



# J-horror's origin and strategic application in the new media era

Yingmei Du <sup>1\*</sup>

0009-0001-2946-324X

Lorenzo Javier Torres Hortelano <sup>1</sup>

0000-0001-6915-4858

<sup>1</sup> Universidad Rey Juan Carlos, Madrid, SPAIN

\* Corresponding author: [d.yingmei.2022@alumnos.urjc.es](mailto:d.yingmei.2022@alumnos.urjc.es)

**Citation:** Du, Y., & Torres Hortelano, L. J. (2026). J-horror's origin and strategic application in the new media era. *Online Journal of Communication and Media Technologies*, 16(1), e202606. <https://doi.org/10.30935/ojcmmt/17809>

## ARTICLE INFO

Received: 20 May 2025

Accepted: 19 Nov 2025

## ABSTRACT

This study investigates how Japanese horror cinema (J-horror) can strategically adapt to the contemporary digital media landscape while preserving its distinctive cultural and aesthetic identity. Drawing on a systematic literature review of scholarship published between 2000 and 2023, we examine the genre's evolution from traditional ghost-story roots to its current engagement with streaming platforms, short-form content, and participatory media. Guided by two research questions and corresponding hypotheses, our analysis identifies key opportunities for J-horror to leverage transmedia storytelling, episodic formats, and interactive fan engagement. We propose four strategic priorities for filmmakers and distributors to maintain J-horror's psychological intensity and folklore-based minimalism while embracing platform-driven viewing habits. This research fills a critical gap in understanding how traditional horror genres can navigate digital transformation without losing their cultural specificity.

**Keywords:** J-horror, Japanese horror cinema, new media, digital platforms, transmedia, horror narrative

## INTRODUCTION

Japanese horror cinema (J-horror) emerged in the late 20<sup>th</sup> century as a distinct genre characterized by psychological dread, folkloric motifs, and narrative ambiguity. Unlike Western horror, which often emphasizes graphic violence and jump scares, J-horror privileges atmosphere, minimalism, and culturally specific elements such as *yūrei* (ghosts) and *onryō* (vengeful spirits) (Gifford, 2021). Landmark films like *Ring* (1998) and *Ju-on: The grudge* (2002) exemplify this style and have achieved global recognition. These works draw on centuries-old traditions, including Edo-period kaidan tales and classical theatrical forms such as Noh and Kabuki (Hand & McRoy, 2010).

However, the media landscape in which J-horror originally flourished has changed dramatically. Contemporary audiences increasingly consume horror content through digital platforms, short-form videos, and social media. Many viewers now engage with horror films via commentary videos or plot summaries rather than full-length screenings. This shift toward fragmented, participatory, and mobile-first media consumption challenges traditional distribution and storytelling models—particularly for niche genres like J-horror.

While previous scholarship has explored J-horror's aesthetic, cultural, and industrial dimensions—including its themes of technological anxiety and family disintegration (Kinnia, 2011)—there remains a critical gap in understanding how the genre can adapt to digital and platform-based environments. Existing studies often isolate textual analysis from the technological and participatory contexts in which horror is now experienced.

As a result, there is limited integrated research on how digital infrastructures—such as streaming services, short-video ecosystems, and fan-driven platforms—are reshaping both the form and reception of J-horror.

This study addresses that gap by systematically reviewing 23 years of scholarship (2000-2023) on J-horror and its intersection with new media. The objective is to identify how the genre's core aesthetic and narrative features are evolving in response to digital media logics, and to propose strategies for preserving its cultural specificity while expanding its reach.

To guide this inquiry, we pose the following research questions (RQs):

**RQ1:** How have the aesthetic features and narrative structures of J-horror evolved alongside the rise of digital platforms and streaming ecosystems?

**RQ2:** To what extent can transmedia and interactive strategies preserve J-horror's cultural specificity while expanding audiences in a platformized environment?

