

NOTES

INTRODUCTION: THE SPECTERS OF A WANDERING MIND

1. Historian George Feifer describes the event in vivid detail: “A spectacular comet, or meteor, appealed to the Americans even more. Appearing at midnight, it threw hours of spectral light on the ships from its blue and red fireball, listing spirits with a promise of a favorable omen” (Feifer, 105).
2. Scholar Martha Pike Conant, for one, argues that loose adaptations of Eastern supernatural tales are yet another symptom of Orientalism writ large. See Martha Pike Conant’s *The Oriental Tale in England in the Eighteenth Century* (New York: Columbia University Press, 1908).
3. Said acknowledges, “Americans will not feel quite the same about the Orient, which for them is much more likely to be associated *very differently* with the Far East (China and Japan, mainly)” (Said, 2).
4. See also Christopher Benfey’s *The Great Wave: Gilded Age Misfits, Japanese Eccentrics, and the Opening of Old Japan* (New York: Random House, 2004).
5. This term is borrowed from William Hosley’s *The Japan Idea: Art and Life in Victorian America* (Hartford, Connecticut: Wadsworth Atheneum Shop, 1990).
6. For more, see Linda Gertner Zatlín’s *Beardsley, Japonisme, and the Perversion of the Victorian Ideal* (Cambridge, UK: Cambridge University Press, 1998).
7. Though Sime never formally studied Japanese art, he (like many Western consumers) demonstrated a great affinity for it. To mark a historic occasion in his life, Sime’s friends bestowed upon him a traditional Japanese screen, “tailored to his tastes” (Heneage and Ford, 22).
8. For more on similar representations, see John Dower’s *War without Mercy: Race and Power in the Pacific War* (New York: Pantheon, 1987).
9. Another example is the work of science fiction writer Robert A. Heinlein, in particular *Sixth Column* (1949), a novel focusing upon a demonic army of pan-Asians mercilessly invading the West.
10. The adaptation of Japanese ghost stories is a long-standing tradition, ranging from Percival Lowell in the late nineteenth century to the Baron Algernon Bertram Freeman-Mitford, F. Hadland Davis, and more recently, Royall Tyler.

11. See also *The Japanese Nation in Evolution* (1907), in which Griffis states: “Japanese history . . . belongs neither to the chimney of Santa Claus, nor to the nursery’s fairyland . . . (the Japanese person) has as much right to serious attention and the benefit of truth stripped of its nursery garb, as has the European” (Griffis 1907, 24).
12. In one of the very few extended studies concerning Griffis, Edward R. Beauchamp summarizes the traits that make Griffis such a complex figure: “His long-term commitment to doing the work of God, improving his financial status, and using his literary talents to secure a reputation for himself” (Beauchamp, 24).
13. See also Griffis’ historical novel *Honda the Samurai* (1890). In this work, a narrator frequently weaves a story-within-a-story in order to cover as much of Japan’s “real” and “imaginary” history. In one such case, the hand-off is so overt that the reader becomes aware of how unclear the binary really is: “I have traveled with them in the rice-lands of history; now you can lead them over the moorland of fable and fairy tale” (Griffis 2010, 131–132).
14. For an explicit survey of this tradition, see Jack Hunter’s *Dream Specters: Extreme Ukiyo-e: Sex, Blood, and the Supernatural* (Tokyo: Shinbaku Books, 2010).
15. For those interested in further analysis of “the yellow peril,” see Gary Hoppenstand’s “Yellow Devil Doctors and Opium Dens: A Survey of the Yellow Peril Stereotypes in Mass Media Entertainment,” from *The Popular Culture Reader—Third Edition*. Eds. Christopher D. Geist and Jack Nachbar (Bowling Green: Bowling Green University Popular Press, 1983).
16. Margaret L. Carter’s *Specter or Delusion?: The Supernatural in Gothic Fiction* (1987) further analyzes this critical turn. In the eighteenth and nineteenth centuries, she posits, there was a debate as to whether or not the supernatural truly existed and hence the Gothic retained a hint of veracity. On the other hand, “For the average twentieth century reader, the supernatural is not problematic; it is apt to be rejected without debate” (Carter, 120). The Jamesian move exposes that, for audiences trained to be cynical, specters are always-already delusions; their appearance exposes nothing but faulty wiring in the modern consciousness.
17. The dynamics of this phenomenon remain “uncanny” according to Freud’s definition: “A regression to a time when the ego was not yet sharply differentiated from the external world and from other persons” (Freud, 236).
18. Although I move into a different trajectory within this book, I locate in Jim Egan’s *Oriental Shadows: The Presence of the East in Early American Literature* (2011) a provocative set of departure points, including the following: “The (imagined) East . . . plays a key role in the story of the emergence of a distinctively American set of literary traditions” (14).

Not unlike Egan's reading of Poe's "The-Thousand-and-Second Tale of Scheherazade" (1845), I argue that Japan, contained as a Gothic trope, allows American literati to undercut themselves at various key junctures during the development of the United States, halting ambitions among those who strive to conflate a "national literature" with "world literatures."

19. Twain regularly experimented with perversity and the macabre, even in dry, satirical travelogues such as *The Innocents Abroad* (1869). Once Twain's narrator arrives in Italy, his cool and collected manner shows signs of disruption. Exposure to a preserved corpse in the underground stirs a return of the narrator's long-repressed memory: "It is hard to forget repulsive things" (Twain 1966, 126). The narrator veers from the original narrative into an exposition of the haunting recollection of how he, as a boy, discovered a mutilated corpse (an episode speaking loudly to a darker dimension of the narrator's state of mind): "I went away from there. I do not say that I went away in any sort of hurry, but I simply went—that is sufficient. . . I have slept in the same room with him often since then—in my dreams" (127). In the face of death, the boundary between nations, between the Self and the Other, and within the psychology of the traveler is transgressed. Later in Italy, the narrator, who meets with an American soldier looking for "bloodless adventure," contemplates the shallowness of cosmopolitan perspectives by unearthing the "bloodiness" within himself and his nation's history. Discussing the romantic portrayal of Indians, the narrator scoffs at the concept: "I have roamed with them, scalped them, had them for breakfast. I would gladly eat the whole race if I had a chance. *But I am growing unreliable*" (147, emphasis mine). Episodes such as these, of which there are plenty in Twain's travel writing, provide Gothic sensations. Through encounters with the "foreignness" of the rest of the globe, characters are forced to re-encounter the unsavory "foreignness" buried deep within their individual, and political, unconscious.
20. Readers might also look to Cram's collection of ghostly tales, *Black Spirits and White* (1895), which intermingles a cosmopolitan vision of the Orient with Gothic sensations. In "No. 252 Rue M. Le Prince," Cram tells the story of a wandering Bostonian who encounters a series of disturbing rooms tied to a sublime Far East and a pseudo-Buddhist esotericism, before being attacked by a malignant force. One young man, who has "rather hobbledehoy tendencies towards Buddhism," cannot hope to contain the power contained within these spaces, including the room "like the inside of an enormous Japanese box, and about as empty" (Cram 2010, 17).
21. For a seminal study, see Leslie Fiedler's *Love and Death in the American Novel* (London: Dalkey Archive, 1998).
22. For an example of sustained repulsion, see Henry Adams' *Letters from Japan* (1886). He writes: "Japan possesses one persuasive, universal,

