

## CHAPTER I INTRODUCTION

### A. Background

By its definition, a video game is an electronic game where we as players move an image on an electronic screen using a controller (Merriam-Webster, n.d.). Nowadays, video games are becoming a medium of consumption that is in great demand by many people with the action-adventure video game genre coming in second place with each player with an age range of 16-64 years and first place for the shooter genre where players aged 16-24 years play it (Clement, 2023). This entertainment media has a huge benefit in the global market which reaches approximately 347 billion US dollars in the year 2022 (Clement, 2024). Along with the development of computing technology, video games, which were originally just moving images on a screen, have now become a realistic virtual world that incorporates many aspects of real life. From the visuals, sound, narrative, and game mechanics, video games have transformed into a collaboration of computer science and art created by a team of passionate creators, making video games a medium that creates artistic experiences while preserving the visual artist's worldview (Melissinos, 2015).

Nowadays, video games have many types of gameplay and genres to play. But narrative video games are always everyone's favorite choice especially one with a Hero's Journey narrative structure. Where the players experience tales of protagonists who are either ordinary or extraordinary exploring an unknown world for a specific purpose. The hero's journey narrative consists of three phases – departure (the hero leaves their home and past self behind to go on a quest), initiation (The hero faces trials and tribulations to achieve victory on their quest.), and return (The hero returns home with gifts and boons, and becomes a master of both worlds) (Campbell, 2016). Silent Hill 2 also uses this type of narrative structure but serves in a unique perspective and world-building as the game explores themes of grief, psychology, and horror.

Video games and semiotics have already been connected since long ago due to the nature of video games consisting of signs, symbols, and meanings (Seraphine, 2014, p. 20). As an interactive form of media, video games serve the players with a rich tapestry of visual, auditory, and interactive elements to communicate narrative, aesthetics, and functionality (Bruchansky, 2011). The Semiotics framework offers a layer of meaning that can analyze how signs are utilized in the game design. Additionally, this framework also intertwines with the narrative structure of video games, in which the players can control their choices and actions creating meaningful signs. In essence, the relationship between video games and semiotics offers a comprehensive framework for understanding how meaning is created, conveyed, and interpreted in this form of digital media.



ly a few studies that use a semiotic approach to relate denialism in dominance of other approaches. However, this does not mean that on denialism. In the last few decades, there are still studies that other fields, especially the pandemic era of COVID-19, one of written by Claudia Malinverni and Jacqueline Isaac Machado COVID-19: Scientific Arguments, Denialism, Eugenics, and the

Construction of the Antisocial Distancing Discourse in Brazil". This study analyzes how a Brazilian news media discursive discourse on vertical isolation was then realized by President Jair Bolsonaro as an effort to control the COVID-19 pandemic in Brazil. However, this effort was criticized by health experts because it worsened the situation and increased the number of transmissions of the virus (Malinverni and Brigagão, 2020). "Denialism: what is it and how should scientists respond?" is another research by Pascal Diethelm and Martin McKee in 2009 that focuses on examples of denialism in overwhelming evidence and how it extends to government and political organization. In this article, George W. Bush known for his views to religious beliefs or corporate affiliations, the consultant for reproductive health at the Food and Drug Administration viewed prayer and scripture study as solutions for premenstrual syndrome (Diethelm and McKee, 2009). Another article is by Alexander Godulla in 2024, "What Is Denialism? An Examination and Classification of Definitional Approaches and Relevant Actors", where the author explains that denialism is a complex problem that can be seen from various perspectives such as psychology, sociology, and philosophy (Godulla, 2024).

Despite the significant impact of video games as an entertainment media, the field of denialism and its connection to the semiotic perspective in video games has been largely overlooked in the research literature. This is a significant gap in our understanding given that video games can be a powerful tool for conveying messages and shaping perceptions. Therefore, it is important that scholars and researchers address this gap in literature and explore the potential of video games that reflecting our attitudes and beliefs.

## **B. Identification of Problem**

Based by the explanation above, the writer discovers several issues:

1. The interplay between denialism and the study of semiotics remains underexplored.
2. Lack of scholarly investigation into how specific game features, narratives, or character portrayals of denialism.
3. Conflicting narratives that challenge established facts can lead to confusion; a consequence often attributed to denialism.
4. The phenomenon of the illusory truth effect can result in the acceptance of misinformation as truth, a process sometimes facilitated by denialism.
5. Denialism frequently emerges as an issue within societal dynamics.

