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Korean-Pop, *Tom Gay Kings*, *Les Queens* and the Capitalist Transformation of Sex/ Gender Categories in Thailand

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Abstract: *Since the early 2000s, masculine style for queer women in Thailand has been heavily influenced by Korean popular culture, or "K-pop". K-pop is marked by deliberate gender androgyny and overall gender play. This new aesthetics of masculinity used by masculine-identifying women has been accompanied by linguistic shifts in which explicitly sexualised terms, such as* queen *and* king, *themselves products of complex transnational borrowings, have been borrowed from Thai gay male culture. This paper seeks to explore the possibilities of queer cultural transformation through forms of commodified images and capitalist intrusions. It also explores the process of creative borrowings made through transnational, national and local circuits of knowledge. This article is based on ethnographic research conducted in 2009 and 2010 focused on young queer women in Bangkok who have adopted the K-pop style and the new sexualised terms of identity, such as* tom gay king *and* les queen, *for example. It is also based on review of printed material including the fashion magazine* Tom Act *and the NGO publication* Anjareesarn.*

Keywords: *Thailand, lesbian, queer, K-pop,* Tom Act *magazine, capitalism*

Introduction

Bangkok-based queer[1] female culture has shifted since around 2004–05 in terms of the aesthetics of female masculinity and the use of newly sexualised identity categories. Korean popular culture (or "K-pop"), particularly the interest in Korean "boy bands", has reframed the dominant mode of gendered stylisation amongst a new generation of masculine-identifying women and their partners. Sun Jung (2011, p. 3) has argued that Korean popular culture, and its forms of masculinity in particular, have circulated within Asia and have been adapted in hybridised cultural formations in which the "odourless" or culturally neutral elements of the Korean

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cultural product are reinterpreted and reconstituted in locally and historically specific ways. In particular, scholars such as Jung have noted the transcultural flows of "soft masculinity" within East and Southeast Asia, largely disseminated through Korean popular culture (see Chua and Iwabuchi, 2008).[2] Jung argues that soft masculinity, epitomised in performances of masculinity by K-pop stars, is a blend of various Asian and transnational cultural patterns of masculinity, including Chinese Confucian masculinity, in which intellectual achievement is foregrounded over aggressive or bodily domination, Japan's "pretty boy" imagery found in manga, and global metrosexuality (Jung, 2011, p. 39). Transgender play, pretty boy imagery and soft masculinity are all iconic features of the K-pop style and K-pop boy bands in particular (Jung, 2011, p. 165). Jung argues that transcultural flows of this "soft masculinity" that epitomises K-pop are reinscribed in culturally specific ways throughout the Asian region; this approach is particularly useful in understanding the current impact of K-pop on young urban Thai masculine-identifying women and their partners.

I argue that these women and their partners have reinscribed and appropriated the transgender play and soft masculinity of K-pop within a local linguistic context that produces sexual and gender binaries within female same-sex couples. The ideal aesthetics of a masculine woman within this binary is now the stylised K-pop "soft" masculine image. Their feminine partners have also appropriated the blended gender look of K-pop with its specific stylisations, discussed below. In addition, these women have framed the K-pop gender blending aesthetic with Thai gay male sexualised linguistic categories of *king* and *queen*. Thus, supportive of Jung's argument, a hybridised reinscription of a transcultural flow of Korean popular culture has emerged within young, urban Thai queer women's social networks.

K-pop style, as a commodified transnational cultural production, is disseminated through the mass media in Thailand. In fact, all things Korean are currently in vogue in Thailand, including Korean historical dramas made for television, which are dubbed in Thai and watched by Thais of all ages.[3] Korean boy bands, aimed at a younger audience, with their androgynous look and cultivated gender play, have inspired an aesthetic that not only dominates the fashion expressions of young, middle-class, queer women in Bangkok, but has had an impact on youth culture in general. In terms of the K-pop look itself, men (or masculine women) may wear long dangling earrings and other forms of jewellery (including large crosses, for example), have long or shoulder-length heavily layered hair (often dyed), and wear tight-fighting tailored androgynous-style clothing. This style of dress was ubiquitous in the nightclubs in Bangkok in 2009 that catered to young queer women. The preferred body type of the boy band aesthetic is very slender and angular, with neither pronounced musculature nor women's hips and breasts.

This style is reproduced throughout *Tom Act*, a glossy high-fashion Thai-language magazine first published in December 2007 that frames K-pop style specifically into an aesthetic for masculine-identifying women. This new aesthetic of masculinity involves a highly stylised look that plays with the deliberate androgyny and sexual/gender ambiguity of the Korean boy bands while simultaneously reinstantiating pre-existing gendered masculine/feminine binary categories (*tom* and *dee*), themselves products of global and local borrowings and influences used among women in Thailand since the 1980s (see Sinnott, 2004; 2011). In an example of the

appropriations of the K-pop look, an issue of *Tom Act*, the cover of which is reproduced below, features four Thai masculine identified women, all models, posing in the aesthetics of a K-pop boy band. In interviews with the models, each used masculine pronouns that marked them as toms, a self-identifying term used by masculine women in Thailand since the 1980s. The word *tom* implies a sexual attraction to feminine women who are labelled *dee*, a term that is derived from the English word "lady", or pronounced "lay-*dee*". These gendered categories and their recent transformations will be discussed in greater detail below, but it is important to note that *Tom Act*, even as it produces Korean-influenced images, also reproduces the binary *tom/dee*, evident in its numerous advertisements based on the division. For example, in a two-page product placement feature, one side says "I'm [a] tomboy" in blue, with images of t-shirts, shorts and other clothing that would fit a *tom* image. The other side, in pink, says "I'm [a] lady, I'm [a] Lez" and features feminine clothing and accessories.[4] Indeed, the magazine's actual content revolves almost exclusively around the categories *tom* and *dee* that reproduce a highly stylised gender binary.[5] The magazine is heavily invested in the play with gender binaries, with an image on one cover of a woman dressed half in men's clothing and half in women's clothing, for example. The text inside the magazine is in Thai, but the cover uses English to mark its modernity and high fashion status.

The K-pop aesthetics of "soft masculinity" and gender play found a receptive audience among Thai masculine women and their partners, who were already experimenting with sexualised categories such as *king* and *queen* borrowed from local gay male culture. The highly stylised masculine look was mapped onto pre-existing *tom* and *dee* binaries in ways that both reasserted these gender binaries and played with them by merging them with the sexualised language of *king* and *queen*, producing a new set of lexical items, paired with an aesthetic template, available to queer women. These new terms have not replaced the older gender-based binary *tom* and *dee*, but have added a more explicitly sexual element to some terms and introduced the possibility of same-gendered pairing, a concept that has been widely disparaged and rejected among older *tom-dee* identifying individuals. For example, the term "lesbian", while largely known among Thais with access to mass media since the 1980s, was rejected by most women as a term of self-identification. The term was associated with pornography in which two feminine women were understood as performing sexually for the viewership of men. However, the term *les* (I will use the spelling *les* rather than *lez* in this paper to be consistent with other Thai spellings), derived from the word "lesbian", has currently become fashionable because of the association the word has with feminine-feminine pairings, which will be discussed in greater detail below.

