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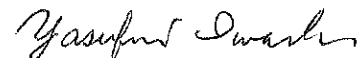
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To whom it may concern:

This is to certify that on April 29, 2013, Natalie Brandell submitted an Honors Thesis entitled "*Motherhood and Fear: The Influence of Traditional Religion on American and Japanese Horror*" to the Department of Modern Languages. This thesis has been judged to be acceptable for purposes of fulfilling the requirements to graduate with Dietrich College Honors.

Sincerely,



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Motherhood and Fear: The Influence of Traditional Religion on
American and Japanese Horror

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Motherhood and Fear: The Influence of Traditional Religion on American and Japanese Horror

INTRODUCTION

With the sensation generated by the 2002 release of *The Ring*, the American take on the classic Japanese horror film *Ringu*, a new trend in American horror was born. Shifting its attention away from more common Western themes, Hollywood focused on emulating the Japanese psychological viewpoint by shying away from demented murderers and turning instead to vengeful ghosts and cursed apparitions.

Aside from these backbone elements, however, the emergence of Japanese horror remakes highlighted another distinct, fundamental difference between the traditional American and Japanese takes on horror: the portrayal of powerful, villainous women. Why does American horror suggest contempt for such female antagonists, whereas Japanese horror conveys the opposite: fearful respect? What factors influence these portrayals? These are the questions I aim to answer.

Why Horror? Fear as a Reflection of Cultural Values

Fear is commonly defined as “an unpleasant emotion caused by the belief that someone or something is dangerous, likely to cause pain, or a threat...” It is also known to be a “mixed feeling of dread and reverence” (Fear). The logical reconciliatory explanation would be that reverence can be practiced out of fear of consequence from power, and therefore the two are different embodiments of the same emotion; objects of fear often command deep respect. The complexity of such an emotion is not lost on the Japanese. The common word used to indicate emotional fear or horror, *osore*, is usually written with the Chinese character 恐, indicating fright and dread. In cases where fear results from the acknowledgement of authority or strength, the word can be written with the character 畏, which implies awe and deference. Considering these connotations, I find it reasonable that a dissection of an individual’s fears would lead to insight concerning his moral character. Furthermore, since culture is “a shared organization of ideas...” (LeVine 1984), the examination of an individual’s fears should allow for greater understanding, by extension, of the cultural values to which he subscribes. In an effort to gain deeper awareness of the role of women in Japanese society, I will examine the treatment of female characters in Japanese horror stories, and compare their characterizations with their Western counterparts.

Women as Objects of Fear: Religious Symbolism

To best understand the fundamental value of women in their respective cultures, particularly with regard to those in positions of power, I have chosen to study stories in which at least one villain¹, be it the primary antagonist, a secondary adversary, or even the central character, is depicted as female. Through critical examination of traditional American and Japanese religious doctrine, as well as historically predominant cultural views, I will demonstrate that the portrayal of women in horror reflects religion-based societal views on motherhood, the most fundamental form of women's power. I have come to conclude that due to foundations in Judeo-Christian beliefs, American culture is predominately "masculine-paternal," valuing those traits typically attributed to men; motherhood and childbirth, by contrast, are fundamentally associated with impurity and guilt, the characteristic result of Eve's disobedience in the Garden of Eden. This negative connotation to female power subsequently manifests as contempt toward female villains portrayed in American horror. In contrast, as I will show, traditionally Shinto² Japanese culture falls under the "feminine-maternal" designation, regarding childbirth and the creation of life as an almost divine act. Reverence for this feminine mystical power subsequently materializes as deep respect for the dangerous female characters often found in Japanese horror stories.

Christianity and Shinto: Religion in America and Japan

The role of gender in religion, no matter how slight, cannot be denied. As pointed out by Barbara G. Walker, "[n]o known religion, past or present, ever succeeded in establishing a completely sexless deity" (Walker vii). The assignment of gender to the god(s) of any particular religion generally depended on the psychological perspective of its adherents and the purpose behind its practice; whereas the worship of female deities is usually found in indigenous, non-Abrahamic, and animistic traditions like Japanese Shinto, monotheistic faiths, like Christianity, tend to center around the adoration of a male divinity and his related qualities. I borrow the terms "masculine-paternal" and "feminine-maternal" from Shigeru Matsumoto's discussion of Mootori Norinaga's views concerning Japan's indigenous cultural identity (Matsumoto 180). In this paper, I will use these designations to distinguish between religions and cultures according to the predominance of either traditionally male or female qualities. As justification for my designation

of Japanese society as Shinto and therefore “feminine-maternal,” and my classification of American society as Christian and therefore “masculine-paternal,” I offer a brief overview of the religious make-up of the two countries.

According to the 2008 American Religious Identification Survey, 76 percent of Americans self-identify as Christian or as an adherent of a Christian denomination. The phrase “So help me God” is often part of many Federal oaths, including those taken by Judges and witnesses in court; “In God We Trust” has been stamped on U.S. currency since the Civil War. As recently as 2010, the question as to whether the invocation of God’s name is necessary when pledging allegiance to the U.S. flag was brought before lawmakers*. Regardless of the country’s rise to the forefront in issues concerning modernization, human rights, and democratic freedom, the U.S. remains at heart a nation built and upheld by religious principles and belief. To dismiss the country’s ties to Christian morals would be to ignore a large proportion of what constitutes the current American mindset.

