

# RESEARCH WORKSHOP ON GENDER, YOUTH AND MEDIA IN ASIA

## *PROGRAMME BOOKLET*

26 TO 28 FEBRUARY 2024

VENUE: FACULTY OF ARTS AND SOCIAL SCIENCES,  
NATIONAL UNIVERSITY OF SINGAPORE

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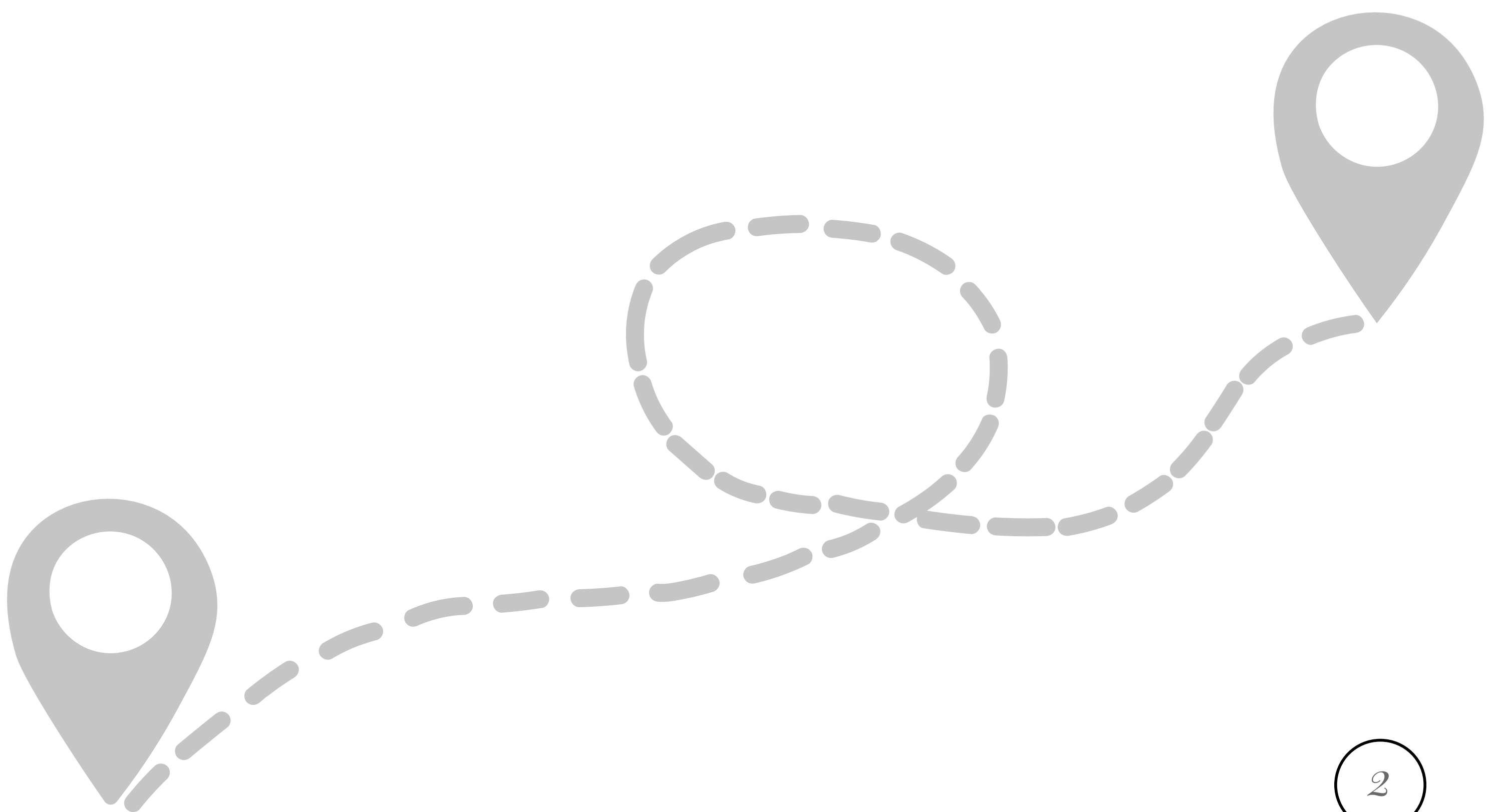
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# NAVIGATING GENDER, YOUTH AND MEDIA IN ASIA

The Research Workshop on Gender, Youth and Media in Asia was conceptualised due to the increased salience of issues surrounding gender, sexuality, youth and media within the communities of Asia and beyond, as well as the concomitant rise in scholarship investigating these issues. The workshop brings together international and local scholars to facilitate the development of a gender and sexuality research community in the region.

The three-day workshop features two keynote presentations and three spotlight sessions that interpret and look at gender, youth and media in Asia through different lenses. 27 unique presentations will be conducted as parallel sessions over the course of the workshop, allowing participants to engage with different topics that resonate with them. Attendees are able to move freely to the presentation that interests them. Additionally, the conference showcases 2 different poster presentations by the NUS community and invites all participants to engage with them.

To a fruitful and insightful conference!



# ORGANISING COMMITTEE



*A/P Mie Hiramoto*

NUS, Department of English,  
Linguistics and Theatre Studies



*A/P Rebecca Lurie Starr*

NUS, Department of English,  
Linguistics and Theatre Studies



*Dr Michelle Ho*

NUS, Department of Communications  
and New Media



*Dr Yuen Shu Min*

NUS, Department of Japanese Studies



*Dr Veronica De Leon Gregorio*

NUS, College of Humanities and Sciences

# KEYNOTE SPEAKERS



*Professor Kira Hall*  
*University of Colorado Boulder*

She has affiliated faculty positions in The College of Media, Communication, and Information (CMCI) and the Department of Women and Gender Studies (WGST). She received her PhD in Linguistics in 1995 at the University of California, Berkeley, and has since held faculty positions at Rutgers, Yale, Stanford, and the University of Colorado. Spanning linguistic anthropology and sociolinguistics, her research focuses on language and social identity in India and the United States, particularly with respect to hierarchies of gender, sexuality, and socioeconomic class.

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*Professor Rodrigo Borba*  
*Federal University of Rio de Janeiro*

Their research interests include queer linguistics, linguistic landscapes, health communication, and discourse analysis, with an activist and research focus on the relations between discourse, gender, and sexuality. They have an impressive list of publications, both in their native Brazil and internationally. He is co-editor of the journal *Gender and Language*.

# SPEAKERS



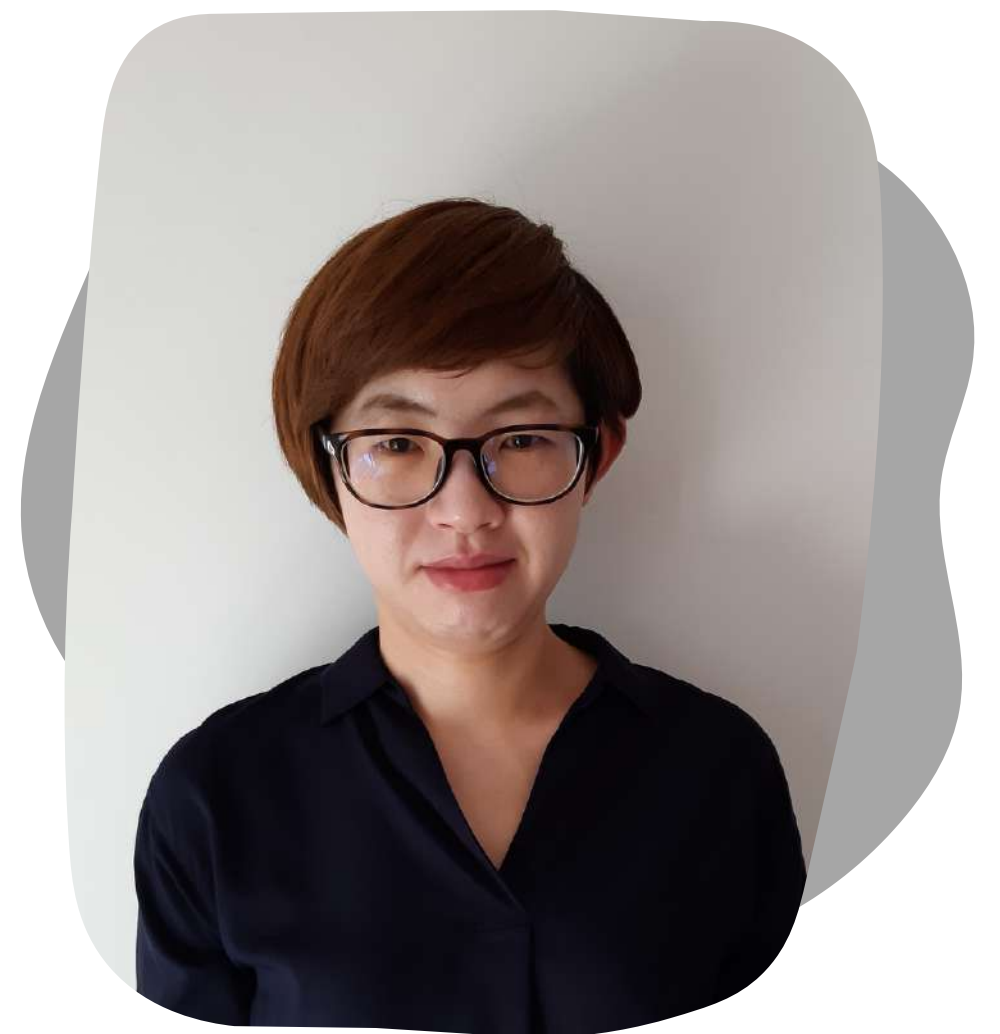
## *Dr Thomas Baudinette* *Macquarie University*

Dr Thomas Baudinette is Senior Lecturer in Japanese Studies and International Studies at Macquarie University. A cultural anthropologist, his research primarily explores how popular media and fandom culture inform knowledge about gender and sexuality across East and Southeast Asia. He is the author of *Regimes of Desire: Young Gay Men, Media, and Masculinity in Tokyo* (University of Michigan Press, 2021) and *Boys Love Media in Thailand: Celebrity, Fans, and Transnational Asian Queer Popular Culture* (Bloomsbury, 2023). He is currently working on his third book, tentatively titled *Queer Fantasies of Asia: Japanese and Korean Media Fandom in the Philippines*.

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## *Dr Michelle H.S. Ho* *National University of Singapore*

She is an Assistant Professor of Feminist and Queer Cultural Studies in the Department of Communications and New Media at NUS, where she is on the steering committee of the Gender and Sexuality Research Cluster (GSRC). Her research interests lie at the intersections of gender, sexuality, race and ethnicity, affect and emotion, and media and popular cultures in contemporary (East) Asia and has published on these issues in various journals. She is also the Principal Investigator of “Campus Sexual Misconduct in a Digital Age (CASMIDA),” a project exploring the intersections between campus sexual assault and harassment and technology-facilitated sexual violence (TFSV) in Singapore.



## *Dr Yuen Shu Min* *National University of Singapore*

Shu Min is a lecturer in gender and cultural studies at the NUS Department of Japanese Studies. She is also Director of the Master of Arts (Coursework) in Japanese Visual Cultures program at NUS. Her academic expertise includes contemporary Japanese society, gender and sexuality studies, and popular culture in Japan and Korea. Shu Min has contributed articles to various academic journals, including *New Voices in Japanese Studies*, *Asian Anthropology*, and *East Asian Journal of Popular Culture*. She is also a three-time recipient of the competitive Sumitomo Foundation Grant for Japan-related Projects (2010, 2019, 2023). Currently, she is working on a monograph titled *Queer and Ordinary: Negotiating Transgender Inclusion in Japan*.



# FEATURED PRESENTATION

## *Viral Belonging as LGBTQ+ Activism in Urban India*

Prof Kira Hall

26 February 2024, Monday, 10.10am to 11.40am

LT9

This paper investigates the contradictory effects of viral marketing campaigns that exploit LGBTQ+ themes to sell products to Indian youth. The emergence of this genre in India can be traced to the first decade of the millennium, when the struggle for lesbian and gay rights became conflated with an English-based middle-class urban subjectivity. In my fieldwork in Delhi among lesbian and transgender youth, I witnessed the meme-like incorporation of these ads into everyday conversation, noting their dual ability to create intelligibility for individuals marginalized by gender and sexual difference while also depoliticizing the state's role in confronting heteronormative violence. This analysis focuses on the uptake of two viral ads situated across the evolution of LGBTQ+ human rights: A 2008 Virgin Mobile ad featuring a middle class college student who tricks her parents into thinking she is a lesbian; and a 2015 vithU ad featuring nonbinary hijras directing traffic and telling motorists to "buckle up." The goal of the paper is to arrive at an ethnographically informed account of the neoliberal contradictions in this form of viral marketing, considering its identificatory as well as deleterious effects.

# FEATURED PRESENTATION

## *Abstemious masculinities: anti-masturbation register and the politics of resentment*

Prof Rodrigo Borba

27 February 2024, Tuesday, 10am to 11.30am

LT9

Social media platforms are sites of intense right-wing, anti-feminist, and ‘anti-gender’ ideological entrepreneurship. On YouTube and other video-sharing platforms, “manfluencers” (Burnett, forthcoming) mobilize resentment (Brown, 2019) among men who feel they have lost their place due to advances of feminist, queer, and anti-racist social movements. Expanding the social domain of their reactionary discourse, these men offer advice to their peers about health, fitness, and sexual success. To understand the role gender and sexuality play in this context, in this talk I examine NoFap, i.e., the practice of abstaining from masturbation. Analysing a corpus of anti-masturbation videos from Sweden, Brazil, and Japan, I uncover the ways in which NoFap (in English/Portuguese) and *nō fappu* or *onakin* (in Japanese) and the figures of personhood attached to it are enregistered and ideologically constructed as quintessentially masculine. While the global reach of NoFap/onakin attests to its cogency in the face of neoliberalism, where men understand themselves as sovereign individuals in competition with each other, I argue that the category of ‘man’ is articulated as a victimized, atavistic, and conservative identity. As such, NoFappers enregister figures of personhood that are both globally relevant as avatars of neoliberal masculinity, and also locally revealing of the specific politics and sociocultural dynamics in which they arise.

