British Gothic monsters in East Asian culture: ideas to kick-start reading and viewing

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This annotated biblio/film/discography came out of a priming project funded by the University of York's Culture and Communications Research Champions funding during summer 2016, as well as the 'Gothic in Japan' symposium led by Watson and Olive in January 2018 (for details see https://www.alexwatson.info/gothic-in-japan). Sharing it as a resource is intended to offer starting points for teachers, students and researchers interested in the influence of British Gothic monsters (with a focus largely on the nineteenth century) on twentieth- and twenty-first century East Asian culture. It is not intended to be definitive or representative: rather, in the spirit of Open Science, these are texts we have found interesting and useful in discussing British Gothic Monsters in East Asian culture.

The rationales for the project are that existing research focuses almost predominantly on identifying Orientalism in British Gothic monster texts. This is despite the fact that for over two hundred years, British Gothic literature has been highly popular in East Asia, inspiring a slew of adaptations & reinventions i.e. 'afterlives' focus. Our aim beyond the priming project is to develop a more reciprocal, cross-cultural model of scholarship, in which 'Asian Gothic' is recognised as an important part of the Gothic tradition.

CRITICAL WORKS

JOURNAL ARTICLES

Arata, S.D. (1990). The Occidental Tourist: 'Dracula' and the Anxiety of Reverse Colonization. *Victorian Studies*, 33(4), 621-45.

Balmain, C. (2017). East Asian Gothic: a definition. *Palgrave Communications*. 3.31

Hughes, H. J. (2000). Familiarity of the strange: Japan's gothic tradition. *Criticism*, *42*(1), 59–89.

Not much discussion of 'monster' but useful in terms of putting some of the other literature into context and understanding how British Gothic monsters have been influential and adapted in particular ways, taking on new meanings within the East Asian context and its different philosophical and religious foundations. The author charts the Chinese origins of Asian gothic, with its roots in the narrative genre 'zhiguai'- tales of the strange (*guai*) collected during the Six Dynasties (222-589 A.D.), and its subsequent 'full dark flowering across the sea in Japan' (64). The labelling of these tales as 'strange/*quai'* is of significance due their break with Confucian social norms, which do not address the supernatural. As the author notes, 'records of the strange, therefore, explain the Confucian omission, '*Zi bu yu'*, what the master didn't say' (64). The author highlights a number of similarities and differences between S.E. Asia (specifically Japanese) and Western Gothic traditions.

Ultimately, the author concludes that Gothic is a cross cultural genre, dealing with human themes/qualities. He argues that cross-cultural studies of such genres highlight the *human* rather than *cultural* nature of literature. As he notes in the introduction ''Gothic' is a translation term and only definitions that expressly limit the Gothic to Christian themes or German forest could exclude Japanese writers' (60), emphasising the familiarity that can be found in these 'unfamiliar' places/works, which reveal much more about the human condition more broadly than their culture of origin.

Hunter, I. Q. (2000) 'The Legend of the 7 Golden Vampires'. *Postcolonial Studies 3*(1), 81–7

A critical review of Hammer's 1974 British *kung fu* vampire film, *The Legend of the 7 Golden Vampires*, set in the context of other Hammer Horror films and the production company's 'populist imagining of the other' (81). Although this is not an Asian film, it may be an interesting point of contrast (alongside some of Hammer's other works). The author argues that the film's 'response to otherness is far more subtle and sympathetic than at first appears' (81). As the author notes, 'Hammer's horror films were rarely simplistically racist in their treatment of Otherness, often criticising imperial practices and Western 'civilisation' even as they reproduced residual colonialist ideologies and images' (86). The film draws on both Dracula and elements of Hong Kong cinema, which was gaining popularity in the west at the time. The film does not drawn on indigenous Eastern traditions as horror was not a popular genre in Hong Kong at the time, other than Chinese ghost stories, which were often 'romantic and melodramatic—and with little resonance in the West, the film's primary market' (83). The author notes that this was a decade before the successful *Jiangshi* films

(discussed previously), which combined elements of the Gothic and martial arts – films which were able to rework the myth of the vampire in conformity with local traditions as they were not aimed at an international audience.

However, Stephen Teo notes the indebtedness of these films to Hollywood and Britain's Hammer films. In this film, Dracula is a western invader rather than a symbol of eastern infection, whose threat is 'global and cross-cultural' (85). He represents both the worst of western civilisation, going east to 'gratify his desire of sexual and sadistic fantasy' (85) whilst also going native and transgressing racial boundaries, a 'symbol of the evils attendant on confusing the east and the west' (85) - turning himself into 'an oriental' at the beginning of the film. Van Helsing, also a westerner, is made to represent qualities constructed as the opposite: education, rational, and sensitive to and respectful of cultural differences. However, it is important to note that the Van Helsing 'needed' to aid in the villager's defeat of the vampires, suggesting that East is powerless without Western knowledge' (even though he does little more than oversee the *kung fu* fight sequences).

Ito, K. & Crutcher, P. (2013). Popular Mass Entertainment in Japan: Manga, Pachinko, and Cosplay. *Society,* (51), 44-48.

Discussion of three elements of Japanese popular, mass culture and what they represent; manga, pachinko and cosplay. Each of these are a product of post-2000 Tokyo Akihabara and *Otaku* culture, which is centred on gaming anime, cosplay, and manga. The author describes Tokyo Akihabara as evolving from "post WWII electronics and appliances district to the hub in the 80s for gaming and PCs, and the centre of the 90s PC boom in Tokyo [...] imagine iconic images of Tokyo, with tall buildings of glass and steel, neon marketing, and unique and curious consumerism' (44). This Japanese pop culture has been packaged as a unique global product through various government initiatives.

