



**HWA CHONG INSTITUTION (HIGH SCHOOL SECTION)**

**CATEGORY 2A WRITTEN REPORT**

---

Topic: An Intersectional Analysis of the LGBTQ Genre in Singapore

Slant: Literature

Total Word Count (excluding appendices, footnotes & references):

Student's (official) Name: Chua Qin Han Zachary

Class: 3H1

Name of Teacher-Mentor: Mr Lim Zhan Yi

**Declaration**

I declare that this assignment is my own work and does not involve plagiarism or collusion.

The sources of other people's work have been appropriately referenced, failing which I am willing to accept the necessary disciplinary action(s) to be taken against me.

Student's Signature :

Date of Submission:

## Chapter 1: Introduction

### 1.1 General Background

Asia's stance on the LGBTQ community has varied greatly throughout the course of history. Currently, the majority of Asia still holds a more conservative view of the LGBTQ community, with most countries banning same-sex sexual activity, and in extreme cases, go so far as to issue the death penalty to homosexual individuals. The Asian LGBTQ communities remain severely disenfranchised on matters such as marriage and protection laws. This applies to Singapore as well, since prohibitions such as the infamous Section 377A of the Penal Code continues to codify the government's disapproval towards homosexuality.

It is often said that the literature of any time period can lend us insight into people's preoccupation at that time but also narratives which might be suppressed by the government or repressed by the self. Overarching themes and tropes that are realistically rendered can represent the stereotypes and supposed norms of a specific time period. With literature, the same concepts and ideas can be distorted to offer alternate viewpoints and commentary.

As such, much can be learnt about the Singaporean LGBTQ community of today and the unique issues they faced through an analysis of the literary works written by and about them. The LGBTQ community has always suffered from underrepresentation or misrepresentation in the media, hence reviewing the existing literature can allow people to have a more accurate representation of the LGBTQ community and its complications. The pieces which I will be studying are *The Last Lesson of Mrs de Souza*, 她 (*She*), and *The Abomination of the Blue*

*Hibiscus*, the latter two stories selected from *A Gay Anthology of Singapore Poetry and Prose* (GASPP).

## **1.2 Rationale**

Singapore, and Asia as a region, generally hold a conservative view of the LGBTQ community, with many members of the community becoming the victims of institutionalised discrimination. These anti-LGBTQ attitudes can negatively impact the lifestyles and psychologies of LGBTQ people in Asia, and such attitudes are often captured through the presentation of homophobia and other social issues in literature. LGBTQ literature is also significant as an outlet for the author to express their resistance against repressive systems in place, either subversively or disruptively.

Recent controversies have also sparked more discussion about the laws in place in Singapore that restrict same-sex activity, such as the #Ready4Repeal movement that started last year in an effort to review the controversial Section 377A of the Penal Code. While the Media Development Authority prohibits the positive and glamorised depiction of LGBTQ individuals on television or radio broadcasts, literary forms such as writing and indie films are sometimes capable of circumventing these constraints to provide the public with portrayals, views and opinions on LGBT individuals. Representation in media is important, as it plays a large role in shaping public perception of minorities that they may not frequently interact with. For minority groups, stereotypes and negative portrayals can impact one's self-esteem and self-worth.

Conversely, positive portrayals of often marginalised groups can empower and shift their perceptions of themselves. By close-reading the existing literature, different authors' criticisms of the current systems in their writing can be revealed, which brings new significance to the writing, as a subversive method of ideological resistance

### **1.3 Research Questions**

1. How does each text [LZY16] portray the characters' sexuality and gender identities?
2. From the portrayal of identity in the text, what are the writers' thoughts of sexual and gender identity?
3. How do the concepts of heteronormativity (Kavanagh, 2016) and intersectionality (Crenshaw, 1989) affect the portrayal of sexuality and gender expression in the Singapore context?

### **1.4 Thesis Statement**

Singaporean LGBTQ literature is a form of criticism towards the multiplicity of oppression faced by the LGBTQ community, and its portrayal of non-heteronormative identities act as a form of subtle or direct resistance against social inequality.

## **1.5 Scope of Research/Delimitations**

The research will be limited to looking at literature from Singaporean origin. LGBT literature would mean literary works which involve lesbian, gay, bisexual or transgender characters and plot lines.