- substantive smell—an oily, sickish, slightly fetid odor—which underlies all things, and though infinitely varied, is always the same” (Adams, 12).
23. Scholars Tony Magistrale and Michael A. Morrison explain the Gothic genre as follows: “While part of us is appalled by its excesses and outrages, another part gleefully identifies with its rebellion against social, sexual, and moral codes” (Magistrale and Morrison, 4).
 24. Horror writer H. P. Lovecraft, for example, employed racial determinism within his tales, finding in Poe as well as Hearn an “archaic and Orientalised style with jeweled phrase” (Lovecraft, 57).
 25. The cosmopolitan Gothic thus shares critical space with “planetary modernism,” especially as it is defined by Susan Stanford Friedman: it destabilizes any notion of centrality without losing the mutual fears and comforts that are shared by cultures across the globe. As Friedman notes, “A planetary aesthetics of modernism needs to be *transformative* rather than merely *additive*” (Friedman, 487, emphasis mine).
 26. Recent scholarship by David Weir locates a similar stress on the global/local distinction. He coins the phrase “American Orient” to maintain the prevalence of fantasy at the core of the transnational relationship: “The East became not so much *terra incognita*, as the old maps had it, but *terra fantastica* . . . I wish my oxymoronic phrase ‘American Orient’ to be understood: as a version and a vision of the East that can be apprehended only through the distorted lens of the Western eye” (Weir, 2).
 27. To modify Arjun Appadurai’s well-worn phrase, this “Gothicism-at-large” can be understood as recurrent reactions against modernization appearing in different communities, at different times.
 28. For further example of this phenomenon, see Jack London’s stories from Hawaii, such as “Koolau the Leper.” Hawaii, in many of London’s renditions, is a repulsive space for travelers of “New England stock.” The natives serve as grotesque projections of everything the Puritanical visitors are not: carefree, passionate, one with Death. In “Koolau,” London provides length descriptions of bizarre rituals, including a “dance of the living dead” (London, 43). Yet while Koolau, king of the lepers, who resists the foreigners trying to remove him from his land, offers a site of abjection, he also provides a heroic (if not entirely “noble”) savage. London pushes the reader to identify Koolau as an unfamiliar Other and, simultaneously, as intimately familiar in a united fight on behalf of rugged individualism.
 29. We are reminded of Shoshana Felman’s interpretation of Henry James’ (in)famous ghost story, *The Turn of the Screw* (1898). She appreciates James’ gamesmanship between critic and supernatural tale. She notes, “The reader is rhetorically placed *within* the madness . . . there is no outside from which that madness can be judged *from the outside*”

(Felman, 222). The predominant tendency of criticism in the vein of a Global Gothic is to attain a position outside and to survey the “madness” expressed by other cultures. However, the texts analyzed in the chapters to follow often function as traps with which to catch the critic in her vain strivings for mastery. The cosmopolitan Gothic repositions the critic alongside her fellow “globe trotting” readers: that is, at the vulnerable site where Gothic ambiguity is always-already being produced.

30. Danel Olson’s preface to the collection *Exotic Gothic* (2007) is revealing. On the surface, he celebrates the loosening of geographical bonds, an emancipation of the genre. However, there are two significant points to consider. First, he retains a certain racial determinism through his use of the gardener metaphor; the Gothic “bloom(s) in different sizes and colours in different soil” (Olson, viii). Positioning himself as the dutiful gardener, and his reader as the recipient of the “strange bouquet,” Olson covers up these generalizations by describing a sort of global sublime, “bursting the pod of original Gothic doubt” (x). Ready-made thrills (iterations of trendy concepts such as “synergy”) disguise the liberties being taken by the anthologizer. Second, and of even greater significance, Olson “the gardener” notes precisely where these seeds come from: “the *original* British/German/French Gothic” (viii, emphasis mine). His repeated stress upon archetypes and European lineage exposes an ethnocentrism lingering within the supposedly “unwieldy” trek. Yet Olson attempts to compensate for the ethnocentrism of his global collection, to establish an undertone of Gothicism instead of imperialism, by stating to the reader that “you will not be safe here” (vii). Readers might ask, in response, how “unsafe” they really feel when an omniscient gardener hands them an exotic, but neatly bound, bouquet.
31. Punter writes in his introduction to the volume, “Contemporary theory is increasingly itself haunted—haunted especially by a painful understanding of *the uncanny nature of knowledge itself*, haunted by an awareness of the disjunction between theory and practice, haunted, like Gothic, by the weight of a history, just behind its shoulder, which proves resistant not only to understanding but, more importantly, to change” (Punter 2012, 3, emphasis mine).
32. See Naoki Sakai, *Translation and Subjectivity: On Japan and Cultural Nationalism* (Minneapolis, MN: University of Minnesota Press, 2008).
33. This project is haunted by the contributions of Japanese individuals, refusing to envision the cosmopolitan Gothic as a one-way phenomenon. For example, readers ought to acknowledge Hearn’s wife and students as translators and cultural ambassadors. They should likewise recognize the inspiration derived from numerous Japanese film directors and the important vocalization of Shintaro Ishihara and Morita Akio with their (in)famous “No” to *ieru Nihon* (*The Japan That*

- Can Say No*, 1989). This phenomenon is therefore predominantly, but never exclusively, an American-centered fantasy.
34. Previous paradigms include the veritable cottage industry of travelogues concerning individuals who go on a pilgrimage to Japan to reconnect with themselves. In these narratives, there are frequent revisions of previously held stereotypes concerning national identity, but the stories almost always end with a return to certainty, a transcendence of earlier positions. For two examples of these innumerable travelogues, see Pico Iyer's *The Lady and the Monk: Four Seasons in Kyoto* (1992) as well as Cathy N. Davidson's *36 Views of Mt. Fuji: On Finding Myself in Japan* (1993). Cosmopolitan Gothic texts, in contrast, refuse stasis.