Kim, S. and C. Berry. (2000). '"Suri Suri Matsuri': The Magic of Korean Horror Film: A Conversation'. *Postcolonial Studies*. 3.1: 53-60.

Loh, W. 'Superflat and the Postmodern Gothic: Images of Western Modernity in *Kuroshitsuji'*. *Mechademia*, 7(1), 2012, 111-127. *Project MUSE*,
https://muse.jhu.edu/article/488603

Discussion of portrayals of gothic Victorian England in *Kuroshitsuji* (Black Butler) – a manga comic about a butler who is secretly the devil in disguise (see primary texts). The author uses this text as a representative case study of the *shojo* gothic style. The author draws on the concepts of the superflat[1] (stripping of meaning and deeper significance/ presenting as cliché the traditional signs and motifs of the gothic, includes the literal flattening of images and language) and simulation (the recontexualisation/ reinscription of 17th/ 18th century

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[1] Superflat- a postmodern art movement founded by the artist Takashi Murakami, influenced by manga and anime. The term is used by Murakami to refer to both the flattened, two-dimensional nature of some Japanese graphic art and the 'shallow emptiness of Japanese consumer culture.' See http://www.artnet.com/Magazine/features/drohojowska-philp/drohojowska-philp1-18-01.asp and also 'The Super Flat Manifesto' (2000) by Murakami.

western European food/ dress architecture representing a longing/ nostalgia for an idealised past), to highlight the ways in which western culture is both simulated and reinvented in the text. The hybridity of this text, and the *shojo* gothic style more generally, is argued to be reflective of a hybrid/conflicted Japanese identity in the context of postmodern globalisation. Paradoxically, it both idealizes and longs for 'western' modernity whilst also celebrating Japan's possession of a unique and superior form of cultural capital- the ability to hybridize different cultures and export the products for global consumption. However, it is also suggested that this celebration of Japanese cultural hybridity may itself "produce and to perpetuate cultural essentialism and exceptionalism" (124).

McLeod, K. (2013) Visual Kei: Hybridity and Gender in Japanese Popular Culture. *Young, 21*(4), 309-325

This article discusses the Japanese popular music genre, visual *kei*, as a medium for understanding "the complexity and fluidity of gender identification among Japanese youth" (310). Visual *kei*[2] is underpinned by the notion of hybridity. Drawing on various musical styles and cultural influences, it incorporates both visual and musical coding and androgynous aesthetics. The genre is considered from a number of perspectives: from the perspective of the performers/creators, from the perspectives of the fans, and in terms of its relationship to other aspects of Japanese popular culture which are characterised by gender fluidity. The author draws on the concept of hybridity, adopted from postcolonial studies, in order to highlight the ambiguous and transitional nature of Japanese cultural identity formation as explored in visual *kei*.

In the discussion of Dracula/the vampire in Japanese pop music and manga/ anime (111-112), the author analyses the lyrics and music video of Malice Mizer's 2001 'Beast of Blood'. He describes it as "essentially an ode to vampirism". The music video includes recurring vampire images and is reminiscent of the "the aristocratic world of Bram Stoker's *Dracula*." The author also highlights a number of manga comics that are based on vampires. It is suggested that vampires are a common feature of manga and anime, due to the hybrid nature of their identities, which provides a useful tool for exploring the "concept of liminal hybrid identity, as it applies to gender, race, location and coming of age" (312).

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[2] Visual Kei, meaning visual style/ visual type music - also referred to as V.K., Is a Japanese subculture and a genre of rock music, characterized not so much as 'a musical genre, but rather by its emphasis on visual expression. Band members often wear cross-gender makeup and clothing inspired by the visual design of Gothic, Punk and Glam Rock as well as by Japanese computer games and anime. Drawing on fetishistic elements, Visual-Kei exhibits the essence of being otaku. Both Japanese and Austrian Visual-Kei fans like to wear makeup and costumes, thereby emulating their stars and expressing their tendency toward fetishistic behavior (p.87)' Hashimoto, M. (2007). 'Visual Kei Otaku Identity-An Intercultural Analysis'. *Intercultural Communication Studies*, 16(1), 87-99.

Ng, A. H. S. (2007). Tarrying with the Numinous: Postmodern Japanese Gothic Stories. *New Zealand Journal of Asian Studies, (2)* **65–86.**

This article explores the gothic with a focus on ghosts in Murakami's (1944/5) *Nejimaki-dori kuronikuru* (*The Wind-up Bird Chronicle*) and Yoshimoto's *Love Songs* (2000). The author demonstrates how ghosts, rather than representing evil, as suggested in much western gothic criticism, are in these postmodern Japanese texts 'agents of restoration' (66), providing counsel and assistance, as well as troubling the boundaries between past and present and highlighting the latter's dependence on the former. In Murakami's novel, for example, the ghost is cast as both the hero and the villain and, consequently, 'good and evil lose their meaning' (79), destabilising binary notions of 'self' and 'other' and highlighting how the presence of one is dependent on the other. The author describes how the work of Yoshimoto, in particular, is characteristics of 'Asian Gothic, in which a deep respect for the supernatural for its healing and reconstituting powers are admitted' (80). The author concludes that 'spectres do several things in postmodern Gothic writings: they transgress borders (temporal, spatial), open up hidden recesses within the self to reveal the self's emptiness, disrupt the linearity of history, refuse the self an uncritical identification within socio-ideological apparatuses, and finally, bring about reparation and reconciliation' (83).