The terms *les* and *tom* have further elaborations, however, that identify sexual roles more explicitly than the terms *tom* and *dee* have in the past. In actual usage, the term *les* is usually coupled with the term *king* or *queen*, so that one person may be a *les king*, meaning they are feminine in appearance but perform sexually for their partner. The terms *king* and *queen* are borrowings from the longstanding (and now somewhat outdated) lexical codes of Thai gay/transgendered male communities in which gender performance is linked to sexual practices and roles; for example, *king*s and *queen*s map a gender pairing that is coupled with presumed masculine (active)

Figure 1. Thai *toms* posing in the aesthetics of a K-pop boy band (*Tom Act*, July–September 1999, year 3, issue 27).

and feminine (receptive) sexual roles. Meanwhile, younger queer male groups are abandoning the gendered *king*/*queen* dichotomy and using the active (*ruk*)/passive (*rap*) dichotomy that resonates with top/bottom pairings. According to Jackson (2011), these pairings are less gendered than *king* and *queen* categories and are characterised by sexual versatility.

The appropriation of explicitly sexualised terms of identity marks an important shift from the previous gender-based identity categories for women involved in same-sex sexual relationships. The identity categories *tom gay*, *tom gay king*, and *tom gay queen*, *les king*, and *les queen*, among other terms, reflect the influence of well-known Thai gay male culture and the gendered ambiguity of Korean popular culture imagery, complicating the commonplace assumptions that "Westernisation" is the primary source of transformation of sexual and gender identity categories.
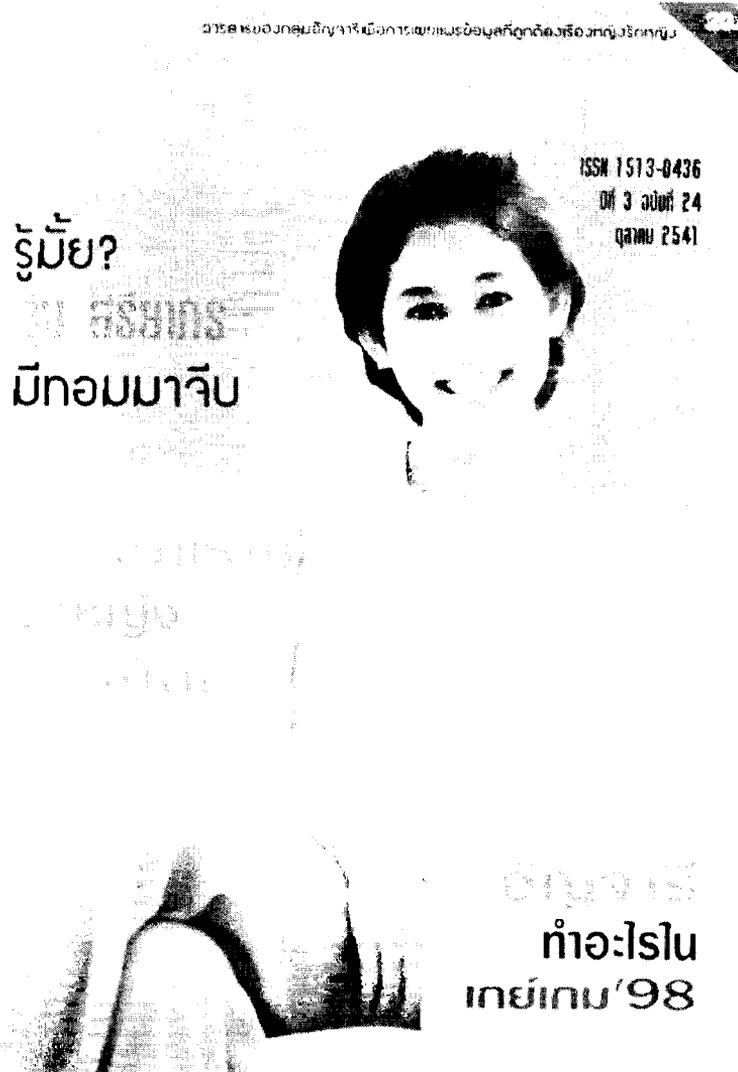
Figure 2. *Anjareesarn*, the newsletter for NGO Anjaree (October 1998, year 3, issue 24), strives for the glossy cover of mainstream magazines. *Anjareesarn* was never a commercial success and never achieved a circulation of more than several hundred.

Indeed, this paper argues that the primary source of recent transformations in the aesthetic performances and linguistic categorisations available to queer women in Thailand has been inter-Asian circulation of Korean popular culture combined with local gay male linguistic practices, each of which has been hybridised through its adaptation to local practices.

The multiple sources of transnational influence complicate assumptions of a dominant Western source in the evolution of non-Western queer culture. These

shifts also reveal an anxiety that accompanies capitalist changes that have been described to me since 2005 by Thai queer women, who have said that the previous identity categories *tom* and *dee* have disappeared. Knowing that I had conducted research on the now seemingly "traditional" categories of *tom* and *dee* in the late 1990s and early 2000s, women would ask me when I returned to Thailand in 2005, "Did you hear that there aren't any *tom* and *dee* any more?" This oft-repeated sentiment evokes a sense of loss of something authentic in favour of a foreign sexual style (in this case, the foreign influence is inter-Asian rather than the assumed influence of the West). This statement is not actually true; the categories and identities that are supposedly disappearing are very much alive. However, the sense of loss at the hands of a capitalist-controlled fashion industry marks a contemporary sentiment.

When exploring the effects of capitalism on queer culture there is a tendency towards nostalgia, described above, and a yearning for a pre-capitalist queer past (Jackson, 2009; Pellegrini, 2002). As new commodified forms of sexual style and identity replace or transform aspects of queer culture, formations from the recent past take on a quality of cultural authenticity that appears to have fallen victim to a rapacious capitalist present. However, the historical work on the social transformations of same-sex sexuality/homosexuality by scholars as diverse as John D'Emilio (1983) and Michel Foucault (1978) has led contemporary scholars to understand that contemporary queer formations are products of the very forces of capitalism that seem to be bringing an earlier queer formation to an end.

