

Horror to the Extreme

Changing Boundaries in Asian Cinema

Edited by

Jinhee Choi and Mitsuyo Wada-Marciano



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— Britta Erickson, *The Art of Xu Bing*

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Introduction

Jinhee Choi and Mitsuyo Wada-Marciano

One may be taken aback by the moral and visceral extremes manifest in recent Asian horror cinema. In *Audition* (*Odishon*, Miike Takashi, 1999), the female protagonist Asami amputates one of the male protagonist's feet and tortures him with acupuncture needles. In *Oldboy* (Park Chan-wook, 2003), the character Dae-su cuts off his own tongue, both as penance for the indiscrete remarks he made in high school that led to someone's death and in an attempt to prevent his daughter from learning of their incestuous relationship. In *Dumplings* (*Gaau ji*, Fruit Chan, 2004), the character Ching relishes dumplings made out of fetuses and hopes that these delicacies will rejuvenate her fading beauty. Setting aside the moral ramifications of such manifest extremities, we can identify the current boom enjoyed by Asian horror and extreme cinema and discern a complex nexus of local, regional and global relationships in play. The popularity of Japanese horror cinema (J-horror), initially a product of low-budget independent filmmaking, has propelled horror film cycles in other Asian countries such as South Korea, Hong Kong and Thailand. Furthermore, the warm reception of the Hollywood remakes of Japanese horror films such as *Ringu* (Nakata Hideo, 1998) and *Ju-on* (Shimizu Takashi, 2000) have also helped Asian horror cinema earn global saliency.

Horror to the Extreme examines the global processes embedded in a regional formation of screen culture, and inquires how "Asian-ness" and national specificities are differently configured at various stages of production cycles. This volume begins with the shared view that the category "Asian cinema" has been used to refer to both filmmakers' conflicting aims and aspirations

and audiences' multifaceted experiences, which makes this volume an ideal site to search out new ways of approaching Asian popular cultures in the age of cultural globalization. There is a long history of "Asia" as a tableau for projections of imagined topography and as a hub source for cultural production. Yet, we are skeptical of the idea that "Asia" is a fixed territory, and argue instead that it has been constructed out of various historical, political, and economic necessities. The notion of Asian cinema provides both a converging point as well as the point of departure, as one moves one's attention from production to distribution and consumption. Asian cinema does not merely function as a supra-category that encompasses the numerous national cinemas, but more importantly registers the changing mediascape and the increasing interdependence of local cinemas within the Asian region. The spatial proximity and cultural kinship among Asian countries can expedite the interactions among them, but more importantly the political and economic changes in East Asia for the last two decades provide fertile ground for a regionalization, in which each nation-state involved perhaps shares the same bed with the others but with different dreams.

The primary concern of this volume is not to determine the directionality of cultural exchanges between West and East — Americanization or Japanization — or to locate the origin of such exchanges. Rather, it traces out the interactions and mutual transformations that take place at various levels and scales of cultural production and consumption. We stay away from the spatial analogies employed in much literature on globalization, despite the inevitable spatial connotations associated with the local, the regional, and the global. Instead, we approach them relationally as the grids through which one can examine complex nexus within the operations of globalization. A regionalization of film culture embodies many of the characteristics attributed to the business practices of globalization such as the concentration of capital with the fragmentation and spatial extension of production. Toby Miller and others locate the power of Hollywood dominance in its command of a "new international division of cultural labor," which provides Hollywood control over production, distribution, and exhibition worldwide.¹ In a similar manner, perhaps smaller in scale in terms of the budget and targeted audiences, Asian film industries seek to draw on film personnel and crews across nation-states. For instance, Peter Chan, who is one of the leading producers in the region, promotes numerous co-production projects including *The Eye* (*Gin gwai*, Danny and Oxide Pang, 2002), the horror trilogy *Three* (*Saam gaang*, Peter Chan, Kim Ji-woon, Nanzee Nimibutr, 2002), and *Three Extremes* (*Saam gang yi*, Fruit Chan, Park Chan-wook, Miike Takashi, 2004) as an attempt to reach audiences beyond one nation-state.

The presence of, and enthusiasm for, Asian cinema in Hollywood is palpable both at the box office and among industry personnel. *The Grudge* (2004), Hollywood's remake of the Japanese original, *Ju-on* (2003), set the U.S. record for the biggest opening weekend for a horror film.² The U.S. audiences recently saw the latest Hollywood's re-telling of Asian horror, *The Eye* (David Moreau, Xavier Palud, 2008). Hollywood studios were lined up for the remake rights to such film as the Cannes second-prize winner *Oldboy* and *The Cure* (Kurosawa Kiyoshi, 1997). The visibility of Asian horror in Hollywood may be viewed as a case of a reverse form of media globalization, which is usually thought of as the worldwide dissemination of Western culture. However, such a claim preserves the dichotomy between the center and the periphery, and the implicit hierarchy among different "stages" a local or national cinema aspires to ascend. As the geographer Erik Swyngedouw observes, the scales of social relations and norms — local, national, regional, and global — do not operate hierarchically but simultaneously.³ Social relations and norms, as Swyngedouw further notes, are fluid, contested, and perpetually transgressed rather than fixed. The transnational aspects of world cinema within the age of late capitalism not only reside in the production, distribution, and consumption of its products across national borders, but are also found in its capacity to appropriate and transform cultures and products of other national origins. As Aihwa Ong reminds us, "transnationality" connotes both "moving through space or across lines" and "changing the nature of something."⁴ An approach that is attentive to the complex relationships among the local, the regional, and the global will thus yield a finer, more subtle understanding of mutual transformation of screen culture taking place in the Asian region.

Cultural exchanges exemplified by the current horror boom across Asia-Pacific are not completely a novel phenomenon. The 1970s saw increasing co-production between Hong Kong and South Korea. The Korean production company, Shin Film, which was founded by one of the country's leading film directors, Shin Sang-ok, teamed up with Hong Kong's Shaw Brothers to produce historical epics. Furthermore, traffic in cinema between Hollywood and Asia has also been two-way. Kurosawa Akira successfully exported "westerns" back to the United States via his samurai films. Martial arts and kung-fu films of the 1970s created a cult following among inner-city adolescents worldwide.⁵ Japanese *anime* and Hong Kong bloodshed gangster sagas attracted audiences outside their respective diasporic communities in the 1980s and 1990s. What is noteworthy about the current phenomenon, though, is how the mobility of both people and commodities enhanced by the development of technology and communication system,

expedite and *intensify* such transactions. Many of the filmmakers and producers, with cosmopolitan backgrounds and educated abroad, actively adopt the global production strategies of Hollywood, while the dissemination of the Internet and digital media makes information about local and national cinemas readily available to the audiences outside the host country.

The regional market is increasingly significant for small film industries such as those in South Korea and Thailand. The industry boom, which is currently taking place in South Korea, was in part triggered by the Bilateral Agreement between South Korea and the United States. The U.S. government demanded that the South Korean government abolish the restrictions on the number of imports and reduce the screen quota allotted for the domestically produced films, and the South Korean film industry underwent rapid conglomeration in order to successfully compete with Hollywood in the domestic market.⁶ Lack of sufficient ancillary markets leads the South Korean film industry to seek an export market, with Japan being the biggest customer for the film industry. Similarly, Hong Kong faced a decline in the number of films produced and witnessed the shrinking local audience attendance in the domestically produced films after its return to the People's Republic of China.⁷ Co-production of films with an emerging yet neglected film industry such as the one in Thailand provides a viable option to the Hong Kong film industry, while this in turn satisfies the aspiration of Thailand to be positioned alongside the more economically advanced Asian countries, and its hope to be mapped onto the international film scene. Japan was once a self-contained industry, which was able to recuperate the production costs without relying heavily on the overseas market. However, with the stagnation of film studios in Japan, more revenues are earned from the consumption of cinema outside the theatrical venues. The booming film industry in neighboring countries such as South Korea also provides a model for the Japanese film industry to follow, and the Japanese has since attempted to broaden their target audience to include regional audiences. The changing cultural policies in South Korea further provide conditions that facilitate cultural flows within the region. Japanese popular culture had been banned in South Korea for fifty years since 1945, and the ban was only completely lifted in 2004.

As the essays in this volume demonstrate, national specificities are differently manifest in horror films from the East Asian region. In the case of Japanese horror films, technology seems to be the most crucial aspect as iconography and for narrative development, such as the cursed videotape in *Ringu*. The horror films from South Korea are often concerned with adolescent sensibility, which can be seen within the *Whispering Corridors* series

(Park Ki-hyeong et al., 1998–2003), while recent Hong Kong horror films seem to be tied to the Chinese national identity, and reveal Hong Kong’s oscillation between desire for and anxiety toward China. Certainly, these themes are not unique to the host countries. Korea’s *Phone* (*Pon*, Ahn Byeong-ki, 2002) and Japan’s *One Missed Call* (*Chakushin ari*, Miike Takashi, 2003) share the same premise that characters’ death are forecast by their cellular phones. Asian societies, despite the uneven economic developments in the region, share similar socio-economic problems and concerns — technology, sexuality, and nascent youth culture — which may explain the prevalence as well as the regional appeals of these themes.

The distribution and consumption of Asian cinema raise issues that are significantly different from those in the production sector. Some of the subtle differences in Asian horror and extreme cinema are discernable to the attuned viewers with cultural knowledge, but might be erased when they are exported and lumped together under a homogeneous category “Asia Extreme,” the DVD label launched by London-based distributor Metro Tartan. “Asia Extreme” designates both horror and other films that are, according to Hamish McAlpine of Tartan, “slick and glossy with fast, MTV-style editing . . . and sensibility, typified by . . . over-the-top grotesque[ness] to the point of being surreal.”⁸ In addition to the Japanese filmmaker Miike, whose films provide prototypical examples of “Asia Extreme” such as *Audition*, directors such as Park Chan-wook (the *Vengeance* trilogy, 2002–2004), Kim Ki-duk (*The Isle*, 2000), and Fukasaku Kinji (*Battle Royale I, II*, 2000–2003), have expanded the category by rendering ultra-violent narratives set against serene portrayals of the troubled psyches of doomed protagonists. The strategic designation “Asia Extreme” has undoubtedly created a regional affiliation among these directors’ films, but the category itself is purposefully flexible in order to include a range of Asian cinema that seems exportable.

Classification of “Asia Extreme” deserves critical attention here. The distinction between the production genre and the marketing genre which Paul Willemsen draws in tracing out the transformation of the “action” genre would be useful in examining the function of “Asia Extreme” label.⁹ “Asia Extreme” is a distribution/marketing term rather than a production category such as melodrama or western, which are largely based on narrative structure and components. In fact, some of the films were released retroactively and categorized as such after the launch of the label. What is worthy of note is how this label is fed back into the production sector. Unlike “Asian Minimalism,” which is claimed to have emerged rather independently across East Asia, “Asia Extreme” seems to connote a closer tie, even mutual influences among such directors as Miike, Park, Fukasaku, and Kim.¹⁰ For

contemporary Asian filmmakers, the regional label “Asia Extreme” may provide them with what David Desser calls “instant canons” to follow, rework, and transform, depending on their intentions to either be affiliated with the label or differentiate themselves from it.¹¹ The “time lag” that existed in the invention, renovation, and dissemination of film styles and conventions has been compressed with the immediate availability of cinema from different countries. For the new connoisseurs of Asian cinema, it is not a film’s originality, but the detection of allusion and intertextuality, which makes their viewing experience playful and pleasurable.

“Asia Extreme,” however, is not merely a marketing label. It also carries a set of cultural assumptions and implications that guides — and sometimes misguides — the viewer in assessing the political and ideological significance of the films. Youth audiences, who would normally be reluctant to watch foreign film with subtitles, are drawn to such films by virtue of their non-mainstream sensibilities and attractions. McAlpine compares such youth audiences, who endorse films imbued with extreme sensibilities, with the art theatre audience of the 1960s, who visited theatres to relish foreign films for their explicit sexual content.¹² There might be a continuity between European art cinema of the 1960s (and even the contemporary) and the Extreme cinema of the 1990s onward in the sense that some of the attractions of foreign films in the U.S. lie in the depiction of subject matters that are not easily permissible within Hollywood, such as sex, gore, and violence.¹³ Yet, it also carries the danger of effacing local/national specificities and of fostering aesthetic relativism: “Asia” just becomes a spatial fix or an empty signifier for being cool, rather than providing an entry point for the viewer to be exposed and learn about the originating countries. *Horror to the Extreme* brings to the fore some of the issues of multimedia textuality and the plurality of reception of Asian horror and extreme cinema both within the region and worldwide.

In presenting eleven analyses of recent Asian horror films, this book aims to unravel the complex variety of cultural traffic now flowing across the national, the regional, and the transnational spheres. There is a dramatic shift toward a more diffused pattern of cultural production and consumption, as the Internet and DVD have become the main channel through which viewers encounter local and/or regional products. The authors attempt to map and analyze the historical and cultural conditions underlying such changes, and we hope that our collaboration can be taken by the reader as a meaningful heterogeneous challenge rather than a singular approach to the multifaceted and uncertain cultural sphere of Asian cinema. The eleven chapters, contributed from North America, the United Kingdom, Hong Kong, Taiwan

and South Korea, are divided into three sections that bridge the material and imaginary realms of contemporary film culture in genre and industry, national identity, and iconography.

