck in another dimension while we can see that Christopher is in the same house but can't perceive them because he inhabits the real world.

The film only offers one possible ending while the video game has 5 different endings. Both works display unexpected endings (Bad and Bad+ endings in the video game) and the films unresolved ending (having Rose and Sharon stuck in the fog world outside of Silent Hill instead of returning them to the real world).

2.10. Resources used to generate suspense

Silent Hill V.G.	Silent Hill Film
Created by: **Snares:** Harry is misled by Dahlia on many occasions, as she is trying to make him do things that will aid her purposes. **Partial or suspended answers:** Harry learns bits and pieces of the town's history through his conversations with Lisa and Cybil. These pieces of information help to create the story without explaining anything fully, creating expectation and suspense. Also, Harry learns more things about happenings in the town from notes and newspaper articles he finds throughout the town's buildings. Elements that are not explained raise questions that need answers and delaying these answers creates suspense (who is Alessa? What happened in the town to make it as it is now?) **Thematisation:** Where has Cheryl gone to? **Positioning:** Cheryl has disappeared from the scene of the accident. **Formulation of the enigma:** We need to find Cheryl.	**Created by:** **Partial or suspended answers:** Rose doesn't know why her daughter is mentioning Silent Hill in her sleep so she goes looking for the town to try and find out the reason why. As Rose is stuck in Silent Hill searching for Sharon, the audience learns more about the town's history and Sharon's probable relation to it by following Christopher da Silva as he searches for his wife and daughter. Alessa's story is finally exposed when Dark Alessa explains it to Rose in the Hospital's basement, letting the audience know what happened 30 years before and in a way, justifying Alessa's need for vengeance. **Thematisation**: Why is Sharon saying Silent Hill in her sleep? Where has she disappeared to after the car crash? **Positioning**: Sharon has disappeared from the scene of the accident. **Formulation of the enigma:** Sharon must be found.

Table continues in the following page.

2.10. Resources used to generate suspense

Silent Hill V.G.	Silent Hill Film
Promise of an answer to the enigma: If Harry leaves the scene of the accident and starts looking around for Cheryl, he will eventually find her. **Snare, deception:** Harry (the player) is misled by Dahlia, she uses him as a puppet to get him to do what needs to be done for the God to be reborn. **Partial Answers:** Some parts of what is truly going on in the town and what has happened before are revealed in notes, flashbacks and conversations with other characters. **Suspended answer:** Harry learns about Alessa's past through ghostly flashbacks but still doesn't realize what is coming. **Disclosure of the truth:** Cheryl has been lured back to Silent Hill because she contains half of Alessa's soul in her body and in order for Dahlia's magic to work, the soul must be united with its other half, kept in Alessa's alive but burnt body.	**Promise of an answer to the enigma:** If Rose leaves the scene of the accident and starts looking around for Sharon, he will eventually find her. **Snare, deception:** Rose is misled by Christabella, by concealing the truth of Alessa's ordeals. **Partial Answers:** Christabella warns Cybil and Rose about the darkness that envelops the town sometimes but fails to tell them why that happens. **Suspended answer:** Rose learns about Alessa's past through an account given to her by Dark Alessa (the audience can see flashbacks at the same time) but doesn't know what she plans to do to the town's people once she is inside the church. **Disclosure of the truth:** Sharon has been lured back to Silent Hill because she contains half of Alessa's soul in her body, whatever good was left after the burning. Once Alessa has exacted her vengeance, it is assumed that her soul is made complete again inside Sharon's body.

In both works we noticed the use of the same types of suspense generators, like snares, partial answers, formulation of an enigma and the promise of an answer for it. Harry is misled and manipulated by Dahlia to do what she wants without even knowing it. Rose is also deceived by Christabella who does not tell her the truth about Alessa's ordeals. Harry learns bits and pieces of the town's history through his conversations with Lisa and Cybil. These pieces of information help to create the story without explaining anything fully, creating expectation and suspense.

Rose doesn't know why her daughter is mentioning Silent Hill in her sleep so she goes looking for the town to try and find out the reason why. As Rose is stuck in Silent Hill searching for Sharon, the audience learns more about the town's history and Sharon's probable relation to it by following Christopher da Silva as he searches for his wife and daughter.

The truth is finally disclosed in both works but at slightly different times. Cheryl has been lured back to Silent Hill because she contains half of Alessa's soul in her body and in order for Dahlia's magic to work, the soul must be united with its other half, kept

in Alessa's alive but burnt body. This information is given until the end, right before the final battle. Disclosure of the truth in the film is achieved when Rose learns why Sharon has been lured back to Silent Hill. Dark Alessa explains that the little girl contains half of Alessa's soul in her body. Once Alessa has exacted her vengeance, it is assumed that her soul is made complete again inside Sharon's body.

3. Formal aspects of horror narratives.

This section analyses the variables that are related to horror narratives, like the most common used plots in the genre. The complete set of variables in this section is listed in table 8.

3.1. Types of Plots

Silent Hill V.G.	Silent Hill Film
From the most common types of horror plots, the story of Silent Hill (1999) can be categorized as combining the Confrontation Plot: Onset, Confirmation and Confrontation and the Over-Reacher plot. **Onset of the horrific event:** The monster's presence is established moments after the story begins, after the car crash. Harry is led by the ghostly image of Cheryl into an alleyway. Unexpectedly, everything goes dark and Harry must use a lighter to see his surroundings. He finds a bloody corpse in a gurney and another corpse hanging from a fence. The viewer/player begins to wonder what caused this scene. Suddenly, Harry is attacked by small grey monsters that overpower him. At this time, the player realizes the town is not "normal" and fears that more monsters may be lurking in the darker corners of the town's buildings. This plot device peaks the player's curiosity as to whether Harry will be able to overcome whatever he encounters and if he will be able to discover what and why the horrific events are happening.	From the most common types of horror plots, the story of Silent Hill (2006) can be categorized as a Complex Discovery Plot: Onset, Discovery, Confirmation, and Confrontation. **Onset of the horrific event:** After the car accident, Rose heads out to find Sharon. She encounters the figure of a girl running away from her. She follows her thinking its Sharon and it leads her to an alley. Suddenly, air raid sirens are heard and the environment turns dark as night. Rose uses a lighter to illuminate her path She finds a bloody corpse in a gurney and a body in a miner's suit hanged to a rusty wire fence. The viewer doesn't know what is causing these horrible things until Rose is attacked by a group of monsters that overpower her. At this point in the story, Rose (and the viewer) realizes there's something wrong in that town, confirmed later by the appearance of more monsters. **Discovery:** Cybil is not convinced that a monster is the cause of the evil they are enduring and does not believe Rose's story.

Table continues in the following page.

3.1. Types of Plots

Silent Hill V.G.	Silent Hill Film
Confirmation: After the first encounter with monsters, Harry continues to search for Cheryl and learns by experience (as does the player) that when the town goes dark and the air raid sirens can be heard, more monsters are likely to appear (and they always do). Monsters also appear in daylight, Harry carries a radio that emits static noises when creatures are near, allowing him to prepare for coming attacks. At first Harry seems to be the only character fighting the monsters of Silent Hill, until he finds Dr. Kaufmann who has also seen the creatures and talks about it with Harry, even though they never discuss how to kill them. On the other hand, Cybil does not mention encountering monsters at all and even doubts Harry's sanity when he asks her if she's seen the otherworld. **Confrontation:** Monsters are appearing everywhere and they must be destroyed. As the story progresses, creatures become more powerful, appear in larger numbers and are more difficult to kill. Confirmation and Confrontation happen more than once throughout the story. **Over-Reacher plot:** Necromancer in search of forbidden knowledge (occult) produced by an incantation of evil forces. **Preparation of Incantation:** Necromancer (Dahlia) secures what is needed to complete the incantation (Putting back together both pieces of Alessa's soul by completing the Mark of Samael). Alessa tries to stop Dahlia's incantation by severing her soul in two parts (the incantation will not work with an incomplete soul). **Incantation is pronounced:** The first time Dahlia tried to complete the incantation to bring forth their God, Alessa intervened. Seven years later, the incantation finally succeeds once Cheryl + Alessa are reunited unto one body. Something goes wrong when Dr. Kaufmann throws the Aglaophotis liquid at the Incubator and the Incubus comes forth, killing Dahlia almost instantly. Confrontation: Finally realizing his role in the events developing in front of him, Harry decides he must defeat the Incubus in hopes that he might be able to recuperate Cheryl somehow. Harry destroys de Incubus.	**Confirmation:** Cybil realizes Rose is telling the truth when they encounter the armless monster. They are separated for a while but when Cybil finds Rose again inside the school, she is very afraid and confused about what is happening in the town. Cybil and Rose unite to look for Cheryl. They find others living in the town that are aware of the monsters and have learned to avoid them by hiding inside the town's church. **Confrontation:** As monsters appear, the characters must deal with them as best they can. In the end, Rose defeats the real monsters of the story: the town's people and Christabella, by letting Dark Alessa enter her body. Once inside the church, Dark Alessa kills everyone there, except Rose, Sharon and Dahlia.

Moving on the formal characteristics of the horror genre, we found that both works present aspects of horror narratives in their stories, although they are not exactly the same. The story of the video game is a result of the combination of two types of horror plots. Firstly, it is a confrontation plot, composed of onset, confirmation and confrontation. Secondly, it also contains elements of the Over-Reacher plot.

On the other hand, the story that emerges from the film is composed by elements from the Complex Discovery Plot, which include: onset, discovery, confirmation and confrontation.

3.2. Resources used to generate suspense in horror narratives

Silent Hill V.G.	Silent Hill Film
Suspense is brought on by the expectation of encountering monsters and being able to defeat them with limited resources. It is also brought upon by sound, as every time the air raid siren is heard, the player comes to expect darkness to fall and more monsters to appear.	Much in the same way of the video game, suspense is brought one by not knowing what is lurking in the darkness and the fact that the protagonist has no way to defend herself (she doesn't have weapons). The air raid siren is heard throughout the town when darkness falls, this creates tension among viewers that have no idea what type of horror is coming next.

In horror narratives, suspense is generated in the same ways in which it is created in most stories, independent of the genre they belong to. In the video game, suspense (in regards to the story) is generated by not knowing what is happening in the town and who is causing it. Elements of the story emerge slowly and are noticed by players if they are being vigilant and also, if they are very curious about the game world. In the story that emerges from the film, suspense is brought on by the same unanswered questions exposed in earlier paragraphs, what is happening in Silent Hill and why? Why has Sharon disappeared and why was she mentioning that town's name? Has she been there before, etc?

3.3. Characters

Description of the characters in both media has been discussed in part 2.7., but we have also added a brief explanation of each human character in the following table to add information about their motives or personality traits.

Silent Hill V.G.	Silent Hill Film
Protagonist	**Protagonist**
Harry Mason. Man in his thirties, strong sense of responsibility over his adoptive daughter	**Rose da Silva.** She is Christopher's wife and Sharon's adoptive mother. She loves Sharon like a real mother would.
Cheryl Mason: Young girl, seven years old, unaware of her connection to the town of Silent Hill.	**Christopher da Silva**. He is Sharon's adoptive father. He is protective of his family and will do anything to find them.
Cybil Bennett: She is a police officer from the nearby town of Brahams. She is the "sane" character, the one who has never encountered the Otherworld and thus doesn't believe it exists.	**Sharon da Silva**: She is nine years old. She is Rose and Christopher's adoptive daughter. She sleep walks often and screams Silent Hill when she is dreaming.
Antagonists	**Cybil Bennett**: She is a police officer from Brahams. She is good at her job and takes it very seriously.
Dahlia Gillespie: she is in her late sixties, long gray hair, and slim complexion. She is the leader of a strange cult. She lies to and manipulates Harry, convincing him to help her by leading him (falsely) to his daughter.	**Alessa Guillespie**: She is nine years old (in flashbacks). Currently, she is barely alive and thirty nine years old, unrecognizable under layers of bloody bandages. She lives in the basement at the Brookhaven Hospital and is full of hatred against the people who put her there.
Dr. Kaufmann: in his forties, dark black hair, tall and slim. Used to work at Alchemilla Hospital and appears to be in a foul mood when he encounters Harry, he is rude and secretive.	**Dahlia Gillespie**: She wonders the streets of Silent Hill looking for her daughter, Alessa. She has lost her mind out of guilt and sadness.
Lisa Garland: Early twenties, she is dressed in a nurse's uniform; she is very friendly to Harry. She worked with Dr. Kaufmann in the past. She was addicted to a drug called White Claudia.	**Antagonists**
Alessa Gillespie: She's about fourteen years old has black short hair and is dressed in a school uniform. Appears in a ghostly form throughout the game.	**Christabella Gillespie:** She was once the Headmistress of Midwich Elementary School. Now she is the cult leader and responsible for burning Alessa. She is strong willed and unmerciful.
	Dark Alessa/Demon: She is a childlike demon that manifested from Alessa's hate and anger. She looks exactly like Sharon but has unkempt hair, ragged clothes and wears a dirty school uniform. Her soul split during the time she was hospitalized, forming the Dark Alessa and the good/innocent Sharon.

The types of characters we can expect to encounter in a horror narrative are present in both works. The protagonists are psychologically motivated characters, they are vulnerable but not weak and they have no choice but to confront the monsters/antagonists if they want to be reunited with their daughters. Cybil Bennett is a secondary character that functions as the person who initially does not believe there is something wrong going on in Silent Hill until she is confronted with a monster (complex discovery plot).

3.4. Types of Monsters[62]

Silent Hill V.G.	Silent Hill Film
Threatening: Monsters are threatening because they can cause physical harm to Harry (and kill him). **Impure:** The creatures encountered by Harry are varied in their forms. Some appear to be covered in rotting skin or grey rubbery hides. **Fused beings:** Entities formed by more than one animal/insect (Wormheads, Puppet Nurses, and Puppet doctors). **Magnification:** Beings that appear in larger sizes than they would normally be, like the Split Head Lizard, Larva and the Moth.	**Threatening:** All monsters encountered by Rose and the other characters trapped in Silent Hill are capable of causing serious physical harm and death. **Incompleteness:** Some monsters are missing parts, like the armless monster encountered by Cybil and Rose by the entrance to the town of Silent Hill; the zombie nurses with deformed faces and the Red Nurse who is missing both her eyes (that cannot stop bleeding). **Interstitial:** Alive and dead at the same time, like Colin the janitor. **Fused being:** Pyramid Head has a human body and a metal pyramid head. **Magnification:** Beings larger than they would be in real life, like the cockroaches/creepers. **Massification:** Also the cockroaches that appear in massive numbers. **Categorically ambiguous:** Cockroaches appear to be humanoid (they seem to have discernable faces)

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[62] For a complete description of *Silent Hill* (1999) and *Silent Hill* (2006) monsters, please refer to tables 14 through 18 in our appendix section.

Although monsters are not the only type of antagonists in horror narratives, they are the most common. In the video game, the monsters that can be encountered are described in detail in the Appendix section of our investigation. The monsters that appear in both works are: a) grey children, b) creepers and c) puppet nurses. In the film a monster called Pyramid Head (or Red Pyramid) from the Silent Hill 2 video game was added (presumably because he is one of the most famous and ferocious creatures in the franchise). There are other monsters like the armless creature Cybil and Rose encounter near the entrance to the town or Colin the Janitor (who Rose encounters as he is sitting on a girl's toilet tied with barbed wires, apparently dead, but afterwards comes alive when the Darkness comes) that are not part of any of the video games of the franchise.

Up to this point we have been discussing the video game and film's narrative, now we will proceed to talk about the result we obtained when we applied the concepts of film analysis to both works.

4. Film analysis.

Regardless of their genre, films are generally analyzed following a series of set guidelines developed over time. To better understand the audiovisual structure of both works, we decided to break them down into sequences and afterwards, into shots to facilitate their analysis.

In the following table we will mention the variables that must be studied when performing a film analysis.

4.1. Image

Silent Hill V.G.	Silent Hill Film
Types of shots: Extreme Close-Up, Close-Up, Medium Shot, Wide Shot, Two Shot **Angles:** Low Angle, High Angle, Bird's eye view **Camera Movements**: Zoom In, Zoom Out, Tracking, Tilts, Dolly-In, Slow Motion **Transitions:** Dissolves, Fade in from Black, Fade out to Black, Cuts **Flashbacks** Please refer to the video game analysis table for description of types of shots, camera angles and camera movements, as well as reference to locations and dimension.	**Types of Shots**: Extreme Long Shot, Close-Up, Wide Shot, Close Up, Extreme Close-up, **Camera Angles**: Low Angle, High Angle, Bird's eye view, Aerial, Oblique **Camera Movements:** Panning, Tracking, Tilts, Crane shots, Hand held shooting, **Transitions**: Fade out to Black, Title Screen, Fade out to White, Cut to black, Fade in from Black, **Flashbacks** Please refer to the video game analysis table for description of types of shots, camera angles and camera movements, as well as reference to locations and dimension.

4.2. Sound

Silent Hill V.G.	Silent Hill Film
Synchresis: Even though the sounds may appear very artificial sometimes, they do correspond to actions taken by the protagonist or the other characters in the game. **Emphatic sound:** Sounds are accompanied by music that is added to frighten or simply to reinforce the environment's overall atmosphere.	**Synchresis:** Sounds correspond to actions taken by the protagonist or the other characters in the film. **Emphatic sound:** Sounds are sometimes accompanied by music, added with the intention to frighten or simply to reinforce the environment's overall atmosphere.

4.3. Music

Silent Hill V.G.	Silent Hill Film
Non-diegetic music: Yamaoka's music for the *Silent Hill* franchise has been described as industrial, a style chosen by the composer because he felt that it would add a cold and rusty feeling to the video game. **Diegetic Music:** Music can be heard coming from the Amusement Park in Silent Hill. It is the only instance where the music appears to come from the game's environment. **Horror Film music:** Throughout the game the music appears to be very repetitive and does include clashing dissonances and is combined with metal sounding noises. Yet there are times of climactic tension where the music is barely perceptible. Though, at other times it can be very loud and irritating.	**Non-diegetic music:** Some musical tracks from the film are almost identical to their video game counterparts and other tracks where created specifically for the movie. **Diegetic music:** The song "Ring of Fire" is playing on a jukebox at the deserted bowling alley where Rose wakes up after being attacked by the grey children (which happen to be burning from the inside out). **Horror Film Music:** repetitious drones, clashing dissonances, and stingers do appear from time to time, coinciding with shock or a revelation of some kind. Organ music is heard at the climactic moment where Alessa rises and begins her killing spree.

We segmented the video game into 41 sequences and 81 scenes by applying the technique known as decoupage. Instead of dividing the video game like we would do a film, we chose to divide the different segments by completion of tasks/actions. For example, in the first scenes, we learn that Harry must go to Midwich Elementary School and by using the map of the town he learns that the only way to reach the street where the school is located is through a door inside a house. To open that door he needs three keys, so he sets out to find them and while he does this he must be wary of attacks by the town's monsters. Once this task is accomplished, he can open the door and reach the street that leads to the school. Harry's next task is to reach the school and look for more clues that will help him find Cheryl. So, the first task is complete and the character can move on to the next one.

Also, we chose to analyze *Silent Hill's* (1999) structure by acknowledging the story as an independent element of its composition. We have observed, through our own experience of playing the game that the story emerges during gameplay in a way that is meant to entice the player to want to go further.

After segmentation, we proceeded to observe the individual elements of each sequence. With the film, we examined the following components: number of scenes per sequence, location, characters, monsters appearing on screen, camera angles, types of shots, camera movements and transitions, audio (ambient sound, music, special effects, etc) and actions occurring in that particular sequence.

When applying the same criteria to the video game we found that the same categories could be applied but we also needed to add the following: a) items that can be retrieved and b) clues that we can find in each sequence.

