Disembodied Surreal Tendencies of Silent Hill the Film: Traces of Japanese Abreaction Terror

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ABSTRACT

The Silent Hill live action cinema was an adaptation of a survival horror videogame title that explored the theme of loss, delusion, but also of internal conflict that leads to the ultimate self-redemption. Through the psychoanalytical reading, the surreal tendencies and symbolisms are analysed, the signs of abreaction terror sourced historically from the post-war Japan made manifest. This article looks at the possible point of origin of the surreal symbolism utilized by first the videogame iterations, then secondly the adaptation to the silver screen which may not translate into its contextually accurate adaptation. Exposing the roots of such subconscious historical trauma realizes how much the live action films made disembodiment of that spirit resulting in its failure to reach down deeper into the source material.

Keywords: Silent Hill, J-Horror, Surrealism, Post-occupation Japan, Videogame Film.

INTRODUCTION

The two iterations of Silent Hill films, the first Silent Hill (2006) and the second titled Silent Hill: Revelation (2012) (from here on will be referred to as the Silent Hill live action films) were a Western made adaptation from its original videogame title. Borrowing the arching storyline from the first, second, and the third entries of the videogame. The problem apparently, is that the film adaptation failed in breadth and depth in comparison to the videogame narrative on several level. First the film is made specifically for Western audiences therefore any Japanese cultural contextualism unfamiliar to the general Western audience be omitted. Secondly, due to the omission, some of the religious and historical trauma aspect of the original vestigial can only be sensed very faintly. Lastly, the problem that nearly all videogame adaptation film faced: the difficulty to deliver the nuanced narrative justice when confined to the average duration of a film and general Western target audience.

Silent Hill the videogame was born and developed in Japan. The original soundtrack composer Akira Yamaoka who stayed until the later sequels confessed that the original intention of first Silent Hill videogame was to make a 'classic American horror' through Japanese lens (Perron, 2011), while the creator – Keiichiro Toyama also reinforced this idea by stating Silent Hill was supposed to have an 'American novel' feel (Campbell, 2015) borrowing heavy influence from Stephen King's 'The Mist' (1980). Silent Hill the videogame is notably also a victim of 'deodorization' a term used by Iwabuchi (2002) as a kind of filtering or excluding of any 'too Japanese' properties so that the product, in this case the videogame series, can be marketed to West.

The Silent Hill live action film is about a tale of a mother (Rose da Silva) who lost her child (Sharon / Heather) in a cursed city of Silent Hill only to discover that her once-daughter figure shares a soul with a tormented soul of a girl, Alessa - the main antagonist; which she can no longer bring home safely. The second film saw a now older Heather (Alessa) having to relive her once pre-ordained life purpose as a host to a salvation-giving corrupt deity. The theme of loss, of phobia and of constant struggle

between the division of self (Id, Ego and Superego) is apparent in both the live action films. The original videogame also made hints and comment on how the Japanese saw the imposed value industrialization and the opposing force of myth of Christianity brought by the American oppressors may contribute to the formation of such trauma.

Like many videogame movie adaptations, the reception of the two films were never illustrious nor did they manage to match the same bells and whistles of the original videogame. Frankly, the two entries were never the talk of film critics, they were mundane iterations of videogame movie adaptations that failed to score well in the ticketing department and essence (Picard & Fandango, 2008). Its primary purpose was to please the fans of the original videogame titles while making an attempt to reach out to possible new fans as the film proliferate through the silver screens some more.

The two films fell into misinterpretation as it translates into its typical occult-themed American horror film in tones and formula. The iconic otherworldly creatures rich with surreal metaphors suddenly became object of horror but hardly of terror, they emit uncanny disgust and disturbance during their on screen-time but hardly construct consistent sense of uneasiness; they are displaced and ungrounded from their original theme - misplaced out of their original intended historical and cultural context. The mournful trauma of a post-war Japan can no longer be put into perspective through them.