If these seemingly vanishing categories are from a non-Western context, then they take on an added weight of "indigenous" authenticity. Indeed, in the Thai case, the forms of masculine aesthetics and identitarian categories that are currently bemoaned as being lost under the newly commodified era of K-pop were markers of a newly Westernised modernity in the 1980s. Ann Pellegrini (2002) urges us to recognise the productive possibilities of capitalist processes and to be mindful of the nostalgia that often arises when linking these processes with changing queer culture.

This article will describe the shifts within the aesthetics of masculinity as well as within the available vocabulary for queer women that mark gendered and sexual selves. Specifically, it will grapple with the question of the implications when queer imagery is appropriated by capitalistic enterprises and transformed into a kind of fashion commodity. Further, it will trace the multiple avenues of influence for queer female culture, including the influence of local gay male sexual categories, themselves products of complex transnational borrowings and adaptations, and Korean commodified forms of aesthetics.

These changes will be elucidated through discussion of interviews with women who have adopted the K-pop aesthetic and who identify themselves in terms of the new sexualised categories discussed below. This research took place in nightclubs in Bangkok in 2009 and 2010. The people interviewed were all relatively young (most of the bar patrons were aged from 18 to their early 20s) and middle class, and consequently had access to the Bangkok club culture. Their attendance at these clubs meant that to a certain extent they were tuned in to community style; they were exploring these categories and performing them in a stylised way as part of a shared space, both physical and often virtual through the widespread use of the internet. Rural women were not as much a part of the Korean-pop look; nor did they

typically use the gay male inflected language. This younger, urban group is in the midst of linguistic and stylistic innovation and experimentation. What follows is a discussion of the literature on globalisation and queer commodified culture. Next, a discussion of the magazine *Tom Act* and my ethnographic research on young queer women who identify in accordance with these terms will explore the ways in which these women incorporate new terms and aesthetic styles within pre-existing gender binaries.

Globalisation and Capitalistic Transformation

The focus on globalisation and transnationalism within contemporary, interdisciplinary queer studies interrogates the ways in which sexuality and gender categories, identities and discourses work across and through boundaries – gendered, ethnic, national and linguistic, among others (e.g. Cruz-Malavé and Manalansan, 2002; Grewal and Kaplan, 2001; Johnson, 1997; Manalansan, 2003; Gopinath, 2005; Sinnott, 2010). Analysis of these border crossings challenges the dominant narrative of a Great Western Order disseminating its cultural logics in a one-directional flow (e.g. Stoler, 1995; Jackson, 2009; Martin et al., 2008; Wilson, 2004; 2005; 2006). While interest in the systems and patterns of global political, economic and cultural interplay has a long history within both the social sciences and the humanities, queer studies analysis foregrounds the role of sexuality and gender within these transformative forces and multi-directional flows. In particular, queer studies scholars are increasingly pointing to the need for more analysis of the historical, social and economic exchanges and relationships within regional groupings, and between socio-cultural groupings that are not necessarily geographically bounded (ethnic, sexual, political, and so on) (Blackwood, 2005; Jackson, 2009; Peletz, 2007; 2009; Welker and Kam, 2006; Wieringa, Blackwood and Bhaiya, 2007; Boellstorff, 2005).

Geographic units, such as those studied in the "area studies" model, that have typically informed and structured analysis of transnational influences and transformation have been challenged within the globalisation literature. For example, a key theorist in the anthropology of globalisation, Arjun Appadurai (2001), has critiqued this area studies model of globalisation, in which each area is defined and justified according to "shared traits" such as religion, language and family structure, for example. The geographic area models have been evoked as permanent and stable entities, naturalised through the area studies model discourse. In contrast, Appadurai argues for a heuristic use of an area studies concept but in terms of areas defined by "processes of geographies", which may include "trade, travel, pilgrimage, warfare, proselytization, colonization, exile, and the like" (2001, pp. 7–8). These geographical units are fluid and shifting, not immobilised "geographic facts" (2001, p. 8). This paper will explore one such shifting and historically contingent geographic process – the current and relatively recent influence of Korean popular culture on sexual and gendered formations in Thailand.

The influence of K-pop is a capitalistic appropriation of local cultural formations of gender and sexuality that, I argue, are concurrent with the adaptation and adoption of local meaning systems, in this case Thai women borrowing from local gay male linguistic categories. The intrinsic relationship between queer cultural

formations, capitalist processes, the mass media, and commodified imagery and aesthetics is a central analytical issue within queer/LGBT (lesbian, gay, bisexual, transgender) studies (D'Emilio, 1983; Jackson, 2009; Pellegrini, 2002; Lowe, 1995; Gluckman and Reed, 1997).

John D'Emilio (1983) made what has become a classic argument that links capitalism and LGBT or queer identity and community formation. D'Emilio argued that capitalism and industrialisation provided urban centres and occupations separate from the family-based businesses on which most individuals had previously relied. The anonymous space of the city and the possibilities for supporting oneself through wage labour or professional work provided by the capitalistic system allowed individuals not only to explore their sexuality, but also to form identities and community networks around newly emergent sexual identities. More recent analysis of the relationship between capitalism and LGBT/queer identity, practices and social networks focuses more specifically on what is often termed "late capitalism", commodification of queerness, and the production of queer consumers (Gluckman and Reed, 1997; Lowe, 1995; Pellegrini, 2002).

Ann Pellegrini (2002), in her reading of D'Emilio, Gluckman and Reed, and Lowe, calls for the recognition of the productive role of capitalism in the formation of queerness, a point most famously elucidated by Foucault. Indeed, it is tempting to downplay the productive role of capitalism in queer formations and focus instead on what Appadurai identifies as the "anxiety" of globalisation. Appadurai, in discussing the anxiety that globalisation evokes, identifies the "role of imagination" that is also stimulated through these processes (2001, p. 6). This essay is partially predicated on just such an anxiety – namely, the recent domination of capitalistically produced imagery of commodified Korean popular culture in Thai mass media and the transformation of female queer identity into "fashion statements" and consumeristic options. Pellegrini also warns of naïve nostalgia for a pre-capitalist queer culture. Pellegrini, in turning to D'Emilio, Foucault, and Gluckman and Reed, points out that each has made the case that capitalism was the precondition for the very thing that is mourned as lost under the wheels of capitalist appropriation. The presumption of a pre-capitalist queer culture itself is questionable given these insights into the fundamental productive role of transnational capitalism in the production of these categories. Peter Jackson (2009) warns against the tempting binary that marks premodern forms of transgenderism and sexual categorisation against the globalised, Western queer subject. Specifically warning against the valorisation of male-bodied transgender categories in Southeast Asia, Jackson asserts the productive role of global capitalism in the development of these identity categories:

> In summary, new Asian transgender identities have emerged within the same context of market capitalism that Altman argues has supported the globalization of gay identities. Future historical research will need to abandon the mistaken association of transgenderism with precapitalist residues of tradition and instead trace how the market has provided space for the modern Filipino *bakla*, Thai *kathoey*, Indonesian *waria*, and other transgender identities beyond the West to form around the commodification of modern norms of feminine beauty (2009, p. 360).