## **1.6 Significance of Research / Usefulness**

While there is increasing awareness of the presence of the LGBTQ community in Singapore, many people still have gross misconceptions about the LGBTQ community and judge LGBTQ individuals based on stereotypes. It is important to reveal more about the local community to educate others more appropriately about the LGBTQ community. Many LGBTQ individuals in Singapore may not even be aware of these literary works, and by shedding light on them, we can allow LGBTQ literature to act as a form of empowerment for the LGBTQ community, providing positive portrayals of an often stereotyped and marginalised community. Literature is often an outlet to express and share emotions and thoughts, and in a conservative, oppressive society, LGBT literature is important in giving the LGBT community a platform for self-expression. Analysis of LGBTQ literature in the Singapore context is rarely done, and by doing so, we can observe how different social (and cultural identities) intersect in the local context,

## **1.7 Limitations**

There is a general lack of research done regarding the LGBT genre, especially in Asia. It is also difficult to find relevant and meaningful content to analyse. One such example would be that many films are too superficial, sometimes crossing the line between art and pornography. Many films do not offer much insight into LGBT issues if they are too small scale, on a personal scale.

It is this issue which limits the insight which can be gained from this research, especially if the literature analysed is small-scale and focuses more on issues that vary among individuals. This means that research on LGBT literature will not be able to shed light on major issues if we do not examine overarching themes and tropes within the genre itself.

## Chapter 2: Literature Review

### 2.1 Intersectionality

Coined by black feminist Kimberlé Crenshaw in her 1989 paper "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics.", intersectionality was originally an explanation of how African-American women suffered from double the oppression.

Crenshaw explains that anti-racism politics and women's movements at the time were not inclusive of black women, and when the terms "Blacks" and "women" were used, "the context in which the term is used actually suggests that often Black women are not considered" (Crenshaw, 1989). The erasure of black women from these movements meant that the "single-axis" framework of a "woman's experience" and a "black's experience" had to be rethought (Crenshaw, 1989), as the oppression of black women was influenced by both race and gender, which were interwoven.

Crenshaw was analysing how a 1976 lawsuit involving five black women had filed for racial and gender discrimination. Their employer, General Motors, did not allow black women to hold secretarial job positions, as the positions went to white women. On the factory floor, jobs went to black men, and black women were not allowed. However, the US court found that they could not combine the claims of race and sex discrimination, meaning that black women could not be protected by the laws, despite the multiplicity of oppression that they faced.

At the time, the feminist movement was centred around the experiences of white women, and the anti-racism movements were male-dominated. As such, black women were not considered part of either group, and this caused them to be on the receiving end of sexism and racism. Women were not a homogenous body which shared identical life experiences, even though feminist movements had used the white, middle-class experience as a standard for all women.

However, intersectionality does not just encompass race and gender. While the African-American woman's experience is the origin of intersectionality, it can also be applied to other minority groups as well. In these communities that suffer from social or political discrimination, there are also similar intersecting social aspects which create power structures. Yet, some of these may be neglected by current literature. Notably, the racism within the LGBTQ community is often overlooked, where ethnic minorities in the LGBTQ community do not fully belong to a certain group: "When individuals live in the borders, they "find themselves with a foot in both worlds." The result is "the sense of being neither" exclusively one identity nor another." (Flores, 1996) Being the minority within the LGBTQ community and the ethnic minority groups, these individuals have to experience racism and homophobia that their cisgender, heterosexual and majority race counterparts do not. The multiplicity of oppression in this context is similar to that of the African-American woman's; LGBTQ movements and anti-racist movements are based on a heterosexual or majority race standard respectively. Few have looked at LGBTQ literature through this intersectional lens and analysed the author's criticisms of the LGBTQ experience, much less in a Singaporean context, where intersectionality

has been applied to racial discrimination and privilege, but not as extensively as and in connection with homophobia or LGBTQ discrimination. Local religious, political and cultural factors also play important parts in the experiences of an oppressed individual, shaping and creating different reasons for their discrimination and marginalisation.

## **2.2 Queer Theory**

Queer theory was coined by Italian feminist Teresa de Lauretis, as a concept that gender and sexual identity is a social construct and a learnt behaviour. Queer theory challenges normativity, specifically heteronormativity, and criticises the idea that sexuality and gender are assumed to be fixed, rigidly defined terms. It also challenges the notions of boundaries of sexual identities, communities and politics.