The core concept of Silent Hill is that, as a cursed city, it possesses a dualistic tendency comparable to that of a manic psychotic episode of the mind: the fog world and the other world. The fog world represents entrapment of the sick mind where the ego is keeping the superego and the id in check, while the other world represents the active episode of psychosis where the aggressive id or the suicidal self-sacrificing super ego prevails. The town itself acts as a catalyst capable of forcefully manifesting the subconscious of the subject depending on who enters the town. When the audience assumed the first-person stance of the victim (the protagonist) they are set on course to witness frame after frame of ever-shifting interconnected realities often puzzling to discern between what is real and what is delusional. The second entry to the movie started off with Heather discovering that she is in Silent Hill only to be awaken to another nightmare cascading into one another where eventually the other world bleeds over taking her surely to the tangible nightmare. But before such descend into the deepest darkest psyche of Heather begun, the audience were first introduced to series of visions that poke and prod the veil between the limit of what is discernibly waking state and what is not.

Literature Review

Many academic articles that covered the topic of Silent Hill analysed the intellectual property from the perspective of videogame studies ranging from its ludology and narrative and structure (Kirkland, 2005), Silent Hill as art (Kirkland, 2010), gender politics & its portrayal (Kirkland, 2009), (Monteiro, 2019) and the unique craft of terror (Perron, 2011). But very little look at Silent Hill from its film adaptation perspective, if any, were usually mentioned as a case study but hardly any detailed look on the inner working mechanism or issues that the two films may have depicted on the motion picture.

Like many video-game film adaptations, the transfer process from videogame to film is not a clear-cut title to title in structure, rather a combination of several entries, modified, cut-pasted and adapted for better film audience reception. Adaptation theorist noted that this adaptation is not an easy adaptation to make since the medium of videogame is capable of telling its own narrative in a deeper sense through exploration and interactivity (Kaklamanidou & Katsaridou, 2013). Therefore, it dwarfs some of the narrative dimensionality dictated by the film and possibly also due to the lack of opportunity to weave the surreal – subconscious side of Japan into the adaptations.

The 'Oriental' quality of Silent Hill is often talked about especially past the fourth instalment of the videogame series, how after the disbandment of 'Team Silent' – that is the original team that developed the first four titles – and their parting with Konami. Silent Hill 5: Home Coming (2008), Silent Hill: Shattered Memories (2009) and Silent Hill: Downpour (2012) were all developed by studios external to Konami's that have never been adapted into live action film, although, the directors of two Silent Hill film may have taken considerations to incorporate some elements from the three sequels. The shift in craft of horror and visual symbolism changed drastically in those 3 last sequels, despite still maintaining the grotesqueness and the disturbing quality, it can clearly be sensed that the uniquely

'Japanese' touch has somewhat diminished, monster designs that once were subtle yet surreal is now replaced by blatant horror inducing monstrosities that emerge from the depth of familiar American taboos (i.e vulgar phallic shape, oversexualization of female body, cripple-ness and bodily disfigurement, sexual deviation and lastly fetishism), none of which coaxed the audience to pause, process, or freeze in dismay begging for identification - the 'what the hell is that?' response - or technically referred to as 'the categorization crisis' (Cohen, 2007) from the audience is kept to a minimum as the symbolism are quickly understood – therefore lessening their uncanniness. Leigh Alexander seemed to agree to this suspicion, in her article, seems to express the same doubt (Campbell, 2015) However, Alexander also believed that moving on to American (Western) developers could make Silent Hill less elliptical in nature. The elliptical nature of surreal codes in Japanese culture is obscure due to the un-enlightened or misunderstood context of the Eastern horror which are rooted in Buddhist tragedies & karma, folkloric tales, and the mass trauma of post-war Japan.

The first four entries of Silent Hill the videogame retained its unique 'slow burn' quality of Japanese horror cinema, the ubiquitous presence of heavy & unsettling atmosphere, is attributed to swelling up of tension that never yielded to a one-off jump-scares that cathartically releases and concluded tensions commonly found in Western horror media (Brown, 2018). Lengthening the build-up of disturbing atmosphere, leading up to otherworldly creature encounters such as the Janitor scene in Silent Hill (2006) was an attempt to re-create such experience albeit not quite achieving the 'ato ni tsuzukeru kyōfukan' (translation: sensation of dread that stays with one beyond the duration of the film).