# FEATURED PRESENTATION

## *‘Anytime, anywhere, for everyone’ — Queer televisibility on Japan’s public broadcasting service, NHK*

Dr Yuen Shu Min

27 February 2024, Tuesday, 11.30am to 12pm

LT9

Queer scholarship has, until recently, paid limited attention to gender and sexual nonnormative cultures and media in Asia. Although there have been emerging calls to decolonise queer knowledge production and de-Westernise media studies, US-originated theories, concepts and taxonomies continue to dominate the conceptual frameworks through which queer pop cultures and media in other parts of the world are understood in academic and, especially, public writings. For example, some recent research on the increased televisibility (meaning ‘visibility on television’) of LGBT people on Japanese TV claims that the ‘LGBT friendliness’ observed in Japanese media reflects not a serious attempt to address ‘real’ issues of discrimination but rather a strategic move made by TV networks to maximise profit in the wake of Japan’s ‘LGBT boom’. Although such antagonistic views that understand queer televisibility as necessarily being profit driven have come to dominate queer analyses of global TV programming, this approach emerged out of the specific context of Euro-American LGBTQ politics and TV industries. It may not sufficiently explain queer TV production and consumption in places with different sociocultural histories, political situations and media environments, not to mention queer televisibility being complicated by border-crossing information flow and knowledge appropriation. This paper complicates current understandings of global queer televisibility by examining queer programming on the only public broadcast network in Japan, NHK. NHK, since the early 2000s, has spearheaded queer televisibility in Japan through documentaries and magazine programs that bring the everyday challenges of LGBT people to light. In 2021, NHK purchased the rights to the Australian series *First Day* (2020), a drama about a 12-year-old transgender girl navigating belonging at her new high school while undergoing transition. The Japanese-dubbed version of the drama aired in June 2021 on NHK’s education channel NHK E-TV and is available on demand on NHK’s education website, NHK for School.

Presenting an analysis of the Japanese-dubbed version of *First Day*, this research explores the interaction and intersection of a visualised ‘West’ with Japanese queer knowledge. How does NHK incorporate and/or localise foreign queer knowledge for Japanese consumption? How does queer programming fit into NHK’s broader agenda as a public broadcast network that conventionally is driven more by public service than profits? By looking beyond queer televisibility as mere marketing or pinkwashing, this paper sheds new light on queer TV representations in a transnational Asia.

# FEATURED PRESENTATION

## *What Can Transcultural Fan Studies Bring to Debates Over Queer Media in Asia?*

Dr Thomas Baudinette

28 February 2024, Wednesday, 10am to 11am

LT9

Within the discipline of fan studies, attention has been increasingly paid to the role transcultural affective flows play in shaping the production of knowledge generated among consumers of media texts which travel across borders. By specifically highlighting how diverse fans around the globe are united into communities grounded in shared cultures of affect, this transcultural approach seeks to destabilize structuralist accounts of media globalization that position the nation-state as the most significant frame of reference consumers draw upon to interpret the media with which they engage. In this presentation, I draw upon an almost decade-long digital ethnography of “Boys Love” (BL) fans from across East and Southeast Asia to demonstrate how the methods of transcultural fan studies can extend previous theoretical accounts of the relationships between media, gender, and sexuality in Asia. Significantly, I utilize my case study to unpack how an approach sensitive to transcultural affective flows uncovers important queer solidarities across borders which previous “transnational” accounts of fandom may not have fully appreciated. Arguing that the transcultural fandom for BL media has produced consumption practices grounded in “queer spectatorship” among diverse youth, I reveal how the pleasurable acts of consuming BL and engaging in its related fandom cultures online unite disparate consumers into a community of shared affect where queer politics are debated and communicated. I particularly interrogate how young Asian fans negotiate what kinds of queer spectatorship are appropriate from the perspective of the political project of LGBTQ+ emancipation and reflect how affective entanglements between these BL fans on social media produce a transcultural community grounded in hopes, dreams, and fantasies which transcend any one national frame of reference. Through my analysis of the transcultural Asian fandom for BL, I explore how debates over queer spectatorship ultimately produce an affective ethics which BL fans actively deploy as part of their ongoing production of themselves as multifaceted political subjects united by a specifically Asian queer sensibility.

# FEATURED PRESENTATION

## *“When Everything goes Online, it’s Never Really Gone”: Understanding Technology-Facilitated Sexual Violence (TFSV) in Singapore*

Dr Michelle H. S. Ho, Ng Wi En, Angela Louise C. Rosario  
28 February 2024, Wednesday, 11am to 12pm  
LT9



**CASMIDA**

In recent years, a range of behaviors using digital technologies to harm women and other individuals known as “technology-facilitated sexual violence (TFSV)” has become prevalent. In 2019, TFSV became publicly known in Singapore when an undergraduate shared her ordeal of sexual voyeurism—being secretly filmed while showering on campus residences—and how her case was handled by the police and institution, which quickly became viral on



social media. This paper investigates why certain forms of TFSV like sexual voyeurism in this case are pervasive on college campuses in Singapore. Drawing on online surveys, digital data collection, and elicitation interviews with students at the nation’s largest university, we focus on categorizing the dominant forms of TFSV and understanding students’ awareness of these categories as well as support and resources for victim-survivors. We argue that while our participants may have a broad sense of what sexual violence entails, they lack the skills and language to analyze various forms of TFSV they may encounter, overlook, or perpetrate. This study is part of a larger three-year project conducted by an interdisciplinary team of researchers that explores the intersections between TFSV and campus sexual assault and harassment in Singapore. It informs how we understand new forms of gender-based violence like TFSV alongside the impact of technological affordances in Asia, contributing to scholarship at the intersections of feminist media studies and Asian studies. Aligning with this year’s conference theme, our study engages with global inequalities and human rights through examining TFSV in Singapore.

Scan here to find out  
more about CASMIDA:



# SESSIONS INFORMATION

*Queer Studies* | 26 February 2024, 1pm to 3pm | AS8 04-01

Charles Erize P. Ladia | Ajarn Miguel Lorenzo B. Garcia | Chanwit Boonprajak & Dr Pavadee Saisuwan | Ong Yun Ning

*Influencers & Social Media* | 26 February 2024, 1pm to 3pm | AS8 04-04

Dr Christian Go | Mohamed Hafiz | Honoka Kato | Dr Poppy Febriana

*Feminist/Queer Discourse Analysis* | 26 February 2024, 3.30pm to 5pm | AS8 04-01

Farhana Abdul Fatah | Dr Sun Ke | Dr Pip Freestone

*New Technology & Communication* | 26 February 2024, 3.30pm to 5pm | AS8 04-04

Su Yaxuan | Lai Zishan | Liu Jindong, Dr Hiromi Tanaka & Dr Michelle H. S. Ho

*Film & Cinema Studies* | 27 February 2024, 1pm to 2.30pm | AS8 04-01

Meghna Mishra & Dr Sushmita Banerji | Dr Aulia Rahmawati & Dr Syafrida N. Febriyanti | Krongkwan Siri & Dr Pavadee Saisuwan

*Cultural Studies* | 27 February 2024, 1pm to 2.30pm | AS8 04-04

Dr Sneha Annavarapu & Dr Michelle Ho | Russell Yap | Abdul Fahad

*Ethnography & Anthropology* | 27 February 2024, 3pm to 4.30pm | AS8 04-01

Dr Jayaprakash Mishra | Dr Benedict J.L. Rowlett | Lan Heng (Alex)

*(Post-)Feminism* | 27 February 2024, 3pm to 4.30pm | AS8 04-04

Jin Chengbao | Dr Men Qianxing | Liu Qingyang

Please kindly note that all panel presentations will start at the stated time regardless of the ending time of the previous presentation. Thank you.

# QUEER STUDIES

26 February 2024 | 1pm to 3pm | AS8 04-01

## ENREGISTERING THAI “DRAG LANGUAGE” IN MEDIA CONTEXTS

Chanwit Boonprajak & Dr Pavadee Saisuwan (Chulalongkorn University)

Drag culture has arrived in Thai society from the Western world and has become widely known, especially during the past decade. “Drag Race Thailand,” which premiered in 2018, is one of the most important media outlets that has made drag culture noticeable to the general public. While there have been several studies focusing on Thai drag communities and their identity (e.g. Kamnon, 2022; Pattamaporn and Poonpol, 2022; Rattanadilok Na Phuket and Kasa, 2020), none of them has examined language use. This paper then aims to describe the features of Thai “drag language” and investigate how it is enregistered (Johnstone, 2016) and becomes associated with the drag persona in media. The data were drawn from two seasons of Drag Race Thailand (2018 and 2019). Online posts from their official social media, including Facebook and X (former Twitter), were also included in the analysis. The analysis reveals phonological and lexical modifications in Thai “drag language.” Certain sounds and vocabulary are altered to convey specific meanings. The frequent mixing of Thai and English is common, reflecting drag culture's Western origins and localization. LGBTQ+-associated words, often referred to as “kathoe language,” are integral to “drag language.” We argue that social media plays a significant role in associating these features with the drag persona. This involves the repeated use of these features and their explicit teaching to the public. This study not only expands research topics related to drag communities in Thailand but also highlights how language is adapted by its users to create unique personas or identities and demonstrates the important role of media.



## THE LGBTQ+ COMMUNITY, PRIDE MARCHES, AND OPLAN BAKLA (GAY): (PER)FORMING GENDERED RESISTANCE AND (TRANS)FORMING QUEER BODIES IN LENI ROBREDO'S 2022 PRESIDENTIAL CAMPAIGN

Charles Erize P. Ladia (University of the Philippines Diliman)

The 2022 presidential campaign of Philippine Vice President Leni Robredo, the lone female candidate, revolved around resistance against strongman authorities – the influence of populist incumbent Rodrigo Duterte and the return of the Marcoses in Malacañang. Ferdinand Marcos Jr., her opponent and eventual winner, has instituted political campaigns both online and offline which aim not only to install him in office, but also to cleanse his family's history of corruption and human rights violation during his father's regime. Without a well-oiled political machinery, Robredo's pink campaign banked on support from grassroots volunteer groups including LGBTQ+ organizations. With them came repertoires of contention both familiar and novel to local campaign rhetoric in the past years. This paper inquires: How do performances of gendered repertoires during Robredo's 2022 presidential campaign reveal the strategies, contexts, and struggles of the LGBTQ+ community in the Philippines? This study mapped actions employed and performed by LGBTQ+ volunteers in campaigning for Robredo. These ranged from offline traditional events like pride marches and drag performances, and ceremonial documents like signing covenants and manifestos to digital repertoires like curating and uploading viral videos. Traditional repertoires served as performances of solidarity and (in)visibility where volunteers converged in public spaces to garner public attention and support. Queer bodies became bearers of messages in public political sites and communities. While dangerous, the LGBTQ+ volunteers went house-to-house to become intimate with the electorate. Digital repertoires, on the other hand, transformed queer bodies into digital identities aiming to extend the reach of the campaign but also maximize these spaces for contention. Banking on their witty taglines and on the virality of the videos, the LGBTQ+ movement showed their understanding of how to engage their audience in new sites of protests and campaigns like Facebook and Twitter. In a country where LGBTQ+ rights are still contested, these gendered repertoires aim not only to shape public opinion on Robredo but also, to assert spaces for their gendered advocacy. These repertoires are performed and gendered as it introduced a new way of protesting and campaigning and of defying gendered expectations.

## LINGUISTIC ANALYSIS OF TRANSWOMAN IN PHILIPPINE MEDIA

Ajarn Miguel Lorenzo B. Garcia (Walailak University)

Aiming to be accepted in a conservative country, the Filipino LGBTQ community has been fighting for greater visibility and acceptance, especially in the media which has seen limited portrayals of transwomen. With this aim, transPinay (Filipino transwoman) director Rodina Singh wrote and directed *Mamu and a Mother Too*, which won audience choice award, and casted transwoman Iyah Mina as the lead character (a transwoman sex worker), who won best actress in 2018. Both wins made history for the transgender community. With the limited sociolinguistic study of transwomen in Philippine media, I aim to examine the identity of the director and actress using a corpus of oral (YouTube) and written interviews of the two. By analyzing the discursive construction of transgender identity using the framework of tactics of intersubjectivity (Bucholtz & Hall, 2004), language of neoliberal selfhood (Zimman, 2019), and the discursive production of affect (Mortensen & Milani, 2020), the analysis would shed light on how transgender people enact agency in an oppressive society; uncover how transwomen and allies validate and support trans identity; and how transgenderism could become normativized (Konnelly, 2021). Their trans visibility in the media could serve as inspiration for more trans visibility not only in film, but also elsewhere. Despite this portrayal, transwomen representation pales in comparison to the numerous nuanced gay actors and characters. However, such spotlight on these trailblazing transgender media personalities and characters could be indicative of a tipping point for mainstreaming transgender people, potentially leading to transgender understanding and acceptance in the long run.

## IT'S RAINING CAMP: LINGUISTIC PERFORMATIVITY AND INDEXICALITY IN SINGAPORE MEDIA

Ong Yun Ning (National University of Singapore)

While previous studies surrounding non-normative identities in Singapore have mainly been centred around 'insider' perspectives of self-representation – specifically how individuals and social movements use linguistic strategies in expressing their marginalised identities to achieve personal (e.g., Pak, 2021) or community-wide goals (e.g., Pak & Hiramoto, 2021; Lazar, 2017) – this investigation takes on a different approach through its analysis of Singapore's free-to-air scripted television to illuminate how these identities have been represented from a mainstream 'outsider' perspective in media. Thus, this linguistic investigation uses Harvey's (2000) descriptive framework for verbal camp talk strategies – 1. Paradox, 2. Inversion, 3. Ludicrism, and 4. Parody – to analyse the scripted utterances of the weathermen characters – Windy Miao and Randyweil Hung – in the news satire television show 'The Noose'. Drawing from Butler's (1988) conception of gender performativity, this investigation argues that the comedians who portrayed Windy Miao and Randyweil Hung used the verbal camp talk style to construct their weathermen personas, using the indexicalities of linguistic, para-linguistic, and extra-linguistic resources to reference the Swish and Spornosexual tropes, respectively, in their performances. Fundamentally, this investigation affirms that the covert coding of these marginalised identities allowed 'The Noose' to abide by Singapore's programme code, while affording space for arguably neutral representations of these identities on a national platform. Yet, this investigation also considers how the portrayals of these personas are problematised by their context – of being in a satirical comedy news show focused on parody. Though this study does not discount that these portrayals might have been progressive for their time in Singapore, and even acknowledges that such satirical portrayals could be understood as a sign of comfort and even love towards these personas, these portrayals were and remain among the select few that represented their specific marginalised community. Hence, as doors were not opened for more complex and positive portrayals of the marginalised community these personas represent that would 'balance' the impacts of these (un)ambiguously negative portrayals – a criticism which has been made about portrayals of other marginalised communities on 'The Noose' (e.g., Ligo, 2020), this investigation concludes that the positive impacts of these arguably neutral portrayals were, at best, limited.