The first section, “Contesting Genres: From J-Horror to Asia Extreme,” examines the historical and industrial conditions which have propelled the contemporary Asian horror boom. It also discusses how the respective industry has been transformed to increase the circulation of its products across national borders through co-productions and multimedia formats. The five chapters in this section focus on the horror cinema from Japan, South Korea, Hong Kong, Thailand, and their international distribution under the label of “Asia Extreme.” These contributions will foreground the transnational nexus embedded within both regional production of horror cinema and its distribution abroad by delineating how each industry responds to local and global demands.

Mitsuyo Wada-Marciano examines the impact of digital media on J-horror, which gained prominence at the end of the 1990s with the success of Nakata Hideo’s horror film *Ringu*. Posed against a background of decline and upheaval in Japan’s major film studios, her essay’s central question is “How could a low-budget B genre, Japanese horror film, intrinsically linked to regional popular culture become a transnational film franchise?” She focuses on contingencies in the late 1990s between technology and cinema — the rise of digital technology (digital video shooting and DVD distribution) and the popularity of the relatively inexpensive horror genre in Japan — and analyzes the film *Marebito* (Shimizu Takashi, 2004) as a case study. She asserts that the digitalized multimedia format of “cinema,” as J-horror exemplifies, expedites its transnational dissemination, yet remains regional on various economic, industrial, and cultural levels in that it has contributed to the regional boom of horror cinema throughout Asia. Wada-Marciano further notes that while academic discourses on the connection between cinema and digital media have increased, there has been little attention paid to the ways regional film movements or genres, such as J-horror, have challenged long-standing patterns of culture, capital, and distribution flows.

Jinhee Choi approaches the commercial success of contemporary South Korean horror films in the domestic market. She examines the niche marketing strategy employed in the horror genre, in particular the targeting of teenage female audiences. The recent success of South Korean cinema has resulted from the steady influx of capital via conglomerates and venture capitalists since the 1990s. While the industrial norm has been an increased commercialization of the cinema bringing about an abundance of high-budget action films, there are mid- and low-budget films catering to the sensibilities

of the youth audience. Despite their relatively low budgets, horror films in particular have proven the commercial viability of such niche marketing strategies. Since the unexpected box office success of *Whispering Corridors*, films including *Sorum* (*Goosebumps*, Yun Jong-chan, 2001), *Phone*, and *A Tale of Two Sisters* (*Janghwa*, Hongryeon, Kim Ji-woon, 2003) have demonstrated the genre's popularity particularly within teenage female demographics. Choi argues that the appeal of South Korean horror films to the female audience is tied to their evocation of melancholy and sadness, and examines how such sentiment is produced within the narratives and the visual styles of the *Whispering Corridors* series and *A Tale of Two Sisters*.

Kevin Heffernan's chapter uncovers several significant trends in contemporary Hong Kong horror film including the growing importance of transnational co-productions, export markets, and a fertile cross-breeding of popular genres native to both Hong Kong and other East Asian cinema. Focusing on the hugely successful efforts of independent producer Filmko Pictures (founded in 2000) and its supernatural thriller *Inner Senses* (*Yee do hung gaan*, Lo Chi-Leung, 2002), Heffernan reveals how the Hong Kong film industry, previously threatened by such Hollywood blockbusters as *Jurassic Park* (Steven Spielberg, 1993) and *The Matrix* (Andy and Larry Wachowski, 1999), has attempted to move toward more regionally driven film production. Heffernan draws our attention to how regional film industries such as Hong Kong's have successfully crafted self-consciously pan-Asian films via the horror genre, and have helped transform production strategies.

Equally sensitive to the increasingly pan-Asian, transnational context of Asian horror production, Adam Knee discusses *The Eye*, as a material and metaphoric representation of pan-Asian cultural flows. Knee charts the film as one of the first efforts of Applause Pictures, a Hong Kong-based production company with a transnational focus. While the film manifests the influences of Hollywood cinema such as *The Sixth Sense* (M. Night Shyamalan, 1999) and the tradition of Hong Kong ghost films, Knee underscores its pan-Asian trajectory, particularly when the film changes its setting from Hong Kong to Thailand in the third act. After the protagonist experiences haunting visions following an eye transplant, she investigates their origin by traveling to the donor's home in Thailand. Knee traces "pan-Asian-ness" in *The Eye* and looks at how it is intertextualized with other national cinemas and the film's sequel, *The Eye 2* (Danny and Oxide Pang, 2004). He argues that the power of the film's central narrative trope — the doubling of identity across national borders and temporalities — is reflected in the popularity of such cross-cultural themes (to which Heffernan also alludes in his chapter) throughout Asian horror cinema.

Chi-Yun Shin examines Tartan's flagship trademark "Asia Extreme," with special reference to its relation with recent East Asian horror films. Through interviews conducted with Tartan personnel and detailed research, she examines the company's marketing strategies and its aspiration to expand to global markets including the U.S. Shin problematizes the label's tendency of homogenizing both levels of national cultures (Japan, South Korea, Hong Kong, Thailand, Taiwan, and Singapore) and diverse genres (horror, action, thriller, etc.). Tartan's success is hinged upon the very nature of such ambiguous marketing, but the re-packaging and re-circulation of film products with scarce regard to their national origins gives rise to further questions on the epistemic risk involved in distribution and consumption in the digital age.

In the second section, "Contextualizing Horror: Film Movement, National History, and Taboo," Chika Kinoshita, Robert Cagle, Emilie Yueh-yu Yeh, and Neda Hei-tung Ng discuss the formation and transformation of J-horror, the South Korean "extreme" Film, and Hong Kong horror, by linking each to its cultural as well as political contexts.

Chika Kinoshita is concerned with the regional and national categorization of J-horror, which one can arguably regard as a forerunner of the horror boom in Asia. With her cultural knowledge of J-horror's emergence within the contemporary Japanese film industry, Kinoshita frames it as a film movement instead of a genre. Her fundamental but nonetheless crucial question — "What is J-horror?" — specifies that the category is not inclusive of all horror films shot in Japanese language and/or produced by the Japanese film industry. Rather, it is tied to a specific period and filmic style, and is connected to a close-knit group of filmmakers, critics, and distributors. She highlights Kurosawa Kiyoshi's *Lofi* (2005), and analyzes the film's narrative and stylistic aspects that are representative of J-horror. While J-horror is indeed a local phenomenon in the sense that it is a film movement launched by local filmmakers and critics, its stylistic affinity to other national cinemas, as Kinoshita claims, underscores its transnational aspect, or in Kinoshita's words, its "non-originary space." Her concept provides a useful stylistic framework for assessing Kurosawa's film style and enables the reader to discern the intertextual influences that are remote from the local culture and putative "Japanese" aesthetics.

Robert L. Cagle analyzes the issue of violence in recent South Korean "extreme" films, and focuses on three films: *Oldboy*, *H* (Lee Jeong-hyeok, 2002), and *A Bittersweet Life* (Kim Ji-woon, 2005). Starting from the American mass media's dubious cultural link between the assailant, Cho Seung-ho, of the April 16, 2007 shootings at Virginia Tech and these new South Korean extreme films, Cagle questions the simplistic dichotomies of "us" (or "U.S.")

versus “them,” “good” versus “evil,” and “sane” versus “sick.” He tries to see violence in these films from a different perspective. Seeking answers to why so many American viewers and critics have chosen to single out works from South Korea for censure, he compares the three films with Hollywood melodrama. He notes how a “threat” to social order propels the narrative in both the South Korean “extreme” films and Hollywood melodrama, yet the “threat” functions differently in that the moral good is never fully restored in the former. Cagle attributes such a narrative structure to the recent history and national traumas of Korea, and demonstrates that violence in Korean extreme films provides a revelatory moment, in which the sustained moral structure is reversed; the protagonist recognizes the “other” in him or her, dissolving the binary moral opposition between good and evil.

In their essay, Emilie Yueh-yu Yeh and Neda Hei-tung Ng address the question of national identity and social psyche in contemporary Hong Kong, with reference to the treatment of ghosts and ghostly bodies in recent Hong Kong horror cinema. They examine two signature films from Applause Pictures — *Three: Going Home* (Peter Chan, 2002) and *Three Extremes: Dumplings* (Fruit Chan, 2004) — as examples that depart from a long tradition in Hong Kong horror cinema. As Yeh and Ng point out, in the local tradition, zombie pictures (*jiangshi pian*) once took the center stage during the boom years of Hong Kong cinema in the 1980s. Later in the early 2000, with Applause Pictures (as elaborated in Adam Knee’s chapter) capitalizing on the phenomenal success of J-horror, ghost films re-emerged as a highly marketable genre. Yet, Yeh and Ng assert that this horror resurrection has less to do with recycling previous narratives or stylistic formulas than it does with an urge to remake horror that relates to the contemporary Hong Kong psyche. The mythical and ghostly presence of Chinese migrants is central to the narrative of the two horror films, and yet China is not a wholly negative presence when it comes to problems of survival, competition, and ambition. Here China resurfaces as a desirable alternative to overcome aging, illness, and mortality. However, the Chinese cultural legacy, such as traditional medical practices, is quickly dissolved and transformed into a monstrous invasion and occupation. Horror, in this regard, displaces the backlash against the market economy’s preoccupation with youth, beauty, and fitness.

The chapters in the third section, “Iconography of Horror: Personal Belongings, Bodies, and Violence,” explicitly approach questions of sexuality, identity, and violence in the horror films packaged under the label, “Asia Extreme.” The aim of this section is to discern the degree to which such aspects in those films stem from certain national and/or regional cultures. The essays also attempt to find out whether the films are simply part of a

marketing strategy to essentialize “Asia” as a signifier of the abject unknown, something beyond the ethical consensus in Euro–American societies.

The section begins with Hyun-Suk Seo’s investigation of recent South Korean horror films’ images of domestic materiality, or women’s personal belongings. Seo focuses on the common motifs of “resentment,” “jealousy,” and “revenge” in such films as *The Red Shoes* (*Bunhongsin*, Kim Yong-gyun, 2005), *Phone, Acacia* (Park Ki-hyeong, 2003), *The Wig* (*Gabal*, Won Shin-yeon, 2005), *Cello* (*Chello hongmijoo ilga salinsagan*, Lee Woo-cheol, 2005), and *Apartment* (*APT.*, Ahn Byeong-ki, 2006). He notes how these films are driven by a female protagonist’s attachment to personal objects that once belonged to the dead. Such uncanny objects, Seo claims, emanate both attraction and repulsion, which express the heroine’s role within patriarchal discourses that reproduce women’s desires and anxieties through phallogocentric fantasy. Employing both Freudian and Lacanian concepts of fetishism, Seo analyzes the female bonds and selfhood in these films as vehicles for a male fantasy centered on the fetishistic anxiety. By localizing the depiction of such fetishes, Seo concludes that the genre conventions of recent Korean horror films are built upon the limited roles allotted to women.

In contrast with Robert L. Cagle’s emphasis on the extremes in Park Chan-wook’s work, in Chapter 10, Kyung Hyun Kim examines Park’s “vengeance trilogy”: *Sympathy for Mr. Vengeance* (*Boksuneun naui geot*, 2002), *Oldboy*, and *Sympathy for Lady Vengeance* (*Chinjeolhan geumjassi*, 2005) as indicative of the director’s stylistic oeuvre. Kim tackles the established discourse on Park’s work, which views it as just images empty of meaning, and traces the emergence of a “postmodern” aesthetics in Park’s films, that is, a sense of failed political ideologies as well as an aesthetic of flatness with images floating free of their referential meaning. What Park’s work offers is not an imprint of reality, but a perception that only mimics the verisimilitude of space and time. Kim analyzes a number of elements that characterize the opaque sensibility of Park’s films: the trope of captivity, the video game style of violence, the distinct separation of planes of representation and signification, and the camera’s “flat” wide-angle shot. Through these analyses, Kim further challenges the recent criticism, as Cagle describes in Chapter 7, which has conflated the stylized violence of Park Chan-wook’s work with nihilistic indifference to violence’s aftereffects.

In the last chapter, Robert Hyland examines the violence in Miike Takashi’s *Audition*. Hyland links the violence within “Asia Extreme” films to a politics of excess. “Asia Extreme” cinema, for Hyland, is an overtly political cinema, and he finds its evidence in the work of Miike Takashi, whose films represent a challenge to the complacent cinema of the studio system,

especially through an aesthetic of “excess” and “a politic of aggression.” Hyland points out that Miike’s films are not only aesthetically extreme, but they also comprise a radical critique of social values and norms. In the case of *Audition*, he argues that Miike’s aesthetic system interrogates the patriarchal roots of the monstrous feminine.

A few notes on transliteration are in order. We have omitted the macron, which typically indicates long vowels in the romanization of Japanese (*Romaji*). We have done so in order to have consistency over what we see as a selective and often arbitrary use of the diacritic. For personal names, we have also followed the authentic order in Japanese, Korean, and Chinese. The family name precedes the given name for most of the filmmakers and actors appearing in this book, and we have used the Anglophone order, that is, the given name preceding the family name, for those whose English transliteration gained currency outside their native countries. As for the Chinese names, we have adopted the most common usage, such as Ang Lee (the given name first and the family name last) and Tsui Hark (the family name first and the given name last). We have often referenced the Internet Movie Database (IMDb) and also accepted exceptional orders and spellings based on the contributors’ preference.

