The article was published in the peer-reviewed journal *Literature/Film Quarterly* (41:4. 266-277) in 2013.

**Silent Hill: Adapting a Video Game**

**Introduction**
Several adaptation scholars (Brian McFarlane; and Deborah Cartmell and Imelda Whelehan, among others) base their approach on structural theories. Even though Roland Barthes’s and Gérard Genette’s theories are instrumental in discerning what can and what cannot be transferred from the written words of a page to the screen, it is much more fruitful to consider every type of source as a kind of database from which the filmmaking team can draw the ingredients they consider appropriate and then treat them cinematically (Gardies 5-7). Thus, the source and the final cinematic adaptation, or interpretation, should be examined as two distinct instances of narration modalities that can share similarities but can also be different.

However, when the discussion turns to video games that are transformed into films, “one of the most immersive forms of adaptation,” (MacArthur; Wilkinson and Zaiontz xx), the narrative common ground is not as easy to discern. Video games are interactive and, as such, have to be played in order to be appreciated. In addition, there are theories that oppose the narrative nature of video games in favor of their ludological character.1 Our position lies with the theorists that view video games as narratives because we believe that despite their interactivity, video games allow players to discover facts about the game world, and to reconstruct the narrative on that basis. Due to the fact that players are obliged to wander in the game world and retrieve essential information in order to move the narrative forward, they are capable of shaping their narrative, based, of course, on the limitations of the manufacturer. “In this way, the interpretation of an interactive game fiction can be made to more closely align with the interpretation of a narrative fiction, as the player effectively takes on the position of the first person narrator often seen in traditional narrative fictions” (Tavinor 124).

This essay will, therefore, try to offer an interpretative analysis of *Silent Hill* (2006) and its video game source. This comparative analysis is intriguing because first, the film is not based on a single video game but on three of the four versions of the same-titled game series that were released prior to the first cinematic adaptation—in total there are nine *Silent Hills* video games—and second, because the filmmakers chose to narrate the story using female heroines instead of the predominantly male protagonists of the video game series.2

**Silent Hill: The Game**
*Silent Hill* is a series of games for PC and game consoles (Xbox, PlayStation 3, Wii) produced by the Japanese company *Konami*.3 *Silent Hill* belongs to the survival horror genre and is considered one of the most important and typical paradigms. Chris Prueitt (2) and Grant Tavinor use it to define the genre, with the latter writing that a survival horror game is “A game such as *Silent Hill* with horror and
mystery elements and often where the player is placed in a weakened state relative to adversaries, encouraging a pervasive feeling of threat, and cautious gameplay” (207). Similarly, Bernard Perron uses Silent Hill as the main example based on which he proceeds to analyze the whole genre (Silent Hill 10).

Survival horror games usually involve a single player whose avatar is a third person shooter. Players usually have to find their way through unknown and unfriendly places, confront enemies and/or monsters, solve puzzles, discover clues and combine them in order to get out of their threatening situation and achieve their objectives. Killings are not so important, as are the frightening atmosphere and the feeling of suspense the players experience in the game world. All of the above-mentioned characteristics can be encountered in the Silent Hill games (Perron, Horror Video; Tavinor).

The first three games of the series take place in the foggy, nightmarish little town of Silent Hill, which has been destroyed by fire in the past and is now the home of a cult that worships a demonic creature called Samuel.

Due to the sinister subject of the narrative of the game, the constructed world is filled with fog and darkness. Thus, the avatars can only see pieces of their surroundings and can also be surprised by the monsters that lurk in almost every corner. The hero/heroine may collect things from an inventory to combine and use later in order to manage to overcome an obstacle, to win a fight, and finally, move the plot forward. Generally, this is one of the most effective ways to draw the players-characters into the story, since they are the ones responsible, “if not for the content of the narrative, then for the discovery of the content” (Tavinor 124). Although the narrative is scripted beforehand, the players have a most important role in discovering the facts through their interactions. For example, each game has different endings that depend on what players do and which items they acquire while playing. Perron underlines that

the Konami official website indicated that the first four endings of SH1 depend on a combination of two conditions, which are whether or not you could see Kaufmann at the motel office, and your ability to save Cybil. Therefore, if you don’t get the red liquid on the floor of the Director’s office of the Alchemilla Hospital, you will not be able to save Cybil at the merry-go-round (Silent Hill 4).

