

# Thai Gender Role Conflicts: A Case Study of the Thai Melodrama *The Fallen Leaf*

Lu Ying<sup>1</sup>

MA student, Thai Studies Program, Faculty of Arts, Chulalongkorn University, Thailand

## Abstract.

Thailand's gender culture is famous for its diversity. With the development of the Internet, LGBT culture, as a subculture, has achieved the status of popular culture. It has also spread to the outside world utilizing cultural products such as TV dramas, books, and so forth. However, its development has also been accompanied by the contradiction and conflict of gender roles. By browsing through research on LGBT, it can be noticed that many people are still biased. From a neutral point of view, this paper explores the gender role conflicts in the Thai melodrama *The Fallen Leaf*, including masculinity and other factors. It can be found that at first, parents' divorce will influence the children's masculinity because a father is the masculine role model in the family. Second, the parents' guidance plays a vital role in establishing a children's gender awareness. Third, children's self-identity is also affected by the environment, experience, and other factors. This melodrama also contains stereotypes about transsexuals. From this research, it can be noticed that Thai audiences have a higher tolerance and inclusiveness of transsexuals and transgender people. It is helpful for people to understand the causes of gender role conflicts in contemporary Thai society to understand the LGBT population from a more balanced perspective.

**Keywords:** Masculinity; LGBT; Thai gender role conflicts; *The Fallen Leaf*

---

<sup>1</sup>This article is a part of the author's Master's thesis entitled "Gender Conflicts in the Thai Melodrama *The Fallen Leaf*."

## 1. Introduction

In Thailand, like other places, people can find several different gender roles, identities of masculinity and femininity<sup>2</sup>. People's demand for positive self-identity under neoliberalism grows in modern Thai society (Jackson & Peter, 1997). About 8 percent of the population, or around 5 million people, comprise the LGBT population in Thailand (Nophakhun, 2018). LGBT is the abbreviation for lesbian, gay, bisexual, and transgender people. In 2001, the "Asia Times" conducted a survey on homosexuality in some Southeast Asian countries. The results show that Thailand has the highest tolerance of homosexuality, with 47% of Thai men saying they are not against homosexuality and 16% of Thai women saying they have had sexual contact with the same sex. In modern Thailand, the development of gender diversity is always accompanied by the emergence of gender role conflicts. When it comes to gender conflicts, it is necessary first to understand the meaning of "gender role." Gender role refers to the behavior system suitable for men and women within a specific culture. Also, it includes the basic attitudes and emotions that are regarded as constituting men and women (TANG & JIA, 2019). When an individual's physiological gender is different from or even deviates from their gender role behavior, a gender role conflict will exist. Gender role conflict includes cognition, emotion, unconsciousness, behavior, and so forth. This refers to the psychological condition that individuals' socialized gender role behavior type has a negative impact on themselves or others (Lamke & Bem, 1993). When an individual cannot play a certain role ultimately, gender role conflict appears, which will be judged as inadequate role-playing by the mainstream group (Anthrop & Allison, 1983). Gender role conflict is the feeling that a person struggles with his or her self-concept, which is caused by the difference between masculine behavior and feminine behavior (female identity) or feminine behavior and masculine behavior (male identity) (Allison, 1991). Because gender is a kind of performance, and the individual is the actor of the gender role, the actor's gender temperament, the gender temperament atmosphere of the environment, their body image, age, and the gender identity promote the emergence of a gender role conflict (Yang, 2020). Thailand is a country with diverse cultures. In the sense of deconstruction and meta-narrative, LGBT culture belongs to the category of a subculture, which is under the context of mainstream gender awareness. In a narrow sense, it belongs to popular culture in contemporary Thailand. In Thailand, most TV dramas do not have too many taboos when dealing with the LGBT phenomenon, especially melodrama. On the contrary, they usually emphasize and depict this condition carefully. Many films also add gender conflict factors, with exaggerated plots aiming at achieving the effect of attracting the audience's attention. According to the theorist Gledhill, C. (1987), this form of a film's melodrama is more or less in the style of Oedipus complex, such as the research objective of this article, *The Fallen Leaf*. This research studies the Thai melodrama *The Fallen Leaf* to analyze the factors contributing to gender conflicts in contemporary Thai society. In this article, the analysis of gender cognition in melodrama involves Gender Binary Theory, Gender Essentialism Theory, Gender Binary Opposition Theory, Non-Binary Theory, and breaking through the dualistic frame—the Pluralistic View of Gender Temperament and Queer Theory.