Notes

Introduction

1. Toby Miller et al., *Global Hollywood 2* (London: British Film Institute, 2005), 120–21.
2. Dave McNary, “Horror’s High Hopes,” *Daily Variety*, March 18, 2005, 4.
3. Erik Swyngedouw, “Neither Global nor Local: Globalization and the Politics of Scale,” in *Spaces of Globalization: Reasserting the Power of the Local* (New York: The Guilford Press, 1997), 142.
4. Aihwa Ong, *Flexible Citizenship: The Cultural Logic of Transnationality* (Durham: Duke University Press, 1999), 4.
5. David Desser, “The Kung Fu Craze: Hong Kong Cinema’s First American Reception,” in *The Cinema of Hong Kong: History, Arts, Identity*, ed. Poshek Fu and David Desser (Cambridge: Cambridge University Press, 2000), 20.
6. Darcy Paquet, “The Korean Film Industry: 1992 to the Present,” in *New Korean Cinema*, ed. Chi-yun Shin and Julian Stringer (New York: New York University Press, 2005), 35.
7. Derek Elley, “Hong Kong,” *Variety International Film Guide 1999*, 161.
8. David Chute, “East Goes West,” *Variety*, May 10–16, 2004, 7.
9. Paul Willemen, “Action Cinema, Labour Power and the Video Market,” in *Hong Kong Connections: Transnational Imagination in Action Cinema*, ed. Meaghan Morris, Siu Leung Li, and Stephen Chan Ching-kiu (Hong Kong: Hong Kong University Press, 2005), 225.
10. David Bordwell, *Figures Traced in Light* (Berkeley: University of California Press, 2005), 233.

11. David Desser, “Hong Kong Film and New Cinephilia,” in *Hong Kong Connections*, 216.
12. David Chute, “East Goes West,” *Variety*, May 10–16, 2004, 7.
13. Jinhee Choi, “Sentimentality and the Cinema of the Extreme,” *Jump Cut* 50 (Spring 2008), <http://www.ejumpcut.org/currentissue/sentiment-Extreme/index.html> (accessed June 19, 2008).

Chapter 1 J-horror: New Media’s Impact on Contemporary Japanese Horror Cinema

1. This chapter’s earlier version was published in *Canadian Journal of Film Studies* 16, no. 2 (Fall 2007): 23–48.
2. Lee Bong-Ou, *Nihon eiga wa saikodekiru* [Japanese cinema can revive] (Tokyo: Weitsu, 2003), 8.
3. Geoff King, *American Independent Cinema* (Bloomington and Indianapolis: Indiana University Press, 2005), 8.
4. *Ibid.*, 8–9.
5. Tom Mes and Jasper Sharp, *The Midnight Eye Guide to New Japanese Film* (Berkeley: Stone Bridge Press, 2005), vii. Emphasis is mine.
6. “Profile,” *Hideo Nakata Official Page*, the latest update 2005, <http://hw001.gate01.com/hideonakata/> (accessed August 21, 2006).
7. “Shimizu Hiroshi Profile,” *Shaiker’s Official Page*, the date of publication 2004, http://www.shaiker.co.jp/shimizu_p.html (accessed August 21, 2006).
8. “Trivia for *Marebito*,” *International Movie Database* (hereafter IMDb), the latest update 2005, <http://www.imdb.com/title/tt0434179/trivia> (accessed August 21, 2006).
9. Julia Kristeva, *Power of Horror: An Essay of Abjection*, trans. Leon S. Roudiez (New York: Colombia University Press, 1982).
10. “Trivia for *The Ring*,” IMDb, date of publication 2002, <http://www.imdb.com/title/tt0298130/trivia> (accessed August 21, 2006).
11. Hollywood’s version closely follows the conventions of American horror films in this regard; the characters that “get it” often seem to deserve their fate. The sexually promiscuous, the know-it-all, anyone conspicuously upper class, are frequent targets of the monster’s rampage. Unlike a lot of J-horror, the films assure us that this is, after all, a moral universe.
12. David Chute, “East Goes West,” *Variety*, posted May 9, 2004, <http://www.variety.com/index.asp?layout=cannes2004&content=vstory&articleid=VR1117904412&categoryid=1713&cs=1&query=david+and+chute&display=david+chute> (accessed August 21, 2006).
13. It is ironic to sense *The Ring*’s outdatedness regarding the videotape at the center of the dreadful curse in 2002; videotape was still popular at the moment when the original Japanese film was released in 1998, but much

- less so in 2002, when the remake came out. Needless to say, the obsolescence of the tape medium stands out quite awkwardly in *The Ring Two* in 2005.
14. *Pulse*'s distribution rights were purchased by Magnolia, and the film was also remade under the same title by Jim Sonzero and released in August 2006. The remake rights for Kurosawa's previous film *Cure* have also been acquired by United Artists.
 15. The following information provided by Kurosawa Kiyoshi in an interview with the author in Tokyo, June 2006.
 16. *Ibid.*
 17. *Ibid.*
 18. Timothy Corrigan, *A Cinema without Walls: Movies and Culture after Vietnam* (New Brunswick, NJ: Rutgers University Press, 1991), 27.
 19. Laura U. Marks, *Touch: Sensuous Theory and Multisensory Media* (Minneapolis: University of Minnesota Press, 2002), 233.
 20. *Ibid.*, 158.
 21. Kurosawa, interview with the author (see note 14).
 22. *Ibid.* The idea of "reduction" and "addition" is also pointed out by Kurosawa.
 23. Shimizu has stated that he would not be directing *Ju-on: The Grudge 3*. Interview with the author in Tokyo, December 2006.
 24. Kuroi Kazuo and Hara Masato, "Sokatsuteki taidan: Soredemo anata wa purodyusa ni naruno ka [Summarizing interview: Do you still want to become a producer?]," *Eiga prodyusa no kiso chishiki: Eiga bijinesu no iriguchi kara deguchi made* [A basic guide for the producer: From entrance to exit of the movie business] (Tokyo: Kinema Junposha, 2005), 178.
 25. Barbara Klinger, *Beyond the Multiplex: Cinema, New Technologies, and the Home* (Berkeley: University of California Press, 2006), 23.
 26. David Bordwell, *Planet Hong Kong: Popular Cinema and the Art of Entertainment* (Cambridge, MA: Harvard University Press, 2000), 82–83.
 27. Janet Wasko, *Hollywood in the Information Age: Beyond the Silver Screen* (Austin: University of Texas Press, 1994).
 28. "Business Data for *Titanic*," IMDb, the latest update December 2003, <http://www.imdb.com/title/tt0120338/business> (accessed August 21, 2006).
 29. Anne Allison, *Millennial Monsters: Japanese Toys and the Global Imagination* (Berkeley: University of California Press, 2006), 5.
 30. William Tsutsui, *Godzilla on My Mind* (New York: Palgrave Macmillan, 2004), 7.
 31. Tanaka Jun'ichiro, *Nihon eiga hattatsushi I, katsudo shashin jidai* [The history of Japanese film development I, the age of motion pictures] (Tokyo: Chuo Koronsha, 1975), 117–18.
 32. The term *bunka* (culture) came from the German term *kultur*, and the film genre is usually defined as the non-drama or non-news film. It is also known as *kyoiku eiga* (educational film), *kagaku eiga* (science film), and *kiroku eiga* (documentary film). Fujii Jinshi describes *bunka eiga* as a mere representation

- or a discursive construction that cannot be fully quantified. See Fujii Jinshi, “Bunka suru eiga: Showa 10 nendai ni okeru bunka eiga no bunseki” [On bunka eiga: Analyzing the discourses of “culture film” in 1935–1945], *Eizogaku* [ICONICS: Japanese Journal of Image Arts and Sciences], 66 (2001): 5–22.
33. Yamamoto Sae, “Yushutsu sareta Nihon no imeji: 1939 nen nyuyoku bankoku hakurankai de joei sareta Nihon eiga” [The export of Japan’s image: Japanese films screened at the New York World’s Fair, 1939], *Eizogaku* [ICONICS: Japanese Journal of Image and Sciences], 77 (2006): 62–80.
 34. Susanne Schermann, *Naruse Mikio: Nichijo no kirameki* [Mikio Naruse: The glitter of everyday life] (Tokyo: Kinema Junposha, 1997), 82.
 35. HKFLIX, <http://www.hkflix.com/home.asp> (accessed August 21, 2007).
 36. Hara Masato, *Eiga purodyusa ga kataru hitto no tetsugaku* [Philosophy for making a hit by a film producer] (Tokyo: Nikkei Bipisha, 2004), 193.
 37. “Trivia for *The Ring*,” IMDb, date of publication 2002, <http://www.imdb.com/title/tt0298130/trivia> (accessed August 21, 2006).
 38. Shujen Wang, “Recontextualizing Copyright: Piracy, Hollywood, the State, and Globalization,” *Cinema Journal* 43.1 (2003): 38.
 39. *Ibid.*, 40.
 40. “Digital Cinema,” *Wikipedia*, date of publication July 2006, http://en.wikipedia.org/wiki/Digital_cinema (accessed August 21, 2006).
 41. Sugaya Minoru and Nakamura Kiyoshi, eds., *Eizo kontentsu sangyo-ron* [Visual content industry studies] (Tokyo: Maruzen, 2002), 207.
 42. “T-Joy,” *Wikipedia*, <http://ja.wikipedia.org/wiki/T-JOY> (accessed January 29, 2009).
 43. Peter Hutchings, *The Horror Film* (Essex: Pearson Education Limited, 2004), 1.
 44. “Battle Royale,” *HKFLIX*, <http://www.hkflix.com/xq/asp/filmID.531295/qx/details.htm> (accessed August 21, 2006).
 45. Rick Altman, *Film/Genre* (London: British Film Institute, 1999), 194.
 46. “*Onibaba*, Criterion Collection (1965),” Amazon.com, www.amazon.com/gp/product/B00019JR5Y/sr=1-1/qid=1155234743/ref=pd_bbs_1/104-0203025-4315974?ie=UTF8&s=dvd and www.imdb.com/title/tt0058430/ (accessed August 21, 2006).
 47. Jyotsna Kapur, “The Return of History as Horror: *Onibaba* and the Atomic Bomb,” in *Horror International*, ed. Steven Jay Schneider and Tony Williams (Detroit: Wayne State University Press, 2005), 83–97. Adam Lowenstein, *Shocking Representation: Historical Trauma, National Cinema, and the Modern Horror Film* (New York: Columbia University Press, 2005), 83–109.
 48. Steven Jay Schneider and Tony Williams, “Introduction,” in *Horror International*, ed. Schneider and Williams, 6.
 49. Lowenstein, 83.
 50. Frederic Jameson, “Third World Literature in the Era of Multinational Capitalism,” *Social Text*, no. 15 (Autumn, 1986): 65–88. For criticism of Jameson’s approach, see Aijaz Ahmad, *In Theory: Classes, Nations, Literatures* (London and New York: Verso, 1992), 95–122.

51. “Folk tale genre” is cited from “Nihon eiga shokai, *Onibaba*’a” [Introduction of Japanese film, *Onibaba*’a], *Kinema Junpo* 379 (November 1964): 80. “Independent film” is cited from Itoya Hisao, “*Onibaba*’a seisaku no kiroku: Dokuritsu puro, sono genjitsu to daikigyo to no kankei” [The records of *Onibaba*’a film production: Independent production, its situation and relation with major studios], *Kinema Junpo* 387 (March 1965): 23–25.
52. *Kinema Junpo* 380 (December 1964), n.p.
53. The first boom of independent films was 1951–57. The major studios started to exclude those independent filmmakers and their films from the film industry, once they had stabilized their production and distribution system in the late 1950s. Many independent directors gave up filmmaking during this period. Shindo Kaneto was one of the few remaining independent filmmakers. He continued filmmaking by either sending his work to international festivals, as in the case of *The Island* (*Hadaka no shima*, 1960), which was awarded the Grand Prix at the Moscow International Film Festival in 1961, or negotiating with a very limited number of independent movie theaters to screen his films.
54. Interview with Shindo Kaneto, Imai Tadashi, and Daikoku Toyoji, “Imai Tadashi, Shindo Kaneto shinshun taidan: Omo ni eiga sakka no shutaisei wo megutte” [The new year interview, Imai Tadashi and Shindo Kaneto: About filmmaker’s subjectivity], *Kinema Junpo*, 383 (January 1965): 56.
55. Jan Simons, “New Media as Old Media: Cinema,” in *The New Media Book*, ed. Dan Harries (London: British Film Institute, 2002), 237.
56. Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction,” in *Illumination*, ed. Hannah Arendt. and trans. Harry Zohn (New York: Harcourt, Brace and World, 1968).