Perron argues that “if Silent Hill does not let the gamer create the path through the game world, it does let him choose how he navigates the given world” (Silent Hill 6). It can be therefore claimed that although video gamers enjoy certain freedoms regarding the paths they can take the narrative, they also face certain restrictions that result from the manufacturers who provide a certain number of alternative scenarios. If one combines the fact that gamers are in a way constrained by the game’s design mechanism with the complex narratives of contemporary video games, their screen-based characters, their inclusion of heroes and villains, it can be argued that video games have many affinities to the medium of film. Although, these narrative similarities, along with the same technologies that are currently used in the production of both video games and films, account for the increase in the number of video game cinematic adaptations, according to Brown Douglas and Tanya Krzywinska (86), and Trevor Elkington (213) respectively, one should
also take into account Hollywood's appetite for capitalizing on every possible source for more revenue.

Silent Hill's Rose and Cybil: The Mother and the Friend

The cinematic adaptation of the Silent Hill games may use elements from all the first three games (frightening atmosphere, creatures, monsters, etc.) but concerning the story and the characters, it essentially draws its ingredients from the first and the third game storylines. In Silent Hill 1 and 3, the main actors belong to the same family. In Silent Hill 1, the subject of action is Harry Mason, a father going on vacation with his daughter Cheryl. Outside the town of Silent Hill their car crashes and Harry loses consciousness. He wakes up in a nightmarish world, only to find that Cheryl is missing. The narrative object and the goal of the game is the retrieval of the girl. During his search, Harry encounters many monsters and frightful situations while learning piece by piece the horrifying history of Silent Hill. His helper is police officer Cybil Bennett and his main enemy is Dahlia Gillespie, who is the leader of a mystical cult that rules over Silent Hill. The story continues in Silent Hill 3 and takes place seventeen years later. Here, it is Heather, Harry's adopted daughter, who is the basic protagonist. Heather awakens at a restaurant in a mall and finds herself trapped in Silent Hill. The object of the game is for Heather to find her way home. Heather's helper is detective Douglas Cartland, while her enemy is Claudia.

The film's structural ingredients from both Silent Hill 1 and 3 shape the basic story as follows: Rose Da Silva (Radha Mitchell) is on her way to Silent Hill with her adopted daughter Sharon (Jodelle Ferland). Their car crashes just outside the town, Rose realizes Sharon is missing, and starts looking for her little girl in Silent Hill. Her helper is police officer Cybil Bennett (Laurie Holden) while her main enemy is Christabella (Alice Krige), the leader of the town's cult. The main narrative functions (a parent's search for an offspring, encounter of monsters, running, and chase) remain the same as with the first video game installment. There are only a few changes that mainly concern the names of the mother and the daughter but they do not have an impact on the narrative. Regarding the narrative atmosphere, one of the most difficult structural elements to be transported from the original source to film, Silent Hill succeeds in creating the exact nightmarish atmosphere of the games. Cinematographer Dan Laustsen and production designer Carol Spier created such a menacing and puzzling world of darkness and fog, it was appreciated and commented on by even the negative reviews. Roger Ebert wrote that the “visuals are terrific,” while Paul Arendt notes that “Silent Hill is almost worth the trouble for the outstanding production design.”

The most important difference between the games and the film is that the dad of the video game is replaced by the mother. Although this gender alternation does not affect the plot, it does have implications regarding the reading of the film in the context of contemporary gender politics. The film’s director, Christophe Gans, revealed that “in the original script, the husband appeared only in the beginning and in the end of the film. However, the executives were really afraid of making a film without a masculine element. In order to comfort them, I added the scenes with Sean Bean [Christopher da Silva, Rose’s husband].” Gans’s remarks
validate the fact that the Hollywood film industry unfortunately continues to be a male-centered system in the new millennium, both on and off screen (Keegan).

Although the existence of female action heroines is “one of the most striking developments in recent popular cinema” (O’Day 201), it can hardly be considered a novelty in the 2000s and 2010s. What is intriguing about the cinematic Silent Hill is that the filmmakers opted to create a universe in which the protagonist, the helper, the object of the quest, and the villain are all female, drawing their characters from the first and third video game installments. Many issues arise in this female universe, such as motherhood, female friendship, and female monstrosity, each of which could constitute a separate focus of analysis. However, our interest lies with the main heroine Rose and her assistant Cybil since this is the duet that drives the plot forward.