METHODS

This study aims to understand the Silent Hill other world and its subconscious terror, one must utilize the psychoanalytical approach to reading the symbols of the unconscious in the two film live action films. First through the manifesto of surrealism to understand what bridged surrealism into the field of psychology, and then through the Freudian understanding of the self: Id, Ego, and Super-ego; where contextually the understanding of the character development in the Silent Hill film is built upon. Lastly to the interpretation of the symbols that serve as the gateway to the subconscious.

Both Silent Hill (2006) and Silent Hill: Revelation (2012) will have their symbolism isolated. Out of specific scenes and character appearances the actions and hints will be discussed of their meaning. First regarding the character Alessa and Heather that represents the dualistic structure of the self. Secondly, the notion of transformation between the for world and the other world and lastly the creatures that inhabit the other world are signifiers to trauma and phobias that should be cross-referenced to the videogame context.

The surreal manifesto composed by Breton (2010) in 1924 was a direct response to the event that happened following the first world war. The wave of nihilism and anti-art projected by Dadaism the movement made a significant impact on the way surrealists think. The tendency to retreat towards the inner mind / self was coaxed by none other than the fatality & the horror of war, and also of mistrust towards establishments, something that we may also see in depth in how Silent Hill is conveyed. The established system that once promoted modernity, safety, progress, and enlightenment then backfired and instead wreaked nihilism along the course of its progress. The surrealist saw that the only way to free themselves was not to side with rational logic which they believed to be the covered-up version of reality, but rather to examine directly the dreamlike subconscious mind argued to be the 'truest' form of reality (Stockwell, 2017) - therefore the term surreal. Although Silent Hill films can never be compared directly to the likes of An Chien Andalou (1929, by Salvador Dali and Luis Buñuel) or Jean Cocteau's Blood of the Poet (1930) for its surrealism only exist in a thematical and semantical degree and not for the pure agenda of the movement's artistic advocacy. Silent Hill undergoes frequent transformation between the other world and the fog world imitating a switch between the waking state and dream, that is where the surreal symbolism emerged out of the subconscious of the characters is arguably the truest part of the self.

Secondly, the surrealist like Breton discovered that Freudian development of Psychoanalysis was congruous to their agenda. Despite the seemingly compatible connection between the two, several letters sent by Breton returned with little to no approval from Freud. Despite so, the surrealist continued to voice out how the movement understood the self through dreams and the construction of the self through the Id, Ego, and Super-ego. This concept sees the Ego as the centremost persona of the waking state, the self that constantly in contact with the tangible reality as we know it, while both the Id and the Super ego is always following closely as the alternate extreme, the so called polar opposites of the self; the Id being the most childish form of the self that governs self-defence, self-pleasure, and self-preservation often understood as the most childish and selfish of the self. While the Super-ego is the projection of the opposite extreme of the Id, the selfless, the expectation to meet societal standard and being accepted by the norm in general. The Ego is in constant flux of influence between the id and the super-ego, the surrealists are constantly tapping into these two polar opposites to form art and symbolism letting the ego as the playing field so too are the two Silent Hill films when it comes to illustrating its central character and the monsters that comes with it.

The Third part of the methodology followed soon after the Ego, Superego and Id division is established in several parts examined. These should include: The character Heather / Alessa as the source of it all, The Fog World / Other World Silent Hill, and lastly the psyche of the prota-antagonist in the form of the manifestation of the monsters. Their symbolic reading can only be read when cross-juxtaposed to the Silent Hill original videogame franchise context, only then can they make any sense.