## **C. Scope of Problem**

In this research, the scope of the issues is narrowed down by concentrating on specific problems identified earlier by focusing on:



on the exploration of the theme of "Denialism" in the video game through its narrative.

analyzes how the game's narrative conveys the denialism state of list. Using Roland Barthes's semiotic theory of "Orders of and practical defensive tactics of denialism proposed by Alex which is avoiding, delegitimizing, and limiting.

#### **D. Research Question**

1. How is semiotic analysis used to expose sign of denial that presented in Silent Hill 2?
2. How are denialism aspects in Silent Hill 2 is presented using semiotics in the form of signifier-signified relationship?

#### **E. Objective of Study**

1. To expose the nuances of denialism embedded in Silent Hill 2 narrative, contributing to the broader discourse on the role of video games in shaping and reflecting societal beliefs.
2. To determine the presentation of denialism aspects in Silent Hill 2 through the application of semiotics and an examination of the signifier-signified relationship within the game.

#### **F. Significance of Research**

1. Theoretical Significance

Theoretically, this research is expected to invoke signs of denialism and the reason why the character is showing sign of denial in video game “*Silent Hill 2*” by using semiotics approach.

2. Practical Significance

This study aims to serve as a bridge that will enable forthcoming studies to explore the relationship between denialism and semiotics within the context of video game. Additionally, it also serves as a future reader that seeks to provide a foundational framework for conducting research into denialism through a semiotic lens.



## CHAPTER II LITERATURE REVIEW

### A. Previous Studies

To conduct this study, the researcher drew upon analogous research in the fields of semiotics analysis within films and video games, as well as research about denialism discourse to resolve the research question. The references were taken from two thesis and three journal articles.

#### 1. Haswari Zahra Demanty, (2019) Female Masculinity in Movie (Analysis Study of Semiotics in Ocean's 8 Movie)

The objective of this thesis is to identify the concept of female masculinity in the movie *Ocean's 8*. This study employs Roland Barthes' semiotic analysis to examine the data, along with Judith Halberstam's theory of female masculinity and Peter Lehman's theory of masculinity as its foundational theoretical frameworks. The object of the research is the movie *Ocean's 8*, while the subjects of the research are the scenes involving the eight main characters that demonstrate female masculinity. Data were collected by observing the signs in the movie, including dialogue and actions, that reflect female masculinity. This research reveals the concept of female masculinity in the movie, which is categorized into three key aspects. First, female domination highlights women's ability to demonstrate strength and assert dominance. Second, it challenges the notion of women as a secondary class, emphasizing that they are not always directed by men. Third, the women in the movie are portrayed as rebellious, showcasing their capacity to resist and fight against oppressive systems.

#### 2. Gloria Christiana Damayanti and Peter Ardhianto, (2023) The Influence of Culture in Character Design in Open World Games in terms of Roland Barthes' Visual Semiotic Theory

This journal article explores how character design in the *Genshin Impact* video game is influenced by real-life cultures. The study applies Barthes' semiotic theory (1977) and Mark's semiotics to determine the cultural values embedded in the characters of this open-world video game. Specifically, the data sampling focuses on the Sumeru region in *Genshin Impact*. The writers analyze characters such as Candace, Cyno, Alhaitham, and various NPCs, as well as locations like Pardis Dhyai, King Deshret's Tomb, and Aaru Village. The findings reveal that the Sumeru region in the game draws inspiration from Ancient Egyptian civilization and Mesopotamia. Furthermore, the researchers found that Candace is inspired by a historical figure from the Kush, a civilization that was part of a blend of ancient cultures less external influences.



### 3. Daniel Kurniawan and Ryan P. Sutanto, (2018) Representation of Power in A Smartphone (Semiotic Analysis of Smartphone Culture in Watch Dog Game)

The objective of this journal article is to explore how a smartphone represents power in the *Watch Dogs* video game. The research employs a qualitative interpretative method based on a semiotic model, analyzing sign systems divided into denotation and connotation. The writer collected data by playing the *Watch Dogs* game and capturing relevant screenshots that provide meaningful insights into the use of the smartphone as a primary weapon in the game. The findings reveal that the smartphone in *Watch Dogs* functions as a tool for infiltration and destruction, showcasing its dual role as both a weapon and a representation of modern society. Additionally, the game reflects today's smartphone-dominated societies, highlighting their ubiquity in daily life as well as their inherent vulnerabilities.