To an American, the role of religion in Japanese society might be harder to spot. According to a 2007 Japanese government survey, when asked if religion was something upon which they relied for everyday moral support and guidance, approximately 53% of Japanese aged 18 to 24 responded in the negative; compared to the 14% of Americans who responded similarly, this large figure would understandably lead to the mistaken conclusion that Japanese are generally non-religious. Results from a separate government survey, however, indicate the opposite: statistics collected for a 2011 report reveal that approximately 51% of Japanese identify as members of the Shinto faith, while roughly 42% consider themselves Buddhist³. The difference here is in how the Japanese define religion. Since the beginning of Japanese history, the animistic tradition of Shinto has been a part of everyday life in Japan; ancient texts dating back to the 8th century hold records of the indigenous Japanese belief in *kami*(神), or the natural spiritual essence possessed by all objects and phenomena. The teachings of Confucianism and Buddhism, introduced to Japan through contact with China and Korea as early as the 6th century, certainly influenced Japanese spiritual thought, but did not altogether replace the country’s indigenous faith. In fact, attempts to amalgamate Confucian and Buddhist concepts with what would later come to be known as Shinto are recorded in documents dating back to the Asuka Period and the reign of Empress Suiko (592 – 628); her nephew, Prince Shotoku, married the three belief systems in his Seventeen Article Constitution (Sources 37) as a moral and ethical

guide for governmental rule. Buddhism would later be further tweaked to fit the Japanese mindset. It was not until the Meiji Restoration that Shinto was formally separated from Buddhism; even then, the practice of fusing native and foreign beliefs continued. Modern Japanese culture, therefore, is as inherently tied to Shinto as American culture is to Christianity; despite Japan's historical development towards patriarchy and imperialism, I argue the polytheistic roots of Japanese culture ought not be ignored.

"FEMININE-MATERNAL" VS. "MASCULINE-PATERNAL": A PSYCHOLOGICAL APPROACH

Designation of the woman as the villain in horror necessitates the recognition of her power over the hero, for otherwise there would be no conflict. As villainy is associated with evil, surely this power evokes some sense of fear from other characters and the audience. When discussing religious influences on the depiction of female power in horror, it helps to understand the general psychological differences between members of "feminine-maternal" and "masculine-paternal" cultures.

In its purest form, female power is embodied in the biological and cultural functions of motherhood. Since the beginning of civilization, woman has symbolized fertility, nature, and the cycle of life; Goddess worship evolved from the recognition that "woman magic and earth magic are the same" (Campbell 209). The womb is the ultimate vessel, the gateway between this world and the next. Woman, by extension, acts as gatekeeper, a bridge between the living and the dead. As shown, however, this association is not always positive; a woman's innate connection to the unknown (e.g. the afterlife) often conjures up images of witchcraft and impurity. Reconciliation of the negative and positive aspects of femininity with regard to the human psyche has become a pillar of both modern psychology, anthropology, and literary analysis. Based on his studies of mythology and religion, Swiss psychiatrist Carl G. Jung came to view the feminine element of human nature as a symbolic principle underlying the "collective unconscious," the legacy of our experiences as a species. He associated this feminine principle with receptivity, perception, and instinctual emotion (Feminine 155). Similar characteristics are often advanced by anthropologists and historians when discussing agrarian-based "feminine-maternal" societies and practices. "Masculine-paternal" belief systems, in contrast, value strength, aggression, and independence, qualities often associated with leadership and social order (Matsumoto 180-183).

MOTHERHOOD IN RELIGION: FEMALE CONTROL OVER LIFE AND DEATH

While “feminine-maternal” and “masculine-paternal” belief systems are not necessarily mutually-exclusive, for the purpose of this investigation I consider both Shinto and Christianity to fall primarily under one of the two categories. I offer the following interpretation of fundamental Shinto and Christian myths with regard to the portrayal of women and motherhood in support of my decision.

Shinto

Recorded in the Kojiki and Nihon Shoki, the oldest extant texts of ancient Japanese history, the tale of Izanagi-no-mikoto and Izanami-no-mikoto is part of a collection of myths detailing the birth of the deities and creation of the Japanese isles. According to the tale, Izanagi-no-mikoto (伊邪那岐; he-who-invites) and his sister Izanami-no-mikoto (伊弉冉尊; she-who-invites) were summoned into existence by the first gods born from chaos. Upon completion of a marriage ceremony, the two mated (note the moral-neutrality of incest) and Izanami gave birth to two deformed children. Concerned, the couple petitioned the gods for help, and were told that they had performed the ritual incorrectly: Izanagi, the male deity, should have spoken first during the ceremony. The couple completed the ritual again, and this time Izanami bore many children, including the eight great islands of Japan. After giving birth to the fire deity, Kagutschi-no-kami (火之迦具土神), Izanami dies and passes into the underworld. Devastated at the death of his wife, Izanagi journeyed to the underworld to search for her. Upon her discovery, Izanagi vowed at her insistence that he would not look upon her form or leave her side. While Izanami slept, however, Izanagi broke his vow; the sight of Izanami’s rotting corpse terrified her husband, and he fled the underworld in fear. Enraged that Izanagi broke his promise, Izanami chased him back to the entrance of the underworld. Unable to maneuver around the giant boulder Izanagi placed in front of the entrance, the angry Izanami vowed to kill 1,000 men every day. In response, Izanagi swore to create 1,500 men every day. After his emergence from the underworld, Izanagi had to cleanse his form, and during the cleansing process begot the gods Amaterasu-omikami (天照大神; Sun Goddess), Tsukuyomi-no-mikoto (月夜見尊; Moon God), and Susanoo-no-mikoto (素戔男尊; Storm God).

