

# Kayako

Valerie Wee

Dynamics of International Business: Asia-Pacific Business Cases Prem Ramburuth,Christina Stringer,Manuel Serapio,2013-06-26 Brings the challenges of contemporary international business into the classroom through cases studies from a diverse range of industries.

Japanese Horror Films and their American Remakes Valerie Wee,2013-10-23 The Ring (2002)—Hollywood's remake of the Japanese cult success Ringu (1998)—marked the beginning of a significant trend in the late 1990s and early 2000s of American adaptations of Asian horror films. This book explores this complex process of adaptation, paying particular attention to the various transformations that occur when texts cross cultural boundaries. Through close readings of a range of Japanese horror films and their Hollywood remakes, this study addresses the social, cultural, aesthetic and generic features of each national cinema's approach to and representation of horror, within the subgenre of the ghost story, tracing convergences and divergences in the films' narrative trajectories, aesthetic style, thematic focus and ideological content. In comparing contemporary Japanese horror films with their American adaptations, this book advances existing studies of both the Japanese and American cinematic traditions, by: illustrating the ways in which each tradition responds to developments in its social, cultural and ideological milieu; and, examining Japanese horror films and their American remakes through a lens that highlights cross-cultural exchange and bilateral influence. The book will be of interest to scholars of film, media, and cultural studies.

Japanese and American Horror Katarzyna Marak,2014-10-31 Horror fiction is an important part of the popular culture in many modern societies. This book compares and contrasts horror narratives from two distinct cultures--American and Japanese--with a focus on the characteristic mechanisms that make them successful, and on their culturally-specific aspects. Including a number of narratives belonging to film, literature, comics and video games, this book provides a comprehensive perspective of the genre. It sheds light on the differences and similarities in the depiction of fear and horror in America and Japan, while emphasizing narrative patterns in the context of their respective cultures.

Re-reading the Monstrous-Feminine Nicholas Chare,Jeanette Hoorn,Audrey Yue,2019-10-08 This book provides a critical reappraisal of Barbara Creed's ground-breaking work of feminist psychoanalytic film scholarship, *The Monstrous-Feminine*, which was first published in 1993. The *Monstrous-Feminine* married psychoanalytic thinking with film analysis in radically new ways to provide an invaluable corrective to conventional approaches to the study of women in horror films, with their narrow emphasis on woman's victimhood. This volume, which will mark 25 years since the publication of *The Monstrous-Feminine*, brings together essays by international scholars working across a variety of disciplines who take up Creed's ideas in new ways and fresh contexts or, more broadly, explore possible futures for feminist and/or psychoanalytically informed art history and film theory.

Japanese Horror Cinema and Deleuze Rachel Elizabeth Barraclough,2022-01-13 Using theories of national, transnational and world cinema, and genre theories and psychoanalysis as the basis of its argument, *Japanese Horror Cinema and Deleuze* argues that these understandings of Japanese horror films can be extended in new ways through the philosophy of Deleuze. In particular, the complexities and nuances of how films like *Ju-On: The Grudge* (2002), *Audition* (1999) and *Kairo* (2001) (and beyond) form dynamic, transformative global networks between industries, directors and audiences can be considered. Furthermore, understandings of how key horror tropes and motifs apply to these films (and others more broadly), such as the idea of the "monstrous-feminine", can be transformed, allowing these models to become more flexible.

Ju-On: The Grudge Marisa Hayes,2017-04-04 Takashi Shimizu's Ju-on franchise was a principal instigator in the rise of contemporary Japanese horror and its international popularity at the turn of the millennium. Following the success of Hideo Nakata's *Ringu* (1998), the first cinematic release of Ju-on: The Grudge in 2002 crystallized Japanese horror's rise to prominence and outlined the new decade's thematic interest in supernatural technology and fear of contagions, while skillfully navigating domestic social concerns, such as Japan's growing elderly population and domestic violence. This Devil's Advocate explores the production roots of Ju-on The Grudge, followed by a critical reading of the film that highlights its essential themes and motifs, in addition to a section on cultural influences, before concluding with a section on Shimizu's continued involvement with the Ju-on franchise and its ongoing legacy. The book serves as an excellent primer for readers without prior knowledge of Japanese horror or the Ju-on film cycle, while providing fresh perspectives on the film that makes it equally appealing to J-horror aficionados.

Introduction to Japanese Horror Film Colette Balmain,2008-10-14 This book is a major historical and cultural overview of an increasingly popular genre. Starting with the cultural phenomenon of Godzilla, it explores the evolution of Japanese horror from the 1950s through to contemporary classics of Japanese horror cinema such as *Ringu* and *Ju-On: The Grudge*. Divided thematically, the book explores key motifs such as the vengeful virgin, the demonic child, the doomed lovers and the supernatural serial killer, situating them within traditional Japanese mythology and folk-tales. The book also considers the aesthetics of the Japanese horror film, and the mechanisms through which horror is expressed at a visceral level through the use of setting, lighting, music and mise-en-scene. It concludes by considering the impact of Japanese horror on contemporary American cinema by examining the remakes of *Ringu*, *Dark Water* and *Ju-On: The Grudge*. The emphasis is on accessibility, and whilst the book is primarily marketed towards film and media students, it will also be of interest to anyone interested in Japanese horror film, cultural mythology and folk-tales, cinematic aesthetics and film theory.