### 4. Ramadany, Muhammad Hasyim, Sukma, (2024) Semiotics Analysis of Characters From Liyue in The Game Genshin Impact

This study aims to identify the semiotic elements in *Genshin Impact* characters that reflect Chinese culture and uncover the meaning behind them. The research employs a qualitative approach with descriptive analysis, utilizing Barthes' semiotic analysis framework of myth (1957). The researcher selected *Zhongli*, a character from the Liyue region, as the subject for data sampling. The findings reveal that *Zhongli* embodies semiotic elements that represent Chinese culture, particularly through his appearance, clothing, and mythological associations. The character is inspired by *Zhongli Quan*, a deity from Chinese mythology. Both *Zhongli* and *Zhongli Quan* are associated with stones: *Zhongli* wields the power of stones to protect his region, while *Zhongli Quan* helps the poor through alchemy by creating silver from stone.

### 5. Claudia Malinverni<sup>1</sup> and Jacqueline Isaac Machado Brigagão (2020) COVID-19: Scientific Arguments, Denialism, Eugenics, and the Construction of the Antisocial Distancing Discourse in Brazil

The main objective of the study is to analyze how the Brazilian media presented the concept of vertical isolation, a controversial strategy proposed as a scientific approach to controlling the pandemic. The study also examines how this strategy was incorporated into the denialist rhetoric of Brazilian President Jair Bolsonaro, who downplayed the seriousness of the pandemic. The researchers employed qualitative methods and conducted a discursive analysis of media reports found through Google searches using specific keywords (e.g., herd immunity, vertical isolation, and Bolsonaro). The findings show that Brazilian media extensively highlighted Bolsonaro's proposal of vertical isolation, which was also used as a strategy to downplay the severity of the pandemic and promote policies aligned with eugenic principles. By rejecting or downplaying the seriousness of the pandemic, such approaches led to ineffective public health responses.



Previous research, as discussed above, shares similarities with this study in utilizing Roland Barthes' theory as a foundation. While previous studies have examined topics such as female masculinity, cultural values, the representation of power in smartphones, and Chinese mythology, this study focuses on exploring the concept of denialism in the game *Silent Hill 2*. Thus, the researcher in this study combines Barthes' semiotics with Gillespie's semantic immune system theory. The discussion above about denialism discourse serves as a basis for understanding how denialism manifests in real-life situations. However, it also highlights a gap which there's no research has specifically focused on denialism through semiotic analysis in video games. This gap is what the researcher aims to address in this study.

## **B. Theoretical Background**

### **1. Semiology & Semiotic**

Both semiology and semiotics are studies that explore about signs and their use in social life. The sign itself is defined as something which, based on previously established social observance, can be considered to represent something else. A sign was originally interpreted as something that points to the existence of something else (Wibowo, 2013, p. 7). While both semiology and semiotics delve into the study of signs, yet they represent distinct approaches within the field.

In the study of semiotics, the concept of representation was introduced by the American pragmatist philosopher Charles Sanders Peirce. He proposed that the process of representation involves what is called a triadic relationship. According to Peirce (1931, as cited in Chandler 2022, p. 31), a sign, or representamen, is something that stands for something else in terms of its capacity, which is also a signifier in Saussure's theory. The object is something that is referred to outside of the sign itself. Then there is the interpretant, which is a realization of the representamen and the object it denotes. Additionally, Pierce categorizes the types of signs into three: Icons, Indexes, and Symbols. An Icon is a sign where the signifier resembles or is identical to the signified in some specific form, such as traffic signs, caricatures, or photographs. An Index is a sign where the signifier has a different form but refers directly to the signified, often indicating a cause-and-effect relationship, like footprints, the smell of cooking, or smoke. In the case of Symbols, the signifier bears no resemblance to the signified at all but is more established through social agreement or a system, examples include Morse code, the colors on a national flag, or the colors of clothing (Eko Nugroho, as cited in Wibowo, 2013 p. 157).