CHAPTER 1

1. At the fin de siècle, this phenomenon was described by Mary Crawford Fraser as "cherry-blossom metaphysics" [Fraser, M. *A Diplomat's Wife in Japan: Sketches at the Turn of the Century* (New York: John Weatherhill Inc., 1922), p. 159].
2. Spencer's followers share similar disagreements over the fundamental outline of "progress." Some followers were like Fenollosa, such as the wildly popular Reverend Henry Beecher Stowe, in their optimism regarding the promises of American civilization; others, like Thomas Huxley, were more akin to Hearn's subservience to the "great unknown." For more on these disparities, see Barry Werth's *Banquet at Delmonico's: Great Minds, the Gilded Age, and the Triumph of Evolution in America* (New York: Random House, 2009).
3. Hearn's and Fenollosa's texts navigate a fragile line at the turn of the century between ethnography (a self-certain stretching of knowledge concerning the globe) and auto-ethnography (a critical turn back upon the Self and recognition of the doubts haunting observers). For an interesting parallel across the Atlantic, see Jed Esty's *A Shrinking Island: Modernism and National Culture in England* (Princeton, NJ: Princeton University Press, 2003).
4. David Punter illustrates a similar ambivalence in the poetry of Lord Byron: "There is a sense of aristocratic nostalgia which sits uneasily with the political radicalism." This type of conflicted construction has thus, in fact, been fostered from the early eighteenth century onward [Punter, D. *The Literature of Terror: A History of Gothic Fictions* (New York: Longman Group, 1980), p. 109].
5. Hearn's proto-modernism is widely acknowledged by scholars interested in his work. George Hughes, for one, points to Hearn's emphasis on relativism and states: "He enriches modern culture precisely because he also disturbs those centres of gravity we like to consider fixed" [Hughes, George. "Lafcadio Hearn and the Fin De Siecle," from *Re-Discovering Lafcadio Hearn*. Ed. Sukehiro Hirakawa (Kent,

- UK: Global Books, 1997), p. 101]. Elsewhere, noted Japanese scholar Donald Richie illustrates a significant stylistic shift in Hearn's prose, predating modernism: "Simplicity . . . after the heightened, the complicated, the curious, Hearn had learned from Japan itself the virtues of the spare" [Richie, Donald. *Lafcadio Hearn's Japan* (Rutland, VT: Tuttle Publishing, 1997), p. 15].
6. Brad Evans defines this phenomenon as the "ethnographic imagination." He points to "the experimentation, sometimes serious but often in the form of aesthetic dalliance, with new ways of perceiving, representing, and producing structures of affiliation and difference" [Evans, B. *Before Cultures: The Ethnographic Imagination in American Literature, 1865-1920* (Chicago, IL: University of Chicago Press, 2005), p. 7]. The "dalliances" of Hearn and Fenollosa negotiate borders of perception in precisely this fashion.
 7. I categorize Hearn as an "American writer," although he was born in Greece and raised in the United Kingdom. I do so because he composes for a predominantly American audience through periodicals based in the United States (including *Harper's*); in addition, the author vociferously criticizes the rise of American imperialism. However, I will attend to Hearn's European ties later in the chapter. His exposure to British and French colonization undoubtedly had a significant impact upon how he came to interpret these daunting Ghosts.
 8. This chapter will depart from Barbara Hayley's comparative essay "Lafcadio Hearn, W. B. Yeats and Japan," concerning W. B. Yeats (the "modernist") and Hearn (the "idealist"). Hayley's argument neglects several key points. First, she misreads Hearn's prose by overlooking its minimalist quality, its incessant emphasis on what is absent. She also contends that Hearn draws satisfaction from a merging of the human and the divine (a trait far more accurately applied to Fenollosa). She writes, "If there is grandeur in Yeats's unfulfilled reaching is there not also a magnificence in Hearn's sense of arrival?" (Hayley, 60). Second, and even more important for my purpose in this chapter, Hayley retains divisions between the two artists and so, in my opinion, fails to recognize the complexity of the task at hand. In fact, perhaps symptomatic of a transitional moment between the late Romantics and the early modernists, there is always uneasiness between the so-called arrival and the limits of consciousness, which make "arrival" both impossible *and* always-already with us.
 9. Judith Snodgrass notes, "Fenollosa led the campaign testifying to the universal value of Japanese art from the perspective of, and in the vocabulary of, Western aesthetics" [Snodgrass, Judith. *Presenting Buddhism to the West: Orientalism, Occidentalism, and the Columbian Exposition* (Raleigh, NC: University of North Carolina Press, 2003), p. 140].

10. For a fruitful study of the work, see Flemming Olsen's *Ars Poetica or The Roots of Poetic Creation?: Ernest Fenollosa—The Chinese Written Character as a Medium for Poetry* (Sussex, UK: Sussex Academic Press, 2011).
11. Yet even prior to Pound's influence, *The Chinese Written Character as a Medium for Poetry* expresses a dissatisfaction with Western discourse: "A late stage of decay is arrested and embalmed in the dictionary . . . it is impossible to represent change in this system or any kind of growth" (Fenollosa 2008, 55–57). Nevertheless, it must be recognized in surveying the drafts of this piece that Pound's editing of Fenollosa's manuscript did much to condense the argument and to provide a "flavor" of minimalism and early modernist styling. Haun Saussy's preface to the recent re-release of *CWCMP* states: "Pound contributed to the Americanizing of the essay, even as he Poundified it" (24).
12. Jameson provides a concise summation of Hegelian thought against traditional philosophical discourse: "It does not, turgidly and laboriously, attempt to expound some idea which the reader then attempts, by retracing the steps of the argument, to recreate and thus to grasp or 'understand' . . . Better still, (Hegel's) *Logic* is like a piece of music, and its text a score, which *we must ourselves mentally perform* (and even orchestrate)" (Jameson 2009, 80, emphasis mine). In Fenollosa's most famous essay, language does not situate an "end-in-itself" but instead suggests a ceaseless process in which penultimate comprehension remains a necessary illusion.
13. Laszlo K. Gefin comments upon one of Pound's editorial omissions in *The Chinese Written Character as a Medium for Poetry*, "Pound's deletion of (Fenollosa's) passage on the harmony of metaphoric overtones is, of course, revealing . . . obviously the poet, who from his earliest research on had been attempting to move *beyond* metaphor, was not impressed by harmonies and overtones" (Gefin, 23). Pound, Gefin's analysis suggests, allows readers to extrapolate the radical Hegelianism latent within Fenollosa's thought.
14. For more on Hearn's early life and experiences with religion, see Jonathan Cott's *Wandering Ghost: The Odyssey of Lafcadio Hearn* (New York: Kodansha International, 1992), Edward Tinker's *Lafcadio Hearn's American Days* (New York: Dodd, Mead & Co., 1924), and O. W. Frost's *Young Hearn* (Tokyo: Hokuseido Press, 1958).
15. Biographer Paul Murray states, "(Hearn) was unable to reconcile the notion of the unspeakable horror of ghosts with that of holiness" (Murray, 247).
16. For more on the other side of Hearn's project, see Roger Pulvers's recent fictionalization of the author's life, *The Dream of Lafcadio Hearn* (2011). In his novel, Pulvers concludes with a similar recognition of Hearn's ironic placement in the canon: "But I had thought

up *kanzen yuketsu*, ‘absolute imperfection’. This has been ideal. But suddenly even this ideal made no sense to me at all” (Pulvers, 180). According to Pulvers, Hearn’s proto-modernist form slips into a type of reification. The novel closes with Hearn watching his students through a window, marching in rhythm with a growing fascist regime. And as he watches, he reflects back upon his earlier writings on Japan: “They would not come back to me. Something about everything—time, space, people—being shadows and shadows cast by other shadows, coming and going, appearing and vanishing. But that something... oh, what was it? Shapes? What *was* it? Was it the shadow-maker? Is it the presence of the shadow-maker himself, somewhere still in the heart of the shadows? Yes, perhaps it is” (183). In the end, Pulvers claims, Hearn’s *Ghost* is not as elusive as it initially appears to be (nor could it hope to retain that characteristic). Like Fenollosa’s *Spirit*, it turns into lifeless, abstract, and dangerous stasis. At the end of the novel, the “thing-in-itself” devolves into effigies for a heavy-handed nationalism. Hearn himself, as a cultural icon, arrives at such a place in the minds of his student population.