With this caveat in mind to avoid binaristic distinctions between supposed pre-capitalist sexual and gender forms, and commodified forms of these discourses and identities, attention will be focused on the transformation in which the cultural productions that had existed, such as newsletters and zines produced by local lesbian-feminist activists, and the social networks and events produced through this framework, have been almost entirely replaced by increasingly consumeristic representations. The capitalistic processes have neither limited nor delineated the possibilities of sexual and gender expression by Thai queer women, demonstrated in the discussion below of the actual practices of these women.

Fashion and Capitalistic Transformation of Mass Media

Of course, the mass media has long played a key role in Thailand in the production of queer identities. Peter Jackson identifies the media coverage in Thailand of the sensational murder of a gay American man in 1965 that both records and produces linguistic shifts in Thailand marked by the increasing understandability and use of the term *gay* (1999). The mass media in Thailand has a long history of producing sensationalist stories of LGBT murder and crime, linked to purported dark underworlds of deviance (see Jackson, 1997a; Sinnott, 2000; 2004). These representations were almost exclusively pathologising, yet they also marked the emergence of linguistic categories and sexual identities that served to educate readers about the very possibility of alternative sexual and gender formations.[6]

In contrast to the lack of publications aimed at women, queer men in Thailand have had a range of publications oriented towards them (Jackson, 1999). These have been largely sexualised magazines, produced for profit and bereft of any explicit political content, although their presence allowed for the circulation of male queer sexual knowledge. Against this background, it is easy to understand the impetus for the production of the earnest though never commercially successful or widely circulated publications such as the lesbian-feminist newsletters *Anjareesarn* and *An.*[7] These zines were originally similar to community newsletters, with a later effort to produce a more glossy look. They were produced by the lesbian-feminist organisation Anjaree, which aimed to provide a liberating message regarding LGBT rights. Since 1986, Anjaree has operated as a small membership club with monthly meetings and occasional group events. The magazine had an advice column for members, news stories about LGBT activism worldwide, and later, occasional interviews with celebrities who had positive messages regarding LGBT rights. These publications were small-scale, mostly sent to members of Anjaree in unmarked envelopes for the sake of members' anonymity. Efforts to place the more professionally produced versions of the later newsletters in public venues for sale were unsuccessful. These newsletters continued to circulate with a covert quality, as a kind of forbidden knowledge, and in opposition to a public audience positioned as hostile and judgmental. So it was with surprise that I saw the high-production, glossy fashion magazine *Tom Act* produced for a mass audience introduced in January 2008. All of a sudden, in one swoop, a non-pathologising source of explicitly queer images of women was made possible through commodity mass media. Once the image of queer women had become a commodity embedded within a transnational capitalistic image market, it was absolutely permissible – brown

paper wrappers were only necessary for community based, politically tinged zines, not for "fashion".

It is tempting to understand *Anjareesarn* as the "authentic" voice of Thai queer women in that it was produced by Thai queer women, for Thai queer women, for the purpose of building community and political action. However, the political content that was once produced solely through *Anjareesarn* is now produced in the pages of *Tom Act*. For example, the magazine includes translated interviews with well-known foreign LGBT individuals, such as Martina Navratilova and Rachel Maddow, who are explicitly political in their views of LGBT rights. *Anjareesarn* also included interviews translated from the foreign press with famous LGBT politically involved individuals. *Tom Act* also includes stories on local feminist/LGBT rights organisations, such as Friends of Women Foundation (*mulanithi pheuan ying*) and Rainbow Sky Association of Thai (*samakhom fa si-rung*). In addition to these types of articles, *Tom Act* devotes much of its space to advertisements or embedded advertisements (stories about fashion and things you can buy, for example). It also devotes space to "lifestyle" features, such as the joy of golf as a specifically suitable pastime for *tom*s. Style is the central message of *Tom Act*, and the style that currently dominates the scene of youth culture in Thailand is K-pop.

Interestingly, with the exception of the stand-alone term *les*, the new sexualised language borrowed from gay culture is curiously absent in *Tom Act*. The trinity of identities that are the main staple of the magazine are *tom/dee/les* (spelled in the magazine as *tom/dy/lez*). The magazine relentlessly produces absolute gender binaries through the practice of having parallel pages: one for *tom*s in blue and one for *dee*s in pink. *Tom Act* is clearly a resource from which queer women may pull ideas on style, as well as other more political messages. However, it does not contain the full range of expressive and creative innovations that young women in Thailand produce. The creative adoption of gay male sexualised terms is one of the key features of the way women actually deploy the K-pop look, and it is to these realities that I now turn.

Sexual and Gendered Categories

In the 1990s, when I first began anthropological research in Thailand, I encountered a well-established female same-sex culture with clearly delineated categories of identity and social norms regulating sexual and romantic interactions. The categories *tom* and *dee* were well known by the general public, thanks to several decades of media coverage and the widespread use of the terms by women themselves since probably the 1970s. *Tom*s were/are largely understood to have an inborn essence of masculinity. Sexual desire for women coded as feminine was seen as an almost natural derivation of the *tom*'s masculinity. *Dee* has been a more superficial category that describes the feminine partner of a *tom*. The term is superficial in that it is not understood by most people, including many *tom*s and *dee*s, as a core identity, or a stable framework for understanding oneself, unlike the category *tom*. However, as I have argued elsewhere (Sinnott, 2004), this situational definition of *dee* has been challenged by women who claim a "born to be" *dee* identity. In this context, the popular borrowed English expression "born to be" means that a person believes they were born that way.

Much has been made of the underlying gender binary reproduced in male and female same-sex relationships and identities in Thailand (Jackson, 1997b; Sinnott, 2004). In other words, the identities are based on a sense of being masculine or feminine, rather than being defined by a particular kind of "sexuality" or sexual orientation. However, the category *dee* is more of a sexual category, and marks a point of departure from the predominantly gendered nature of these categories in the Thai linguistic system. The sexual basis of the category *dee* is somewhat ironic since it is considered less "deviant" than the transgendered *tom*. Indeed, in the copious Thai sexology literature, the category *dee* is almost never mentioned in contrast to the intense scrutiny of the categories of transgenderism, either male-to-female *kathoey*, and to a lesser extent the female-to-male category *tom*. Both the *kathoey* and the *tom* have long been understood to be sexually partnered with a gender normative partner, either a normative "man" (as in man/*kathoey* binary) or a *dee* (as in *tom*/*dee* binary). Neither males who have sexual relationships with *kathoey* nor females who have sexual relationships with women are particularly stigmatised as their *gender* normativity is not clearly at issue.