We hypothesize that:

**H1:** Platform logics such as serialization and spreadability are reshaping the architecture of J-horror narratives.

**H2:** Transmedia extensions can maintain cultural distinctiveness while enhancing reach and engagement.

These questions and hypotheses provide the framework for our investigation. The paper proceeds as follows: we begin with a literature review of J-horror's cultural origins and its engagement with new media. We then outline our methodology for conducting a systematic qualitative review. The findings and discussion sections explore how J-horror can adapt to digital formats while retaining its identity. We conclude with strategic recommendations for filmmakers and suggestions for future research.

## LITERATURE REVIEW

---

### Cultural Origins and Early Influences

J-horror's aesthetic and thematic foundations are deeply rooted in Japanese cultural traditions. Early ghost stories, known as kaidan, emerged during the Edo and Meiji periods and established enduring motifs of vengeful spirits and tragic fate (Mukae, 2012). Classical literature such as Ueda Akinari's *Ugetsu Monogatari* (1776) blended supernatural drama with moral reflection, influencing later horror narratives. Visual and theatrical arts also shaped the genre: ukiyo-e artist Katsushika Hokusai's haunting prints and Noh and Kabuki theater provided templates for atmospheric storytelling and supernatural retribution (Balmain, 2008; Leiter, 2007; Yau, 2021).

Postwar Japanese cinema integrated these traditions with modern anxieties. Films like *Godzilla* (1954), *Onibaba* (1964), and *Kwaidan* (1965) fused folklore with psychological depth and societal fears. By the 1990s, J-horror had crystallized into a recognizable style, exemplified by *Ring* (1998) and *Ju-on: The grudge* (2002), which introduced cursed objects, nonlinear narratives, and ghostly apparitions rooted in *yūrei* folklore (Bayley, 2023; Hudson, 2021; Johnson, 2015). These films emphasized psychological suspense and minimalism over graphic violence, creating an eerie atmosphere through muted visuals and haunting sound design.

**Figure 1** depicts Katsushika Hokusai, "The Mansion of the Plates" (1831).

Comparative studies highlight J-horror's divergence from Western horror. Japanese narratives often preserve ambiguity around supernatural elements, avoiding full exposition. This unresolved mystique, as seen in *Ring* and *Ju-on: The grudge*, contrasts with the explanatory tendencies of Hollywood remakes (The Nottingham Horror Collective, 2023). Scholars such as Yoshimoto (2000) argue that J-horror reflects broader social anxieties, including family breakdown and technological alienation. Films like *Pulse* (2001) and *One missed call* (2003) literalize these fears through cursed media devices, turning everyday technology into horror vectors.

In recent years, media consumption patterns have shifted dramatically. Audiences increasingly engage with horror content through digital platforms, short-form videos, and commentary culture. Jenkins (2006) introduced the concept of convergence culture, where content flows across platforms and audiences co-create meaning. Studies by Li and Chen (2021), Ni and Coupé (2022), and Zhang (2021) document the rise of



**Figure 1.** Katsushika Hokusai (The Mansion of the Plates, 1831) [Image is in the public domain and free of copyright restrictions]

horror commentary videos, which re-edit films into concise summaries overlaid with narration. These formats cater to fragmented attention spans and offer alternative viewing experiences, often replacing traditional film consumption.

This phenomenon, termed “fast-food viewing” (Ling, 2022), reflects a broader trend toward participatory and bite-sized media engagement. Scholars such as He (2023) describe this as a deconstruction of cinematic texts into shareable units. Lenssen (2020) notes that digital film criticism now favors brevity and multimedia integration over long-form analysis. These changes have significant implications for cinema genres, particularly J-horror, which traditionally relies on slow pacing and atmospheric buildup.

Despite extensive scholarship on J-horror’s cultural and aesthetic dimensions, few studies have systematically examined its adaptation to digital and platform-based environments. Existing literature often isolates textual analysis from the technological and participatory contexts in which horror is now experienced. Wada-Marciano (2007) and Nelson (2021) suggest that new media platforms have reshaped J-horror’s production and reception, but integrated frameworks remain scarce.

To address this gap, our study synthesizes 23 years of scholarship (2000-2023) across academic journals, books, and industry reports. We categorize prior research into three thematic clusters:

- (1) studies on traditional aesthetics and folklore,
- (2) analyses of audience reception and media convergence, and
- (3) comparative examinations of J-horror’s global influence.