17. Hearn only starts to approach the critical cosmopolitanism later posited by theorist Paul Rabinow, “an understanding suspicious of its own imperial tendencies” (Rabinow, 258). Sidney McCall will take up this suspicion more directly in the following chapter.
18. For more on Hearn’s relationship with his Irish ancestry, and his link to the work of Yeats and the Irish renaissance, see Paul Murray’s evocative work, *A Fantastic Journey: The Life and Literature of Lafcadio Hearn* (1997).
19. See T. J. Jackson Lears’s *No Place of Grace: Antimodernism and the Transformation of American Culture, 1880–1920* (Chicago, IL: University of Chicago Press, 1994).
20. Harootunian writes of interwar Japan: “Modernism sought to flee history at the same time that it appealed to older historical representations of the authentic cultural object as a way to replace abstraction and fragmentation with concreteness and wholeness” (Harootunian, xxi).
21. The unsettled nature of Hearn’s project, in particular, is articulated by Paul Murray as follows: “Hearn was able to see through, and dismiss, contemporary Western imperialism *but he was unable to break free of its philosophical constraints*” (Murray, 124, emphasis mine).
22. Readers might also consider Raymond Williams’s *The Country and the City* (1973) for an interesting parallel: “The pull of the idea of the country is towards old ways, human ways, natural ways. The pull of the idea of the city is towards progress, modernisation, development. In what is then a tension, a present experienced as tension, we use the contrast of country and city to ratify an unresolved division and conflict of impulses, which *it might be better to face on its own terms*... the

point of saying this is not to disprove or devalue either kind of feeling. It is to see the real *change* that is being written about, as we discern its *common process*. For what is at issue, in all these cases, is *a growth and alteration of consciousness*" (Williams, 297, emphasis mine). The Japan Idea, it could be said, represents an amalgamation of country and city, and all of the impulses Williams illustrates therein. My task in this first chapter is therefore not to deride the efforts of either Hearn or Fenollosa but to recognize that the Japan they create exists as a fictive site upon which dual impulses are deposited. From this recognition, I advocate facing the representations "on their own terms."

CHAPTER 2

1. Sidney McCall writes in her preface to *Epochs of Chinese and Japanese Art*, "The influence of Hegel remained with (Fenollosa) a vital and constructive factor throughout his life" (Fenollosa 2007, xiii).
2. For more on the Fenollosa's joint ventures, see Larry Chisolm's *Fenollosa: The Far East and American Culture* (New Haven, CT: Yale University Press, 1963).
3. See also Van Wyck Brooks's *Fenollosa and His Circle* (New York: E.P. Dutton and Co., 1961).
4. Though she was not a formal member of the St. Louis or Concord schools active at that time, McCall did share many of their goals as well as their uncertainties. See Dorothy G. Rogers's *America's First Woman Philosophers: Transplanting Hegel 1860–1925* (New York: Continuum, 2005).
5. Georg W. F. Hegel writes, "The real subject-matter is not exhausted in its purpose, but in working the matter out" (Hegel, 12). Spirit, according to Hegel, resists edification and instead finds its nature in dialectical Becoming.
6. See once more Christopher Benfrey's *The Great Wave: Gilded Age Misfits, Japanese Eccentrics, and the Opening of Old Japan*.
7. For further analysis of the forces at work in Japanology, see Robert A. Rosenstone's *Mirror in the Shrine: American Encounters with Meiji Japan* (Cambridge, MA: Harvard University Press, 1991).
8. For more on Hearn's evolving style, see Carl Dawson, *Lafcadio Hearn and the Vision of Japan* (Baltimore, MD: The Johns Hopkins University Press, 1992).
9. The aspects of Eastern religion projected onto this Ghost can be expressed in the following statement from Judith Snodgrass: "(Buddhism) would provide the competition with Christianity that was essential if the West was to reach its full evolutionary potential" (Snodgrass, 151). According to many thinkers during this era, the Ghost of Japan would unnerve the early-twentieth-century Christian, but in so doing it would force them to blossom into "better Christians."

10. For more on this anxiety, see also Thomas Tweed's *The American Encounter with Buddhism, 1844–1912: Victorian Culture and the Limits of Dissent* (Chapel Hill, NC: University of North Carolina Press, 2000). In addition, Christine Guth discusses the obsession (and repulsion) of Americans to the Buddhist ritual of cremation: "Such images no doubt fueled fear and horror of a practice that for many Christians brought to mind the fire and brimstone of hell" (Guth, 195).
11. For Hegel, Reason is always repelling itself; this endless negation is described in the *Phenomenology* as follows: "Spirit knows itself as spontaneously active in face of them, and in singling out from them something for itself, it follows its own inclinations and desires, making the object conform to *it*: in the first case it behaves negatively towards itself as an individuality; in the second case, negatively towards itself as a universal being" (Hegel, 182).
12. We might return again to the work of Lukács to appreciate the *limitations* McCall emphasizes within her prose. Against construction of a beautiful Japan taking place in the work of certain figures engaging in Japonisme (mostly in the commercial sector), McCall reminds her reader that artistic portrayals of Japan, as yet another trend in formal posturing, must ceaselessly meet their end point. It is here, Lukács contends, that we realize the most "human" expression possible. Considering playwright Richard Beer-Hoffmann, Lukács composes a passage I find resonant when considering McCall's work: "Only behind these encounters do we perceive the eternal loneliness, as vast as ever... his characters send out rays in all directions, but the roses cannot bridge the precipices, and the rays of light are reflected only in mirrors... the edifice he has so beautifully constructed breaks down at several points and sudden perspectives open up before us, sudden glimpses of something—who knows what? Life? His own soul?... We cannot help loving these moments in which Beer-Hoffmann the artist shows himself to be weaker than Beer-Hoffmann the profound and authentic human being" (Lukács 2010, 144). I often feel this way after completing a novel by McCall.

CHAPTER 3

1. See once more Mari Yoshihara's *Embracing the East: White Women and American Orientalism* (Oxford, UK: Oxford University Press, 2002).
2. One might also consider here the popularity of Spiritualism within the suffragist movement during the same time period, in which notions of femininity were linked to death, or titillating encounters with the deceased. These themes were prominent among female consumers and authors during the era, conjoined in a rebellion against authority. Furthermore, "Death literally occurred in woman's sphere... (middle-class women) produced and purchased *a variety of*

memorial artifacts from postmortem photographs to jewelry woven from the hair of the deceased.” The domestic sphere became, in other words, an assortment of artifacts marking both the Far East as well as death, creating an amalgamation in the name of liberation and bringing concrete evidence of what was beyond male authority into the so-called woman’s world [Braude, Ann. *Radical Spirits: Spiritualism and Women’s Rights in Nineteenth-Century America* (Boston: Beacon Press, 1989), 2, 53, emphasis mine].