At first glance it would appear that the story of Izanagi and Izanami is imbued with misogynist undertones; Izanami errs during her marriage ceremony by speaking first, dies during childbirth, and out of rage vows to kill 1,000 men every day. A deeper inspection of these events, on the other hand, reveals a great deal about the Japanese mindset concerning the relationship between women, nature, and human life. That Izanami, the female god, speaks first during the initial marriage ceremony and thereby commits an error is not necessarily an implication of female subordination. I argue the requirement that a male initiate greeting simply reflects his natural reproductive role as "aggressor," whereas the female, physiologically, must "receive" in order to copulate. Similarly, Izanami's death does not necessarily represent female weakness; women in ancient times often died from complications during childbirth. Recognition of this phenomenon implies an awareness of the connection between life and death, and a woman's natural reproductive process; the cycle of human life first begins when Izanami vows to kill 1,000 of Izanagi's humans every day, further emphasizing female influence over human life. That Izanagi cannot produce offspring without first cleansing himself of the impurity of death additionally supports this claim; whereas Izanami can naturally bridge the gap between the living and the nonliving by bearing children in her womb, Izanagi, the male, has no such ability on his own. I maintain this story is a statement of biological fact. If taken as a commentary on the spiritual or biological superiority of one gender over another, then surely the tale of Izanagi and Izanami pits women over men.

The connection between women, nature, and the natural processes of birth and death is again reflected in the tale of Amaterasu-omikami, the Sun Goddess, highest deity in Shinto and spiritual ancestor of Japan's Imperial Family. In one story concerning Amaterasu and her brother Tsukuyomi, with whom she originally shared the sky, Tsukuyomi paid a visit to Uke Mochi (保食神; the goddess of food), who proceeded to prepare a feast by producing rice and fish from her body parts. Disgusted, Tsukuyomi then killed Uke Mochi, an act which greatly upset Amaterasu, who then rejected her brother and moved to another part of the sky. The separation between Amaterasu and Tsukuyomi marks the division between day, the sun, and night, the moon. The symbolism of light versus dark is encountered in another famous myth wherein Amaterasu's control over the sun, and thereby life, is further established. Irritated with her brother, the storm god Susanoo, Amaterasu shut herself away in a cave, Ama-no-Iwato (天岩戸; the heavenly cave), thereby depriving the world of light. Darkness enveloped the earth, resulting in chaos and

death. Concerned for the welfare of the living beings, the other gods conspired to coax Amaterasu out of the cave by causing a commotion. Ame-no-Uzume-no-mikoto (天鈿女命; goddess of dawn and mirth) hung a mirror* from a sakaki** tree at the cave's entrance and proceeded to perform a comical dance, stripping off all of her clothes in the process. The other deities watched and laughed uproariously, piquing Amaterasu's interest. Curious, the Sun Goddess peeked out from the cave and glanced at the mirror, which shone brilliantly in her light. Unknowingly mesmerized by her own reflection, Amaterasu emerged from the cave, which was then blocked off by the other gods, barring her reentry. Sunlight returned to the world, restoring order and life. Susanoo was then banished from Heaven as punishment for his transgressions.

Amaterasu-omikami's emergence from Ama-no-Iwato is an obvious reference to birth, the creation of life from a woman's womb. Only once the sun, represented by a female deity, rises from obscurity can life be sustained. Conversely, her decision to hide brings death; no other deity has the ability to restore the world to order. In recognition of this power, the other divine beings, as well as humans, pay reverence unto Amaterasu for fear of her anger and the chaos it brings.

Christianity

Those who subscribe to the Shinto faith are not alone in their fear of destruction at the hands of woman; how that woman is viewed, however, seems to vary greatly across different faiths. Undoubtedly one of the most important foundational myths of Christianity, the creation of man and his subsequent expulsion from the Garden of Eden illustrates just how different those views can be.

Outlined in the Book of Genesis, God fashioned the first man, Adam, in his own image. Deciding that Adam should not be alone and needed a helper, God then created Eve from Adam's flesh; she was the first woman. Placing them in the Garden of Eden, God forbade Adam and Eve from eating the fruit of the Tree of Knowledge. At first completely innocent in their obedience, man and woman were unaware of their nakedness or sexuality and without shame. Then the serpent, the most cunning of all creatures created by God, spoke to the woman and told her that eating the fruit of the Tree of Knowledge would make her like God. Eve listened.

So when the woman saw that the tree was good for food, that it was pleasant to the eyes, and a tree desirable to make one wise, she took of its fruit and ate. She also gave to her husband with her, and he ate (Genesis 3:6).

