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Comrades

Tenderfoot Patricio McPherson 2012-07-11 Since my mid-twenties, I've called Leeds home. It is here that I discovered my passion for history and poetry. I was inspired by the works of my favorite authors, John Keats and William Wordsworth. Their words filled me with a sense of wonder and imagination that I have treasured ever since.

As a result, I decided to pursue a career in history teaching. I began by volunteering at various local schools, where I taught students about the past. My love for the subject only grew stronger as I continued to learn more about the history of the world.

Today, I am proud to say that I am a respected history teacher. I have written several articles for various publications, and some of my work has even been recognized at national conferences. Despite all of this success, I will always be grateful for the foundation that I received from those who came before me, and I will do everything I can to pass on the legacy of knowledge to the next generation. I am proud to be a part of the history of education.
Chinese and Western literary as well as film source materials with a sophisticated mode of analysis and an unassuming argumentative style, he has authored an exhilarating book—one that not only treats cinematic representations of male homosexuality with great sensitivity but also demonstrates what it means to read with critical intelligence and vision. —Rey Chow, Andrew W. Mellon Professor of the Humanities, Brown University

"Celluloid Comrades is a timely demonstration of the importance of queer studies in the field of transnational Chinese cinemas. Lim dissects gay sexuality in selective Chinese-language films, and vigorously contests commonly accepted critical paradigms and theoretical models. Readers will find a provocative, powerful voice in this new book.” —Sheldon H. Lu, Professor of Comparative Literature, University of California at Davis

"Celluloid Comrades" offers a cogent analytical introduction to the representation of male homosexuality in Chinese cinemas within the last decade. It posits that representations of male homosexuality in Chinese film have been polyphonic and multifarious, posing a challenge to monolithic and essentialized constructions of both ‘Chineseness’ and ‘homosexuality.’ Given the artistic achievements and popularity of the films discussed here, the position of ‘celluloid comrades’ can no longer be ignored within both transnational Chinese and global queer cinemas. The book also challenges readers to reconceptualize these works in relation to global issues such as homosexuality and gay and lesbian politics, and their interaction with local conditions, agents, and audience. Tracing the engendering conditions within the film industries of China, Taiwan, and Hong Kong, Song Hwee Lim argues that the emergence of Chinese cinemas in the international arena since the 1980s created a public sphere in which representations of marginal sexualities could flourish in its interstices. Examining the politics of representation in the age of multiculturalism through debates about the films, Lim calls for a rethinking of the limits and hegemony of gay liberationist discourse prevalent in current scholarship and film criticism. He provides in-depth analyses of key films and auteurs, reading them within contexts as varied as premodern, transgender practice in Chinese theater to postmodern, diasporic forms of sexualities. Informed by cultural and postcolonial studies and critical theory, this acutely observed and theoretically sophisticated work will be of interest to a wide range of scholars and students as well as general readers looking for a deeper understanding of contemporary Chinese cultural politics, cinematic representations, and queer culture.