---

<sup>2</sup>Femininity here refers to the role of woman.

### Literature Review: A Short Introduction of *The Fallen Leaf*

This melodrama was adapted from the novel "*The Fallen Leaf*" by the famous Thai writer, Thommayanti. The book was first published in 1988. At that time, society hardly paid attention to transgender groups; even "bisexuality" did not appear. The author used her imagination and ideas to describe the mood of the transsexual women and portrayed the protagonist Nira Kongsawad (THE MOUMENTUN, 2021). The production company of *The Fallen Leaf* is "Change 2561", which is a Thai company located in Thailand, South East Asia, and it was founded in 2018. A summary of the Thai melodrama *The Fallen Leaf* is as follows:

Table 1: Team of *The Fallen Leaf*

Name	Sex	Position
Wattana Weerayawattana	Female	Scriptwriter
Ekkasit Trakulkasemsuk	Male	Director
Thommayanti	Female	Writer

Source: (ใบไม้ที่ปลิดปลิว - วิกิพีเดีย [wikipedia.org](https://www.wikipedia.org).)

The story is about a boy who wants to become a girl. The name of the protagonist is Chananthawat Siriwat. He is not accepted by anyone in his family except for his mother, who loves him wholeheartedly. His father was violent and also abused his mother. Chananthawat wants his father to care for and understand him, just like his uncle Chatchavee, the only person in the family who gives him warmth in addition to his mother. With his mother's support, Chananthawat Siriwat decided that changed him for the rest of his life. He underwent sex reassignment surgery that transformed him into a gorgeous female-transsexual. Then she changed her name to Nira Kongsawad. Unfortunately, her mother died in a car accident because she answered a threatening phone call from her father while driving. Nira Kongsawad was heartbroken and left the hospital. Doctor Benjamin found Nira Kongsawad, helped her and took her home. She began to live as Doctor Benjamin's sister.

One day, Nira Kongsawad met Chatchavee. Because of her beauty, Chatchavee and Nira Kongsawad's father began to fall for her. None of them knew her true identity. Finally, the identity of Nira Kongsawad is revealed. After attempting suicide, she decided to live abroad. In this melodrama, Nira's cognition of gender development is affected by family factors. The author takes the divorce of Nira's parents as the watershed. Before the divorce, Nira's parents had a great dispute over the cultivation of Nira's gender role. After the divorce, Nira lived with his mother, and his mother had a significant impact on his gender role development.

### 1.1 Research Method

To investigate the role of gender conflicts in contemporary Thai society (objective of research), the author has analyzed the content of the Thai melodrama *The Fallen Leaf* and a series of related materials. As far as the analysis objective is concerned, the content analysis

includes explicit content information and implicit content information. This paper adopts the qualitative strategy of the case study method based on literature research.

Furthermore, multiple theories related to gender studies are adopted, such as Gender Binary Theory, Gender Essentialism Theory, Gender Binary Opposition Theory, Non-Binary Theory, the Pluralistic View of Gender Temperament, and Queer Theory.

Overall, based on the research of *The Fallen Leaf*, this research devotes to helping people understand the role of gender conflicts in contemporary Thai society. This author proposed a hypothesis that gender conflicts are a correlative issue with comprehensive factors.