# INFLUENCERS & SOCIAL MEDIA

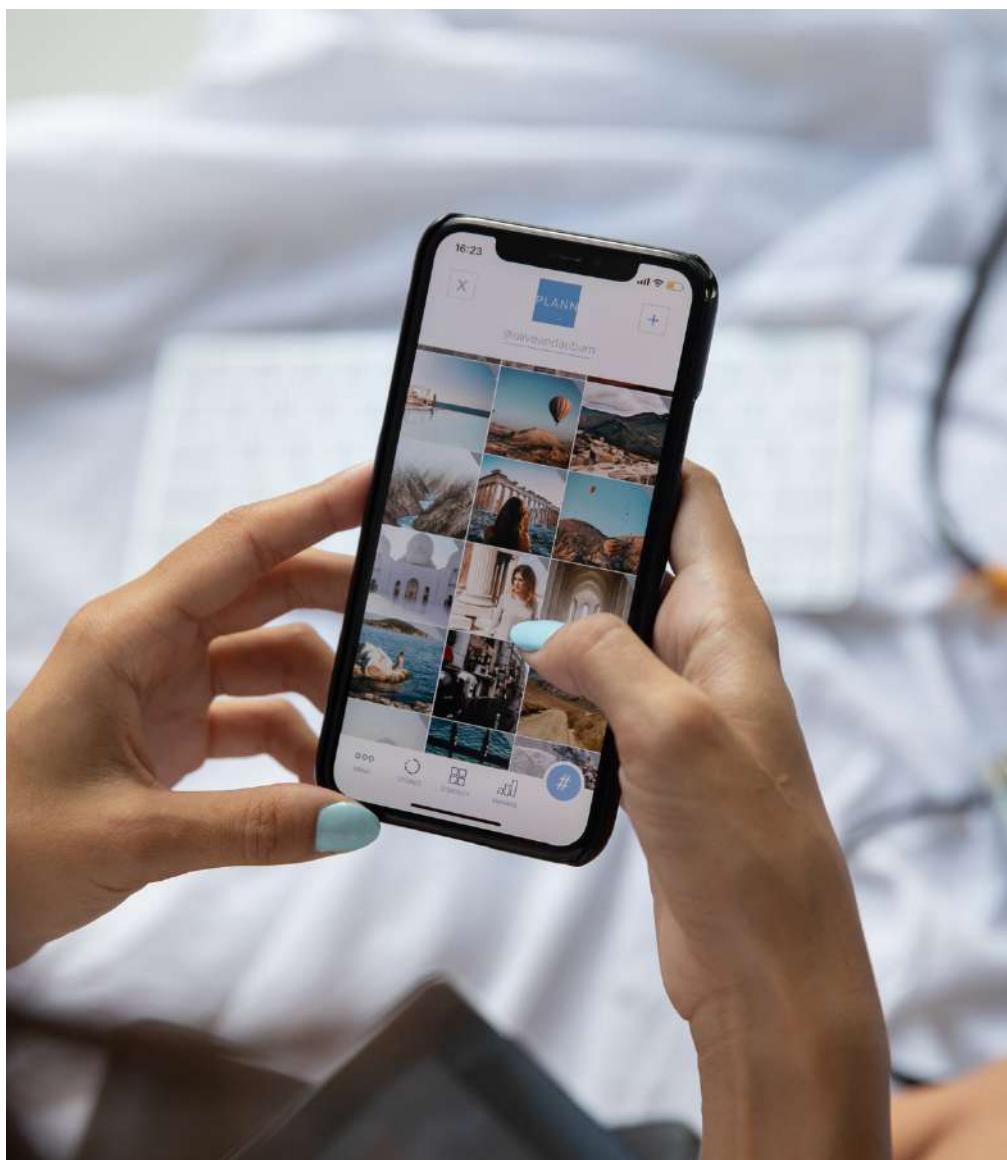
26 February 2024 | 1pm to 3pm | AS8 04-04

## ANIMATING GENDER AND NON-PLAYER CHARACTERS (NPCS): A MULTIMODAL ANALYSIS OF FILIPINO INFLUENCERS ON TIKTOK LIVE STREAMS

Dr Christian Go (University of the Philippines Diliman)

Influencers playing non-playable characters (NPCs)--background characters in roleplaying and video games that are characterized by their scripted and automated --on platforms such as Tiktok have recently gained mixed reactions from news media and the general public for their creativity and strangeness. American influencers like Pinkydoll have been streaming themselves acting like NPCs, repeating the same phrases and actions over and over again in response to gifts and other interactions from their viewers. Such instances reflect how the self is commodified by online monetization and the attention economy at the same time the trend also offers a way to examine the intersections of gender and identity through emergent forms of mediated sociality.

To do this, I focus on a small sample of recorded live streams of Filipino influencers posted on Tiktok and Youtube and employ a multimodal discourse analytic approach to examine how semiotic resources (e.g. language, gestures, clothing) are mobilized to construct NPCs as gendered and how the affordances of animate these NPCs. In their performance as NPCs, influencers utilize prototypical signifiers of femininity such as skirts and make-up to visually code their NPCs as female while prototypical signifiers of masculinity such as a muscular body to construct a male NPC. Meanwhile the animation of these NPCs is negotiated with audiences as the latter serves as puppeteers that influences the limited responses of the former in exchange for economic rewards. It is in this process of animating the NPC, where influencers engage in acts of distinction and adequation such that they distinguish themselves from the NPCs that they are voicing by shifting to the role of the animator while also actively playing along as NPCs who may be perceived as less than human and lack agency. The resulting ambivalence from such interactions thus facilitate a liminal voice where influencers perpetuate reified notions of gender that are subject for consumption. At the same time, in foregrounding its constructed nature, NPCs offer potential for subverting traditional gender norms.



## "BECOMING INFLUENCERS? AN ANALYSIS OF SEX WORKERS' COMMUNICATION IN JAPAN'S SOCIAL MEDIA SPACE"

Honoka Kato (International Christian University Graduate School of Arts and Sciences)

The proliferation of social media has significantly transformed the working environment of people engaged in sex work in Japan. It is now common to see sex workers, both female and male, using platforms such as X, Instagram, and YouTube for self-promotion. They share media content such as photos and videos and sometimes communicate with fans. Some also use specific hashtags and become influential figures among social media users for their witty and radical comments. These phenomena indicate that in the Japanese context, digital media space has become significant for sex workers to gain attention and recognition from society.

While previous research, such as Jones (2015) and case studies by Hardy and Barbagallo (2021) and Hamilton, Barakat, and Redmiles (2022), have discussed the realities and challenges of the digitization of sex work itself, they have not examined in depth about sex workers' digitized labor outside of sex work. This paper studies the situation in Japan, where sex workers who use social media are becoming more like influencers who engage in visibility labor (see Abidin 2016).

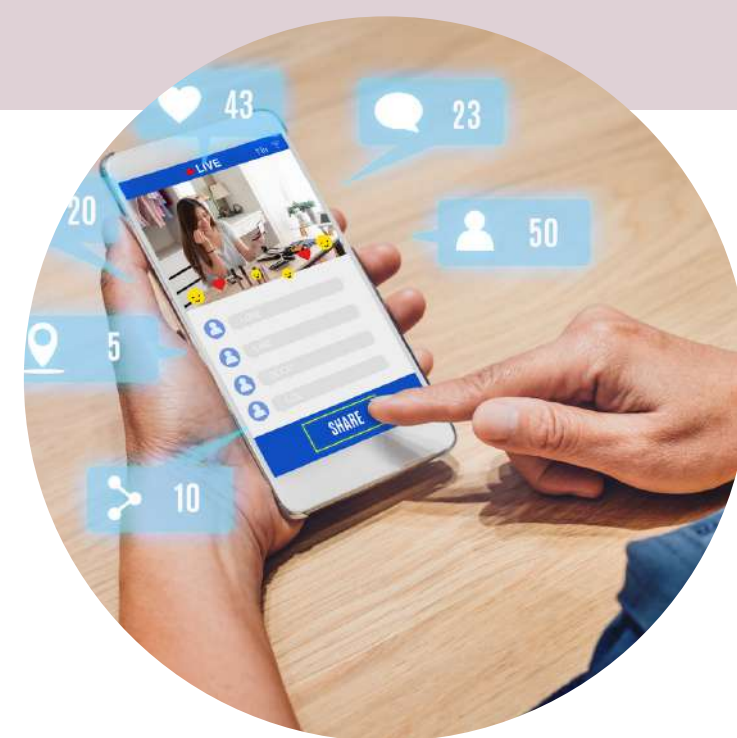
This paper conducts a qualitative content analysis of social media postings from accounts identifying sex workers and those using hashtags related to sex work. The content includes posts on X and Instagram as well as YouTube videos created by sex workers. The research also analyzes the tones and expressions of each post and discusses whether the increased attention from general users to the workers helps to highlight the structural issues surrounding sex work in Japan.

The paper argues that social media plays an ambivalent role. On the one hand, it provides a space for sex workers to share their frustrations and negative experiences at work and has a certain feminist dimension. On the other hand, as the media content is disseminated and often consumed in an entertaining way, it may hide the structural problems surrounding the sex industry. This research aims to contribute to the new research fields of gender studies and media/communication studies, especially in the Asian context.

## FROM PANOPTICON TO PLATFORM: CONTEMPORARY INTERPRETATION OF MALE BEAUTY INFLUENCER BODY DISCIPLINE ON INSTAGRAM IN INDONESIA

Dr Poppy Febriana (Universitas Muhammadiyah Sidoarjo)

The fields of surveillance and bodily discipline have developed and become entangled in the current digital age. This study explores the dynamics faced by male beauty influencers in Indonesia as social media platforms such as Instagram become the new standard for personal and professional relationships. Focusing on influencers like @joviadhiguna, @jargasm, and @itsriskys, the study aims to provide an in-depth analysis of how they portray themselves in a constantly monitored digital space. The present research analyses the language, images, and symbolic expressions utilised by these influencers using a discourse analysis method. The study aims to determine the various ways in which the algorithms of digital platforms and established cultural standards shape, steer, and influence these influencers' aesthetic choices and self-representations. It attracts inspiration from Foucault's concept of the "disciplined body" and the general idea of the digital panopticon. The research's identification of particular discourses that mirror internalised beauty standards is one of its most important discoveries. The patterns seen are a reflection of the immense demands imposed by constant online surveillance. Moreover, these influencers frequently make calculated mistakes in an effort to maintain their online reputation. A major theme is the act of striking a balance between one's individual identity and the constant surveillance of the digital panopticon. The selection of influencers with diverse backgrounds is another significant dimension that has been highlighted. This diversity ensures a thorough representation of the area and improves the research. It provides that the outcomes capture a range of experiences, giving a comprehensive picture of the difficulties and negotiations influencers encounter. The research's conclusion highlights the complex power dynamics operating on digital platforms. It highlights the ongoing struggle Indonesian male beauty influencers face in trying to carve out a niche for themselves while also yielding to the strict disciplinary measures imposed by the internet world. Essentially, this study provides a sophisticated knowledge of physical discipline in the age of technology. It is evidence of the complex issues that male beauty influencers face and highlights how difficult it is to preserve one's identity in the face of constant online observation.



## OUTCASTED: TRANSPHOBIC REPRESENTATIONS OF NUR SAJAT'S IDENTITY IN MEDIA

Mohamed Hafiz (National University of Singapore)

In recent years, a concerning global trend has emerged: the rise of the anti-gender movement (Borba, 2022). This movement presents a significant challenge to progressive understandings of gender and sexuality, with a primary aim to undermine what is often referred to as 'gender ideology.' However, how does a language lacking the nuanced vocabulary needed to address these complex ideas attempt to combat them?

This paper explores a unique case involving conservative Islamic voices within Malaysian society and their targeting of Nur Sajat, a prominent trans woman. Her path to fame was marked by her unapologetic embrace of her transgender identity, amassing a substantial following on various social media platforms. Malaysia, being a predominantly conservative Muslim country, has seen significant social and religious resistance regarding issues related to gender identity and LGBTQ+ rights over recent decades. Sajat's visibility as a trans woman, along with her defiance of traditional gender expectations, made her a polarizing figure, especially when she participated in the Islamic pilgrimage and traveled to Mecca in February 2020. In Islam, as in many organized religions, there are traditional beliefs and expectations concerning gender roles and identity.

Data were collected in 2022 and 2023 online by searching for reports that problematized Nur Sajat's femininity, especially after her pilgrimage became a source of outrage in Malaysian media. Drawing on concepts from media discourse analysis, this study demonstrates how these news outlets either challenge or reinforce Sajat's identity as a trans woman. These tactics by the conservative media position Sajat as an unwanted member of

the community.

This study contributes to the existing body of research on the escalating phenomenon of anti-genderism and its associated rhetoric, which has gained prominence in recent years. With a particular focus on Islamic ideologies relevant to the Southeast Asian context, this observation suggests that transphobic discourses are a backdrop of Islamization. This nuanced understanding sheds light on the intricate dynamics at play in religiosity and their implications for the broader discourse on gender and identity.



# FEMINIST/QUEER DISCOURSE ANALYSIS

26 February 2024 | 3.30pm to 5pm | AS8 04-01

## GENDER, RELIGION, AND SEXUALITY IN MALAYSIAN TELEVISION: CRITIQUING FEMALE AGENCY AND EMPOWERMENT VIA A FEMINIST CRITICAL DISCOURSE ANALYSIS OF THE WOMEN PROTAGONISTS IN CHINTA AND NUR

Farhana Abdul Fatah (Universiti Sains Malaysia)

Mainstream media is a central platform on which cultural representations of female agency and empowerment are portrayed. In Muslim-majority Malaysia that has been experiencing Islamisation since the late 1970s, the media is one channel through which beliefs about the ideal and perfect Malay-Muslim woman are disseminated to the masses. Informed by studies in applied linguistics, gender, religion, and media, this paper therefore examines the interrelated notions of female agency and empowerment, specifically in how they relate to the ideal Malay-Muslim womanhood.

In Islamising Malaysia, the tudung, or veil, is at the core of such debates. Whereas a large part of the Western world views the veil as a marker of female oppression, Muslim women have strategically employed the veil as not only a marker of religious identity and piety, but as a symbol of resistance against hegemonic, Western-centric patriarchal ideals. In Malaysia, however, non-veiling Muslim women are increasingly facing scrutiny for not only discarding a religious edict, but also accused of aligning themselves with Western ideals of beauty and womanhood.

Taking media data from two popular Malaysian television serials – Chinta, and Nur – this paper draws on Lazar’s Feminist Critical Discourse Analysis (FCDA) to explore how the eponymously named women protagonists from each show represent a secular and an Islamic approach to female agency and empowerment, respectively. It examines particular lexical features notable in the character’s monologues, as well as in their dialogues with other supporting characters, to trace their continuous negotiation of womanhood and religiosity vis-à-vis their relationship with Islam and the veil. A central theme emerged from the data, which revolved around sexual empowerment, and rejection. Specifically, although both Chinta and Nur are depicted as impious due to their non-veiling, the former attempts to reclaim her agency by capitalising on her sexuality, whereas the latter rejects sexualisation in favour of closeness to God.

Insights from this paper suggest a need to challenge the prevailing understanding of female agency and empowerment grounded by Western-centric ideals of secularity and individuality, with an Islamic approach that foregrounds the centrality of faith in shaping a woman’s identity and her pursuit of empowerment.