However, few works explicitly explore how J-horror’s core features are being reinterpreted within streaming ecosystems, short-video platforms, and participatory cultures. This literature review establishes the foundation for our investigation into how J-horror can evolve in the digital era while retaining its cultural specificity.

### J-Horror’s Characteristics and Themes

By the 1990s, “J-horror” had emerged as a recognizable style (The Nottingham Horror Collective, 2023). Two flagship films, Hideo Nakata’s *Ring* (1998) and Takashi Shimizu’s *Ju-on: The grudge* (2002), featured vengeful spirits Sadako and Kayako haunting modern families via television and urban homes. These exemplified common traits: reliance on psychological suspense, nonlinear or cyclical narratives, and folklore motifs, creating a genre rooted in Japanese culture yet universally resonant (Desser, 1988). Key factors contributed to J-horror’s formation of to some extent below. The first is cultural context; it reflects Japanese

fears and societal anxieties, such as the supernatural, death, and the unknown. Folklore and traditional ghost stories (*yūrei*) have impacted the genre (Johnson, 2015). Influential films like *Ring* (1998) and *Ju-on: The grudge* (2002) introduced elements like cursed objects and ghostly apparitions (Shen, 2017). The third is psychological elements; J-horror focuses on psychological horror rather than graphic violence. It emphasizes atmosphere, tension, and slow buildup, creating unease (Hudson, 2021, p. 157). The fourth is aesthetic and style; J-horror visual includes muted colors, minimalistic settings, and haunting sound design, contributing to its eerie atmosphere (Bayley, 2023). The success of J-horror influenced filmmakers worldwide, leading to remakes and adaptations (Paunero, 2007), solidifying its global presence and bringing profound international influence (Abundes Jiménez, 2007).

Comparative studies highlight contrasts with Western horror. Japanese narratives often avoid fully explaining the curse or monster, leaving key elements ambiguous. According to the Nottingham Horror Collective, *Ju-on: The grudge* "summoned the lore of vengeful spirits" and introduced narrative ambiguity, while *Ring* blended traditional *yūrei* imagery into contemporaneous settings. This unresolved mystique differentiates J-horror from more expository Western remakes. For example, the original *Ring* film sustains mystery around Sadako's nature, whereas its Hollywood counterpart opts for clearer resolutions.

J-horror reflects social anxieties. Scholars argue it serves as a "cultural barometer". Yoshimoto (2000) and others note Japanese ghost stories often dramatize family breakdown, alienation, and the loss of community in a modernizing society. In Kurosawa Kiyoshi's *Pulse* (2001), digital isolation becomes literalized as an unseen internet force draining life, critiquing technology's alienation (Miyamoto, 2019). Digital technologies are often cast as horror vectors: the cursed videotape in *Ring* turns a household object into a death instrument, reflecting technophobia. As one critic notes, it "became a trailblazer" by making a videotape the malevolent entity, tapping "fear of the unknowable consequences of rapid technological advancement" (The Nottingham Horror Collective, 2023). Similarly, films like *One missed call* (2003) use cellphones as doom harbingers, and *Pulse* portrays the internet's presence eroding reality.

J-horror tends toward minimalism. Scenes unfold in everyday environments with muted colors and sparse décor, heightening strangeness when the supernatural intrudes. Set design and sound create tension rather than explicit violence. This restrained aesthetic has influenced filmmakers worldwide: after *Ring* and *Ju-on: The grudge*, Western cinema saw numerous Japanese-horror-inspired remakes and imitations. In academia, Heller-Nicholas (2021) examines how marketing these involves balancing "cultural authenticity" with broad appeal. Others conduct comparative genre studies, noting that both Eastern and Western horror share themes of family loss or fear of the unknown despite different visual idioms.

### **J-Horror in the New Media Era**

The past decade radically changed how audiences consume films. Digital convergence theory predicts content flows across platforms, enabling participatory cultures (Jenkins, 2006). New media have created fan communities, video-sharing sites, and interactive experiences. Horror enthusiasts seek supplementary material online: video essays, reviews, and spoiler commentary are prolific (McAndrew, 2020). Chinese video site Bilibili hosts thousands of short horror film commentary videos.