Chapter 2 A Cinema of Girlhood: *Sonyeo* Sensibility and the Decorative Impulse in the Korean Horror Cinema

1. *Korean Cinema Annals*, Korean Motion Picture Promotion Corp. (Seoul: Jibmondang, 1999), 99.
2. Park Ji-yeon, “Yeonghwabeob jejeongeseo je 4cha gaejeongkkajiu yeonghwa jeongchaek (1961–1984),” in *Hanguk yeonghwa jeongchaeksa*, Kim Dong-ho ed., (Seoul: Nanam, 2005), 197–98.
3. Derek Elley, “Identity Search,” *Variety*, May 12–18, 1997, 61.
4. Don Groves, “Korean coin back in o’s eas pic pursuit,” *Variety*, February 28–March 5, 2000, 32.
5. DVD interview included in *Whishing Stairs*.
6. Nam Dong-cheol, “<Yeogo goedam>eseo <Janghwa, Hongryeon>kkaji, Oh Ki-min PDui Yeonghwa Sesang [2],” *Cine 21*, July 4, 2003. http://www.cine21.com/Index/magazine.php?mag_id=197521 (accessed November 25, 2006)

7. “Plex Success Boosts S. Korea Multi Mania,” *Variety*, June 29–July 12, 1998, 10.
8. The number of theaters decreased from 507 to 344, while the number of screens rose from 507 to 720.
9. Korean Movie Database <http://www.kmdb.or.kr>.
10. Derek Elley, *Variety*, August 28, 2005, 62.
11. Korean Film Commission (KOFIC), Korean Cinema Database 1999. <http://www.kofic.or.kr>.
12. “Top Ten Films of 1999,” *Variety*, April 24–30, 2000, 53.
13. Kim So-min, *Hankyore*, May 20, 2007. <http://www.hani.co.kr/arti/culture/movie/210578.html> (accessed May 20, 2007).
14. *Ibid.*
15. Rhona J. Berenstein, *Attack of the Leading Ladies: Gender, Sexuality and Spectatorship in Classic Horror Cinema* (New York: Columbia University Press, 1996), 27. Harry M. Benshoff, *Monsters in the Closet: Homosexuality and the Horror Film* (Manchester: Manchester University Press, 1997).
16. There have been challenges to such an approach. See Carol J. Clover, “Her Body, Himself: Gender in the Slasher Film,” *Representations* 20 (1987): 187–228. Excerpts Reprinted in *Horror: The Film Reader*, ed. Mark Jancovich (London: Routledge, 2002), 77–89. In her essay, Clover attempts to explore cross-gender identification in slasher films.
17. Benshoff, *Monsters in the Closet*, 41.
18. Fran Martin, “The China Simulacrum: Genre, Feminism, and Pan-Chinese Cultural Politics in *Crouching Tiger, Hidden Dragon*,” in *Island on the Edge: Taiwan New Cinema and After*, ed. Chris Berry and Feii Lu (Hong Kong: Hong Kong University Press, 2005), 153–54.
19. Nam Dong-cheul, “<Yeogo goedam>eseo <Janghwa, Hongryeon>kkaji, Oh Ki-min PDui Yeonghwa Sesang [1],” *Cine 21*, July 4, 2003. http://www.cine21.com/Index/magazine.php?mag_id=197522 (accessed November 25, 2006).
20. Noël Carroll, *The Philosophy of Horror or Paradoxes of the Heart* (New York and London: Routledge, 1990).
21. Andrew Grossman and Jooran Lee, “*Memento Mori* and Other Ghostly Sexualities,” in *New Korean Cinema*, ed. Chi-Yun Shin and Julian Stringer (Edinburgh: Edinburgh University Press, 2005), 183.
22. Benshoff, *Monsters in the Closet*, 38.
23. Noël Carroll, “Film, Emotion, and Genre,” in *Passionate Views: Film, Cognition and Emotion*, ed. Carl Plantinga and Greg M. Smith (Baltimore: Johns Hopkins University Press, 1999), 38–39.
24. Mary Ann Doane, *The Desire to Desire: The Woman’s Film of the 1940s* (Bloomington: Indiana University Press, 1987).

Chapter 3 *Inner Senses and the Changing Face of Hong Kong Horror Cinema*

1. Derek Elley, "Hong Kong," *Variety International Film Guide*, 1999, 161.
2. David Bordwell, *Planet Hong Kong: Popular Cinema and the Art of Entertainment* (Cambridge: Harvard University Press, 2000), 120–21.
3. Sherman Chau, "Hong Kong's First Completion Bond Specialist Opens," *Screen Daily*, June 19, 2001.
4. For an excellent explanation of the completion bond and its role in feature film production, see the *DV Handbook* website: <http://www.dvhandbook.com/index.php?p=21>.
5. Sherman Chau, "Hong Kong's First Completion Bond Specialist Opens," *Screen Daily*, June 19, 2001.
6. Patrick Frater, "Hong Kong Legends Light up Filmko's Debut Slate," *Screen Daily*, April 18, 2001.
7. Patrick Frater, "Hong Kong's Filmko Boards Floating Landscape," *Screen Daily*, November 21, 2002.
8. Liz Shackleton, "Hong Kong's eSun Strikes Production Pacts," *Screen Daily*, December 18, 2001.
9. Patrick Frater, "Hong Kong's Filmko Boards Floating Landscape," *Screen Daily*, November 21, 2002.
10. A sustained comparison between the supernatural motifs in *Rouge* and *Inner Senses* can be found in Longtin, "Inner Senses: From Forgetting to Forgive," trans. Jeanie Wong, *Hong Kong Panorama 2001–2002* (Hong Kong: Hong Kong Arts Development Council, 2002), 83.
11. Derek Elley, "Hong Kong," *Variety International Film Guide 2000*, 161.
12. Bono Lee, "The Heart Is a Lonely Hunter: Lo Chi-Leung's *Inner Senses*," *Hong Kong Panorama 2001–2002* (Hong Kong: Hong Kong Arts Development Council, 2002), 82.
13. Suzuki Koji, *Dark Water*, trans. Glynne Walley (New York: Vertical, Inc., 1996), 28.
14. *Ibid.*, 21.
15. *Ibid.*, 37.
16. Bordwell, *Planet Hong Kong*, 180.
17. *Ibid.*, 122.
18. *Ibid.*, 180.
19. Kristin Thompson, *Storytelling in the New Hollywood: Understanding Classical Narrative Technique* (Cambridge: Harvard University Press, 1999).
20. Liz Shackleton, "Hong Kong's Filmko sells *Inner Senses* to Horizon for Europe." *Screen Daily*, July 10, 2002.

Chapter 4 The Pan-Asian Outlook of *The Eye*

1. Jin Long Pao, "The Pan-Asian Co-Production Sphere: Interview with Director Peter Chan," *Harvard Asia Quarterly* VI, no. 3 (Summer 2002), <http://www.asiaquarterly.com/content/view/123/5/>.
2. Bliss Cua Lim, "Generic Ghosts: Remaking the New 'Asian Horror Film,'" in *Hong Kong Film, Hollywood and the New Global Cinema: No Film Is an Island*, ed. Gina Marchetti and Tan See Kam (London: Routledge, 2007), 119.
3. Raphaël Millet, *Singapore Cinema* (Singapore: Editions Didier Millet, 2006), 94–95.
4. Tony Rayns, review of *The Eye, Sight and Sound* 12, no. 11 (November 2002): 44.
5. On Hong Kong cinema's intertextual bent, see, for example, Patricia Aufderheide, "Made in Hong Kong: Translation and Transmutation," in *Play It Again, Sam: Retakes on Remakes*, ed. Andrew Horton and Stuart Y. McDougal (Berkeley: University of California Press, 1998), 191–99; Esther C. M. Yau, "Introduction: Hong Kong Cinema in a Borderless World," in *At Full Speed: Hong Kong Cinema in a Borderless World*, ed. Esther C. M. Yau (Minneapolis: University of Minnesota Press, 2001), 1–28; and Kwai-Cheung Lo, *Chinese Face/Off: The Transnational Popular Culture of Hong Kong* (Urbana and Chicago: University of Illinois Press, 2006), especially Ch. 7.
6. This trend described in, for example, Lim; and Adam Knee, "The Transnational Whisperings of Contemporary Asian Horror," *Journal of Communication Arts* (Thailand) 25, no. 4 (2007).
7. David Chute, "East Goes West," *Variety*, special supplement on Cannes, May 10, 2004, 7.
8. Lim, "Generic Ghosts," 110. Lo points to a similar conceptualization of "Asian" in Hong Kong by and large: "The word 'Asian' is generally used in Hong Kong to refer only to East Asians, those from China, Japan, and South Korea. People from elsewhere in Asia, such as the brown people from the Indian Subcontinent and Southeast Asia, are often ignored or excluded when the media identify an 'Asian' organization." *Chinese Face/Off*, 109. Interestingly, one of the most useful attempts to describe and theorize a pan-Asian popular culture (by a Singapore scholar) chooses a priori to focus primarily on East Asia, with the addition of Singapore — and yet, references to Southeast Asian nations keep resurfacing throughout his discussion. See Chua Beng Huat, "Conceptualizing an East Asian Popular Culture," *Inter-Asia Cultural Studies* 5, no. 2 (2004): 200–21. Chua makes specific reference to the horror trends discussed in this chapter on p. 208.
9. Lim, "Generic Ghosts," 120.
10. I begin to trace the way a pan-Asian horror discourse has been taken up by some of these other countries in Knee, "Transnational Whisperings."

11. The attitude suggested here is typical of the ways that Hong Kong cinema has envisioned Thailand. See Adam Knee, “Thailand in the Hong Kong Cinematic Imagination,” in Marchetti and Tan, esp. 79–81. Relevant in this regard is the fact that the co-producing nation, Singapore, also understands itself as urban and modern, in opposition to the (backward) rural; see Chua, “East Asian Popular Culture,” 212–13.
12. To quote producer Peter Chan’s own description of his interest in Thai and Korean films (in Pao, “The Pan-Asian Co-Production Sphere”), “I have been very much attracted to the young and energetic films from these two countries, which are not limited by the norms and restrictions we have in Hong Kong. Everything is still relatively fresh for them, and there is no set formula for how to make movies.”
13. On the Chinese in Thailand, see, for example, Jonathan Rigg, “Exclusion and Embeddedness: The Chinese in Thailand and Vietnam,” in *The Chinese Diaspora: Space, Place, Mobility, and Identity*, ed. Laurence J. C. Ma and Carolyn Cartier (Lanham, MD: Rowman and Littlefield, 2003), 97–115. I am aware of two recent conference presentations on this film which put a particular emphasis on Chinese ethnicity in reading the film’s identity politics: Sophia Harvey, “Fractured Visions: Locating the Pan-Asian Gaze in *The Eye*” (paper presented at the annual meeting of the Society for Cinema and Media Studies, March 2–5, 2006); and Arnika Fuhrmann, “The Ghost-Seer: Chinese–Thai History, Female Agency, and the Transnational Uncanny in Danny and Oxide Pang’s *The Eye* (2002)” (paper presented at the annual conference of the Canadian Asian Studies Association, November 9–12, 2006).
14. See, for example, the account of Thai cosmology in Niels Mulder, *Inside Thai Society: Interpretations of Everyday Life*, 5th ed. (Amsterdam: The Pepin Press, 1996), 105–6.
15. It is telling as well that the conflagration occurs in stalled traffic, itself emblemizing the speed and technological profusion of modernity in confrontation with the slower pace and narrow street layouts of an older Asia. Mun’s earlier definitive discovery of her ability to see dead people also occurs in conjunction with a traffic accident (when she sees the young victim of an accident in Hong Kong being led away by a dark figure) — a fact which in turn further suggests a “haunting” by some of the Hollywood inspirations of the Pang Brothers’ film. In *The Sixth Sense*, it is when Cole sees the ghosts of victims of a traffic accident that he is first able to start to convince his mother of his powers, while in *The Mothman Prophecies* (Mark Pellington, released in January 2002), a series of visions that people experience also point toward a major traffic catastrophe (a bridge collapse), presented in a stylized fashion quite similar to that of the final calamity of *The Eye* (released in May 2002).

16. For an account of the events of 1973, 1976, and 1992, see Pasuk Phongpaichit and Chris Baker, *Thailand: Economy and Politics*, 2nd ed. (Oxford: Oxford University Press, 2002), Ch. 9 and 10. The more recent threats to stability to which I allude include rising tensions between Muslims and Buddhists in the south of Thailand during the administration of Prime Minister Thaksin Shinawatra (especially from 2004 onward), and widespread disaffection with the leadership capabilities of the junta which forced Thaksin from office in 2006.
17. Another interesting shift is the substitution of the ghost of a drowned girl in a raincoat for *The Eye's* Hong Kong-specific ghost of a boy who has committed suicide over a lost report card. Naina is able to use her knowledge of the presence of the missing girl's body in a water tower to prove her supernatural powers to skeptics. Any fan of Asian horror would readily recognize the subplot and its related imagery as indebted to the Japanese horror hit *Dark Water* (*Honogurai Mizu No Soko Kara*, Nakata Hideo, 2002), providing yet another way *Naina* engages a broader Asian horror discourse.

Chapter 5 The Art of Branding: Tartan “Asia Extreme” Films

1. In June 2008, Tartan went into administration after months of speculation about the company's finance. It should be noted though that this chapter was written before the company's demise.
2. See Erika Franklin, “Asia Extreme: It's All in the Name,” *Firecracker*, http://www.firecracker-media.com/movie/archive/issue01/interview01_06.shtml.
3. See Tartanvideo.com/ht_asia_extreme.asp?STID=4&C=2&page=1/ (accessed February 10, 2008).
4. The popular sites include kfccinmea.com, hkflix.com, sensasian.com, yesasia.com and asiancult.com.
5. For discussion of cult and art-house film consumption, see Mark Jancovich, Antonio Lazaro Reboll, Julian Stringer and Andrew Wills, eds., *Defining Cult Movies: The Cultural Politics of Oppositional Taste* (Manchester: Manchester University Press, 2003). See also Joan Hawkins, *Cutting Edge: Art-Horror and the Horrific Avant-garde* (Minneapolis: University of Minnesota Press, 2000).
6. Hamish McAlpine, foreword to *The Tartan Guide to Asia Extreme*, by Mark Pilkington (London: Startlux, 2004), iv.
7. Gary Needham, “Japanese Cinema and Orientalism,” in *Asian Cinemas: A Reader and Guide*, ed. Dimitris Eleftheriotis and Gary Needham (Edinburgh: Edinburgh University Press, 2006), 11.
8. Edward Said, *Orientalism* (New York: Vintage, 1979), 12, 43.
9. Mike Featherstone, *Undoing Culture: Globalization, Postmodernism and Identity* (London: Sage, 1995), 98–99.