3. For more on the shifting definition of Female Gothic, as well as the critics of the term, see Lauren Fitzgerald’s “Female Gothic and the Institutionalization of Gothic Studies.” *Gothic Studies* 6, 1 (2004).
4. As an example, popular author Hallie Erminie Rives, at one time the wife of a diplomat stationed in Japan, composed a novel that also flirts at times with imaginary Japan as a haunted locale: *The Kingdom of Slender Swords* (1910). In it, the protagonist finds her long-lost father, who has been making idols in a Japanese village. This paternal figure is coded as being none other than Hearn himself. The father was born on a Mediterranean island, had a “bitter youth” in England, took quests to West Indian cities, was blind in one eye, moved to New York City in his late teens, and was hiding in Japan in order to “escape.” The character, whose life mirrors that of Hearn in nearly precise detail, exists at the center of Rives’s novel, giving it an even greater air of intrigue. This also demonstrates that Hearn would have been well known enough at the time for many readers to grasp the reference [Rives, Hallie Erminie. *The Kingdom of Slender Swords* (New York: Grosset & Dunlap, 1910), 131]. In truth, this influence continues today. In Japan, the director of *Ringu*, Nakata Hideo, is currently at work completing a film based on Hearn’s life entitled *Hearn*; elsewhere, bestselling author of the *Tales of the Otori* series, Gillian Rubinstein, writes under the pseudonym Lian Hearn. Her works deal with Hearnian subject matter, including phantoms from “Old Japan.”
5. See also Michelle A. Masse’s *In the Name of Love: Women, Masochism, and the Gothic* (Ithaca, NY: Cornell University Press, 1992).
6. I refer here to mass-produced, formulaic Gothic narratives; a fair amount of Gothic fiction, in particular works written by women in the nineteenth and twentieth centuries, was far more radical. We might consider canonical figures such as the Brontë sisters, Elizabeth Gaskell, Charlotte Perkins Gilman, Mary Shelley, and later Toni Morrison.
7. “A Werewolf of the Campagna” tells the tale of mysterious were-wolf attacks in an Italian village. The story, as with the works examined in this chapter, confronts the limitations of male hegemony. The reader is led to suspect that the monster terrorizing the town is a “man-wolf” with paws “larger than a man’s hand.” Yet Fraser provides a surprising twist at the conclusion: a trembling *house-wife* is actually

the beast. The “shocking” discovery takes place when the were-wolf’s severed paw transforms into the wife’s dainty hand. What was once domestic and familiar is rendered dreadfully unfamiliar: “There was something diabolically familiar about the hand. He looked again and closer. There was something familiar about the ring, too. He had seen it elsewhere and very lately . . . The end of the story (which I can only tell as it was told to me) is that the woman was burnt as a witch” [Fraser, Mrs. Hugh. “A Werewolf of the Campagna,” from *The Were-Wolf Pack*. Ed. Mark Valentine (Hertsfordshire, Britain: Wordsworth Editions Limited, 2008), pp. 80–83].

8. It is worth noting that there was also an emerging Anglophilia during this time period, in which British culture offered its own sense of exoticism and “culture” for American consumers. See Katharine Jones’s *Accent on Privilege: English Identities and Anglophilia in the U.S.* (Philadelphia, PA: Temple University Press, 2001) as well as T. J. Jackson Lears’s *No Place of Grace: Antimodernism and the Transformation of American Culture, 1880–1920* (Chicago: University of Chicago Press, 1981).
9. Critic Huining Ouyang notes that Eaton’s fiction is “more than a charming piece of japonica”; it “destabilizes orientalist binary constructions of race” [Ouyang, Huining. “Ambivalent Passages: Racial and Cultural Crossings in Onoto Watanna’s ‘The Heart of Hyacinth.’” *MELUS* 34, 1 (Spring 2009), pp. 211–229].
10. Eugenia C. DeLamotte comments: “In a world in which language itself defines women as the fearful Other, the most revealing stories they tell about themselves are mysteries” [DeLamotte, Eugenia C. *Perils of the Night: A Feminist Study of Nineteenth-Century Gothic* (Oxford, UK: Oxford University Press, 1990), p. 291].
11. Readers may also locate this doubling in Eaton’s *Me: A Book of Remembrance*. In this tale, the protagonist Nora looks to the modern girl Lolly, depending upon her to manifest every urge she represses. Recognizing Lolly’s darker side, Nora admits: “I think you are trying to shock me.” To this Lolly, not displeased by the revelation, replies: “*They’re all afraid of me*” (Watanna 1997, 134, emphasis mine).
12. Even in her romanticized narratives, Eaton returns to the macabre. In *A Japanese Blossom* (1906), for example, nothing at all seems to occur; the narrative is comprised not of events but rather of letters and re-tellings. Nowhere does Eaton draw more attention to textuality, to the distance between the telling and the “thing-in-itself.” In the middle of the novel, the characters attend the performance of a supernatural storyteller, an episode that does nothing to further the plot but seems present simply for affect. The storyteller, with “chalky white face,” eyes like “black chasms,” and “long fangs,” tells the tale of a wronged female ghost who returns to decapitate her husband’s new lover. Then, with a theatrical flourish, the woman’s head appears

floating above the audience. The female spectators are “paralyzed with fear” and the female protagonist admits, “I didn’t know I could feel quite so shivery over a mere ghost story.” Eaton draws the reader’s attention, perhaps more directly than anywhere else, to her authorial designs. The reader glimpses the effectiveness of sensational tropes unleashed upon an unwitting audience [Watanna, Onoto. *A Japanese Blossom* (New York: Dodo Press, 1906), pp. 87–89].

13. Yuko Matsukawa, a scholar who has written extensively on Eaton’s life, describes her as a “trickster” who enjoys “challenging our preconceptions of gender and race” [Matsukawa, Yuko. “Onoto Watanna’s Japanese Collaborators and Commentators.” *The Japanese Journal of American Studies*, 16 (2005), pp. 31–53].
14. In *Tama* (1910), a female Japanese fox-spirit bewitches a foreign teacher, the “Tojin-san.” A variation of Hearn’s earlier adaptation of the traditional tale “Yuki no Onna” (Woman of the Snow), this narrative follows the American teacher as he tames the woman and brings her back to her “proper” place in society. Though she haunts the first half of the novel as a vampiric terror, feeding off of her hapless victims (“the fox-woman slid down the bamboo trunk so swiftly and so silently she was beside the terrified serving-maid before the latter knew. She felt her arms caught in a sudden squeezing grip. Sharp fingers sank into her thick, fat flesh, crept up along her arms to her shoulders, nipped at her breast, her neck, her cheeks . . . the fox-woman had again vanished”), the sprite is quickly and efficiently brought back into “decent” society by a Western patriarch (53). The Tojin-san states:

It seems to me an amazing thing that to-day when you (Japanese) are frankly hoping to join the nations of enlightenment, you still give yourselves up to barbarous persecution because of what, after all, is nothing but *a legend fit for children*.

(34, emphasis mine)

Tama thus recapitulates the structures its antagonizing vamp initially disrupts [Watanna, Onoto. *Tama* (New York: Harper & Brothers Publishers, 1910)].

