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When I received the opportunity to participate in the University of Hong Kong Summer Research Program, it felt nothing short of a miracle. Everything came together at the last minute, from the application process to securing my spot in the program. Looking back, I now see how pivotal that experience was for me, both academically and personally, despite how close I came to missing out.

The HKU Summer Research Program provided a wealth of opportunities for academic and cultural engagement. The structure of the program was designed to accommodate students from various disciplines, with the introduction to research practices to a general audience. The workshops and seminars offered a broad overview of research methodology, aimed at making the experience valuable even for those without prior research experience.

Some might find the seminars less intriguing than they had anticipated. However, I still slightly appreciated the value of this approach, as it provided a foundational understanding for students, including myself, who were new to conducting independent research projects. I was particularly fortunate that my supervisor, a professor from the Comparative Literature department, also happened to be the lecturer for the humanities workshop. His talk on the brief history of queer theory was insightful and served as a springboard for my own research interests.

In addition to the academic activities, the program also included a series of cultural events. Although I had to miss the famous "tram party" to attend a Cantonese opera performance (an opportunity I simply couldn't pass up), I still took part in other activities like the seafood dinner at Lamma Island, where I enjoyed the breathtaking sunset at the restaurant. These events not only allowed us to explore Hong Kong's

cultural offerings but also gave us the chance to bond with other participants outside of the academic setting.

Working under my professor in the Comparative Literature department gave me the freedom to design and execute my own research project on Hong Kong comedy films. My workspace was located in a shared area within the Arts Building, where I had an incredible view overlooking Victoria Harbor—a setting that, in itself, was a constant source of relaxation. The University library's special collections also played a critical role in my research. The breadth and depth of the resources available allowed me to dive deeply into my project, accessing rare materials that I might not have found elsewhere.

The nature of my project gave me a unique kind of flexibility compared to students in more structured disciplines like the sciences. Since my research did not require lab work or strict daily schedules, I was responsible for mapping out my own progress and reaching out to my supervisor whenever I needed guidance. This independence required a level of discipline that I had to cultivate, and it allowed me to work at my own pace—sometimes a little too leisurely, as I discovered later.

After I returned to Taiwan, I ran into Dr. Griffith after an EMI training session at NTU. We joked about my summer experience, and he teasingly summarized it as "20% frustrating writing and 80% beaches and bus rides." Though exaggerated, this remark reflected the balance I struck between my academic pursuits and exploring the city's vibrant life and natural beauty. The flexibility of my research allowed me to immerse myself not only in scholarly work but also in the cultural and geographical wonders that Hong Kong had to offer.

Hong Kong is a bewildering mixture of nostalgia and modernity. Walking through the streets, I saw old, family-run shops standing in the shadows of gleaming skyscrapers. The juxtaposition of these two worlds was fascinating, and I often found myself

wandering through narrow streets, absorbing the sights and sounds of the city.

One of the most convenient aspects of my time in Hong Kong was the city's remarkable public transport system. Despite the extreme summer heat, I managed to explore various parts of the city with ease. From my dormitory in Kennedy Town, it took less than an hour to reach Sai Kung, where I spent many afternoons relaxing by the water and sunset.

Among the many beaches I visited, Shek O Beach stood out as my favorite. Unlike the more crowded tourist spots, Shek O offered clear waters, soft sands, and a more serene atmosphere. Traveling there was an experience in itself—the ride on a double-decker bus along winding coastal roads provided stunning views of the landscape. The balance between natural beauty and urban convenience in Hong Kong was one of the aspects of the city that most captivated me.

My time in Hong Kong wasn't limited to beaches and research. I also made it a point to explore the city's rich cultural scene. As someone with a growing interest in Cantonese, I was thrilled to attend a performance of the classic play *The Flower Princess* at the nostalgic Sunbeam Theatre. While I could only understand about two-thirds of the Cantonese spoken, the beauty of the performance transcended the language barrier. The ornate costumes, the poetic dialogue, and the passion of the actors all left a deep impression on me.

Books also played a significant role in my cultural exploration. I visited over ten bookstores in areas like Mong Kok and Sheung Wan, each with its unique character. Some were small and cramped, filled with stacks of rare and obscure volumes, while others were sleek and modern, offering a curated selection of contemporary works. One of my missions was to find works by Liu Yichang, a renowned Hong Kong writer whose books were often only available in local stores. Browsing these bookstores gave me insight into Hong Kong's literary culture, and I found myself drawn into its intricate

web of history and identity.

Reflecting on my experience at HKU, I am deeply grateful for the opportunity to engage in academic research while also immersing myself in the culture and rhythm of Hong Kong. The summer program not only broadened my academic horizons but also expanded my perspective on life. It taught me the importance of independence, discipline, and adaptability—skills that I will carry with me throughout my academic and professional journey.

The program was, in many ways, a nearly perfect balance between work and exploration. While the research process was sometimes frustrating, it was rewarding. And while my time spent at the beach or wandering the city may have seemed indulgent, it was just as essential to my overall experience. Each moment—whether spent in the library, at the theater, or on a double-decker bus—contributed to my personal and academic growth in ways that I hadn't anticipated.

The HKU Summer Research Program was much more than just a stepping stone in my academic career; it was an experience that shaped me as a researcher, a student, and a global citizen. Looking ahead, I am eager to continue applying the lessons I've learned, both in my studies and in life, knowing that this summer was a formative chapter in my journey.





# Heteronormativity in Comedy: The Restoration of Queer Desire on Mainstream Sinophone Comic Screens

Mei Su, DFL, National Taiwan University  
Supervisor: Alvin Wong

## 1 INTRODUCTION

The legalization of same-sex marriage in Taiwan in 2019 marked a significant milestone in the fight for LGBTQ+ rights.

- However, such legal advancements also cause the concerns about marital supremacy, which is continually reflected in popular commercial films.
  - Mass media reaffirms heteronormative values, overshadowing queer identities and experiences.
- This study aims to critically analyze how Sinophone films represent queerness and to what extent they reinforce or challenge societal norms.

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## 4 FILM ANALYSIS

*All's Well, Ends Well* (Ko 1992):

- Using gender-switching as one of the carnivalesque elements.
- Backgrounded by an unsatisfactory marriage when introducing the two characters.
- Restoration after their consummation.
- Weddings are woven into the Lunar New Year context.



*He's a Woman, She's a Man* (Chan 1994):

- From homophobia to homosexual desire.
- Normalizing relationships regardless sexual orientation.
- The ultimate true love statement reinforces heteronormative romantic model instead.

*Marry My Dead Body* (Cheng 2022):

- Directly responding to same-sex marriage legalization by applying the gay marriage within the custom of ghost marriage.
- Comic effects from the conflict between a homophobic straight man and a ghostly gay man.
- The queer characterization suggests the problem of homonormativity.
- Indicating the possibility of diverse relationships beyond the script of romantic love and civil union.



## 5 CONCLUSION

- Despite same-sex marriage legalization, films grapple with the complexities of queer representation.
- Films oscillate between progressive visibility and regressive reinforcement of heteronormative values.
- Advocates for a critical and inclusive approach to analyze queer representation in mainstream cinema.
- Calls for narratives that reflect the diversity and intersectionality of LGBTQ+ experiences.

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Effectiveness of Game-based Aerobic Exercises on Laryngeal Elevation in Healthy Adults  
Yuhui Song  
Faculty of Education

P7.12 Law  
The Effectiveness of Law in  
Promoting Environmental Protection in  
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