An obvious boundary is the one between homosexuality and heterosexuality. Homosexuality is seen to be in direct opposition to heterosexuality, especially since the latter is treated as a norm and standard. As stated in *Inside/Out: Lesbian Theories, Gay Theories* (Fuss 1991a), “the philosophical opposition between "heterosexual" and "homosexual," like so many other conventional boundaries, has always been constructed on the foundations of another related opposition: the couple "inside" and "outside”. Heterosexuality is typically considered to be the “inside”, and non-heterosexual identities would be a transgression of socially constructed boundaries. It is because of these boundaries that homosexuality and other forms of gender expression is often perceived as non-conforming, “abnormal, unnatural or deviant” (Blunt, Wills 2000).

The expression and performance of gender and sexuality is a key point of queer theory. According to feminist theorist Judith Butler, sexuality is not a fixed category. Rather, individuals are in a state of “doing straightness” or “doing queerness”. (Lloyd 1999). In *“Straightboyz4Nsync: Queer Theory and the Composition of Heterosexuality”* (Alexander, 2009), Alexander states that the performance of “straightness” had to be performed repeatedly in order to maintain “naturalness”. If the performance of straight masculinity crossed ‘normal’ boundaries, the validity of said “straightness” came into question. The insecurity of one’s “straight” masculinity and the concern of coming across as “gay” can reveal not just homophobia, but how the expression of “queerness” can disrupt the heterosexual performance in a heterocentric, heteronormative society. Heteronormativity can be defined as “the assumption that heterosexuality is the default, preferred, “normal” state because of the belief that people fall into one or other category of a strict gender binary.” (Harris, White 2018)

Heteronormativity and the emphasis on heterosexual expression can not just create societal norms and expectations for the performance of gender, but can also limit the concept of a “normal” family.

### **2.3 Intersectionality applied to an LGBTQ context**

Intersectionality relates to the LGBTQ community since the LGBTQ community itself suffers from racism, and different individuals in the community itself naturally possess varying levels of privilege and power. Because of the interconnected nature of social strata, a middle-class, white, queer man will be placed higher on the social hierarchy than a

working-class, black, queer woman. Despite being in the same community and both being on the receiving end of homophobia, a minority race, lower class woman will be the victim of racism, sexism, as well as having less financial stability. These factors can result in drastically different power dynamics, even among, for example, gay men.

In the Asian LGBTQ community, being of a minority race or lower social strata would have the same effects as in the Western world, but considering that liberal ideology has less of an influence in the region, intersectionality will often be neglected. Fetishization and stereotyping of certain races are common traits in both Western and Asian society, but in the West, the LGBTQ community is outspoken about these issues, whereas in the East, it has almost become normal for “Chinese” to be the norm most of the time. When analysing texts written in an Asian context, an oppressed character will still be affected by race, gender, class and other social strata. When considering the power dynamics after taking into account intersectionality, the differences in privilege in the Asian LGBTQ community become apparent as well. Since social aspects will differ in the Singaporean context, I will attempt to analyse the criticisms the author has of power hierarchies and systemic privilege.

### **Chapter 3: Methodology**

Data will be collected from key scenes in each story that contain LGBTQ themes and social themes that can affect the presentation of one's gender identity or sexuality in the context of the story. An example of a key scene would be a conversation between a parent and their LGBTQ child that is present in most of the stories I have chosen to analyse. The way these different social factors are addressed and portrayed by the writer reveals underlying social criticism, regardless of whether or not it is implied or explicitly stated. Through the application of intersectionality, I will analyse not just how gender identity and sexuality is portrayed, but also how race, religion, and other social aspects can intersect to shape the writer's portrayal and criticism of attitudes towards LGBTQ themes. Additionally, aspects of Queer Theory will be considered and applied to the texts, to draw out how the performance of gender identity and sexuality is portrayed with reference to the context and norms in the story. The two theories applied to my analysis of the chosen stories will thus help to draw out the key elements of Singaporean LGBTQ literature that allows it to act as a form of resistance against oppression or the status quo.

## Chapter 4: Discussion and Analysis

### 4.1 Overview

In this analysis, I will be looking at each of my chosen texts individually and how the chosen theories of intersectionality and Queer Theory fit into the text, and draw out the writer's intent or criticism.

### 4.2 *The Last Lesson of Mrs de Souza*

The *Last Lesson of Mrs de Souza* is a story written by Cyril Wong, told from the perspective of an old teacher on her last day of school, recounting to her students the tragic events of her gay student's suicide. The story is not a conventional piece of LGBTQ literature, given that it is written from a heterosexual character's perspective, but it does give us an "outsider's" perspective on LGBTQ issues, and also highlights Wong's views on heterosexual allies to the LGBTQ community.