15. Philosopher Georges Bataille views this position as “an identity of opposites between glory and dejection, between exalted and imperative (higher) forms and impoverished (lower) forms” (Bataille 1985, 144–145).

CHAPTER 4

1. For more, see Steve Ryfle’s extensive *Japan’s Favorite Mon-Star: The Unauthorized Biography of the “Big G”* (Toronto: ECW Press, 1998).

2. See also K. K. Ruthven's *Nuclear Criticism* (Melbourne, Australia: Melbourne University Press, 1993).
3. Maurice Blanchot composed the foremost celebration of the irreverence made possible by imagining the nuclear event in *The Writing of the Disaster*. He glimpses the potential to escape constrictive paradigms in Western philosophy: "It is the time when the negative falls silent and when in place of men comes the infinite calm (the effervescence) which does not embody itself or make itself intelligible" (Blanchot, 40).

CHAPTER 5

1. For an in-depth analysis of this phenomenon, see Narrelle Morris's *Japan-Bashing: Anti-Japanism Since the 1980s* (New York: Routledge, 2011).
2. William Nester comments: "In its single-minded devotion to winning the Cold War with the Soviet Union, Washington may have lost a *much more difficult and subtle* war with Japan" (Nester, 398, emphasis mine).
3. Clyde V. Prestowitz asserts, in the face of the challenge posed by Japan: "The United States must decide once more what kind of nation it wants to be" (Prestowitz, 333).
4. For more on the interdependence of an imaginary East/West binary, see once more Naoki Sakai's *Translation and Subjectivity: On "Japan" and Cultural Nationalism*.
5. "The System" is visualized in a number of 1980s films directed by Ridley Scott, in particular *Black Rain* (1989). In this film, an American cop, Nick (Michael Douglas), chases a *yakuza* (gangster) through the underbelly of the archipelago. The antagonist, Sato (Yusaku Matsuda), is a sadistic killer/counterfeiter with no sense of loyalty or respect. The nightmare world of Sato remains in a perpetual cycle: like a press printing burnable bills, or a factory on auto-pilot, it senselessly moves forward, shedding limbs with reckless abandon.
6. Ira Levin's novel *Rosemary's Baby* (1967), in contrast, does not utilize Japanese companies (and their employees) in these ways. Guy does commercials for explicitly American companies (Pall Mall, Anacin); though an anonymous Japanese businessman appears in the climactic scene taking photos (it is the final line, in fact), the camera is deliberately loaded with film: "He held up an open camera into which he was putting film" (Levin, 239). This Japanese character seems more interested in learning from the capitalist pact than in exposing the fissure of the symbolic.
7. Ambivalent representations of Japan's Otherness (overlapping with an awareness of its sameness) have in fact—as explicated in the introduction—been a defining characteristic of the cultural relationship between the United States and Japan since the 1850s. This trope

may account for postmodern monsters emerging in depictions of Japan, rather than countries such as China or Korea. The emphasis on sameness habitually applied to depictions of the archipelago possibly laid the groundwork for specters of sameness emerging (again) in the 1980s.

8. Robert Heinlein's *Sixth Column* (1949), referenced in the introduction, also suggests that this difference of degree was forecasted prior to the so-called miracle economy. In the novel, the protagonists are contemplating their enemy, the pan-Asians: "The difference to him was one of *degree only*. Looking at the PanAsians through Finny's eyes there was nothing to hate; they were simply more misguided souls whose *excesses were deplorable*" (Heinlein, 35, emphasis mine).
9. Baudrillard examines this concept of excess in two other examples of late capitalism: fashion and American gluttony. "It's not the beautiful opposed to the ugly, it's what's *more* beautiful than the beautiful. The obese—the famous fat American—is not opposed to the skinny one. He is *fatter than fat*, and that is fascinating" (Baudrillard and Lotringer 1987, 99, emphasis mine).
10. Leon Anderson adds: "(The Japanese) don't suffer from Western-style egocentrism, but rather from ethnocentrism *to a degree unknown* in the West" (Anderson 1992, 14, emphasis mine).
11. I am specifically applying this concept to monsters used to critique capitalism during, and immediately following, the Cold War period. Dynamic relationships with monsters still express concern over issues such as gender and race. For more, see Tony Magistrale's *Abject Terrors: Surveying the Modern and Postmodern Horror Films* (2005). Yet there is evidence that even in horror films focusing on issues such as gender there exists a phenomenon not unrelated to the Gizmo effect. In one example, Carol J. Clover views the breakdown of gender binaries in slasher films from the 1980s, appearing within the same time frame as the Japan bashing I have hereto examined. She writes, "If the project of these films is to update the binaries, the upshot is a sex/gender swamp—of male and female bodies collapsing into one another, of homo- and heterosexual stories tangled to the point of inextricability" (Clover, 107).
12. Theorists Alexandre Kojève and Giorgio Agamben discuss Japan in the context of this transition away from older paradigms. Within what we have discussed as a difference of degree, these theorists locate a revised dichotomy that is human but strictly formalistic ("snobbism"). Therefore, the possibility opens for a framework beyond the so-called end of history, one that would not be dependent on confrontation with a monstrous Other.
13. This would, in a sense, assert a revised type of Otherness, one with renewed potential for change. As Adorno states in a dialogue with Horkheimer, "Today, however, where everything is included and the

world constitutes a unity as far as one can see, the idea of ‘otherness’ is one *whose time has come*. We might say that the dialectic, which always contains an element of freedom, has come to a full stop today because *nothing remains outside it* . . . the entire world has been welded together in a single context of delusion and disaster, so that salvation lies only in impulses that lead us out of that totality” (Adorno and Horkheimer 2011, 84–85, emphasis mine). Postmodern monsters, to place the statement in the greater context of this chapter, might ultimately give rise to genuine fears and hopes—in short, a sense of something outside of totality.

CHAPTER 6

1. We might consider, for example, the pairing of Miike Takashi’s *Chakushin ari* (2003) with its American remake under the direction of Eric Valette, *One Missed Call* (2008). Miike’s film experiments with the atemporality of a spectral entity that can move freely between characters (and generations). On the other side, Valette’s film removes this type of uncertainty in favor of a clear-cut protagonist (Beth) struggling against a ghost with a definitive history. In “J-Horror” remakes, this is not uncommon: a protagonist embroiled inside of the haunting within the original in the remake maintains critical distance, fostering the trope of an *American witness*. For more, see Michael J. Blouin, “Specters of Modernity: Japanese Horror Uncovers Anxiety for a Post-Bubble America.” *Japan Studies Review* 14 (2010), pp. 3–15.
2. Ira Progoff analyzes the schism: “(Freud) regards society as a restraining and inhibiting factor which fetters the individual . . . Jung calls for the reorientation of consciousness so as to develop the intuitive faculties and to bring about a spiritually synthesizing experience rather than a merely analytical understanding” (Progoff, 42, 50). According to Progoff, Freud refuses (and is unable) to engage with society, opting instead to focus on individuals, while Jung hopes to consider social meaning from a more holistic perspective.
3. Steven Jay Schneider’s introduction to *Horror Film and Psychoanalysis* contends that “psychoanalytic horror film theorizing need not be homogenizing or reductive” (Schneider 2009, 12). Schneider goes on to argue that perhaps “non-Western” film traditions do not require psychoanalytic readings; it is just as probable, I argue in this chapter, that “non-Western” traditions reveal possibilities for a radical revision of the base assumptions underlying the readings in question.
4. Jung notes, “The intellect, of course, would like to arrogate to itself some scientific, physical knowledge of the affair, or, preferably, to write the whole thing off as a violation of the rules. But what a dreary world it would be if the rules were not violated sometimes!” (Jung 1997, 61).