Wee, C. J. W.-L. (2016). East Asian pop culture and the trajectory of Asian consumption. *Inter-Asia Cultural Studies*, **17(2), 305–315.**

Maybe be useful as background material or discussion on pop/popular culture in a more general sense, rather than focusing on the gothic. It includes discussion of Chua Beng Huat's work on East Asian popular culture in the 1990s. The multi-format, multi-lingual nature of the pop culture produced during this time facilitated the transcendence of linguistic, ethic and national boundaries, challenging binary notions of the local and the global. This paves the way for a "loosely integrated cultural economy" of East Asian pop culture and a "'pan-east Asia/n', which does not amount to a stable identity but, nevertheless, maintains a degree of coherence" (308).The author discusses how Huat demonstrates "the existence of the local makes larger regional(ising) or global(ising) culturalist imperatives challenging. However, he cautions that local here can also be mobilised by states to become the national-popular or national-cultural that can defeat the border-crossing capacity and potential of inter-Asian pop culture" (308). Emphasis is placed on the political and economic conditions of cultural production and consumption. This plus blurring of global/local may be useful in thinking about/ understanding hybridity, notions of global gothic and translation of gothic monsters in South East Asian context.

Willemen, P. (2002). Detouring through Korean cinema. *Inter-Asia Cultural Studies, 3*(2), **167–186.**

Wilt, J. (1981). The Imperial Mouth: Imperialism, the Gothic, and Science Fiction. *Journal of Popular Culture,* **14(4), 618-628.**

BOOKS/BOOK CHAPTERS

Ancuta, K. (2012) Asian Gothic. In D. Punter (Ed.) *A New Companion to the Gothic* **(442-454). Malden, Ma: Wiley-Blackwell.**

This chapter deals with the 'Asian Gothic' broadly speaking, again not focusing on monsters specifically, considering both supernatural (predominantly 'ghost' stories) and non-supernatural Asian Gothic. The Japanese Gothic is excluded from this discussion, as it the subject of another chapter in this book (see below). The author begins by problematizing the application of the gothic to Asian literature, particularly considering the diverse and complex nature of the continents culture and history, which means that 'painting the big picture is likely a futile task' (428). It is suggested that ''gothicizing' Asian literatures commonly originates from the outside' and, thus, it be considered subjecting these diverse cultures to a form of 'linguistic colonization' of these diverse cultures, particular considering the Western origins of the gothic (128). Thus, this chapter aims to explore 'potentially gothic territories of Asian literature', such as China's accounts of the strange '*zhiguai*' (discussed previously), as opposed to offering a 'complete picture' (128). The author suggests that the works which fall under the category of Asian Gothic (both supernatural and non-supernatural) tend to fall into one of three categories (435):

> Imitative texts written in accordance with the classic Western Gothic formula; Indigenous Asian texts gothicizing existing local conventions; and hybrid texts invoking the play of dichotomies, characteristic of postcolonial Gothic. Imitative Gothic texts assume a western point of view and exploit the concept of Asia(ns) as the exotic other. Local texts redefine Western Gothic traditions in order to replace them with appropriate Asian equivalents, creating a more "Asian" Gothic form. Hybrid texts invoke comparisons between East and West, old and new, local and global, and so on, and are probably the most self-reflective of the three.

Although this chapter does not deal with monsters specifically, these categories may be useful for examining the various ways in which British Gothic monsters have been appropriated in East Asian literature. The author concludes by suggesting that the Asian Gothic is still a 'label without a structure', quoting Ng's (2008) proposal that only by attending to ideological, cultural and historical differences can the Gothic be applied to these literatures and a full understanding of the complexity of the Asian gothic arrived at.

Balmain, Collette. (2008, revised 2018). *Introduction to Japanese Horror Film*. **Edinburgh: Edinburgh UP.**

Bartlett, N. & Bellows, B. (1997). The Supernatural *Ronin*: **Vampires in Japanese Anime. In C. Davison (Ed.)** *Bram Stoker's Dracula: Sucking Through the Century (1897-1997).* **Oxford: Dundurn Press**

This collection of essays is concerned with both the influence of and reception in the socio-historical contexts of the novel's origin, and the "nature of its subsequent transmutations within other socio-cultural contexts" (23). It deals with Dracula as he has appeared in various texts and contexts over the long 20th century and the changing fears, desires and identity formations he (or his modern counterparts) has been used to explore/ represent. The chapter cited here appears to be most relevant to the project in question, although others may be of peripheral interest (e.g. Draculafilm: 'high' and 'low' until the end of the world (269) and Part IV: 'Dracula at Large – Vampires and Society'.

Bienstock Anolik, R., and D. Howard. (2004). *The Gothic Other: Racial and Social Constructions in the Literary Imagination*. Jefferson, N.C.: McFarland.

Browning, J., Joan, C. & Picart, K. (2009)*. Draculas, Vampires, and Other Undead Forms: Essays on Gender, Race and Culture.* Plymouth: The Scarecrow Press Inc.

This collection of essays is concerned with Dracula's movement across international borders, in particular his presence in film, anime, and literature outside of England and America, grounding "Dracula depictions and experiences within a larger political, historical, and cultural framework" (xi). It also, to a lesser extent, deals with more culture-specific vampires, which the author argues "may be better suited than Dracula to confront oppression or repression, or to embody social ills and taboos, as Dracula has done in various parts of the world at various times" (px). Part three contains essays on Dracula/ the vampire in Asia (HK, Japan), which highlight the ways in which they are used to highlight concerns about identity, modernity, and the influence of the west. It also includes a discussion of the cultural mistranslations and failures to relocate Dracula in eastern narratives due to Judaeo-Christian foundations that present a barrier to moral authenticity.

