

研究論文

與父權「遊戲」：大陸女性「金屬黨」的聆聽與認同*

劉暢之

摘要

1980年代以來亞文化中的性別結構開始受到突出關注，而金屬樂正以其誇張的父權意識形態飽受爭議。本文通過對中國大陸多個金屬現場的參與觀察及女樂迷的訪談，嘗試探索金屬樂全球化過程中大陸女性樂迷的聆聽實踐與身份認同。研究發現，女樂迷常被金屬樂的「情緒」、「力量」、審「美」所吸引而找到認同和歸屬感，但始終難以擺脫「性與性別」的審視，其原因在於大陸女性金屬黨在日常及金屬場景的「雙重邊緣化」，且金屬場域賦權又限制了她們。此外，除了關注「性別化」的風格與「金屬樂認同」這一經典問題外，本文通過辨識大陸現場中三種主要女樂迷風格：男性化風格、性感風格及潮酷的叛逆風格，認為這些風格的交織，展現出青年消費文化下大陸金屬場景中相互纏繞的文化與社交競爭，同時也暗示了某種混雜的身份與流動的認同，年輕人對具體亞文化風格的忠誠不再是支撐場景的唯一因素。

關鍵詞：金屬樂、金屬樂迷、性別、認同、風格

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Research Article

Mosh with Patriarchy: The Listening and Identity of the Female Metalheads in Mainland China

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Abstract

The gender structure in subculture has begun to receive more attention since the 1980s, while heavy metal music has always been a controversial genre because of its patriarchal ideology. In the context of the globalization of heavy metal, this study attempts to present the listening and identity issues of female metalheads in Mainland China by field research and interview. It argues that those female metalheads are mostly attracted by the emotions, rage, power, and beauty in heavy metal, and therefore find their identity and belonging. However, since they are facing the “dual marginalization” from both daily life and heavy metal scene, they are troubled by “sex and gender” problems all the time; this scene empowers but also limits them. Apart from rediscussing the classic issue of sexualized styles, this study identifies three main female styles in Mainland’s heavy metal scene: masculine style, sexy style, and the swag-rebellious style. It reveals the interweaving of both cultural and social competition in the context of urban youth consumer culture and suggests a mixed-liquid identity. The loyalty to a specific subculture is no longer the only thing that supports the scene.

Keywords: heavy metal, metalhead, gender, identity, style

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