In semiology, the concept of the sign was first used by the Swiss linguist Ferdinand de Saussure, who introduced a binary structure that divides a sign into the signified. This basic framework, as discussed in Chandler at the signifier is the form the sign takes, such as a word or an signified is the concept or idea to which the signifier refers. In the ic sign, Saussure (cited in Chandler, 2022), says that the linguistic t and a pattern of sound (acoustic image) (pp.15-17). Linguistic ation or a selection of several specific linguistic elements; syntax,





phonemes, and morphemes. The sound pattern is not a sound but an impression in the listener's psychology based on sense. For example, a word "bottle" can be articulate as /b/, /ɒ/, /t/, /ə/, /l/, triggering a mental concept of bottle as a vessel or storage to keep water. Saussure's model suggests that the relationship between signifier and signified is arbitrary. Arbitrariness is based on social observation or collective habits that establish a concept (Thibault, 1997, p. 217), which is a central tenet in the study of semiotics and semiology. Weber added that the relationship between signifier and signified is not a representation but an articulation (as cited in Daylight, 2015, p. 46). Thus, in semiology, a sign can be said to be an act of articulation.

Another framework for semiology comes from Roland Barthes. In his book *Elements of Semiology*, he improved Saussure model of sign that initially focused on denotation by embedded connotation and myth which is called the orders of signification. The first order is the level of denotation. At this level, there is a sign that consists of a signifier and a signified. In a sense, denotation is what we think of as literal, fixed, and has a dictionary meaning of a word that is ideally universally agreed upon (Wibowo, 2013, p. 21). The second level pertains to connotation, referring to the cultural or symbolic interpretation of a sign (Chandler, 2022, p. 213). This level is constructed by a network of signs, signifier, and signified that are part of the denoted system. According to Barthes (1967, as cited in Sui 2015), it is at this stage of secondary signification, also known as connotation, where myths are created. Myth, which is the ideological meaning of a sign. Barthes argues that myth is a way of creating meaning by attaching additional signified to a sign that already has a denotative meaning. When a sign is repeatedly used in a certain context, it becomes associated with that context and seems natural and normal. This is how myth naturalizes and generalizes certain worldviews that are based on human history and intentions. Thus, it makes myth as a cultural construction that masks the arbitrariness of signs (Barthes in Ambar, 2017). As Barthes said from his essay 'Myth Today' quote, *"Myth has in fact a double function: it points out and it notifies, it makes us understand something and it imposes it on us..."* (Barthes in Chandler, 2022).

Based on the explanation above, it can be observed that semiotics and semiology each have their differences. In semiology, Saussure and Barthes focus on the structure of how a sign is formed from language units and their relationships. Therefore, it can be inferred that semiology is an act of articulation (Daylight, 2014). Meanwhile, Peirce's semiotics takes a broader view, it is about how a sign becomes a sign due to the relationship with other corresponding forms, meaning a sign can go beyond the linguistic units. That is why Peirce's semiotics can be an act of representation. This does not mean that the theories of Barthes regarding signs are inferior to those of Peirce. Instead, all complement each other and collectively broaden our understanding of semiotics. Each offers unique insights that contribute to the field, depth and breadth of knowledge in the study of signs.



## 2. Denialism

The term 'denialism' originates from the word 'denial', which is defined as an unwillingness to acknowledge the truth or reality of something (Merriam-Webster, n.d). Drawing from the work of psychoanalyst Sigmund Freud and his daughter Anna Freud, denial is described as an act of refusing or an inability to accept painful facts. According to Freudian theory, individuals in the denial phase are aware of and understand the truth but unconsciously distance themselves from it because it is too painful to accept, a process known in psychoanalysis as "repression" (Ratner, 2021). Denial can be as simple as refusing to accept that someone else is speaking truthfully. It can also be as complex as the multiple ways we avoid acknowledging our weaknesses and secret desires (Kahn-Harris, 2018, p. 3).

Denialism, according Fassin (2007), can be defined as "an ideological position whereby one systematically reacts by refusing reality and truth" (p. 115). Based on that, denialism fundamentally is an act of refusing to accept a reality or fact that may be unpleasant to the individuals themselves. This concept refers to the deliberate rejection of someone's passing, rejecting scientific facts or evidence that contradicts one's beliefs or interests. Denialism can manifest in various domains, such as politics, history, health, or environment, and can have dire consequences for society and individuals.