5. Critic Stefan Tanaka proclaims that this breakdown is already an active part of Japan's intellectual history. He analyzes pre-Meiji Era appearances of the paranormal: "Ghosts became humans, humans became ghosts. The past coexisted with the present; indeed, there was no separation. Moreover, they were unpredictable" (Tanaka, 56). Atemporality was therefore not purely a symptom of the late twentieth century in Japan.
6. Shimizu's emphasis on eerie adolescents mirrors that of many "J-Horror" directors, including Nakata Hideo (*Ringu*). The phenomenon gives pause in regards to temporal disruptions. Stefan Tanaka considers the child as a progressive element in Japanese thought, even within the canon of conservative ideologues such as Inoue Tetsujiro: "Difference is now altered into temporal hierarchies of the Same . . . childhood signifies the synchrony of ethnicity or race, but unlike history, the child perpetually recurs *as if the past and present are not separated*" (Tanaka, 135). In other words, for Shimizu, the childhood is always "in the past" while always a shining example of "future good," wrapped up and flattened in an eternal present. Toshio from *Ju-On* serves as a consistent reminder of this flattened state.
7. Shimizu's recent horror film, *The Shock Labyrinth* (2009), further explores this multi-layered present. The plot follows a group of adults as they return to the site of a childhood trauma they have since repressed. The audience spots Shimizu's atemporal theme as the minute hand on a clock oscillates back and forth. The haunted labyrinth—interestingly, a commercialized fun house of terror from an amusement park—stages the childhood terror ad nauseum: the young girl who accidentally fell to her death continues to fall, now crushing the adults who arrive in search of answers. Time therefore *literally* "piles" onto itself. Upon re-entering the labyrinth, the adult group startles their childhood selves; the future, in other words, instills fear in the past—which, of course, increases anxiety in the present.
8. Theorist Gilles Deleuze recognizes this shared condition in the time-image of modern cinema. He reflects, "Time which is fundamentally liberated becomes power of the false" (Deleuze, 143). This "power of the false" reveals to the spectator that their perceptions of time are as specious as reification on celluloid. The memories of another, when edited together with those of the Self, offers an existential revelation: "The power of the false cannot be separated from an irreducible multiplicity. 'I is another' [*Je est un autre*'] has replaced Ego = Ego" (133). This disjointedness is particularly relevant in Shimizu's *Ju-On*, as the film overlaps and disconnects the temporal experiences of various individuals to reveal a mutual disjointedness (and thus, interconnection) for the spectator.
9. In the introduction to his *Mondo Macabro* (1997), Peter Tombs writes: "Genre films . . . always grow out of their country's most deeply engrained traditions. Like crates of oranges with their

brightly coloured labels, these films are always instantly identifiable” (Tombs, 7). This project, to identify what “always” occurs in certain genres in particular cultures, predates the contemporary interest in a Global Gothic (analyzed in the introduction). In similar ways, Tombs’s framework overlooks a dynamism bred from transnational exchange. His assemblage of “weird cinema” from around the globe, intended to increase the reader’s cosmopolitan vision with catalogues, or “crates,” of different types, does not address the ways in which the sharing of genres also breaks down artificial barriers meant to divide. Indeed, it seems plausible, as Tombs notes, that the horror genre arrests the cultural anxieties of a certain group, at a specific moment in history. But the very process of “capturing” fear makes room for a more self-reflexive horror film, one that pays less heed to reification (such as the type on display in Kubrick’s *The Shining*) and greater heed to wounds that never appear to close fully: to state it differently, the atemporal “thing-in-itself” I argue that Shimizu has pursued throughout his career.

10. Deleuze, though he problematically fails to distinguish Japanese philosophy from mystical constructions of national essence, recognizes the contributions of Japanese cinema (in particular, the films of Ozu) to a new contemplation of temporality in film language, “connections of a new type, which are no longer sensory-motor and which bring the emancipated senses into direct relation with time and thought” (Deleuze, 17). Ozu, for Deleuze, reveals—through cinematic form—that time is indefinite, while change is a finite product of man. Shimizu continues this project today.
11. Importantly, these moments are *not* plot-driven; rather, they appear as stylized quirks (and style, one might argue, is always-already excessive). Temporal disorientation works less through the content of the story and more through the film’s formal qualities, its creation of an uncanny atmosphere where any reasonable evaluation of time is thwarted.
12. Dainin Katagiri, a Zen philosopher who played a prominent role in spreading Zen into American life, reminds us that this process is unnerving and ideally represented through tropes belonging to fantasy or horror. Endless negation of the ego amidst the chasm of eternity terrifies us: “If you try to stay with it you become crazy . . . they are going down into an unfathomable abyss . . . they are scared because they seem to disappear . . . we try to escape, screaming and crying” (Dainin, 50, 89).

CHAPTER 7

1. Other prominent examples of cyberpunk fiction handling this subject matter include Pat Cadigan’s *Tea from an Empty Cup* (1998) and Neal Stephenson’s *Snow Crash* (2000).

2. This phenomenon is outlined at length in Horkheimer and Adorno's *Dialectic of Enlightenment* (1947). The omniscience of the Enlightenment, placing reason over nature, creates the certitude and the layered mythologies of metaphysics (from which modern subjects increasingly cannot escape). The authors describe the condition as follows: "Pure reason became unreason, a procedure as immune to errors as it was devoid of content" (Horkheimer, 71).
3. According to media theorist Paul Virilio, any radical edge retained by the unfolding of "progress," any Marxist turning of the screw, has now been diluted by cinematic innovations: "What are we to say, then, of this dictatorship exerted for more than half a century by optical hardware which has become omniscient and omnipresent and which, like any totalitarian regime, encourages us to forget we are individuated beings?" (Virilio, 29).
4. Adorno writes that "causality is the spell of dominated nature." He believes the tipping point of a "reductive schema" stemming from the Enlightenment to be when "man recognizes himself as the object of his insatiable reductions" (Adorno, 269). Cinematic simulation, in his terms, is symptomatic of agency gradually being replaced by determinism.
5. Adorno argues that Heidegger assumes yet another false transcendence that actually remains firmly rooted in a Western tradition: "The philosophy of Being shares this ritual of repetition with the mythos it would so much like to be" (Adorno, 115).
6. See Joshua La Bare's "The Future: 'Wrapped . . . in That Mysterious Japanese Way.'" *Science Fiction Studies* 27 (2000).
7. Fredric Jameson elsewhere critiques similar "degraded attempts—through the figuration of advanced technology—to think the impossible totality of the contemporary world system" (Jameson 1991, 38).
8. Tom Moylan, though electing not to discuss the portrayal of a digitized Far East, recognizes the deployment of racialized Others (located in clusters or enclaves) and the concurrent re-assertion of a status quo in cyberpunk fiction, particularly in the works of William Gibson: "Seen in terms of this *plot trajectory*, the enclaves simply become the homes of very traditional sidekicks, and the utopian agents become no more than typical Proppian helpers who are duly employed at the standard three points in the narrative to advance the action of the main characters" (Moylan, 88). He surmises that racial issues in these works serve the purpose of being "little more than useful cogs in those larger machines" (91). A reified teleology, in other words, assimilates cultural difference into the well-worn grooves of familiar plot lines.
9. Prior to encountering the *idoru*, Laney is trained by a mysterious federal agency to conduct "nodal apprehension" from a young age; "nodal apprehension" involves a mystical style of reading someone's

