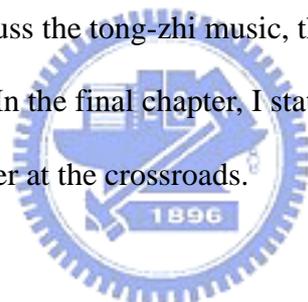


## Abstract

In the new millennium, an analysis of the past will shed the light on our vision of the future. A decade has passed since the most splendid year of the tong-zhi culture, and currently gay and lesbian cultural workers are at the crossroads: they are faced with crisis as well as a turning point. To illuminate the paradoxical process of the cultural turn, I would like to analyze and discuss the most attention-getting texts and cultural and social practices in tong-zhi music, literature, theater and lesbian and gay rights movements in Taiwan.

My thesis consists of six chapters. In Chapter I, I examine the interplay as well as contradictions between recent local tong-zhi culture and the western queer theories. In Chapter II, III, IV and V, I discuss the tong-zhi music, theater, literature and movements respectively in each chapter. In the final chapter, I state why and how the tong-zhi culture in Taiwan needs to cross the border at the crossroads.



In Chapter II, I discuss the two tong-zhi music CDs/tapes, *Fu-Mo*[Touch] and *Yung-Pao*[Touch Together]. In the first section, with a cultural analysis on these two CDs/tapes, I theorize how the tong-zhi music interpellates gay and lesbian subjects to form a network of counterculture. In the second section, I discuss the subject formation and subject interpellation in tong-zhi music by the dialectic thinking of Freud's theory of id, ego and superego; Lacan's theory of gaze; Sedgwick's discourse of shame transformation and the reticent politics by Liu Jen-peng and Ding Nai-fei. After that, I analyze the metaphors of spatiality and the darkness in the third section and the gender performativity and camp aesthetics in the fourth section. Finally, in the last section of Chapter II, I try to map out an imagined community via the interpellation of, tong-zhi music.

In Chapter III, I discuss the queer literature in Taiwan. In the 1<sup>st</sup> section, I introduce the two major works in Taiwan's tong-zhi literature. I would like to discuss *The Notes of the Desolated Man* at the 2<sup>nd</sup> section of Chapter III, therefore, in here I focus on the subject formation with the textual analysis based on psychoanalysis. Then, in my discussion of Chiu's *The Notes of the Alligator*, I focus on Chiu's writing strategy and the metaphor of 'alligator' in this novel. Finally, I make a brief conclusion of how this two works become important in Taiwan's tong-zhi literature.

In Chapter IV, I discuss the tong-zhi theater and in particular, the performance in *Li-hsi-tsui-ta, yueh queen yueh mai-li* [Lysistrata—more queen and more beautiful], *Tou shih niang-niang-chiang je te huo* [The Trouble is Caused of Effeminacy] and *Ai tsai hsing-kuang tsan-lan*[Jeffery] which were all performed and produced by *Hung-Lin Chin-Fen Chu-Tuan* [Blushing Diva Troupe] as the texts. I investigate the performance of drag queen and sissy gay; AIDS representation and the cross-cultural icon of globalization in these three plays, in order to highlight the queer politics of tong-zhi theater in Taiwan.

In Chapter V, I discuss the Gay and Lesbian Rights Movements, especially the *Lesbian and Gay Civil Rights Movements, Taipei (2000-2002)*, in Taiwan. I will extend my discussion on the drag queen and sissy gay in former chapter. I regard the crisis of the Gay and Lesbian Rights Movements in Taiwan, which indicated the prevalent ignorance of the importance of the politics of differences. Then, I theorize the 'heterotopia of sexual dissent' in the following section. The concept of heterotopia was theorized by Michael Foucault, and it was applied in discussing the conceptual space of race or sexuality. Besides the discussion of heterotopia of sexual dissent, I focus my discussion on the 3<sup>rd</sup> movements this year with the critical thinking of the queer movements, Habermas' theory of public sphere and the

capitalism. In the last section of this chapter, I follow the Foucauldian theory to investigate how *Lesbian and Gay Civil Rights Movements* cooperate with the state power and perform the homosexual subject as the docile body.

My thesis is aimed at not only contesting the long-term stigmatization of the queer subject/culture, but also illustrating the specificity of the local tong-zhi subject/culture. Thus, I will make more specific and clear statements about my performance analyses, cultural critique, and theorization in each chapter.