Scholars are documenting this phenomenon. Li and Chen (2021) report that many viewers in Asia prefer concise commentary summaries over full films. Ni and Coupé (2022) observe an "abnormal phenomenon" in the "fast food era": many audiences skip original horror movies and consume videos to satisfy their viewing needs. These videos re-edit the original film into a short highlight reel (5-15 minutes long), overlaid with a narrator's voice. Researchers note that this new format transforms the cinema text: commentators excise gore and emphasize plot, making the story accessible and less frightening. They fulfill the audience's need for a quick yet coherent experience. As Zhang (2021) explains, horror commentary videos "provide the audience with an audiovisual experience different from the original horror film", effectively a high-level summary that allows viewers to grasp the story rapidly. Burgess and Green (2018) note that such videos "greatly meet the basic viewing needs" of fans in contexts where watching the full film is impractical or restricted.

This trend signals a broader pattern: media consumption is increasingly participatory and fragmented. He (2023) terms the rise of commentary videos as a "deconstruction" of films into shareable units, reflecting viewers' preference for bite-sized content. The notion of "fast-food viewing" (Ling, 2022) encapsulates this

shift: audiences sample narrative snippets through social media, YouTube, and short-video platforms. Film criticism and trailers have adapted. Lenssen (2020) and others argue that digital film criticism emphasizes brevity and multimedia integration over long-form essays.

These changes impact genre cinema. Wada-Marciano (2007) argues new media platforms have "reshaped" J-horror: the production and consumption of horror is shifting, as cross-cultural reinterpretations and online discourse influence the genre. The ease of remixing and distributing clips allows J-horror scenes to go viral internationally. Meanwhile, interactive technologies like streaming apps and virtual reality (VR) offer experiences and offer new engagement modes. Scholars like Foster (2009) and Leeder (2018) suggest J-horror's themes of isolation and technology extend to these media. For instance, Pulse's commentary on the internet as a ghostly realm is even more resonant today.

The literature suggests J-horror intersects deep cultural tradition and modern media dynamics. Its core attributes, including psychological suspense, folklore motifs, and minimalistic style attract global interest. At the same time, audience habits have fragmented, with many viewers consuming horror through digital intermediaries rather than theaters or DVDs. This review highlights a key gap: while scholars document J-horror's content and impact, few have addressed how creators can navigate the new media landscape. The following sections use this literature as a foundation for analyzing J-horror's adaptation strategies.

## METHODOLOGY

This study employs a systematic qualitative literature review, following established protocols in media and cultural studies research (McKee, 2003; Moraes & Galiazzi, 2006). The objective was to identify, analyze, and synthesize scholarly and industry perspectives on J-horror and its adaptation to digital platforms and contemporary media consumption patterns.

The review process was structured into four key phases.

### Data Collection

We compiled a corpus of publications spanning the years 2000 to 2023. Searches were conducted across major academic databases including JSTOR, Project MUSE, Google Scholar, ProQuest, CiNii, and CNKI. Keywords were used in both English and Japanese, covering thematic areas such as "Japanese horror," "J-horror," "Japanese cinema," "new media," "digital platforms," "transmedia," "streaming," "film commentary," "audience reception," "yūrei," "kaidan," and "Japanese folklore." The final corpus included peer-reviewed journal articles, scholarly books, conference proceedings, industry white papers, professional film criticism, and selected high-quality digital archives and blogs.

### Selection Criteria

Sources were selected based on their relevance to J-horror and contemporary media trends, academic rigor, methodological soundness, publication date (with priority given to works from 2000-2023), and scholarly impact. Both theoretical and empirical studies were included, as well as curated industry insights that offered practical perspectives on the genre's evolution.

### Analytical Framework

Our analytical approach integrated multiple methodologies to ensure comprehensive coverage. We applied thematic textual analysis (McKee, 2003) to identify recurring patterns in J-horror narratives and their digital adaptations. This was complemented by cross-cultural comparative analysis to examine how Eastern and Western horror traditions interpret similar themes in the digital age. To understand current audience behavior, we incorporated platform analytics and user behavior studies. Additionally, we mapped industry trends through trade publications and market reports, focusing on streaming metrics, content distribution patterns, and audience engagement data.

