

Given the fact that homosexuality still remains a taboo at the official level in China, and is prohibited and repressed by the government in various fields including social media, literature, publishing, film and television industries (Engebretsen, et al., 2015; Bao, 2018; 2020). Consequently, the predominant readers who are females, at the same time, also continue to experience multi-faceted oppression from their families, schools, in the workplace careers and the society in general because as they are categorised as 'woman', whereas let alone the readers who are non-heterosexual suffering even more from the repetitive heteronormative regulatory power (Butler, 1990). Recalling Ambalavaner Sivanandan's famous quote that "the people we are writing for are the people we are fighting for (cited in Aouragh, 2019)". In this thesis, I endeavour to unfolding how Chinese danmei readers draw on their reading practice as inspiration for the resistance against to the permeating regulatory power, via imagining male-male erotic and/or romantic relationships to feed their desires, reimagine their own bodies, and create pores which that breed queer potentials within the Chinese social space. Thus, the present research could make a positive contribution to these danmei readers because as it provides an opportunity for them situated responses to illuminate their emotional investments and bodily experiences in when danmei-reading, writing, communicating on and debating about danmei, and also in addition, it serves to fight against the interlaced norms which repetitively operate to maintain the distinction between sex and gender, the binary genders, and the heterosexual hegemony.