RESULTS

The Japanese Horror Overview

The genre of J-horror or better known as Japanese horror is a horror genre in film, videogame or written form that incorporate long history and syncretic elements of Buddhism, Shinto beliefs and mysticism (Meyer, 2012). The Night Parade of 100 Demons (Hyakki Yagyō) achieved a strong illustration of what forms the ghosts and demon figure in the Japanese folklore. Meyer (2012) also noted that Japanese Yokai (apparitions) are often illustrated as entities with strong emotions be it grudge, regret, longing, curiosity, redemption, and fear. There are also beliefs that mundane everyday object such as old umbrella (Kasa Obake), kitchen rags (Shiro Uneri) and other utensils which are shying from 100 years of age may form into a yokai when tossed away disrespectfully. Whatever the ranges of cause may be, there is a strong underlying element of strong emotions in the formation of such entities and its non-sensical / unreasonable amalgamation between physical form and its concept, but that is exactly what caused it to be surrealistic in nature.

The Japanese horror itself is a border-crossing hybrid genre (Brown, 2018). Which means that the genre alone cannot engender its absolute Japanese-ness, sure, the context in which something is frightening will have different degree of appreciation if one comprehends the point origin of what make them terrifying. Contextualizing night parade of a hundred demons may of course lead the audience to better understand the spiritual Buddhist value melted into the anthropocentric core of Japanese horror, but that alone produced nuances that deepens the appreciative experience but not enough to trigger the sensation of fear individually. This for example takes form in how the sight of long black female hair appearing out of nowhere could instil so much terror in Japanese audience plus the wet foot prints is connected to the lore of wet demon woman (Nure Onago translated: wet bride) also how the hissing cat at empty space could be a sign of demonic presence is predominantly lost or unsensitive to Western audience, therefore its operation is more irrational (Derry, 2009).

Very common Japanese horror films frequently mentioned that came to mind, The Ring (Ringu) (1998), The Grudge (Ju-On) (2002), and Dark Water (2002) for example borrowed from a very common theme of pitiable grudge. Its outer shell remains vengeful but the generic nature of the scare is transnational and universal as each of the terrorizing figure actually demand deep sympathy but promotes abject horror at the same time preventing the audience from settling with the antagonist willingly. Each of those films respectively received a Western adaptation for American audience. The sight of sunken-

rotted female figure gazing vengefully, broken bone woman crawling on all four limbs with distorted physique, bloated corpse of a young girl seeking tender mother care are universal language of terror not to mention the antagonist garbed in white stained dresses. In nearly every popular world culture, the figure of women in white exists as source of terror: the Indonesian kuntilanak, the Irish banshee, the Japanese Yuki ona and other Yurei(s), just to name a few are all apparitional female figures often depicted in white gowns.

The Japanese Post War Abreaction Terror: Gojira

The original Godzilla (1954) was shot approximately a decade after the atomic bombings of Hiroshima and Nagasaki. In its depiction, Godzilla was not as we know today as a monster of natural destruction nor is it a flagbearer of the Eastern culture counterpart to King-Kong. The 1954 Gojira was created as a walking force of destruction personified, metaphor to the trauma that the Western world, especially America, inflicted on Japan.

The massive irradiated lizard served as a constant reminder domestically to the horror of defeat, of losing hundreds of thousands of lives during the bombing which shall forever be etched into the subconscious of many Japanese. The nuclear fallout radiation, the death caused by genetic defects, the burnt and disfigured bodies, are all factors to the formation of not only Godzilla but also other elements of future Japanese horror. The appearance and disappearance of Godzilla out of and back into the sea is yet another force that should not be disturbed as it goes into its sanctuary, yet may appear again at any time for a flash reminder, akin to that of subconsciousness: how it may resurface at an unexpected time.

In its original 1954 iteration, Godzilla was treated with sympathy despite its capability of catastrophic destruction. A palaeontologist figure Professor Yamane (Takeshi Shimura) declared that Godzilla is not a monster, but a victim (Balmain, 2008). Such is the realization in the waking state of the ego consoling the destructive power of the id by persuasion of the superego. On another time period, the surreal-subliminal montage of images featured in *Ringu* (1998) curse-causing video tape is a direct reflection of how technology may still be capable of hosting death or threat of death on spiritual dimension - where afterwards, the *Yurei* Sadako Yamamura emerged surrealistically in non-sensical way out from a television screen - a connection that Western audience may find comical at first and could be challenging to logically settle. It is arguably a primary way of bringing the spiritual threat coherent to a modern living condition by merging the spiritual with the aspects and household items of modernity.