## WOMEN’S BEAUTY DUTY AND DEFEMINISATION: A FEMINIST CRITICAL DISCOURSE STUDY OF ONLINE FEMINIST CAMPAIGN IN CHINA

Dr Sun Ke (Nanjing University of Finance & Economics)

The post-covid-19 era has been fraught with financial instability and power imbalances among social groups. Under such circumstances, a feminist campaign, themed “服美役” (comply with the beauty duty), becomes viral on Chinese social media, which argues that “women’s beautification is not a kind of personal enjoyment, but a structural oppression on women as a group”. This sparks heated online discussion, intertwined with a sentiment of anti-consumerism and misandry. This paper looks at how women are empowered in the anti-discourse of beauty, especially the way such fight-for-freedom activity in fact put constraints on women’s choices.

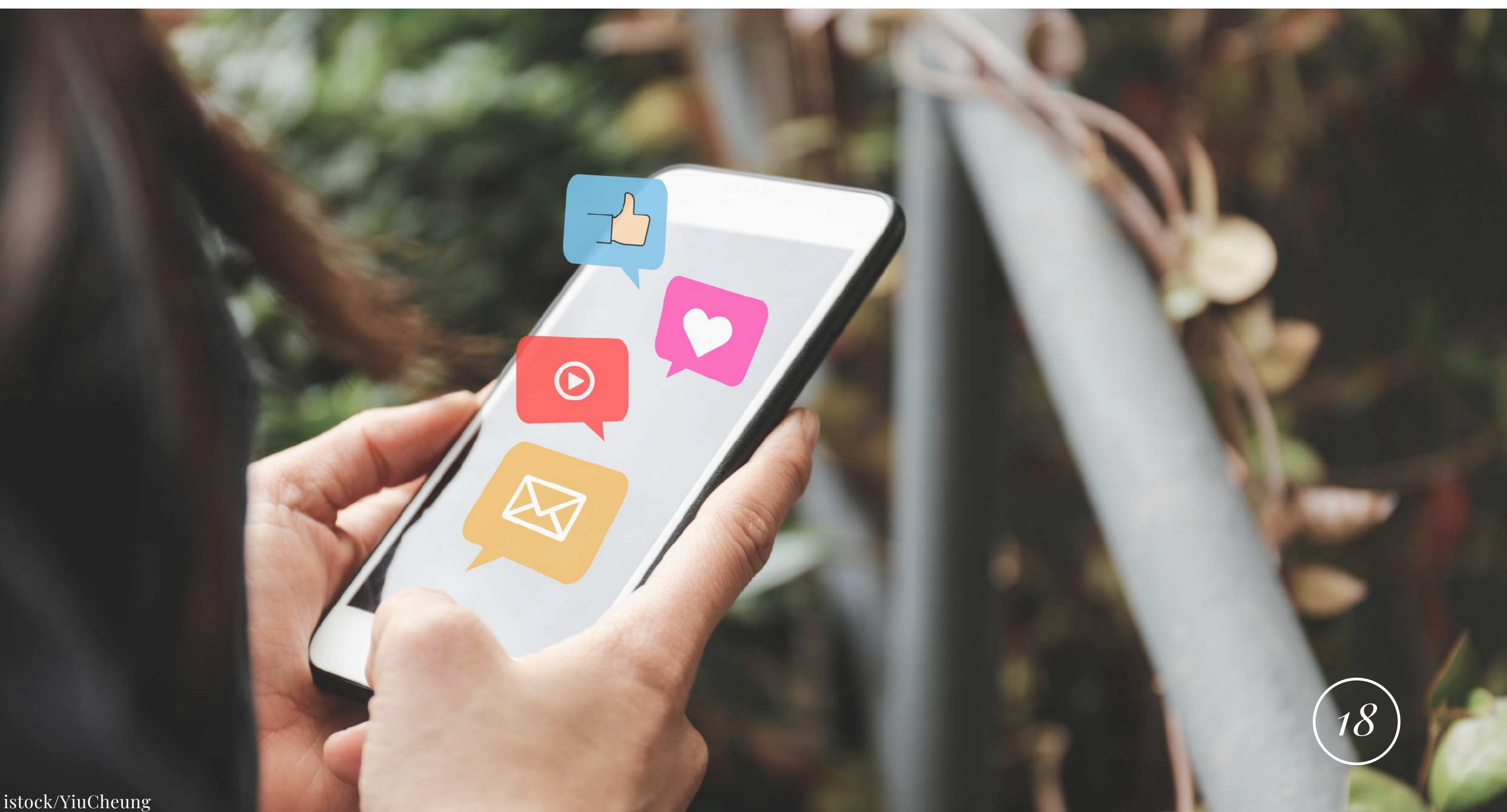
I situate the empowered femininities under the broader studies of the postfeminist discourse. While previous literature finds the practices of beautification to be prescribed as a self-improving technique (Ringrow, 2016), and seen as doing an emancipated feminine subjectivity (Lazar, 2011), this paper finds the commodified femininity burdensome, something to be removed so as to empower women. This study is based on the data collected from videos and online comments in response to the campaign from March to October, 2023 on Bilibili. The data is explored through Feminist Critical Discourse Analysis (Lazar, 2005). It shows a two-phase of defeminization: in the discourse of “commercialized beautifications weaken us” an essentialist female identity is constructed; in the discourse of “natural sex differences weaken us” a genderless identity is constructed.

Gender is thus constructed as a continuum with the women of commodified beauty as the ultra femininity at one extreme, the man with social resources as the ultra masculinity at the other, and an androgynous space of women in the middle. The essentialist female identity sits somewhere between the middle point and the ultra femininity extreme.

## QUEER SINOPHONE STUDIES, SOCIAL MEDIA AND IDENTITY PERFORMANCE: REFLECTIONS ON ETHNOGRAPHIC EXPERIENCE IN MAINLAND CHINA

Dr Pip Freestone (Hong Kong University of Science & Technology)

This paper presents reflections on the ethnographic experience of a White British discourse analyst in mainland China. Having set out to engage with local queer communities through participant observation, it quickly became apparent that, where younger participants were concerned, a focus on the role of social media would be crucial. Although the social prominence of the latter pertains to youth in all modern contexts, due to their heavily networked lives, the sociocultural specificities of mainland China mean this is perhaps even more important there than in many other contexts. I approach these issues from a poststructuralist perspective which foregrounds the fluidity of identity and challenges binaries. Therefore, great care is taken not to overgeneralise about the lives of ‘young Chinese queers’ writ large, and the need for researcher reflexivity is well-noted. Nevertheless, it seems reasonable to suggest that cultural and political factors tend to result in a comparatively high level of reliance on social media for queer networking in mainland China overall. This corresponds to the relative sparsity of physical networking opportunities like LGBTQ+ societies and NGOs and to the well-documented regression in queer visibility and support for diversity more generally in recent years, despite notable increases in the number of commercial queer spaces in some major cities. Against this backdrop, however, online space in mainland China can be seen to provide an especially rich level of opportunities for young individuals to connect, meet, share, and in some cases, resist. Indeed, I found that social media frequently played an empowering role in the performance of queer identity, in terms of dealing with, and sometimes navigating, potentially challenging familial, professional and everyday interactions. This paper therefore argues for the central importance of considering social media space in any related analysis. Furthermore, it suggests that doing so can be an important step in challenging the essentialism that tends to characterise outsider views on life in mainland China, and in Sinophone cultural contexts more broadly.



# NEW TECHNOLOGY & COMMUNICATION

26 February 2024 | 3.30pm to 5pm | AS8 04-04

## LIVING THE FANTASY: REAL-LIFE DATES WITH VIRTUAL BOYFRIENDS THROUGH “COS COMMISSIONS”

Lai Zishan (National University of Singapore)

In 2022, a new trend emerged among Chinese otome gamers : real-life encounters with their virtual boyfriends through "cosplay commission", or "cos commission" for short. This practice allows young female customers to hire predominantly female cosplayers who portray fictional male characters from otome games, transforming virtual romantic connections into tangible, real-life experiences. While previous studies often explored cosplay within specific fantasy spaces like Anime, Comic, Games, and Novels (ACGN) conventions or themed cafés (Galbraith, 2013; Chao, 2017; Ho, 2020), cos commissions for otome gamers occur in diverse everyday settings, seamlessly blending with their daily life.

While previous studies have explored cosplay in specific contexts, this paper investigates the unique blend of genuine emotions and commodified interactions in everyday settings. Employing qualitative research methods, including semi-structure interviews with five female clients and two cosplayers, and participant observations, to capture the nuanced motivations of female otome gamers and the cosplayers they hire. These insights are supplemented by an analysis of online forums and social media discussions within the otome gaming community. I argue that despite interactions primarily between women, some involving individuals identifying as lesbians or bisexual, these encounters paradoxically reinforce conventional heterosexual norms. This tension between seemingly queer interactions and traditional expectations underscores the complexities of queerness, androgyny, and heteronormativity within the otome gaming subculture. Additionally, the inherently precarious nature of these commodified relationships raises critical questions about authenticity, blurring the lines between genuine emotions and commercial transactions in contemporary, liquid modern society.

By exploring the evolving landscape and the paradoxical dynamics within these interactions, this paper offers valuable insights into the complexities of intimacy, queerness, and traditional norms within digital gaming cultures. It enriches the interdisciplinary discourse on gender, sexuality, gaming, and queer studies by providing nuanced perspectives on virtual relationships in contemporary Chinese contexts.



## COMPARING ROMANTIC AI COMPANIONS IN JAPAN AND CHINA: ANIME FANTASY, GENDER REPRESENTATION, AND ASIAN POSTHUMANS

Liu Jindong (Chinese University of Hong Kong), Dr Hiromi Tanaka (Meiji University), Dr Michelle Ho (National University of Singapore)

With the development of AI technologies, more and more commercial products of romantic AI companions are available in the markets. In Japan and China, a novel and culture-specific form of AI companions has emerged: anime-style hologram girlfriends, most notably represented by the cases of Gatebox’s My Healing Bride Azuma Hikari and Shenzhen Go Wild’s Hupo Xuyan. This study aims to compare these two cases based on the existing empirical and theoretical research (Tanaka & Ho, forthcoming; Leo-Liu & Wu-Ouyang, 2022; Leo-Liu, 2023, Liu, 2021) and discuss (1) the convergence of AI, AR, and anime cultures, (2) gender representations in human-AI intimacy, and (3) the critical idea of Asian Posthumans.

First, we are interested in how its anime bishōjo design can be related to traditional cultural beliefs of “techno-animism” (Tanaka & Ho, forthcoming; Leo-Liu & Wu-Ouyang, 2022) and modern social reality of “love capitalism” and “escapism into fantasy” in relation to anime subcultures in Asia (Galbraith, 2009). We will compare the anime subcultural communities and their patterns of consuming AI companions in two countries.

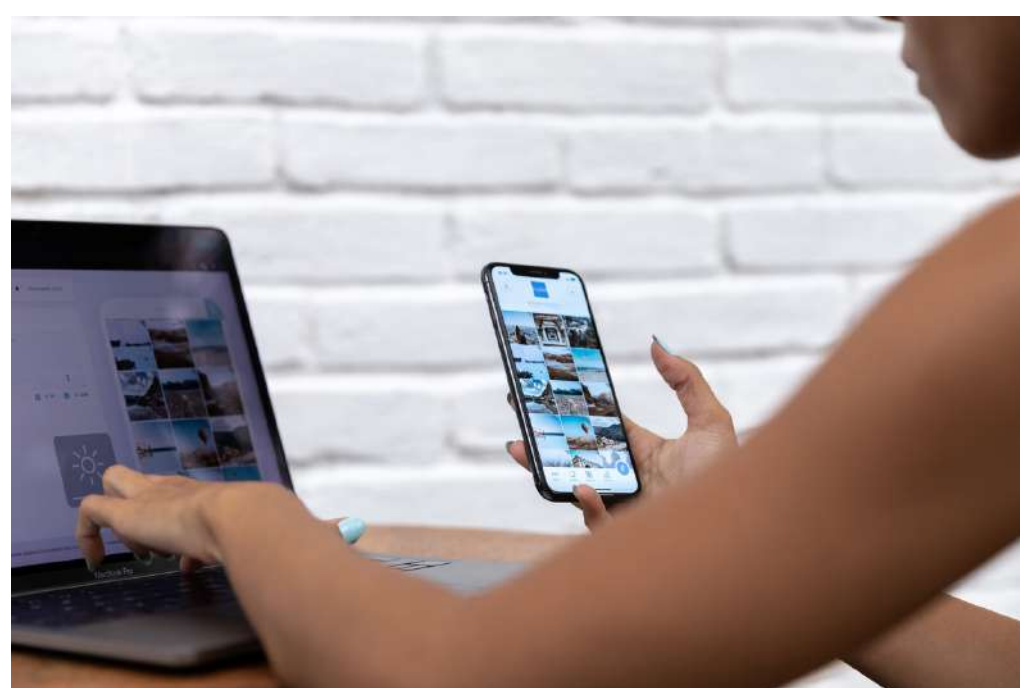
Second, since both products denote a hyper objectification and sexualization of the female body and personality associated with the eroticism in anime aesthetics, gender representation is a core concern. We have found so far that Hupo shows more disobedience, deviance and reciprocity than Azuma Hikari. This manifests a potential of “Social Exchange Robots” in representing gender relations (Leo-Liu & Wu-Ouyang, 2022).

Third, through the examination of AI romance in two Asian countries, this study demystifies “Asian Posthumans” as a sensitizing device to consider global transculturation of techno-cultural discourses. We argue that Asian characteristics are not singular but plural, exemplified by our case studies. In addition, this study sees “Asian Posthumans” as a pseudo proposition in the first place, as the cultural boundary between Asia and Europe/America/Africa, the East and the West, are increasingly blurred through the continuous globalization, transculturation, and fusions of techno-cultural discourses. This pseudo proposition can still be useful as a thinking device for meaningful inquiry and critical reflections.

## TO THE WORLD LEFT BEHIND: AN ANTHROPOLOGICAL STUDY OF DIGITAL MEDIA, AFFECTIVE ECONOMIES, AND TRANSNATIONAL REUNIFICATION OF VIETNAMESE WOMEN IN CHINA

Su Yaxuan (National University of Singapore)

In an age of unequal mobility marked by physical separation, transnational intimacy has come to be a heavily mediated presence. As digitally mediated transnational intimacies become widespread in our highly bordered world, my larger project illuminates one instance from within an Asian region, as it shapes the politics and poetics of gendered mobility and life amid loss and uncertainty. Vietnamese women, who left their homes at a young age, separated from their natal communities, after undocumented border-crossing and marrying into China without registration, are seeking family reunification by digital means. Undocumented border crossings which blur the boundary between forced and voluntary migrations, unregistered marriages, prolonged separations, the futile searching efforts of Vietnamese women and families, and increasingly strict population control by the states have shifted gendered mobility to immobility, making physical reunification challenging to attain. In response to these challenges, a group of Vietnamese vloggers, mainly young females active on various video platforms, aid these women, mediating and producing transnational reunification. The practices and experiences among multiple social actors – Vietnamese women and families, vloggers, online audiences, and border residents – straddle the digital and face-to-face worlds, comprising the uneven and heterogeneous world of transnational intimacies. This complex interplay between online and offline transnational intimacy relies on the labor of young women and the heteronormative “affective economies” of love, care, and empathy, often gendered as feminine (Ahmed 2004). Transnational reunification vlogs become a paradoxical site, which simultaneously challenge border and migrant regimes through the circulation of heteronormative affective economies, while also serving as conduits for perpetuating and entrenching these very regimes. Based on data collected during ongoing digital ethnography and preliminary fieldwork, this paper aims to explore How does the entanglement of heteronormative affective economies with border and migration regimes configure and reconfigure the experience of transnational reunification, involving various sets of social actors – Vietnamese women and families, vloggers, and online audiences?