Gender duality, or masculine-feminine pairing, structured these categories and relationships, such that *tom*s and *dee*s interviewed expressed the view that the idea of a *tom* forming a relationship with a *tom* was bizarre and highly taboo; no self-identified *tom* in my research from the 1990s and early 2000s claimed to have a "same-gendered" relationship with another *tom*. *Dee* with *dee* was considered more of an absurdity, and my questioning regarding its possibility was typically met with startled looks and questions such as "what would be the point?" For a relationship to be understood as sexual, a masculine element within the couple was necessary.

I returned to Thailand to update my research on *tom*s and *dee*s in 2005, 2009 and 2010, having finished my previous research in 2003. I had heard from friends and colleagues in Thailand that there "were no *tom*s and *dee*s any more". New categories of identity had supposedly replaced the "old-fashioned" gender binary of *tom* and *dee*. The old style of *tom* was widely understood to be replaced by a new, Korean-influenced style of masculinity. When asked if there were still *tom*s and *dee*s, Kop, a student in her early 20s, said, "There still are [*tom*s and *dee*s], there are some, but I don't see them so much. Mostly they dress in the Korean style". In other words, a newly Korean-influenced style of masculinity has replaced, in Kop's experience, an older model of *tom* and *dee* identity expression. In order to investigate these claims, I went to two café/nightclubs that catered to a young *tom-dee* audience, and interviewed approximately fifteen people who identified as one of the following categories (the list includes brief descriptions that will be further explained below):

Dee: feminine identified woman partnered with *tom*
Tom gay: *tom* sexually partnered with *tom*
Tom gay queen: *tom*, receptive sexually, partnered with *tom*
Tom gay king: *tom*, active sexually, partnered with *tom*
Tom 2-way: a *tom* both active and receptive sexually, partnered with *dee* or *les*
Les: like a woman in appearance, partnered with other *les*
Les king: like a woman in appearance, but active sexually
Les queen: like a woman in appearance, but receptive sexually.

Of particular significance in this list of terms is the creation of several compound terms of identity that combine publicly performed gender categories (*tom, les*) with private sexual behaviours (*king* and *queen*). Also, of recent origin is the creation of a category that denotes same-gendered pairings, such as *tom gay* or *les king/queen*. *Tom gay*, for example, would involve a relationship between two *toms*; the use of the word *gay* indicates a gender sameness made popular as a self-reference by Thai men involved in same-sex sexuality who wish to disassociate themselves from effeminate transgender males, referred to as *kathoey* (Jackson, 1997b). *Gay* has come to mean, for many *toms* and *dees*, a pairing of gender sameness.[8] *Les*, likewise, indicates a feminine or "properly" gendered woman who also selects a same-gendered partner, another *les*. However, this last category has inserted within it a sexual binary *king* and *queen* that is linked explicitly to sexual practice.

As in the case of the term *gay*, the use of the sexual binary *king* and *queen* to index sexual roles is directly adopted from Thai gay vocabulary, which has been in widespread use since the 1960s (Jackson, 1997b). Within gay male communities, *gay king* refers to sexually active males, or inserters, and *gay queen* refers to a sexually receptive partner. This dualism roughly corresponds to "tops" and "bottoms" used in the Anglo context, but in the Thai binary both categories have a specifically gendered understanding (as in *king* is appropriate for a masculine partner). These terms within Thai gay male communities are considered somewhat old-fashioned and are not as widely used within younger gay male circles (Jackson, 2011). However, even as these terms lose their resonance within the younger male communities, they have been creatively adapted to form a new gendered sensibility within female same-sex communities. They allow for the inscription of a sexualised binary even as the K-pop blended-gender look ("soft masculinity"), and ostensibly same-gender pairings (i.e. *tom gay*), gain in popularity among young urban queer women.

The influx of new language, I argue, is largely a result of the internet, which has allowed for a greater range of exposure to language play (see Blackwood, 2010). Ronnapoom Samakkeekarom and Pimpawun Boonmongkon argue that the internet allows for greater sexualised expression and experimentation among Thai men who have sex with men: "[the internet] eliminates spatial barriers and thereby creates virtual spaces that are less controlled, restricted, or judged by external social norms than physical spaces" (2011, p. 122).[9] Numerous Thai-language web-boards and *tom-dee-les* websites exist in which long discussions on the meanings of these new terms are held. With all these terms there is no consensus over meanings as people play and experiment with them.

The discussion below focuses on the linguistic categories currently deployed by these young urban queer women, but all those identifying with these new categories were simultaneously sporting their adaptations of the K-pop look, which is significant in that the K-pop look and its soft masculinity gave a visual cue that these individuals played with gender sameness within their relationships. I will argue, though, that the ways in which the K-pop look was deployed simultaneously reasserted subtle gender differentiation even within *tom gay* couples. The close approximation of the K-pop look among these women indicates that they were all consciously appropriating the K-pop style. Like all fashion-conscious youth of Bangkok at this specific historical juncture, they were aware of Korean popular music and film, and mentioned them in conversation. The K-pop look and the

linguistic play were part of a totality of gendered and sexual expression on the part of these women.

In an interview in 2009, Joy,[10] the 37 year-old owner of a nightclub that catered to young women (in their late teens and early 20s) who identify as *tom gay king*s and *queen*s, described what she understood as the transformation of the new generation of women compared with her own generation:

> I think that kids of this generation... I'm not sure if it's fashion or not... Because there was this one kid, a customer at the club, who before was girlfriends with a *tom*. But now she has changed to be a *tom*. I'm not sure if it is fashion now with these kids.

Joy explained that she did not consider this type of mutability "strange", but that it was most likely the product of confusion on the part of a younger person: "She probably doesn't yet know herself ... and she is still young. But if she goes on with this behaviour changing back and forth all the time, that would be strange".

Joy linked the apparent flexibility of the younger generation she witnesses at the club to "fashion", something that changes with the times and does not reflect an inner immutability or essence that she implies was more characteristic of her generation. The association of female same-sex sexuality with fashion has marked public discourse since it first became a topic in the mass media. This trope of queer style with fashion resonates with the linkages made between queer identities and a problematic modernity created since the early 1980s. For example, a popular magazine in the early 1980s ran a salacious exposé story on the apparent sudden proliferation of queer identities:

> Every day is the same, from the morning to night there are thousands of youths in groups there to buy things they want ... gathering in an atmosphere of continuous loud disco music. The image of hugging, kissing, stroking between men and men, and between women and women, is easy to see in this place... In brief, these days the customers that supply fashion retail places with money are youths who have altered sexual tastes... Many of the nation's youth are engrossed in devouring the same sex like this; it is perverse sexual behaviour. It is disgusting that the deterioration of morality and ethics will have a negative impact on society at large, because [the homosexual youth] will grow up to be citizens who are weak, and unable to build a society that is beautiful (Anonymous, 1984, pp. 20–22).