Upon eating the fruit, both Adam and Eve became ashamed of their nakedness and covered themselves. Learning of their transgression, God confronted the man and woman. Adam blamed Eve, and Eve blamed the serpent. As punishment for his disobedience, God cursed Adam to toil in the ground from which he was created, sustaining man's life through hard labor. As punishment for her disobedience, God also condemned Eve, and all women after her, to create new life through painful childbirth and serve man:

To the woman he said, "I will greatly multiply your pain in childbearing; in pain you shall bring forth children, yet your desire shall be for your husband, and he shall rule over you" (Genesis 3:16).

The pair was then cast out of the Garden of Eden.

While the interpretation of the Book of Genesis is varied⁴, it is not difficult to recognize the blame accorded women for mankind's faults. Eve was the direct cause for man's banishment from paradise; she disobeyed God first by eating the forbidden fruit, and then she tempted Adam unto the same fate. The wickedness associated with "mothering original sin" is then carried over to Eve's judgment: a woman's reproductive power to bring forth life is described not as an act of nature, but as a painful punishment and reminder of woman's inherent evil nature.

WICKED WOMEN: THE MOTHER ARCHETYPE AND TRADITIONAL FOLKLORE

The Mother Archetype

Applying his psychological concept of the feminine principle to the perception of female biology and reproduction, Jung defined the mother archetype as the frequently occurring representation of both negative and positive associations with motherhood:

The qualities associated with [the mother archetype] are maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; all that is benign; all that cherishes and sustains; that fosters growth and fertility. The place of magic transformation and rebirth, together with the underworld and its inhabitants, are presided over by the mother. On the negative side, the mother archetype may connote anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces and poisons, that is terrifying and inescapable like fate (Jung 139).

The side of the mother archetype that develops in the conscious mind depends, in part at least, on the culture in which we are raised. Certainly the level of reverence afforded women as part of “feminine-maternal” and “masculine-paternal” values counts among those cultural factors that would influence that development. I argue those raised in predominately Christian societies might generally manifest the mother archetype differently than those from non-Christian backgrounds. An examination of traditional Western and Japanese folktales supports this claim.

Traditional Folktales: Origins of Horror

Those unfamiliar with the history of the horror story might simply relegate its origins to the rising popularity of macabre fiction during the 19th century. The roots of the horror story, however, can be traced much further back to traditional folklore and fairy tales passed down through generations all throughout the world.

The most renowned collection of Western fairy tales and folk legends is, undoubtedly, *Children's and Household Tales*, first published in 1812 by Jacob and Wilhelm Grimm. Now commonly referred to as *Grimms' Fairy Tales*, this collection of old European folklore serves as an early guidepost for the archetypal themes and motifs that tend to pervade modern American horror. One such archetype is that of the evil stepmother, a character whose “foul deeds...come to occupy center stage” in many a story even when the father figure is responsible “for creating turmoil” between the female characters (Tatar 150); indeed, despite incestuous attraction for his young daughter, the father portrayed in some of the older versions of Snow White is hailed as the eventual hero. The use of the term “stepmother,” however, should not be confused for a

consignation of the female villain to particular societal roles. As Maria Tatar points out, the female villains in many of the most famous tales, including Snow White and Sleeping Beauty, were originally cast as the heroines' biological mothers; it was only through later edits, designed to cater to younger audiences, that shifting "the burden of evil from a mother to a stepmother" (Tatar 142) was deemed necessary. In these tales we can see how the evil stepmother, as a negative representation of the mother archetype, "takes on a single well-defined function in fairy tales – one that is limited to the sphere known as villainy and that magnifies and distorts all the perceived evils associated with mothers" (Tatar 142). Even the very notion of motherhood, a woman's innate power to perpetuate life, becomes a symbol for the propagation of evil: "[n]ot until [the stepmother] has been conquered and done away with is it possible to break the magic spell that bedevils the stepchildren of fairy tales" (Tatar 147-148).

Japan, likewise, is no stranger to the strange, and women play a decidedly prominent role in the country's extensive folklore. Of particular interest are tales of female *yokai* (妖怪; monsters) and *yurei* (幽霊; ghosts)⁵, manifestations of the supernatural that have come to define much of popular Japanese culture. *Yokai* make up a class of supernatural creatures of varying appearance and disposition; some are human-like and harmless, while others are dangerous personifications of anger and despair. Tales of *yokai* have roots in early ancestor worship and animism, traits of Japanese spirituality still evident today. The pervasiveness of these beliefs help explain why *yokai*, when compared to their Western counterparts (e.g. the boogeyman), are more often viewed as inexplicable extensions of the natural world as opposed to frightening childhood nightmares. A well-known example of one such *yokai* is the *Yuki-Onna* (雪女), or Snow Woman. Though descriptions of *Yuki-Onna* are varied, she is generally described as an attractive young woman with a nearly translucent complexion (Yoda 158). Dressed in a white kimono, she wanders around snowy landscapes at night, waiting for unsuspecting travelers to get caught in the snowstorm. Once they do, depending on the version of events, *Yuki-Onna* either uses her ice-cold breath to freeze her victims immediately, or leads them astray until they simply die of exposure. While her intentions are not clear, *Yuki-Onna* is considered a formidable presence, and her deadly beauty, symbolic of the dazzling yet treacherous snowstorm, reinforces the connection between the female and the natural world. Although parallels between the negative side of Jung's mother archetype and *Yuki-Onna* are easily drawn, the general Japanese attitude toward such creatures is one of acceptance rather than hatred. Unlike the evil stepmother of

Western lore, *yokai* are rarely the targets of assassination attempts; the general practice is to simply avoid them.