10. Mark Jancovich, introduction to “Part Four: Consuming Fears,” in *Horror, The Film Reader*, ed. Mark Jancovich (London and New York: Routledge, 2002), 135.
11. Mark Pilkington, introduction to *The Tartan Guide to Asia Extreme* (London: Startlux, 2004), v.
12. Confident of my analogy, I posed the question to Hamish McAlpine. Disappointingly, McAlpine told me that he actually “pinched” the extreme title from the Channel Four (British TV channel) series as a kind of payback, as Channel Four apparently “stole” the pattern of his Tartan logo! Hamish McAlpine, private conversation with the author, November 12, 2007.
13. Pilkington, *The Tartan Guide to Asia Extreme*, vi.
14. Ryan Mottesheard, “DVD Quick Study: Tartan Takes ‘Extreme’ Route to Genre Success,” *Variety*, September 6, 2005, <http://www.variety.com/article/VR1117928653.htm?categoryid=2063&cs=1> (accessed December 2, 2007). Tartan closed its USA division and sold off its film library shortly before the company went into administration.
15. Tartan’s Press and PR Manager, Paul Smith told me that *Battle Royale* was not picked up by any U.S. distributors, possibly because the film is about school kids killing each other, and there have been real shooting incidents at schools in the U.S. Nonetheless, Miramax purchased a remake right to the film. Paul Smith, private interview with the author, January 17, 2007.
16. Paul Smith, interview with the author, January 17, 2007.
17. See Tartanvideo.com/ (accessed February 10, 2008).
18. Tony Rayns, “Sexual Terrorism: The Strange Case of Kim Ki-duk,” *Film Comment* 40, no. 6 (November 2004): 51.
19. Rayns, “Sexual Terrorism,” 51 and 50. According to Rayns, Kim is “not a master of psychosexual sophistication. Nor, as it happens, is he a great director of actors or an acute analyst of Korean society, politics, or history. In fact, to be frank, the writer-director you can infer from his films comes across as just a teensy bit naive when it comes to sexual politics, social criticism, and religious inklings” (50).
20. Richard Falcon, “*The Isle* (Review),” *Sight and Sound* 11, no. 8 (August 2001): 49.
21. Paracinema refers to a wide range of film genres out of the mainstream, and by Sconce’s own description this is “an extremely elastic textual category.” In addition to art film, horror, and science fiction films, “paracinema” catalogues “include entries from such seemingly disparate genres” as badfilms, splatterpunk, mondo films, sword-and-sandal epics, Elvis flicks, government hygiene films, Japanese monster movies, beach party musicals, and “just about every other historical manifestation of exploitation cinema from juvenile delinquency documentaries to . . . pornography”. See Jeffrey Sconce, “‘Trashing’ the Academy: Taste, Excess, and an Emerging Politics of Cinematic Style,” *Screen* 36, no. 4 (Winter 1995): 372. Joan Hawkins elaborates on the term

- “paracinema” and notes its main characteristics as follows. The operative criterion is “affect”: the ability of a film to thrill, frighten, gross out, arouse, or otherwise directly engage the spectator’s body. It is this emphasis on affect that characterizes paracinema as a low cinematic culture. Paracinema catalogues are dominated by what Clover terms “body genre” films, that which Linda Williams notes, “privilege sensational.” See Hawkins, *Cutting Edge: Art-Horror and the Horrific Avant-garde*, 4.
22. See <http://classic-horror.com/reviews/isle.shtml/> (accessed February 10, 2008).
 23. Roger Ebert, “*The Isle* (Review),” *Chicago Sun-Times*, January 31, 2003, <http://rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/20030131/REVIEWS/301310302/1023> (accessed September 19, 2007).
 24. See <http://classic-horror.com/reviews/audition.shtml/> [accessed February 10, 2008].
 25. Mark Schilling, “*Audition*: Mid-Life Crisis Meets Lethal Psychosis,” *The Japan Times*, March 14, 2000, <http://search.japantimes.co.jp/cgi-bin/ff20000314a1.html> (accessed September 19, 2007).
 26. Gary Morris, “Gore Galore: Takashi Miike’s *Audition*,” *Bright Light Film Journal* 34 (2001), <http://www.brightlightsfilm.com/34/audition.html/> (accessed February 10, 2008).
 27. Peter Bradshaw, “*Oldboy* (Review),” *Guardian Unlimited*, October 15, 2004, http://film.guardian.co.uk/News_Story/Critic_Review/Guardian_Film_of_the_week/0,,1327302,00.html (accessed August 10, 2007).
 28. Harry Knowles, *Ain’t It Cool* News, December 9, 2003, <http://www.aintitcool.com/display.cgi?id=16640> (accessed August 10, 2007).
 29. Michael Atkinson, “Die Hard with a Vengeance: Best Served Cold, Park Chanwook’s Brutal Revenge Feast Comes with a Side of Live Octopus,” *Village Voice*, March 22, 2005, http://www.villagevoice.com/film/0512_atkinson1,62315,20.html (accessed September 19, 2007).
 30. Carina Chocano, “*Oldboy*: From Korea Comes a Dream of Deadly Drama,” *The Los Angeles Times*, March 25, 2005, <http://www.calendarlive.com/movies/chocano/cl-et-oldboy25mar25,0,3031987.story> (accessed August 10, 2007).
 31. Grady Hendrix, “Vengeance Is Theirs,” *Sight and Sound* 16, no. 2 (February 2006): 18.
 32. Manohla Dargis, “The Violence (and the Seafood) Is More Than Raw,” *The New York Times*, March 25, 2005, <http://movies.nytimes.com/2005/03/25/movies/25boy.html> (accessed August 10, 2007).
 33. The AAJA Media Watch group complained that the review “reduces an entire people to a backward, ‘different’ lot that’s meant to be mocked.” See the Internet site: http://www.aaja.org/news/mediawatch/050408_reed/ (accessed February 10, 2008).

34. On April 16, 2007, Cho Seung-Hui, who had history of mental and behavioral problems, killed thirty-two people before turning the gun on himself on the Virginia Tech campus. Cho was South Korean but his family had moved to the U.S. when he was eight. He was a senior English major at Virginia Tech.
35. The possible link was spotted by the Virginia Tech professor Paul Harris, who then alerted the authorities.
36. For example, Gerald Kaufman urged filmmakers to exercise self-censorship on the *Telegraph* website, while filmmaker Bob Cesca described the connection as “the most ridiculous hypothesis yet” writing for the *Huffington Post*. In defending the film, Grady Hendrix at Slate proclaims “*Oldboy* bears no more responsibility for the Virginia Tech shootings than *American Idol*.” See the IFC Blog for a roundup of the responses as well as from Tartan Films that issued an official statement that includes the following passages: “We are extremely proud of Chan-wook Park, Tartan movie *Oldboy* and the critical praise it has received. To be associated in any way with the tragic events that occurred at Virginia Tech is extremely disturbing and distressing.” http://ifcblog.ifctv.com/ifc_blog/2007/04/oldboy_joy.html/ (accessed February 10, 2008).
37. Julian Stringer, “Putting Korean Cinema in Its Place: Genre Classifications and the Contexts of Reception,” in *New Korean Cinema*, ed. Chi-Yun Shin and Julian Stringer (Edinburgh: Edinburgh University Press, 2005), 96.
38. Needham, “Japanese Cinema and Orientalism,” 9.
39. Hendrix, “Vengeance Is Theirs,” 18.
40. Atkinson, “Die Hard with a Vengeance,” *Village Voice*.
41. British distributor Third Window has rights for all of Lee Chang-dong films, apart from his latest *Secret Sunshine* (*Milyang*, 2007), and they are released on DVD.
42. The impact of Asia Extreme label is also evident in the fate of Kim Ji-woon’s debut feature *The Quiet Family* (*Choyonghan kajok*, 1998), whose later films include popular Tartan Asia Extreme titles such as *A Tale of Two Sisters* and *A Bittersweet Life* (*Dalkomhan insaeng*, 2005). *The Quiet Family* contains many of Kim’s directorial hallmarks, but remains a relatively obscure film in the U.K., mainly because it was picked up by a Hong Kong-based distribution company Tai Seung, whereas its Japanese remake *The Happiness of the Katakuris* (*Katakuri-ke no kôfuku*, Miike Takashi, 2002) was picked up by Tartan Films and subsequently became much more widely available than the original.
43. See www.Tartanfilmsusa.com/ (accessed February 10, 2008).
44. Bill Roundtree, “2005 in Review: Korean Cinema,” comment posted January 2, 2006, <http://billroundtree.blogspot.com/2006/01/2005-in-review-korean-cinema/> (accessed May 9, 2008).

45. Mark Jancovich, “Genre and the Audience: Genre Classifications and Cultural Distinctions in the Mediation of *The Silence of the Lambs*,” in *Horror: The Film Reader*, ed. Mark Jancovich (London and New York: Routledge, 2002), 153.
46. James Naremore, “American Film Noir: The History of an Idea,” *Film Quarterly* 49, no. 2 (1995–6): 14.
47. Rick Altman, *Film/Genre* (London: British Film Institute, 1999), 54.
48. See Altman, *Film/Genre*, 54–68.
49. Interestingly, Optimum released more art-house features such as Japanese film *All about Lily Chou Chou* (*Riri Shushu no subete*, Iwai Sunji, 2001) and Chinese title *Balzac and the Little Chinese Seamstress* (*Xiao cai feng*, Dai Sijie, 2002) through their “Optimum World” division rather than Optimum Asia.
50. Film distributors are not alone in trying to reap profits from the success of the Extreme label. Book publishers have joined in and produced titles such as Patrick Galloway’s *Asian Shock: Horror and Dark Cinema from Japan, Korea, Hong Kong and Thailand* (Berkeley, CA: Stone Bridge Press, 2006) and D. Chris’s *Outlaw Masters of Japanese Films* (London: I. B. Tauris, 2005). In fact, Galloway’s *Asian Shock* echoes the Tartan promotional phrase on its back cover: “Asian Extreme cinema is hot, and this book celebrates all its gory glory.”

Chapter 6 The Mummy Complex: Kurosawa Kiyoshi’s *Loft* and J-horror

1. Kurosawa Kiyoshi, “*Loft* Kurosawa Kiyoshi kantoku intabyu,” [An interview with Kurosawa Kiyoshi, the director of *Loft*], *Kansai dotto komu*, http://www.kansai.com/cinema/interview/060907_interview4.html (accessed January 28, 2007).
2. I share this thematic definition of J-horror with Mitsuyo Wada-Marciano. See her “J-Horror: New Media’s Impact on Contemporary Japanese Horror Cinema” in this volume.
3. See the chapter on Kurosawa in Tom Mes and Jasper Sharp, *The Midnight Eye Guide to New Japanese Film* (Berkeley: Stone Bridge, 2005), 92.
4. Jerry White, *The Films of Kyoshi Kurosawa: Master of Fear* (Berkeley: Stone Bridge, 2007). Addressing a non-academic, horror fan readership, White’s book occasionally offers excellent close analysis of a number of sequences from Kurosawa’s oeuvre, including some of his earlier, less known V-Cinema (made-for-video feature) works such as the *Suit Your Self or Shoot It* (*Katte ni shiyagare*) series (1995–96).
5. The timing of the release of Kurosawa’s latest film *Tokyo Sonata* (2008), a winner of the 2008 Cannes Jury Prize, did not allow me to integrate a

reading of the film into this chapter. *Tokyo Sonata* brilliantly deconstructs the framework this chapter establishes, particularly in terms of space, gender, and family.

6. The most comprehensible filmography of the director can be found in Kurosawa Kiyoshi, *Kurosawa Kiyoshi no eigajutsu* [Kurosawa Kiyoshi's film art] (Tokyo: Shinchosha, 2006), 278–302. The filmography, compiled by Odera Shinsuke and authorized by Kurosawa, lists fifty-seven titles, including 8 mm shorts and TV episodes, of Kurosawa's directorial work at the time of publication in July 2006.
7. Akira Mizuta Lippit's brilliant reading of *Cure* is an exception. See his *Atomic Light (Shadow Optics)* (Minneapolis: University of Minnesota Press, 2005), 143–57.
8. For example, a recent collection, *Japanese Horror Cinema*, ed. Jay McRoy (Edinburgh: Edinburgh University Press, 2005), covers a wide variety of films, including Yoshida Yoshishige's densely arty *Onimaru* (1988), an adaptation of *Wuthering Heights* set in medieval Japan.
9. By calling J-horror a movement that emphasizes psychology and atmosphere rather than gore, this chapter puts aside another important name, Miike Takashi. Miike belongs to the same generation (born in 1960), and works within the same sphere in the industry. He is admired by Kurosawa and Takahashi, but does take a different approach to graphic violence.
10. My approach to J-horror as a movement is informed by Thomas LaMarre's critique of the Gainax discourse on the contemporary otaku culture. The Gainax discourse, as LaMarre constructs, comprises animations produced in Okada Toshio's Gainax studios, such as those by Anno Hideaki, Okada's writings on anime and its fandom, Murakami Takashi's *Super Flat*, and Azuma Hiroki's theory of postmodernism. These artists and theorists, through collaborations and cross-references, form a discourse on anime fandom and aesthetics within a broader framework of postmodernism. See Thomas LaMarre, "Otaku Movement," in *Japan after Japan: Social and Cultural Life from the Recessionary 1990s to the Present*, ed. Tomiko Yoda and Harry Harootunian (Durham: Duke University Press, 2006), 358–94. However, I do not think the fascinatingly *postmodern* possibility which the Gainax discourse at times presents — the possibility of producing the porous and non-hierarchical horizon where work and play, production, distribution, reception, and the points of view are no longer fixed — can be applicable to J-horror for a number of reasons. In particular, I consider the J-horror discourse to have emphatically *modern* concerns.
11. *Premonition* (Tsuruta Norio, 2004), *Infection* (Ochiai Masayuki, 2004), and *Reincarnation* (Shimizu Takashi, 2005) have come out from this label. For more information on the label's production and distribution strategies, see Toho's webpage, http://www.toho.co.jp/movienews/0403/13jhorror_st.html (accessed April 9, 2008).