Defensive mechanism was conceptualized by Freud (cited in Gillespie, 2020) a person unintentionally resolves the contradiction between their internal needs and their reality, such as denial (rejecting uncomfortable thinking from the experience), isolation (decreasing connection with unacceptable or unpleasant ideas), distraction (redirecting thoughts to more acceptable purposes), reaction formation (masking unacceptable urges by behaving in the opposite way), and repression (restraining personally or socially undesirable urges). Gillespie (2020) introduced the concept of the 'semantic immune system,' a framework for understanding how individuals defensively respond to facts or realities that contradict their beliefs. In his article "Disruption, Self-Presentation, and Defensive Tactics at the Threshold of Learning", Gillespie delineates defensive tactics into three categories: avoiding, delegitimizing, and limiting. He uses the phrase 'disruptive meaning' as it is a neutral term rather than 'real fact' because we need to learn both the new meanings and established meaning.

- a. Avoiding – The first line of defense against disruptive information is to avoid it. Like its definition, avoiding tactics refers to preventing or staying away from the disruptive meanings. In the same way that we avoid walking through a water-filled pond to keep our shoes dry. These strategies vary widely, including physical avoidance of certain locations and social settings, selectively not to engage with specific online content or news articles, seeking distraction through amusement, glorifying one's own image, or employing misleading way to complete denial of facts.





**Table 1. Avoiding tactics (Gillespie, 2020)**

<b>Tactic</b>	<b>Definition</b>
<i>Excluding</i>	Refusing to allow disruptive ideas to be shared or acknowledged.
<i>Ignoring</i>	Ignoring or dismissing contentious ideas when they arise as if they are non-existent.
<i>Discouraging</i>	Making it hard for someone to express or grow their challenging ideas.
<i>Denying</i>	Disagreeing with a challenging idea without giving a reason.
<i>Distracting</i>	Bringing up a different topic to take attention away from the disruptive meaning.
<i>Deflecting</i>	Shifting the blame or focus from the problem to someone or something else.

- b. Delegitimizing – The second line of defense, rather than focusing on disruptive information, this line of defense concentrates on the sources. Delegitimizing tactics are broader than avoidance tactics, as they target the messenger conveying the disruptive information (Gillespie, 2020). These tactics include questioning the messenger's credibility, creating a more credible source by involving professionals, or amplifying the number of supporters (e.g., an Instagram post with the most likes), which can also be subject to manipulation (Yang et al., 2019, as cited in Gillespie, 2020).

**Table 2. Delegitimizing tactics (Gillespie, 2020)**

<b>Tactic</b>	<b>Definition</b>
<i>Relativizing</i>	Dismissing the source by saying it's just their own view.
<i>Stereotyping</i>	Labeling the source in a way that suggests they have nothing new or useful to say.
<i>Stigmatizing</i>	Criticizing those who support the unconventional idea.



uggesting the source has a hidden agenda that makes their idea seem  
sed or dishonest.

re final line of defense, limiting, involves rationalizing disruptive  
These tactics are more specific because, unlike the other two,  
nowledges the disruptive information while minimizing its impact

(Gillespie, 2020). These lead to significant involvement, such as logical discussions, with the challenging interpretation.

**Table 3. Limiting tactics (Gillespie, 2020)**

<b>Tactic</b>	<b>Definition</b>
<i>Isolating</i>	Describing a controversial idea as if it's outdated or only a personal opinion.
<i>Dichotomizing</i>	Making strict distinctions using simple categories, like good/evil or honest/dishonest.
<i>Fudging</i>	Speaking vaguely to dodge the truth or downplay a controversial idea.
<i>Rationalizing</i>	Discussing a controversial idea in a way that lessens its importance or denies its consequences.
<i>Splitting</i>	Pretending to agree with an important idea in one situation, but ignoring it in others.

### **3. Video Game: Silent Hill 2**

On September 24, 2001, a Japanese game publisher, Konami; released a brand-new installment of Silent Hill series which is titled Silent Hill 2. Developed by Team Silent which is the team on Konami, it was released on PlayStation 2, a home video console by Sony computer entertainment just one year after its first release. Serves as the second installment in the series, Silent Hill 2 presenting a fresh narrative and setting, independent of its predecessor. The game is a psychological horror that draws inspiration from Fyodor Dostoevsky's 1866 literary masterpiece "Crime and Punishment," exploring deep themes of guilt, punishment, and the complexities of the human psyche. In an interview by IGN in 2001, the narrative crafted by Hiroyuki Owaku and Takayoshi Sato, mirrors Dostoevsky's intense scrutiny of moral dilemmas and the consequences of one's actions. Beyond literary works, the game also draws inspiration from various forms of media, including the movie "Jacob's Ladder" by Adrian Lyne.