The association of modernity with the emergence of queer identities and cultures has long been made in the Thai media and espoused by the general public, including *tom*s and *dee*s themselves (see Sinnott, 2004). In the contemporary associations, such as Joy's described above, fashion has a more benign reading – something fleeting, lacking substance, childish, but not of a threatening and corrosive nature as described in the above quote.

Fashion, or style of clothing, was one of the key ways in which women themselves explained sexual/gendered identities. In interviews with young women who identified with these new terms, style of clothing was often used as a way to explain and

understand identities. Kung, an 18 year-old student living in Bangkok, identified as *tom gay* and explained her understanding of what these categories mean:

> *Tom gay* isn't really a real *tom* (*tom-thae*). They may dress like a *tom* in general, but when they buy and select clothes, they like the gay style of dress rather than looking like a *tomboy*. They don't dress like men... Most *tom*s that like another *tom* are one of two categories, which are *tom gay king* or *tom gay queen*. *Tom gay king*s at first like *dee*s, but are broken hearted from *dee*s and start to hang out with *tom gay queen*s. *Tom gay queen*s are *tom*s who dress mostly like *tom*s, that is they dress like *gay*s, but have never been attracted to *dee*s and like to check out *tom*s.

Kung subtly differentiated *tom gay*s from both men and "real" *tom*s. For Kung, *tom gay*s are essentially masculine but more in line with the way gay men are understood to be masculine – a stylised reinterpretation of masculinity that is linked to a kind of sexuality that rejects the stark gendered polarity that exists, for example, in normative categories of man/*kathoey* and *tom*/*dee*. I use the term "normative" to describe these more traditional pairings in that they are widely consistent with dominant gender narratives in which sexual attraction and behaviour is understood as "naturally" occurring within a clear masculine/feminine pairing; the body itself is not an absolute limiting factor for one's gender categorisation. It is a widely held type of "gender inversion" (*phit-phet*) in which a person with a masculine soul or essence is born in a female body, or vice versa. The logics of Buddhist karma and rebirth support the notion that the body and identity, gender or otherwise, need not necessarily align neatly. In fact, the idea of a person who was a man in a previous life being reborn as a woman (or vice versa) is a staple of Thai film and television. The body is a relatively malleable gender place-holder, but gender binaries within couples are quite insistent in dominant discourse.

Kung, herself identifying as *tom gay*, said she had heard of *tom gay* for about two years. The main reason she gave for choosing to be with a *tom gay*, thereby transforming herself into a *tom gay*, was because of the "understanding" she felt in that relationship. She interestingly combines typical masculine qualities of a *tom*, such as being flirtatious, with typical qualities long associated with women's relationships, such as the ability for women to "understand" each other. The sexuality of the relationship is entirely subsumed under the trope of understanding and friendship. She explains how her unsatisfactory relationship with a *dee* lover led to her relationship with a *tom gay*:

> At first there were only *tom*s and *dee*s. At first *tom gay* wasn't well known because it just started as *tom*s being friends. Each *tom* would have a girlfriend; the *tom*s would have arguments with their *dee* because *dee*s like to make a fuss when their *tom* would check out another *dee* who was pretty and cute. They were just looking. Then we [*tom*s] would be with our girlfriend, right? They would fuss with us [the *tom*s]. *Dee*s are like that; they don't understand *tom*s. We look at someone who is pretty, like we looked at them at first, but they don't understand that. They get jealous, but too jealous. So we argue easily. Then I met a *tom gay* when I broke up with the *dee*. Actually, I already wanted

to break up with her. I really couldn't take it any more. When I was with my *tom* friend for a long time we got to understand each other. We began to like each other. The start of *tom gay* is looking at your friend and understanding everything. When we buy clothes, we can choose for each other. We can wear each other's clothes... We understand each other more and more. When a *tom* looks at a woman like, "that woman is so cute", just looking, *tom*s together can say, yes, she's cute. But if it's a *dee*, she'll make a fuss and won't understand that we are just looking like we look at people in general. We don't have any right to look?

The *tom gay* narrative draws on longstanding narratives of female relationships as based essentially in friendship. The sexuality of *tom* and *dee* couples has been downplayed in most media representations as well as in the ways *tom*s and *dee*s describe their relationships. These relationships (and identities) have been typically framed as special friendships based on shared understanding and emotional care taking, unlike relationships between men, which are almost always framed as expressions of sexual desire and pleasure. Sexual relationships between women – *tom, dee* or otherwise – have typically not been seen to threaten a girl's or woman's virginity or overall sexual modesty, which is one reason why *tom-dee* relationships among schoolgirls have been met in many cases with little opposition by authority figures and even at times given tacit approval.

In contrast to the largely de-sexualised *tom-dee* pairing, as well as the *tom-tom* relationship described above, the *king/queen* binary points towards a more sexual distinction than the *gender* categories *tom* and *dee*. For example, the partners of *tom gay king*s – *tom gay queen*s – are almost a mirror-like inversion of the traditional "*dee*" category in that the *gay queen*'s identity is marked by her sexuality – her sexual preference for masculine women *like herself*. What differentiates them most clearly from *tom gay king*s is the presumed receptive sexual role they take. The terms receptive partner (*fai rap*) and active partner (*fai ruk*) have long been in use to synthesise gender with sexual behaviours. *Tom*s, as masculine, are supposed to perform sexually for the pleasure of their *dee* partners, imperfectly parallelling the concept that a masculine man will be active, or be the inserter, to the more feminine male partner, who would be "receptive"; the terms *king* and *queen* originally came from this distinction within gay sexual communities, but also reproduced normative gender codes for opposite sex sexuality.

Likewise, *les king* and *les queen*, according to Kung, are most easily described in terms of appearance and dress. However, these identities, while reproducing normative *gender appearances* in that they are both seen as feminine-appearing women, are identified according to sexual practice. In the original interviews I conducted in the 1990s, the rejection of the English term "lesbian" by women involved in same-sex sexuality was linked to women's discomfort with what they interpreted as the inherent sexual reference of this term. Lesbian meant same-gender sex between feminine women which was understood to be largely for the prurient voyeurism of men. Unlike the term *gay*, which was used by gender-normative Thai men as a way to distance themselves from the gender non-normativity of the transgendered *kathoey*, Thai women opted for the more gender-specific and less explicitly sexualised pairings of *tom-dee*. Sexual behaviour for women was/is a more

strictly regulated and surveilled field than is gender normativity. In other words, adopting a masculine identity – or being paired with a masculine woman – does not elicit the same social disapproval that inappropriate heterosexual sex and scandal would entail for women. Therefore, the more direct play with sexualised terms in the *les king* and *les queen* categories marks a more transgressive move than the traditional *tom* category. Kung explained the stereotypical *les* as a beautiful woman who has sexual desire for a woman like herself:

> *Les king* are women who like beautiful women like themselves, and dress like women. They don't dress like *tom*s. *Les king* are not like women because they don't like men, and only like women, but don't like *tom*s. *Les queen*s are like that too in that they like *les* too, they like women too, but they aren't active (*kratham*) because *les queen* are only receptive (sexually).