# FILM & CINEMA STUDIES

27 February 2024 | 1pm to 2.30pm | AS8 04-01

## MASCULINITIES ON INDIAN OTT: A CRITICAL ANALYSIS OF POST-COVID NETFLIX ORIGINALS

Meghna Mishra (International Institute of Information Technology, Hyderabad), Dr Sushmita Banerjee (International Institute of Information Technology, Hyderabad)

This paper seeks to critically analyse and evaluate the portrayals of masculinity as demonstrated by the characters of original content on Over The Top (OTT) platforms in India, which have seen a marked rise in viewership in recent years, offering enormous collections of content including films, series and documentaries. Netflix, currently the largest investor in original Indian OTT content, offers a range of curated material, available in 31 languages. The idea of masculinity in Indian cinema, as illustrated by the Bollywood industry, has largely been portrayed through hegemonic notions over the years, and through its depictions manufactured an unrealistic image of the ideal man. Through simple distinctions between the good and bad, a clear contrast is set up between the hero and the anti-hero. As pointed out by R. W. Connell, we can consider the existence of a hierarchy of masculinities, at the middle of which lies Marginalized Masculinity, that which may be attributed to the working class. Socioeconomic status dictates access to resources, which contributes to the intersectionality between class and the expression of masculinity. This can bring about both a pursuit of hegemonic ideals without the resources to attain it, or a protest of the status quo of society and the ideals of hegemonic masculinity. It is then in the interest of Indian OTTs to cater to the middle-class urban youth that makes up the majority of its target demographic as users, by straying from traditional depictions of the 'hero' and exploring the complexities of men that don't seem to fit into that mould. With modern depictions such as those seen in Netflix's original productions, we find novel portrayals of the working man, exempt from ethical obligations in his conquest to liberate himself from the working class cycle. For the purpose of this study, we use Neuman's coding method to substantiate qualitative discourse analysis of the Indian Netflix Originals *Jamtara - Sabka Number Aayega* (Soumendra Padhi, 2020), *Class* (Ashim Ahluwalia, 2023), and *The White Tiger* (Ramin Bahrani, 2021).

## MUSLIMS IN MOTIONS: CINEMATIC REPRESENTATION OF MOBILITIES AND FEMININE IDENTITIES IN INDONESIAN ISLAMIC FILMS

Dr Aulia Rahmawati, Dr Syafrida N. Febriyanti (Universitas Pembangunan Nasional Veteran Jawa Timur)

After the reformation in Indonesia in 1998, there was a boom in Islamic films that featured Islamic symbols in popular narratives. These films reinforce the trends in Islamisation and Islamic consumerism in Indonesia. However, academic studies on the representation of Muslim women in these films are still very limited, mostly analysing only the general perspective of post-Islamisation trends. In fact, it is important to critically examine representations of Muslim women's identities and agencies that are often marginalised. In the 20 years since the post-reformation, the trend of global/international mobility has begun to emerge in contemporary Islamic films, depicting Muslim female characters living in or visiting other countries. This paper focuses on the identity of Muslim women in Islamic films based on this characteristic.

Through an analysis of the films *Assalamualaikum Beijing* (2014), *Hijab Traveller: Love Sparks in Korea* (2016), and *Merindu Cahaya de Amstell* (2022), this study explores emerging discourses on boundaries and mobility. First, the Muslim female main character is depicted as capable of global mobility, crossing geographical boundaries with the secular world's dream tourist destinations. This represents the cosmopolitanism of Muslim women's identities who are free to move across countries. Second, identity boundaries are also displayed through the portrayal of the main character as a devout Muslim who maintains Islamic values in the midst of secular society abroad. Third, the paradox of boundaries appears in the search for a soul mate who must be of the same faith despite cross-cultural mobility. Paradoxically, the discourse of boundaries is also depicted in the narratives of these films that describe the search for Muslim women characters in finding their 'soul mate'. Muslim women who are independent and have global mobility will still be limited by the demands of marriage to fulfil their religion.

While depicting transnational mobility and cosmopolitan Muslim women's identities, these films still limit women's agency in the search for love and heteronormative relationships. The emerging discourse on boundaries and mobility has double meaning. On the one hand, freedom across geographical boundaries and the assertion of a cosmopolitan Muslim woman's identity, but on the other hand, restriction through the demands of Islamic heteronormative marriages.

In conclusion, the discourse on the progressiveness and cosmopolitanism of Muslim women's identities in these films is only half-hearted and limited. Its representation is still framed by conservative Islamic ideology regarding the ideal role of women in the institution of marriage. This paradigm needs to be deconstructed so that the representation of Muslim women's identity and agency in popular media is more equal and gender-equitable, and no longer focuses solely on Islamic marriage.

## “I WANT TO BE BORN A MAN, BUT HAVE MY FEMININITY”: CONVERSATION ANALYSIS OF A YOUTUBE INTERVIEW SHOW FEATURING THAI TOM

Krongkwan Siri (Chulalongkorn University), Dr Pavadee Saisuwan (Chulalongkorn University)

Among the various LGBTQ+ identities in Thai society, tom, referring to masculine-gendered female homosexuals, was one of the least studied and less commonly represented in the media. However, over the past decade, the representation of tom has become more prominent in new media. Taking this trend into account, this paper aims to investigate the discursive construction of Thai tom in one of the most popular Thai tom interview shows on YouTube.

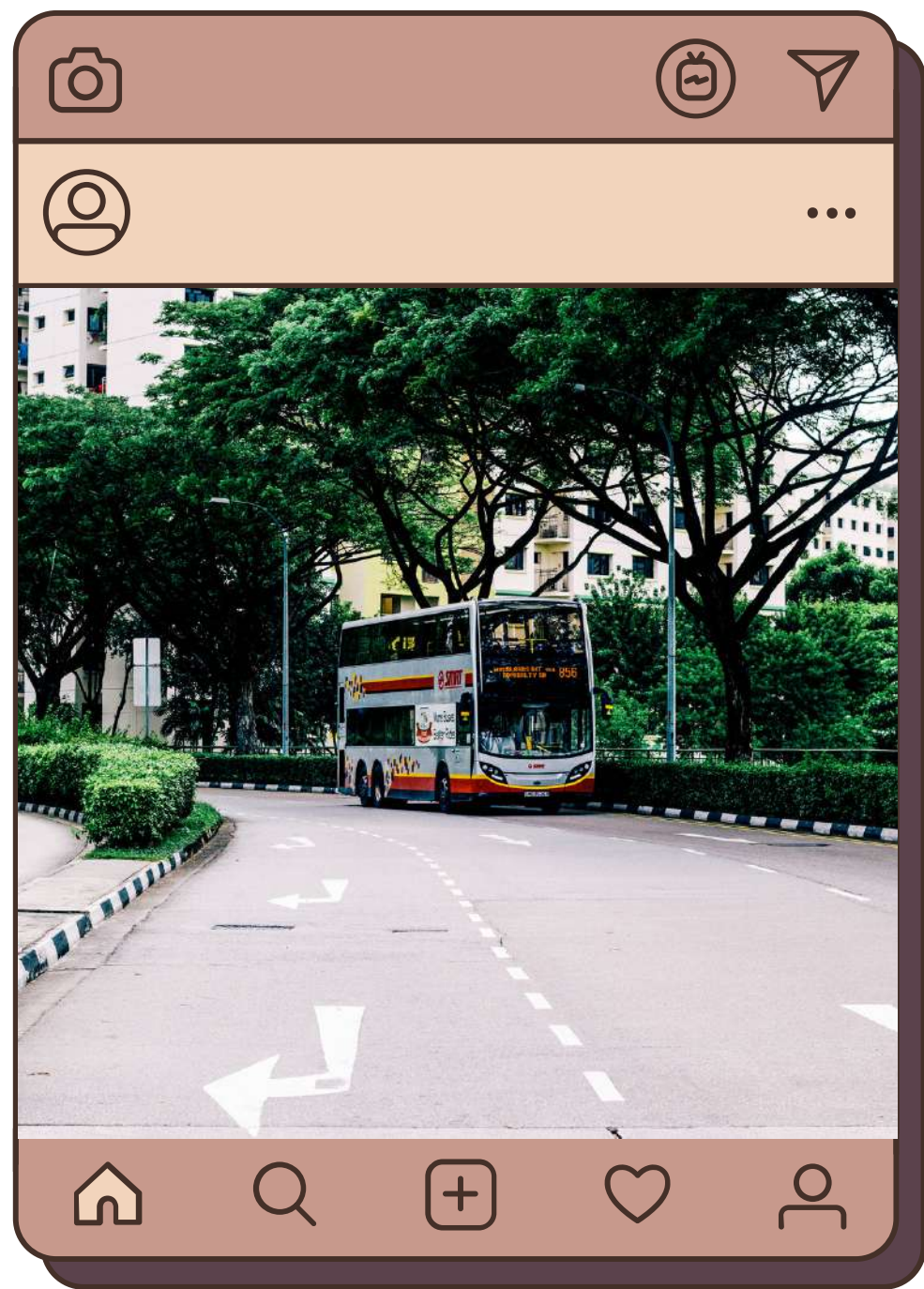
The data was collected from 3 selected episodes of “Talk with Betty” interview show. In each episode, Betty, a 33-year-old Thai tom, is the show host, interviewing a guest who shares the tom identity to varying degrees. The four main topics discussed in each episode include the realization of being tom, love and relationships, sex life, and body modification. Adopting a conversation analysis approach to gender and sexuality (e.g., Kitzinger, 2005; Speer & Stokoe (Eds.), 2011), simultaneous speech and non-minimal post-expansions are conversational features that significantly contribute to the construction of tom identities. Simultaneous speech displays the co-construction and mutual understanding between the show host and the guests, particularly regarding body modification. They share the same idea that breasts are undesirable reflecting their inner desire to have man-like bodies. Non-minimal post-expansions are used to elaborate on tom’s flirtatiousness or sexual promiscuity, characteristics associated with masculinity. They are also commonly used to elicit answers on sexual experiences, a taboo topic in the Thai context. The guests are often hesitant to openly discuss their sexual experiences, a behavior associated with femininity in the Thai context, where women are expected to be sexually reserved. These conversational features construct an image of Thai tom as a blend of masculinity and femininity, which differs from the mainstream media’s portrayal of tom as hypermasculine. Therefore, this Thai tom interview show plays an important role in displaying the diversity within the Thai tom community.

The paper illustrates how Thai tom identities are interactionally constructed. It also sheds light on the changing representation of Thai tom in contemporary media and contributes to the embracement of diversity both within the Thai tom community and broader Thai LGBTQ+ communities.



# CULTURAL STUDIES

27 February 2024 | 1pm to 2.30pm | AS8 04-04



## “WHAT’S LOVE GOT TO DO WITH IT?” BUSES, FANDOM, AND SOCIAL MEDIA IN SINGAPORE

Dr Sneha Annavarapu (National University of Singapore), Dr Michelle Ho (National University of Singapore)

This paper is part of an emergent project in which we aim to understand how and why a community of (mostly) young men in Singapore who call themselves “bus enthusiasts” exists, what they do, and how they navigate their unabashed – and allegedly deviant – attachment to buses. Broadly speaking, “bus enthusiasts” or “bus fans” are people who devote significant time and attention to buses and other transit systems like the MRT. They engage in “bus spotting”, taking photos of buses, joyriding, collecting brochures and memorabilia about buses, and have extensive information about bus routes and bus mechanics. Bus enthusiasts are not particular to Singapore but exist in several other parts of the world and this transnational community is anchored in a collective and so-called “obsessive” love for buses.

In this paper, we explore how self-identifying “bus enthusiasts” in Singapore – of which there are about 500 people, according to some estimates – narrate and represent their love for buses on social media. Through an interpretive analysis of Tiktok videos, Reddit threads, and Facebook posts along with textual and video interviews of bus enthusiasts done in popular news outlets, we study how bus enthusiasts understand their relationship to buses, how they navigate the stigma of bus fandom, and the kinds of nuanced distinctions they draw around bus fandom as a process and as a practice: what kinds of desires and aspirations do bus enthusiasts have? How do they understand their own fandom? What does social media offer in terms of a platform of community and/or visibility for this subcultural community? These questions, we posit, present us with an opportunity to better understand how fandom subcultures, and social media interact and produce self-understandings amongst a specific set of youth, particularly young men. Furthermore, through a focus on such an under-researched topic, we “queer” infrastructure studies by centering love, attachment, and intimacy as being critical to radical reimaginings of large technical systems such as public transit.

## REPRESSION, RESISTANCE & REVOLUTION: THE POLITICS OF QUEER COMMUNICATION IN SOUTHEAST ASIA

Russell Yap (National University of Singapore)

Following recent revivals of gender and sexuality issues in broader mainstream news and in response to what Tang and Wijaya (2022) called for a greater engagement of queer issues in Southeast Asia, this paper aims to answer one question. The research question posited is: Is social media a democratising force for the understanding of queer politics in Southeast Asia given its fusion of elements of source, channel and destination? Drawing from the journalistic models of communication posited by Shannon and Weaver (1947) as well as Westley and MacLean (1957), I argue that social media in the realm of queer politics can function as a democratising force for two major societies in Southeast Asia, namely Singapore and Malaysia. This is because of three reasons that I identify in this paper. First, it blurs and redefines traditional media relations between civil society and the state by altering the way information is disseminated and communicated across modalities. Second, it provides an opportunity for the expansion of shared experiences and narratives that connect different groups in society. Finally, closely related to the first point, queer social media communication bypasses the need for traditional gatekeeping by the government, dissolving the monopoly of information any government may have and affording individuals the opportunity to exchange information at their will. This creates a media space where elements of source, channel and destination are merged as a by-product of the queering process in these two societies. I examine these broadly by looking at content produced by queer communities in both countries, such as videos series (e.g. HomePAR and People Like Us in Singapore) and Twitter hashtag communities (e.g. #GayProde in Malaysia).