Rose is represented as a dynamic young mother who takes matters in her own hands. When Sharon sleepwalks in the opening sequence of the film, it is Rose and not Christopher who saves her and then decides to take her to Silent Hill without even discussing it with her husband. Right from the start, Rose is differentiated from Jodie Mason, Harry’s wife in the first video game, who sees Harry finding Cheryl in the introductory sequence and is not involved in the action. Rose and Jodie differ also in external appearance. In the video game, Jodie is wearing a long dress with pink floral patterns and a long shawl around her neck, connoting her role as a mother and a wife. Her comforting and traditionally feminine attire comes in complete contrast to the white tank top and blue shorts Rose is wearing while she is chasing after Sharon in the film’s first sequence. While Jodie is simply witnessing Harry saving their daughter, it is Rose who assumes the paternal, active role in the film and catches Sharon just before she falls off a cliff. Therefore, the first cinematic sequence sets the tone of what will follow and implies that Rose will surely not disappear or appear briefly as in the game, but will be an active agent of the plot. During the rest of the film, Rose is wearing a brownish skirt, a light blue blouse that leaves part of her upper chest uncovered, and flat, knee-high black boots that facilitate her walking and running. Without being provocative, her outfit is definitely more feminine, but comfortable and casual at the same time. In addition, Rose’s appearance reminds the knowledgeable spectator of Heather, the protagonist of Silent Hill 3. Heather is Harry and Jodie’s daughter, and is the first female primary character in the Silent Hill series. She is a teenage girl, but just like Rose, she has short blond hair, wears a skirt, although one shorter than Rose, and tall brown boots. Just like Heather, and Harry, and most video game avatars for that matter, Rose collects objects and finds clues that may help her. Although she screams and is visibly frightened when she is first confronted with monsters, she soon forgets her fear and is motivated solely by her maternal struggle to find her daughter. In other words, the filmmakers opted to create Rose drawing from the character of Harry in the first game as far as her object is concerned and the appearance of their daughter, Heather, in the third game.

According to Yvonne Tasker, “In developing roles for women as fighters, action and crime movies have made use of stereotypes and images including the "butch"
type, the tomboy and the *feisty heroine*, alongside the conventionally glamorous and/or sexual action women” (*Working Girls* 68). Indeed, Rose is the quintessential feisty mother who would do anything to save her child, validating also Tasker’s position of motherhood as a recurring “motivating factor” (68) for the female heroine. She even has the courage to comfort Cybil after they successfully obliterate another supernatural creature during the latter’s only moment of brief trepidation. Rose is represented as an intelligent action woman insofar as this “identity” is exposed “underneath the layers of motherhood” (Williams, “Ready for” 170), which is the motive behind her adventure. In this respect, Rose’s character presents affinities but also differences with the mother of such paradigmatic maternal films as the melodrama *Stella Dallas* (King Vidor, 1937) and the noir *Mildred Pierce* (Michael Curtiz, 1945).

E. Ann Kaplan’s reading of *Stella Dallas* concludes with the remark that although the mother manages to secure her daughter’s social standing and her consequent comfortable life, the price she pays is not only her complete separation from her off-spring, but her denotion as a narrative character as well (477). Kaplan argues that even though Stella/the young girl (Barbara Stanwyck) controls her life and the narrative in the beginning of the film, Stella/the mother ends up becoming a spectator of her daughter’s secured future through a window (477). On the other hand, *Mildred Pierce* presents a “long-suffering mother-hero who is overly infatuated with her daughter” (Williams, *Something Else* 480). Williams observes that by obeying the conventions of a predominantly male genre, the narrative ends with the cruel punishment of the mother who is forced to lose her daughter to justice (480). Despite the fact that both *Stella Dallas* and *Mildred Pierce* were filmed many decades ago, motherhood still remains a subject that is infrequently negotiated in-depth in Hollywood mainstream films, despite such critically acclaimed titles as the dramatic *Terms of Endearment* (James L. Brooks, 1983), *Postcards from the Edge* (Mike Nichols, 1990), *Stepmom* (Chris Columbus, 1998), and *The Hours* (Stephen Daldry, 2003).