Ben, a *les king* in her early twenties, explains what it means to be a *les king*:

> Before I had my hair long, at home I would be womanly, nobody knew that I was a woman who liked other women. As soon as I was in a group like me, I saw that I was rougher (*hao kwa*) than the others, rougher than the *dee*s, rougher than the *les queen*, but in bed, regarding sex, I was the active one, almost like a *tom*.

Ben linked the possibility of naming herself as a *les king* to a progressive liberation of sexual speech. When asked if these new identities such as *tom gay* are just recognition of longstanding behaviours that had been silenced, she answered:

> It isn't a secret, we talk about it. It's like gays, they talk to each other. It is like men and women who also talk to each other. It's like men and women when they have sex, before women wouldn't dare say that they performed oral sex on their boyfriend, but now they can say it. It's like that, *tom*s and *dee*s are like that, they are beginning to say, "I can perform for you", like that.

The same sexual identifiers of *king* (top/active) and *queen* (bottom/receptive) popular in the past for Thai gay males have been appropriated into this new inflection of the long taboo and unpopular English term "lesbian".

The categories of *tom gay*, as well as the *king* and *queen* distinctions, are embedded in expressions of the K-pop style of masculinity. K-pop is the means by which these new categories are expressed. For example, Kung differentiated traditional *tom-boy* categories from *tom gay* in the latter's adaptation of K-pop style. When I asked her how her school had responded to *tom* and *dee* students, she answered:

> They don't have a problem with it, there are lots [of couples] ... but, during school, mostly *tom*s will be scolded if their haircut is against the school's rules because they forbid layered or dyed hair. If you go to school you must arrange your hair neatly, change the colour, it must be black only. *Dee*s don't face this so much, but *tom*s are anxious about this. Most *tom*s dress in the Korean

fashion. *Tom gay*s dress in the Korean fashion even more so. But for *tom-boy*s [versus *tom gay*], they dress like men and have short hair.

However, these relationships, terms and identities are also embedded within more traditional gender norms. For example, one of the dominant themes to emerge from this new movement towards *tom-tom* relationships was the claim that *tom*s were "more understanding" of other *tom*s than were *dee*s. For example, Naan, who identified as a *tom gay* and was in her early twenties, answered the question, "Are there really *tom gay*, or is it just something people talk about?" as follows:

> Yeah, there really are some, about 50 per cent in Thailand now. *Tom*s with *tom*s. At first, I was a regular *tom*, maybe I was a *tom 2-way* sometimes with some *dee*, but what made me change my mind to be a *tom gay* was because I was broken hearted by *dee*s again and again. So I think I should try to be with a *tom*. At first I was very against it, I couldn't accept it. If you decide to be a *tom* the other side should be a *dee.* The picture is wrong, but once I talked to many *tom gay* I began to understand. *Tom*s are with *tom*s because they understand each other because they are both *tom*s.

What was particularly interesting was the persistence of the theme of "caring" in almost all the interviews and discussions of *tom*s who were with *tom*s. I have argued that this focus on caring as the core element of *tom-dee* relationships was a way of desexualising relationships, framing them in terms of emotional intimacy, which is considered appropriate for women. In this way, *tom-dee* relationships were quite compatible with and supportive of dominant gender norms that framed appropriate femininity in terms of emotion and caretaking, rather than in the expression of sexual desire.

Ing, an 18 year-old who identified as a "*tom gay king*", said:

> *Dee*s think way too much about themselves. What about us? We take way too much from them. *Tom*s know how to take care of each other because we are both *tom*s, we can understand each other. *Tom*s need to know that they don't have to always follow the rules that society gives them.

For Ing, the *tom-dee* pairing was exploitative in nature, with *dee*s taking advantage of *tom*s. This was actually a very common sentiment among the old-style *tom*s and *dee*s I interviewed in the past. *Tom*s, if they understood themselves to be "misgendered" (*phit-phet*), often framed their lives in terms of suffering and being taken advantage of by *dee*s, who were normative women in almost all respects. So this *tom gay king* is deploying a traditional narrative but within a new context of alternative identities.

Even among the presumed gender sameness of *les* and *tom gay*, gender distinctions are still reflected. Piin, an 18 year-old who identified as a *tom gay queen*, explained that she had been a *dee*, but had now been a *tom gay queen* for a year. She wore a loose tie, suit and make-up, and had bleached blond hair. Her partner was a *tom gay king*. These were new categories for her as well, as she had only known of *tom*s and *dee*s while in high school. She said:

> I like *tom*s, and I guess I am a *tom* too, I mean I have always been like this. But I don't feel like I have to be in charge, my *faen* (lover) is in charge and I like that. We understand each other so well because we are both *tom*s, and I think people can accept this more now. I know before I could never say I loved a *tom*, but I see so many like this now. If you have to compare, I guess I am more of a woman.

She emphasised the understanding between herself and her partner stemming from their shared experience of being *tom*s. Interestingly, this sentiment is almost exactly what I found when interviewing *tom*s and *dee*s in the 1990s, except that the shared experience that led to understanding and intimacy was that they were both women. Nevertheless, Piin still inserts a sense of gendered difference – she may be a *tom*, but compared to her *tom gay king* lover, she is still "more of a woman". The current social possibility of *tom-tom* pairings, unthinkable in the past, and while still exhibiting many of the previous *tom-dee* sensibilities of gender binaries, is in part due to the popularity of Korean pop music and boy bands that deliberately play with notions of gender ambiguity and sexual transgression.

In addition to the linguistic shifts described above, the aesthetics of masculine style itself has changed significantly since the mid-2000s. During the 1990s, and still today among many older individuals, the standard way to identify one's masculine identity has been through clear sartorial guidelines: short cropped hair and clothing such as men's button-down shirts and trousers.