Once we had finished segmenting, stratifying and regrouping both works, we proceeded to analyze the images made available by the use of film and video game fragments. Patterns emerged while reviewing the types of shots, camera movements, transitions between shots and camera angles most commonly used in the video game and in the film. Both make extensive use of bird's eye view shots[63], high angle and low angle shots, intended to create a sense of foreboding in the player/viewer.
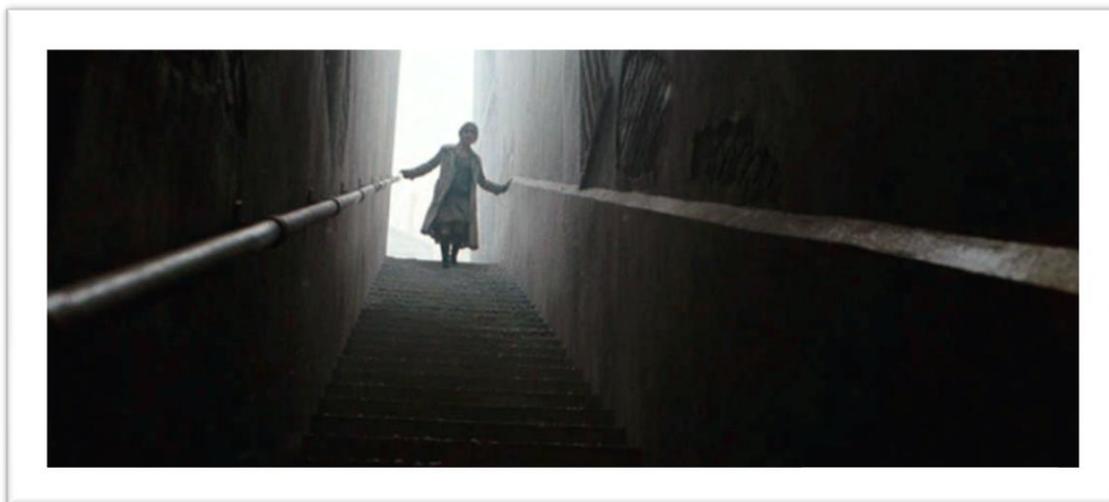
Fig. 2 – Low Angle Wide shot of Rose, *Silent Hill* (2006)

Also, we noticed that many camera moves where done by using cranes, which in a way mirrors the type of movement that is present in the video game, with the camera usually following Harry from behind at a high angle.

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[63] An example is provided in figure 4.

The most common type of shot we could find in the video game is the wide shot, probably because it gives the player a better view of Harry's surroundings. But, as we mentioned before, high and low angle shot are also commonly used, as can be seen in the figure below.

Fig. 3 – High Angle Wide shot of Harry in *Silent Hill* (1999)
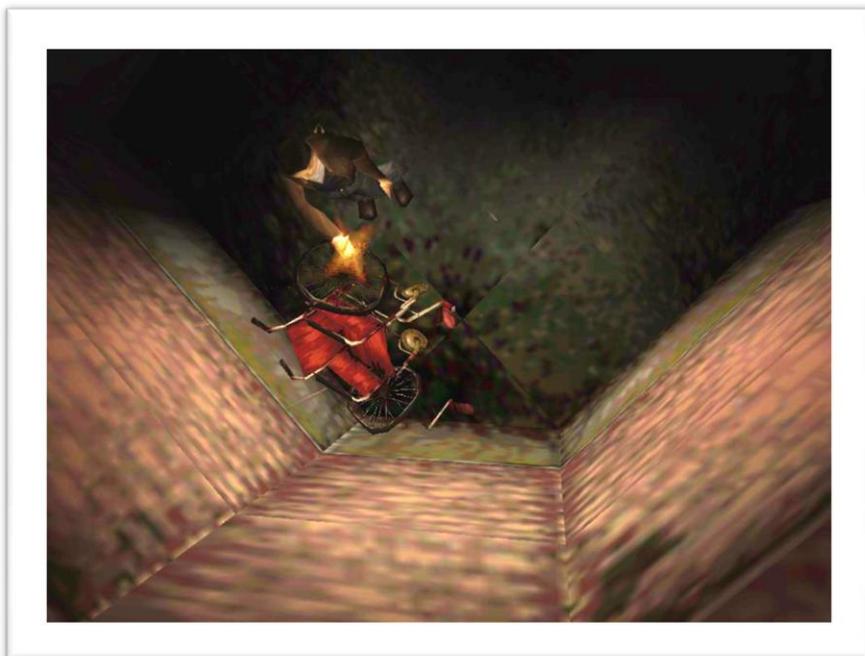
Fig. 4 Bird's eye view of Harry in Silent Hill (1999)

Sound is a very important component in both works, in some cases it serves as a binding link between them. Some of the environmental sounds of the video game might appear artificial at times, but that is most likely because of the technology available when it was created. Different kinds of sounds accompany the action happening on screen and sometimes what is seen is not as nerve racking as what is heard.

There are two types of sounds that are present in both works, the first is the air raid siren that can be heard in the video game and the film when the world is about to shift dimensions, specifically when the fog world is enveloped by the Darkness and converted into the *Otherworld* (also known as *Alternate Silent Hill*). The second type of sound that is present in both mediums is the static noise heard coming from a radio in the video game and from cell phones and radios in the film. This sound serves the same purpose in both and that is to signal the presence of a creature approaching. In the game, every time the static noise intensifies, players know that a monster is close by and they can prepare for its attack.

There is a moment during the film when Rose has just woken up on the floor of a bowling alley (after being attacked by the grey children) and a song can be heard apparently originating from a torn down jukebox. The title seems appropriate as background music for what is to come and what just happened to Rose, the song playing is "Ring of Fire" (Johnny Cash).

The video game's soundtrack was composed by Akira Yamaoka, who also composed many of the tunes used in the film. The only moment in the game where the music heard is clearly diegetic is when Harry is at the Amusement Park. The rest of the time the music accompanies Harry on his search but there is no indication that he can listen to it (meaning it is non-diegetic).

Because both works have music composed by the same person, a clearly defined musical style can be extracted from them. The melodies are characteristically dissonant and there are also many repetitive drones accompanied by metallic sounds. In respect to the video game, most of the time the music is intended to shock or irritate the player. Yamaoka's music for the video game is usually described as industrial. He chose that

style because he thought it would add substance to the cold and rusty environments of the video game.

Organ music is considered to be a common trait that many horror films share. In the *Silent Hill* (2006) film, the climactic sequence when Alessa kills everyone inside the church is accompanied by very loud organ music (there is an actual organ inside the church, but the music does not seem to be originating from it, therefore it is considered as non-diegetic).

Up to this point we have been discussing some of the most common elements researchers must consider when analyzing films and applied them to the video game and the movie. Now we will move on to talk about what we found when we applied concepts taken from the structure of video games unto both media.

5. Formal aspects of video games

5.1. Game definitions

Silent Hill V.G.	Silent Hill Film
Freely chosen activity: *Silent Hill* (1999) is a video game that can be played as long as a platform is available. **Limitations:** Players must have available free time to play the game, as it might take a few hours to make significant advancement in the game. **Rules:** *Silent Hill's* (1999) rules are given by the system when it allows or doesn't allow certain actions undertaken by the player. The game must be played in order to learn the rules, players learn as they go, by trial and error. **Players:** A game always needs someone to play it or it cannot serve its purpose.	**Freely chosen activity:** *Silent Hill* (2006) is a film that can be played (viewed) as long as a copy is available and it can be seen as many times as the audience wants. **Limitations:** Viewers should have at least 2 hours of available free time to watch the film in its entirety and also have the equipment necessary to reproduce it. **Rules:** *Silent Hill* (2006) does not have rules in the same way as the video game. The only rules that might arise would come from genre conventions (which appear to have one rule and that is to break genre conventions). **Players:** There are no players, just an audience.

Playing the video game or watching the movie is, ideally, a freely chosen activity. *Silent Hill* (1999) is a video game that can be played as long as a platform is

available. *Silent Hill* (2006) is a film that can be played as long as a copy is available and it can be viewed as many times as the spectator wants. Both activities require that the player or viewer have free time, although the amount of time needed to complete the game is significantly higher than that of watching the film. A game needs players, a film needs viewers, and both are useless without the human element.

Silent Hill (1999) has rules that emerge as the game is played. The film does not have the same kind of rules but it can be said that the rules it follows have more to do with genre conventions that what the audience can and cannot do with it.

5.2. Digital Games

Silent Hill V.G.	Silent Hill Film
Closed formal system: Silent Hill (1999) is a closed formal system because it has explicit rules and it is formed by parts that interact with each other. **Interaction with game elements/Interactivity:** Players move through the game environment by controlling Harry's actions and movement, although there are moments when the system takes control of the avatar (e.g. when a cut-scene interrupts the action). Also, the player can explore the game world, to some extent (limited by what has been designed by the developers) and tinker with other game elements to see what happens (open doors, pick up items, etc). **Customizable items:** players cannot customize the avatar but they can choose the level of difficulty they want to play the game in. **Conflict:** Harry must overcome obstacles and solve puzzles in order to get to Cheryl. Constant vigilance is needed because monsters are lurking everywhere and many of them can kill Harry with a few hits. **Safety:** During gameplay, some players might experience anxiety or feelings of dread for whatever is lurking in the dark places of the town. Silent Hill is designed to create an uncomfortable atmosphere, were Harry can be attacked at any moment. But, even if Harry is hurt or killed during a game session, the player controlling the avatar is unharmed.	**Closed formal system:** Silent Hill (2006) cannot be categorized as a system. **Interaction with game elements/Interactivity:** There is no interaction between the film's characters and the audience. **Customizable items:** not applicable. **Conflict:** it arises between the film's characters and the audience does not affect the outcome in any way. **Safety:** The audience can enjoy the film and experience certain emotions during viewing that would be similar to emotions felt if the events displayed in the movie were happening to them. Yet, they are safe, looking from the outside into a fictional world. **Quantifiable outcome:** Audiences cannot affect what is happening in the film, the only choice they can make is to see or not see the movie (and where and when). The public might expect certain outcomes from the actions taken by the characters but they cannot affect them in any way,

Table continues in following page

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Silent Hill V.G.	Silent Hill Film
Quantifiable outcome: Players make choices and take actions during gameplay that must have a clearly identifiable outcome that consequently affects the game state. In Silent Hill (1999), the ways in which outcomes are experienced by the player are varied. Every time Harry is attacked his energy levels decrease. **Manipulation of information:** In Silent Hill (1999) a lot of the cut-scenes that pop-up from time to time are intended to provide the player with information (as well as all the notes, diary entries and newspaper clippings scattered around the town), either about the story in general or about where to go next and what to do to move the game forward. If these cut-scenes were not available, then the player would not have all the information needed to proceed. Whatever the player needs to know is provided when the time is right for it.	**Manipulation of Information:** Information regarding the films characters like their motivations, for example, are given to the audience as the story progresses, but it is the filmmaker who decides when and where to make that information available.

The video game is a closed formal system because it has explicit rules and is formed by parts that interact with each other. Players move through the game environment by controlling Harry's actions and movement, although there are moments when the system takes control of the avatar. Also, the player can interact with different objects that he/she finds scattered throughout the game world and sometimes even use them (like bullets, health drinks, keys, etc).

Silent Hill (2006) cannot be categorized as a system (in the same way a video game can) because there is no interaction between the film's characters and the audience. Conflict arises between the film's characters and the audience does not affect the outcome in any way. In the video game, conflict arises between the player and the system (monsters, puzzles, etc).

Viewing a horror film can elicit certain emotions that suggest those that we would have if we were ever in a situation like the one depicted in the movie (but multiplied by 100!). We assume that the same emotions can occur when a player is

engaged in Silent Hill (1999) game session, but that is a phenomenon that needs further investigation. The video game is designed to create an uncomfortable atmosphere, were Harry can be attacked at any moment. But, even if Harry is hurt or killed during a game session, the player controlling the avatar does not suffer the consequences in his/her own skin.

Viewers of the film cannot influence what is happening in it, the only choice they can make is to see or not see the movie (and where and when). Although an audience accustomed to the genre's conventions might expect certain outcomes from the actions taken by the characters.

In the video game, if Harry is injured, his health level decreases or if he shoots at a monster a few times it will fall down and die. Those are examples of quantifiable outcomes that can be seen by players (they learn to expect certain outcomes to the actions they take during gameplay). The player controlling Harry should be able to access his inventory at any time to apply the remedy and observe the immediate increase in stamina.

5.3. Interactivity

Silent Hill V.G.	Silent Hill Film
The version of *Silent Hill* (1999) that we used for our research can be played on a computer. When the game begins, we can see a screen that allows the player to choose if he/she wants to start a new game. Afterwards, the level of difficulty can be chosen (Easy, Normal, Hard). Before the game begins, we are presented with a controls menu screen[64] where we can find the information regarding each key's function. For example, if we want Harry to perform an action, we must use the space key. To move to the right, players must press the right arrow key, etc. For the PlayStation version of the game, players use the system's controller to move Harry.	The ways in which an audience interacts with the *Silent Hill* (2006) film are limited by the medium used to view it. If the movie is seen in a theater, then the audience can only see the film and nothing more. But, if the audience is watching the movie from a DVD (at home or elsewhere) they can access added features like director's commentary, videos that explain the making of the movie, how the films monsters were created, etc.).

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[64] Figure 5 is a screen shot of *Silent Hill's* (1999) control menu.

Fig. 5 -Screen shot from the *Silent Hill* (1999) video game.

The ways in which players can interact with the game are defined by the platform used to play the game. We played a PC version of the Silent Hill (1999) video game and used a keyboard to interact with the game elements. The ways in which the SH film audience can interact with it are limited by the medium available for viewing it. We should note that if the medium used to see the film is a DVD player or similar, we can access special features included in the DVD. Our copy of the film includes behind the scenes videos, interviews with the director and some of the actors and a documentary that features the process of creature creation.

5.4. Genres

Silent Hill V.G.	Silent Hill Film
Silent Hill (1999) is categorized as a survival horror video game based on its themes, visual aesthetic and game mechanics. It includes puzzles, riddles, detailed and disturbing environments, and a complex storyline. The action is accompanied by eerie music and sound effects. If we use Wolf's (2001) video game genres, then we can say that *Silent Hill* (1999) falls into the Puzzle and Adventure genre. If we go by the ISFE genre classification, then we would have to place it in the Adventure slot.	According to the terms established by the United States Library of Congress, *Silent Hill* (2006) would fall into the following categories: Horror/Survival/Adaptation.

As has been stated by the preceding literature regarding the problem of classifying video games based on criteria used to categorize films, creating a unified genre labeling system is not an easy task. We think that the best way to define a video game genre is to use a combination of elements like: interactivity (actions player must take to complete goals and win), themes, visual aesthetic and the platform used to play the game. If a video game does not have a theme or narrative, then the classification would be based on game mechanics and platform only.

The survival horror genre is generally defined in relation to its narrative and aesthetic qualities but also, to its gameplay (where the game goal is to survive).

Scholars that have studied horror games, like Kirkland (2009), Perron (2009) and Rouse (2009) have agreed that *Silent Hill* (1999) can be placed in the survival horror category based on its prevalent themes, visual aesthetic and game mechanics. The film, however, would be labeled as a Horror/Survival/Adaptation based on criteria from the United States Library of Congress, although it is only labeled as Adventure/Horror on the IMDB[65].

5.5. Platform

Silent Hill V.G.	Silent Hill Film
Silent Hill (1999) was the first video game of the franchise and it was created for the PlayStation. Ten years after its first release, the game became available for the PSP and the PlayStation 3.	The film can be viewed (if available) in a film theater, home entertainment system (DVD or Blu-ray) or with a computer (if it has a video/audio card)

5.6. Players

Silent Hill V.G.	Silent Hill Film
Silent Hill (1999) can be played by one person at a time and the only character that is playable is Harry Mason.	Silent Hill can be enjoyed by one or many people at the same time.

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[65] Internet Movie Data Base http://www.imdb.com

The video game can only be played by one person at a time and there is only one playable character, Harry Mason. On the other hand, the movie can be viewed individually or by a group of people at the same time.

6. Structural aspects of video games.

Now we will begin to talk about the structural aspects of video games, what they are and if they are also present in films. According to the preceding literature regarding the elements that encompass the video game as it is known today, we have established a series of variables that should be looked for in any video game's structure.

6.1. Spatial Structures

Silent Hill V.G.	Silent Hill Film
There are four types of spatial structures within the game. a) Adjacent spaces that are displayed one at a time b) Spaces that allow z-axis movement into and out of the frame. c) Interactive three-dimensional environments. Spaces and objects can be viewed from multiple angles and viewpoints, giving the game world a sense of spatial consistency. d) Represented or mapped spaces. Silent Hill's diegetic world is composed of complex multi-level three-dimensional mazes. Because players must explore many areas and buildings of the town in order to complete goals, conceptual maps are provided by the game system to help orient them within the game world.	In the Silent Hill (2006) film, the action is viewed from different camera angles, uncontrollable by the audience. The public can only see the spaces shown by the camera and cannot explore any areas that are not explicitly made known by the filmmaker. Even though the audience does not need to know where buildings are located (that's the main character's concern) we do get to see how Rose finds her way to the school (where she thinks she will find her daughter). She uses bus stop maps to guide her, making a slight reference to the maps used in the video game for the same purpose.

The way in which space is presented in a video game can be varied but is sometimes limited by the available technology at the time of its creation. There are four types of spatial structures within the video game and they are:

a) Adjacent spaces that are displayed one at a time, as when Harry walks through a door and is led to another screen (by way of a cut or a dissolve) representing the inside of the room he just entered.

b) Spaces that allow z-axis movement into and out of the frame. Harry can walk in any direction and can turn around to see what is behind him or by his side.

c) Interactive three-dimensional environment; Harry can move about the town freely, with some limitations given by the game's designers (e.g., there are doors that cannot be opened). In order to advance in the game, the player must become familiar with Silent Hill's streets and buildings by exploring them thoroughly. It is important to be aware of Harry's surroundings at all times, because monsters can appear behind him, by his side or in front of him.

d) Represented or mapped spaces. The first map a player can use is the one provided in the Cafe5to2, it displays the old part of Silent Hill. Players can access maps at any point in the game. The map shown will always coincide with the location the player is in at the time.
If a player reaches a dead end or has already accomplished a goal in a certain area of the town or building, the map will show it by way of a red mark (can be an arrow, circle or text) that helps to indicate the player's progress.

In the Silent Hill (2006) film, the action is viewed from different camera angles, not controllable by the audience. The public can only see the spaces shown by the camera and cannot explore any areas that are not explicitly shown by the filmmaker.

In *Silent Hill* (1999), players can move from one room to another by way of doors. Each time the player opens a door and goes into another room, the screen cuts directly to the next screen (room) without the use of scrolling. When the player moves off-screen in a certain direction, the screen alters accordingly to reflect the change of scenery/location. In earlier videogames, this was only done by the player moving to the right or left side of the screen and appearing on the opposite side. But, in *Silent Hill* (1999) what happens is that every time the player goes into a different room there is a cut, like in a film, and the next screen that appears is the new room.

We also observed that the player can do a complete 360º turn allowing for easier maneuvering of the avatar and also uses real-time 3D environments. As we have

discussed previously, in earlier games the avatar could only move sideways or go forward and was limited to a 2D graphic representation.

6.2. Audiovisual Style

Silent Hill V.G.	Silent Hill Film
1. Photorealism We found that *Silent Hill* (1999) fits into the photorealism style because it simulates environment and characters that are familiar from film and real life. **2. Dimensionality** *Silent Hill*'s (1999) designed space is three-dimensional during most of the game (exceptions: maps and UFO endings) **3. Point of perception.** *Silent Hill* (1999) uses a third-person view and mostly fixed camera positions. **4. Visual outlook** *Silent Hill's* (1999) visual outlook is not defined on a real-life location although it is modeled after the typical images of abandoned towns.	*Silent Hill*'s (2006) audiovisual style is defined by the visual outlook of the video game. It is a live action film based on the *Silent Hill* (1999) video game.