## DISCRIMINATION IN EDUCATION: ANALYZING THE CHALLENGES FACED BY MUSLIM WOMEN IN INDIA AND MEDIA PORTRAYALS OF THE HIJAB

Abdul Fahad (Universiti Malaya)

This Research aims to explore the various complex obstacles faced by Muslim women in India, while also critically analyzing the portrayal of the hijab in the media. This study illuminates the complex network of social, cultural, and gender-related prejudices that impede the educational progress of Muslim women in India. These women frequently encounter disparities in access to school, inadequate quality of education, and elevated rates of discontinuation. This study employs a qualitative research approach, utilizing in-depth interviews with Muslim women and important stakeholders, to comprehensively examine the multifaceted nature of prejudice. By doing so, it aims to elucidate the various obstacles that impede the achievement of educational goals. The interviews conducted in this study provide valuable insights into the lives of Muslim women, offering a deeper understanding of how cultural and religious norms influence their educational paths and goals. These interviews are particularly valuable since they incorporate personal narratives, allowing for a more comprehensive exploration of the subject matter. The interviews yield qualitative data that provide insight into the intricate dynamics of prejudice, enabling a nuanced comprehension of the obstacles encountered by this marginalized population. Simultaneously, this study undertakes a rigorous examination of media depictions, particularly those pertaining to the hijab, unveiling the substantial impact of the media in propagating preconceptions and misunderstandings. Through the use of content and discourse analysis, this study aims to discern patterns and prejudices within media portrayals, so illustrating their capacity to either perpetuate or contest dominant cultural beliefs. The utilization of this dual methodology allows a comprehensive examination that elucidates the connections and divergences between the lived experiences of Muslim women and their representation in the media. The research findings shed light on the significant educational disparities experienced by Muslim women, highlighting the influential role of the media in either supporting or contesting these discriminatory myths. Through an examination of the dynamic relationship between individuals' real-life encounters and portrayals in media, this research provides significant contributions that can guide the development of policy suggestions intended to dismantle obstacles to education and promote a society characterized by fairness and inclusivity.



# ETHNOGRAPHY & ANTHROPOLOGY

27 February 2024 | 3pm to 4.30pm | AS8 04-01

## STICKY KINSHIP AND HOMOROMANTIC DESIRES: ETHNOGRAPHIC ACCOUNTS OF GAY MEN FROM SMALL TOWNS OF ODISHA, INDIA

Dr Jayaprakash Mishra (Thapar University)

Drawing on an ethnography in small towns of Odisha, India, I begin this paper by examining how the small town is conceived and articulated in the narratives of unmarried gay men who inhabit these spaces. I do so by systematically surveying majorly two different spaces: firstly, cruising areas which are ostensibly heteronormative but are often queered in different ways by gay men. Secondly, I demonstrate how domestic spaces in small towns are intimately embedded in the lived experiences of gay men. As the paper progresses, I delve into the irresolvable dilemma of gay men of marriageable age and the ways in which they negotiate with the heteronormative institutions of family and marriage. This discussion is further contextualised by exploring filial piety and elderly care in the small towns. Expanding on Weston's 'family of choice' (1997) that situates queer and kinship in opposition to each other, while being attentive to its limitation in the small town Odisha context, I show how chosen kinship might include diverse ways in which unmarried gay men forge intimate relationships with other men while embedding them deeply with their normative kinship structures, such as natal family. Such an embeddedness is made possible through what Smart (2007) calls 'stickiness'- relationalities which cannot be undone or shaken off even at death or coming out or severance of family ties. This complex dynamic between queer subjects and their family unit can be understood as a mutuality of both care and violence. By examining these intersecting factors, we gain a deeper understanding of the challenges and strategies employed by unmarried gay men to navigate societal expectations. Finally, in the concluding section, I discuss how unmarried gay men engage in same-sex intimacies of various kinds ranging from short term sexual encounters, what I call 'homoromantic episodes' to long-term intimate romantic practices. Throughout this paper, I provide a comprehensive exploration of narratives and lived experiences of gay men in small towns. By examining cruising areas, domestic spaces, the challenges of unmarried gay men, and a range of same-sex intimacies, we develop a nuanced understanding of how these individuals navigate and shape their identities within the unique contexts of small-town life in Odisha.

## COMMUNICATING CITIZENSHIP THROUGH ENGAGEMENT WITH GENDER/SEXUALITY ISSUES IN HONG KONG

Dr Benedict J.L.Rowlett (Hong Kong Baptist University)

This paper makes a case for how young peoples' citizenship, especially with respect in this case to social and governmental issues of gender and sexuality, can be realised, practiced, and communicated through language educational activities. Specifically, the chapter draws on experiences and data from an English-medium general education course I have designed and taught at a public university in Hong Kong. The rationale for this course lies in empowering students to engage in public discourse on what they feel to be important policy issues in the city, while at the same time facilitating the acquisition of language skills linked to effective research and argumentation. As such, students work closely with the instructor individually or in small groups to identify a policy issue, research that issue by writing to the government department concerned under the Hong Kong Code on Access to Information, and, in doing so, develop a strong and coherent argument to be shared with the public in the opinion pages of the South China Morning Post, the leading English language newspaper in Hong Kong. In line with the aims of the workshop, I provide a particular focus on students' engagements with gender and sexuality issues, including topics such as access to abortion, sexuality education in secondary schools, and sex worker rights. Through a qualitative analysis of data collected from the course activities over the past few years, including documents of works in progress, published pieces, and students' reflective journals, this talk demonstrates how the activities and pedagogical goals of the course may align with the personal development of students. This is as citizen scholars who can skillfully articulate their position on social issues which are related to current government policy and, more importantly, offer potential solutions. More broadly, this course contributes to discussions on how language educators can provide students with a stimulating and effective means by which forms of citizenship can be practiced and communicated, despite what appears to be wider public disenfranchisement with recent governance in the Hong Kong socio-political context.



## THE CAMP(US) AND THE SPATIALITIES OF EXCEPTION: UNPACKING LGBTQ+ YOUTH EXPERIENCES AND THE TRANSFORMATIVE IMPACTS OF QUEER-INCLUSIVE PEDAGOGICAL SPACES IN UNIVERSITIES IN SINGAPORE

Lan Heng (Alex) (National University of Singapore)

Queer youth spaces in Singapore are limited and sparse. Likewise, numerous research within and outside of Singapore highlighted the precarious socio-political position of LGBTQ+ youths due to heterosexism and adultcentrism. On the other hand, some universities in Singapore have several avenues for LGBTQ+ students, such as queer student-led groups, which enables LGBTQ+ students and allies to socialise and educate one another through events and workshops, as well as to disseminate resources. Other than student-led groups, there are also other sites on-campus that critically discuss queer and feminist issues, such as in some disciplines and courses. My master's research examines the spatialities of such queer-inclusive educational spaces in universities for LGBTQ+ youths, and the resultant impact in other social spaces (e.g. homes, workplaces, etc).

My research is underpinned by a post-structural feminist (post-)Agambenian framework, the Camp(us)', which denotes queer pedagogical spaces that enable LGBTQ+ students to challenge and transgress cis-heteronormativity. I draw on 24 semi-structured in-depth interviews with LGBTQ+ individuals, who were either current students or alumni from various universities in Singapore, as well as two field observations at the National University of Singapore, to uncover where the queer-inclusive spaces in universities are, their socio-spatial characteristics, and the resultant scalar transformative impacts. The findings revealed that there are primarily three types of spaces that queer youths consider queer-inclusive: queer student led groups, certain courses with inclusive pedagogical practices, and/or inclusion of topics on gender, sexuality, and feminism, and other spaces of transgression of gender norms, such as performing arts and women's sports club. Additionally, I also consider the spatiality of queer-inclusive spaces (e.g. how are they interconnected?), their accessibility (e.g. why are some queer-inclusive spaces inaccessible to some students?), the contestation (e.g. what are the challenges of on-campus queer spaces?) and how youths themselves negotiate and resist institutional cis-heteronormativity on both individual and collective scales. Overall, this research advocates for the importance of queer-inclusive and agential spaces for LGBTQ+ youths.

# (POST-)FEMINISM

27 February 2024 | 3pm to 4.30pm | AS8 04-04

## WE ARE IN THIS TOGETHER: NAVIGATING THE PLATFORMIZED ENTANGLEMENT OF GAY FEMINISTS' SOCIAL MOVEMENT AND ACTIVISM TRANSFORMATION IN THE GEN-Z ERA

Jin Chengbao (Yanbian University)

Feminist movements are inextricably linked to male participation. However, researchers need to take note of the analogous activism dilemma, the oppression from the regime, and vertical sex segregation suffered by women and gay men as the underlying logical conjunction amid a masculine society, given the gender justice campaign of gay men in social media as an emerging craze. The extent to which Gen Z is associated with gender issues in the context of a mediated society is the next stage in the socialization process of the feminist movement that cannot be disregarded as Gen Z becomes the main user of social media platforms. Using a qualitative methodology of semi-structured interviews, this study conducted about one hour of interviews with 16 Gen-Z colleagues, who are particularly active in platform interactions and self-identified as gay feminists. Firstly, the study found that the socialization process of respondents' participation in the feminist movement is a linear process with a zigzag but steady ascent: from biological gender as male "me" to social identity as feminist us, to the call for justice as platform mobilization, the feminist metaphor goes step by step from a social identity to the communication process of social interaction. Secondly, Gen-Z is indicated as much more sensitive to gender issues than other generations. During the interview process, I also investigated how their upbringing and social discipline highly influenced the feminist movement's engagement of gay men. The process of self-identification and gender identity is distinct from heterosexual, and the subconscious and moral vacancy of "being with women" permeates their behavioral representations in the public sphere. Also, I shed light on platformized context to observe the dynamics in the feminist movement, contrasting the previous studies excluding the generation's media use and its domestication under the conjunctural censorship between patriarchy and political regime. Again, in the context of the emergence of the Internet in China, we are alerted to the misogynist society and de-gendered discourses in the public opinion environment. Finally, the interviewees and other Gen Z Gay Feminists in the fieldwork showed a consistent sense of "responsibility" and "inclusiveness", which epitomizes the positive feedback of the socialization movement as it sinks into and originates from Gen Z.

## AN OBSERVATIONAL STUDY ON CROSS-BOUNDARY ENGAGEMENT OF CHINESE WOMEN IN ONLINE SOCIAL MEDIA PLATFORMS

Dr Men Qianxing (Nagoya University)

This research aims at examining the cross-boundary engagements of Chinese females, particularly young women, on Chinese online social platforms concerning foreign feminism-related incidents. In recent years, a growing number of young Chinese women have been closely following foreign women's rights movements and feminist ideologies. They actively bring this global discourse into Chinese social media platforms, fostering extensive discussions.

A notable change in this context is the recent policy mandating the display of user locations on major Chinese-language social media platforms via IP addresses since May 2022. This alteration enables the identification of users' geographical locations, including foreign countries. Given the relatively closed and homogeneous features of Chinese community platforms, often criticized as "a local area network," this IP address display facilitates the visualization of female cross-border interactions in cyberspace.

This study conducts an analysis of cross-boundary interactions related to foreign feminism-related incidents, observed through cyber-ethnography on "Red," one of the largest Chinese female social media platforms. It encompasses three key dimensions of cross-boundary engagement: 1. Cross-boundary Information: Content related to global foreign feminism-related incidents, often overlooked by official or mainstream Chinese media, is localized and shared within the Chinese female online community. 2. Cross-boundary Participatory Politics: IP addresses reveal a significant influx of overseas Chinese women participating those discussions on Chinese social media platforms. 3. Preparatory Cross-Boundary Activities: Many individuals actively involved in those topics are students abroad or prospective immigrants planning to cross borders.

The study focuses on representative foreign feminism-related incidents and topics disseminated on Red between 2022 and 2023. It analyzes the impact of these cross-border interactions on the Chinese female's online community, their engagement with mainstream media, perceptions of nationalism, and

the dynamics of intersectionality among Chinese women.

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This research sheds light on the evolving role of Chinese women in the global discourse on women's empowerment and their interactions within the cyberspace, providing valuable insights into the changing dynamics of feminist movements as well as cross border connectivity in cyberspace.

## **"THERE ARE MORE THAN ONE WAY OF BEING A FAN": EXPLORING THE FEMALE SPACE IN CHINESE ONLINE FOOTBALL FANDOM**

Liu Qingyang (University of Manchester)

While existing literature on football fandom has shed light on the marginalisation of female football fans as well as their responses towards the hegemonic masculinity and misogynistic treatment institutionalised in the stadiums, little is known about the experiences of female fans in the digital football fandom. This paper intends to provide insights into the experiences of Chinese female football fans in digital football fandom, deciphering how female fans, using social media, negotiate their space and gain visibility in a historically masculine fandom. Employing in-depth, semi-structured interviews with 10 interviewees, this paper reveals that while some female supporters agree to follow and internalise strict codes of conduct to earn their legitimacy as football fans, others challenge the domination and authenticity of male fans, deploying various strategies to counter gendered stereotypes and hostility in online football fandom. The founding of "girls-only" online communities and the production of football-centric fan art are two major approaches female fans adopted to resist hegemonic masculinity and create a safe space that embraces the performance of femininity. This paper argues despite the still prevalent gendered stereotypes, social media platforms empower female fans by fostering female solidarity and celebrating their creativity in the fandom, which urges introspection and scrutiny from football fans on the bars to being qualified authentic fans. This study situates itself into the broader body of literature dedicated to exploring women's space in online sports discourse and responds to the calls for more academic attention to the female audience in the sports economy. The findings yield new insights for both media and the football industry to promote a more dynamic and inclusive fan culture.