As frightening as they may be, *yokai* only constitute one half of Japan's supernatural realm; the other half is inhabited by *yurei*. Souls that have been separated from their corporeal forms, usually through death, *yurei* are fated to wander the earth much like Western ghosts. The term *yurei* is quite general; restless spirits can actually be further classified according to manner of death and emotional state. Examples include *onryo* (怨霊; vengeful ghosts), *goryo* (御霊; an honored spirit, usually of aristocratic origins), *jibakurei* (地縛霊; souls bound to specific locations), and *ikiryo* (生霊; a soul that temporarily leaves its living body) (Yurei 178-179). One famous ghost story details an old man's encounter with an *amekaiyurei* (飴買い幽霊; the Candy-Buying Ghost). The story of the ghost mother caring for her living child even in death demonstrates the sheer strength of the maternal bond in Japanese culture; the *amekaiyurei*, I argue, exemplifies the nurturing caretaker outlined in the positive mother archetype. Her earthly presence also alludes to the Shinto belief that the material world and the spiritual world are inherently linked.

While some *yurei* are driven by undying love, the majority of the spirits encountered in Japanese ghost stories are overcome by *onnen* (怨念), an overwhelming sense of rage and betrayal that fuels their desire for revenge. An episode in *Genji Monogatari* (The Tale of Genji), Lady Murasaki's famed 11th century classic, illustrates the dangerous power of *onnen* as it consumes the soul of Lady Rokujo, an elite courtesan in the Heian Imperial court. Enraged by the philandering ways of her lover, Genji, Lady Rokujo unknowingly produces an *ikiryo*, which attacks and ultimately kills Genji's wife. Similarities between the characterization of Lady Rokujo and the mother archetype are obvious: driven by negative emotion, the female spirit acts to devour the objects of its discontent. Despite her malicious conduct, however, I contend that Lady Rokujo is not altogether evil. Indeed, the very existence of a vengeful spirit necessitates profound suffering at the hand of some moral transgressor, and Lady Rokujo's subsequent remorse and attempts to amend the situation cast her in a decidedly sympathetic light. Compassionate depictions of female *onryo* are commonplace in Japanese legend; other noteworthy spirits include Okiku (from *Bancho Sarayashiki*), the maidservant who was thrown down a well for refusing her master's advances, and Isora (from *Ugetsu Monogatari*), daughter of a Shinto priest who died from heartbreak after the betrayal of her husband⁷.

ANALYSIS OF HORROR: MATERIALS AND METHODS

I have shown a connection between religious attitudes towards motherhood and the manifestation of Jung's mother archetype in stories of old. To confirm the pervasiveness of said attitudes, I now switch my focus to modern horror.

The American stories selected for analysis include the works of two mid-nineteenth century American authors, Edgar Allan Poe and Henry James, both of whom were subject to much praise and criticism surrounding their literary styles and choice of themes. It was the sensationalism generated by their works, as well as their eventual recognition as highly influential in the field of literature, that lead me to select their stories for this analysis. To account for any bias that may be present due to form of media, a discussion of the immensely popular horror American films *The Omen* and *Psycho* is also included. To account for the Japanese perspective, I will examine the written works of Izumi Kyoka⁶, after whom the Izumi Kyoka Literary Prize was named, and Edogawa Rampo, a famed author noted for his influence on Japanese mystery fiction, in addition to two successful Japanese horror films, *Ju-On* and *Ringu*.

LITERATURE

American

The first American story I will consider is Edgar Allan Poe's "Annabel Lee," a poem of medium-length chosen for its simplistic style. The plot of the tale centers around the narrator's grief when his lover, the "beautiful Annabel Lee," is killed by the jealous "angels in Heaven above." Devout in his passion, the narrator then commits himself to sleeping every night thereafter in Annabel Lee's tomb.

Upon cursory examination of the poem, it is quite evident that the narrator is driven insane by the death of his lover, his mental degradation reflected in his subsequent necrophilic behavior. Despite such perverse tendency, the narrator is painted as a sympathetic victim and not one to be blamed for his own lunacy; it was "the winged seraphs of Heaven" that "bore" away his bride. Whether the angels the narrator mentions are real celestial beings or the imaginary scapegoats for his misery is irrelevant; the effect is the same. For divine beings to fall prey to

such wickedness signifies an object of desire so seductive even the purest are victim to its enchantment. Some might argue the emotional bond between the couple is what motivated the angels to kill. This interpretation, however, is superficial. Though the angels "coveted" the lovers, they deem it only necessary to snatch away the soul of the woman, and not the man, in order to alleviate their envy. A seemingly insignificant detail, the choice of the seraphs to let the man live is indication that tender-hearted affection had nothing to do with it. Descriptions of Annabel Lee's youth and inescapable beauty illustrate the girl's sexuality; that her only motivating purpose was to "love and be loved" by the narrator further hint at her willing indulgence in carnal pleasure. Even after death, the girl's power of seduction is enough to entice the passionate urges of the narrator. Temptress by all accounts, Annabel Lee's ability to drive men to wickedness evokes undeniable comparison to the birth of original sin in the Garden of Eden. Like Eve, whose corruption of Adam triggered God's fury, Annabel Lee seduced man, enraged the Heavens, and reduced both to depravity.