The point of perception in *Silent Hill* (1999) is third person view but even though most of the camera angles are fixed, they occasionally switch for dramatic effect during cut-scenes. Camera positions, orientations or field of view are programmed into the game, meaning that in certain spots we can only see Harry from a certain angle; we cannot choose the camera's point of view. The camera is sometimes positioned in front of Harry, sometimes it is behind him and sometimes, it is directly above him. Below is an example of an instance where the camera angle is fixed in a bird's eye view angle, Harry is walking up the Lighthouse stairs.
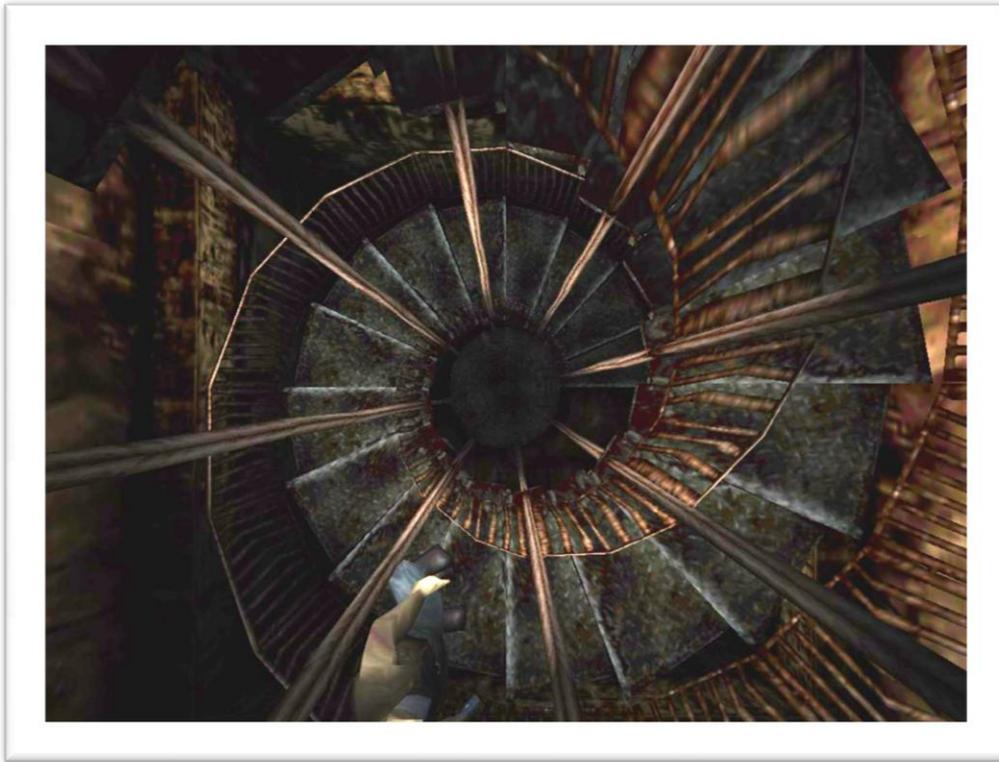
Fig. 6 Bird's eye view of Harry walking up the stairs towards the top of the Lighthouse.

Knowing that the film is based on the video game we can see that *Silent Hill's* (2006) set designers attempted to create a cinematic version of the town of Silent Hill that closely resembled the one appearing in the game. They paid special attention to the general atmosphere of the town and the alternate dimension environments.

Fig. 7 - Side by side comparison of wide shots of Rose and Harry where we can see similarities in atmosphere and environment.

6.3. Sound

Silent Hill V.G.	Silent Hill Film
Diegetic sounds Harry's footsteps and breathing. Monster's noises (their moans), gun shots, doors opening and closing, etc. **Non-diegetic sounds** The music that follows the action helps to create the atmosphere of the game. The soundtrack is intended to generate a certain mood for the player.	**Diegetic sounds** Environmental sounds, actors voices, creature sounds, etc. **Non-diegetic sounds** The film's soundtrack is similar to the video games' and is also intended to add to the dark and unpleasant atmosphere.

Harry's footsteps can be heard throughout the game and the tone changes depending on the type of floor he is walking on (it is significantly different when he is in the alternate dark world where surfaces are made of rusted metal). Regarding non-diegetic sound like the music that accompanies the action in the game, sometimes changes with the location. A certain style of music will be heard during cut-scenes, for example, and another type of music will be heard during action scenes. So, at least in Silent Hill's (1999) case, changes in the non-diegetic sound, and therefore in the game's atmosphere, can be tied to certain places of the game environment, as Järvinen (2008) suggests.

The film's score is made up of music from the soundtrack of the first four games of the franchise, all composed by Akira Yamaoka.

6.4. Time

Silent Hill V.G.	Silent Hill Film
Silent Hill (1999) requires many hours of game play to be completed. Players can take as much time as they need to accomplish the game's goals. There are multiple save points throughout the game so when a player decides to play again he/she can continue from where they left off the last time they played. The game can be paused at any time and also, the game automatically pauses itself when the player selects to view a map or his/her inventory. The amount of time it takes for goal to be completed depends on the player's skills and knowledge of the game's environment. **Looped Time**: A player's knowledge of patterns within a game is crucial to the timing of his/her actions. After playing *Silent Hill* (1999) a few times, players can begin to notice the signs that indicate a monster is lurking and thus prepare for its attack. Also, if players have gone through an area more than once they will remember what type of monsters they are more likely to encounter in that part of the game world. This gives them a clear advantage by allowing them to choose the best weapon and tactic to use against incoming threats.	*Silent Hill's* (2006) runtime is 125 minutes. The film can be viewed in its entirety in that time, but if viewing from a DVD player or similar device, the film can be paused, rewinded or forwarded at will.

We have talked before about time as it refers to narratives but in this paragraph we will talk about time concerns from the video game's point of view. We already know that the video game cannot be completed in a couple of hours (unless the player is an expert) and it usually takes many play sessions before the game can be won. Because of this particularity, saving player's progress is essential and is a common feature available in most games. *Silent Hill* (1999) provides players with multiple save points located in different locations and signaled by the presence of a small notepad. When players notice the presence of one of these artifacts/objects they can select it and save their progress up to that point in the game.
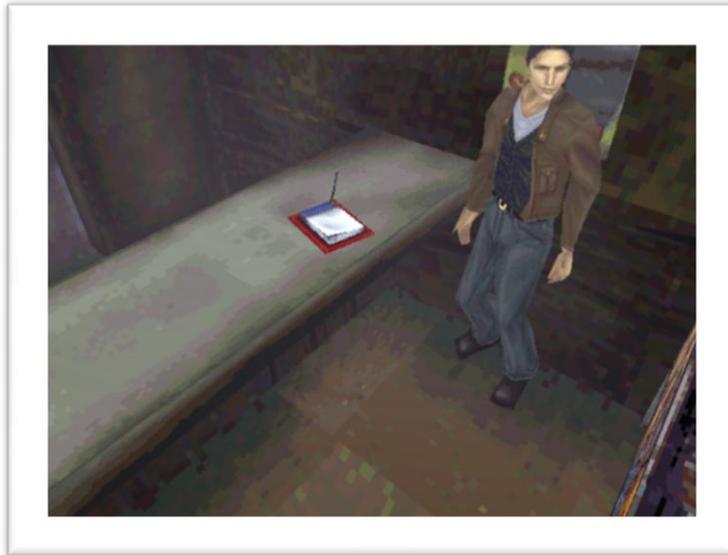
Fig. 8 – First save point in the Silent Hill (1999) video game.

During our research we made use of *Silent Hill* (1999) walkthrough videos available in different websites dedicated to the franchise where we could see the whole game from start to finish. We decided to calculate the amount[66] of time a player would need to finish the game by adding the time span of each video. For example, one of the walkthroughs was divided into 20 videos, 19 where 11 minutes long and the last one lasted 9 minutes. So, by adding them up we got 218 minutes of continuous play starting from the introduction sequence and ending in the final battle scene. That means that we could see the film twice in that length of time.

If a gaming session has to be interrupted for a brief period, *Silent Hill* (1999) can be paused without time restrictions and also, without creating changes to the game state. The film does not need to have save points because, thanks to digital formats like the DVD and Blu-ray, the viewer can pause, rewind or forward the action as he/she pleases. If we suddenly pressed pause the movie will freeze and whenever we decide to press play again, the image will unfreeze and the film will continues the same as it always does.

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[66] The amount of time will obviously vary depending on each player's skills.

The more a player interacts with a game the easier it will be to identify the systems behavioral patterns. When players become familiar with things like the amount and type of monsters that they will encounter on each level then they can be better prepared to defend themselves.

This aspect of video games does not seem to apply as clearly to films. People can see the same movie many times and perhaps in the first two or three viewings they might discover new information they had not noticed before but every time they watch it they already know what is going to happen.

6.5. Interludes and Title Sequences

Silent Hill V.G.	Silent Hill Film
The firsts screens we see when we start the game are the one's showing the opening credits, reserved for the developers of the game. Afterwards, we are presented with an introduction sequence that hints at some of the themes the player will encounter during gameplay. This sequence is important because it is the preamble to Harry's car accident, after which the game officially begins. Gameplay can be interrupted from time to time to give way to a cut-scene that breaks up the action and is usually intended to provide the player with information needed to advance in the game or just as a way of furthering the story. Once we reach the end of the game a screen with closing credits appears. Blooper reel.	The film starts with an introduction sequence, after which the film's title is displayed in white letters with a black background. The film's story continues in a lineal form, but at times is interrupted by flashbacks.

Before we can begin to play *Silent Hill* (1999), the opening credits begin, showing the company logos of the developers, much in the same way as it does at the beginning of any film screening (when the names of the production company). Afterwards, an introduction sequence that functions as a sort of preview of what is to come appears on our screen. The game begins where the sequence ends, with Harry sitting inside his car after the accident.

Even though a lot of the information needed to make sense of the game's narrative is provided through in-game artifacts, there are just some things that are better understood by using cut-scenes. Cut-scenes in which Dahlia appears talking to Harry are very important for the game's advancement because she is usually the one who lets him know what he has to do next and where he needs to go to do it. In the game, sequences are one after the other unless interrupted by a cut-scene.

Below is an example of dialogue from a cut-scene that involved Harry, Dahlia and Cybil. In it, Dahlia is telling Harry what he is supposed to do to save his daughter.

> Harry: So what am I supposed to do!? I've got to save Cheryl.
>
> Dahlia: It is simple. Stop the demon! The demon! The demon taking that child's form! Stop it before your daughter becomes a sacrifice. Before it is too late! Stop it. Stop it.
>
> Harry: What do I do?
>
> Dahlia: Go to the lighthouse on the lake, and to the center of the amusement park. Make haste, you are the only hope.
>
> Cybil: Look Harry, I really don't get what's going on. But if there's chance we can save your daughter, I'm in. I'll check out the amusement park, you go to the lighthouse.
>
> Harry: Cybil… thanks.
>
> Dahlia: You will need to use it.
>
> Harry: Use what?
>
> Dahlia: The Flauros. Only with that can you stop it.

After the credits are done, a blooper reel begins where we can see the main characters of *Silent Hill* (1999) reacting to the camera as actors of a real film would do and apparently showing outtakes from the "filming" of the action.

In the film, the information the viewers need to make sense of the events depicted in it is shown to them with images or by conversations held between characters. There is a sequence in the Hospital basement where Rose encounters Dark Alessa and she "shows" her Alessa's story. The audience views this event as a flashback and Rose apparently sees it too (some kind of magic?).

6.6. Characters

Silent Hill V.G.	Silent Hill Film
The only character that is playable is Harry Mason, the other characters are controlled by the game system.	Silent Hill's (2006) protagonist is Rose and most of the action that happens in the film revolves around her and her efforts to find and saver her daughter before she is killed.

The only avatar that players can control is Harry, the other characters that appear in the game are controlled by the system. Sometimes Harry's actions are also directed by the system, like in a cut-scene, for example. If we try to apply this concept to characters in a film, we might be able to say that they are all controlled by the system because the audience has no way of influencing any of them.

6.7. Game world environment

Silent Hill V.G.	Silent Hill Film
The game takes place in the fictional town of Silent Hill. The town can be experienced differently depending on the dimension the player is in (players can't control this; the system decides when to change from one dimension to the other). There is a real world of Silent Hill, the *Fog World*, and the *Otherworld* and also, a fourth dimension called *Nowhere*. The *Fog world* exists in a dimension that lies between the real world and the *Otherworld*. It is always covered in fog and appears to be abandoned (although monsters and some characters can be encountered here) The *Otherworld* is a parallel universe where everything is covered in darkness and where the most vicious monsters appear. It is mostly made up of rusted and bloodstained metal floors and walls. *Nowhere* appears to be within the *Otherworld* where various locations of the game are condensed into one building.	The environments represented in *Silent Hill* (2006) are very similar to those of the video game in regards to atmosphere and common iconography. The town of Silent Hill has been abandoned for many years due to a fire started in the underlying coal mines in 1974. The town is located within the borders of Toluca County in West Virginia. The town shifts from one reality to another, existing in three different dimension: Real world, *Fog world* and the *Otherworld*. The *Fog world* and the *Otherworld* are created by Alessa to punish the people who almost killed her. In the *Fog world*, ash rains down from the sky and the sun never shines through. The *Otherworld* overtakes the town every few hours, affecting all the people trapped in the fog world. When this is about to happen, the members of the town's cult run inside the church to wait it out. The town's transformation includes blood dripping from walls, wood melting and becoming rusted metal, corpses and monsters appear everywhere and the whole town is enveloped in darkness. Fires are burning beneath the town.

The game's events take place in the fictional town of Silent Hill. The town can be experienced differently depending on the dimension the player is in (players can't control this; the system decides when to change from one dimension to the other). There is a *Fog world* and *Otherworld* and also, a third dimension called *Nowhere*. The *Fog world*, as the name implies, is always covered in fog and appears to be abandoned (although monsters and some characters can be encountered here). The *Otherworld* is a parallel universe where everything is covered in darkness and where the most vicious monsters appear. It is mostly made up of rusted and bloodstained metal floors and walls. *Nowhere* appears to be within the *Otherworld* where various locations of the game are condensed into one building.

In the film the town can be experienced in three realities: the *Real world*, the *Fog world* and the *Otherworld* (Darkness). In the same way that it happens in the video game, every time the reality is about to change from the *Fog world* into the *Otherworld* an air raid siren is activated and the sky goes completely dark. In the video game the system is programmed to change into the *Otherworld* at set points during gameplay (it is a scripted event, just like in the film).

The film's version of the *Fog world* is slightly different than the video game version in regards to what causes the fog. In the video game, Harry notices that there is snow falling even though it is not the appropriate time of year for that kind of weather. Yet in the film, the fog is caused by ash falling from the sky, Rose notices a few minutes after she wakes up (after the accident). The *Otherworld* is represented in the same way (audiovisually) in both media.

Since there is no real world version of Silent Hill in the video game, we cannot compare it to the version presented in the film.

6.8. System Components

Silent Hill V.G.	Silent Hill Film
The pieces a player can move or interact with are varied. As stated before, the only character the player can control is Harry Mason. Using Harry to move about the game world, a player can find and use weapons, first aid kits, health drinks, bullets, and other items that will be useful along the way. **Objects**: Harry, weapons, maps, flashlight, bullets, etc. **Attributes**: There are different types of weapons that are more or less effective than others, health drinks or first aid kits can help Harry to recuperate his health when injured; the flashlight is necessary for when Harry is transported to the Otherworld so he can see where he is going, maps serve to indicate where Harry is located and where he can go next, etc. **Internal Relationships**: Guns are related to the amount and type of bullets available. Harry is aided by other characters, like Dahlia, Cybil or Lisa (he needs them to advance in the game), etc. **Environment**: A three dimensional game world where objects interact with each other.	Not applicable

The pieces a player can move or interact with while participating in a game session are varied. As stated before, the only character the player can control is Harry Mason. Using Harry to move about the game world, a player can find and use weapons, first aid kits, health drinks, bullets, and other items that will be useful along the way. Each object's attributes defines how it can be used. There are different types of weapons that are more or less effective than others, health drinks or first aid kits can help Harry to recuperate his health when injured; the flashlight is necessary for when Harry is transported to the *Otherworld* so he can see where he is going, maps serve to indicate where Harry is located and where he can go next, etc.

Objects can have internal relationships to each other, like different kinds of guns need specific types of bullets in order to function. Harry sometimes needs help to decide what he has to do next and he is aided by other characters, like Dahlia, Cybil or Lisa.

All these objects or game elements need a place where they can interact with each other, which in *Silent Hill's* (1999) case is represented by a three-dimensional game world. In the following table we have provided a list of all the objects with which Harry interacts during gameplay.

Collectable Items in *Silent Hill* (1999)

ITEMS		
CLUES	To school Dog House at Levin Street Notes written in Blood in School Reception Area (Medallion Puzzles) Poem on classroom chalkboard (Piano Puzzle) Receipt	
SURVIVAL ITEMS	Flashlight, Radio, Health Drinks First Aid Kit, Ampoule, Handgun Bullets, Handgun, Shotgun, Rifle, Knife, Maps, Shotgun Bullets, Rifle Bullets, Blood Pack, Lighter, Aglaophotis, Flauros	Additional weapons[67]: -Rock Drill* -Chainsaw* -Hyperblaster -Katana *A gas can is required to operate this weapon, available after the player finishes the game at least once.
ARTIFACTS	Amulet of Salomon, Ankh, Camera, Channeling Stone, Chemical, Crest of Mercury, Dagger of Melchior, Disinfecting Alcohol, Disk of Ouroboros, Gasoline Tank, Gold Medallion ,Silver Medallion, Magnet, Plate of Cat, Plate of Hatter, Plastic Bottle, Plate of Queen, Plate of Turtle, Pliers, Rubber Ball, Ring of Contract, Screwdriver, Stone of Time, Videotape	
KEYS	House Key, Key of Woodman, Key of Lion, Key of Scarecrow, Picture Card Key, Antique Shop Key, Basement Key, Basement Storeroom Key, Birdcage Key, Classroom Key, Drawbridge Key, Examination Room Key, K. Gordon Key, Kaufmann Key, Key of Aratron, Key of Bethor, Key of Hagith, Key of Ophiel, Key of Phaleg, Library Reserve Key, Lobby Key, Motorcycle Key, Safe Key, Sewer Key and Sewer Exit Key	

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[67] Additional weapons become available each time the game is completed.

6.9. Rules

Silent Hill V.G.	Silent Hill Film
1. Procedures that constrain and moderate play. Harry can only use one weapon at a time; there are no limits to the amount of bullets and items that Harry can collect throughout the game world. When a monster attacks Harry his health will diminish but it can be restored by using Health Drinks or First Aid Kits. Puzzles must be solved to move on to the next room/level.	The only way a film can be said to have rules is by referring to its genre. Certain outcomes are expected in a film of its type, as well as the actions and reactions by the characters (as well as their attributes). Since *Silent Hill* (2006) is categorized as a horror film, the viewer might expect certain genre conventions to be respected.
2. How the rules are known The rules become known while playing the game.	**Easter egg:** We found a reference to Cheryl in the first sequence of the film.
3. They limit players actions Harry can walk and he can run, and he can also walk sideways. He cannot shoot while he is walking, he must stop to aim and fire.	
4. They are shared by all players The game's rules are the same for everyone playing the same level.	
Easter eggs: *Silent Hill* (1999) has a number of easter eggs hidden throughout the game world. In some cases, they appear in plain sight and others are slightly more disguised or are found when the player explores as many areas as possible.	
Cheat codes: Different weapons become available after a player has completed the game for the first time. On his/her second run through the game, the difficulty level is automatically changed to the next one (easy, normal, and hard). Also, once the game has been completed once, an item called "Channeling Stone" can be found in the Convenience Store 8. The stone has to be used in five different locations in order to get the bonus UFO ending. Silent Hill (1999) is a progression game because it involves a set of separate challenges (puzzles, riddles, boss fights) that are presented serially and must be overcome by the player by performing a predefined set of actions (solving, attacking, defending).	