**Beyond Kawaii** Angelika Koch,Christopher Tso,2020

**Writing Pregnancy in Low-Fertility Japan** Amanda C. Seaman,2016-12-31 Writing Pregnancy in Low-Fertility Japan is a wide-ranging account of how women writers have made sense (and nonsense) of pregnancy in postwar Japan. While earlier authors such as Yosano Akiko had addressed the pain and emotional complexities of childbearing in their poetry and prose, the topic quickly moved into the literary shadows when motherhood became enshrined as a duty to state and sovereign in the 1930s and '40s. This reproductive imperative endured after World War II, spurred by a need to create a new generation of citizens and consumers for a new, peacetime nation. It was only in the 1960s, in the context of a flowering of feminist thought and activism, that more critical and nuanced appraisals of pregnancy and motherhood began to appear. In her fascinating study, Amanda C. Seaman analyzes the literary manifestations of this new critical approach, in the process introducing readers to a body of work notable for the wide range of genres employed by its authors (including horror and fantasy, short stories, novels, memoir, and manga), the many political, personal, and social concerns informing it, and the diverse creative approaches contained therein. This "pregnancy literature," Seaman argues, serves as an important yet rarely considered forum for exploring and debating not only the particular experiences of the pregnant mother-to-be, but the broader concerns of Japanese women about their bodies, their families, their life choices, and the meaning of motherhood for individuals and for Japanese society. It will be of interest to scholars of modern Japanese literature and women's history, as well as those concerned with gender studies, feminism, and popular culture in Japan and beyond.

**Exploring the Macabre, Malevolent, and Mysterious** Matthew Hodge,Elizabeth Kusko,2020-09-28 In this unique volume, a number of scholars spanning diverse areas and backgrounds offer fresh insight into how perceived concepts of horror and dark subject matter influence cultures and societies around the world. The contributions here explore how topics considered disturbing, mysterious, or fascinating are found not only in works of fiction and entertainment, but also in the cultural fabrics, belief systems, artistic creations, and even governmental structures of societies. Topics discussed in this book include witchcraft, voodoo, zombies, spiritualism, serial killers, monsters, cemeteries, pop culture entertainment, and the sublime in transcendental experiences. As the academic study of horror becomes more mainstream, collections such as this are instrumental in realizing just how much it impacts our lives—past, present, future, and imaginary. Thus, this volume of intriguing and profound topics offers scholars, students, and lovers of learning a much-needed fresh and innovative intellectual exploration of the horror genre and the cultural fascination with the mysterious unknown.

Child of Fortune Yuko Tsushima,2018-08-02 'A terrific novel' Angela Carter Koko won't do what is expected of her. Defying her family's wishes, she has brought up her eleven-year-old daughter alone in her apartment. And now, after a casual affair, she is unexpectedly pregnant again. What will this mean for her already troubled relationship with her daughter? As she faces the future, memories of her own childhood loss flood into her consciousness, threatening to overwhelm her. Combining the beauty and unease of a dream, this haunting novel is an unflinching portrayal of a woman's innermost fears and desires. 'As relevant today as when it was published ... at once powerfully uplifting and achingly sad' Japan Times

**50 Top Tech Tools and Tips** David Sandy,2012-08-06 Technology is all around us. Mobile phones, computers, the internet, e-mail, satellite navigation - the list is endless. But are you making the most of technology in YOUR business? Whether you run a retail shop or a home based business, using the right technology can radically transform the way you operate, making you more efficient, saving you time and money, and inspiring you to push your business further. This eBook aims to introduce business owners to new technology tools which will enhance or even revolutionise the way you operate your business! Coupled with tips to make the best use of your new found tools, this eBook will supercharge you and launch your business into the techno-sphere. So what are you waiting for, lets plug in, log-on and get started...

**Contemporary Japanese Cinema Since Hana-Bi** Adam Bingham,2015-06-23 This book studies the key genres in contemporary Japanese cinema through analysis of their key representative films. It considers both those films whose generic lineage is clearly definable (samurai, yakuza, horror) as well as the singularity of several r

**The Mountain is Moving** Patricia Morley,1999 In Imperial times in Japan, women were subservient inferiors; in theory they were liberated by the democratic constitution imposed by the US after World War II; but, in real-life Japan, change is glacially slow. Here, that slow-changing reality is juxtaposed with the fast-moving aspirations of Japanese women. The author achieves this through wide-ranging interviews with Japanese women, and by using a range of contemporay Japanese literature.