## 2 Section I: The Influence of Parents on Children's Masculinity

### 2.1 The Knowledge of Masculinity

Marianne van den Wijngaard (1997), Hale Martin, Stephen Edward Finn (2010), and Richard Dunphy (2000) argue that although it is difficult to define "masculinity" and "femininity" in a strict sense, some scholars have given a relatively simple understanding of these two words, that is, masculinity, also known as manliness or manhood, refers to a group of traits, behavior, and roles usually associated with men. Masculinity includes physiological and social determinants. Wiegand, B., & Ferrante, J. (1994) and the World Health Organisation (2014) determine that masculinity is different from that of men in human anatomy. Both men and women may show masculine characteristics and behavior, and androgyny refers to a person who has both masculinity and femininity.

In the Thai melodrama *The Fallen Leaf*, several factors influence the formation of Nira Kongsawad's femininity and the loss of masculinity.

### 2.2 Case Analysis

In the first episode of *The Fallen Leaf*, Chanthawat Siritwat, a boy born into a wealthy family. His father was a successful real-estate man, and his mother was a famous model in Thailand. When he was a child, his father taught him to play football to cultivate his masculinity. However, his mother always secretly dressed him up and called him "little princess." When his father found out that his wife had dressed up his son, he was furious. He quarreled with his wife and even beat her in front of his son. Chanthawat witnessed everything and fought with his father. Later on, Chanthawat's mother divorced her husband to support Chanthawat's idea of being a transsexual. And then, Chanthawat and his mother lived abroad for eight years and chose to have transsexual surgery when Chanthawat became an adult.

From Chanthawat Siritwat's childhood, it can be observed that parents play a vital role in the formation of their child's gender role. Sigmund Freud (2000) is one of the most critical scholars regarding children's psychoanalysis. Freud believes that the acquisition of children's gender roles takes place in the process of their identification with the same-sex parent in the family (for example, mother and daughter) and is the result of solving the Electra complex or the Oedipus complex. By identifying same-sex parents, boys and girls take their father or mother as an example to learn their behavior patterns and characteristics and eventually become men or women. Freud believes that the central gender identity occurs in

early childhood, so early childhood is critical for gender role development. He also believes that because parents more or less represent the values recognized by most members of society, children gradually learn the rules and behavior patterns as expected by society through the recognition of their parents. Therefore, the identification of parents has become the key to the development of a child's gender role (Li & Zheng, 2002).

Freud explained the influence of the Oedipus complex on the formation of homosexuality: A healthy relationship between the parents is vital. The lack of a vigorous father in childhood is conducive to the development of sexual inversion. Based on analysis of the relationship between the Oedipus complex and the homosexual tendency of being gay in many studies, the following explanations can be drawn: (1) The father of a gay person fails to provide an appropriate gender role model for his son. Hence, his son's male self-identity is not complete. In this example, Chananthawat's parents got divorced. He lives with his mother and loses his father as the reference for the gender role, which leads to his incomplete self-identification. (2) The close and concerned mother takes the father's role inappropriately, opposes the common rude and rash behavior among boys, and encourages more feminine activities. Chananthawat's mother helped him put on makeup, and his mother took over the father's role and supported his idea of becoming a woman. (3) In adolescence and after adolescence, homosexuals try to find a partner who has the "male power" they do not see in their father. In this case, it can be seen that when Chananthawat is bullied at home, his uncle often protects him, and this protection reflects male strength. In this process, Chananthawat falls in love with his uncle (Lallia, 1989).

Furthermore, gender identity errors in childhood are often the cause of homosexuality, such as boys playing with girls' toys and playing games with girls. A comparative study of gay men and heterosexual men found that two-thirds of homosexuals played with dolls when they were young, while the proportion of heterosexuals was 0.42% of homosexuals and 1.5% of heterosexuals like female playmates, 29% of homosexuals, and 1.5% of heterosexuals were considered feminine, 80% of homosexuals like getting along with with the same-sex people, and 80% of heterosexuals like to get along with with the opposite sex (Katchadourian, 1989). Thus, in the process of a child's growth, the choice of toys, games, and playmates is crucial.