The second of Poe's stories chosen for analysis was *The Fall of the House of Usher*, a short narrative detailing the physical and mental degradation of the narrator's close friend, Roderick Usher, in connection with the worsening illness of his twin sister, Madeline. The reader is met with early descriptions of the psychological grip Madeline has on her brother; implications of incest are evident in the explanation of why the siblings are the only remaining descendants of the name Usher: purity of the family line was established through efforts to minimize inclusion of outside blood. That Roderick's identity rests solely with his bloodline, and by extension his female twin, is not hard to miss; the mirror effect between the demise of his sister and his family's lineage is highlighted by his concern that Madeline's death "would leave him...the last of the ancient race of the Ushers" alone (Poe175). Roderick's mental decay should not be attributed to feelings of love or endearment, however. On the contrary, Roderick makes quick work of entombing Madeleine once she appears to have passed, his haste to be rid of her an indication of deep resentment toward her control over his life. Once his sister is out of sight, Roderick becomes agitated. We come to learn that Roderick's change in temperament reflects a guilty conscience: Madeline was not dead. No sooner does Roderick express his fear of retribution, than his sister breaks out of her crypt and kills him. Some might argue that this plot element opposes the main argument presented here, that Madeline is the story's villain. Surely, the immorality inherent in the act of burying someone alive is enough to earn Roderick the

distinction of primary evil-doer. The fact is, however, that Roderick's actions are presented as a macabre reaction to his sister's oppressive existence, and considering the narrator's own sense of terror at the story's conclusion, his motivations were not entirely unsympathetic. I argue the case here is similar to that of Annabel Lee: the woman, as the embodiment of wickedness, torments the man, and causes him to engage in horrific behavior. In the case of Madeleine, allusions to motherhood are clear: blood, life, and death ultimately fall under her jurisdiction.

The last written tale of American horror I will examine is Henry James' *The Turn of the Screw*. The story centers around the personal recounts, as told through a friend, of a young governess and her attempts to protect the innocence of her two young charges, Miles and Flora, from spiritual and sexual corruption. Provoked by ghostly visions, and the suggestions of other household employees, the governess becomes convinced that the spirits of Miss Jessel and Peter Quint, former employes of the estate, are sexually influencing the two young children. Evidence suggests, however, that the wickedness the governess so fears comes not from the ghostly presence of evils past, but from her own sinful subconscious. Throughout the narrative, the governess comes across as naïve and prone to confusion brought about by her own emotions; the housekeeper Mrs. Grose questions her sanity. As the children's primary caretaker, the governess is completely responsible for their wellbeing; yet, as evidenced by her mounting physical affection, the governess seems prone to indecent thoughts fueled by latent sexual desire for her employer. In one instance, swept up in admiration for the boy's charm, the governess breaches what might be considered appropriate motherly love by kissing Miles. As her visions of Miss Jessel and Peter Quint become more frequent, the manner in which she confronts the children about their supposed wicked encounters becomes increasingly hostile. One night, while frantically pressing Miles for information about the spirits, the governess becomes hysterical; the boy then collapses in her arms and is revealed to be dead. Though the exact cause of Mile's death is never revealed, the ending's ambiguity is not to be confused for vindication; whether the governess actually smothered the boy seems irrelevant. The mere suggestion at the possibility conjures feelings of unease. As de-facto mother to the children, the governess was responsible for the events that transpired; she was to protect the children, and instead she left them vulnerable. The implicit message is that the unstable, impressionable woman cannot be trusted.

Japanese

The first Japanese story analyzed was Izumi Koyka's *The Surgery Room*. The horrific nature to this story is much more subtle than that of the stories mentioned previously, yet still significant: the gruesome atmosphere is a result of the refusal on the part of Countess Kifune to accept any anesthetics during her surgery to correct some sort of condition not made known to the reader. From the outset, the story's primary female character takes center stage as the one calling the shots. Claiming that the pain of the flesh is nothing compared to the pain she would feel if her deepest secret were to be revealed in a moment of relaxed consciousness, the Countess appeals to the conscience of Doctor Takamine, who decides to abide by the woman's wishes. To the horror of those who bear witness, Countess Kifune is strapped down to the operating table as the doctor makes his first incision. What could possibly prompt a woman to bear such physical pain? As is suggested first by Doctor Takamine's empathy, and then revealed by more detailed flashbacks, the doctor and the countess engaged in a secret affair nine years prior to the hospital incident that for one reason or another could not continue; Countess Kifune's decision was an effort to keep their love a secret and protect their reputations. With regard to Jung's mother archetype, two general interpretations of Countess Kifune are immediately possible. On one hand, she represents the negative qualities associated with mothers, as someone who connotes something "secret, hidden, dark." She harbors a secret in the "abyss" that is a woman's heart, one that she would die to protect. On the other hand, Countess Kifune exemplifies the concern, affection, and protective instinct attributed to mothers. She is one who "cherishes and sustains" the love she feels for the doctor, and her denial of anesthesia displays "wisdom and spiritual exaltation that transcend reason" to which those in her presence submit. Her strong will, paired with her beauty, pit Countess Kifune above the common man; from the young men who "run, definitely" (Izumi 19) when she approaches to those, like the doctor, who bow to even her most gruesome whims, the countess elicits a fear and reverence not accorded to those who lack her sense of dignity.