- consumption habits in order to apprehend the essence of the individual: “He was an intuitive fisher of patterns of information . . . a dowser, a cybernetic water-witch” (Gibson, 26).
10. A recent film, Duncan Jones’ *Source Code* (2011), continues this tradition of examining collective dreams and the subsequent problem of “waking.” Others include Paul Verhoeven’s *Total Recall* (1990) and Terry Gilliam’s *12 Monkeys* (1995).
 11. Masanori Oda posits, in *The Uncanny: Experiments in Cyborg Culture*, that “the subject of Techno Orientalism, just as in the old Orientalism, is blind to the oppressed consciousness of the observed objects that is hidden under the shadow of brightness of imagination” (Oda, 255).
 12. For more on the connection between these two “soft power superpowers,” see *Soft Power Superpowers: Cultural and National Assets of Japan and the United States* (Watanabe and McConnell 2008). Essays in this collection demonstrate the complexity, and overlap, within the “soft power” of these two cultures.
 13. Perhaps the most apt example is American perceptions of Nintendo as a kind of “soft power” Trojan horse. Joseph Tobin critically defines this perspective: “Nintendo is an Althusserian apparatus, sinister, powerful, and systematic in achieving its seduction and interpellation of its child consumers” (Tobin, 8). David Sheff adds, “Even during the hours when kids weren’t playing video games, they were being showered with the culture of Nintendo . . . Nintendo has successfully entered the collective consciousness . . . Super Mario was more recognized by American children than Mickey Mouse” (Sheff, 8–9).
 14. Ian Buruma comments, “After centuries of having absorbed the cultures of China and the West, Japan would now compel others to imbibe the culture of Japan . . . Japan had become a *distorted mirror image of the nation that tried so hard to shape it*” (Buruma, 121, 152, emphasis mine).
 15. For examples of how American popular culture was applied internationally in manipulative ways, see Uta G. Poiger’s *Jazz Rock and Rebels: Cold War Politics and American Culture in a Divided Germany* (Poiger 2000).
 16. Nolan, in a 2010 interview, recognizes this trend in his work: “I think the relationship between movies and dreams is something that has always interested me . . . when you look at the idea of being able to create a limitless world and use it as almost a playground for action and adventure, I naturally gravitate towards cinematic worlds.” He goes on to highlight the deepest level of the dream in *Inception*, a *mise-en-scène*, he acknowledges, that echoes filmic language from the James Bond series. The cinematic fantasies that Nolan evokes thus proceed in tandem toward a similar goal: manipulation/control of the dreamer’s conscious and unconscious processes (Elfman 2010).

17. James Chapman and Nicholas J. Cull point out that since 1945, “Hollywood became one of the prime vehicles for the projection of U.S. imperialism” (9).
18. See also the conclusion to Nolan’s film *The Dark Knight Rises* (2012). The spectator can choose to take solace in the idea that Bruce Wayne has risen, transcended through acts of self-sacrifice; or the audience might recall that this scene in an Italian café is (and may remain) yet another re-staging of Alfred the butler’s initial dream.
19. Critic Terry Eagleton’s Brechtian lens applies well here: “The result of these ‘alienation effects’ is, precisely, to ‘alienate’ the audience from the performance, to prevent it from emotionally identifying with the play in a way which paralyses its powers of critical judgment” (Eagleton, 66).
20. Slavoj Žižek recognizes a similar phenomenon in America in the years following the 2008 financial collapse. The presumed determinism at the heart of global capitalism is overcome through an illusory “waking,” revealing for Žižek a “wake” for “the System” in its entirety: “The danger is thus that the predominant narrative of the meltdown will be the one which, instead of awakening us from a dream, will enable us *to continue dreaming*” (Žižek, 20, emphasis mine).

CONCLUSION: HAUNTED ECHO CHAMBERS

1. Scholarship in this vein has already begun. See Susan Napier’s *The Fantastic in Modern Japanese Literature: The Subversion of Modernity* (New York: Routledge, 1996) and Ada Lovelace’s “Ghostly and Monstrous Manifestations of Women: Edo to Contemporary” (*The Irish Journal of Gothic and Horror Studies*, Issue 5, August 2008. Accessed October 10, 2012).
2. Japanese mythology is full of tropes that anticipate Gothicism in Europe. It is therefore important to read this exchange not as derivative (though Poe clearly does inspire Rampo); it is a debt, yes, but *a debt that undoes itself*; a trap, a realization that the debt is only as deep, as real, as its signification. Aware of the cultural weight attached by the public to any genre, Rampo anticipates the critical readers who—like the editor in the story—are all-too-willing to believe in a secret “Japanese-ness” hiding beneath a Westernized surface. For a similar literary trap, albeit concerned less with cultural difference and more with gender and class differences, see once more Henry James’s *The Turn of the Screw* (1898).
3. Poe foreshadows this terrifying turn in “The Pit and the Pendulum” (1842): “I longed, yet dared not, to employ my vision. I dreaded the first glance at objects around me. It was not that I feared to look upon things horrible, but that I grew aghast lest there should be *nothing* to see” (Poe, 198).

4. Scholar Sari Kawana, in her study concerned with Edogawa Rampo, reads the author's work in a way that echoes the cosmopolitan Gothic: "As a collaborative genre, detective fiction does not pretend to 'restore' order as conventionally believed; rather, it encourages us to *take comfort in knowing that the only order we can identify is disorder*" (Kawana, 221, emphasis mine).
5. For instance, John Guare's recent play, *A Few Stout Individuals* (2003), tells the story of an aged Ulysses S. Grant as he starts to lose his mind. Grappling with his past, as well as the value of his legacy, Grant interacts with a spectral figure throughout: The Emperor of Japan, "an extraordinary masked apparition" (Guare, 1). The Emperor's words open the play: "I am shadow / I am light / I am memory I am memory I am memory I am memory" (1). Their sustained dialogue, and the Emperor's affinity for vanishing, undercut Grant's ability to make any sense of his fragmented personal/professional history yet ultimately this "extraordinary apparition," this fantastic Other, spurns a new kind of writing about the Self. Grant realizes toward the close of the curtain: "The fact is I think I am a verb instead of a personal pronoun" (120). And so he launches into his memoirs with a renewed sense of honesty.

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