Mass media, such as magazines, television shows and music, geared towards *tom*s and *dee*s was quite limited. Socialising occurred mostly through personal connections and at local restaurants that were known among friends as a place where *tom*s and *dee*s gathered. Since that time, and particularly in the past five years, the number of magazines and websites that focus on queer women has increased. The internet has been a major factor in the rapid escalation in the way images, information and discussion has proliferated. Websites designed specifically for *tom*s and *dee*s, such as Lesla, Romanticgals, tomdy.narak and others, have all provided opportunities for women to express their understandings and opinions about these terms and their emerging meanings.[11]

What is particularly striking about this aesthetic transformation of desired masculinity is that it has also been adopted by women who held a more feminine self-identity, such as *tom gay queen*, or *les king/queen*. The sharp sartorial distinctions made between *tom* and *dee* couples in the 1990s were such that *tom*s could at times pass as men, and *dee*s were indistinguishable from women in general (indeed, *dee*s were largely thought of by many *tom*s and *dee*s as inherently indistinguishable from women in general, and were thus often simply called "women" in contrast to *tom*s). In contrast, the K-pop look relies on more gender ambiguity, and it is precisely this androgyny that is one of the hallmarks of the popularity of the K-pop boy bands. Some band members of the K-pop genre, both Korean and Thai, deliberately play with gender and sexual ambiguity in their songs and in interviews. This masculinity, which contains within in it room for creative play with gender ambiguity, is compatible with the influx of gay male terminology. The K-pop look has been adopted by both *king*s and *queen*s, but subtle distinctions are made apparent in their dress to indicate a persistent gender pairing within these

couples. The actual couples who identified as *tom gay* (the most removed from strict gender pairing) were actually gender-coded in dress style, with one *tom* looking more "butch" by adopting specifically male-coded clothing, and the other in an almost campy *tom*-style – wearing a kind of exaggerated style of masculinity that serves to focus on the actual disjuncture between the female body and the male style, such as an oversized men's dress jacket and a large, loose necktie. The ill-fitting male clothing ironically serves to emphasise the femininity of the wearer in the same way that campy dress-wearing can serve to emphasise the masculinity of the male performer – his inability to properly fit the women's clothing reinforces his "true" masculine identity. The style of campy masculinity is directly related to the fashion of K-pop boy bands, who play with sexual ambiguity and a delicate masculinity. In fact, all of the couples I spoke with had some sense of a gender dualism operating within their relationship, even if it was expressed in slight style differentiations in the K-pop look, or in the division of sexual roles, such as the *tom*-bottom distinction.

Conclusion

One of the key themes of queer theorising is excavating historical layers of meanings and discourses. This type of analysis rejects presumptions of an authentic core, or a pure essence, that globalisation (or cultural interplay of any kind) has tainted. The emerging meaning systems, practices and cultural-linguistic forms are appropriated and reinterpreted by communities in creative and contested manners (see Jung, 2011). This essay has explored the multi-directional flows and influences that have affected young queer women's appropriation of a masculine style and types of queer female relationships. Gay-male derived language and Korean boy band styles of masculinity that play with forms of gender ambiguity are both cultural sources on which Thai women have drawn in their creative production of new sex/gender categories. These categories are not utterly new and in many ways reproduce the gender binaries that were present in the *tom-dee* binaries that structured same-sex relationships, identities and communities over the past several decades.

These sources of influence are both transnational capitalistic flows and local linguistic and cultural practices. Many queer women have access to *Tom Act*, which promotes the K-pop look with its gender play and soft masculinity and, simultaneously, longstanding gender binaries within female couples. Yet the styles of *tom/dee* pairings have not limited the linguistic creativity of these women themselves. In other words, the intense popularity of K-pop and the appearance of *Tom Act* do not constrain the ways in which queer women have experimented with and adapted norms of gender and sexuality. For example, possibilities that were not accepted a few years ago, such as *tom-tom* pairings, and a level of gender play within a couple, are now the fashion among younger, urban women. These relationships are neither wholly new, nor absolute reproductions of gender and sexual understandings that have been in evidence in Thailand since at least the 1980s.

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Notes

1. The term "queer" is problematic yet also useful in this context, in which I use it to reference the various sex/gender categories in the Thai context that revolve around same-sex sexuality and transgenderism. This paper, in part, aims to explore the complex and multiple sexual and gender categories in play in the Thai context, so it is useful to have an umbrella term when talking about them collectively. However, I would note that the term is most useful in its ability to reference an analytical perspective that explores the ways in which heteronormativity is challenged and subverted. For discussion of queer theory as an analytic and epistemological position, see Eng, Halberstam and Muñoz (2005) and Butler (1993). For the term's applicability and limits in anthropology and Asian contexts see Boellstorff (2007), Sinnott (2004; 2011) and Wilson (2004; 2005).
2. The prevalence of soft masculinity, circulating within Asia, was the central theme in the workshop on masculinities in Asia, which was held at the National University of Singapore in August 2011. For a copy of the program see http://www.ari.nus.edu.sg/events_categorydetails. asp?categoryid=6&eventid=1127.
3. The K-pop phenomenon has caused some unease among culturally conservative viewers. Thai authorities have apparently even issued warnings about some of the fads, such as wearing short shorts (claiming it can lead to contracting Dengue fever) and wearing "Big Eye" contact lenses (see Winn, 2011).
4. *Tom Act* 15, September–October 2009, pp. 16–17.
5. One reader of this essay wondered why the title of the magazine was *Tom Act* since the magazine very explicitly presents the binary *tom-dee* as central to its content. I speculate that this choice of title reflects the way the term *tom* has served as a place-holder for queer women in Thailand. In other words, the term *tom* has signalled the presence of queer female identities and communities within popular and academic discourse. As I have argued elsewhere, *dee*, or the feminine partners of *tom*, has been considered a much more fluid identity that is not nearly as marked or pathologised as *tom* has been (see Sinnott, 2004).
6. For more on the pathologising images of same-sex sexuality in the mass media in Thailand, see Jackson (1997a; 1999; 2003) and Sinnott (2004; 2011).
7. For more detailed discussion of Anjaree, see Sinnott (2004; 2011). Issues of *Anjareesarn* and *An* are available from the Thai Rainbow Archives website, at http://thairainbowarchive.anu.edu.au, http://thairainbowarchive.anu.edu.au/community/anjaree_san/contents.htm; http://thairainbow archive.anu.edu.au/community/another_way/contents.htm.
8. Interestingly, the term "lesbian" has been used by gay men to denote the sexual pairing of gender sameness, such as two *kathoey* (male bodied, feminine-identified) with a sexual relationship (Peter Jackson, personal communication).
9. For more on the impact of the internet on the development of queer spaces, identities and cultures, see Berry, Martin and Yue (2003), Jackson (2011) and Ronnapoom and Pimpawun (2011).
10. All names of individuals interviewed are pseudonyms in the form of common Thai nicknames.
11. http://www.lesla.com/, accessed 16 August 2012; http://www.romanticgals.com/, accessed 16 August 2012; http://tomdy.narak.com/, accessed 16 August 2012.

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