Frayling, Christopher. (2014). *The Yellow Peril: Dr Fu Manchu and the Rise of Chinaphobia.* London: Thames and Hudson.

Gelder, Ken. (2012). *New Vampire Cinema*. London: BFI.

Contains a chapter on Japanese vampire films (anime and live action) with references to Korea and other countries in the region.

Hock-Soon Ng, A. (2008). *Asian Gothic: Essays on Literature, Film and Anime*. Jefferson, NC and London: Macfarlane.

Hock-Soon Ng, A. (2007). *Interrogating Interstices: Gothic Aesthetics in Postcolonial Asian and Asian American Literature*. London: New York, Peter Lang.

Hock-Soon Ng, A. (2012). Monsters in the Literary Traditions of Asia: A Critical Appraisal. In C. J. S. Picart & J. E. Browning (Eds.), *Speaking of Monsters: A Teratological Anthology* (pp. 53–71). New York: Palgrave Macmillan US.
http://link.springer.com/chapter/10.1007/978-1-137-10149-5_7

The abstract linked to above reads: 'There are few texts that have become foundational in the literary and cultural traditions of Asia. They may have originated in a particular region at

one point in ancient history, but through political infiltration, trade, and the spread of religion, these texts have entered and become incorporated into the cultural imaginations of the different regions throughout the continent. They are altered to become aligned to specific environments and audiences. And their influence continues unabated even into the twenty-first century. For example, the Indian epic *The Ramayana of Valmiki (*possibly fourth century b.c.) is also an integral part of Southeast Asian literature today. Wu Cheng-en's *Journey to the West* (sixteenth century) is an epic novel familiar throughout the Chinese diaspora, while *Tales from the Arabian Nights* (consolidated by the fifteenth century, with some tales dating to as early as the tenth century) remains the representative narrative of the Middle East. Interestingly, a fundamental feature in all these texts is the predominance of monsters'.

Hudson, D. (2014). Vampires and Transnational Horror. In H. Benshoff (Ed.) *A Companion to the Horror Film.* **John Wiley & Sons**

Discussion of appropriations of the vampire beyond Europe/ US, viewing the vampire as 'transnational', as opposed to international. The author argues that many studies in this area have not focused on vampirism in relation to colonialism, and that there has been a failure to integrate technical analysis with attention to the political economics of film- film studies manifests inequalities (e.g. the cultural imperialism of Hollywood, despite the fact that Asia produces more films and for larger audiences). The ways in which vampires/ vampirism is appropriated in films from Hong Kong, Lahore, and Mumbai are explored. The author demonstrates how horror is often not foregrounded in these cultural appropriations, with the vampire being used for different purposes and taking on different meanings in different cultures, drawing on their own religion, folklore and values. In the 1950s, Japan produced more films than Mumbai and four times more than L.A. The vampire has been reinvented in Japanese film e.g. through manga.

Discussion of the vampire '*goeng si/*stiff corpse'[3] in Hong Kong martial arts fantasies '*wuxia pan*'- using *Encounter of the Spooky Kind* (Sammo Hung Kam-bo) and *The Dead and the Deadly* (Ma Wu) to exemplify conventions. Fangs and bloodlust are used to represent the idea of the exotic european in Asian/ south east asian texts- conventions appropriated in different contexts inverts Hollywood's tendency to produce 'exotic looking' vampire films- new face on old characters. In *wuxia pan* vampires are used to create comedic conflict- illustrate the horror within the comedy of human relations. The 'Hollywoodizing' and higher production value of certain films (E.g. *Crouching tiger, hidden dragon*) simplifies this complex hybrid form (which draws on the conventions of Chinese opera and literature, and Japanese sword fight films) to a single genre. The vampire is often used to heighten the spectacle of marital arts and reinforce culturally conservative values/themes.

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[3] From a Chinese literary horror genre also known as Jiangshi. Based on Chinese folklore- an 'undead' form reminiscent of zombies/vampires. Goeng si films draw on 'martial arts, comedy and horror [...] drawing on Chinese literary and operatic traditions [,..] a transcultural figure that is generally known in the Anglophone world as "a Chinese hopping vampire"' (Hudson, 2009, p.203) - chapter in 'other undead forms' book (Browning and Picart, 2009).

In the conclusion, a number for examples are given of how 'Hollywood' plots have been drawn on/ appropriated in different cultures (outside of Europe/US) for their own purposes e.g. *Mr Vampire* to respond to political issues in transnational China. The author suggests this complicates assumptions about the transnational basis of experiences and histories, with the vampire posing new questions that move thinking beyond dividing the world into discrete nation states, or film into discrete genres.

Inouye, C.S. (2012). Japanese Gothic. In D. Punter (Ed.), *A New Companion to the Gothic* (442-454). Malden, Ma : Wiley-Blackwell.