One of the key scenes of the story, is when Mrs de Souza's student, Amir, comes out as gay to her, and seeks advice from her. Despite her old age and supposed "wisdom" as a teacher, Mrs de Souza is not able to process what Amir is telling her about his inner conflict with his homosexuality. She attempts to come up with methods to help him deal with this, suggesting that he talk to the school counsellor at first, but Amir dismisses that idea, commenting that:

"He reminds [Amir] of the boys in class, the kind who likes sports and girls and all those things [Amir] [doesn't] like, those things that [Amir] could never even like, even if [he] tried. The type who'd only make fun of [Amir] if he knew the truth about [him]"

From this quote, we can infer that the men around Amir possess a heteronormative mindset, and that there is a significant gap between the heterosexual men in Amir's life and his homosexual identity. There are clear activities and interests associated with heterosexuality, and these men and boys mock people such as Amir who stray from the norm. Amir continues on with this rant, talking about his family's expectations of him to get married with a wife and have children, yet he knows he would be unhappy lying to himself and his family about his sexuality that way. Mrs de Souza is taken aback, and decides that she should step into his life and take action, so as to relieve this burden and stress Amir is experiencing. She suggests talking to his father about his sexuality, but Amir strongly refuses. While Mrs de Souza initially agrees to respect his wishes, she eventually feels an obligation to help Amir out and play a more active role in improving her student's life, hence she talks to Amir's father. Unexpectedly, she receives news that Amir has committed suicide. In Amir's suicide letter to Mrs de Souza, he blames her for the fact that his father is disgusted by him, and he blames Mrs de Souza for trying to take matters into her own hands. This change in Mrs de Souza's narrative shakes her greatly, causing her to view herself as a "lousy" teacher, and she comes to the realisation that she will never be able to put the guilt from this incident behind her.

This story highlights how heterosexual individuals and LGBTQ individuals will always be disconnected, due to heteronormative, heterocentric mindsets failing to take into account the different experiences of LGBTQ individuals. The story also criticises the homophobic mindsets of Amir's father, heavily implying that the verbal abuse Amir received from his father due to his sexuality drove Amir to suicide. Through the negative portrayal of heterosexual allyship and

homophobia, Wong expresses his criticism and dissatisfaction with the current treatment of LGBTQ individuals.

### **4.3 *The Abomination of the Blue Hibiscus***

The *Abomination of the Blue Hibiscus* is a story written by Ovidia Yu, about a confrontation between the lesbian protagonist and her homophobic aunt at the protagonist's mother's funeral. The hibiscus plays a symbolic role in the story: in many cultures, the hibiscus stood for femininity and beauty, and was gifted to beautiful women. Yet, the "blue hibiscus wreath" is particularly peculiar, mainly because blue is not a common colour for hibiscus, and as the protagonist's aunt points out, the blue hibiscus is indeed a "freak of nature". Additionally, the title refers to the blue hibiscus as an "abomination". We can infer from the use of such a strong word in reference to a feminine symbol that Yu is implying that the "perfect femininity" that the hibiscus represents has been defiled.

To draw out what exactly is the "abomination" referred to in the title, one must view the lesbian protagonist's sexuality from an intersectional perspective. Taking into account race and culture, it can be inferred that the Chinese characters most likely uphold Confucian values, and this is even explicitly stated by the protagonist's aunt, who refers to homosexuals as trying to "force [people] to violate [their] consciences", and "[trampling] on [their] cherished moral virtues"; and homosexuality as a "mockery [...] of strong Asian family values". The aforementioned "moral virtues" and "values" can be assumed to be traditional Chinese values such as Confucianism, which place an emphasis on gender roles and the importance of the family

(Adamczyk et al.). Traditional Chinese roles for women center around their reproductive capabilities, especially the responsibility to bear and raise children.

Since the protagonist is lesbian, she will not be able to have children with her spouse in a traditional manner, and she will not be able to fulfil the expectations of her gender. As she does not conform to a heterosexual standard of society, she has now been deemed deviant (Blunt et al 2000) by her aunt, and the rest of society which holds similar views. This deviation from the norm is what results in the protagonist being deemed as “[interfering] with nature”, drawing out a parallel between the unnatural blue hibiscus and homosexuality as being “freaks of nature” for defying the norm. As such, the “abomination” referred to in the story is not just the blue hibiscus, but also homosexuality on a whole.

