

明治大学外国人研究者招聘制度 報告書

<招聘教授・研究員の情報 / Guest Professor・Guest Scholar>	
氏 名	周子琳 Zhou Zi Lin
Name	
所属機関(派遣元)	Carleton University
Affiliation (Home Organization)	
現在の職名	PhD Candidate
Position	
Invitation Period (from the date of entry to departure)	Oct. 1 2025 – Sept. 30 2026
専攻	Video Games Studies
Field of Research	
ホスト教員氏名と所属学部研究科等	Dr. Lindsay Nelson 政治経済学部 専任准教授
Name of host teacher and affiliation at Meiji University	
<外国人研究者からの報告 / Foreign Researcher Report>	
①研究課題 / Research Theme	
Japanese Horror Video Games	
②研究概要 / Outline of Research	
<p>My research project in Japan examines Japanese horror video games' contradictory depictions of deep attachments to horrifying domestic scenes. What attitudes, expectations, hopes and fears about social and family life are found in Japanese horror video games featuring the home/family? How do they relate to the context of contemporary Japan as a globalized economy? What keeps us coming back home, when that home seems to betray its promises of safety and belonging? I argue that Japanese horror games uses interactive and audiovisual strategies to connect horror gameplay to seemingly-quotidian socioeconomic issues. An analysis of the repetition in <i>The Convenience Store's</i> (2020, Chilla's Art) progression structure and interactive mechanics demonstrates that it simulates an experience of work that is unfulfilling both intrinsically and extrinsically - boring in and of itself, as well as under-compensated. This is a counter-example of what has been pointed to as one of the major pleasures offered by video games: the fantasy of rewarding labor. Only, the gameplay makes clear what kind of labor feeds the machinery of hyper efficiency. What the customer experiences as convenience, the employee experiences as interminable frustration. The moments of horror and strangeness punctuating the game, in this context, can be seen as morbid escape, breaks in the routine of endless repetition.</p> <p>With references to J-horror cinema, <i>The Convenience Store</i> builds on a storytelling lineage that intensifies contemporary social anxieties. The game contains clear nods to <i>Ringu</i> (1998, Nakata Hideo) and <i>Ju-On</i> (2000, Shimizu Takashi), featuring VHS tapes and hauntings from the ghosts of a woman and her son. These intrusions the past join with the rest of the game to present an anachronistic vision, where CRT TVs and smartphones both have their roles and a 2020s game approximates the low-polygon look of titles from decades ago. The presence of media from the 2000s historicises the contemporary moment of convenience. The nuclear family - anxieties around its metamorphosis fuelling many J-horror film classics - is only represented by ghosts in-game. The ending reveals that the convenience store is built over a bulldozed family apartment complex. Logistics did not suddenly take over; its tendency to transform humans into another resource to be moved along the assembly line has long been precipitated.</p>	
③招聘期間中の研究活動の実績 / The research results as Guest Professor・Guest Scholar	
<p>During the time as guest scholar, I have collaborated with Dr. Nelson to further expand the purview of my research to include academic perspectives on J-horror films, allowing me understand how the rich history of horror in Japan continues to evolve in contemporary Japanese video games. Findings in this regard, in addition to research on Japan's convenience store culture as related to my chosen text, were presented at the Association of Asian Studies conference in March, the Japan Foundation Fellows conference in June, and the Replaying Japan conference in August. I also held one guest lecture session for Dr. Nelson's "Haunted Japan" course to introduce undergraduate students to Japanese horror video games as a culturally and socially significant form of media through a case study.</p>	