The chapter proposes a broadening of understanding of the 'gothic' in a way that makes sense for Japan, and other cultures where 'monotheism, and the rationalism that developed from it, had only limited influence' (442). The author highlights the fact that Japan has been a source of influence on the Gothic today, questioning whether the gothic was imported from the west to Japan, or whether Japan has its own, separate Gothic tradition. It is also suggested that if the Gothic is purely a tradition/ concept imported from the west, then the term has does not fit well with the contemporary west today either. Taking a more global view of the gothic forces us to widen our thinking, leading to new way of understanding the Gothic. It is understood here as a 'continuously evolving set of aesthetic values' (443) – termed pangothic/global gothic. This demonstrated by the different meaning carried by monsters/ the monstrous in Japan, as compared to the reactionary and cautionary nature of the western/ traditional Gothic, where 'the barrier between the living and the dead is porous [...] and the repulsive playfully received' (443). This leads the author to question whether gothic sensibilities are impossible in Japan, or where no such term is needed there as it more profoundly gothic than the places where the term originated? The author argues for the latter providing a broader, 'pangothic' perspective is taken, suggesting that a key feature of the Japanese gothic is that the supernatural is neither good nor bad- the same being/ phenomenon changes according to how it is treated/ viewed. This familiar/playful regard for the monstrous, and the view that the supernatural can be both helpful and horrifying is described as 'bivalent ambiguity' – binary qualities giving way to each other. As a developing nation seeking a place in the new world order- increased need for monstrous as abnormal/ hegemonic worldview (early 1900s) e.g. manga representing the enemies of war as monsters/ monstrous nature of the war effort. This justified Japanese superiority, contributed to war on a worldwide scale. Later (post WWII) – manga artist Mizuki Shigeru's sought to bring back to gothic, using 'monstrosity as an antidote to the ideological positions that lead to imperialism' (450) - but not Dracula/ Frankenstein. Discussion includes gothic in post war manga/anime and a postmodern return to bivalent ambiguity (450-52). The author concludes by suggesting that 'today, the gothic gains expression in a highly technologized, popular form [...] through manga, anime, and the novels of Murakami Haruki' which has 'helped restore fear as both reverence and horror' (453). The author also highlights a number of other features of the Japanese Gothic (summarised on 452):

· Fear as both reverence and horror
· Commonplace nature of gods and monsters
· Importance of space and the visual

- · Porous barrier between gods and human beings
- · Local and concrete over global/ abstract
- · Non-symbolic nature of signs that indicate the sacred/ space in which they occur

Inouye, C.S. (2013). Globalgothic: Unburying Japanese Fugurality. In G. Byron (Ed.), *Globalgothic* **(p.202-214). Manchester: Manchester University Press**

Similar points made here to the above chapter by the same author.

Iwabuchi, K. 2002. *Recentering Globalization: Popular Culture and Japanese Transnationalism***. Durham: Duke UP.**

Kalat, D. (2007). *J-horror: the definitive guide to the ring, the grudge and beyond***. Vertical: Manhattan.**

Khair, T. (2009). *The Gothic, Postcolonialism and Otherness: ghosts from elsewhere***. London: Palgrave Macmillan.**

Lowenstein, A. (2005). *Shocking Representation: Historical trauma, national cinema, and the Modern Horror Film.* **NY: Columbia UP.**

Contains the chapter 'Japan unmasking Hiroshima: Demons, Human Beings, and Shindo Kaneto's *Onibaba*'.

Morton, Leith. (2009) *The Alien Within: Representations of the Exotic in Twentieth-century Japanese Literature***. University of Hawaii Press.**

Has chapters called "The Gothic Novel" and "Gothic Stylistics". These chapters primarily discuss works by Kyōka Izumi, Tanizaki Jun'ichirō, and Arishima Takeo, including the influence of Western Gothic tales on their writing.

Napier, Susan. (1996). *The Fantastic in Modern Japanese Literature: the subversion of modernity.* **London: Routledge.**

Briefly mentions the gothic genre in relation to Kawabata Yasunari's *The House of Sleeping Beauties*. She describes the house as a "sinister" and "gothic" place.

Och D. and K. Strayer. (Eds). (2013). *Transnational horror across visual media fragmented bodies.* **NY: Routledge.**

Lai, Amy. '"Disappearing with the Double": Xu Xi's "The Stone Window"'. *Asian Gothic: Essays on Literature, Film and Anime***. Ed. A.H.S. Ng. London: McFarland. 176-186.**

Ma, S. (2008). 'Asian Cell and Horror'. *Asian Gothic: Essays on Literature, Film and Anime***. Ed. A.H.S. Ng. London: McFarland. 187-209.**

Ng, A. H. S. (Ed.). (2008). *Asian Gothic: Essays on Literature, Film and Anime***. London: McFarland.**

Ong, Aiwha. (Ed.). (1995). *Bewitching Women, Pious Men: Gender and Body Politics in South East Asia.* **Berkley: University of California.**

Peirse, A. & Martin. D. (Eds). (2013). *Korean Horror Cinema*. **Edinburgh: Edinburgh University Press.**

Smith, A. and W. Hughes. (Eds). (2003). *Empire and the Gothic: the Politics of Genre*. **NY: Palgrave Macmillan.**

Spooner, C. (2017). *Postmillennial Gothic: Comedy, Romance and the Rise of Happy Gothic*. **London: Bloomsbury.**

Stein, W. & Browning, J. (2009). **The Western Eastern: Decoding Hybridity and Cyber Zen Goth(ic) in** *Vampire Hunter D* **(1985). In J. Browning, C. Joan, K. Picart (Eds)** *Draculas, Vampires, and Other Undead Forms: Essays on Gender, Race and Culture* **(279-294). Plymouth: The Scarecrow Press Inc.**

A discussion of the Japanese gothic in *Vampire Hunter D*- a hybrid anime (originally a novel) which draws on various genres, in particular borrowing from both the Eastern and Western gothic in its imagery, setting and characterisation. The authors explain, in attempt to arrive a definition of the 'Zen Gothic', that "It is this blending of Eastern existential philosophy and Western images of monstrosity that engenders an Asian genre that is at once uniquely Japanese and uniquely Gothic—or Zen Gothic, as we would term it "(289). The authors conclude by highlighting the potential for the Dracula narrative to translate across cultures, arguing that "the ideological intricacies (be it race, gender, class, traditions) of the Dracula cinematic myth are not isolated to Western usages and meanings only" (289). They demonstrate how the vampire can be drawn on to explore social/cultural/political unrest and the complexities and multiplicity of 'Japanicity', outlining a model of the gothic that is in line with East Asian philosophical and religious traditions.