12. Shimizu Takashi (born in 1972) is an exception.
13. Kurosawa Kiyoshi, *Kurosawa Kiyoshi no eigajutsu*, 263.
14. Sigmund Freud, “The ‘Uncanny,’” in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol. XVII, 217–56.
15. Robin Wood, “Introduction,” in *American Nightmare: Essays on the Horror Film*, ed. Robin Wood and Richard Lippe (Toronto: Festival of Festivals, 1979), 17.
16. There are a number of monstrous families, bonded through criminal acts, blood, or incest, as the evil in the work of Kurosawa, who is a great admirer of the American horror of the 1970s.
17. Sawaragi Noi, “Eiga de aru dake de jubun kowai,” [Being a film is scary enough] *Bungakukai* [Literary World], Oct. 2006, 160–61.
18. André Bazin, *What Is Cinema?* vol. 1, trans. Hugh Gray (Berkeley: University of California Press, 1967), 9.
19. Kurosawa, *Kurosawa Kiyoshi no eigajutsu*, 146.
20. I thank Aaron Gerow for sharing his insights in discontinuity and information about the filming of *Loft* with me.
21. Matt Hills, “Ringing the Changes: Cult Distinctions and Cultural Differences in US Fans’ Readings of Japanese Horror Cinema,” in *Japanese Horror Cinema*, ed. Jay McRoy (Edinburgh: Edinburgh University Press, 2005), 167.
22. The set design of *White Noise*’s climax that places numerous TV monitors in the torture chamber in a run-down building apparently comes from *The Serpent’s Path*.
23. Tom Gunning, “Heard over the Phone: *The Lonely Villa* and the de Lorde Tradition of the Terrors of Technology,” *Screen* 32, no. 2 (Summer 1991): 184–96.
24. Eric White writes on *Ringu*: “The film thus associates ubiquitous technological mediation — that is, the cameras, television sets, videocassette recorders, telephones and other such hardware foregrounded throughout the film — with the intrusion of ‘posthuman’ otherness into contemporary cultural life. As the imagery at the beginning of the film suggests . . . the unpredictable mutability of the ocean, a traditional metaphor for threatening alterity, can also be understood to figure a cultural upheaval brought about by the simulacral proliferation of information in a media-saturated social sphere.” Eric White, “Case Study: Nakata Hideo’s *Ringu* and *Ringu 2*,” in *Japanese Horror Cinema*, ed. Jay McRoy (Edinburgh: Edinburgh University Press, 2005), 41.
25. Noël Carroll, *The Philosophy of Horror, or Paradoxes of the Heart* (New York: Routledge, 1990), 99–118.
26. Kurosawa says: “Most people think that certain cause motivates people’s action. In my case, the flow is reversed. I feel I’d make up a cause later, if necessary. . . . My story starts with some action that interests me. Does a cause motivate people in real life? Probably. Yet, in my case, the cause comes later. I’ve told myself it’s no good, but the order remains reversed to this day.” Kurosawa, *Kurosawa Kiyoshi no eiga jutsu*, 82.

27. Wada-Marciano offers an alternative explanation in a compelling way, ascribing the non-linear narrative structure of J-horror films, particularly *Ju-on*, to their intimate connections with other media forms, such as serialized TV programs and the DVD chapter format (see Wada-Marciano, this volume).
28. Konaka Chiaki, *Hora eiga no miryoku: fandamentaru hora sengen* [The fascination of horror films: A manifesto of fundamental horror], paperback ed. (Tokyo: Iwanami Shoten, 2003), 99.
29. Kurosawa, *Kurosawa Kiyoshi no eigajutsu*, 267.
30. For the concept of textualization of “new media” in horror, see Robert Spadoni, *Uncanny Bodies: The Coming of Sound Film and the Origins of the Horror Genre* (Berkeley: University of California Press, 2007). In his analysis of classical Hollywood horror films in the early sound period, Spadoni describes how the initial cognitive shock that the synchronized voice gave to the naïve viewer was *textualized* into this genre as a motif of a ventriloquist, for instance.
31. Another origin is generally located in *Psychic Vision: Jaganrei* (Ishii Teruyoshi, 1988), a pioneering media horror which Konaka Chiaki wrote (credited as *kosei*, “construction”). This made-for-video film about the publicity campaign for a young singer exploits the narrational frame of found footage like *Cannibal Holocaust* (Ruggero Deotaro, 1980) and *The Blair Witch Project*, and showcases terrors generated by media and technology. *Psychic Vision: Jaganrei* slowly garnered cult followings from amateur and professional horror fans, including Kurosawa and Takahashi. In a way, the J-horror discourse was born when Takahashi wrote a rave review of this obscure film in *Cahiers du cinéma japon*, which led to correspondence and collaboration between the two screenwriters. Takahashi’s 1991 review is reprinted in Takahashi Hiroshi, *Eiga no ma* [The demon of the cinema] (Tokyo: Seidosha, 2004), 14–16. For Konaka’s career, see his *Hora eiga no miryoku*, 50–92, and his website, <http://www.konaka.com> (accessed March 2, 2007).
32. Takahashi Hiroshi, *Eiga no ma*, 27.
33. Takahashi, 27–28.
34. White sees them as three facets of one woman (White, 200–1).
35. A number of Japanese critics raved about this shot. For example, see Hasumi Shigehiko’s comment in his interview with Kurosawa, “Nijuisseiki wa Kurosawa o minakereba wakaranai” [Without watching Kurosawa, you will never understand the 21st century], *Bunqakkai* [Literary World], Oct. 2006, 128. I consider this shot to be referring to the mirror shots in Nakata’s film with the same actress Nakatani Miki, *Chaos* (1999). The mirror shots crystallize the sadomasochistic sexual economy between the kidnapper (Hagiwara Masato) and his client (Nakatani) à la *Vertigo* (Hitchcock, 1958).
36. Kurosawa, *Kurosawa Kiyoshi no eiga jutsu*, 269; Kurosawa, “Loft Kurosawa Kiyoshi kantoku intabyū.”

37. Kinoshita Chika, “Sen’yusha tatch no kukan” [The space of appropriators], *Yuriika* [Eureka] 35 no. 10 (Special issue on Kurosawa Kiyoshi, July 2003): 188–99.
38. For a foundational critique of this dichotomy, see Teresa de Lauretis, *Alice Doesn’t* (Bloomington: Indiana University Press, 1984), 103–57.
39. Carol Clover persuasively presents the economic and cultural gap, or uneven development between city and country, as a framework when discussing *I Spit on Your Grave*. See Carol J. Clover, *Men, Women, and Chain Saws: Gender in the Modern Horror Film* (Princeton: Princeton University Press, 1992), 124–37.
40. Kurosawa, *Kurosawa Kiyoshi no eigajutsu*, 269.
41. Tzvetan Todorov, *The Fantastic: A Structural Approach to a Literary Genre*, trans. Richard Howard (Ithaca: Cornell University Press, 1975), 25.
42. Linda Williams, “When the Woman Looks,” in *Re-Vision: Essays in Feminist Film Criticism*, ed. Mary Ann Doane, Patricia Mellencamp, and Linda Williams (Los Angeles: The American Film Institute, 1984), 83–97.
43. From the perspective of gender and space, Kurosawa’s latest horror *Retribution*, featuring a female ghost (Hazuki Riona) firmly localized in the ruin of the prewar asylum in the Tokyo Bay Area, does not pursue this direction, for all interesting experimentations of representing a ghost.
44. Kurosawa Kiyoshi and Shinozaki Makoto, *Kurosawa Kiyoshi no kyofu no eigashi* [Kurosawa Kiyoshi’s film history of terror] (Tokyo: Seidosha, 2003), 186.
45. For a succinct account of the prewar “Return to Japan” and its historical context, see Tetsuo Najita and H. D. Harootunian, “Japan’s Revolt against the West,” in *Modern Japanese Thought*, ed. Bob Tadashi Wakabayashi (New York: Cambridge University Press, 1998), 207–72.
46. Asada Akira, “J kaiki no yukue” [The future of the return to J], *Voice*, March 2003, available at <http://www.kojinkaratani.com/criticalspace/old/special/asada/voice0003.html>.
47. Tomiko Yoda, “A Roadmap to Millennial Japan,” in *Japan after Japan: Social and Cultural Life from the Recessionary 1990s to the Present*, ed. Harry Harootunian and Tomiko Yoda (Durham: Duke University Press, 2006), 47.

Chapter 7 The Good, the Bad, and the South Korean: Violence, Morality, and the South Korean Extreme Film

1. Whitman shot and killed fourteen people and wounded more than thirty others during a shooting spree at the University of Texas at Austin on August 1, 1966. More than thirty years later Klebold and Harris killed thirteen people and wounded several others at Columbine High School in Jefferson County, Colorado. These individuals were white males, as have

been the majority of individuals who commit mass murders and so-called “spree killings.” (See Holley; Kelleher; Newman, Fox, Harding, Mehta, and Roth for discussions of similar cases, as well as public and professional reactions to them.) Cho and Gang Lu, a Chinese national Ph.D. student at the University of Iowa, who shot and killed five people in Van Doren Hall on the school’s Iowa City campus, represent two notable exceptions to this rule. Although Cho and Lu had little in common with one another, the “Asian connection” between the two was evidently perceived as so great that the release of a film based loosely on the Iowa event, *Dark Matter* (Chen Shi-zheng, U.S.A. 2007) was indefinitely delayed for fear that it would upset those who lost family and friends at Virginia Tech. According to Lawrence Van Gelder in an article on the topic (*New York Times*, February 18, 2008), producers, evidently undeterred by non-Asian Steven Kazmierczak’s attack just two days earlier at Northern Illinois University, announced plans to release the film on April 11, 2008. The film was eventually released as planned in several major cities across the US, and received generally positive reviews.

2. Adrian Hong (*The Washington Post*, April 20, 2007) succinctly discusses the issues of blame and responsibility in the context of national identity. Mike Nizza (*The New York Times*, April 19, 2007); Stewart MacLean (*The Mirror*, April 20, 2007); and Jake Coyle (*The Washington Times Daily*, April 20, 2007), all detail the anti-Korean backlash that these “theories” provoked. Ironically, after disseminating, and thus lending credence to such accusations, news sources were forced to admit that there was no evidence to suggest that Cho had ever seen Park’s film.
3. Jean Laplanche and J. B. Pontalis, *The Language of Psycho-Analysis*, trans. Donald Nicholson-Smith (New York: Norton, 1973), 351.
4. Oleya Govorun, Kathleen Fuegen, and B. Keith Payne, “Stereotypes Focus Defensive Projection,” *Personality and Social Psychology Bulletin* 32:06 (June 2006): 781–93.
5. Peter Suedfeld, “Reverberations of the Holocaust Fifty Years Later: Psychology’s Contributions to Understanding Persecution and Genocide,” *Canadian Psychology* 41:01 (Feb 2000): 1–9.
6. Rex Reed, “Bobby Short, King of Pop,” *New York Observer*, March 28, 2005, 20.
7. See, for example, works by directors such as Catherine Breillat, João Pedro Rodrigues, Gaspar Noé, Virginie Despentes, and François Ozon. The use of the term “extreme” to describe a significant wave of recent features from countries throughout Asia is attributed to Hamish McAlpine, head of U.K.-based Tartan Entertainment. McAlpine reportedly came up with the term after watching two Japanese thrillers, *Audition* (Takashi Miike, Japan 1999) and *Battle Royale* (Kinji Fukasaku, Japan 2000). This use of a single, transnational category to accommodate such a wide variety of films with very little in

- common is decidedly problematic, given that to group these diverse texts from different nations under one single heading perpetuates a prevalent and highly Orientalist worldview (as illustrated by Reed's comments above) that categorizes all of Asia or "the Orient" as somehow culturally homogeneous, significant only insofar as that it is different from — indeed, the binary opposite of — the U.S.
8. Raymond Bellour, "Symbolic Blockage," [1975] (trans. Mary Quaintance) in *The Analysis of Film*, ed. Constance Penley (Bloomington: Indiana University Press, 2000), 81.
 9. Linda Williams, "Melodrama Revised," in *Refiguring American Film Genres: History and Theory*, ed. Nick Browne (Berkeley: University of California Press, 1998), 42.
 10. Linda Williams, *Playing the Race Card: Melodramas of Black and White from Uncle Tom to O. J. Simpson* (Princeton: Princeton University Press, 2002), 50.
 11. Williams, *Playing the Race Card*, 12.
 12. Williams, *Playing the Race Card*, 28.
 13. Williams, *Playing the Race Card*, 50.
 14. Kyung Hyun Kim, *The Remasculinization of Korean Cinema* (Durham: Duke University Press, 2004), 28.
 15. Kim, *The Remasculinization of Korean Cinema*, 9.
 16. Kim, *The Remasculinization of Korean Cinema*, 10.
 17. Kim (2004) discusses the crisis of masculinity in the post-IMF era using the 1999 feature, *Happy End* (Jeong Ji-woo). However, it is Cynthia Childs, in her essay, "Jung Ji-woo's *Happy End*: Modernity, Masculinity, and Murder," who most clearly maps out the relation of Jung's film to the post-IMF Americanization of South Korean culture.
 18. Charles Armstrong, *The Koreas* (London: Routledge, 2007), 32.
 19. Jeeyoung Shin characterizes the *segyehwa* strategy thus: "This economically oriented globalization was not simply designed to enhance the Korean economy's international competitiveness by encouraging Korean companies to operate on a global level. Regarding increasing demands for market liberalization, it was also meant to improve Korean firms' competitiveness with foreign corporations in the domestic market."
 20. Kim, *The Remasculinization of Korean Cinema*, 271.
 21. Seung-ho Joo, "U.S.-R.O.K. Relations: The Political Diplomatic Dimension," in *The United States and the Korean Peninsula in the Twenty-first Century*, ed. Tae-hwan Kwak and Seung-ho Joo (Burlington, VT: Ashgate, 2006), 53.
 22. For other analyses of South Korea's views on American military occupation, see Bruce Cumings, *Korea's Place in the Sun* (New York: Norton, 2005) and Selig S. Harrison, *Korean Endgame: A Strategy for Reunification and U.S. Disengagement* (Princeton: Princeton University Press, 1998).
 23. Paul Willemen, "Detouring through Korean Cinema," *Inter-Asia Cultural Studies* 3:2 (2002): 169.