*Silent Hill* places motherhood at the narrative center in an unlikely genre, that of horror; however, the basic plot, a mother trying to save her child, could be the subject of a drama, or a melodrama, the natural genres where mothers can become the narrative *stars*. Despite Rose’s countless encounters with monsters, the occupation of her body by a demon, and the efforts of a whole cult to vanquish her, she still remains a mother trying to fight for her kid. Rose’s journey ends with her united with little Sharon in a tight embrace. Although Rose does not lose her daughter, as do the mothers in *Stella Dallas* and *Mildred Pierce*, her victory is
nonetheless underlined by sacrifice. Rose and Sharon manage to return to their home after their ordeal. With the help of parallel montage, the viewers watch the worried father inside their spacious living room. However, even though Rose and Sharon enter the same house, the three of them never meet, as the mother and the daughter are trapped in an alternate reality. Rose cannot reunite with her husband and resume her past life. The price she has to pay for retrieving her daughter is her eternal separation—or at least a long-term seclusion until a possible sequel?—from her individuality and her complete devotion to Sharon. 10 However, Rose’s isolation from the real world cannot be viewed as a patriarchal device to punish the female as it is a common trope in the majority of action/adventure, and horror films that the protagonists pay a price for succeeding in their chosen and/or assigned task. Wolverine (Hugh Jackman) has to kill Grey/The Dark Phoenix (Famke Janssen), the woman he loves, in *X-Men: The Last Stand* (Brett Ratner, 2006) and Ethan Hunt (Tom Cruise) can only watch his ex-wife from afar in order to protect her life in the last scene of *Mission: Impossible - Ghost Protocol* (Brad Bird, 2011). Similarly, Rose is an action heroine who accomplishes her mission effectively and stoically accepts the consequences.

On the other hand, Cybil represents Tasker’s butch type of the female film fighter. Her first cinematic appearance is particularly interesting as Cybil is not even recognized as female, confusing gender boundaries. Dressed in a police uniform, with her helmet on and sunglasses covering her eyes, she spots Sharon crying and Rose trying to comfort her outside a highway diner where Rose stopped to fill up her gas tank. Cybil is initially filmed in a long shot that does not
help her identification as female, but even her subsequent medium shot does not solve the puzzle, which occurs only after she starts talking to Sharon, we hear her voice, and get a glimpse of some female facial features such as her rounded cheek bones and her subtly made-up lips. Filled with suspicion, Cybil follows Rose and Sharon to Silent Hill and she immediately becomes Rose’s ally even though Rose does not trust her at first. In her second appearance, Cybil takes off her helmet and jacket, revealing her short blonde hair and the contours of her body. Wearing a short-sleeved, light blue shirt and tight leather pants, her body is evidence of how a “developed musculature is not limited to the male body within representation” (Tasker, *Working Girls*).

Tasker writes that “The masculinisation of the female body, which is effected most visibly through her muscles, can be understood in terms of a notion of ‘muscularity.’ That is, some of the qualities associated with masculinity are written over the muscular female body” (*Working Girls* 149). The character of Cybil is not only masculinized through the body but also through a number of characteristics such as physical and mental strength, determination, and courage. However, what makes her truly unique is her self-sacrifice toward the climax of the film. When the leader of the town’s secret cult, Christabella, finds out that Rose’s daughter is the incarnation of the demonic Alessa, just as she was about to help Rose and Cybil fight the demon, it is Cybil who fights and knocks out Christabella’s four male assistants. However, as soon as she understands that this is a fight she cannot win, she helps Rose start the elevator and closes its doors abruptly, ordering her friend to find her daughter. She then points her gun to the men even though she knows there are no bullets left. Smiling ironically, she pulls the trigger and the scene ends with the three men attacking and trapping her in order to eventually burn her in their church, a fate she also accepts with exceptional dignity and composure, echoing male heroes, such as Harry Stamper (Bruce Willis) and Spurgeon Tanner (Robert Duvall) in the disaster blockbusters *Armageddon* (Michael Bay, 1998) and *Deep Impact* (Mimi Leder, 1998), who decide to sacrifice their lives to save humankind.

Rose and Cybil are two women working together against a common enemy throughout the film. Although their relationship starts with suspicion—Rose sees Cybil as a threat and does not immediately realize she is there to help her while
Cybil is also skeptical about Rose’s trip to Silent Hill—their combined efforts lead to the solution of many puzzles, the oblation of monsters, and the final catharsis. More importantly, however, the friendship they develop is a relationship that is proven more narratively significant than Rose’s relationship with her husband since it is Cybil that stands by Rose in Silent Hill and not Christopher, who tries in vain to locate his wife and daughter in the real world. The two women help each other, comfort each other, and show what can be achieved through a deep female bond.