After the brief discussion into the figure of Godzilla and Sadako, it can be seen that both entities represent abreaction terror after a long duration of suppression either through remembrance of historical terror or through folkloric horror updated. When this abreaction nature is cleared, next discussion should highlight the three-way split of personality in the character Alessa and Heather of Silent Hill.

Alessa and Heather: Disembodied Superego and Manifested Id

Central to the lore of *Silent Hill* videogames and their live adaptation film is the figure of Alessa Gillespie (Jodelle Ferland). Alessa, being the proverbial sacrificial lamb, is set from the beginning of the tale to precede the arching narrative of Heather Da Silva (Jodelle Ferland). The nature of the two roles being shared under one likeness of an actor is a hint to how the soul – spirit vs body - vessel dichotomy is set apart. It was not clear enough at first that the two are split personality of Alessa. Heather being the incarnation untainted by desire for vengeance; the quality of the Superego. While Alessa's vengeful soul being incarcerated and contained within the boundary of mystic *Silent Hill* continue to manifest her quality of Id. This is further strengthened by her statement in Silent Hill (2006) after agreeing to Rose helping put her scheme for vengeance in motion, she uttered "we want satisfaction, we want revenge".

Figure 1. Burnt corporeal form of Alessa (Jodelle Ferland) - Silent Hill (2006).
(Source: Andreas Jaka Pratama)

What then of the corporeal host to the two side of the psyche? Returning to the reminder of burnt flesh and broken tortured bodies of post-war Japan, it is suggested that the reminder be pointed out to the repeated symbolic motif also present in the design of Godzilla (1954) where distillation of anger, pain, and desire for redemption contained within the mangled body of a monstrously mutated lizard. Alessa is another example of repeating surreal symbolism of a helpless adolescent female body tied to a brutally designed, rusted, and bloodied hospital bed incapable of conducting any action, yet her Id continue to roam free demanding revenge be served. In this first entry to Silent Hill the superego is constantly under suppression that it needs to be separated from the corpus (ego) and the Id.

To see Alessa is to take abject pity on Heather. Her abject appearance, on the other hand, delimits the audience from the chance to dedicate deep personal sympathy entirely yet still wanting, but repulsed by it at the same time. Such is what Kristeva (Kristeva, 1982) called the experience of abjection where an ego homed in on the master while the superego continuously driven it away. In the case of Alessa and Heather, the separation between the superego, the ego, and the id is done to highlight multi-dimensionality of the character. The vengeful ego and the id wished to be happy, so the superego was expelled and is separating itself from their unity – where in Silent Hill: Revelation the side of superego taken a new manifestation in teenager Heather Da Silva.

The formation of superego and manifested Id in the second instalment of the live action film, brought the focus to supremacy of the superego. Alessa mentioned "daughter. sister. self" as she met her ego and superego counterpart in Heather, the two embraced, trying to out-power the other where eventually the two merged together as a complete self.

Figure 2. Alessa (Adelaide Clements) embraces Heather - Silent Hill: Revelation (2012).
(Source: Andreas Jaka Pratama)

The Alessa as a fragment of subject desires ultimate redemption, this event of re-unification is a consolation of the uncanny self. The emotion and longing of the id to be rewarded acceptance eventually surrenders. As Alessa continually dreams of being loved she returns to the Freudian state of the canny (heimlich / familiar) or as Freud noted: the psyche returned to a part of the self that was long familiar but was estranged due to repression (Freud, 2010). This is a process where the reserved emotion took form in abreaction (Gordon, 1923), a strong emotional response that gave manifestation in the estrangement of the self, one then capable of being at peace with all its aggressions, fear, and hopes. The process of purging commonly discussed in Japanese cinema, film, or animation where the consolidation part of the self is inherently important for either the well-being, enlightenment, or peace with the self (Yamaguchi, 2018); a concept probably known better as kokoro (the heart mind) to the Japanese.