Table continues on following page

6. 9. Rules

Silent Hill V.G.	Silent Hill Film
Easter eggs: The streets of *Silent Hill* (1999) are named after famous horror/science fiction/fantasy novel authors: Levin St. (Ira Levin), Bachman Road (Stephen King's pen name), Bradbury St. (Ray Bradbury), Bloch St. (Robert Bloch), Elroy St. (James Ellroy), Matheson St. (Robert Matheson), Finney Street (Jack Finney), Sagan St. (Carl Sagan), Koontz St. (Dean Koontz), Crichton St. (Michael Crichton), Simmons St. (Dan Simmons), Midwich St. (from the book "Midwich Cuckoos" by John Wyndham), Wilson St. (Colin Wilson), Sandford St. (John Sandford) and Craig St. (Kit Craig). 1. On Finney St. there is a building marked "Algernon", it is not clear what it is but it might be named after ghost stories author Algernon Blackwood. 2. On Crichton St. there is a restaurant called "Konami Burger". 3. On Simmons St., across from Green Lion Antiques we can see "Mushnik's Florist" which is in reference to the Mushnik's Flower Shop from the film "Little Shop of Horrors". Also located on this street, inside the Silent Hill Town Center is a jewelry named Kazanian (in reference to a character from Dario Argento's film "Inferno"). 4. On Craig Street we can find Norman's Motel, a clear reference Norman Bates from "Psycho". 5. On Bachman street we can find a movie theater called "Metropol". This is a reference to a film theater depicted in Dario Argento's film "Demoni" (which also features a protagonist named "Cheryl"). 6. On Bloch Street we can find a store named Cut Rite Chainsaws, a reference to a store by the same name featured in the film "Texas Chainsaw Massacre 2". 7. On a newspaper dispenser we can see the newspaper¡s headline that reads: "Bill skins fifth". This is a reference to "Silence of the Lambs".	

Another key component of video games are rules, they shape and control player actions and interactions with the game system. In the video game, rules become known to players while they are playing. There are fixed rules concerning weapons use, for example, as Harry can only use one weapon at a time. But, there is no limit to the amount of weapons or ammunition that a player can keep in his/her inventory. When a new puzzle appears, Harry (the player) cannot move forward until it is solved (there is no way around this).

The game's rules are the same for everyone playing on the same level. This means that players who have already completed the game at least once will have the opportunity to use new weapons when they play the game again. Also, there is a secret item (easter egg) players can collect (also once they have completed the game and reached a good ending) called *Channeling Stone*. It is found in the Convenience Store 8 and if used correctly in 5 distinct locations it will unlock the bonus UFO ending. This is an example of how an easter egg can be used to activate secret levels in a video game.

This is a feature that is not applicable to the film because it does not matter how many times a person sees the film, it is always the same, and it is unchangeable. We could say that films follow genre convention rules and that when a film breaks them, it is either on purpose, to create shock, or to create a new style.

But, one video game element that might be applicable to films is the one known as an easter egg. In this particular film, we only found one at the very beginning of the when Rose is looking for Sharon in the woods outside their house. While she is walking under a bridge, the camera is positioned at a very low angle, looking up at Rose. Above her head, we can see the name Cheryl written in on the ceiling.

Fig. 9 – Easter egg.

For audience members that are familiar with the video game, this is a clear reference to Cheryl, Harry Mason's daughter and one of the main characters in the game. People who see the movie without knowing anything about the video game will not notice anything out of the ordinary in the graffiti written on the wall.

There are other things in the film that reference the video game quite clearly, although they are only noticed by those who are familiar with the franchise. Some of the street names in Silent Hill are the same as in the video game; a knife Rose finds is an exact copy of one that Harry's weapons, although Rose never gets to use it.

6.10. Game Mechanics

Silent Hill V.G.	Silent Hill Film
According to Järvinen's (2008) Library of Game Mechanics, *Silent Hill* (1999) presents the following: **1) Attacking/Defending** Harry attacks or defends himself from assault by the town's ever present monsters by using the weapons available to him. **2) Maneuvering** Moving Harry in the game environment (walking or running). **3) Operating** Harry operates objects (game components) and as a result some form of information is produced or something changes in another game element (like opening a door). A very important characteristic of Silent Hill's gameplay is the constant puzzle-solving Harry is confronted with in many areas of the town. Once he solves the puzzles he is rewarded with entrance to another area or with the acquisition of an item needed to advance in the game.	Not applicable.

We will move on now to discuss what we found out when we applied the concept of game mechanics to both works. First, we decided to use Järvinen's (2008) *Library of Game Mechanics* and see if we could apply it to the video game and

afterwards on the film. In the first case, we found that the game mechanics present in the video game are attacking & defending, maneuvering and operating. We also added puzzle solving (not part of the Library) because we think that it is an important part of the game since solving riddles allows the player to move on to another level or part of the game world.

When we tried to apply game mechanics to a film we realized that it was not possible, it is not applicable in any way that we could think of. Game mechanics seem to be elements that are exclusive to games.

6.11. Theme

Silent Hill V.G.	Silent Hill Film
Silent Hill's (1999) prevalent themes are that of occult knowledge, fear of the unknown, nightmares and otherworldly environments. The video game's main plot concerns a father looking for his lost daughter in an unknown town inhabited by members of an occult order.	The prevalent themes in the *Silent Hill* (2006) film are that of motherly love and the sacrifices Rose is willing to make to save her daughter.

Moving on to the most noticeable themes present in the video game, we found that there is a lot of emphasis on occult knowledge and black magic, reflected in the environment of the *Otherworld* and on the information we can gather from the cut-scenes involving Dahlia about the existence of *The Order*. Also, a lot of attention is paid to nightmares and the imagination of children. The main plot of the video game involves a parent looking for his lost daughter in a strange, abandoned town.

The themes prevalent in the film are similar to the video game's but instead of having a man (Harry) looking for his daughter, the role is undertaken by a woman (Rose). Also, an important theme of the film is that of righteousness and God overcoming the Devil. The town's people are not part of an occult order but they are linked to an extremist religion that considers burning people they believe to be impure an obligation and necessary to ward off evil.

6.12. Information

Silent Hill V.G.	Silent Hill Film
Known to the player: The information known to the player is what he/she learns while playing the game. As Harry advances he uncovers information that will either help him to solve a puzzle or move the story along. **Information the system stores and presents in game states:** Player's can access his/her inventory at any time and keep track of weapons, health status and other found items. Information regarding the player's progress is stored in the game system by saving the game in the designated save points. **Information known to the game only:** The game system knows what type of monster will pop up in every area of the game world, what kind of attack it will inflict and what needs to be done to overcome it. Also, according to the player's choices, the system decides what kind of ending will be reached. The game system also stores all the information relative to the story and reveals it to the player as he/she advances in the game. **Randomly generated information**: Does not apply to Silent Hill (1999) Silent Hill (1999) contains many locations that are hidden at the beginning of the game but they are slowly revealed through play. This can help to create a sense of expectation in players, wondering about the places they have yet to see and the characters or monsters that they have not discovered yet. Also, the players inventory contains information regarding Harry's collected items (weapons, health drinks, etc) and his energy level (that can change from green=very good, to yellow=injured, to red=badly injured).	The information known to the audience of the film is dependent on what the camera shows. At one point, we can see a flashback that tells Alessa's story. The audience and Rose share this information, hidden from Sharon and Cybil because they are held captive in the church at the time the revelation occurs.

Applying the concept of information, as it pertains to digital games, to the film and the video game gave us interesting results. Regarding the video game, we noticed that some information is only known to the game system and some is known to both the player and the system.

The player learns while playing and advances as he/she uncovers information that will either help to solve a puzzle or move the story along. The information presents itself in different ways throughout the game (notes, book pages, diary entries, dialogue with other characters, etc).

Silent Hill (1999) does not have a heads-up display, so if player's want to know how much ammunition they have or check their health status they have to go to another screen. Information regarding the player's progress is stored in the game system by saving the game in the designated save points.

The game system, on the other hand, knows what type of monster will appear in each part of the game world and the kind of attack it can inflict. Since the player does not possess that information, his/her first attempts at defeating the monster might be unsuccessful. In addition, the system decides what kind of ending will be reached, according to the player's choices in key parts of the game. When a player decides to kill Cybil instead of saving her or not to do the Dr. Kaufmann side quest, he/she does not know how those two decisions will affect the final outcome (but the system does).

There is also the matter of the story and what the player knows at the beginning of the game. The system reveals the narrative in set points during gameplay and only tells Harry what he needs to know to advance. The story's conclusion is discovered until moments before the final battle.

Regarding the film, information known to the audience depends on what the camera shows. At one point, we can see a flashback that recounts Alessa's story. The audience and Rose share this information, hidden from Sharon and Cybil because they are held captive in the church at the time the revelation occurs. At the same time, we (the audience) are aware that Christabella and her people have captured Cybil and Sharon and that they are planning to burn them, fact that Rose is unaware of at the time.

Also, the audience knows that Alessa has entered Rose's body and that she will be able to enter the church hidden from Christabella and the other members of the cult. This information becomes known to all (the audience and the characters) when Alessa's soul leaves Rose's body and materializes inside the church (surprising the cult members but not the audience).

So, we can conclude that in films and in video games, the way information is used and how and when it becomes known is an important element of both works.

6.13. Meaningful Play

Silent Hill V.G.	Silent Hill Film
Meaningful play emerges from the interaction between the player and the game system. The player makes a choice that results in an action that has a certain outcome, discernible to him/her immediately. **Examples:** Harry points his gun and shoots at a monster; the monster is injured and begins to falter. Harry continues to shoot until the monster falls down and dies. If Harry is severely injured and he does not use a health drink, if he is attacked again, he will die.	Not applicable.

Moving on to the notion of meaningful play, we found that it is a concept that can only be successfully applied to the analysis of a video game. In SH, players make choices that result in actions that in turn have certain outcomes. Thus, meaningful emerges from the interaction between a player and a game system. For example, a player decides to arm Harry with a shotgun, considering it to be the best available weapon to defeat a certain type of monster. When Harry is attacked, he fires at the monster and after a few shots, it falls down and dies.

6.14. Player Experience

Silent Hill V.G.	Silent Hill Film
The *Silent Hill* (1999) player experience is defined by the fact that there is only one playable character that has to use whatever is available to him to defend himself against whatever comes his way. It is a one-player game. The franchise has grown a lot since the release of the first *Silent Hill* (1999) video game; to this day it includes many sequels, novellas, graphic novels and multiple websites dedicated to the Silent Hill Universe.	The viewer's experience of the film depends on factors such as time availability to see it, location in which it is seen, platform used to see it (computer screen, television, hand held device, movie theater, etc.). The film can be viewed by a single person or by many at the same time, having an effect in the overall experience (it might be more enjoyable for some people if the watch it while accompanied by others).

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Concerning the idea of player experience, we found that the enjoyment of a video game like Silent Hill (1999) can depend on player's interest in the story depicted and the type of gameplay. We only explored this characteristic in a very superficial way because we were concentrated on aspects of video games structures and we want to study reception of video games our future research.

6.15. Interactivity

Silent Hill V.G.	Silent Hill Film
Players interact with the game system by affecting it with the result of their choices. Harry is the character with which the player can move around in the game world and by controlling his actions, influence the outcomes. Another way of interacting with *Silent Hill* (1999) is by making use of non-game elements of the franchise, like the novellas or graphic novels available. Also, there are websites where fans of the game share information about gameplay as well as about the game's narrative. As we have mentioned before, there are times when interactivity with game elements is diminished due to the presence of a cut-scene but is regained once the sequence ends.	Ways in which an audience can interact with the *Silent Hill* (2006) film are defined by the elicited emotions during viewing. Also, fans of the film can enjoy looking for *Silent Hill* (1999) video game references throughout the course of the film (non-fans of the game will not notice them).

On the subject of interactivity, we found that players interact with the game by making choices that the system responds to. Harry is the only character that players can control and that they can use to interact with the game's environment. The player uses whatever hardware is available (keyboard, joystick, gamepad, etc) to input information into the system, which in turn will interpret the information and respond accordingly (depending on the game and how it is programmed). There are moments during gameplay where players cannot control Harry's movements or actions, such as when a cut-scene is playing.

Viewers of the *Silent Hill* (2006) film cannot interact with it in the same way they do with the video game, but there are ways in which they can make use of non-game elements of the franchise, like the graphic novels available. Also, fans of the

video game can interact (in a very limited way) with the film by looking for visual references to the game in the movie. Still, that type of interactivity is not what we think of when we refer to video games and other digital media. When we use the concept to analyze a video game, we are referring to the kind of interactivity that allows a two-way flow of information between a system and its user's input.

6.16. Magic Circle

Silent Hill V.G.	Silent Hill Film
Silent Hill's (1999) magic circle is defined by the event of game play. Once a player turns the game on a game session begins.	The film's magic circle is defined by the place and time of viewing and by what is known as suspension of disbelief.

Moving on to the concept of the magic circle, we found that in regards to the video game, it is defined by the time and space in which gameplay takes place. Once players start a game session, they are subject to the regulations established by the game system. The game's rules create a special set of meanings for the player within the magic circle that serve to guide it.

When we tried to apply this concept to the Silent Hill (2006) film we found that viewers enter the magic circle when they decide to view the movie and forego judgment concerning the implausibility of the narrative (suspension of disbelief). Once the movie ends, they are no longer inside the magic circle and whatever rules applied to it are no longer valid in the outside world.

6.17. Uncertainty

Silent Hill V.G.	Silent Hill Film
1. *Silent Hill* (1999) contains different levels of uncertainty. By playing the game and thus gaining experience in it, players know that if they do not defend themselves properly or if they are not careful about checking their health status constantly (and using health drinks or health kits when they need them) their avatar will suffer the consequences and die, ending the game without completing the final goal. 2. When entering a new area of the game world for the first time, players are taking a risk because they do not know what might attack them there. It might be a new more powerful monster or it could be a monster they have fought before and therefore, know how to attack properly. This can happen many times during game play. 3. Also, the player's ability to perform the game's mechanics is a factor that can create uncertainty concerning the outcome of the game (the better the player is at attacking/defending or solving puzzles, the better chance he/she has of winning the game). 4. Suspense is elicited by the hope of finding enough resources to overcome obstacles and survive, fear of dying or not being able to find Cheryl, by the player's performance (skills) and his/her ability to overcome opponents. The fact that weapons are limited and using them effectively is not always easy, together with the general atmosphere (fog, darkness) contributes to the creation of suspense. 5. The final outcome of the game is uncertain, to a certain degree. Players will either accomplish their goal of saving Cheryl or they will die trying. There are four different endings that players can achieve.	1. The viewer hopes that Rose will eventually be reunited with Sharon and that they will be able to return to their home alive. 2. Fear can be elicited by the probability of death at any moment and the inability of the protagonist to overcome the monsters and the murder attempts by the members of the cult. 3. Uncertainty is created when the viewers do not know if Rose can defend herself, especially because she is not a trained fighter and she doesn't have any weapons. 4. Another thing that can create suspense is the fact that the "darkness" can overcome the town at any moment and Rose and the other characters might not get to the church on time (and consequently, suffer a horrible death). 5. There is a moment when a young woman is captured by a monster before she gets a chance to go into the church. The viewer then sees what happens to those who don't make it inside (she is skinned alive). This event serves as precedent, just so the audience knows what can happen every time the darkness comes. 6. In the final scenes of the film, we can see how Alessa kills her torturers in the most gruesome ways. The viewer does not know if Alessa will kill Sharon and Rose too, furthering the feelings of suspense. 7. Once Alessa has enacted her vengeance she disappears, leaving Rose, Sharon and Dahlia alive. At this time, we assume Rose and Sharon are safe and can return home (but we are still not sure until the very last minute).

Now we will discuss what we found when we applied the notion of uncertainty to both works. The video game contains different levels of uncertainty that depend on player's experience with it. The first time we play the game, we will likely make countless mistakes and have to restart many times, until we are skilled enough to move on to another level. Uncertainty is brought on by the fact that we do not know what each level contains until we have passed thought them and thus, we cannot know beforehand if we have developed the ability necessary to pass to advance in the game. We risk our

avatar's life every time we enter new spaces and encounter new and more powerful types of monsters.

It is important to note that player's ability to perform game mechanics is a deciding factor in the level of uncertainty experienced. Once we become familiarized with how the game works we may begin to feel more confident in our capacity to overcome challenges and complete the game. Also, it occurred to us that when a video game shares game mechanics with other games of the same category, it can create expectations in players as to how the system should work.

Suspense is elicited by the hope of finding enough resources to overcome obstacles and survive, fear of dying or not being able to find Cheryl and by player's performance (skills) and their ability to overcome opponents. The fact that weapons are limited and using them effectively is not always easy, together with the general atmosphere (fog, darkness) contributes to the creation of suspense.

Applied to the film, uncertainty is defined by the viewer's hopes and fears about Rose's ability to survive in such a hostile environment. Fear for the protagonist is elicited by the probability of death (that could happen at any moment) and the fact that Rose has no weapons to defend herself from the monsters or the town's people's attacks.

Suspense is also created by the fact that no one knows when the darkness will overcome the town. There is a moment when a young woman is captured by a monster before she gets a chance to go into the church (where the darkness cannot penetrate). The viewer then sees what happens to those who don't make it inside (she is skinned alive). This event serves as precedent, just so the audience knows what can happen every time the darkness comes. In the final scenes of the film, we can see how Alessa kills her torturers in the most gruesome ways. The viewer does not know if Alessa will kill Sharon and Rose too, furthering the feelings of suspense.

6.18. Conflict

Silent Hill V.G.	Silent Hill Film
Silent Hill (1999) is a game where a single player interacts with the game world and as such, it only produces individual conflict between the player and the system.	Conflict in the film is set between characters inside the diegetic world. First Rose versus Christopher who is against her going to Silent Hill. Later on, conflict arises between Rose and Cybil when the latter does not believe Rose's story (that her child is missing and that there are monsters lurking). Once the armless monster appears, Cybil has to kill it (thus realizing Rose is telling the truth). Rose explores the town on her own first and she encounters monsters inside the school (but she does not fight them, she does not have weapons) Cybil arrives to help her and together they defend themselves from Pyramid Head. Conflict also arises between the two women and Christabella (the cult leader) and the town's people. There is also conflict between Christopher and Officer Gucci because of the latter's refusal to give more information about Silent Hill.

We have found that conflict is a concept that can be applied to both works but in a somewhat different way. As we already know, conflict is an intrinsic part of every game and it emerges from within the magic circle as players struggle to achieve goals. In *Silent Hill* (1999) conflict arises between the player and the system, it is individual in nature and there is no competition with other payers. The *Silent Hill* (2006) film, on the other hand, presents conflict between its characters but it does not involve the viewer in the same way as it does in the game.

6.19. Challenge

Silent Hill V.G.	Silent Hill Film
Silent Hill (1999) has a global goal and many local goals. The global goal of the game is to reunite Harry with his daughter Cheryl. To complete the global goal a player must overcome obstacles and accomplish smaller, more localized goals, like solving puzzles and riddles in order to gain access to objects (that might be needed to overcome future obstacles) or other rooms/areas of the game world. To solve the puzzles, players must learn to use the information provided by the game system in the form of scattered notes, book entries or even writings on chalkboards or walls.	The only way we think challenge might be applicable to the *Silent Hill* (2006) film is in the audience's desire to overcome their fears of the horrors depicted in the film.