### Data Synthesis

We synthesized findings through a three-tiered process:

(1) categorizing sources into theoretical, empirical, and industry-based contributions,

- (2) cross-referencing themes across academic and industry literature to identify convergences and divergences, and
- (3) integrating insights through the lens of digital transformation theory.

To ensure methodological rigor, we triangulated findings across multiple data types, conducted peer review of thematic coding to minimize interpretive bias, and validated emerging patterns across databases. Source currency and relevance were regularly assessed to maintain the contemporary validity of our conclusions.

### Limitations and Scope

We acknowledge several methodological limitations, including reliance on English and translated Japanese sources, potential gaps in emerging digital trends due to publication lag, limited access to proprietary industry data, and a focus on theoretical rather than empirical evidence. To mitigate these constraints, we consulted native Japanese speakers for cultural context, incorporated recent industry reports and digital analytics, and maintained transparency in our inferential conclusions.

This methodological framework enabled a systematic and rigorous examination of both traditional J-horror elements and their evolution within digital media environments, providing a solid foundation for addressing the RQs and proposing strategic recommendations.

## FINDINGS AND DISCUSSION

---

The findings of this study reveal that J-horror's survival and relevance in the digital era depend on its ability to adapt strategically to new media formats while preserving its core aesthetic and cultural identity. Drawing from the reviewed literature and industry analyses, we identify three key areas of transformation: audience engagement, narrative structure, and distribution strategies. These findings directly address the RQs and hypotheses posed earlier, offering a framework for J-horror's evolution in a platformized media environment.

### Audience Engagement in Digital Contexts

Contemporary horror audiences increasingly consume content via mobile devices, social media, and short-form platforms. Studies show that many viewers prefer commentary videos or condensed summaries over full-length films (Li & Chen, 2021; Ni & Coupé, 2022; Zhang, 2021). This shift toward "fast-food viewing" (Ling, 2022) reflects fragmented attention spans and a desire for rapid narrative access. J-horror producers can respond by creating official digital content—such as narrative teasers, short episodes, and animation clips tailored for platforms like YouTube, TikTok, and Instagram. These formats not only meet audiences where they are but also serve as gateways to longer works (Li & Liu, 2022).

Moreover, participatory culture offers new modes of engagement. Jenkins (2006) and Rendell (2023) highlight how audiences co-create meaning through fan art, commentary, and social media interaction. J-horror can leverage this by hosting interactive events, director Q&As, and hashtag campaigns that invite viewers to contribute their own ghost stories or interpretations. Such strategies foster community and deepen emotional investment, aligning with **H2** that transmedia and interactive extensions can enhance reach while preserving cultural specificity.

### Narrative and Thematic Adaptation

J-horror's traditional strengths—psychological suspense, minimalism, and folklore-based storytelling—remain valuable in digital contexts but require structural adaptation. Short-form content and episodic formats are better suited to online platforms and serialized consumption habits. For example, web series with cliffhanger endings can maintain tension while accommodating fragmented viewing. The success of recent streaming adaptations such as *Ju-on: Origins* and *Kaiki: Tales of ghostly terrors* illustrates this potential.

Iconic imagery from J-horror—such as the crawling ghost from *Ju-On: Origins* or the cursed well in *Ring*—translates well into shareable content, generating online buzz and meme culture (Kusaiko, 2023; Nelson, 2021). Additionally, transmedia storytelling can expand the narrative universe through webcomics, prequels, and VR experiences (Li, 2020). These extensions allow audiences to explore side characters and settings while

maintaining thematic coherence (Qu, 2023). Such strategies support **H1** that platform logics like serialization and spreadability are reshaping J-horror's narrative architecture.

J-horror's historical use of technology as a source of fear (e.g., cursed videotapes and haunted phones) can be updated to reflect current digital anxieties (Takahashi & Miyamoto, 2022). Contemporary platforms—such as livestreams, surveillance apps, or viral content—can serve as narrative devices that evoke fear of connectivity, exposure, and loss of control. This thematic continuity reinforces the genre's relevance while adapting its motifs to modern contexts (The Nottingham Horror Collective, 2023).

