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The Roundelay of the J-Horror

Films that are revolutionary, that build a cult around them by amazing speed unexpectedly, have several things about them in common. Apart from great timing, there's something original about them, something that challenges the preliminary voice of filmmaking as well as preconceptions. As a result, these movies are able to rule the film business for a period of time, rule common taste and sometimes even common thinking.

Hideo Nakata's "Ringu" that was made in 1998 has not only opened a new chapter in Japanese horror filmmaking but also won acclaim around the world. At the end of the 90s it was a force that impacted universal horror film criticism, it established a new trend, inspired several other films apart from actual remakes. After this film, several other similar movies have appeared as if they would appear from Gogol's overcoat, many filmmakers have tried to follow its recipe for success, obtaining its marks of style.

In this thesis I am searching for answers to the question, "What is the cause of the incredible success of this phenomenon marked as J-horror, which started off with Hideo Nakata's "Ringu"?" What is the secret of its unparalleled popularity?

Apart from taking a look at the universal history of horror, discussing the chapters of horror throughout Japanese history, and the overall effect of horror in filmmaking, by thoroughly examining the "Ringu"/"Ring" trilogy and other films, that are relevant to it, I am trying to observe the details of the J-horror movies' success recipe. Mostly I am searching for what innovations were provided by the Hideo Nakata films compared to previous methods of horror film-making, what were their original marks of style.

The conclusion of this examination is that the most important factors of attracting the audience by J-horror are: impact-centered story-telling based on showcasing violence without

the use of blood, the use of archetypical, symbolical pictures, and connecting the traditional Japanese character supply's ghostly world with high-tech consumer goods.

In the final chapter of my thesis I am taking a look at the period that followed the boom of J-horror, trying to pinpoint the new ways of Japanese horror leading into our times, in which strong criticism of today's society and images that reflect the realistic presentation of brutality seem to dominate once again.