In *The Surgery Room*, the countess is respected for her dignity. In the second Japanese story, Edogawa Rampo's *The Caterpillar*, the respect shown the woman Tokiko is born from necessity of compliance. Highlighting "anything that devours, seduces and poisons, that is terrifying and inescapable like fate," the story depicts Tokiko's slow and violent torture of her severely handicapped husband. Recently returned from war, the woman's husband is for lack of

limbs and speech; his only remaining sense, sight, is later stolen away by Tokiko in a fit of accusatory rage. Throughout the tale, because of his inability to fend off his wife, the husband is forced to suffer through her abuse without protest. Eventually, not being able to withstand the situation any longer, Tokiko's husband takes his own life by rolling himself into a well located on their property. I argue that Tokiko's husband, as evidenced by a note reading "I forgive you!" (Edogawa 87) left in response to her request for forgiveness, empathized with his wife to the point of suicide; understanding that "for a woman so very attractive and charming" (Edogawa 68) his deformities served as a hindrance to happiness, Tokiko's husband actually blamed himself for her cruel behavior. Such compassion could only be born from respect, be it out of fear, love, or both; Tokiko is at once both her husband's nurse and executioner, mother and murderer. Her husband's willingness, even in such dire circumstances, to forgive his tormentor testifies to the immense physical and emotional power Tokiko wields.

FILM

American

The first American horror movie chosen for analysis is *Psycho*, the widely popular 1960 Alfred Hitchcock suspense/thriller. The plot revolves around the gruesome murders committed in the motel run by Norman Bates and his mother, Norma. As revealed later in the film, Norman is actually the sole perpetrator, his mother nothing more than a corpse he keeps in a rocking chair. Despite her disassociation with the murders, Norma Bates, the epitome of Jung's "terrible mother," carries the full weight of responsibility for her son's actions. Norman's repeated exhibition of strange behavior indicates he suffers from abnormal psychological functions related to sort of mother complex; on numerous occasions Norman is heard outwardly arguing with his mother in an apparent effort to gain some ground in the relationship, all the while conceding to her every whim (let it be noted, again for clarity, that the viewer is lead to believe Norma is alive and in a functional capacity, though she is never seen). This dichotomy greatly resembles that to which Roderick Usher in Poe's classic tale subscribes; it seems Norman Bates' identity is founded in the biological tie between him and his mother. Like Roderick, Norman has no other relatives save the single woman in his life, and the oppressive nature of their relationship takes its toll on Norman's mental stability, which presumably started to decline after his mother's

death. The viewer is left to wonder the reason behind Norman's mental decay; surely he suffered some abuse, either physical or psychological, at the hands of his mother. Because of this implication, further corroborated by Norman's attempts to assuage suspicion by accusing his mother of the murders, a disproportionate amount of fault is found with Norma. This feeling of disdain is heightened at the end of the film, when the voice of Norma is heard overlaying images of her son in police custody: "It's sad, when a mother has to speak the words that condemn her own son. But I couldn't allow them to believe that I would commit murder...I'll just sit here and be quiet, just in case they do... suspect me... 'Why, she wouldn't even harm a fly...'" There are two obvious interpretations to these words, both substantiating the argument made that Norma was directly responsible for Norman's violent actions. First, it can be seen as Norma's own confession, not necessarily to the murders, but to the tyranny with which she ruled over Norman in life, for no "good mother" would sacrifice her son in order to deflect guilty suspicions. The second interpretation involves the recognition of this monologue as Norman's resentful mockery of his mother, the claim that "she wouldn't even harm a fly..." lacquered with sarcasm. Both attest to the cruel power Norma possessed as ultimate villain to her son, a power that led to Norman's own psychotic misbehavior.

In *The Omen*, the second American film selected for this study, the direct source of fear in the story is embodied by the young boy, Damien, the son of Satan who was switched at birth with the murdered child of US diplomat Robert Thorn. Before action can be taken against the boy, however, his evil nature must be confirmed. This confirmation involves the search for the identity of the child's mother, an inquisition that comprises a major portion of the film. That the child's wickedness can be confirmed solely through identification of the mother gives credence to the argument that the wicked mother bears all responsibility for a wicked child; she is the source of her son's unnatural disposition. Similar to the American stories mentioned previously, the woman's inherent fault is manifested through the biological tie between mother and child, emphasizing the feminine nature at the center of the chaotic situation. Just as the origin of mankind's sin is traced to Eve, Damien's identity as Satan's progeny is fundamentally linked with that of his mother. This misogynist tone is further developed through revelations that the child's biological mother was in fact a jackal, a beast in form similar to dog, subordinate to human.