Moreover, from this melodrama, it can be noticed that Chananthawat's parents have their perspectives and argue about cultivating Chananthawat's masculinity and femininity. Chananthawat's father emphasized the gender binary opposition theory in the gender binary theory and believed that gender temperament was determined by physiology and essentialism; that is, if the physiological gender is male, it should be masculinity. However, Chananthawat's mother supports the multi-view of gender temperament according to the non-binary theory. She thinks that gender temperament is not natural and unstable, and each individual's gender temperament is diverse. Whether men and women decide their gender roles, they should have more choices; thus, she gives Chananthawat more options and respects his choice.

## **3 Section II: The Process of Masculine Self-Identity and Social Identity**

### **3.1 Cass Model and Related Theories**

Few people question whether their bodies match their minds in terms of gender, mainly because they think the two are consistent. On the contrary, transgender people have experienced a mismatch between physical gender and psychological gender awareness, and

they feel more comfortable with the identity of another gender. It is not because their identification with another gender sexually arouses them, but because their true feelings about themselves are real. Therefore, transgender people are independent of their sexual orientation because some transgender people are attracted by the same sex, while others are attracted by the opposite sex (Stephen R. Wester, etl, 2010). Homosexual identity could be divided into two parts: self-identity and social identity. In this example, Chanthawat falls in love with his uncle before his transsexuality occurs. Still, his uncle cannot respond to this love, making Chanthawat think that the female's physiological gender matches her psychological gender. In other words, Chanthawat has male homosexuality but chooses a female identity as his social identity (physiological gender). Self-identity emphasizes self-psychological and physiological experience, with self as the core of homosexuals' understanding of self-homosexual identity. Social identity emphasizes people's social attributes (Hech M.L. 2002). The Thai melodrama *The Fallen Leaf* features Nira Kongsawat's identity status and social identity status. Nira Kongsawat's identification of her own identity and other individuals' identification of Nira Kongsawat in the society. This part mainly discusses Nira Kongsawat's self-identity and loss of masculinity.

When Chanthawat was a child, he admired his uncle deeply because his uncle took care of him with much concern. When he grew up, Chanthawat's feelings for his uncle changed and were sublimated into love. His uncle realized this forbidden love and refused him because he could not respond to this expression of love. Chanthawat suffered significant psychological trauma, so he went abroad to have sex-change surgery, and his mother supported him fully in making this decision. When Nira Kongsawat wanted to start a new life with her mother after the surgery, her mother died suddenly because of a car accident. She decided to return to Thailand and take revenge on the people who had hurt her and her mother. After returning to Thailand, although Nira Kongsawat has changed her sex, she also remembers what her aunt said to her when she was a child. For example, her aunt called her a psychopath child, etc. When she recalls these things, she can no longer control her emotions until she slaps her face to wake up. Nira Kongsawat is often emotional. Doctor Ben advised her that if she wants to be a woman, she should be good, virtuous, and gentle. When her identity was finally revealed, Nira Kongsawat collapsed because she could not accept that everyone knew her true identity.

### 3.2 Case Analysis Based on Cass Model

The Cass theory can analyze the process of Nira Kongsawat 's gender contradiction. Cass proposed the earliest and most widely used homosexual identity development model. The Cass model is considered the most operational theoretical model after the empirical test. Based on the theory of interpersonal harmony, the Cass model divides the process of homosexual identity into six stages according to the self-perception and self-action of homosexuals. Cass uses a linear model to explain this process. Homosexuals who fail to complete the whole process of identity actively are considered barriers to identity.