In her study of cinematic female friendship, which includes films from different genres, such as the period drama *Julia* (Fred Zinnemann, 1977), the comedy *Nine to Five* (Colin Higgins, 1980), the action/adventure film *Thelma & Louise* (Ridley Scott, 1991), and the thriller *Single White Female* (Barbet Schroeder, 1992), Karen Hollinger studies the various representations of female autonomy and sisterhood in mainstream films and examines “the complex and multidimensional nature” of their diverse filmic accounts (6). *Silent Hill* can therefore be added to Hollinger’s sub-genre, since Rose and Cybil’s relationship is the one that helps not only the progression but leads to the resolution of the plot.

The preceding discussion can lead to a number of interesting observations. First, if one accepts the narrative side of video games, then it follows that their cinematic adaptations can be examined with the tools film studies uses to comparatively study how the written word transforms into moving images and sounds. It is true that video games allow players to construct different stories based on specific and most important fixed ingredients but the same can be argued for the freedoms a literary text allows readers who can create different visual images of places and characters and who rarely see their own unique visualizations realized in a film adaptation. Thus, despite the fact that the majority of contemporary video games are characterized by interactivity and alternative scenarios, their main ingredients (i.e. characters, places, object, atmosphere) always rely on the outline of the same story. Therefore, players can only alter—and that is debatable since the alternative paths and endings of every game are pre-determined by the manufacturer—just a part of the narratives they are engaged in.

In addition, since places, characters, and storylines can be transported from video games to film very easily, the attention of a video game film adaptation study should focus on the decisions the filmmaking team made during the ingredient selection process. In the case of *Silent Hill*, although the filmmaking team chose to follow the basic narrative story (the search for a missing child) and reproduce the same menacing visual atmosphere, borrowing ingredients from two video games of the same series and not just one, they ended up creating a unique female cosmos in the context of the horror genre. This gender decision, however trivial it may seem to viewers and/or players, does open the cinematic adaptation to a number of interpretations; first, it transforms *Silent Hill* into a female text that negotiates important issues, such as motherhood, female friendship, agency, monstrosity, physical and mental strength, and empowerment, and second, it also raises questions regarding film genre theory as well as the political economy of film. Therefore, it becomes clear that adapting a video game for the big screen is not only a complicated process regarding selection, omission, and or compromise.
on the part of the filmmakers, but also a re-invention of the same story that can—
even with superficially minor changes—result in fascinating and multilayered
audiovisual narratives that require and are worthy of our continuous academic
attention.

Betty Kaklamanidou
Maria Katsaridou
Aristotle University of Thessaloniki

Notes

1 Ludologists suggest that as a new field, game studies needs its own theoretical approach and analysis
methodology. Ludology views video games as radically different from narratives as communicative
structures and thus not “eligible” to be analyzed with the use of narratology. Instead, their examination
should be focused on the rules of the games and not on the representational elements that are only
incidental (Aarseth; Eskelinen). However, even though ludologists insist on the need of a new
methodological approach, they do not clearly deny the relation between narratives and video games: “To
claim that there is no difference between games and narratives is to ignore essential qualities of both
categories. And yet, as this study tries to show, the difference is not clear-cut, and there is significant
overlap between the two” (Aarseth, *Cybertext* 5).

2 The four *Silent Hill* installments were released in 1999, 2001, 2003, and 2004. The film’s director
Christophe Gans and writer Roger Avary bought the rights in 2004. However, since there is no
information regarding the exact date of the rights’ purchase and the release of *Silent Hill 4*, in addition to
the fact that the fourth video game is not even set in Silent Hill and follows the hero Henry Townshend
while he explores a series of supernatural worlds, we can safely hypothesize that the film borrows
elements only from the first three video game installments.