Another element that we looked for in both works is challenge, and we found an interesting difference between how it applies to each of them. In the video game, we are presented with a global goal (finding Cheryl) and many smaller more localized goals (solving puzzles to gain passage or information). Players advance in the game when they can overcome the challenges the system creates for them.

When we looked at how a film can create a challenge for its viewers we found that, being classified as a horror film it is not the type of movie that is enjoyable to the majority of people. So, many can think that viewing the film in its entirety without leaving the theater (or pausing the DVD, etc) can be challenging to some people because they must overcome their fears (and prove their "bravery").

6.20. Outcome

Silent Hill V.G.	Silent Hill Film
Silent Hill (1999) has four different endings and a special joke ending referred to as the UFO ending. Most of the actions players take during gameplay have discernable results, like when Harry shoots at a monster and it is injured (we can see it). Yet some effects of the players decisions are not immediately apparent, instead they are revealed until the final battle. When playing *Silent Hill* (1999) for the first time, player's usually experience what is known as the Bad ending, unless the person playing has explored all available spaces and completed all the side quests on his/her first run through the game. If a player obtained a bad ending, he/she might be tempted to play again and make different choices to see if achieving a different ending is possible.	The final outcome of the film is set beforehand and the viewer does not participate in its development in any way. An audience can expect an outcome based on genre conventions but can sometimes be surprised by the creator of the film by breaking the status quo.

Finally, when we applied the concept of outcome (as it pertains to video games) to both work we found that video games are much more flexible than films because they can be programmed to produce different types of endings instead of just one. *Silent Hill* (1999) has five different endings, all of which are scripted but depend on player's choices at certain points in the game.

The *Silent Hill* (2006) film has one ending and it is not influenced in any way by the viewers. We are aware that in some cases a film's director can decide to create more than one possible ending and afterwards add it to the DVD or Blu-ray release of the movie. But still, the audience has no influence on that ending either (but can choose what ending he/she likes better).

7. Survival horror video game traits.

7.1. Characters

Silent Hill V.G.	Silent Hill Film
Silent Hill (1999) has three types of characters. The first kinds are the normal people, represented by Harry, Cheryl and Cybil and the not-so-normal people like Dr. Kaufmann, Lisa Garland, Dahlia Gillespie and Alessa (who has supernatural powers) The third kinds of characters are the monsters (supernatural beings) who appear in different parts of the game world.	The film also has three types of characters. Rose, Sharon, Christopher, Officer Gucci and Cybil Bennett are ordinary people facing extraordinary and unnatural circumstances. The second types of characters are represented by members of the cult, living inside another dimension and not being able to escape it. And finally, the third types of characters are the monsters that inhabit the town.

7.2. Confrontation

Silent Hill V.G.	Silent Hill Film
Harry cannot avoid confrontation with Silent Hill's monsters. Sometimes he might be able to outrun them but that is not always the case. Most of the time he has to use a weapon to defend himself. Once a player gains experience in the game it becomes easier to adapt to the monsters behaviors. Each new confrontation is more difficult than the last and the outcome will always depend on the player's abilities. Harry must defeat the final boss (Incubus or Incubator) for the game to end.	The characters in the film must confront the members of the cult and the monsters; they have no choice but to fight. Rose and Cybil fight against Pyramid Head and later against members of the cult. In the end, Rose's role is to be a vessel from which Alessa can emerge once inside the church. She does not fight the final battle; it is Alessa who kills the cult members.

7.3. Puzzles

Silent Hill V.G.	Silent Hill Film
Throughout the game, Harry must solve puzzles to move forward in the game. Once a puzzle is solved it allows him to obtain a valuable item or sometimes open a pathway to another area in the game world.	The puzzle Rose must solve is the whereabouts of her daughter. In order to find Sharon, Rose looks for clues that can lead her in the right direction. The reward for Rose's efforts arrives when she is down in the Hospital's basement and Dark Alessa finally reveals Alessa's story.

7.4. Dichotomized World

Silent Hill V.G.	Silent Hill Film
The town of Silent Hill exists in three different dimensions. The *Fog world*, the *Otherworld* and *Nowhere*.	In the film, there are also three dimensions in which a version of Silent Hill exists. The *Real (normal) world*, the *Fog world* and the *Otherworld* (Darkness).

7.5. Psychologically motivated characters

Silent Hill V.G.	Silent Hill Film
Harry accepts his fate and goes on his quest because he wants to find his missing daughter. The love for his child motivates him to continue even when the situation is at its most critical.	Rose is a desperate mother trying to help her daughter lead a normal life. She takes her to Silent Hill thinking they will find answers there but instead wind up going through a living nightmare. Rose never considers quitting, her love for Sharon helps her endure everything that happens to them and her efforts are rewarded when she is reunited with her daughter.

7.6. Introduction sequence

Silent Hill V.G.	Silent Hill Film
Silent Hill (1999) has an introduction sequence that helps to give an idea of the game's context and general narrative.	The film also begins with an introduction sequence where we can get acquainted with the main characters of the film.

7.7. Cut-scenes

Silent Hill V.G.	Silent Hill Film
There are several cut-scenes presented from time to time and mostly intended to move to story along and to guide Harry on to the next task.	When Rose is in the Hospital's basement, the audience finally becomes aware of Alessa's past thanks to a series of flashbacks narrated by Dark Alessa.

7.8. In-game artifacts

Silent Hill V.G.	Silent Hill Film
Types of in-game artifacts that help to reveal past events: - Scattered notes - Newspaper articles - Diary Entries - Videotapes - Books -Writing on walls	Rose finds a few items that serve as clues, left for her by Dark Alessa, so they can lead her to the Hospital's basement. The clues she leaves are: - Sharon's drawings - A piece of a hotel key chain. - A painting of a witch burning.

7.9. Fixed camera points

Silent Hill V.G.	Silent Hill Film
Silent Hill (1999) makes use of bird's eye view and high and low angles shots throughout the game. The first two seem to suggest Harry is being observed by an unknown force and the last one is intended to intensify feelings of helplessness and subordination.	The film also makes use of high and low angles shots as well as bird's eye view to intensify the sensation of entrapment and of a dark presence that surrounds the town (there is no escaping it). The film also makes extensive use of crane shots that mimic those present in the video game.

7.10. Spaces

Silent Hill V.G.	Silent Hill Film
Silent Hill (1999) is filled with unsettling locations in every dimension. The *Fog world* exists in a dimension that lies between the real world and the *Otherworld*. It is an exact copy of the real world but it is always covered in fog and appears to be abandoned (although monsters and some characters can be encountered here) The *Otherworld* is a parallel universe where everything is covered in darkness and where the most vicious monsters appear. It is mostly made up of rusted and bloodstained metal floors and walls. Nowhere appears to be within the *Otherworld* where various locations of the game are condensed into one building.	Silent Hill exists in three manifestations, the *Real world*, the *Fog World* and the *Otherworld* (Darkness). The Silent Hill in the real world is an abandoned town located somewhere in West Virginia. The *Fog world* exists in a dimension that lies between the real world and the Otherworld. It is an exact copy of the real world but it is always covered in fog and appears to be abandoned (although monsters and some characters can be encountered here) The *Otherworld* or Darkness is a parallel universe where everything is mostly made up of rusted and bloodstained metal floors and walls. The most vicious monsters are encountered there.

7.11. Story arises through game play

Silent Hill V.G.	Silent Hill Film
There are many narratively-loaded objects throughout the game world that help to make the story go forward, like: diary entries, notes, writing on walls and newspaper articles. New information can also emerge from conversations with in-game characters.	Not applicable.

This investigation is intended as a contribution to the study of video game's components and their similarities and differences with the conventions of narrative cinema. The analysis we have completed is descriptive and it has allowed us to propose and test our model.

In order to obtain the results that aided us in formulating the following conclusions we had to create an analysis model that would allow us to identify the essential structural elements of video games and films and compare them to each other.

Our analysis model proposal is formed by variables linked to narrative theory, formalist film theory, genre studies and video game studies. It is a comprehensive and systematic model that aims to ensure that all the important defining elements of each work are taken into account in the comparison. Therefore, the contribution of our model is the identification and proposal of the most relevant variables.

The organizational scheme followed in this investigation has been very helpful for combining in a single document the many different variables that determine the structure of films and video games.

Our theoretical analysis of the composition of narratives enabled us to recognize their structure, development and evolution from one kind of media to another. As a result, we were able to extract a selection of variables from concepts related to narrative's fundamental structures found in works by Aristotle (1967), Todorov (1966), Propp (1974), Tomachevski (1982), Bremond (1966) and Barthes (1966). From their contributions to narrative theory we were able to select the fundamental components of narratives and afterwards, locate them (if possible) in the *Silent Hill* stories.

The most commonly used variables from narrative theory stem from elements of the discourse, and they are: the narrator's point of view, the relationship between characters and the narrator, time of the story versus time of the narrative, temporal distortions, space descriptors, character attributes and their spheres of action, types of endings, and the most common resources used to create suspense. We found that all of these variables were applicable to both works.

As the story of *Silent Hill* falls into the horror story category, we realized we also needed to add a selection of variables that are specific to the structure of horror narratives. For that reason, we referred to works by established horror and fantasy theorists like Carroll (1990), Ferreras (1995), Bloom (1998), Halberstam (1995) and Phillips (2005). The variables we elected are: types of plots, character attributes and types of monsters. We found that it is also possible to validate all the variables in both media.

Afterwards, an analysis of formalist film theory was needed to extract the most relevant variables pertaining to a film's structure that we would search for in the works we wanted to compare. For that purpose we followed the works on film analysis by Aumont (1990) and Casetti (1991), which helped to define the most important audiovisual structural elements of films. The variables we selected from formalist film theory relate to camera angles and movements, types of shots and the elements of sound and music (diegetic and non-diegetic). All the variables that we chose were validated in the video game and in the film.

Finally, we concentrated on extracting the variables linked to video game's structures, such as traditional game definitions, rules, challenges, conflict, system components, information, uncertainty, magic circle, player experience, game mechanics and interactivity. We referred to works by authors involved in the study of video game design, like Salen and Zimmerman (2003) and Egenfeldt-Nielsen et al (2008) and also, authors like Juul (2005), Wolf (2001) and Järvinen (2008) who study video game's particular traits (what makes them games), amongst other pertinent works in the field of game studies. It was at this point when the first significant differences between media began to emerge. Concepts like rules, interactivity, game mechanics and system components are not applicable to films while others like information, magic circle and conflict are somewhat translatable.

In summary, all the above mentioned variables were detected by us and are now a part of the model that enabled the execution of a thorough comparison of the two works and also facilitated the extraction of their similarities and differences.

Our investigation has shown that, in cases where a video game has a narrative component, the comparison between films and video games can be done by using the same variables and that only in the case of the video game, it is necessary to add those that are unique to the medium. This could mean that, in regards to how they make use of audio-visual elements to tell a story, video games are getting closer to classical film narratives.

According to Jenkins (2006) we are living in the era of digital effects and graphics for high resolution video games, sometimes making them look almost like films. Narratives have evolved into the art of creating worlds that cannot be completely explored or exhausted in a single work or even in one sole medium. The universe created around one story can be bigger than the video game or film; it can even grow beyond the official franchise thanks to dedicated fans that help to expand it in new directions.

We also found that, contrary to what Arseth (2004) and Juul (2001) suggest, in some cases, it is possible to extract a story from a video game without losing the rules in the process. Furthermore, we observed that contrary to Frasca's (1999) affirmations, some video games can function as narratives.

We are aware that not all video games contain narratives but many of the one's that do depend on them to create a compelling game world for players. That is why it is an important element in many of today's more popular games and why it is necessary to study a video game's narrative as an important element of its structure (and not treat it as just an "added feature"). Therefore, after reviewing the basic concepts of narrative theory and applying them to our sample we found some very interesting facts.

First, we found that the basic concepts of narrative theory are followed in stories told in video games and films. As we know, a story can be told via many formats and the basics of it can remain the same between media. But, what changes between different mediums is the way in which the story develops.

When a story is exposed in film, the order in which events are told is organized according to the conventions of narrative cinema. On the other hand, when a narrative is told in a video game, certain adjustments must be made in order for the story to unfold.

According to Aristotle's (1967) statement that the most important part of any story is the plot we can confirm that it certainly does apply to our case study and it should be true in other video games that include narratives. If nothing happens in the characters/avatars lives, or if they don't have objectives or goals to reach, the story ceases to be interesting and engaging. The same applies to narrative cinema, where the plot unfolds according to the actions characters take.

As we know, organization of the discourse depends on the narrative voice that provides the point of view from which the story is focused. After applying this concept to both media we found that in a video game the story is, in a way, experienced by the player through the avatar he/she is controlling. This means that the story is lived, although virtually, by the player, instead of just being observed from afar (as we do when we see a film).

Todorov (1966) stated that when we read a work of fiction we do not have a direct perception of the events it describes, but what we can see is the perception that the narrator has of these events. In a video game, the system acts as the narrator, displaying the story as the game unfolds by way of cut-scenes, in-game dialogues, etc., so we see what the system shows us and what we can explore with our avatar. In a film, we see and hear the story from the point of view of the narrator, who in this case would be the camera (as it decides what to show and when to show it).

In the particular video game we have observed, the story is experienced by the avatar and the events that happen around him, taking us (the players) along the adventure. It would be interesting to observe other video games to see if the story unfolds from the point of view of the avatar we are playing with or if it is possible to construct the story from other character's points of view.

We also found that characters in both mediums can be psychologically motivated, there has to be a reason for them to take action. Also, characters can have different functions throughout the story that help to give it form and to move the plot along. In a video game, discovering the story can become part of the game, it can be another element of play.

During the course of the game, the main character meets other characters that can function as guides, in addition to providing information about the story. The secondary characters that appear throughout gameplay have narrative functions as well as practical ones, like providing clues or objects that the main character needs to move along the game.

An interesting difference between video games and films refers to the ways in which the story ends. We observed that a film has one ending, arrived at as a result of the decisions and actions taken by the story's characters or by the events that unfolded. On the contrary, in a video game different endings are not only a possibility but a desired option by many habitual video game players that are familiar with the technical advantages the medium can offer.

Even though the number of possible endings in a video game is not unlimited (to this date) it is still a characteristic that clearly differentiates it from narrative cinema. A film can sometimes find ways to propose more than one possible ending by leaving it open to speculation (when the ending is not clearly defined) but still, the spectator does not have a choice regarding the actions the characters take during the story's development. A viewer can decide how the story ends depending on the logic of the events he/she witnessed during the film's runtime. But, in a video game the ending is affected by actions and decisions taken by the player at certain points during gameplay. Consequently, we could say that a player is more committed to a game's ending that he/she would be to the film's ending (even if he/she identifies with the character's plight) because he/she had a role to play in the development of the story.

Narrative theory has proven to be useful for an in-depth analysis of both medium's story's, it provides simple guidelines with which a video game's narrative can be studied.

Regarding the particularities of horror narratives we observed that both mediums can convey horror stories and even follow genre conventions in regards to the way they tell them. The types of plots commonly observed in horror stories can be translated unto film and unto video games, as our results show. In both mediums, suspense is brought

on by the same type of resources and amplified by the use of sound effects and music that accompanies the character's actions.

Our results verify what Kirkland (2009) has stated regarding the parallels between classical Hollywood narratives and the structuring components of survival horror games. He stated that these similarities might include: construction of the avatar as a psychologically driven character, establishment of clear goals, objectives and obstacles that must be overcome and a cause and effect logic whereby each problem or puzzle solved leads to the next set of challenges.

As we have endeavored to compare films and video games to understand what elements they share and which ones are particular to each medium, we will explain what we found, regarding their audio visual elements.

Kirkland (2009) also declared that almost every survival horror game uses conventions of narrative cinema in its introductory sequence to communicate characterization, situations and locations. We confirmed his affirmations with the results of our analysis of the *Silent Hill* (1999) video game, which includes an introduction sequence that situates the player in an environment and familiarizes him/her with the main character.

Our analysis of the audio visual aspects of the *Silent Hill* (1999) video game confirms the observation made by Perron (2009) when he states that the survival horror genre is most often compared to film because the scare tactics used in those kinds of games build on cinematographic expertise, like the use of point of view restrictions and camera angles that accentuate startle effects.

We observed that both mediums make use of high and low angle shots intended to create a sense of foreboding or helplessness in the player/viewer. Also, they make extensive use of crane shots intended to follow the main character's movements closely.

It is clear that both works make use of their audiovisual elements to tell the story; it is the particularity that they share without a doubt. Video game designers have relied on the conventions set forth by filmmakers and some of them have proved to be

very translatable between mediums. Aspects like types of shots, camera movements, title sequences, use of music to accentuate the action, special sound effects, etc., are widely used by game designers to guide characters through audiovisual environments.

Sound is a very important element in video games and in films because it can accentuate a scene, a moment or an action. Music can enhance and expand on the psychological drama of the audio-visual experience. Halberstam (1995) has stated that fear can be produced from a sound and through directed listening, and oftentimes it is sound rather than sight that produces tension. In our analysis we noticed that *Silent Hill's* (1999) designers made use of sound in the way described by the author by the clever use of radio static noise and air raid sirens. The same use of these sounds was made in the film, creating tension in spectators by suggesting the imminent arrival of monsters.

Lerner (2010) suggested that horror film's repetitious drones, clashing dissonances, and stingers affect viewers at a primal level, instinctually taking them back to a time when the ability to perceive a variety of sounds alerted them to approaching predators. We can hypothesize that the same effect can be achieved by using those same techniques in video games and, at least as it concerns to our personal experience with the *Silent Hill* (1999) video game, we can affirm that we did feel stressed by some of the sounds present during gameplay (specifically radio static sounds). Future studies should explore this phenomenon with various participants to better understand this effect.

When adapting a video game into film, we noticed that the stories do not have to be exactly the same to be part of the universe created by the game. What we mean by this is that what ties the different parts of a franchise together has to do more with the creation of similar characters and environments. For example, the *Silent Hill* universe is united by the same mythology, types of monsters, characters and environments. Each new video game title added to the franchise can tell a different story but it should remain within the boundaries set by the *Silent Hill* universe.

According to our findings, the elements that are a fundamental part of any video game and that are not translatable to film are rules, goals, game mechanics and explicit interactivity.

We also observed that concepts applicable to a video game's structure that are translatable to films, like the magic circle or conflict, arise from the transactions that occur within the relationship between the subject and the psychological screen and that this fact could be verified by observing player's attitudes. However, in general, video game theories only examine actions related to a player's behaviors without considering the fact that their responses also have a cognitive and emotional component.

When people play a video game, they are involved in two types of exchange with the medium. One refers to the action of playing (and the behaviors that arise) and the other to the psychological transactions, cognitive and/or emotional, that happen during gameplay. Nevertheless, these types of exchanges between the medium and the player are all part of the relationship that forms amongst the player/viewer and the work.

According to Kuhn (1984), a person becomes a viewer insofar as he/she gets involved in the diegetic experience being offered. Players and viewers get involved with the work they are interacting with, both the video game and the film have an effect on the viewer/player. It is as Benveniste (1971) states, the speaker (in this case the video game and/or the film) always has the intention of influencing the hearer (player/viewer) in some way. Silverman (1983) adds that besides the work and the audience, we must always consider the transactions that occur between them, during discourse. That is why a study of video games is not wholly satisfactory until it is completed by an analysis of their reception, which is what we would like to explore in our future research.

One of the limitations of our analysis was the fact that we did not delve into the actual player/viewer experience. We studied both media to understand their constitutive elements this time around, but in the future we would like to study the actual effects that playing and watching the film can have on people. Also, as we mentioned before when we talked about video game analysis techniques, there are no established models for analyzing digital games so we had to build our own based on the concepts exposed in our theoretical framework.