Prior to the game, James's descent into darkness began when his wife, Mary, was diagnosed with an incurable disease that devastated both her body and mind. Despite his deep love for her, James struggled to cope with her rapid decline and extreme mood swings. He turned to alcohol to numb the pain, healing his loneliness temporarily. Mary, too, was tormented—worrying about James's growing resentment



the suffering her illness caused him. Eventually, James's mental d, and in a moment of madness, he committed the unthinkable: he a pillow. After killing her, James placed her lifeless body in the nd drove to Silent Hill, believing they could somehow be together mind fractured further, erasing the memory of the murder and he received a letter from Mary, calling him to Silent Hill. This

marked the beginning of James's harrowing journey through the place of memories, where he would face the torment of his guilt and sin (*Silent Hill 2*, 2001).

The game starts as James arrives at a public restroom in Silent Hill, Maine. James's thought that his wife, Mary, is still alive even though she's been dead for three years confused by the letter that he received waiting in their "special place". James's start looking the way to Silent Hill, he finds a woman in cemetery named Angela Orosco. After talking a bit, James arrives at eerily foggy Silent Hill. He then starts looking for his wife by exploring the clue by going to Rosewater Park only to find the road block and started looking a shortcut in Woodside Apartments where he met with Eddie Dombrowski, reencounter with Angela, and little kid named Laura. After leaving, James meets Laura for the second time and she did know Mary before running away (*Silent Hill 2*, 2001).

James finally arrives at Rosewater Park only to find someone else but strikingly similar with his late wife goes by name Maria. Asking him the other "special place" James continues his journey to Lakeview Hotel. James and Maria arrive at Pate's Bowl-O-Rama where he encounters Eddie and Laura. But upon seeing James, Laura runs away from him again. Concern for her safety, Maria asks James to follow her into Brookhaven Hospital. James finally finds Laura and confesses that she has a letter from Mary and asks James to find it. After entering the room, James eventually trapped by Laura and has to fight the monsters inside. After defeating the monsters, the hospital starts change into a rusty and horrific 'otherworld' (*Silent Hill 2*, 2001).

James returns to the room where Maria was resting only to find missing. Eventually, he meets her again at the basement but is angry at James because he abandoned her. Both of them continue to find Laura, but Pyramid Head appears and chases both of them into the elevator where Maria gets stabbed by the monster. Saddened by the sudden death of Maria, James refocuses his purpose on finding Mary—leaving the hospital, finding some clues that leads him to go to Silent Hill Historical Society (*Silent Hill 2*, 2001).

James meets Maria once again, alive and well, behind in a prison cell. Maria recounts some of Mary's memory which confuses James. Maria asks him to free from the cell, but upon reaching the other side of the cell, James finds her that she has been murdered again. While forming thoughts, James found a newspaper that Angela killed her father before coming to Silent Hill. Hearing Angela's scream, James fights a monster "Abstract Daddy" which is a manifestation of her sexually abused father. After saving her, Angela still distrusts James and calls him a liar who "didn't want Mary around anymore" and leaves (*Silent Hill 2*, 2001).

James meets Eddie at the labyrinth who now snaps because of bullying he had. Eddie also reveals that he killed a bully dog and shot the bully in the leg. James use and commenting that he's "gone nut" triggers Eddie and starts James in self-defense killed Eddie and began ashamed because he . James leaves the labyrinth and finally goes to Lakeview Hotel to 2, 2001).



James meet with Laura and gives him a letter that she was looking acknowledge of Mary for the past year. After entering room 312, videotape that he had forgotten three years ago, showing healthy

Mary before transitioning into James smothering her with a pillow. James realizes the truth, Laura enters the room asking James to leave the town. However, James tells the truth which makes Laura mad at him, and leaves the room. Hearing Maria asking for help from his radio, James started looking for her. Eventually, James meets Angela on a burning staircase, asking James the knife she gave before to which James refuses to give her, leaving James beyond the flames (*Silent Hill 2*, 2001).

James finally finds Maria along with two Pyramid Heads, killing Maria in front of James, realizing that they existed to punish James' sins, and proceeds to fight. After they weakened, they impaled themselves indicating the purpose fulfilled. James continues to the hallway where the noise from the past can be heard. At the rooftop, James finally finds a woman in the form of Mary transforming into a monster after being angered by James. After defeating it, the game is over by showing the endings based on players' actions throughout the gameplay (*Silent Hill 2*, 2001).



#### 4. Conceptual Framework

