

adopted by Chinese sexual minorities). Drawing on many aspects of cultural production, from poetry and song lyrics to film, radio, tabloids, and user-driven websites, Leung examines the ways in which *tongzhi* exists in the collective consciousness. A poignant example is made of famed actor and singer Leslie Cheung, whose flamboyant public life (which ended by suicide in 2003) "encapsulated the culmination and then termination of all the historical factors that had nurtured and made Hong Kong a success." In Cheung's story, Leung also uncovers valuable ways of blending queerness into traditional kinship structures. Her writing slides into the first person when she examines the difficulty of transgender activism in Hong Kong, noting "a recognizable subject must first exist" before minimal legal protections can be won. The close attention paid to complex gender representations, a central part of Hong Kong's theatrical history that reappears contemporary film, makes *Undercurrents* an important contribution to the growing body of work on gender diversity. Whether examining Hong Kong's identity, the homoerotic (perhaps polyerotic) threads in popular Hong Kong film, the liberating relationships between students in all-girl schools, kinship networks, or the next wave of web-based activism, *Undercurrents* participates in the buzzing work while upholding rigorous standards of scholarship.

PATTY COMEAU

Undercurrents: Queer Culture and Postcolonial Hong Kong

by Helen Hok-Sze Leung

University of British Columbia Press.

168 pages, \$32.95

Queerness, removed from the identity politics that reduce us to static categories, is difficult to embody. Tides of international influence, local histories, and new media swirl with potential for new ways of knowing. Part of UBC Press's Sexuality Studies series, *Undercurrents* takes pleasure in destabilizing perspectives on both postcolonial Hong Kong and *tongzhi* (literally "comrade," the irreverent umbrella term

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