Table 2: Cass Model

Stages	Explanations
(1) Identity confusion.	They find themselves different, and their sexual orientation becomes personalized.
(2) Identity comparison.	They begin to wonder whether they might be homosexual and actively seek relevant information.
(3) Identity tolerance.	They think they should be homosexual and actively seek contact with homosexual groups.
(4) Identity acceptance	They accept their homosexual orientation and begin to expose their homosexual orientation to other people.
(5) Identity pride.	They criticize heterosexuality, are proud of their sexuality, and are active with homosexual groups.
(6) Identity integration.	They no longer have a hostile attitude towards heterosexuality; their psychology and behavior are entirely unified with their sexuality and self.

Source: (Cass, V. (1984). *Homosexual identity formation: Testing a theoretical model. Journal Of Sex Research*, 20(2), pp. 143-167)

In the Thai melodrama *The Fallen Leaf*, it can be observed that "growth experience" and "objective stimulation" become critical external factors that have a profound impact on the confirmation of the characters' sexual orientation. Firstly, the growth experienced within the sound family structure formed by both parents can more easily prevent children from "sexual

inversion" in the process of growth. On the contrary, if one of the parents is absent and the remaining parent attracts all the child's love, it is easy to decide which gender to choose as the sexual object in the future. Therefore, the decisive role of growth experience on sexual orientation is comprehensive. As a powerful masculine image in the process of boys' growth, the father has the function of regulating and restricting the Oedipus complex at the Oedipal stage in early childhood. The lack of a "father" image causes uncaring children to receive extreme guidance, leading to deviation in self-identification. In addition, people can see the traces of the mother's upbringing of Nira Kongsawad, which paves the way for the loss of male identity and the contribution of female identity in young Nira Kongsawad's childhood. The way she was raised makes Nira Kongsawad confused and realize that he preferred to play makeup games with his mother than football with his father. From this point of view, he has experienced two stages of identity confusion and identity comparison. Besides, Nira Kongsawad showed the characteristics of weakness, timidity (feminization tendency) and felt bullied by the scolding of her aunt and father. Her uncle, therefore, became her protector. Although her father sternly scolded and attempted to reverse Nira Kongsawad's feminizing behavior, under the suppression and guidance of a powerful patriarchal force and abuse, Nira Kongsawad's identity was reversed, making Nira Kongsawad more determined to maintain her "feminine" identity. At the same time, Nira also went through the stage of identity tolerance.

On the other hand, Nira has same-sex love for her uncle. He completed the self-identity stage and expressed his love to his uncle in this stage. The development of this process continues the absence of the "father" image from the beginning, and the abnormal growth experience becomes the root of her identity deviation. She finally collapsed because her social identity was not recognized.

Furthermore, in *The Fallen Leaf*, it can be seen that the stages of Tolerance and Pride of Nira's identity are not clear. She neither actively contacts other homosexual groups nor criticizes heterosexuality.

Cass believed that a homosexual who does not go through all six stages would encounter identity barriers in Cass' model mentioned above. However, in this author's opinion, this case indicated that the formation of homosexual identity does not follow the linear development as Cass states, but at different times swing back and forth between the stages, sometimes faster and sometimes more slowly. That is to say, for different people, each homosexual's process of identity is not the same, and the experience of each stage is different. Although there are some similarities, the identification results are determined by many factors. The self-identity of homosexuals has different results due to the differences of homosexual individuals.

Moreover, Nira Kongsawad has completed the transformation from male to female social identity, and next, she needs to adjust her male behavior and thoughts to make them conform to femininity. The core of the gender role theory lies in emphasizing the different roles of men and women, which emphasize the combination of the social shaping of men and women with their physiological gender (Liang Tongxin, 2012).