### Distribution and Marketing Strategies

Digital platforms have expanded the global reach of niche genres like J-horror. Streaming services such as Netflix, Shudder, and TikTok offer direct access to international audiences, bypassing traditional theatrical limitations. Strategic partnerships with these platforms can enhance visibility and facilitate targeted distribution. For example, vertical trailers optimized for mobile viewing and interactive ads on social media can align with browsing habits and increase engagement.

Fan-generated content—such as commentary videos, memes, and reaction clips—already circulates widely. Rather than resisting this trend, J-horror studios can embrace it by producing official behind-the-scenes shorts, director commentaries, and influencer collaborations (Miyamoto, 2022). These initiatives not only retain narrative control but also amplify reach through trusted voices in the horror community (Ashby, 2023; Meyerhofer-Parra et al., 2024).

### Summary of Findings in Relation to Research Questions

The findings confirm that J-horror's aesthetic and narrative features are evolving in response to digital media logics, particularly through serialized formats and transmedia extensions (**RQ1** and **H1**). Furthermore, interactive and participatory strategies—such as fan engagement and cross-platform storytelling—demonstrate that cultural specificity can be preserved while expanding audience reach (**RQ2** and **H2**). These insights form the basis for the strategic recommendations outlined in the conclusion.

## CONCLUSION

J-horror continues to offer a compelling lens through which cultural fears and psychological tension are explored. In the face of rapidly evolving media consumption habits, the genre's survival depends not only on preserving its core identity—rooted in atmosphere, folklore, and minimalism, but also on its ability to strategically adapt to digital platforms and participatory cultures.

This study has addressed a critical gap in the literature by examining how J-horror can evolve within a platformized media environment. Through a systematic review of scholarship from 2000 to 2023, we identified key opportunities for the genre to maintain its cultural specificity while embracing new formats and audience behaviors. Our findings support the hypotheses that platform logic such as serialization and spreadability are reshaping J-horror's narrative architecture (**H1**), and that transmedia and interactive strategies can enhance reach without compromising thematic integrity (**H2**).

Based on this analysis, we propose four strategic priorities for filmmakers, distributors, and content creators:

1. **Digital audience engagement:** Develop concise, mobile-first horror experiences—such as trailers, recaps, and animation shorts—that align with contemporary viewing habits. Leverage commentary culture and design content for shareability across social platforms.
2. **Transmedia storytelling:** Expand J-horror narratives across multiple platforms, including web series, VR experiences, and interactive campaigns. Create connected narrative universes that reward fan participation and deepen engagement.
3. **Technology integration:** Reimagine everyday digital tools—such as smartphones, livestreams, and surveillance apps—as narrative devices that evoke modern anxieties. Use technology not only as a thematic element but also as a storytelling medium.

4. **Strategic platform partnerships:** Collaborate with global streaming services and social media platforms to optimize distribution and marketing. Cultivate online fan communities and tailor content strategies to the unique characteristics of each platform.

These strategies offer a roadmap for reinventing J-horror for a new generation of viewers while preserving its cultural voice. As media ecosystems continue to evolve, future research should assess the effectiveness of these approaches through empirical studies and audience analytics. By balancing tradition with innovation, J-horror can continue to haunt digital spaces and captivate audiences worldwide.

**Author contributions:** **YD:** writing – original draft, conceptualization, investigation, resources, data curation, visualization, funding acquisition; **LJTH:** writing – review & editing, methodology, validation, formal analysis, supervision, project administration. Both authors approved the final version of the article.

**Funding:** The authors received no financial support for the research and/or authorship of this article.

**Ethics declaration:** This research did not involve human participants or animals, and no personal or sensitive data were collected. Therefore, formal approval from an institutional ethics committee was not required.