Stephanou, A. (2013) Online vampire communities: Towards a globalised notion of vampire identity. In G. Byron (Ed.), *Globalgothic* **(p.77-90). Manchester: Manchester University Press**

Discussion of construction of the identities of 'real vampires' who participate in online vampire communities. The author frames discussion of these communities within an understanding of global cultural globalisation as complex, heterogeneous and plural- global cultures not 'a' global culture/ global gothics as opposed to a singular global gothic. These online communities bring together individual vampires from isolated localities and provide a space where the global can become local. They are an alternative society, not an alternative to society, enabling a confirmation as opposed to a transformation of identity and vampiric characteristics. Here, the western model of the vampire, as perpetuated by the media, dominates. Further to this, due the material conditions necessary for participation (time to form relationships and be an active member, a computer, internet etc.) only certain subjects are able to participate- global capitalism/ dominance of western culture (e.g. the use of English language). Real vampires who don't conform to this western model are excluded from the community and documentaries on these communities of individuals who identify

as real vampires- 'digital commoditocracy'. Ethnicity, local cultures and histories are treated as less important. The US spreads the message, maintaining control of the vampire identity and ignoring local cultures and traditions (e.g translations of articles based on western definitions of the vampire). However, there also exist cultural counter-flows, global melange with the vampire at the centre e.g. use of Eastern concepts of subtle energies (indian *prana*, Japanese *ki* and Chinese *chi*). However, the western model still dominates and these concepts have largely been colonised to express western ideas. As the author points out, vampires come from the east to west, presented as new/ exotic/ a fashionable accessory, and eastern mythology is rarely drawn upon in these communities. In other words, there exists only a 'superficial hybridity', leading to inner selves that facilitate the global system of capitalist accumulation.

Shimokusu, Masaya. (2013)"A Cultural Dynasty of Beautiful Vampires: Japan's Acceptance, Modifications, and Adaptations of Vampires". In Barbara Brodman and James E. Doan (Ed.), *The Universal Vampire: Origins and Evolution of a Legend* **(179-194). Madison: Fairleigh Dickson University Press.**

Refers to a large number of novels, manga and films.

Teo, Stephen. (2014) *The Asian Cinema Experience: Styles, Spaces, Theory.* **London: Routledge.**

Includes, in chapter four, discussion of anime as transnational/ trans Asian medium - simultaneously a Japanese and a global phenomenon. The author argues that the abstract style of Japanese anime, shifting from its traditional connection to nationalistic war propaganda and disguising its Japanese identity, has 'given it immense influence over global culture and society' (91), as demonstrated by the impact it has had on western film and animation. This is event, in the presence of characters with Caucasian, as opposed to Japanese, features, and the setting of stories in generic locations. However, it also indicates a 'desire among Japanese and Asians for all things European or Western' (91). The transnational nature of Anime has raised the global profile of Asian culture, although inter-asian communication remains complex and differences between Asian countries still exist - problematising the essentializing of concepts of Asia and Asian. As the author suggests, 'the abstraction of transnationalism in anime masks the frictions and tensions in the real world' (91). Chapter five deals with Asian Horror and the Ghost Story style.

Wang, David Der-Wei. (2004). *The Monster That is History: History, Violence and Fictional Writing in Twentieth-Century China*. **Berkley: University of California.**

Zhang, H. (2008). 'Reading Shi Zhecun's "Yaksha" against the Shanghai Modern'. *Asian Gothic: Essays on Literature, Film and Anime*. **Ed. A.H.S. Ng. London: McFarland. 159-175.**

CREATIVE WORKS

FILM

*Audition (*Takashi Miike*, 1999)*

Black Cat (Kuroneko). (Shindo Kaneto, 1968).

Blood: the Last Vampire (trans.) ラスト・ブラッド (Chris Nahon, 2009). [live action remake of the anime listed below].

Blood (trans.) ブラッド (Ten Shimoyama, 2009)

*Blood Thirsty Trilogy: Legacy of Dracula (*aka *Vampire Doll) (trans.)* 幽霊屋敷の恐怖 血を吸う人形, *Lake of Dracula (trans.)* 呪いの館 血を吸う眼, and *Evil of Dracula (trans.)* 血を吸う薔薇 (Michio Yamamoto, 1970, 1971, 1974)*.*

Cut. (Park Chan-wook, 2004).[4]

The Dead and the Deadly (trans.) 人嚇人 (Ma Wu, 1982).

Dark Water (*Honogurai mizu no soko kara*) (Hideo Nakata, 2002)

Diabolical Murderess (trans.) Salinma (xx, 1965).

Dracula Aema (trans.) 드라큐라 애마 (Do-won Seok, 1994).

Dracula Rises in a Coffin (trans.) 관속의 드라큐라 (Hyeong-Pyo Lee, 1982).

Emotion (trans.) 伝説の午後 いつか見たドラキュラ (Nobuhiko Obayashi, 1966).