The growth process of Nira also reflects the characteristics of gender mobility in the queer theory. She struggles with her parents' cultivation of masculinity and femininity and has difficulty unifying the male and female characteristics in her body after the transsexuality surgery. With the help of Doctor Ben, she adjusts her physiological gender and psychological gender through the "gender performance" theory. According to the perspective of Butler, social gender and physical gender are constructed through discourse, and in this opinion, gender does not exist outside the discourse. According to Butler, no one is born with a certain gender. On

the contrary, people learn to "do gender" and move, walk, express, and talk in various ways to consolidate their impression of being either a man or a woman (Butler, 2009), (Sally Hines, 2020). Similarly, in this case, Doctor Ben hopes to make Nira aware of the existence of her female gender through "speech acts," i.e., "performing utterances," to conform to the social norms and values of the female gender.

Besides, this melodrama presents the stereotype about transgender individuals, which reproduces the preconceived images of transgender individuals and has turned them into popular entertainment. This drama is based on a novel by a Thai female author, scriptwriter, and male director. Thus, it is not surprising that this drama is full of preconceived ideas that heterosexual people have about transgender individuals.

For instance, this melodrama portrays the violent and abusive father in contrast to the weak and hyper-feminine mother. Their dysfunctional relationship ultimately causes the gender role conflict that the main character suffers. Hence, this representation meshes with the prevailing assumption that a dysfunctional family causes homosexuality. From the aspect of literature research, it should be mentioned that although art comes from life and is higher than life, this causal relationship is not absolute and only applicable to this melodrama rather than universally. Moreover, this melodrama also reflects certain social issues.

Similarly, this melodrama portrays Nira Kongsawad as a person who cannot feel at ease with her sexuality, even after her transgender surgery. This portrayal again reflects the stereotype that since LGBT people deviate from hetero-normality, they cannot feel genuinely at ease with their gender identity. However, in modern Thailand, more transgender people feel more comfortable finding a physical gender that matches their psychological gender. Therefore, the above analysis takes *The Fallen Leaf* as an example to provide a reference for analyzing gender conflicts in modern Thailand.

Overall, a data analysis reflects Thai audiences' acceptance of *The Fallen Leaf*; the author searched for relevant comments on Pantip.com. After browsing 105 comments, it can be observed that *The Fallen Leaf* is generally popular with Thai audiences. About 12.4 percent of the comments mentioned transgender people and gender diversity. Around 51.4 percent of the comments praised the actress's appearance. About 16.2 percent of the comments mentioned the plot, and about 7.6 percent of the comments said the plot of this melodrama made them feel happy and moved. Compared with the 105 comments from Chinese audiences on Douban.com, it can be noticed that the Thai audiences have higher inclusiveness and tolerance of transgender people and a higher acceptance of exaggerated plots. More Chinese audiences watched this melodrama because of curiosity about transsexuality.

#### 4. Conclusion

The gendered culture in contemporary Thailand is diverse and inclusive. With the development of the Internet, it has become popular culture and has been popularised in other places. The development of gender culture is also accompanied by gender conflict. This paper takes the Thai melodrama *The Fallen Leaf* as an example and analyses the causes of gender conflict from the perspective of masculinity. Through analyzing the cases of gender conflicts in modern Thailand from *The Fallen Leaf*, it can be found that the divorce of Nira's parents, the lack of father's education is one of the reasons that Nira does not have a

masculine role model. Parents should pay attention to the choice of children's toys and playmates to correctly guide children's gender awareness. Due to individual differences, children's self-identity and social identity are also affected by environment, experience, and other factors. From an objective point of view, this melodrama is a stereotype about transgender individuals. Besides that, from the research, it can be seen that Thai audiences have a higher tolerance of transgender people and a higher acceptance of exaggerated plots. Finally, the author hopes to respect the phenomenon of gender diversity and study the gender conflicts in modern Thai society from a balanced point of view.