**Declaration of interest:** The authors declared no competing interest.

**Data availability:** Data generated or analyzed during this study are available from the authors on request.

## REFERENCES

---

Abundes Jiménez, R. A. (2007). El cine de horror japonés y su traslado a Occidente: El caso de la cinta *Ringu* [Japanese horror cinema and its transfer to the West: The case of the film *Ringu*]. *UNAM*. <https://tesiunamdocumentos.dgb.unam.mx/pd2008/0626977/0626977.pdf>

Ashby, J. (2023). Horror as a vehicle: The terror of technology in Kiyoshi Kurosawa's *Pulse*. *Aspect: Journal of Film & Screen Media*.

Balmain, C. (2008). *Introduction to Japanese horror film*. Edinburgh University Press. <https://doi.org/10.1515/9780748630592>

Bayley, H. S. M. (2023). *Music and sound in the Japanese 'ghost' film: Cultural representation and transformation* [PhD thesis, Keele University].

Burgess, J., & Green, J. (2018). *YouTube: Online video and participatory culture* (2nd ed.). Polity Press.

Desser, D. (1988). *Eros plus massacre: An introduction to the Japanese new wave cinema* (vol. 469). Indiana University Press. <https://doi.org/10.2979/5775.0>

Foster, M. D. (2009). *Pandemonium and parade: Japanese monsters and the culture of Yōkai*. University of California Press. <https://doi.org/10.1525/9780520942677>

Gifford, H. (2021). *The ghosts of grief: An exploration of gothic influence in 2010s horror cinema* [PhD thesis, The College of Wooster].

Hand, R. J., & McRoy, J. (2010). A "horrible" legacy: Noh and J-horror. In C. Balmain (Ed.), *Introduction to Japanese horror film* (pp. 23-45). Palgrave Macmillan. [https://doi.org/10.1057/9780230339507\\_5](https://doi.org/10.1057/9780230339507_5)

He, S. (2023). Deconstruction of movies in the age of short videos. *Film Art*, (4), 78-84.

Heller-Nicholas, A. (2021). *Ringu*. Liverpool University Press.

Hudson, S. (2021). The transpacific complicity of J-horror and Hollywood. In F. G. P. Berns, S. Bhattacharjee, & A. Saha (Eds.), *Japanese horror culture: Critical essays on film, literature, anime, video games* (pp. 157-176). Lexington Books. <https://doi.org/10.5040/9781666994605.ch-011>

Jenkins, H. (2006). *Convergence culture: Where old and new media collide*. New York University Press.

Johnson, A. J. (2015). *The evolution of Yōkai in relationship to the Japanese horror genre* [PhD thesis, University of Massachusetts Amherst].

Kinnia, Y. S. T. (2011). A "horrible" legacy: Noh and J-horror. In Y. S.-T. Kinnia (Ed.), *East Asian cinema and cultural heritage: From China, Hong Kong, Taiwan to Japan and South Korea* (pp. 101-124). Palgrave Macmillan US. [https://doi.org/10.1057/9780230339507\\_5](https://doi.org/10.1057/9780230339507_5)

Kusaiko, R. (2023). Cinematic practices of repetitions in "The Grudge" and "Ju-On: Origins"–Remaking networks, contexts and building taxonomy. *The Barcelona Conference on Arts, Media & Culture 2023 (IAFOR)*. [https://papers.iafor.org/wp-content/uploads/papers/bamc2023/BAMC2023\\_73999.pdf](https://papers.iafor.org/wp-content/uploads/papers/bamc2023/BAMC2023_73999.pdf)

Leeder, M. (2018). *Horror film: A critical introduction*. Bloomsbury Academic. <https://doi.org/10.5040/9781501314452>

Leiter, S. L. (2007). *Historical dictionary of Japanese traditional theatre*. Scarecrow Press.

Lenssen, C. (2020). Film criticism in digital contexts. *Journal of Cinema and Media Studies*, 59(4), 34-39.

Li, Q., & Liu, M. (2022). "Fast-food" viewing: Analysis of short video commentary on horror films. *Media Studies*, (5), 68-73.

Li, S. C. (2020). *A study on narrative features of Japanese grudge films* [Master's thesis, Hunan University]. <https://doi.org/10.27135/d.cnki.ghudu.2020.001195>

Li, X., & Chen, Y. (2021). Consumption preference of horror commentary videos in the digital age. *Journal of Communication Research*, 28(3), 125-134.