In addition, the video game we studied was released in 1999 and has certain technical limitations that newer games do not. For example, the most recent game developed in the franchise *Silent Hill: Book of Memories* (2012) created for the PlayStation Vita, allows up to four players connected via the internet that can share items between themselves and it has a feature that allows graphics and story to change based on the way the game is played.

The selection of variables for the analysis model proposal was done in its entirety by us. Future analysis models can expand from the one proposed here to include elements that we might have overlooked or that might be particular to the type of games being studied.

Our investigation aimed to identify the structural components that films and video games share, as well as those that are particular to each medium. Our findings allow us to formulate a set of recommendations that can be followed by future studies.

One of our proposals for future studies would be to apply our analysis model proposal first to other video games and films from the same franchise where the film is based on the video game (*Resident Evil*, *Max Payne*, *Prince of Persia*, etc.) and perhaps later apply it to groups of films and video games where the video game is based on the film (*Harry Potter* series, *Saw*, *The Matrix*, etc.).

We believe that applying our analysis model proposal to other video game franchises will help to refine it and expand it to better describe the phenomena. Also, now that we have observed that films and video game's can use audio-visual elements in similar ways to tell a story and to create suspense, we could continue our exploration of the *Silent Hill* franchise by comparing an audience's experience of viewing the film against the experience of playing the game.

This investigation can help to define these new cross-media and transmedia offerings that have become so popular in the audio-visual industry. In this sense, it will be useful for describing narratives in an expanded and encompassing form.

Our findings also confirm that video games are a unique cultural artifact that does share constitutive elements with other forms of media but that also offers components that are specific to it. Also, we confirmed that a horror video game can borrow structural elements from horror films (and films in general) to enhance a player's experience and make it similar to the viewing of a film of the same genre.

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Table 1. The Functions of Characters according to Propp (1985).

1	Distance	A member of the family moves away (distance).	Someone moves away from the family to take care of his affairs or the parents die and their children are left behind to fend for themselves.
2	Prohibition or order	A ban is imposed on the protagonist	The protagonist receives a prohibition or can be given the order to do something. Usually, in this point of the story the author highlights the happy environment in which the protagonist lives in so that this initial situation can contrast with the undesirable events that will come to pass later on. In both cases the result of breaking the prohibition or following the order, will always be the arrival of misfortune.
3	Transgression	The prohibition is broken and an aggressor arrives	
4	Questioning	The aggressor tries to obtain information.	
5	Information	The aggressor receives information about his victim.	The aggressor receives the information he or she is looking for.
6	Deception	The aggressor tries to trick his victim to abduct him or rob him.	The aggressor begins by adopting a different look or form. The aggressor makes use of his persuasion skills and makes a proposition to the protagonist, sometimes using magical means to do so. He can also act through any deceptive or violent means to get what he needs.
7	Complicity	The protagonist is fooled and thus helps his enemy, even when he didn't mean to do so.	If prohibitions are always transgressed, misleading statements are always accepted and executed. The protagonist can react to a magic spell in order to facilitate the work of the aggressor, but he can also do something of his own accord and without knowing it, help the aggressor to do his job.

Table continues in following page

8	Mischief	The aggressor harms a member of the protagonist's family or causes damage.	This function is very important because it is what gives the story its movement. The functions mentioned before give way to this function, they allow it to happen.
9	Transition	News of the deficiency or mischief is spread.	The hero of the story is asked to help or is ordered to do so. He is called into action and leaves.
10	Action	The "seeker-hero" decides to take action.	
11	Hero leaves	The hero leaves his home.	
12	Test	The hero goes through a test, a questionnaire or an attack, etc., which prepares him for the reception of an object or a magical helper (first function of the donor).	
13	Hero's reaction	The hero reacts to the actions of the donor.	
14	Reception of magical object	The hero receives the magical object.	
15	Displacement	The hero is carried, led or taken near the place where the object of their search is located.	
16	Combat	The hero and the aggressor engage in combat.	

Table continues in following page

17	Branding (mark)	The hero receives a mark.	
18	Victory	The aggressor is defeated.	
19	Reparation	The original mischief is repaired or the need fulfilled.	
20	Return	The hero returns.	
21	Pursuit	The hero is pursued.	
22	Rescue	The hero is rescued from pursuit.	
23	Unrecognized arrival	Hero, unrecognized arrives home.	
24	Unfounded claims	False hero presents unfounded claims.	
25	Difficult task	Difficult task is proposed to hero.	
26	Solution	Task is proposed to hero.	
27	Recognition	Hero is recognized.	
28	Exposure	False hero or villain is exposed.	
29	Transfiguration	Hero is given a new appearance.	
30	Punishment	Villain is punished.	
31	Wedding	Hero is married, ascends throne.	

Source: Made by author based on Propp's "Morphology of the Folktale" (1985).

Table 14. *Silent Hill* (1999) Characters

Character Avatar	Description
	Harry Mason is the player controlled character, he is the main protagonist. It is with Harry's avatar that the user moves around the game's environment and over whom he/she has control, to a certain point. Harry is a writer and he's Cheryl's adoptive father. His wife died due to an illness.
	Cheryl Mason is Harry's adopted daughter, she's seven years old and is seen at the very beginning of the game sitting in the back seat of Harry's car. She disappears after Harry's car swerves off the road to avoid hitting a girl that appears out of nowhere. She is the other half of Alessa Gillespie's soul and is used to give birth to the Incubus. In the end she is reincarnated as a baby, and reappears as a seventeen year old called Heather in another video game of the same franchise: *Silent Hill: Shattered Memories*.
	Cybil Bennet is a police officer from the nearby town of Brahms who has arrived at *Silent Hill* to investigate loss of communication between both towns. Cybil provides Harry with assistance at different stages during gameplay. Her fate will depend on the player's actions at a key point in the game and will alter the ending.
	Dr. Michael Kaufmann is the director of medical staff at Alchemilla Hospital. He is connected to The Order, a cult followed by *Silent Hill's* townspeople, as a drug dealer. During the game, however, he decides to sabotage Dahlia Gillespie's plans.

Source: Made by this author based on information from the *Silent Hill* (1999) video game.

Table 14 continues in following page.

Silent Hill (1999) Characters

Character Avatar	Description
	Lisa Garland was a nurse at *Alchemilla Hospital*, she wrote in her diary that she cared for Alessa while she was in the hospital recovering from her burns (due to an accident staged by Dahlia). Harry encounters Lisa several times during game play, always in the hospital and always seeming very confused and disoriented. By the end of the game, Lisa realizes that she is dead and asks Harry to help her but he decides to run away. She can be seen in the *good ending* where she attacks Dr. Kaufmann and prevents him from leaving *Silent Hill's* "Otherworld".
	Dahlia Gillespie is the leader of the cult that took over *Silent Hill*. She is the mastermind behind Alessa's birth and her attempted murder. Dahlia is Alessa's mother. Dahlia appears in the game to coerce Harry into helping her to find Alessa, taking advantage of his urgency to find his own daughter. Dahlia is the main villain in *Silent Hill*, she is trying to reunite her daughter's soul so a God can be born of her. When Dahlia accomplishes her task, she is killed by the Holy Woman in White.
	Alessa Gillespie is Dahlia's daughter and is alive because she is the vessel that carries her mother's faith's unborn god. She wants to die, presumably because she doesn't want the god to be born. Her appearance changes depending on the place within which she resided, her most negative emotions are concentrated in certain locations that hold significance to the traumatic experiences of her past.

Source: Made by this author based on information from the *Silent Hill (*1999) video game.

Table 15. *Silent Hill* **(1999) Monsters**

Monster	Description
	Grey Child They are child-like monsters; they carry knives they use to attack Harry. These creatures can be found in the *Otherworld* Midwich Elementary School and hit in groups. They make laughing sounds when they attack.
	Air Screamer These creatures can be found in the Housing and Business Districts of the *Fog World* and they often appear in groups. They attack with their talons and mouths; their appearance is akin to that of a pterodactyl. They make high-pitched screeching noises when they attack.
	Groaner The groaner looks like a hairless dog whose skin is rotting; it is fast and usually attacks in packs. Harry can avoid their attack if he moves away from them quickly enough. They are sensitive to sound and they only appear in the outdoors of *Fog World.*
	Stalker These creatures can be described as the ghostly form of the Grey Children; they are small and child-like, visible only as a delineated figure and therefore very hard to see at times. They appear in the *Otherworld.*
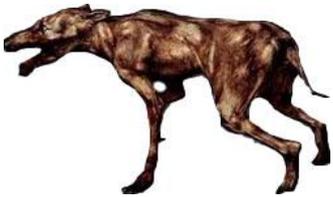
Source: Made by this author based on information from the *Silent Hill* (1999) video game.

Table 15 continues in following page.

Table 15. *Silent Hill* (1999) Monsters

Monster	Description
	Night Flutter This creature appears in the *Otherworld* and is the alternate version to the Air Screamer in *Fog World,* but it has a more humanoid form. Its attack is more vicious than that of the Air Screamer.
	Wormhead As the name implies, this is a creature that has worms for a head, it looks like a dog and attacks in the *Otherworld.* They can be considered as a stronger more ferocious version of the Groaners.
	Puppet Nurse These monsters appear in the *Otherworld* and they emerge in their uniforms, walking like hunchbacks (they have a parasite growing on their back). They are nurses that used to work at Alchemilla Hospital in the *Real World* of *Silent Hill*.

Source: Made by this author based on information from the *Silent Hill* (1999) video game.

Table 15 continues in following page.

Table 15. *Silent Hill* **(1999) Monsters**

Monster	Description
	Puppet Doctor These monsters are the Puppet Nurses counterpart; they are possessed by the same parasite and walk in the same manner. They appear in the *Otherworld* version of Alchemilla Hospital, but not as often as the Puppet Nurses. They attack with knives and make loud groaning noises when they appear.
	Cockroaches/Creepers They appear in the *Otherworld*, mainly in the school area and the Alchemilla Hospital, they can be stomped easily.
	Romper These monsters look like large deformed apes and are very powerful. They can run fast and are very difficult to avoid. They are found outside in the alternate version of *Silent Hill*.
	Bloodsucker These creatures are found in the *Otherworld* Alchemilla Hospital and in *Nowhere,* they look like leeches that are fused together, resembling an octopus. As its name suggests, it likes to suck on blood puddles. This monster cannot be killed.

Source: Made by this author based on information from the *Silent Hill* (1999) video game.

Table 15 continues in following page.

Table 15. *Silent Hill* **(1999) Monsters**

Monster	Description
	Hanged Scratcher/Sewer Monster These creatures live in the sewers and they cannot be detected by Harry's radio. They tend to surprise attack Harry and assault in groups. They attack with their claws and can cause a lot of damage.
	Mumbler They appear frequently throughout the game and are almost always in groups. They are small creatures with a whole where their face should be, they are called mumblers because of the sound they make when they approach Harry. They have long claws instead of fingers that are very lethal. They are slow movers and somewhat easily avoided if the player can outrun them.

Source: Made by this author based on information from the *Silent Hill* (1999) video game.

Table 16. *Silent Hill* (1999) Monster Bosses

Monster Boss	Description
	Split Head/Lizard This boss appears in the Otherworld Midwich Elementary School boiler room and can be hard to defeat if the player has not been paying attention to clues he encounters before this stage. The monster can only be defeated if Harry shoots his gun into the creatures mouth, which only opens after a while. If Harry cannot kill it, the monster will swallow him. Killing the monster will result in a shift unto the Fog World.
	Twinfeeler/Larva This boss appears in the *Otherworld* Shopping Mall and is the larval form of the Floatstinger (explained below). It looks like a centipede and can harm Harry by spewing a red liquid or simply by touching him.
	Floatstinger/Moth This boss is the mature form of the Twinfeeler (which escapes after Harry defeats him in the Shopping Mall). It attacks Harry again in its evolved shape atop the roof of the *Otherworld* Post Office. It can jab Harry with its stinger if he is close enough or it can spew poisoned gas from afar. If Harry succeeds in killing it, there will be a shift from the *Otherworld* to the *Fog World*.

Source: Made by this author based on information from the Silent Hill (1999) video game.

Table 16. *Silent Hill* (1999) Monster Bosses

Monster Boss	Description
	Possessed Cybil When Cybil has been possessed with the same parasites that live inside the Puppet Doctors and Puppet Nurses, she appears to Harry in the Lakeside Amusement Park. Harry must decide whether to kill her or not. Whatever he decides will affect the ending of the game. If the player kills Cybil, he/she can get the Good or Bad ending. If instead the player decides to use the Aglaophotis (red liquid) to exorcise the demon inside Cybil, she is saved and the player will either get the Good+ or Bad* ending.
	Incubus This is the final boss that Harry will encounter but only during the Good and Good+ endings. Harry can fight the Incubus only if he completes a side quest, saving Dr. Kaufmann. If Dr. Kaufmann is not saved, then instead of fighting the Incubus, Harry will have to fight the Incubator.
	Incubator/Alessa This boss will be the final one that Harry will battle against when the player encounters the Bad or Bad+ endings. She is formed after the God is allowed to mature in Alessa Gillespie's body. Alessa and Cheryl's body unite and form the Incubator, a sort of ghostly white figure that floats in the background. If Dr. Kaufmann is alive, he enters the room, shoots Dahlia and throws the Aglaphotis at the Incubator, which in turn falls down and starts to bleed as the Incubus comes out of her body and hovers above Harry and Dr. Kaufmann.

Source: Made by this author based on information from the *Silent Hill* (1999) video game.

Table 17. *Silent Hill* (2006) Characters.

Character	Description
	Rose Da Silva She is Sharon's adoptive mother; she travels to the town of *Silent Hill* to seek answers for her daughter's sleepwalking problem.
	Christoper Da Silva He is Sharon's adoptive father. He is concerned about his daughter's sleepwalking as well but he is opposed to taking her to *Silent Hill.* After Rose and Sharon go away to seek answers, Christopher tries desperately to get them to come back.
	Sharon Da Silva/Alessa Guillespie Sharon is Christopher's and Rose's adoptive daughter. She sleepwalks frequently and mentions the town of *Silent Hill* while in her sleep. Alessa is Dahlia's daughter, the child that was burned to death by members of the Church.
	Officer Gucci When Alessa's "cleansing" provoked a fire in the building thirty years prior, Officer Gucci was one of the people that was called in for help. He freed Alessa from the cage she was being held in and burned his hands while doing so. He is helping Christopher to find Rose and Sharon.

Source: Made by this author based on the information obtained from the *Silent Hill* (2006) film.

Table 17. *Silent Hill* **(2006) Characters.**

Character	Description
	Cybil Bennet She is a police officer from the nearby town of Brahams. She follows Rose and Sharon to *Silent Hill* when she becomes suspicious by Rose's behavior when she encounters them in a gas station.
	DahliaGillespie She is Alessa Gillespie's mother. Her daughter was taken from her and almost burned alive by members of the Church because she was an illegitimate child.
	Christabella She is an elder of the Church that rules over the town's people of *Silent Hill.* She convinced Dahlia to hand her daughter to the Church for "cleansing".

Source: Made by this author based on the information obtained from the *Silent Hill* (2006) film.

Table 18. *Silent Hill* **(2006) Monsters**

Monster	Description
	Grey Child They are child like moaning monsters that attack Rose in the dark alley where she wonders into looking for Sharon. Their bodies are twisted and their skin is smoldering and burning on the inside. They emit a high pitched screaming sound and attack with their claws. They represent Alessa when she was burned alive.
	Armless Moaner Rose and Cybil encounter this monster when entering *Silent Hill* via the main road. It oozes acid and has no face or arms. This monster is a representation of Alessa after she was burned and left in the hospital wrapped in bandages and unable to do anything except lash out with her rage and hate.
	Colin He is a janitor working at Midwhich School. During Alessa's flashback it is hinted that he molested the young child and thus traumatized her, which would explain why he is also trapped in the nightmare world.
	Cockroach/Creeper These are like normal cockroaches but they eat people's flesh and always appear in large numbers.

Source: Made by this author based on the information obtained from the Silent Hill (2006) film.

Table 18. *Silent Hill* **(2006) Monsters**

Monster	Description
	Pyramid Head This monster is the manifestation of Alessa's punishment for the people who tortured her. He wears a long bloody apron made of sewn flesh. He always uses a large rusty sword to kill; he's very tall and extremely strong.
	Nurses They appear in a large group in the Hospital's basement. The use steel pipes or blades as weapons and will react to light or physical contact. They guard the room where Alessa's is kept.
	Red Nurse She was a nurse at the Brookhaven Hospital that was curious about Alessa (who was barely alive and horribly burned) and peeked into her bed to have a look at the girl. Alessa then blinded the nurse and she becomes her caretaker.

Source: Made by this author based on the information obtained from the *Silent Hill* (2006) film.

Table 18. *Silent Hill* (2006) Monsters

Monster	Description
	Burned Alessa/Demon This monster is Alessa's burned body, in its adult form, bandaged and laying in her hospital bed surrounded by barbed wire that she controls and uses to kill the townspeople.
	Dark Alessa/Demon Dark Alessa is a childlike demon that manifested from Alessa's hate and anger; a revenge seeking demon that came from all the dark and angry emotions she harbored inside. Her soul split during the time she was hospitalized, forming the Dark Alessa and the good/innocent Sharon.

Source: Made by this author based on the information obtained from the *Silent Hill* (2006) film.