## References

### Journal

- Anthrop, J., & Allison, M. (1983). Role Conflict and the High School Female Athlete, *Research Quarterly For Exercise And Sport*, 54(2), pp.104-111.
- Allison, M. (1991). Role conflict and the female athlete: Preoccupations with little grounding. *Journal Of Applied Sport Psychology*, 3(1), pp. 49-60.
- Lamke, L., & Bem, S. (1993). The Lenses of Gender: Transforming the Debate on Sexual Inequality. *Journal Of Marriage And The Family*, 55(4), pp. 1052.
- Cass, V. (1984). Homosexual identity formation: Testing a theoretical model. *Journal Of Sex Research*, 20(2), pp. 143-167.
- Wiegand, B., & Ferrante, J. (1994). Sociology: A Global Perspective. *Teaching Sociology*, 22(2), pp. 205.
- Hecht, M. (1993). 2002—a research odyssey: Toward the development of a communication theory of identity. *Communication Monographs*, 60(1), pp. 76-82.
- Jackson, P. (1997). Thai research on male homosexuality and transgenderism and the cultural limits of Foucaultian analysis. *Journal of the History of Sexuality*. 8 (1), pp. 52–85.
- Li, B & Zheng, J. (2002). Lun You Er Xing Bie Jiao Se De Xing Cheng. *Journal of Xinyang Agricultural College*. (02), pp. 44-45.
- Liang, Tongxin. (2012). Xi Fang Xing Bie Qi Zhi Yan Jiu Zong Shu. *Journal of Tianjin Academy of Educational Science*. 2012(4). pp. 56-58.
- Tang, Dan-dan, Jia, Shan-shan. (2019). The Development and Causes of Lesbians' Gender Roles. *Journal of Zunyi Normal University*, 21(3), pp. 4.
- Yang, X. (2020). Anxiety and Resolution: Conflict and Adjustment of Gender Roles in Female Athletes. *Journal of Sports and Science*, 41(5), pp. 7.
- Wester, S.R., McDonough, T., White, M.G., Vogel, D.L., & Taylor, L. (2010). Using Gender Role Conflict Theory in Counseling Male-to-Female Transgender Individuals. *Journal of Counseling and Development*, 88, pp. 214-219.
- Lallia. (1989). Human sexual psychology. *Beijing: Guangming Daily Press*. pp. 142.

### Online Sources

- WHO. (May 2014). Gender, Women and Health: What do we mean by "sex"and "gender" ? [Online]. Available: <https://www.legal-tools.org/doc/a33dc3/pdf/>.

Nophakhun, L. (2021). More rights for same-sex couples. [Online]. Available: <https://www.nationthailand.com/in-focus/30359180>.

THE MOUMENTUN. (2021). เดือนแห่งไพรด์: จากเพลงสุดท้ายสู่ไบไม่ที่ปลิดปลิว. [Online]. Available: <https://themomentum.co/gender-binary-in-lgbt-couple-in-thai-tv-series/>.

Team of The Fallen Leaf. (2019). [Online]. Available: ไบไม่ที่ปลิดปลิว - วิกิพีเดีย [wikipedia.org](https://www.wikipedia.org).

### Books

Hale, M., & Stephen, E. (2011). *Masculinity and Femininity in the MMPI-2 and MMPI-A*. London: Minneapolis. pp. 1-7.

Butler, J. (2009). *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, pp. 113.

Katchadourian, H. (1989). *Fundamentals of Human Sexuality*. Fort Worth: Holt, Rinehart and Winston. pp. 352.

Gledhill, C. (1987). *Home is Where the Heart is : Studies in Melodrama and the Woman's Film*. London: BFI Pub. pp. 76.

Marianne van den, Wijngaard. (1997). *Reinventing the Sexes: the Biomedical Construction of Femininity and Masculinity*. Indiana University Press. pp. 171.

Richard, Dunphy. (2000). *Sexual politics: An Introduction*. Edinburgh University Press. pp. 240.

Hines, S., & Taylor, M. (2020). *Is gender fluid ?* Holborn: Thames Hudson Ltd. pp. 68.

Freud, S., & Brill, A. *Three essays on the theory of sexuality*. UK: Little Brown UK. pp. 128-227.