# POSTER PRESENTATIONS

26 February 2024, Monday | 11:40am to 1.00pm

AS8 Level 4

## CULTURAL REFLECTIONS AND GENDERED INFLECTIONS: THE SOUTHEAST ASIAN HEROES OF MOBILE LEGENDS BANG BANG

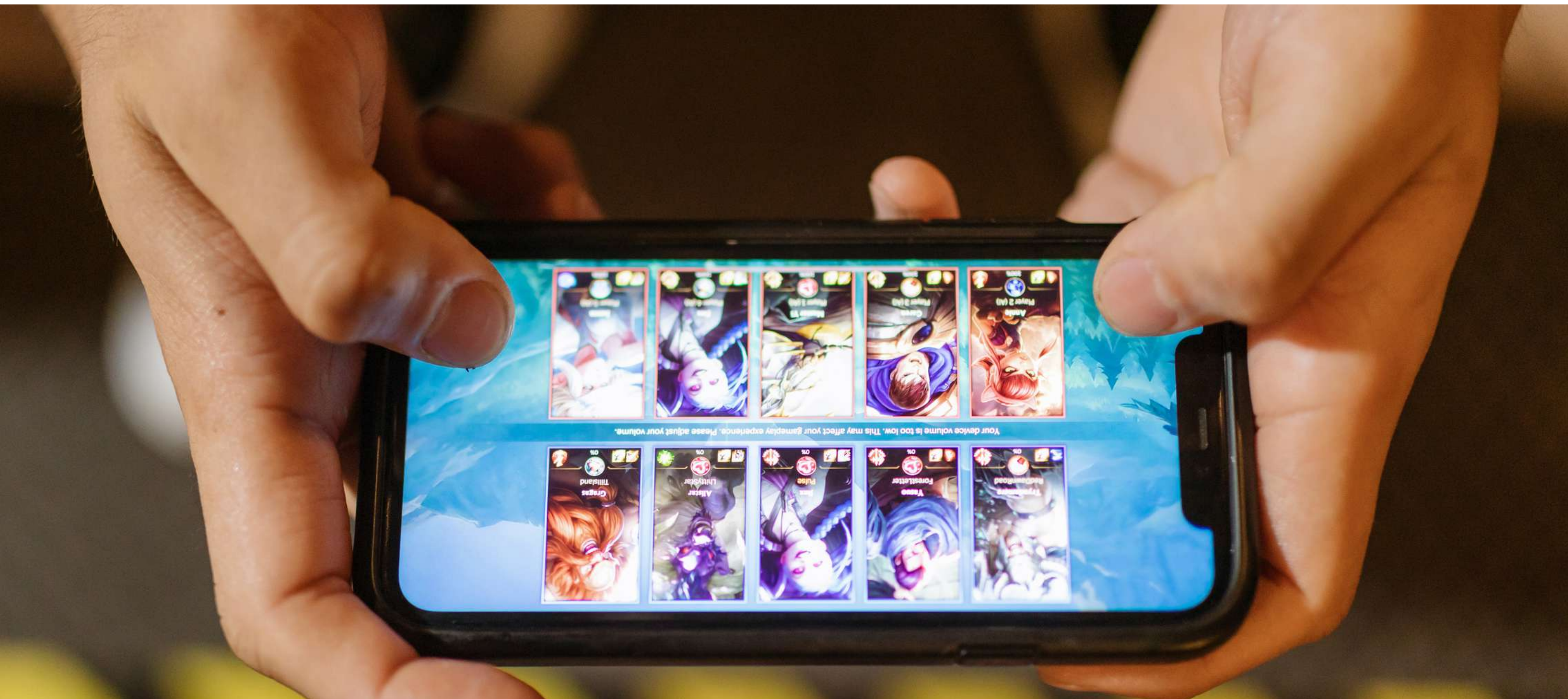
Ng Wi En (National University of Singapore), Angela Louise C. Rosario (National University of Singapore)

"Five seconds 'till the enemy reaches the battlefield, smash them!" announces the spectral voice as the chosen characters appear in your team's home base. However, the world of Mobile Legends Bang Bang (MLBB) is not just a field of virtual battles. Many of its heroes embody traditional SEA lores through the game's narratives.

The rise in the popularity of Multiplayer Online Battle Arena (MOBA) games for mobile phones has brought titles like MLBB, developed by China's Moonton, to the forefront of leisure. Since its launch in 2016, MLBB has tailored its appeal to the SEA audience, distinguishing it from other MOBAs catering to Western players. From heroes inspired by SEA histories and folklore to collaborations with iconic figures like Manny Pacquiao from the Philippines, MLBB's emphasis on SEA cultural lores within the game is evident.

Within the mythical landscapes of the Loran of Dawn in MLBB exist over 100 heroes, each with unique background stories. Yet, as these narratives unfold, so do intriguing questions about gendered representations, especially given the historical plurality of SEA's gender roles. Based on this, how does a game like MLBB, which was developed in China - a country not part of Southeast Asia, perceive and reproduce SEA culture along gendered understandings and boundaries?

By looking at the presentation of SEA based heroes through critical discourse analysis, this paper delves into these layers of cultural translation in terms of gender. By examining the heroes' lore, their outfits, and the language that describes their abilities, we ask, how are Southeast Asian gendered roles reflected in the game infrastructure and narratives of MLBB heroes?





## MALE IDOL AS HUSBAND, WIFE, SON, AND DAUGHTER: STANCETAKING AND GENDER IDEOLOGIES IN ADDRESSING PRACTICES IN CHINESE POP FANDOM

Li Xinyu (National University of Singapore)

This study examines the innovative objectification strategies employed by female fans of male Chinese pop singers, also known as C-pop idols, by drawing upon a plethora of Chinese social media posts from the popular platform Sina Weibo. It employs theoretical approaches of stance and indexicality to investigate fans' addressing practices towards their idols in the fandom.

The fandom is sustained as a virtual community where fans post playful messages towards their idols. In these posts, fans typically address or refer to their male idols by appropriating diverse terms of endearment (referred to as address terms) based on imagined intimate relationships. Some address terms echo traditional heteronormative romantic paradigms between idols and fans (e.g., husband (idol)-wife (fan)). There also exist expressions of intimacy that assume the form of non-romantic familial bonds (e.g., son (idol)-mother (fan)). This proximity is also discernible in relationships with male idols in a female position (e.g., wife (idol)-husband (fan), daughter (idol)-mother (fan)), creating unorthodox and subverted gender roles. Overall, the data show that address terms index a cultural-specific close-knit nature of the imagined bonds with idols.

Analytically, this study complements Du Bois' (2007) theorisation of stance by extending its application to unidirectional discourses. Within the fans' Weibo posts, two concurrent unidirectional stancetaking processes are at play: 1). During fans' stancetaking process of constructing an affiliative stance and aligning themselves intimately with their idols, the interlocutor (i.e., idols) is absent and not significant. The likelihood of these posts being seen by the idols is quite low, and fans' primary intention is to express their affections without necessitating a response; 2). Simultaneously, they are also aligning themselves with other fans, but the stance triangle is formed in an unusual way that the first stance subjects (i.e., the authors of these posts) do not have direct interlocutors, or the second stance subjects. When fans opt to post in specific fan community platforms, they are acutely aware that their potential audiences primarily consist of fellow fans. This implies that the potential second stance subjects share similar evaluations and positions while not necessarily needing to be on site.

09.30 – 10.00 am

**REGISTRATION**  
Outside LT9

10.00 – 10.10 am

**OPENING REMARKS | PROF LIONEL WEE**  
LT9

10.10 – 11.40 am

**INTRODUCTION | A/P MICHELLE LAZAR**  
**KEYNOTE PRESENTATION | PROF KIRA HALL**  
LT9

11.40 – 1.00 pm

**POSTER PRESENTATION, LUNCH**  
AS8 Level 4

## PARALLEL SESSION 1

**QUEER STUDIES | AS8 04-01**

**INFLUENCERS & SOCIAL MEDIA | AS8 04-04**

1.00 – 1.30 pm

**THE LGBTQ+ COMMUNITY, PRIDE MARCHES, AND OPLAN BAKLA (GAY): (PER)FORMING GENDERED RESISTANCE AND (TRANS)FORMING QUEER BODIES IN LENI ROBREDO'S 2022 PRESIDENTIAL CAMPAIGN**  
Charles Erize P. Ladia

**ANIMATING GENDER AND NPCS: A MULTIMODAL DISCOURSE ANALYSIS OF FILIPINO INFLUENCERS ON TIKTOK LIVE STREAMS**  
Dr Christian Go

1.30 – 2.00 pm

**LINGUISTIC ANALYSIS OF TRANSWOMAN IN PHILIPPINE MEDIA**  
Ajarn Miguel Lorenzo B. Garcia

**TRANSPHOBIC REPRESENTATIONS OF NUR SAJAT'S IDENTITY IN MEDIA**  
Mohamed Hafiz

2.00 – 2.30 pm

**ENREGISTERING THAI "DRAG LANGUAGE" IN MEDIA CONTEXTS**  
Chanwit Boonprajak & Dr Pavadee Saisuwan

**BECOMING INFLUENCERS: ANALYZING SEX WORKERS' COMMUNICATION IN JAPANESE SOCIAL MEDIA SPACE**  
Honoka Kato

2.30 – 3.00 pm

**IT'S RAINING CAMP: LINGUISTIC PERFORMATIVITY AND INDEXICALITY IN SINGAPORE MEDIA**  
Ong Yun Ning

**FROM PANOPTICON TO PLATFORM: CONTEMPORARY INTERPRETATION OF MALE BEAUTY INFLUENCER BODY DISCIPLINE ON INSTAGRAM IN INDONESIA**  
Dr Poppy Febriana

3.00 – 3.30 pm

**TEA BREAK**  
AS8 Level 4

## PARALLEL SESSION 2

**Feminist/Queer Discourse Analysis | AS8 04-01**

**New Technology & Communications | AS8 04-04**

3.30 – 4.00 pm

**GENDER, RELIGION, AND SEXUALITY IN MALAYSIAN TELEVISION: CRITIQUING FEMALE AGENCY AND EMPOWERMENT VIA A FEMINIST CRITICAL DISCOURSE ANALYSIS OF THE WOMEN PROTAGONISTS IN CHINTA AND NUR**  
Farhana Abdul Fatah

**TO THE WORLD LEFT BEHIND: AN ANTHROPOLOGICAL STUDY OF DIGITAL MEDIA, AFFECTIVE ECONOMIES, AND TRANSNATIONAL REUNIFICATION OF VIETNAMESE WOMEN IN CHINA**  
Su Yaxuan

4.00 – 4.30 pm

**WOMEN'S BEAUTY DUTY AND DEFEMINISATION: A FEMINIST CRITICAL DISCOURSE STUDY OF ONLINE FEMINIST CAMPAIGN IN CHINA**  
Dr Sun Ke

**LIVING THE FANTASY: REAL-LIFE DATES WITH VIRTUAL BOYFRIENDS THROUGH 'COSPLAY COMMISSIONS**  
Lai Zishan

4.30 – 5.00 pm

**QUEER SINOPHONE STUDIES, SOCIAL MEDIA AND IDENTITY PERFORMANCE: REFLECTIONS ON ETHNOGRAPHIC EXPERIENCE IN MAINLAND CHINA**  
Dr Pip Freestone

**COMPARING ROMANTIC AI COMPANIONS IN JAPAN AND CHINA: ANIME FANTASY, GENDER REPRESENTATION, AND ASIAN POSTHUMANS**  
Liu Jindong, Dr Hiromi Tanaka & Dr Michelle H. S. Ho

End of Day One

# DAY TWO | 27 FEBRUARY 2024, TUESDAY

09.30 - 10.00 am

REGISTRATION  
Outside LT9

10.00 - 11.30 am

INTRODUCTION BY A/P MIE HIRAMOTO  
KEYNOTE PRESENTATION | PROF RODRIGO BORBA  
LT9

11.30 - 12.00 pm

PRESENTATION | DR YUEN SHU MIN  
LT9

12.00 - 1.00 pm

Lunch  
AS8 Level 4

## PARALLEL SESSION I

FILM & CINEMA STUDIES | AS8 04-01

CULTURAL STUDIES | AS8 04-04

1.00 - 1.30 pm

MASCULINITIES ON INDIAN OTT: A CRITICAL  
ANALYSIS OF POST-COVID NETFLIX  
ORIGINALS

Meghna Mishra & Dr Sushmita Banerjee

"WHAT'S LOVE GOT TO DO WITH IT?" BUSES, FANDOM,  
AND SOCIAL MEDIA IN SINGAPORE

Dr Sneha Annavarapu & Dr Michelle H. S. Ho

1.30 - 2.00 pm

MUSLIMS IN MOTIONS: CINEMATIC  
REPRESENTATION OF MOBILITIES AND  
FEMININE IDENTITIES IN INDONESIAN  
ISLAMIC FILMS

Dr Aulia Rahmawati & Dr Syafrida N.  
Febriyanti

REPRESSION, RESISTANCE & REVOLUTION: THE POLITICS  
OF QUEER COMMUNICATION IN SOUTHEAST ASIA

Russell Yap

2.00 - 2.30 pm

"I WANT TO BE BORN A MAN, BUT HAVE MY  
FEMININITY": CONVERSATION ANALYSIS OF A  
YOUTUBE INTERVIEW SHOW FEATURING THAI  
TOM

Krongkwan Siri & Dr Pavadee Saisuwan

DISCRIMINATION IN EDUCATION: ANALYZING THE  
CHALLENGES FACED BY MUSLIM WOMEN IN INDIA AND  
MEDIA PORTRAYALS OF THE HIJAB

Abdul Fahad

2.30 - 3.00 pm

TEA BREAK  
AS8 Level 4

## PARALLEL SESSION 2

Ethnography & Anthropology | AS8 04-01

(Post-)Feminism | AS8 04-04

3.00 - 3.30 pm

STICKY KINSHIP AND HOMOROMANTIC  
DESIRES: ETHNOGRAPHIC ACCOUNTS OF GAY  
MEN FROM SMALL TOWNS OF ODISHA, INDIA

Dr Jayaprakash Mishra

WE ARE IN THIS TOGETHER: EXPLORING THE  
ENTANGLEMENT OF GAY FEMINISTS' SOCIAL  
MOVEMENT AND ACTIVISM TRANSFORMATION ON  
SOCIAL MEDIA PLATFORMS IN THE GEN-Z ERA

Jin Chengbao

3.30 - 4.00 pm

COMMUNICATING CITIZENSHIP THROUGH  
ENGAGEMENT WITH GENDER/SEXUALITY ISSUES  
IN HONG KONG

Dr Benedict J.L. Rowlett

AN OBSERVATIONAL STUDY ON CROSS-BOUNDARY  
ENGAGEMENT OF CHINESE WOMEN IN ONLINE  
SOCIAL MEDIA PLATFORMS

Dr Men Qianxing

4.00 - 4.30 pm

THE CAMP(US) AND THE SPATIALITIES OF  
EXCEPTION: UNPACKING LGBTQ+ YOUTH  
EXPERIENCES AND THE TRANSFORMATIVE IMPACTS  
OF QUEER-INCLUSIVE PEDAGOGICAL SPACES IN  
UNIVERSITIES IN SINGAPORE

Lan Heng (Alex)

"THERE ARE MORE THAN ONE WAY OF BEING A FAN":  
EXPLORING THE FEMALE SPACE IN CHINESE ONLINE  
FOOTBALL FANDOM

Liu Qingyang

End of Day Two

# DAY THREE | 28 FEBRUARY 2024, WEDNESDAY

09.30 - 10.00 am

**REGISTRATION  
OUTSIDE LT9**

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10.00 - 11.00 am

**PRESENTATION | DR THOMAS BAUDINETTE  
LT9**

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11.00 - 12.00 pm

**PRESENTATION | DR MICHELLE H. S. HO, NG WI EN, ANGELA LOUISE C. ROSARIO  
LT9**

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12.00 - 12.10 pm

**CLOSING REMARKS | A/P REBECCA STARR  
LT9**

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12.10 pm onwards

**LUNCH  
Outside LT9**

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End of Workshop

# DIRECTIONS

Please kindly note that the morning sessions will be held at Lecture Theatre 9 (LT9), while afternoon sessions are conducted at AS8 Level 4. The nearest bus stop is Central Library.



