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Double Vision: Transnational/Transgender Parables in Asian Horror

As one blogger on “Flixster” put it, “What is it w/Asian horror movies?” This question, posed on a website that fuses Friendster-style socializing with conversation on films, captures the current American craze for Asian horror films. My paper will explore this new fascination with Asian horror through three films: Nakata Hideo’s *Ringu*, Oxide Pang Chun and Danny Pang’s *Gin Gwai* and Chen Kuo-fu’s *Shuang Tong*. In contrast to genre or national based approaches to Asian horror, the paper will highlight the transnational and regional concerns expressed in these films. It will track the films’ reframings of the porous transnational cinema “trade” between U.S. and East Asian nations/regions through parables of toxic, saturated vision and gender disfigured (transgender? queer?) bodies. How are these parables translated into the racial, national, and sexual symbolics of Hollywood cinema with remakes such as David Moreau and Xavier Palud’s *The Eye* and Gore Verbinski’s *The Ring*?