Yu subtly criticises and opposes this view of homosexuality as an abnormality or deviation through the presentation of the blue hibiscus wreath and the protagonist’s aunt in the story. The blue hibiscus wreath is symbolic for the protagonist’s mother’s legacy, and how the protagonist remembered her mother. The protagonist’s mother grew hibiscus bushes, which would come up with abnormal flowers once in a while. When the protagonist refers to these abnormal flowers as “funny ones”, her girlfriend, Hwee, tells her that “funny can be special too”. Yu uses this to hint to the reader that homosexuality, even if it is an abnormality or freak of nature, is also special and unique, and presents it in a positive light. The abnormality of the blue hibiscus does not solely symbolise the protagonist’s homosexuality either, we learn in a flashback that her mother married a Caucasian man, and that the protagonist’s aunt also objected to this, calling it “wild” and “immoral”. The protagonist’s flashback to this memory of her mother’s deviance from the norm strengthens her belief that her mother would indeed have loved

the blue hibiscus. Even if the blue hibiscus is a freak, abnormal, or an abomination, it is still beautiful and unique, just like any LGBTQ individual. The protagonist eventually comes to be confident in the fact that her mother would have been happy with not just the flowers, but also she and her girlfriend.

While Yu does not explicitly criticise existing societal mindsets or rebut the claims that homosexuals are “abnormal”, she instead chooses to enact a subtle form of resistance through more metaphorical, symbolic methods. Yu portrays LGBTQ individuals as unique, beautiful persons, regardless of whether or not homosexuality is against any pre-existing norms or defies expectations.

#### 4.4 她 (*She*)

*她 (She)* is a story written by Nicholas Deroose from *Gay Anthology of Singapore Poetry and Prose*, about a transgender woman’s (Lilly) conflict with her parents, and her parents’ struggle to accept her transition and gender identity. *她 (She)* presents two different viewpoints: that of the parents and Lilly herself. The conflict and debate between the two sides of the argument provides a parallel to real-world issues, and reveals the criticisms of the writer.

The story is written from the mother’s (Madam Lee) perspective. As such, Lilly is misgendered throughout the whole story, with Madam Lee referring to her as “son”, “boy” or “Wei Da”, his original name. While misgendering is a microaggression towards transgender individuals, Deroose does not draw attention to this, instead portraying Madam Lee’s use of male pronouns as a expression for her reluctance to accept her child’s gender identity, and her wish for things to return to the heteronormative status quo, shown in the conclusion of the story, “She still

hopes, you know. That one day her son will change. But for now, all she wants for him to be, is happy.” While this sentence heavily implies that Madam Lee still holds a transphobic mindset or disapproves of transgenderism, the final sentence tells us that she sees Lilly as much more than just being transgender, and still loves her unconditionally. It is through such moments where Madam Lee’s view of transgenderism and gender identity is further complicated and nuanced.

Madam Lee’s reaction after Lilly comes out as transgender is not a typical one - she wishes that she had been harsher on Wei Da as a child, stopping him from being effeminate and presenting as female. She wishes that she had repressed Wei Da’s gender identity by asking him to “be more like a man”, “mix with the boys more often”, and not to go “shopping with her so often”. From this, we can infer that Madam Lee’s perception of Wei Da’s gender identity as a child resembles aspects of Queer Theory, mainly performativity. She believes that by forcing Wei Da to present as hetero-masculine when he was a child, he would not identify as a woman when he grew up. She wants to believe that environmental factors can influence the performance of one’s gender, but at the same time, she thinks that “the Gods must have made a mistake when they gave her a son when they meant a daughter instead”. Her internal conflict resembles the debate of whether or not an individual’s gender identity is inborn or shaped by external factors, which could be a way in which the writer presents this topic.

Deroose does give the reader his stance, implying that Wei Da’s gender identity has remained constant throughout his life. In a scene where Madam Lee recalls moments in Wei Da’s childhood and presented himself in an effeminate manner, an eight-year old Wei Da is trying on his mother’s clothes. Madam Lee interprets this behaviour as Wei Da playing dress up as a child, and not an actual representation of his gender identity, hence she is not alarmed and

merely “[laughs] along with him.” However, Madam Lee has a much different response when Wei Da asks for makeup on his 13th birthday. She is alarmed, and gets him a toy car instead. This shows that as Wei Da has reached a certain age, wearing non-masculine clothing or makeup is now viewed as unacceptable, as adolescent males are now expected to perform heterosexual masculinity, even though his performance of gender has stayed the same as when he was a child.