The Fog, The Air Raid Siren, and The Otherworld: Their Symbolism

If Alessa / Heather is operating at binary causal effect to the distortion of the self in search for consolidation, the condition of Silent Hill town shall serve as the catharsis of the fragmentation of the self. The fog may represent the sense of entrapment or incarceration of the waking state that whosoever found themselves in Silent Hill shall find themselves transported to a metaphor of internal mental conflict where threats from the subconscious may resurface. Alessa, in Silent Hill: Revelation, strengthened this concept carried over from the videogame series by underlining "Everyone has a different nightmare in Silent Hill" this is especially reflected in the various creatures present across the two film entries. Each are coming from the phobias of the protagonists in the videogame version of Silent Hill but given altered narrative and the absence of such characters, it is extremely difficult to fit them accurately towards a specific form of phobia and fear exclusive to the two films.

The Air raid siren is consistently used across the two live action films and is a signal heralding the coming of the otherworld. Both of these symbolized a great deal of post-war Japan abreaction terror. The air raid siren is a civil defence system sounding only in the direst of event, one of its most terror inducing situation happened during the backdrop of the cold war which is to remind the citizens of a possible nuclear attack (Burtch, 2012). However, to the Japanese collective memory, the dropping of atomic bomb at Hiroshima and Nagasaki, is surely enough to jolt a memory of terror. Despite the existence of other conceptual usage, the air raid siren is consistently an idiolect to Team Silent - the developer behind the original Silent Hill. In another intellectual property several videogame titles: Siren (2003), Forbidden Siren (2006), and Siren: Blood Curse (2008) also utilized air raid siren to signal the coming of danger.

Figure 3. Rose and Cybill trapped in Industrial Hell - *Silent Hill* (2006).
(Source: Andreas Jaka Pratama)

Littered with iron grills rusted and bloodied, barb wire, and iron lattice. Of all the possible portrayal of a hellish world, Silent Hill chose to portray hell in the form industrialized terror – a machination comparable to the grotesque factory setting (Kirkland, 2012). It is possible to recall the horror the industrial revolution in the 1800s where humanity was sacrificed for the endless machination of the capital gain, living condition was extremely poor, humanity became trapped to the idea of exploitation – the world was likened to a nightmarish dystopian vision brought about by Western modernization. Silent Hill alone was told as a site of coal mining town, no stranger to the imageries of factories, furnaces, and heavily industrial-designed spaces.

Soon after the dropping of the 'little boy' and 'fat man', the surrendered Japan was immediately occupied under American leash, the ultimate goal was to make sure Japan would never become a military threat to America ever again. With such limited processing time after the annihilation, the country is forced to humiliatingly accept the temporal rule of the new master a conflicting condition where, internally refusing to be subjected to, but is compulsory for obedience for the sake of the future. American values penetrated Japan undermining their feudalistic influences, reshaping the country non-negotiable towards the direction and visions alike to the one in power (Yoshimi & Buist, 2003). The once proud Japan had to accept a non-challenging stance subject. The id and the superego of the country is continuously at odds with each other; for wanting to break free yet obliged to accept subjectification.

The heated internal conflict of the psyche contributed to shaping the mentality of Japanese horror as we know today. The Western history reflects that during a period of upheaval and great change such as the toppling of Roman power to the Goths, the period is marred by sudden darker influences and tones in storytelling, atmosphere, art and architecture. Those darker sides tend to seek outlets in symbolism, what better way to manifest them than through the horror film genre. Change is, after all, horror in itself, a collision between the existing and the upcoming strengths which consequently almost always results in uncertainties.

The Monsters and Their Surreal Symbolism

In the Shinto belief, the self is divided into positive and negative energy that governs the intentions of every actions, however there is never any absolute 'evil' or 'good' sides to the moral constellation, they are all dependent to the context of the moment whence the force appears (Balmain, 2008). The dichotomic concept of inside vs outside (Uchi vs Soto) and (Pure vs Impure) for example is core to the situational moral principle of the Japanese apparitional figure, while in cleansing – purging sense considers monstrosity as linked to the impure, but not all deserves to be banished. Carroll (Carroll, 2003) argues that monstrosities are crossing in between states (interstitial). Contradicting boundaries and often either incomplete or formless in physical form. Correspondingly, *Silent Hill* also features monstrosities that appear unnatural and impure in appearance and behaviour (Steinmetz, 2018) like butoh dance of Japan that projects an eerie aura in catatonic movement signifying expressions of anger, suffering, pleasure all at once became highly unclassifiable in a single label of emotion. What the rational mind cannot fathom, the subconscious may take over to help comprehend. The movement of