Table 19. Silent Hill (1999) Analysis (video game)

Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions/Player Actions
0		Silent Hill Cemetery, Alchemilla Hospital, Road, Café 5to2, Balkan Church	Cheryl, Harry Mason, Cheryl's Mother, Cybil Bennet, Dahlia, Alessa, Lisa Garland, Dr. Kaufmann	Dissolve (D), Medium shot (MS), Zoom in (ZI), Wide shot (WS), Zoom out (ZO), Tracking shot (TS), High angle shot (HAS), Fade Out to Black (FOB)			Non-diegetic music		Introduction Sequence
1	1-2	North Bachman Road, Bachman Road Alley, Fog World, Darkness	Harry Mason	MS, D, WS,HAS, TS, Bird's eye view (BEV), Tilt up (TU), ZO, FOB	Grey children		Environmental sound, air raid siren, rain		Harry goes into alley trying to run after a figure he thinks is his daughter Cheryl. He is attacked by grey children and is overtaken by them.
2	3	Café 5to2 Save Point (SP)	Harry Mason, Cybil Bennet	WS, MS, HAS, TS	Air Screamer	Map of Old Silent Hill, Health Drinks (HD), Flashlight, Radio, Knife, Handgun	Environmental sound, air screamer screech, radio static.		Harry wakes up at the Cafè 5to2 not knowing how he got there. Cybil Bennet (police officer) is there, they talk and she gives him a handgun.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions/Player Actions
3	4-7	Outside Cafe 5to2/ Bachman Road, Bachman Road Alley, Fog World, SP	Harry Mason	WS, Extreme Close Up (ECU), HAS, MS, TS	Air Screamer, Groaners	HD, bullets (B), steel pipe, House Key, First Aid Kit (FAK), Key of Woodman, of Lion and of Scarecrow	Radio static, Monster noises	Notes: To school, Doghouse, Levin Street, Keys for Eclipse	Harry goes back to the alley we saw before and as he searches for Cheryl, he finds clues that lead him to Midwich Elementary School. He is attacked by groaners and air screamers.
4	8-9	Backyard, Streets of Old Silent Hill, Night	Harry	CU, WS, TS	Night Flutter, Groaners	B	Non-diegetic music		Harry finds his way to the school while being attacked by monsters.
5	10-11	School hallways, Locker room, Night, Clock Tower	Harry	CU, WS, TS	Grey children	School map, chemical, B, FAK, gold medallion and HD.	Environmental sounds, radio static sounds.	Notes: 10:00, 12:00 and 5:00.	Harry finds the chemical needed to dissolve hand in the laboratory and finds the gold medallion. He takes to the clock tower and puts in its slot.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
6	12	Music Room, Night, Clock Tower	Harry	WS, CU, TS	Grey children	Silver medallion	Environmental sounds, radio static sounds.	Note: "A Tale of Birds without a Voice"	Harry goes into the music room and finds another clue. He has to press the piano's keys in the right order to get the silver medallion. Once retrieved, the medallion can be placed in its slot in the Clock Tower.
7	13	Boiler Room, Night, Clock Tower	Harry	WS, TS	Grey Children		Environmental sounds, radio static, non-diegetic music, air raid siren.		Harry proceeds to the boiler room and turns the machine on. Then he goes back to the Clock Tower and finds that the door is unlocked, he goes in.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
8	14	Courtyard, Night, Darkness	Harry	WS, TS			Environmental sounds	Mark engraved on Courtyard floor.	Harry comes out of the Clock Tower and realizes the world has changed. There is a mark on the courtyard floor that wasn't there before.
9	15-16	School Hallways, Darkness, and Teacher's Room.	Harry	WS, CU, MS, TS	Creepers, Grey children	HD, FAK, ampoule, B, rubber ball, shotgun and a picture card key.	Environmental sounds, phone ringing, Cheryl's voice.	Note: Leonard Rhine, The Monster Lurks	Harry heads inside the school again; He finds a picture card key that opens a door that leads to the boy's toilets where he finds a hanging corpse. Afterwards he heads to the Teacher's room where there are three blue phones. One of them rings and Harry answers it and hears Cheryl's voice calling for him before the call is cut off.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
10	17-21	Locker Room, Darkness, Rooftop, Library Reserve, Library	Harry	MS, WS, Low angle shot (LAS), CU, TS	Grey children, Creepers	Library Reserve Key, B, Classroom Key, HD, FAK, and ampoule.	Non-diegetic music, radio static, metal knocking sound, rusty door opening.	Book: The Monster Lurks Chapter 3: "Manifestation of Delusions"… "I will kill the lizard…"	Harry goes to the locker room where he finds the library reserve key. Afterwards he goes to the roof and opens a valve to retrieve the classroom key. He heads back to the Library Reserve where he finds more clues. After that he goes to the Library and finds another book with clues that will aid him in the upcoming boss battle. Then he goes to the classroom uses the key to go in and finds his way to the basement and the boiler room.
11	22	Boiler Room, Darkness	Harry	MS, WS, ZI, HAS, TS	Lizard Head		Air raid siren, lizard screeching.		Harry finds two valves on either side of the entrance to the boiler room, turns them in the correct sequence and advances onto the room where Lizard Head is waiting. Harry fights the Lizard and kills it.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
12	23-25	Boiler Room, School Hallway, Fog World, K. Gordon House SP	Harry, Girl in Blue dress (Alessa)	WS, HAS, TS	Air Screamers, Groaners.	K. Gordon key, B	A Church bell rings in the distance, environmental sounds, radio static		After Harry defeats the Lizard, everything returns to normal (before the darkness came), light returns to the room. He sees a girl standing by the boiler; she looks at him and then disappears. A church bell begins to chime and Harry looks at the town map to locate where it might be coming from and notices the Balkan Church location. He leaves the school and heads out to K.Gordon's house. Harry finds K. Gordon house and goes in through the back door. Inside he finds bullets and takes them. Then he leaves through the front door and heads to the Balkan Church.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
13	26	Balkan Church, Fog World SP	Harry, Dahlia Gillespie	Tilt Down (TD), ZO, HAS, LAS		Flauros, Health drink and Drawbridge key. Notepad	Non-diegetic music		Harry goes inside the Balkan Church and there he finds a strange woman (Dahlia). She tells him she's been waiting for him and speaks of strange things. Dahlia tells Harry to go to the Hospital. She leaves the Church and Harry can't follow her. He takes what he finds and leaves.
14	27-28	Bridge Control Room, Police Station, Fog World SP	Harry	WS, CU, TS	Groaners, Air Screamers, Rompers	Shopping District Map, HD, FAK, B.	Environmental sounds, out of breath sound (Harry), drawbridge lowering, radio static	Chalkboard note: White Claudia Memo: Officer Gucci is unlikely to been murdered.	Harry goes to the Bridge Control Room and finds a map of central Silent Hill and he uses the drawbridge key to lower the bridge and cross it to the other side of the town. He finds the Police Station, goes inside and finds more clues and a few useful items. He takes what he needs and leaves to go find the Hospital.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
15	29	Alchemilla Hospital, Fog World	Harry, Dr. Kaufmann	Dolly in (DI), MS, WS, Two shot, LAS, HAS, TS					Harry finds the Hospital and goes inside. He finds a man (Dr. Kaufmann), sitting in a chair, holding a gun. Dr. Kaufmann has just killed an Air Screamer. Harry asks him if he's seen Cheryl but he tells him he hasn't seen her. They part ways and Harry is left alone to wander the Hospital.
16	30-37	Reception, Medicine Room, Doctor's Office, Conference Room, Kitchen, Director's Office, Generator Room, Elevator, Fog World SP	Harry	WS, BEV, TS, LAS	Creepers	Hospital map, FAK, Hospital Basement map, Hospital Basement Key, plastic bottle, unknown red liquid	Environmental sounds, elevator door open/close	'Green Lion Antiques Shop'	Harry searches in different parts of the Hospital for items that might be useful. He grabs a plastic bottle that he fills with an unknown red liquid he finds in one of the rooms. He ventures into the generator room and turns it on. Afterwards he goes down to the basement and into an elevator that will take him to the 4th floor.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
17	38-39	Alternate Hospital, Darkness, Room 302 & 304, Storage Room, Boy's Toilets, Room 201 & 204, Medicine Room, Examination Room, Director's Office and Nurse's Centre. SP	Harry	TS, WS, CU	Puppet Doctor, Puppet Nurse, Blood Sucker	HD, FAK, B, Blood pack, Lighter, Plate of Cat, Plate of Turtle, Plate of Hatter and Plate of Queen	Non-diegetic music, knocking metal sounds, radio static.	Note: Clouds flowing over a hill.	Harry explores different areas of the Alternate Hospital, picking up items he finds throughout the area. He encounters a Blood Sucker, but he distracts it with a blood pack. Afterwards, he finds a note in the Nurse's Centre that will help him to solve the next puzzle, which involves putting the plates he found in the right order to open a door.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
18	40-43	Alternate Hospital, Operating Room, Intensive Care Unit, Morgue, Basement Storeroom, Darkness SP	Harry	WS, TS, CU	Puppet Nurse	HD, Hammer, Basement Storeroom Key, Disinfecting Alcohol, FAK, Ampoule, Video Tape and Examination Room key.	Radio static, environmental sounds	Image of girl entering "Green Lion Antiques"	Harry continues to explore rooms and collects the items he finds along the way. He opens the Basement Storeroom and once inside, finds that there is a door hidden behind a cabinet; he moves it and goes through the door. He finds an iron grate covered with vines on the floor, so he uses the lighter and the alcohol he found to burn the vines. He goes down and finds a video tape on a gurney. He goes back to room with TV and VCR to play the video tape. Afterwards, Harry heads to the Examination Room.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
19	44	Examination Room 1F, Darkness	Harry, Lisa Garland	WS, CU, FOB			Air raid sirens, environmental sounds		Harry enters the darkened Examination Room, shining his flashlight around to see if anything is in there. He finds a young woman hiding under a table. She's dressed in a nurse's uniform. She introduces herself as Lisa Garland, they talk for a while before he faints.
20	45	Examination Room, Fog World	Harry, Dahlia Gillespie	HAS, MS WS, ZI, LAS, TS		Green Lion Antique Shop key	Environmental sounds		When Harry regains consciousness, he is in the same room as before but it is not as dark (he is back in the Fog World). Dahlia Gillespie is there, they have a short conversation about the Mark of Samael and the town being devoured by Darkness. She tells him he must go to "the other" Church in town. When the conversation is over, Dahlia exits the room and Harry is left alone again. He heads out of the building to find the Green Lion Antiques shop.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
21	46	Central Silent Hill, Green Lion Antique Shop SP	Harry, Cybil Bennet	WS, TS, HAS, LAS, FOB		Small axe, HD, Bullets	Environmental sounds		Harry finds the Antiques Shop and heads inside. He finds a cabinet and pushes it aside to reveal a hole in the wall. When he is about to go exploring, Cybil appears. They have a conversation about what's been going on the strange town. Cybil tells him she saw a girl but couldn't catch up to her. Harry decides to go inside the hole while Cybil stands guard. He goes inside the other room and finds an altar, there is fire coming out of it. Cybil calls out to Harry and goes inside the room but finds that Harry is gone, he disappeared.
22	47	Examination Room Alternate Alchemilla Hospital, Darkness	Harry, Lisa Garland	WS, FOB					Harry awakens and he is in the Examination Room at the hospital, Lisa is with him. They have a conversation about Dahlia and the town. Afterwards, everything fades to black.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
23	48-49	Alternate Green Lion Antiques Shop, Silent Hill Town Center, Darkness SP	Harry	WS, TS	Rompers, Groaners, Larva, Night Flutter	B, FAK, Rifle	Environmental sounds, radio static		Harry awakens, lying on the floor, once again to find himself in what appears to be the alternate version of the antique shop. Afterwards he heads out to the Town Center where he picks up a few items. He enters one of the stores and finds a giant Larva, he fights it. Once he injures it, he leaves the store and heads out to the Hospital.
24	50-51	Police Station, Alchemilla Hospital Examination Room, Darkness, Fog World.	Harry, Lisa Garland	TS, WS, Two shot, HAS, MS	Rompers, Groaners, Night Flutter, Moth	B	Environmental sounds, radio static, non-diegetic music, air raid siren		Harry reunites with Lisa, they talk about the best way to get to the lake. After they talk, Harry heads out to the Hospital's roof where he encounters the Moth; he must fight with it and defeat it to move on. Once he kills the monster, an air raid siren begins to blast and everything goes dark. Light comes back and Harry is in normal Silent Hill again (Fog World)

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
25	52-53	Silent Hill streets, Water works, Sewers, Fog World SP	Harry	TS, LAS, HAS, WS	Creeper, Hanged Scratcher	Sewer A Map, HD, FAK, B, Sewer Key, and Sewer Exit Key	Environmental sounds, non-diegetic music, Harry out of breath.		Harry finds his way to the water works, once there he goes inside and explores the sewer system. He finds a few items and then leaves and heads out to the Resort Area part of the town.
26	54-55	Resort Area, Annie's Bar, Fog World SP	Harry, Dr. Kaufmann	TS, MS, WS, LAS, CU	Rompers	HD, Resort Area Map, HD, FAK, B, Receipt, Kaufmann key	Radio static, environmental sounds, non-diegetic music		Harry goes into Annie's bar where he finds Dr. Kaufmann being attacked by a groaner. Harry takes out his gun and kills the monster. Afterwards, Dr. Kaufmann and Harry have a brief conversation before Dr. Kaufmann leaves. Harry heads out to the Indian Runner Store.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
27	56	Indian Runner Store, Fog World	Harry	CU, TS, WS	Rompers	Safe key, HD, B	Environmental sounds	Diary entries. Note: 3 loaves…rear entrance code 0886 Norman Young photo	Harry uses the code he found on the receipt left behind by Dr. Kaufmann in Annie's Bar to unlock the padlock on the Indian Runner Store's entrance door. Harry finds a diary and a note; both give clues he needs later on. Harry opens the safe and he finds drugs in it. He leaves the store and goes to the motel.
28	57	Haerby Motel (Norman's Motel) SP	Harry, Dr. Kaufmann	TS, CU, WS, MS, LAS	Rompers, Night Flutter	Magnet, motorcycle key, HD, B	Environmental sounds, non-diegetic music	Newspaper: Investigation stalled Diary Entry	Harry reaches the side entrance of the motel and finds that next to the entrance there is a keypad lock. He enters the code 0886 to unlock the door, and then goes inside. He goes to room 3, he uses the Kaufmann key to enter. Harry finds a motorcycle key inside the room. Afterwards, he goes to the motel's garage where he uses the key on a motorcycle parked there. He finds a small glass vial. Dr. Kaufmann appears suddenly and they have a small argument before he takes the vial away from Harry.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
28	57	Haerby Motel (Norman's Motel) SP	Harry, Dr. Kaufmann	TS, CU, WS, MS, LAS	Rompers, Night Flutter	Magnet, motorcycle key, HD, B	Environmental sounds, non-diegetic music	Newspaper: Investigation stalled Diary Entry	Harry reaches the side entrance of the motel and finds that next to the entrance there is a keypad lock. He enters the code 0886 to unlock the door, and then goes inside. He goes to room 3, he uses the Kaufmann key to enter. Harry finds a motorcycle key inside the room. Afterwards, he goes to the motel's garage where he uses the key on a motorcycle parked there. He finds a small glass vial. Dr. Kaufmann appears suddenly and they have a small argument before he takes the vial away from Harry.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
29	58-60	Sanford Street Bridge, Darkness, Pier Boat SP	Harry, Cybil, Dahlia	WS, TS, HAS, TU, MS	Rompers, Night Flutter, Groaner	FAK, B, HD	Environmental sounds, air raid siren, non-diegetic music, radio static		Harry leaves the motel and heads out to the bridge. Once he crosses it the world changes into the alternate universe. He finds a boat and goes inside. Cybil is there, they begin a conversation. A few moments later Dahlia arrives, she tells Harry to go to the lighthouse on the lake, and to the center of the amusement park.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
30	61-63	Lighthouse, Pier Boat, Sewers, Darkness SP	Harry, Alessa, Cybil	TS, HAS, BEV, MS	Night Flutter, Rompers, Hanged Scratchers, Mumblers	Sewer B map, B, HD	Environmental sounds, radio static		Harry goes to the Lighthouse, he climbs the stairs and once at the top he finds the mark of Samael on the rooftop's floor. He also finds Alessa, whose image lingers on for a few seconds and then disappears. Afterwards he goes down the stairs again and inside the boat to see if Cybil came back. Since she's not there, Harry goes on to the sewers to try and find a way to the Amusement Park. Meanwhile, Cybil is searching for Cheryl in the amusement park where someone attacks her.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
31	64	Amusement Park, Darkness	Harry	WS, TS, ZI, FOB	Grey Children, Possessed Cybil		Environmental sounds, radio static, diegetic music (carnival music) and non-diegetic music.		Harry arrives at the Amusement Park where he finds a Carrousel. He inspects it and finds that Cybil is there, sitting in a wheelchair. Cybil has been possessed and she attacks Harry. Harry can fight Cybil and save her by throwing the unknown red liquid or just fight her and kill her.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
32	65	Amusement Park, Darkness	Harry, Dahlia, Alessa	Fade in from Black (FIB), WS, CU, HAS, FOB			Environmental sounds, non-diegetic music		After Cybil is saved or defeated, Harry encounters the ghostly image of Alessa again. She uses her power to throw Harry to the ground and afterwards the Flauros starts to float above Harry and it illuminates the area. The Flauros sends a blue light towards Alessa and injures her, making her fall to the ground. Dahlia appears and then the Flauros shines again, blinding everyone with its light. Fade to black.
33	66-68	Examination Room (Alchemilla Hospital), Elevator, Nowhere SP	Harry, Lisa Garland	WS, FOB, FIB, HAS, MS, TS, CU	Puppet Nurses	FAK, B, Pliers, Screwdriver, and Key of Ophiel.	Environmental sounds, non-diegetic music, a child's laughter		Harry awakens in the Examination Room at the hospital. Lisa is with him.. Harry heads out to the basement via the elevator. Once there he sees a ghostly image of Cheryl walking around. Harry explores the area and picks up a few items. He finds a faucet in one of the rooms and uses pliers to release the Key of Ophiel, which he uses to open a door.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
34	69	Hallways, Storage room, Nowhere SP	Harry	WS, TS, CU			Environmental sounds	The Grim Reapers List Stone Plaque with numbers and names	Harry goes through the Ophiel door to find another hallway. He finds a door with a key pad; he must press the right letters in order to open that door. He uses the Grim Reaper List and the names on the stone plaque to figure out the correct combination to open the door. Once inside the room he picks up the Amulet of Solomon. Afterwards he goes inside another room and finds Lisa inside.
35	70	Storage Room, Nowhere	Harry, Lisa	TS, WS, CU, HAS, MS			Environmental sounds, non-diegetic music		Lisa talks to Harry and when the conversation is over, she turns into one of the Puppet Nurses. Harry leaves the room and stands behind the door to keep Lisa inside.

Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
36	71	Hospital Hallways, Rooms	Harry	CU, TS, WS		Stone of Time, Amulet of Solomon and Key of Hagith	Environmental sounds, non-diegetic music, radio static		Harry explores the area and reaches the zodiac room. Harry must solve the puzzle to get the Stone of Time. Afterwards, he goes to the Antique Shop room and places the stone in the grandfather clock which frees the Key of Hagith.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
37	72-74	First Floor, Second Floor, Third Floor Nowhere	Harry	CU, WS, TS		Crest of Mercury, Ring of Contract, Camera, HD, B, Birdcage Key, and the Key of Phaleg.	Non-diegetic music, environmental sounds, radio static	Left Picture: "The light to the future" Right Picture: "The light illuminating the darkness"	Harry goes to the second floor and enters the Kazanian Jewelry room. He finds the Crest of Mercury and the Ring of Contract. He goes inside the only door he finds open and picks up a camera. He finds a metal plate on a wall and uses the screwdriver to unscrew it from the wall and reveal the Key of Aratron. There is a wire surrounding the key, charged with electricity. He finds a room with locked side doors; he has to figure out a puzzle to open them. One of the rooms contains a Birdcage Key and the other one has a book and a newspaper article. Harry goes to the Birdcage Room on the first floor; he uses the Birdcage Key and acquires the Key of Phaleg. He heads to the door marked Phaleg and uses the Key of Phaleg to open it.

Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
38	75-78	Hospital Kitchen, Unknown Rooms, Second Floor, Basement, Nowhere	Harry	WS, TS, CU	Blood Sucker, Puppet Nurses, Stalkers	HD, B, Dagger of Melchior, Ankh, Key of Bethor and Key of Aratron.	Radio static, non-diegetic music		Harry finds a refrigerator with a dagger between its doors and a broken chain. He uses the Ring of Contract to link the chain together. This action allows Harry to remove the Dagger of Melchior. Harry finds a series of objects as he continues to explore the area. He will use the Key of Bethor to unlock the Hospital generator room, he turns it off and heads back to the room where he found the Key of Aratron to remove it from the wall and take it with him. He uses this key to open a room where he encounters the ghostly figures of Alessa, Dahlia, Dr. Kaufmann and an unknown man.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
39	79	Aratron Room, Nowhere	Harry, Dahlia, Alessa, Dr. Kaufmann, Unknown Man	WS, TS		Disc of Ouroboros			Harry witnesses a conversation about Alessa, afterwards he picks up the Disc of Ouroboros that is next to a picture of the girl. He leaves and goes into another room.
40	80	Gillespie Home, Nowhere SP	Harry, Dahlia, Alessa	CU, TS, WS			Environmental sounds, non-diegetic music		Harry uses the Ankh, Amulet of Solomon, Crest of Mercury, Dagger of Melchior and the Disc of Ouroboros to open the door to Alessa's room. He witnesses a scene between the Ghosts of Dahlia and Alessa. When the ghosts disappear, Harry leaves the house. Suddenly, he is in a wide room where Dahlia, Alessa, and girl in a wheelchair (Cheryl) are waiting for him.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
41	81a	Final Battle Room Good+ Ending	Harry, Dahlia, Alessa, Girl in wheelchair, Cybil, Dr. Kaufmann, Lisa	CU, TS, WS, LAS, MS, HAS, Slow motion	Incubus		Environmental sounds, non-diegetic music		Cybil aims her handgun at Dahlia, she fires at her but the shot is blocked by a shield. Dahlia knocks out Cybil with her powers and throws her to the ground. Harry steps into the area. The Cheryl and Alessa unite to form a new person/entity as the others look on. Suddenly, Dr. Kaufmann arrives and fires a shot towards Dahlia, she is injured and falls to the ground, but is still conscious. He throws the vial with the red liquid (Aglaophotis) at the entity and the Incubus emerges, killing Dahlia with a blast. Harry fights it and once he defeats it, Alessa reappears holding a baby (Cheryl). She gives the baby to Harry who takes it and leaves with Cybil. Dr. Kaufmann is dragged down to the fire below by Lisa Garland. As Alessa dies, an explosion is heard and the screen turns white. Harry and Cybil appear on the streets of Silent Hill, running away. Credits roll. After the credits a small scene where Cybil and Harry are holding the baby appears. Blooper reel.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
41	81b	Final Battle Room Good Ending	Harry, Dahlia, Alessa, Girl in wheelchair, Cybil, Dr. Kaufmann, Lisa	CU, TS, WS, LAS, MS, HAS, Slow motion	Incubus		Environmental sounds, non-diegetic music		Cybil aims her handgun at Dahlia, she fires at her but the shot is blocked by a shield. Dahlia knocks out Cybil with her powers and throws her to the ground. Harry steps into the area. Cheryl and Alessa unite to form a new person/entity as the others look on. Suddenly, Dr. Kaufmann arrives and fires a shot towards Dahlia, she is injured and falls to the ground, but is still conscious. He throws the vial with the red liquid (Aglaophotis) at the entity and the Incubus emerges, killing Dahlia with a blast. Harry fights it and once he defeats it, Alessa reappears holding a baby (Cheryl). She gives the baby to Harry who takes it and leaves. Dr. Kaufmann is dragged down to the fire below by Lisa Garland. As Alessa dies, an explosion is heard and the screen turns white. Harry is running through the streets of Silent Hill holding the baby and goes on until we no longer see him because of the fog. Credits roll.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
41	81c	Final Battle Room	Harry, Dahlia, Alessa, Girl in wheelchair, Cybil.	CU, TS, WS, LAS, MS, HAS	Incubator		Environmental sounds, non-diegetic music		Dahlia knocks out Cybil with her powers and throws her to the ground. Harry steps into the area. Cheryl and Alessa unite to form a new person/entity (Incubator) that kills Dahlia. Harry must kill it. Once the Incubator is defeated, it screams and falls over. The Incubator returns to the form of Alessa + Cheryl. The voice of Cheryl is heard saying thank you to Harry and he faints. Credits roll. Afterwards, a scene where Cybil slaps Harry in the face to wake him up, he doesn´t react. Zoom out.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
41	81d	Final Battle Room Bad Ending	Harry, Dahlia, Alessa, Girl in wheelchair, Cybil, Dr. Kaufmann, Lisa	CU, TS, WS, LAS, MS, HAS	Incubator		Environmental sounds, non-diegetic music		Harry steps into the area where Dahlia, the girl in the wheelchair and Alessa are waiting. The girl in the wheelchair and Alessa unite to form a new person/entity (Incubator). The Incubator kills Dahlia and fights Harry. Once he has defeated it, it turns back into Alessa + Cheryl. Suddenly, Cheryl's voice is heard saying thank you to Harry. Fire starts falling from the sky as Harry falls to his knees in despair. The credits roll, but it's not over yet. When the credits have passed and image appears. It's a medium shot view of Harry, inside his car. It appears like he was mortally wounded when he swerved his car to avoid the person crossing the road (at the beginning of the game). The car's horn can be heard blaring incessantly. It seems as if Harry is dead, and he doesn't move. Fade to black.
42		Bloopers							After credits roll, a blooper reel is shown.

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Sq	Sc	Locations	Characters	Camera Angles, Shots, Movements, Transitions	Monsters	Items	Audio	Clues	Actions
41		Joke UFO Ending	Harry		Aliens	Channeling Stone			To achieve this ending, the player must take a Channeling Stone from the Convenience Store and use it in several locations during gameplay, the final place being the roof of the Lighthouse right after Alessa appears to Harry. Suddenly, a UFO appears in the background and Harry wonders what it is, while the UFO hovers in the night sky. The image dissolves to white and then dissolves again to a caricature of flying saucers, the pilots of the crafts can be seen through windows. Fade out to black, and then fade into a drawing of Harry conversing with the aliens that have come out of the spaceships. Harry asks them if they have seen his little girl and they respond with their weapons, injuring Harry severely. Then the aliens drag Harry's body unto their vessel. We cut to a wide shot of the flying saucers as they leave, followed by the credits.

Table 20. *Silent Hill* **(2006) Analysis (film)**

S	Scenes	Characters	Monsters	Location	Camera Angles, Shots, Movements, Transitions	Audio	Actions/Clues
1	1-6	Christopher, Sharon, Rose		Normal World, House, Cliff, Road	Extreme Long Shot (ELS), Close-Up (CU), Wide Shot (WS) Zoom, Low Angle Shot (LAS), High Angle Shot (HAS), Bird's Eye View (BEV), Pan (P), Fade out to Black (FOB)	Ambient Noise. Non-diegetic music.	Rose is searching for Sharon in the woods near their home. Christopher joins them as Rose tries to calm Cheryl.
2	-	-		-	Title Screen, FOB, Fade out to White (FOW)	Bells chiming	
3	7-9	Christopher, Sharon, Rose		Normal World, Country road, House, Jeep	WS, Medium Shot (MS), HAS, LAS, Zoom.	Ambient sounds. Non-diegetic music.	Rose and Sharon are resting in a field. Christopher calls Rose from their home and asks her to come back. Rose ignores it. They get back into the car and head to Silent Hill.
4	10-18	Police Officer (Cybil Bennet), Christopher, Sharon, Rose, Cashier.		Normal World, Brahams Gas Station, Christopher's car, Diner	CU, HAS, P, MS, WS, Tracking Shot (TS), Aerial View (AV)	Ambient Sounds	Rose and Sharon stop at a gas station and encounter a police officer (Cybil). Christopher calls Rose to ask her to come back. Rose leaves the diner while Cybil takes note of her license plate.

S	Scenes	Characters	Monsters	Location	Camera Angles, Shots, Movements, Transitions	Audio	Actions/Clues
5	19-21	Rose, Sharon, Cybil		Normal World, Narrow Mountain Road	AV, BEV, Tilts (T), P, CU, WS, HAS, MS,	Non-diegetic music, police car siren	Rose and Sharon are on their way to Silent Hill when Cybil catches up with them and signals them to stop. Rose stops and waits for Cybil to get off her motorbike to press the gas pedal and get away.
6	22-31	Rose, Sharon, Unkown Person		Normal World, Jeep, Narrow Mountain Road	MS, WS, T, BEV, TS, CU, Cut to black (CB)	Car speeding, radio white noise, police car siren	Rose drives through a fence in order to access the road to Silent Hill. Cybil is in pursuit. Rose's car radio emits white noise and distracts her. An unknown person crosses the road and Rose swerves her car trying to avoid hitting him/her. Rose hits her head and loses consciousness.
7	32-38	Rose, Shadow Girl (Sharon)		Fog World, Road to Silent Hill, Jeep, Silent Hill Streets, Narrow Alley	Fade in from Black (FIB), CU, MS, BEV, WS, HAS, P, T, TS, Hand held Shot (HHS), Crane Shot (CS),	Non-diegetic music, air raid siren.	Rose regains consciousness and finds that Sharon is missing. She leaves her car and heads into the town. Rose sees the silhouette of a child in the fog and follows her thinking its Sharon. She follows the girl into an alleyway.
8	39-40	Rose	Grey Children	Darkness, Altered Alleyway, Altered Bowling alley.	CU, WS, CS, HAS, LAS, BEV, MS, TS, HHS, FOB	Raining sound, non-diegetic music, hammers hitting metal, chains clinking.	Rose follows the girl unto an alley as it goes completely dark. Rose uses her lighter to light the way as she continues to look for Sharon. She is attacked by small grey monsters. The monsters overcome her and she faints.

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S	Scenes	Characters	Monsters	Location	Camera Angles, Shots , Movements, Transitions	Audio	Actions/Clues
9	41-42	Rose, Dahlia		Fog World, Bowling Alley, Streets	CU, WS, MS, LAS, HAS,	Diegetic music:"Ring of Fire" Johnny Cash. Non-diegetic music	Rose wakes up and there is light again. She's inside an abandoned bowling alley, the song "Ring of Fire" is playing on an old juke box. She leaves the building and walks around the streets until she finds Dahlia. She asks her for help but she is useless. Rose leaves her and continues her search.
10	43	Christopher, Car mechanic		Normal World, Brahams Gas Station	WS, TS, MS		Christopher arrives at Brahams Gas Station, he asks the mechanic for help on how to get into Silent Hill.
11	44-45	Rose, Cybil		Fog World, Road to Silent Hill	WS, HAS, CU, MS	Non-diegetic music	Rose goes back to the car and finds a **drawing of a school** on the passenger seat. She tries to turn the car engine on but it doesn't work. Cybil arrives at the scene and orders Rose to get out of the car. Cybil handcuffs Rose and they argue.
12	46-47	Christopher, Rose, Cybil, Officer Gucci	Oozing monster	Normal World, Fog World, Silent Hill Road	MS, WS, LAS, BEV, CU, Oblique Angle (OB), Zoom, T	Static, gurgling noises.	Christopher encounters the police while trying to take Silent Hill Road. Officer Gucci explains they found Rose's abandoned car. At the same time, Rose is still trying to convince Cybil to let her go look for Sharon. A monster appears and Cybil shoots at it. Rose runs away and leaves Cybil behind.

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S	Scenes	Characters	Monsters	Location	Camera Angles, Shots, Movements, Transitions	Audio	Actions/Clues
13	48-54	Rose, Cybil, Christopher, Office Gucci, Miners		Normal World, Fog World, Silent Hill streets, Midwich School, Classroom, Girl's Bathroom, School Hallways.	WS, HAS, Extreme Close Up (ECU), CU, BEV, T, MS, LAS, TS, P, FOB, Flashback scene.	Non-diegetic music, whispers, footsteps, girl crying (sobbing), air raid siren.	Rose uses bus maps to guide her until she reaches the school and goes inside. She finds a set of keys and uses them to open a drawer that contains a flash light (which Rose takes with her). At the same time, Christopher and Officer Gucci are driving by the town (in its normal state), looking for Rose and Sharon. Three of the town's people dressed in miners clothes are inside the school looking for Rose, so she hides in a classroom first and then in the bathroom. Inside the bathroom Rose can hear a girl crying, she looks for the girl and finds a corpse in one of the stalls. Rose finds a piece of wood with writing on it inside the corpse's mouth. The miners try to get inside the bathroom, but Rose locks the door with her keys. The siren begins to blare and the darkness comes again.
14	55-67	Rose, Cybil, Christopher, Officer Gucci, Miners	Colin, Pyramid Head, Creepers	Darkness, Normal World, Girl's bathroom, Hallways, Courtyard, Boiler room.	MS, WS, BEV, CU, LAS, TS, P.	Non-diegetic music, steel knocking on steel, water flowing, crawling insects.	As the bathroom decays all around Rose, the corpse (Colin) comes alive and begins to move. Rose runs out of the bathroom and encounters the miners; they are covered in insects (Creepers). At the same time Christopher and Officer Gucci are walking through the school in its normal state. Rose runs outside and is followed by Pyramid Head and the Creepers. As Rose runs in one direction in the Dark world, Christopher does the same in the Normal world. Rose enters the school and as she's being attacked by creepers, Cybil appears and drags her inside the boiler room. Pyramid Head tries to get in but the women strike back at him until he leaves and the light comes back (Fog World).

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S	Scenes	Characters	Monsters	Location	Camera Angles, Shots, Movements, Transitions	Audio	Actions/Clues
15	68-71	Rose, Cybil, Anna, Dahlia, Christopher, Officer Gucci		Fog World, Normal World, Midwich School, Road, Silent Hill Street, Grand Hotel	ECU, MS, CU, HAS, LAS, TS, WS,	Voice on telephone	Rose and Cybil leave the boiler room and Rose explains that she found part of a key chain from a hotel where they have to go next. At the same time Christopher is being driven out of Silent Hill by Officer Gucci. Christopher makes a call to the Silent Hill Archives to find out more about the town, with no success. Meanwhile Rose and Cybil have gone inside the Grand Hotel and found Dahlia and Anna inside, fighting. Rose finds a knife and takes it. Cybil finds a drawing in the key slot that corresponds to room 111, which is where they head to next.
16	72	Christopher		Normal World, Brahams Archives	WS, CU, MS, TS, ECU		Christopher waits outside the Brahams Archives building until they close. He breaks in. He finds the boxes containing Silent Hill police records from 1974. He finds the case filed by Officer Gucci regarding Alessa Gillespie's ordeal. In it there is a photo of Alessa, when Christophr sees it he is overwhelmed and afterwards makes a call to Toluca County Orphanage.
17	73-80	Rose, Cybil, Anna, Dark Alessa, Cristabella, Town's people	Pyramid Head	Fog World, Grand Hotel, Room 111, Secret Church, Silent Hill Streets, Church, Church Nave	MS, CU, BEV, HAS, TS, WS, LAS, P, Flashback shot, T	Girl crying, non-diegetic music (organ music), air raid alarm	Rose, Cybil and Anna find room 111 behind a painting of a witch being burned (between room 109 & 113). Rose cuts a hole in the painting and goes through it to a room with a huge hole in the wall. They go through the wall and unto another building. Rose sees the figure of a girl running and follows her. She finds the girl hunched in a corner, crying. The girl disappears and the three women leave the building once the alarm starts to blare again. They run toward the church, once there the darkness comes and Pyramid Head kills Anna. Rose and Cybil run inside the Church. Cristabella calms the people inside the church and leads them in a prayer circle.

S	Scenes	Characters	Monsters	Location	Camera Angles, Shots, Movements, Transitions	Audio	Actions/Clues
18	81-82	Christopher, Nun, Officer Gucci		Normal World, Toluca County Orphanage	TS, LAS, MS, WS	Children praying	Christopher goes to the Orphanage where they adopted Sharon and asks the Nun in charge to give him information on Sharon's background. The Nun refuses as Officer Gucci arrives at the scene. Christopher shows Gucci the picture he found of Alessa, in the archives. Gucci recognizes the girl and tells him about the night of the fire, 30 years ago.
19	83-88	Cybil, Rose, Cristabella, Town's People		Fog World, Church, Brookhaven Hospital, Elevator	MS, TS, HAS, LAS, WS, CU, WS	Non-diegetic music	Rose explains that she is looking for her daughter; Cristabella tells her that the demon might know where she can find her. Rose asks to be taken to where the demon lies. They go to Brookhaven Hospital, once there Cristabella tells Rose to memorize a map of the building so she knows where to go. She points at room B151. They give Rose a flashlight and open the elevator door for her. Cristabella notices the picture inside Rose's pendant and recognizes Sharon's face (as a likeness of Alessa) and points at her (calls her a witch). Cybil stands in front of the elevator door and tells Rose to go. The town's people overpower Cybil and she is knocked unconscious. Meanwhile, Rose goes down to the basement.
20	89	Rose	Puppet Nurses	Darkness, Brookhaven Hospital Basement	MS, TS, CU	Clanking sounds, dragging metal sound	Rose reaches the basement and goes out the elevator. She runs through the corridors, going through the map in her head. She stumbles upon a group of monster nurses; they react to her flashlight and begin to move towards her. Rose runs by them as fast as she can and goes into room B151. A white light envelops the room as Rose covers her eyes with her hands.

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S	Scenes	Characters	Monsters	Location	Camera Angles, Shots, Movements, Transitions	Audio	Actions/Clues
21	90	Dark Alessa, Rose, Colin, Dahlia, Cristabella, Town's people, Officer Gucci, Blonde Nurse		Nowhere, Brookhaven Hospital Basement Room B151	CU, MS, WS, HAS, ECU, P, Flashback sequence.	Dark Alessa narrates, off screen.	Rose is covering her eyes, surrounded by white light, as Alessa begins to narrate her story. Dark Alessa tells Rose she is being rewarded with the truth.
22	91	Blonde Nurse, Rose, Dark Alessa		Nowhere, Brookhaven Hospital Basement Room B151	WS, CU, MS	Dark Alessa narrates, off screen, a girl crying	As the light fades, Rose uncovers her eyes and sees the room for the first time. Everything is rusted and dirty. There is a Blonde Nurse in the room with her back to Rose, her face cannot be seen. Dark Alessa appears and explains who she is and tells Rose that she wants revenge. Dark Alessa tells Rose that she must tell the town's people the truth and then she hugs Rose, dematerializing as she does so, going inside Rose's body. The blonde nurse's face can finally be seen, her eyes are white and bloody.
23	92-94	Sharon, Town's people, Dahlia, Cristabella, Christopher		Fog World, Main Street, Dilapidated Bedroom, Silent Hill Road (Normal World)	TS, MS, WS		Sharon has been hiding in a dilapidated room above Nathan's Drugs. She is sleeping there when Cristabella and the others (the men in miner suits) go inside the room and find Sharon there, hiding. Dahlia tries to stop them but she can't. Meanwhile, Christopher is being driven out of Silent Hill by Officer Gucci and told to not return or they will arrest him. Christopher gets into his own car and drives away.

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S	Scenes	Characters	Monsters	Location	Camera Angles, Shots, Movements, Transitions	Audio	Actions/Clues
24	95-96	Cybil, Cristabella, Town's people, Sharon, Rose, Dahlia, Dark Alessa	Barbed wire (alive, moves on its own)	Fog World, Darkness, Church.	TS, WS, HAS, CU, MS, LAS, P, Two shot, ECU, BEV, Dissolve to black.	Non-diegetic organ music.	Back at the church Cybil and Sharon are both tied up in separate ladders. The town's people are screaming. Dahlia is being restrained so she won't untie Sharon. Cybil tries to convince them to stop but they burn her anyway (there is a pyre in the middle of the Church). As they attempt to do the same with Sharon, Rose enters the Church and tells them that they have to stop and accept their guilt. Cristabella grabs a knife and attacks Rose, stabbing her in the chest. Extreme close up of knife as a drop of blood hits the floor. The floor begins to transform into rusting metal. Everything goes dark and as some light comes back to the room, everyone can see that a black liquid is gushing out of Rose's chest. Darkness arrives as barbed wire rises up from the ground, holding the cage where Alessa was burned with her burned body still in it. The barbed wire extends like a vine and grabs hold of the town's people, including Cristabella. There is blood and guts everywhere as people are being killed. Rose unties Sharon and hides out in a corner, waiting for the darkness to pass.

S	Scenes	Characters	Monsters	Location	Camera Angles, Shots, Movements, Transitions	Audio	Actions/Clues
25	97-108	Sharon, Rose Dahlia, Christopher		Fog World, Normal World, Church, Silent Hill Street, Silent Hill Road, House	Dissolve from Black, WS, CU, HAS, MS	Non-diegetic music, Silent Hill (1999) credits music.	As the Church returns to the normal state (fog world), Sharon and Rose come out of their hiding place and make their way out of the Church. Dahlia is still there, the darkness did not kill her. Rose and Sharon walk to where they left their car; they get inside and Rose turns it on. The road is as it was before; the precipice is gone, making it possible for Rose to drive through. They arrive at their home; everything surrounding the house is covered in a white fog. At the same time, Christopher is inside the house but the environment is different, there is sunlight in the room. They appear to be in the same place but in a different dimension. Christopher senses something but he can't see them, he looks around and steps outside the front door but there is no one there (the Jeep is not there). The End.