3 Konami is a Japanese production company located in Tokyo that has, among others, released such
video games as *Silent Hill*, *Castlevania*, and *Metal Gear*. <http://www.konami.com/ >

4 Ewan Kirkland provides a comprehensive summary of the Silent Hill myth. Two decades ago, “the
leader of this group, Dahlia Gillespie, produced a child, Alessa … meant to provide a vessel for the
embryonic Samael, who when eventually born, would bring about the end of the world. Growing up,
Alessa had a terrible time, was tormented by her schoolmates for her peculiar background, called a witch
because of the strange supernatural powers which began to manifest as she got older … Alessa rebelled
against the cult, refusing to cooperate with their plans. In retaliation, and realising her own power was
strong enough to make her daughter redundant, Dahlia attempted to burn the girl to death. In this
moment Alessa transformed part of her spirit into a baby, Cheryl, found and adopted by Harry Mason,
protagonist of *SH1*. However, despite severe burns, Alessa did not die, but remained comatose,
incomplete and imprisoned in Silent Hill’s hospital basement, tormented by pain and horrific nightmares
that manifest like a dark psychic shadow over Silent Hill” (74).

5 According to recent estimates, Hollywood’s 2011 revenue reached $15 billion, with the lion share
($13.5 billion) coming from outside the US (McClintock; Barnes). At the same time, the domestic
revenue of the video game industry reached $17 billion in 2011, while “Video game sales are expected to
grow from $66 billion worldwide in 2010 to $81 billion by 2016” (Takahashi). The obvious popularity
and continuing growth of the video game industry is therefore another, if not the most important,
parameter in the film industry’s investment in video game adaptations, from Lara Croft: Tomb Raider (Simon West, 2001), to the fourth installment in the Resident Evil film franchise, Resident Evil: Afterlife (Paul W. S. Anderson, 2010), and Prince of Persia: The Sands of Time (Mike Newell, 2010). These three films surpassed $200 million in admissions, with Prince of Persia reaching more than $335 million worldwide, proving that the film industry has found in video games not only a source of narrative schemas but a great number of already eager global spectators.

6 The characters in Silent Hill 2 have no relation to Harry’s family as the game focuses on James Sunderland’s efforts to find his deceased wife in the cursed town while Silent Hill 4 is not even set in the same town.

7 Gans also adds: “Even though I like the scenes where his wife and he cross paths in different dimensions, I never found them very useful. I knew they added a mass of information and explanations that could parasitize the pure dream atmosphere of the film. When I watched the finished version of the film, I realized that the scenes created an additional problem; through their alternating nights and days, these additions upset the ‘subjective’ time of the film. Thereafter, for the public, the action did not develop in one day, but in three! The film was written and conceived by Roger Avary like a Twilight Zone episode, which is to say in a precise and constrained world. By adding ‘fat,’ it had lost its balance. Since Tristar never tested the film outside of the company, no one anticipated this problem. It was not until the release of the film that we all realized it would be better to get rid of these scenes and keep them for the DVD!” (2006). Thus, the director’s comments reveal the inner workings of an industry that is not only male-dominated but often forces the filmmakers to compromise their vision based on criteria that relate to pure business strategies to the detriment of the artistic side of film.

8 Although “the sporadic integration of women into the action cinema [took place] in the late 1980s and the 1990s” (Tasker, Working Girl 67), female action heroines were also present in the silent era. For instance, the series The Hazards of Helen (1914–17) featured “its eponymous heroine” putting her life in danger in order to combat crime (Bean 18).


10 In Silent Hill: Revelation 3D (Michael J. Bassett, 2012), it is the daughter, Heather (Adelaide Clemens), who tries to find her missing father in Silent Hill, following the Silent Hill 3 narrative pattern. However, aside from remaining faithful to the source, Silent Hill: Revelation 3D is also following a Hollywood trend as the last few years witnessed a number of commercially successful, and/or critically praised films with teenage heroines, such as True Grit (Ethan Coen and Joel Coen, 2010), Winter’s Bone (Debra Granik, 2010), Hanna (Joe Wright, 2011), The Hunger Games (Gary Ross, 2012), and Brave (Mark Andrews and Brenda Chapman, 2012), among others. Economics aside, this recent and continuing starring presence of female teenage heroines in primarily male-centered genres such as action films, thrillers, horror, and even westerns is certain to become a site for stimulating academic debates regarding the function, roles, choices, and gender performances of female heroines, and Hollywood’s unremitting and unfortunate suspicion of the global audience’s attraction to these stories.

—. “Genre Trouble: Narrativism and the Art of Simulation.” Wardrip-Fruin and Harrigan 45-55.