**East Asian Cinemas** V. Lee,2011-04-12 This book is an original volume of essays that sheds new and critical light on current and emerging filmmaking trends and practices in China, Taiwan, Hong Kong, Japan and South Korea. A timely and important contribution to existing scholarship in the field.

**Zainichi Cinema** Oliver Dew,2016-11-04 This book examines how filmmakers, curators, and critics created a category of transnational, Korean-in-Japan (Zainichi) Cinema, focussing on the period from the 1960s onwards. An enormously diverse swathe of films have been claimed for this cinema of the Korean diaspora, ranging across major studio yakuza films and melodramas, news reels created by ethnic associations, first-person video essays, and unlikely hits that crossed over from the indie distribution circuit to have a wide impact across the media landscape. Today, Zainichi-themed works have never had a higher profile, with new works by Matsue Tetsuaki, Sai Yoichi, and Yang Yonghi frequently shown at international festivals. Zainichi Cinema argues that central to this transnational cinema is the tension between films with an authorized claim to “represent”, and ambiguous and borderline works that require an active spectator to claim them as images of the Korean diaspora.

**Translating Time** Bliss Cua Lim,2009-09-21 Under modernity, time is regarded as linear and measurable by clocks and calendars. Despite the historicity of clock-time itself, the modern concept of time is considered universal and culturally neutral. What Walter Benjamin called “homogeneous, empty time” founds the modern notions of progress and a uniform global present in which the past and other forms of time consciousness are seen as superseded. In *Translating Time*, Bliss Cua Lim argues that fantastic cinema depicts the coexistence of other modes of being alongside and within the modern present, disclosing multiple “immiscible temporalities” that strain against the modern concept of homogeneous time. In this wide-ranging study—encompassing Asian American video (*On Cannibalism*), ghost films from the New Cinema movements of Hong Kong and the Philippines (*Rouge*, *Itim*, *Haplos*), Hollywood remakes of Asian horror films (*Ju-on*, *The Grudge*, *A Tale of Two Sisters*) and a Filipino horror film cycle on monstrous viscera suckers (*Aswang*)—Lim conceptualizes the fantastic as a form of temporal translation. The fantastic translates supernatural agency in secular terms while also exposing an untranslatable remainder, thereby undermining the fantasy of a singular national time and emphasizing shifting temporalities of transnational reception. Lim interweaves scholarship on visuality with postcolonial historiography. She draws on Henri Bergson’s understanding of cinema as both implicated in homogeneous time and central to its critique, as well as on postcolonial thought linking the ideology of progress to imperialist expansion. At stake in this project are more ethical forms of understanding time that refuse to domesticate difference as anachronism. While supernaturalism is often disparaged as a vestige of primitive or superstitious thought, Lim suggests an alternative interpretation of the fantastic as a mode of resistance to the ascendancy of homogeneous time and a starting-point for more ethical temporal imaginings.

**Horror Films of 2000-2009** John Kenneth Muir,2023-03-22 Horror films have always reflected their audiences’ fears and anxieties. In the United States, the 2000s were a decade full of change in response to the 9/11 terrorist attacks, the contested presidential election of 2000, and the wars in Iraq and Afghanistan. These social and political changes, as well as the influences of Japanese horror and New French extremism, had a profound effect on American horror filmmaking during the 2000s. This filmography covers more than 300 horror films released in America from 2000 through 2009, including such popular forms as found footage, torture porn, and remakes. Each entry covers a single film and includes credits, a synopsis, and a lengthy critical commentary. The appendices include common horror conventions, a performer hall of fame, and memorable ad lines.

**Something Wicked This Way Comes** ,2009-01-01 The papers collected in this volume are expanded from papers given at the 6th Global Conference on Evil and Human Wickedness, which took place in March 2005. The chapters here represent the diversity and interdisciplinary nature of the conference itself covering topics such as historical and theological concepts of evil, media representations of evil, contemporary debates surrounding the Bosnia war and woman perpetrators in Birkenau, and the construction of the Other as evil in the face of the continuing hysteria over AIDS. The range of the papers collected here makes this book essential reading for students of all humanities disciplines.

**The Encyclopedia of Japanese Horror Films** Salvador Jimenez Murguía,2016-07-29 The Encyclopedia of Japanese Horror Films covers virtually every horror film made in Japan from the past century to date. In addition to entries on productions, both major and modest, this encyclopedia also includes entries for notable directors, producers, and actors. Each film entry includes comprehensive details, situates the film in the context and history of Japanese horror cinema, and includes brief suggestions for further reading. Although emphasizing horror as a general theme, this encyclopedia also encompasses other genres that are associated with this theme, including Comedy Horror, Science Fiction Horror, Cyber-punk Horror, Ero Guru (Erotic Grotesque), and Anime Horror. The Encyclopedia of Japanese Horror Films is a comprehensive reference volume that will appeal to both cinema scholars as well as to the many fans of this popular genre.

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