24. Elayne Rapping, “Globalization,” in *The Critical Dictionary of Film and Television Theory*, ed. Roberta Pearson and Philip Simpson (New York: Routledge, 2001), 200 (italics in original).
25. Armstrong, *The Koreans*, 4.
26. C. Fred Alford, *Think No Evil: Korean Values in the Age of Globalization* (Ithaca: Cornell University Press, 1999), 2.
27. Alford, *Think No Evil*, 145.
28. Roy Richard Grinker, *Korea and Its Futures: Unification and the Unfinished War* (New York: St. Martin’s Press, 1998), 78.
29. American Psychiatric Association, *Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR* (Washington, DC: American Psychiatric Association, 2000), 900.
30. Alford, *Think No Evil*, 80.
31. Nancy Abelman, *Echoes of the Past, Epics of Dissent: A South Korean Social Movement* (Berkeley: University of California Press, 1996), 37.
32. Grinker, *Korea and Its Futures*, 80.
33. Although some Korean critics have voiced skepticism regarding the use of *han*, especially by non-Koreans, in the present manner, the author feels that, given the formative role played by the melodramatic mode in both U.S. and South Korean cinema, and given the affinities that exist between conversion hysteria in the West and *han* in the East, that the comparative methodology used in this work is valid. It is not the assumption of the author or any of the authors whom he cites that *han* emerges exclusively from the experience of modernization or globalization, but rather that the concept of *han* can, like hysteria in the work of Nowell-Smith, provide a productive metaphor for representing and understanding the unconscious workings of South Korean media texts. Jongju Kim explores the possible connections between Korean conceptions of *han* and various Western psychoanalytical approaches in his “Psychoanalytic Approaches to Han and its Correlation with the Neo-Confucian four-seven thesis,” while Aaron Han Joon Magnan-Park examines the important cultural roles played by the related concepts of *han*, *jeong*, and *hwabyeong* in his forthcoming study, “South Korea’s Cinema of Jeong Consciousness.”
34. Geoffrey Nowell-Smith, “Minnelli and Melodrama,” in *Home Is Where the Heart Is*, ed. Christine Gledhill (London: British Film Institute, 1987), 73.
35. Christine Gledhill, “Dialogue on *Stella Dallas* and Feminist Film Theory,” *Cinema Journal* 25:04 (Summer 1986), 45.
36. Although some of these works are viewed as “extreme” in Asia as well — for example, the films of Kim Ki-duk have never garnered the kind of popularity in South Korea that they have at international film festivals around the world — the term “extreme” is unquestionably Western in origin. The term was coined by the president of Great Britain’s Tartan Entertainment to describe a collection of Asian films he was to eventually market as a kind

of new sub-genre in Europe and the U.S. Furthermore, although, as mentioned above, a moral ambiguity similar to the one that marks these works manifests itself in films by European directors, these films are, in general, not marginalized in the same way as the Korean films, nor are they used as a means by which to make broad identity-based judgments of individuals from the countries in question. In other words, neither the reception of these works as “extreme” nor the moral ambiguity that identifies these works as such is significant in and of itself. Rather, it is the reaction to moral ambiguity of these works, their subsequent characterization of them as “extreme” or dangerous, and the eventual misuse of these texts as the basis for leveling unfounded criticism that is at stake in this reading.

37. I borrow the phrase “passionate submission” from the work of Kim So-young, who uses it to describe events in films in which dualistic oppositions (the traditional versus the modern) are destroyed in the interest of finding “new ways of thinking about Korean cinema and Korean modernity — or, I would venture to say, cinema in Korean and modernity in Korea.” Kim So-young, “Modernity in Suspense: The Logic of Fetishism in Korean Cinema,” *Traces I* (2000): 301–17.
38. The film’s original Korean title, *Dalkomhan Insaeng*, actually translates as “sweet life” (as does the title of Fellini’s film). The reference to Fellini and notably to several other works clearly illustrates the film’s debt to Hollywood, Europe, and Japan. Here I would like to point out that media related to both Kim’s film and Park’s *Oldboy* use references to Hollywood (and other) motion pictures in ways that point toward a project of contextualization, albeit in different ways.

The DVD release of Kim’s *A Bittersweet Life* features chapters named after specific films. The titles of these chapters (and the content of the films to which they refer) sum up the material that each chapter contains. The films referenced on the DVD are: *La Dolce Vita* (Federico Fellini, Italy 1960); *Trop belle pour toi* (Bertrand Blier, France 1989); *True Romance* (Tony Scott, U.S.A. 1993) [Film written by Quentin Tarantino]; *Irréversible* (Gaspar Noé, France 1993); *Battles without Honor and Humanity* (*Jingi naki tatakai*, Kinji Fukasaku, Japan 1973); and *Way of the Gun* (Christopher McQuarrie, U.S.A. 2002). The titles both appear to comment (ironically in some cases) on the content of specific chapters, while at the same time unmistakably situate the work within a framework of influences from modern world cinema.

Likewise, all of the tracks on the original soundtrack for Park’s film (with the exception of an excerpt from Vivaldi’s *The Four Seasons*) bear the titles of feature films, most of them Hollywood pictures, and the majority of those, Hollywood classics from the studio era. The films referenced are as follows: *Look Who’s Talking* (Amy Heckerling, U.S.A. 1989); *Somewhere in the Night* (Joseph Mankiewicz, U.S.A. 1946); *The Count of Monte Cristo*

(adapted to the screen numerous times, from the silent era to the present); *Jailhouse Rock* (Richard Thorpe, U.S.A. 1957); *In a Lonely Place* (Nicholas Ray, U.S.A. 1950); *It's Alive!* (Larry Cohen, U.S.A. 1974); *The Searchers* (John Ford, U.S.A. 1956); *Look Back in Anger* (Tony Richardson, U.K. 1958); *Room at the Top* (Jack Clayton, U.K. 1959); *Cries and Whispers* (*Viskningar och rop*, Ingmar Bergman, Sweden 1972); *Out of Sight* (Steven Soderbergh, U.S.A. 1998); *For Whom the Bell Tolls* (Sam Wood, U.S.A. 1943); *Out of the Past* (Jacques Tourneur, U.S.A. 1947); *A bout de souffle* (Jean-Luc Godard, France 1960); *Dressed to Kill* (Brian DePalma, U.S.A. 1980); *Frantic** (Roman Polanski, U.S.A. 1988); *L'ascenseur pour l'échafaud** (Louis Malle, France 1958); *Cul de Sac* (Roman Polanski, France 1966); *Kiss Me Deadly* (Robert Aldrich, U.S.A. 1955); *Point Blank* (John Boorman, U.S.A. 1967); *Farewell, My Lovely** (Dick Richards, U.S.A. 1975); *Murder, My Sweet** (Edward Dmytryk, U.S.A. 1944); *The Big Sleep* (Howard Hawks, U.S.A. 1955); and *The Last Waltz* (Martin Scorsese, U.S.A. 1978).

* = In both of these cases (i.e., *Frantic* and *Farewell, My Lovely*) the titles used on the DVD might refer to either of two distinct titles. I have included both here because they seem equally well suited to the themes of the film, although the latter adaptation of *Farewell, My Lovely*, and notably, the only one of the two films to be released under that title, matches the trajectory set forth in Park's film.

39. Jinhee Choi has noted other significant elements of this film that reflect its commentary on South Korea's tenuous position in a new global society, citing the presence of Russian arms dealers and Southeast Asian hitmen as signifiers of a different kind of "globalization" (perhaps "internationalization" might be a more appropriate term here) presently affecting Korea.
40. See Otto Rank (1914), *The Double: A Psychoanalytic Study*, trans. Harry Tucker, Jr. (London: Karnac-Maresfield, 1998).
41. I thank Bryn Scheurich for this observation.

Chapter 8 Magic, Medicine, Cannibalism: The China Demon in Hong Kong Horror

1. Stephen Teo, "Ghost, Cadavers, Demons and Other Hybrids," in *Hong Kong Cinema: The Extra Dimensions* (London: BFI Publishing, 1997) and Cheng Yu, "Under a Spell," in *Phantoms of the Hong Kong Cinema: The 13th Hong Kong International Film Festival* (Hong Kong: Urban Council, 1989).
2. Stephen Teo, "The Tongue," in *Phantoms of the Hong Kong Cinema: The 13th Hong Kong International Film Festival* (Hong Kong: Urban Council, 1989), 45.
3. Yu Mo Wan, "Hong Kong Horror Cinema," in *Phantoms of the Hong Kong Cinema: The 13th Hong Kong International Film Festival* (Hong Kong: Urban Council, 1989), 77.

4. Poshek Fu and David Desser, eds., *The Cinema of Hong Kong: History, Arts, Identity* (New York: Cambridge University Press, 2000); Esther Yau, ed., *At Full Speed: Hong Kong Cinema in a Borderless World* (Minneapolis: University of Minnesota Press, 2001); Yingchi Chu, *Hong Kong Cinema: Colonizer, Motherland and Self* (London and New York: RoutledgeCurzon, 2003). For Chinese sources, please see Zhang Meijun and Zhu Yaowei, eds., *Between Home and World: A Reader in Hong Kong Cinema* (Hong Kong: Oxford University Press, 2004).
5. Rey Chow, “Between Colonizers: Hong Kong’s Postcolonial Self-Writing in the 1990’s,” in *Ethics after Idealism: Theory-Culture-Ethnicity-Reading* (Bloomington: Indiana University Press, 1998), 157.
6. Ackbar Abbas, “The Last Emporium: Verse and Cultural Space,” *positions: east asia cultural critique* 1.1 (1993): 4.
7. Tony Williams, “Space, Place and Spectacle: The Crisis Cinema of John Woo,” in *The Cinema of Hong Kong: History, Arts, Identity*, ed. Poshek Fu and David Desser (New York: Cambridge University press, 2000), 150.
8. Yau Ka Fei, “Cinema 3: Towards a ‘Minor Hong Kong Cinema,’” *Cultural Studies* 15.3 (2001): 552.
9. Kung Ho-fung, “Preliminary Study of Northbound Colonialism: Reading Leung Fung Yee from the Gap-ism of Hong Kong,” in *Cultural Imagination and Ideology*, ed. Stephen Chan (Hong Kong: Oxford University Press, 1995, Chinese), 200; Law Wing-sang, “Northbound Colonialism: A Politics of Post-PC Hong Kong,” *positions: east asia cultural critique* 8.1 (2000): 201–33.
10. Wendy Gan, “The Representation of Mainland Chinese Woman in *Durian Durian*,” in *Fruit Chan’s Durian Durian* (Hong Kong: Hong Kong University Press, 2005), 47.
11. Cynthia Freeland, “Feminist Frameworks for Horror Films,” in *Film Theory and Criticism*, ed. Leo Braudy and Marshall Cohen (Oxford: Oxford University Press, 2004), 745.
12. Darrell William Davis and Emilie Yueh-yu Yeh, “Pan-Asian Cinema: Finance, Marketing, Distribution,” in *East Asian Screen Industries* (London: British Film Institute, 2008), 93–97.
13. Darrell William Davis and Emilie Yueh-yu Yeh, “Genre/Nation: Cultural Commerce and Signature Narratives,” in *East Asian Screen Industries* (London: British Film Institute, 2008), 119–26.
14. For the current state of Applause Pictures, see Emilie Yueh-yu Yeh, “China and Pan-Asian Cinema: A Critical Appraisal,” in *Re-Orienting Global Communication: Indian and Chinese Media Beyond Borders*, ed. Michael Curtin and Hemant Shah (Urbana-Champaign: University of Illinois Press, 2008), 238–66.
15. Barbara Creed, “Horror and the Monstrous-Feminine,” in *Feminist Film Theory: A Reader*, ed. Sue Thornham (New York: New York University Press, 1999), 253.