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[4] Part of a trilogy of short films, *Three Extremes* (Tartan Video: USA).

Encounters of the Spooky Kind (trans.) 鬼打鬼 (Sammo Hung Kam-bo, 1980).

Fatal Frame (*Gekijoban zero*) (Mari Asato, 2014)

Frankenstein Conquers the World (trans.) フランケンシュタイン対地底怪獣 (Ishiro Honda, 1965) .

Galgali Family Dracula (trans.) 갈갈이 패밀리와 드라큐라 (Ki-nam Nam, 2003).

Goke, Body Snatcher from Hell (trans.) 吸血鬼ゴケミドロ (Hajime Sato, 1968).

The Grudge (*Ju-on*) (Takashi Shimizu, 2002)

Guilty of Mind (trans.) 心理罪 （Dongshen Xie, 2016）.

The Handmaiden (trans.) 아가씨 (Park Chan-Wook, 2016).

Hello Dracula (trans.) 殭屍小子 (Chung Hsing Chao, 1986).

Hello, Mr. Vampire (trans.) 你好，吸血鬼先生 (Xinyu Bai, 2016).

Hello, Miss Vampire (trans) 你好，吸血鬼小姐 (Xinyu Bai, 2016).

Kuime (*Over Your Dead Body*) (Takashi Miike, 2014)

Kwaidan (Masaki Kobayashi, 1965)

The Legend of the 7 Golden Vampires (trans.) 七金尸 (Roy Ward Baker, Cheh Chang, 1974). [UK-Hong Kong co-production].

Moon Child (Takehisa Zeze, 2003).

The Monster Man from Outer Space. (xx, 1967).

The Quiet Family (trans.) 조용한 가족 (Kim Jee-woon, 1998).

Rigor Mortis (trans.) 殭屍 (Juno Mak, 2013)

Soul Guardians (trans.) 퇴마록 (Park Kwang-chun, 1998). [taken from a Korean cartoon]

Magic Story (trans.) 神奇小叮噹 (Lau Bing-Gei, 1987)

My Soul Is Slashed (trans.) 咬みつきたい (Shuhei Kaneko, 1991).

Mr Vampire (trans.) 殭屍先生 (Ricky Lau, 1985).

Ringu (*The Ring*) (Hideo Nakata, 1998)

The Tales of Twilight （trans.）暮夜传说 （Jiang Zhu，2016).

Thirst (trans.) 박쥐 (Park Chan-wook, 2009).

Ugetsu (Kenji Mizoguchi, 1953)

Vampire Bride (trans.) *花嫁吸血魔 (Kyōtarō Namiki, 1960).*

Vampire Dracula Comes to Kobe; Evil Makes Women Beautiful (trans.) 吸血鬼ドラキュラ神戸に現る 悪魔は女を美しくする (Hajime Sato, 1979).

Vampire vs Vampire (trans.) 一眉道人 (Lam Ching-ying, 1989).

The War of the Gargantuas (trans.) フランケンシュタインの怪獣 サンダ対ガイラ, (Ishiro Honda, 1966).

MANGA AND ANIME[5]

*Black Butler (trans.) Kuroshitsuji*黒執事 (Toboso Yana- began in 2006/7).[6]

Blood: the Last Vampire (Hiroyuki Kitakubo, 2000)[7].

Ceres, Celestial Legend (Watase Yu, 1996-2000).

Dance in the Vampire Bund (trans.) ダンス イン ザ ヴァンパイアバンド (Nozomu Tamaki, 2005-12).

Dracula: Sovereign of the Damned (trans.) 闇の帝王 吸血鬼ドラキュラ (Minoru Okazaki, Akinori Nagaoka, 1980)

*Don Dracula (trans.)*ドン・ドラキュラ (Osamu Tezuka, 1979).

Embalming -The Another Tale of Frankenstein (trans.) エンバーミング (Nobuhiro Watsuki 2007-2015).

GeGeGe no Kitarō (trans.) ゲゲゲの鬼太郎 (Isao Takahata, 1968-1972)

Hellsing (trans.) ヘルシング (Kouta Hirano, 1997- 2008)

Higanjima (trans.) 彼岸島 (Koji Matsumoto, 2002-10).

JoJo's Bizarre Adventure (trans.) ジョジョの奇妙な冒険 (Hirohiko Araki-began in 1987).

Junji Ito Horror Comic Collection 16: Frankenstein (trans.) 伊藤潤二恐怖マンガ Collection 16: フランケンシュタイン (Junji Ito, 1999).

Kyofu Densetsu: Kaiki! Furankenshutain (trans.) 恐怖伝説 怪奇!フランケンシュタイン

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[5] See also Nightwalker theme entry under music
[6] For its adaptation as musical theatre, part of the 2.5D trend, see http://www.namashitsuji.jp/
[7] See also its sequels

(Yûgo Serikawa, 1981).

Lament of the Lamb (trans.) 羊のうた (Kei Toume, 1996-2002).

Poe no Ichizoku ポーの一族 (Moto Hagino, 1972-76)[8].

Seraph of the End (trans.) 終わりのセラフ(Takaya Kagami, 2015).

The Vampires (trans.) バンパイヤ (Osamu Tezuka, 1966-76).

Vampire Hunter D (trans.) 吸血鬼ハンターD (Toyoo Ashida, 1985).

Vampire Princess Miyu (trans.) 吸血姫 美夕 (Toshiki Hirano, 1988-2002).

