



**Bliss Cua Lim**, Film and Media Studies, School of Humanities, University of California, Irvine  
April 2nd, 4:30pm, SSMS 2302

In recent years, the aswang – a supernatural creature of Philippine folklore that is often associated with female monstrosity and patriarchal misogyny – is being flamboyantly queered across a range of media. In the handful of texts that comprise queer aswang transmedia – a Filipino novel (Ricky Lee's *Si Amapola sa 65 na Kabanata* [Amapola in 65 Chapters]), mainstream film (*Mga Bata ng Lagim* [Children of Terror], dir. Mar S. Torres, 1964), and amateur digital video (*Amabilis 2*, 2011) – the aswang, an iconic female monster, is being destabilized and re-imagined. Gay men (or more accurately, bakla subjects) are occupying the place formerly reserved for monstrous women. This queering of aswang transmedia is a forceful, funny, yet undeniably risky reappropriation lodged in language ("swardspeak") and a kind of pinoy camp style. This talk attempts to theorize a distinctly Filipino camp sensibility in relation to queer time. It wrestles with queer aswang transmedia's implications for both temporality (since anachronism underpins the cultural figures of both bakla and aswang) and visibility (queer scholars argue that the bakla, stigmatized as effeminate and lower class, is increasingly the object of forcible bourgeois erasure in the face of the urban gay scene's aspirations toward global gay norms.)

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