Japanese

The scornful resentment directed towards the villainous women in American horror films does not appear present in their Japanese counterparts. Instead, the women take on a more sympathetic role as wielders of power gained through victimization. A clear example of this is seen in the Japanese horror film *Ju-On*, a story about the perpetuation of a curse. Crazed Japanese husband Takeo mercilessly murders his wife, Kayako, and son, Toshio, on suspicion that Kayako was having an affair. Fueled by *onnen*, Kayako's spirit bears a curse on her house and any who enter the property. The concept of feminine power is not only reflected in the movie's basic plot premise, but also in the transference of Kayako's curse from one woman to another. The character Rika, after encountering the source of the curse, sees herself as Kayako in a mirror and is then murdered by the spirit of Takeo; Rita, contaminated by Kayako's rage, is subsequently doomed to repeat the cycle, a phenomenon that evokes comparison to the natural chain linked by birth and death. Some might argue that this event establishes Takeo as the film's primary villain, for he is the murderer and source of Kayako's anger. I argue, however, that this interpretation falls short of capturing the message of the film. Takeo is only presented approximately twice in the movie, both times as the instigator of the curse, but not as perpetrator; while Takeo is the source of Kayako's anger, she is the one who inflicts that anger on the curse's victims. Takeo's hand in the murder of Kayako's victims does not so much indicate Takeo's power as it represents a bond between women born of mutual experience, which in turn serves as vehicle by which a woman's rage passes from generation to generation. Afraid of the curse's strength and with no way to stop it, most of the film's characters maintain an attitude of submission by accepting the curse's existence and avoiding its reach. Despite her malicious intent, however, Kayako is an unmistakably sympathetic villain: she is a mere victim, herself.

The permeation of a curse is also the theme for the second Japanese horror film selected, *Ringu*. The villain, again a feminine spirit, is a girl named Sadako who was murdered by her father. Out of a thirst for vengeance, Sadako's spirit creates a video tape containing a curse that kills anyone who watches it. Similar to *Ju-On*, the Japanese regard for feminine power over life and death is reflected in the continuation of the curse by other female characters; Reiko makes a copy of the videotape and survives, whereas her ex-husband, Ryuji, fails to do so. Reiko's willingness to copy the tape is significant for several reasons, most notably because it demonstrates her acknowledgment of the power Sadako possesses, and therefore the respect

Reiko accords her spirit. Furthermore, Reiko highlights the centrality of the female role in the production of preservation of Sadako's curse.

CONCLUSION

As I have shown through discussion of religious ideology and interpretation of the symbolism present in both past and modern tales of horror, the portrayal of female villains in horror stories reflects religion-based societal views on female power, of which the most basic form is motherhood. In Christian-based American culture, motherhood and childbirth are fundamentally associated with impurity and guilt, the characteristic result of Eve's disobedience in the Garden of Eden. These negative connotations surrounding women's natural power subsequently manifest as fearful contempt of dominant, villainous women in American horror fiction and film. In contrast, traditionally Shinto Japanese culture regards childbirth and the creation of life as an almost divine act, placing mothers, and thereby women, on the boundary between the physical world and the spiritual domain. This otherworldly nature garners women a certain level of respect not apparent in Western societies, and this Japanese reverence for a woman's mystical power manifests as fearful respect and acceptance of the frightening, dangerous female characters in Japanese horror.

Notes

1. The literary "villain", as defined in *The Oxford Dictionary of Literary Terms*, is the "principal evil character in a play or story." The villain is often a type of antagonist, but can also act as the story's main character. Though the villain is characterized by evil or malicious conduct, he or she may also possess sympathetic and even heroic qualities, such as a sense of justice.
2. For ease of English pronunciation, I have omitted all secondary lengthening vowels (e.g. Shinto in place of Shintou) when romanizing Japanese names and words.
3. See *shukyo nenkan*.
4. The preaching and interpretation of The Book of Genesis vary according to denomination and tradition. Quotes are taken from The Holy Bible, New King James Version, Copyright 1982 by Thomas Nelson, Inc.
5. The English translations provided for Japanese terms were chosen for ease of comprehension; because complexities in word meaning are often reconciled in writing through use of Chinese characters known as *kanji*, exact English translations are often unavailable.
6. Japanese names are presented in traditional Japanese order, surname before given name.
7. Though there are many variations of *Bancho Sarayashiki* (The Plate Mansion of Bancho), the most famous is the 1916 kabuki adaptation by Okamoto Kido. The tale of Isora originates from the short story *Kibitsu no Kama* (The Kibitsu Cauldron), published in 1776 by Ueda Akinari as part of his collection *Ugetsu Monogatari* (Tales of Moonlight and Rain). See Yoda, yurei.

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The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures that the financial statements are reliable and can be audited without issue.

Furthermore, it is noted that the company's financial health is directly linked to the accuracy of its bookkeeping. Regular reconciliations between the general ledger and bank statements are essential to identify any discrepancies early on.

The document also highlights the need for a clear separation of duties between those who handle cash and those who record transactions. This internal control measure helps to prevent fraud and errors.

In addition, the importance of timely reporting is stressed. Management should receive financial reports on a regular basis to make informed decisions about the company's operations. Delayed reporting can lead to a loss of valuable information and hinder the company's ability to respond to market changes.

The document concludes this section by stating that a robust bookkeeping system is not just a technical requirement but a strategic asset. It provides the foundation for sound financial management and long-term business success.

The second part of the document focuses on the practical aspects of implementing a bookkeeping system. It provides a step-by-step guide for setting up the system, including the selection of appropriate accounting software and the training of staff.

It is advised that the chosen software should be user-friendly and capable of handling the company's specific needs. Training should be comprehensive, covering not only the technical aspects of the software but also the underlying accounting principles.

Finally, the document offers some tips for maintaining the system over time. Regular updates and backups are crucial to ensure the integrity and security of the data. Ongoing education for the staff is also recommended to keep them up-to-date with the latest accounting practices.