16. Julia Kristeva, *Powers of Horror: An Essay on Abjection* (Oxford: Columbia University Press, 1982), 4.
17. Wimal Dissanayake, “The Class Imaginary in Fruit Chan’s Films,” *Jump Cut: A Review of Contemporary Media*. 49 (2007), <http://www.ejumpcut.org/currentissue/Dumplings/text.html>.
18. Freud Sigmund, “Three Essays on the Theory of Sexuality,” in *The Standard Editions of the Complete Psychological Works of Sigmund Freud, Vol. XVII*, trans. James Strachey (London: Hogarth, 1964), 198.
19. Caleb Crain, “Lovers of Human Flesh: Homosexuality and Cannibalism in Melville’s Novels,” *American Literature* 66.1 (1994): 36.
20. Melanie Klein, “A Contribution to the Psychogenesis of Manic-Depressive States,” in *The Selected Melanie Klein*, ed. Juliet Mitchell (New York: Free Press, 1987), 116.
21. Abbas, *positions*, 4.
22. Judith Jordan, “The Relational Self: A Model of Women’s Development in Daughter and Mothering,” in *Female Subjectivity Reanalysed*, ed. Jhanneke Van Mens-Verhulst and Karlein Schreurs (London: Routledge, 1993), 138.
23. Freeland, *Film Theory and Criticism*, 745.

Chapter 9 That Unobscure Object of Desire and Horror: On Some Uncanny Things in Recent Korean Horror Films

1. These are direct translations of the Korean titles. They were introduced outside Korea as *No Manners* (*Pumhaeng Zero*, Jo Geun-shik, 2002), *Public Enemy* (*Gonggongui Jeog*, Kang Woo-suk, 2002), *Sympathy for Mr. Vengeance* (*Boksuneun Naui Geot*, Park Chan-wook, 2002), *A Bittersweet Life* (*Dalkomhan Insaeng*, Kim Ji-woon, 2005), *The Scarlet Letter* (*Juhong Geulshi*, Byun Hyuk, 2004), *A Dirty Carnival* (*Biyeolhan Geori*, Yoo Ha, 2006), and *The Red Shoes* respectively.
2. Kim Yong-gyun, *The Red Shoes* (Showbox Entertainment, 2005).
3. Slavoj Žižek, *The Sublime Object of Ideology* (London and New York: Verso, 1989), 59.
4. For a comprehensive historical overview on monsters, see Beate Ochsner, “Monster: More Than a Word . . . From Portent to Anomaly, the Extraordinary Career of Monsters,” *Monsters and Philosophy*, ed. Charles T. Wolfe (London: College Publications, 2005), 231–79.
5. In the past, there had been a number of Godzilla-like monsters for children before *The Host* (*Gwoemul*, Bong Joon-ho, 2006) and *Dragon Wars: D-War* (Shim Hyung-rae, 2007) followed the thread.
6. The typically harmless and noble prototype *teo-gwisin*, a spiritual master of a site, has translated itself into a number of recent horror stories, not without drastic transformation. Such films as *Unborn But Forgotten* (*Hayanbang*, Lim

- Chang-jae, 2002), *Whispering Corridors III: Whispering Stairs* (Yeogo Goedam 3: Yeowoo gyedan, Yun Jae-yeon, 2003), *Dead Friend* (Ryeong, Kim Tae-kyeong, 2004), and *Red Eye* (Kim Dong-bin, 2005) feature specific places where trauma and death are relived. The sites barely render themselves as harmful threats; they host virgin ghosts to carry the actual effects upon the living.
7. Adding a hint of the coming-of-age film, flashbacks, the most important and popular device in these films, reveal the growing pains that everyone in and outside the screen should know about to understand the contents of the horror. The flashbacks, however, hardly represent the heroine's recollection necessarily; most often, they only belong to the invisible, anonymous, omniscient narrator. The obtrusive detective that propels the plot in *film noir* is replaced by a ghostly vision that penetrates private memories.
 8. See Jacques Lacan, *The Seminar of Jacques Lacan Book I: Freud's Papers on Technique 1953–1954*, ed. Jacques-Alain Miller, trans. John Forrester (New York and London: W. W. Norton and Company, 1991).
 9. See Lacan, *The Seminar of Jacques Lacan Book VII: The Ethics of Psychoanalysis, 1959–1960*, ed. Jacques-Alain Miller, trans. Dennis Porter (New York: Norton, 1992).
 10. See Lacan, "The Signification of the Phallus," in *Écrits: A Selection*, trans. Alan Sheridan (New York and London: W. W. Norton and Company, 1977), 281–91.
 11. Carol J. Clover, "Her Body, Himself: Gender in the Slasher Film," in *Horror, the Film Reader*, ed. Mark Jancovich (Abingdon and New York: Routledge, 2002), 77–89.
 12. Harry M. Benshoff, "The Monster and the Homosexual," in *Horror: The Film Reader*, 91–104.
 13. Žižek, "Hitchcockian Sinthoms," in *Everything You Always Wanted to Know about Lacan (But Were Afraid to Ask Hitchcock)*, ed. Slavoj Žižek (London and New York: Verso, 1992), 125–28.
 14. *Ibid.*, 126.
 15. Sigmund Freud, "The Uncanny," in *The Standard Edition of the Complete Works of Sigmund Freud, Volume 17*, ed. James Strachey et al. (London: The Hogart Press and the Institute of Psychoanalysis, 1953–74), 217–56.
 16. See Nicholas Royle, *The Uncanny: An Introduction* (New York: Routledge, 2003).
 17. Nakata Hideo, *Ring* (Ringu, Kadokawa Shoten Publishing Co. and Omega Project, 1998).
 18. See Lacan, "The Purloined Letter," *Yale French Studies*, Volume 48 (New Haven: Yale University Press, 1972), 61–62.
 19. Mladen Dolar, "Hitchcock's Objects," in *Everything You Always Wanted to Know about Lacan (But Were Afraid to Ask Hitchcock)*, 31–46.
 20. Žižek, "Alfred Hitchcock, or, The Form and Its Historical Mediation," in *Everything You Always Wanted to Know about Lacan (But Were Afraid to Ask*

Hitchcock), 6. It is perhaps useful to make a note of the irony, with which Žižek refuses to give this materially based, concrete object a fixed name whereas he readily categorizes the empty signifier with a determinately concrete name.

21. *Ibid.*, 8.
22. Pam Cook, “Duplicity in *Mildred Pierce*,” in *Women in Film Noir*, ed. E. Ann Kaplan (London: British Film Institute, 1998), 79.
23. Seo Hyun-suk, “To Catch a Whale: A Brief History of Lost Fathers, Idiots, and Gangsters in Korean Cinema,” in *The Film Journal*, Issue 2 (2002), <http://www.thefilmjournal.com>.
24. Žižek, *The Sublime Object of Ideology*, 175.
25. *Ibid.*, 187.

Chapter 10 “Tell the Kitchen That There’s Too Much *Buchu* in the Dumpling”: Reading Park Chan-wook’s “Unknowable” *Oldboy*

1. *New York Times* and *LA Weekly*, both enormously important publications for any independent films opening in the U.S., printed harsh reviews of *Oldboy*.
2. Manohla Dargis, “The Violence (and the Seafood) Is More than Raw,” *New York Times*, (March 25, 2005): B14.
3. *Oldboy* failed to reach the US\$1 million gross mark, which is usually held as a benchmark of moderate success for limited release films. It eventually recorded \$707,391, which is not a bad figure for a Korean film, but certainly well below the U.S. box office record (\$2.38 million) set by a Korean film: *Spring, Summer, Fall, Winter and Spring*.
4. Kyung Hyun Kim, *The Remasculinization of Korean Cinema* (Durham, NC: Duke University Press, 2004).
5. Marsha Kinder, “Violence American Style: The Narrative Orchestration of Violent Attractions,” *Violence and American Cinema*, edited by J. David Slocum (New York and London: Routledge, 2001), 67.
6. The Japanese *manga* version, first published in 1998, was written by Tsuchiya Garon and illustrated by Minegishi Nobuaki.
7. Both *Oldboy* and *Lady Vengeance* were bona fide blockbuster hit films while *Sympathy for Mr. Vengeance* was not as successful in the box office.
8. See particularly the chapter, “The Discovery of Landscape,” in Karatani Kojin’s *Origins of Modern Japanese Literature*, trans. Brett de Bary (Durham, NC: Duke University Press, 1994), 11–44.
9. In *Chilsu and Mansu* (Park Kwang-su, 1988), drunkard Mansu’s bar brawl lands him at a police station where he is detained overnight for additional questioning. A small misdemeanor that should have only led to a small fine

- escalates into a far more punitive action because Mansu, as it is revealed, has a father who is in jail as a long-term political prisoner. *The Day a Pig Fell into the Well* (Hong Sang-soo, 1996) also includes a scene in which its protagonist Hyo-seop is sentenced in court to a three-day detention for instigating a fight with a restaurant worker at a Korean barbecue spot.
10. Sigmund Freud, “The Uncanny,” in *The Uncanny*, trans. David McClintock (London: Penguin Books, 2001), 152.
 11. See particularly Chapters 3 and 4 in *The Remasculinization of Korean Cinema: “Is This How the War Is Remembered?: Violent Sex and the Korean War in *Silver Stallion*, *Spring in My Hometown*,” and “*The Taebaek Mountains* and Post-trauma and Historical Remembrance in *A Single Spark* and *A Petal*.”*
 12. Gilles Deleuze, *Nietzsche and Philosophy*, trans. Hugh Tomlinson (New York: Columbia University Press, 1962), 119.
 13. *Ibid.*, 122.
 14. Jacques Derrida, “Plato’s Pharmacy,” *Dissemination*, trans. Barbara Johnson (Chicago: University of Chicago Press, 1981), 61–84.
 15. René Girard, *Violence and the Sacred*, trans. Patrick Gregory (Baltimore: Johns Hopkins University Press 1977), 8.
 16. On “Kafkan uncanny,” see Weinstein (2005), 101–6.
 17. Earl Jackson Jr., “Borrowing Trouble: Interasian Adaptations and the Dislocutive Fantasy.” Paper presented at “Film Aesthetics in East Asian Countries and Transculture” panel, Asia/Cinema/Network: Industry, Culture and Technology Conference, Pusan International Film Festival (Pusan, Korea, October 12, 2005).
 18. Young-Kyun Kim, “Jajangmyeon and Junggukjip,” *Korea Journal* 45.2 (Summer 2005): 60–88.
 19. In *Sympathy for Mr. Vengeance*, protagonist Ryu’s girlfriend, Cha Yeong-mi (played by Bae Doona), orders a bowl of *jajangmyeon*. After placing her order over the phone, she mistakenly thinks that her intruder, Park Dong-jin, is a Chinese delivery man. Instead of getting her *jajangmyeon*, she receives electric torture.
 20. Park Chan-wook began experimenting with voiceover narration in *Oldboy*. In *Lady Vengeance*, he employed a 60-year-old female narrator with long experiences in radio and television narration, whose voice nostalgically reminded the viewers of radio dramas or popular television documentary programs such as *Ingan sidae* (*Human Life*) from the 1970s and the 1980s.
 21. Michael Chion, *The Voice in Cinema*, trans. Claudia Gorbman (New York: Columbia University Press, 1999), 1.
 22. Gilles Deleuze, *Cinema 2: the Time-Image*, trans. Hugh Tomlinson and Robert Galeta, (Minneapolis: University of Minnesota Press, 1989), 249.
 23. *Ibid.*, 249.
 24. Entry on “Andy Warhol,” *Wikipedia.org* (February 26, 2008).

Chapter 11 A Politics of Excess: Violence and Violation in Miike Takashi's *Audition*

1. Shinya Tsukamoto as quoted in Tom Mes and Jasper Sharp, *The Midnight Eye Guide to New Japanese Film* (Berkeley, CA: Stone Bridge Press, 2005), 147.
2. Hideo Nakata in Mes, Tom and Jasper Sharp. *The Midnight Eye Guide to New Japanese Film*, xi.
3. Kevin Heffernan, "Inner Senses and the Changing Face of Hong Kong Horror Cinema," Conference Proceedings. *National, Transnational, and International: Chinese Cinema and Asian Cinema in the Context of Globalization. Centennial Celebration of Chinese Cinema*. Beijing/Shanghai, June 6–10, 2005, 314.
4. Ibid.
5. Ibid.
6. Michael Robinson, "Contemporary Cultural Production in South Korea: Vanishing Meta-Narratives of Nation," *New Korean Cinema*, ed. Chi-Yun Shi and Julian Stringer (Edinburgh: Edinburgh University Press, 2005), 15.
7. Ibid.
8. Darcy Paquet, "The Korean Film Industry: 1992 to the Present," *New Korean Cinema*, 37.
9. Ibid.
10. Kyu Hyun Kim. "Horror as Critique in *Tell Me Something* and *Sympathy for Mr. Vengeance*," *New Korean Cinema*, 107.
11. Tom Mes, "Odishon (Audition)" *The Cinema of Japan and Korea* (London: Wallflower Press, 2004), 202.
12. Some of Mes' publications on *Audition* can be found in *Agitator*, *The Cinema of Takashi Miike*, *The Midnight Eye Guide to New Japanese Film*, and on the online journal of Japanese cinema *Midnight Eye*.
13. Barbara Creed, in her work *The Monstrous Feminine: Film, Feminism, Psychoanalysis* uses the term "monstrous feminine," to describe such projected instances of the *anima*.
14. Tom Mes, *Agitator: The Cinema of Takashi Miike* (London: Fab Press, 2003), 96.
15. Gregory Barrett, *Archetypes in Japanese Film: The Sociopolitical and Religious Significance of the Principal Heroes and Heroines* (London and Toronto: Associated University Press, 1989), 104.
16. Ibid.
17. C. G. Jung, *Selected Writings*, ed. Anthony Storr (London: Fontana Paperbacks, 1983) 122.

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