Click [here](#) to access the campus map

Legend:

-  Central Library
-  Lecture Theatre 9
-  AS8 Building

## GETTING HERE

### From Buona Vista MRT Station

- Exit from Exit D and take Bus 95 from outside The Metropolis (Bus-stop 11369). Alight at Central Library (Bus-stop 16181). From the lift lobby nearest to The Coffee Roasters, take to level 4. Walk towards AS8 04-04. Take a right turn towards the Deck. LT9 is located next to the Deck.

### From Clementi MRT Station

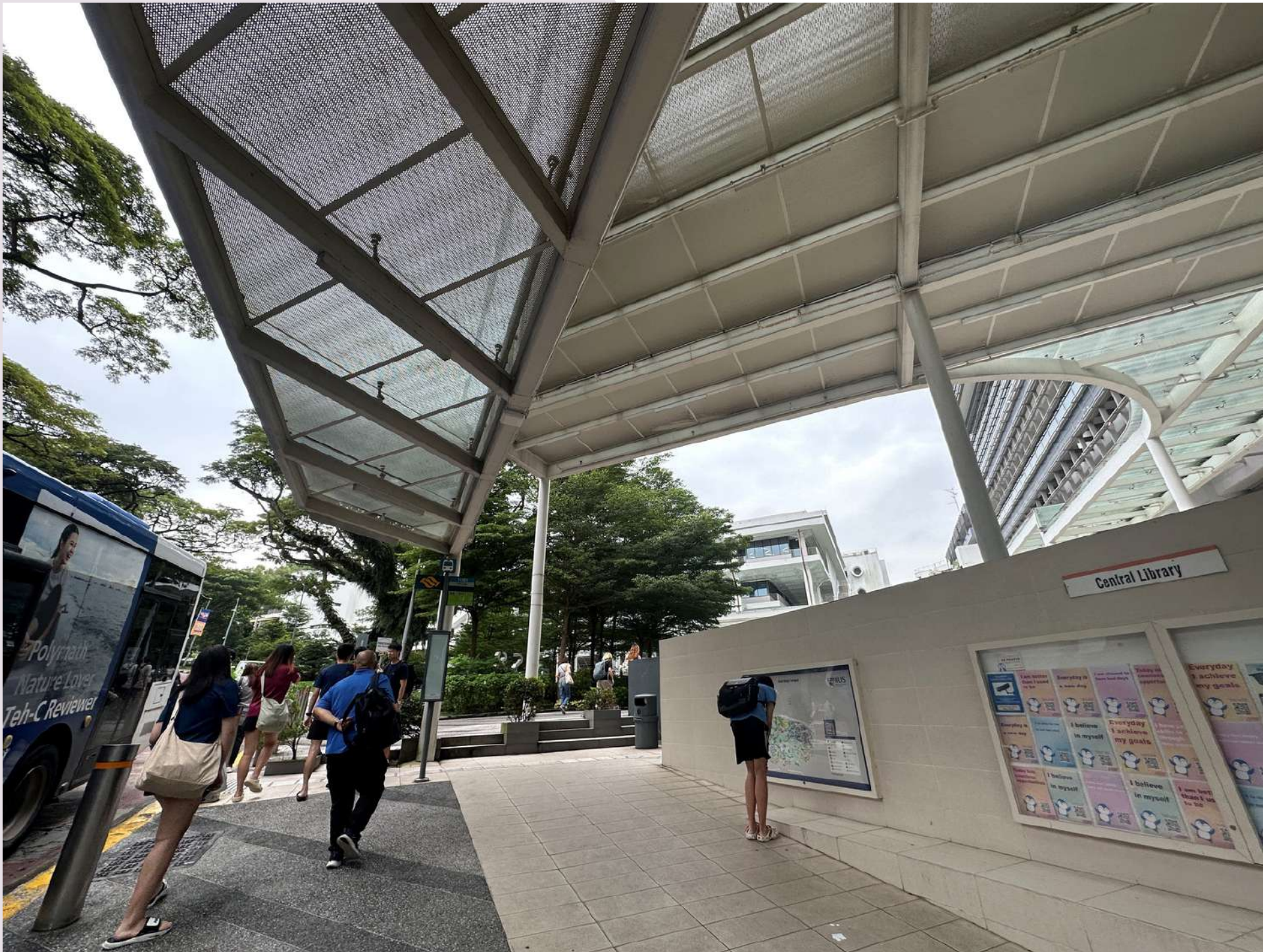
- Exit and walk to Clementi Bus Interchange and take Bus 96 (Bus-stop 17009). Alight at Information Technology (Bus-stop 16189). Cross the road to Central Library. From the lift lobby nearest to The Coffee Roasters, take to level 4. Walk towards AS8 04-04. Take a right turn towards the Deck. LT9 is located next to the Deck.

### From Kent Ridge MRT Station

- Take bus 95 or any of the free NUS shuttle buses A1, K or BTC and alight at Central Library. From the lift lobby nearest to The Coffee Roasters, take to level 4. Walk towards AS8 04-04. Take a right turn towards the Deck. LT9 is located next to the Deck.



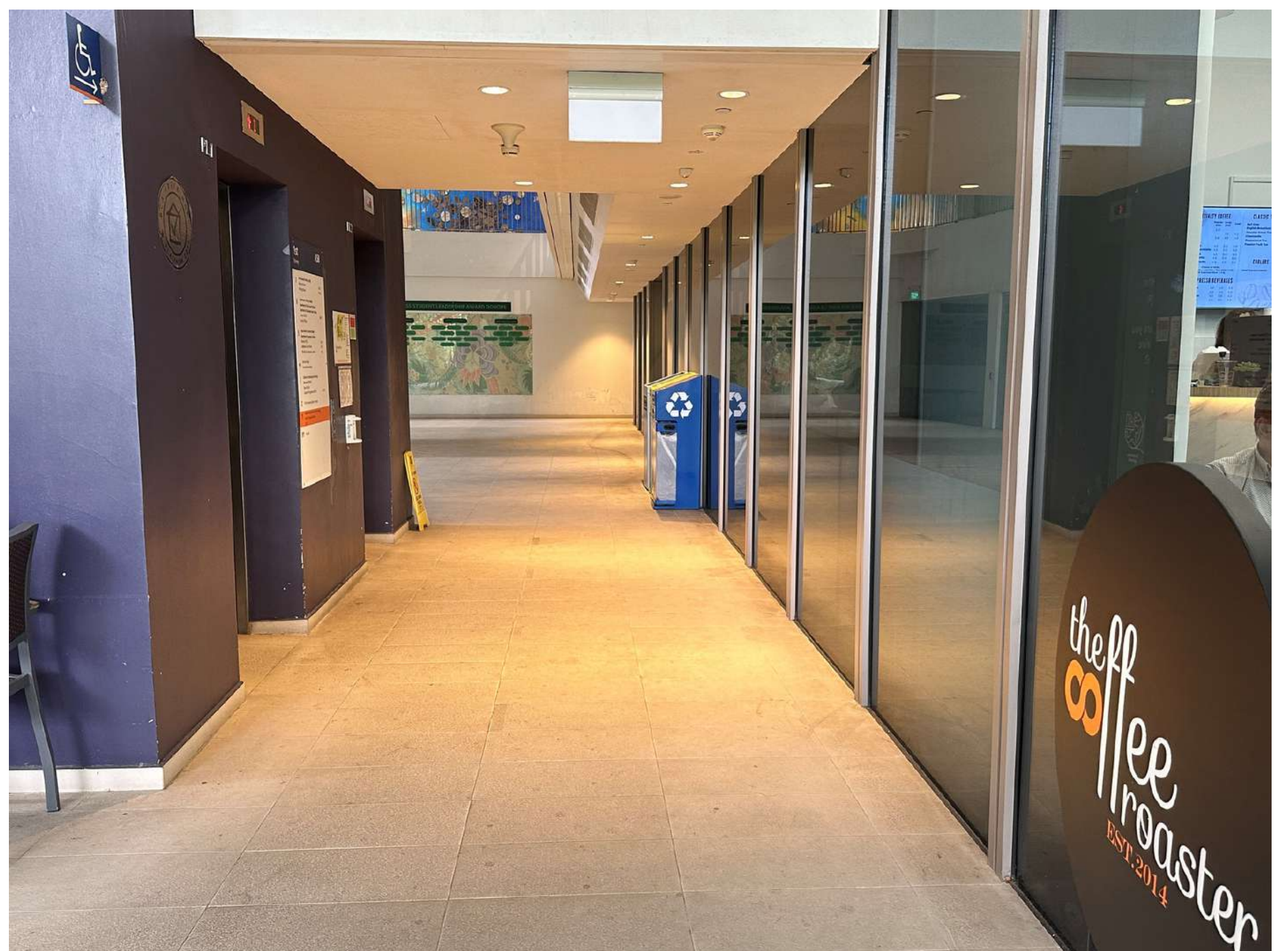
## Central Library Bus Stop



Walk towards  
The Coffee Roaster



Take lift to Level 4



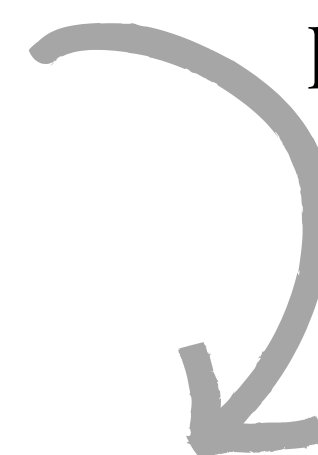
AS8 04-01 is on your right, while  
AS8 04-04 is on your left.



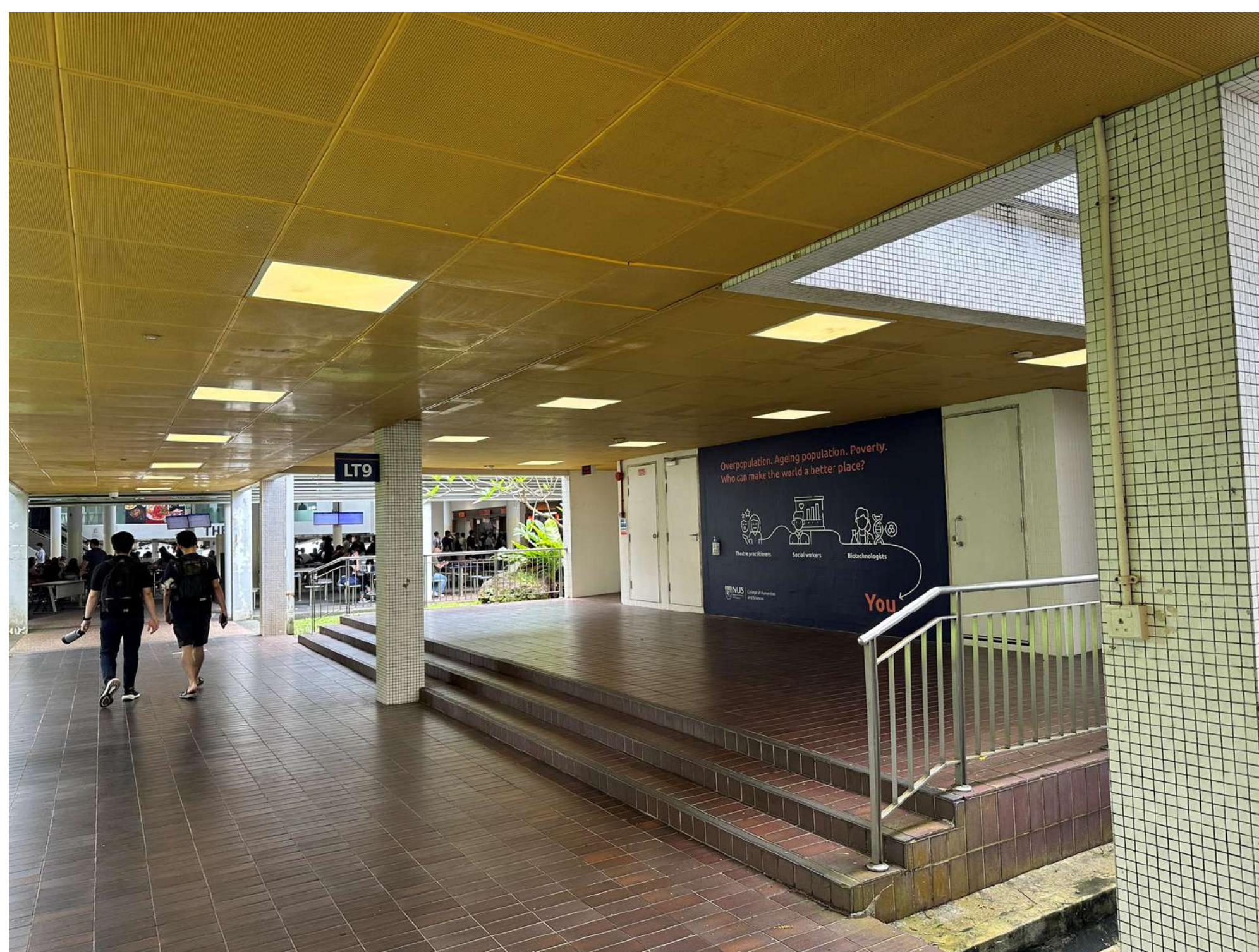
Walk towards the path next to AS8 04-04



Turn right onto AS1 and continue heading straight



LT9 is on your left



# CREDITS

We extend our sincere gratitude to the FASS Research Division for their steadfast support of the Gender and Sexuality Research Cluster (GSRC) and associated workshops over the past two and half years. Their commitment has been instrumental in fostering a conducive environment for academic exchange and growth.

We acknowledge with appreciation the invaluable support from the Dean, Vice Dean of Research, and Ministry of Education (MOE) for their generous funding of the workshop, which has significantly contributed to its making.

We offer our sincere gratitude to the keynote speakers, featured speakers and all presenters and participants for their contributions, insights, and active participation, which enriched the workshop experience.

Special recognition is due to the abstract reviewers for their diligent evaluation and feedback, which ensured the quality and rigor of the presentations.

We express our gratitude to the graduate associates, Elaine Mok, Leong Yee Ting, Li Xinyu, and Alana Harris, for their assistance and support throughout the planning and execution of the workshop. Likewise, we also extend our appreciation to the student assistants and Andrew Chang for their dedication and contributions, which were invaluable to the smooth running of the event.

In addition, we thank the Asian Research Institute (ARI) and the Departments of Communication and New Media, Japanese Studies and English Language, Linguistics, and Theatre Studies as well as the College of Humanities and Sciences for their collaboration and support for the steering committee, which have been integral to the success of the workshop.

Last but not least, the GSRC sends a heartfelt thank you to Cheryl Chng Chen Fei for her indispensable dedication and hard work in making this workshop possible. We are deeply grateful for her outstanding contributions.