Ling, Y. (2022). The phenomenon of "fast-food viewing" in the digital age. *Contemporary Media*, (12), 88-92.

McAndrew, F. T. (2020). The psychology, geography, and architecture of horror: How places creep us out. *Evolutionary Studies in Imaginative Culture*, 4(2), 47-62. <https://doi.org/10.26613/esic.4.2.189>

McKee, A. (2003). *Textual analysis: A beginner's guide*. SAGE. <https://doi.org/10.4135/9780857020017>

Meyerhofer-Parra, R., González-Martínez, J., & Peracaula-Bosch, M. (2024). Postdigital storytelling: Storytelling (within or across) the digital and transmedia field. *Postdigital Science and Education*, 6(4), 886-901. <https://doi.org/10.1007/s42438-024-00476-2>

Miyamoto, N. (2019). Kiyoshi Kurosawa's "retribution" and the history of J-horror. *Human and Environmental Studies*, 28, 93-104.

Miyamoto, N. (2022). Media mix as variation in J-horror: On the collapse of the studio system and the background of digital filmmaking. *Sagan: Kyoto University Film and Media Studies*, 2, 34-49.

Moraes, R., & Galiazzi, M. C. (2006). Análise textual discursiva: Processo reconstrutivo de múltiplas faces [Discursive textual analysis: A multifaceted reconstructive process]. *Ciência & Educação*, 12(1), 117-128. <https://doi.org/10.1590/S1516-73132006000100009>

Mukae, S. (2012). J-horror: Its birth and the theory behind it. In *Proceedings of the 3rd EU Workshop: Sub-Major Curriculum "EU-Japanology," Kansai University Graduate School of Letters - Annual Report 2011-12* (pp. 66-79). Kansai University.

Nelson, L. (2021). *Circulating fear: Japanese horror, fractured realities, and new media*. Lexington Books. <https://doi.org/10.5040/9781666987195>

Ni, M., & Coupé, O. (2022). Analysis of Chinese horror film commentary culture. *Film Literature*, (12), 56-60.

Paunero, P. (2007). La mirada circular: Decepción y autocomplacencia en el cine de horror Japones [The circular gaze: Disappointment and self-indulgence in Japanese horror cinema]. *UNAM*. [https://www.revista.unam.mx/vol.8/num9/art72/sep\\_art72.pdf](https://www.revista.unam.mx/vol.8/num9/art72/sep_art72.pdf)

Qu, J. L. (2023). *A study on non-linear narrative strategies in suspense films* [Master's thesis, Changchun University of Technology].

Rendell, J. (2023). *Transmedia terrors in post-TV horror: Digital distribution, abject spectrums and participatory culture*. Amsterdam University Press. <https://doi.org/10.2307/jj.4329876>

Shen, S. (2017). Viral video, traumatic therapy: Hideo Nakata's *Ringu* and the attempt to cure the future by inoculating us with the past. *Supernatural Studies*, 3(2), 64-80.

Takahashi, H., & Miyamoto, N. (2022). Interview: The location of the sense of fear. *Eureka*, 54(11), 48-56.

The Nottingham Horror Collective. (2023). The evolution of Japanese horror. *The Nottingham Horror Collective*. <https://thenottinghamhorrorcollective.co.uk/blogs/articles/the-evolution-of-j-horror>

Wada-Marciano, M. (2007). J-horror: New media's impact on contemporary Japanese horror cinema. *Canadian Journal of Film Studies*, 16(2), 23-48. <https://doi.org/10.3138/cjfs.16.2.23>

Yau, S.-T. K. (2021). A "horrible" legacy: Noh and J-horror. Y. S.-T. Kinnia (Ed.), *East Asian cinema and cultural heritage: From China, Hong Kong, Taiwan to Japan and South Korea* (pp. 101-124). Palgrave Macmillan.

Yoshimoto, M. (2000). *Kurosawa: Film studies and Japanese cinema*. Duke University Press. <https://doi.org/10.2307/j.ctv11smnqk>

Zhang, X. (2021). *Re-editing strategies and effects of film commentary videos: A case study of Bilibili horror film commentary videos* [Master's thesis, Southwest Jiaotong University].