Deroose also paints a picture of the society the characters live in and the societal mindsets present through Madam Lee and Pa’s reactions to Wei Da’s gender identity. The most obvious would be Pa’s reaction, where he refers to Wei Da’s effeminate presentation as “[disgraceful]”, and “disgusting”, and disowns Wei Da. Pa clearly opposes a non-cisgender and non-heterosexual expression of gender, which shows his transphobia and a preference for heterosexuality as the “normal state”. Pa is portrayed as intimidating and violent, especially in the scene where he beats Wei Da. Thus, we can infer from the vilification of a character meant to represent heteronormative mindsets that Deroose is criticising and rebelling against the same mindsets in society.

Yet, Deroose does not portray Madam Lee’s shock to Wei Da’s gender identity in the same negative light as Pa’s. Pa may have been depicted as unreasonable and violent, overreacting to his son’s gender expression, but Madam Lee’s maternal love and care for her son outweighs her transphobia, causing her to reconnect with her son. When Pa insists that they should “forget” Wei Da, she is disbelieved, finding it impossible to simply forget her child. At the end of the story, she clearly prioritises Lilly’s happiness over her disapproval of his gender identity. Deroose uses this mindset as a poignant ending for the story - even though Madam Lee’s transphobic views may not have changed much, she has managed to view Lilly as much

more than just her gender identity, but as her child whom she still loves greatly. Just as Madam Lee takes time to come to an understanding of Lilly, society's mindsets take time to change and evolve, but Deroose presents such a change in a positive way, ending his story on a hopeful note.

## Chapter 5: Conclusion

From the analysis of my chosen texts, it can be concluded that the presentation of non-conforming identities in Singaporean LGBTQ literature, and the writers' presentations of the characters' reactions to such identities allow for the subtle and implied or explicit and clear criticism of pre-existing mindsets of homophobia or transphobia. Many characters' mindsets and heteronormative views are similar or representative of society, and the writers' criticism of such views are brought out in negative or positive portrayals of these characters.

While the representation of queer identities disrupts heteronormative or heterocentric norms, writers use this to comment on change within society or lack thereof. Even though *The Last Lesson of Mrs de Souza* may have implied that change for LGBTQ individuals is difficult or even negative, and the character of Mrs de Souza may have given up on her hope that she was a positive influence on others, it is an exception to the norm. The other stories end at a place where the queer characters may not have reached a state where societal mindsets have changed in their favour, but there has at least been an understanding and stability in their gender identity and sexuality, representing the writers' hopes for change in society to match the growth in the queer characters' identity.

## References

- Alexander, Jonathan (2005). "Queer Theory and the Composition of Heterosexuality"
- Crenshaw, Kimberlé (1989). "Demarginalizing the intersection of race and sex: a Black feminist critique of antidiscrimination doctrine, feminist theory and antiracist politics"
- Cohen, C. J. (2005). Punks, Bulldaggers, and Welfare Queens. *Black Queer Studies*, 21-51.  
doi:10.1215/9780822387220-003
- Cooper, Brittney (2015). "Intersectionality". Retrieved from:  
<http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199328581.001.0001/oxfordhb-9780199328581-e-20>
- Kavanagh, Declan (2016) *Beyond Tolerance: Heteronormativity and Queer Theory*. Maynooth Philosophical Papers: An Anthology of Current Research from the Department of Philosophy, NUI Maynooth (8). pp. 73-82. ISSN 2009-7743
- Namaste, K. (1994). The Politics of Inside/Out: Queer Theory, Poststructuralism, and a Sociological Approach to Sexuality. *Sociological Theory*, 12(2), 220. doi:10.2307/201866
- Lim, K. F. (2004). Where Love Dares (Not) Speak Its Name: The Expression of Homosexuality in Singapore. *Urban Studies*, 41(9), 1759-1788. doi:10.1080/0042098042000243147
- Meyer, D. (2010). Evaluating the Severity of Hate-motivated Violence: Intersectional Differences among LGBT Hate Crime Victims. *Sociology*, 44(5), 980-995.  
doi:10.1177/0038038510375737