Armless Man – present in Silent Hill (2006), The Bobble Head Nurses present in Silent Hill (2006) and Silent Hill: Revelation (2012) are some of the examples of obscure categorization. A categorical crisis where the audience or the players (in videogame case) is challenged on how they should respond or feel to the encounter; either to fight, escape, or to sympathize with such expression of pain; aggression suddenly became considerably abject as the engagement became increasingly puzzling.

Figure 4. A Pack of Bobble Head Nurse – Silent Hill (2006).
(Source: Andreas Jaka Pratama)

A couple of monsters that will be discussed here stems out from the psyche of Alessa: The Pyramid Head, The Bobble Head Nurse, and the Armless Man. Originally the first and most threatening and most iconic to the Silent Hill franchise is the Pyramid Head, originally derived from Silent Hill 2 (2001) videogame is a manifestation of a brutal executioner, detrimental societal standard of masculinity absent in the protagonist figure of James Sunderland. His id became the executioner, as narratively he executed his terminally ill wife to spare her the pain out of frustration. However, in both the live action films, Pyramid head appears different in role to its videogame counterpart, more as an aggressive guardian who does the bidding of Alessa's id rather than the personification of James Sunderland's id.

The Bobble Head Nurses also originated from Silent Hill 2 (2001) the videogame comes from possible sexual longing and unchecked urges in place of James Sunderland's absence of female companion role. Their dormant stature is eerie as they lie in wait with puzzling stances often mistaken for statues. While in the live action films, the nurses are symbolically the defence mechanism of Alessa's id designed to prevent anyone from entering her deepest inner psyche. While the Armless man also shares the manifestation of Alessa's impotence and tortured state. The armless man is a figure that hints the look of a person being strapped to a straight-jacket, highly unstable and appears to be in constant pain.

The depictions of some monster found in Silent Hill the film that we have discussed above represent the working system of societal ills, demand that fail to be reached, the deepest darkest of fear and wildest of hopes (Ingebretsen, 2001). Poole (2011) goes on to add that monster can act as 'reference points for cultural obsessions' monsters often signifies something other than itself. It is quite strongly suggestive that their existence is abreaction in nature to the hopes and fears of mankind.

CONCLUSION

Silent Hill at its very core is a horror videogame with deep concept rooted in Japanese subconscious of defeat, of heavy loss, and ultimately the battle between the Superego (the Japanese nationalism and chivalrous code of conduct) and the Id (the release of deeply buried aggression, and self-loathing) this whirlpool of emotions saturates the collective consciousness of the original developers – Team Silent.

However, when the adaptation process for the output of live action films, some of these symbolisms left unabridged resulting in lack of depth and nuanced understanding. The purpose of this article is to excavate and made clear the connection between the two medium (videogame and film) and highlight what the film failed to embody; it instead causes disembodiment of the original values intended.

Due to its psychological horror roots, Silent Hill bears deep reference to the movement of surrealism where the psyche and the subconscious hosts a myriad of most interesting symbolisms. These symbols connect themselves to the historical and cultural tropes of Japan: traditional religious context and collective trauma particularly that of the post occupation Japan. It is without a doubt that the Japanese-ness of Silent Hill is hard to pinpoint clearly as it remains on the subconscious level of the producer and the director. But as Okuyama (2015) pointed out, often the tendency remains submerged in the psyche of the original creator, who are Japanese born and raised.

Silent Hill as an intellectual property still remain dear in the hearts of the players, it has cemented a place as one of the pioneers of 3D Japanese survival horror genre that has managed to reach the Hollywood level access. In the future, it is hoped that more investigative research can be conducted to question the main problem of why videogame adaptation films generally failed to gain critical acclaim and despite their outstanding depth on the narrative department.

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