MUSIC[9]

Beast of Blood (Malice Mizer, 2001) - *Beast of Blood*

Buck-Tick's stage acts, with Sakurai Atsushi as lead singer (1983-)

Lareine, with Kamijo as lead singer (1994-)

Nightwalker: the midnight detective (trans.) ナイトウォーカー真夜中の探偵 [anime series] theme music - (Sakurai Atsushi, 1998)[10]

TELEVISION

Hyde, Jekyll, Me (trans.) 하이드 지킬, 나Haideu, Jikil, Na (Kwang Jo Young-kwang Jo, 2015).

Ultraman (trans.) ウルトラマン (Eiji Tsuburaya, 1966-67).

Vampire Expert (trans.) 殭屍道長 (ATV, 1995)

GAMING

Castlevania (trans.) 悪魔城ドラキュラ (Konami, 1986).

Darkstalkers (trans.) ヴァンパイ (Capcom, 1994)

Demon Castle Special: I'm Kid Dracula (trans.) 悪魔城すぺしゃる ぼくドラキュラくん (Konami, 1993).

Dr. Jekyll and Mr. Hyde (trans.) ジーキル博士の彷魔が刻 (Toho, 1988).

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[8] For its stage adaptation, as 'musical gothic' in the Japanese tradition for Takarazuka (all female cast theatre, often involving female to male cross-gender casting) see http://kageki.hankyu.co.jp/english/revue/2018/ponoichizoku/index_takarazuka.html

[9] Samantha Landau notes that visual kei 'does not stop at vampires-- it also contains zombies, necrophilia, pedophilia, murder/suicide, madness, imprisonment, obsessive love, monsters, ghosts, and other symbols/concepts commonly found in Gothic literature' as well as the trend towards Japanese Horror in the early and mid-2000s with bands like Merry, Gazette, and Deadman.

[10] *Nightwalker* anime series led to doujinshi created by fans.

Fatal Frame (Koei Tecmo, 2001)

Phantom Fighter (trans.) 霊幻道士 (Marionette, 1988).

Vampire Night (trans.) ヴァンパイアナイト (Namco, 2000)

MUSICALS

Frankenstein (trans.) 프랑켄슈타인 (Wang Yong-beom Wang and Lee Seong-joon Lee, 2014).

Dracula, the musical. See Masaya Shimoksu's chapter (listed above) for further details.

NOVELS AND SHORT STORIES[11]

Bakumonogatari (Nisio Isin and Vofan, 2006).

Dark Demon Rising. (Tunku Halim, 1997).

The Emperor of Corpses (trans.) 屍者の帝国 (Keikaku Ito and Toh Enjoe, 2012).

The Holy Man of Mount Koya (*Koya hijiri*) (Izumi Kyoka, 1900)

Kaiki: Uncanny Tales from Japan [multiple volumes] (Higashi Masao, ed, 2009-2012)[12]

The Machine (trans.) 機械 (Riichi Yokomitsu, 1931).

Masks (*Onnamen*) (Enchi Fumiko, 1958)

Parasite Eve (trans.) パラサイト・イヴ (aka *Parasaito Ivu*) (Hideaki Sena, 1995).
See related film, manga, video game sequels and spin-offs. The video games have also been adapted into a manga series.

Shiki (trans.) 屍鬼 (Fuyumi Ono, 1998).

'The Stone Window'. (Xu Xi, 1996).[13]

The Vampire (trans.) 吸血鬼 (Edogawa Ranpo, 1930-31).

The Vampire Club (trans.) Banpiru no Kai. (Kurahashi Yumiko, 1985).

Vampire Company (trans.) 吸血鬼公司 （Luoshuang,2012).

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[11] Writers included here might also include Izumi Kyoka, Akutagawa Ryunosuke, Mishima Yukio, Natsume Soseki, Kawabata Yasunari, Oba Minako, and Murakami Ryu.

[12] Akinari Ueda and other 'weird tales', dating from before the Meiji Revolution, are precursors to what we would consider Gothic, explains Samantha Landau.

[13] The story was published in the collection *Daughters of Hui.*

*Vampire Girl (trans.)*吸血鬼少女 （Youzicha, 2012）.

Visiting the Vampire (trans.) 夜访吸血鬼 （Lanyue，2013）.

'Yaksha' (trans.). 'Yecha' (Shi Zhecun, 1932)[14].

PLAYS[15]

<mark>Oriza Hirata's plays</mark>

The Castle Tower. (Izumi Kyoka, 1917).

Godzilla. (Ohashi Yasuhiko, 1987?).

The House of Sleeping Beauties. (David Henry Hwang, 1983)[16].

The Magic City（trans.）魔都，魔都 （Di Xie，2014）.

The Sound of a Voice. (David Henry Hwang, 1893).

The Vampire Princess. (Kara Juro, 1971).

Yotsuya Kaidan (Kabuki play, Tsuruya Nanboku IV, 1825)

WORKS PRODUCED OUTSIDE ASIA WITH ASIAN CAST OR CREW

Bram Stoker's Dracula (Francis Ford Coppola, 1992). Costume designer Eiko Ishioka (Japan).

Dracula: Pages from a Virgin's Diary. (Guy Maddin, 2002). Lead actor Zhang Wei-Qiang (China).

Irma Vep. (Olivier Assayas, 1996). Lead actor Maggie Cheung (Hong Kong).

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[14] The story can be found in a 1991 collection *Shi Xiu zhi lian [The Love of Shi Xiu]. Beijing: Renmin wenxue chubanshe, 323-36.*

[15] Kobo Abe's works on ghosts may also be relevant to this section.

[16] Partly based on the novella of the same name by Yasunari Kawabata (1961).