

MASTER'S THESIS

沉悶的聲音: 中國搖滾樂的情感政治

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Date of Award:
2005

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沉悶的聲音：中國搖滾樂的情感政治

Sounds of Boredom: The Affective Politics of Chinese

Rock 'n' Roll

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二零零五年九月

提 要

本研究鎖定中國搖滾樂的沉悶話語。研究任務有二：一是分析這一特定情感話語的內容和形式；二是在「新時期/後新時期」文化轉型的脈絡下探討沉悶言說的情感政治。透過文本分析，本研究發現了中國搖滾的三種沉悶話語：都市語境下的乏味、倦怠和冷漠，空虛、絕望的憂鬱式沉悶，以及犬儒、虛無式無聊。前兩類沉悶話語展示了情感投入和意義地圖的咬合，即一種「本真性感覺結構」；第三類則呈現了情感投入和意義地圖的分離，即一種後現代感覺結構。通過重訪崔健的搖滾話語，研究進一步將沉悶放置於「新時期/後新時期」的轉折語境中考量。崔健在新時期的創作顯示了對「真實」的固執和追求，乃上述本真性感覺結構之肇始。這種追求深度的情感投入模式作為「剩餘」(residue)存在于前兩種沉悶表達中；而無聊式沉悶則表明了對它的分離、斷裂。循這樣的延續和斷裂，研究進一步指出，這三種沉悶話語均運作于日常生活的情感層面。進一步講，它們表徵了後新時期日常生活情感投入的不確定。這種情感能量懸置標識了後新時期日常生活對現代性的延遲性，折射出現代化過程中未能實現的歷史可能。最終，這樣的歷史得失提醒了一種關於失望和希望的情感政治。

ABSTRACT

This thesis focuses on discourses of boredom in Chinese rock'n'roll. Two central tasks are: first, to analyze the content and forms of boredom in Chinese rock music; second, to explore the affective politics of boredom in the context of drastic cultural transformation of the 1990s. Through textual analysis, the thesis discovers three types of boredom in Chinese rock: urban monotony, exhaustion, and blasé; existential ennui or melancholic boredom; and *wuliao*, a specific cynical and nihilistic boredom. The first two types of boredom show strong anchoring effects between affect investment and meaning structure, embodying the “authentic structure of feeling”. The third boredom illustrates the dislocation of affect and meaning, exemplifying a specific postmodern structure of feeling. By revisiting Cui Jian, the study further contextualizes the discourses of boredom in the historical transition from the so-called New Era to the Post-New Era. Cui Jian’s music demonstrates an obsession with the notion of authenticity, and it’s actually the genealogy of the “authentic structure of feeling” in Chinese rock. This emotional modality, with its searching for depth, survives as residues in the first two types of boredom mentioned above, whereas the third one, with its eradication of depth and disenchantment with authenticity, marks the discontinuity of “authentic of structure of feeling”. Tracing the continuity and discontinuity, the study argues that all these three boredom operate on affective plane of everyday life. More accurately, they are symptomatic of the indetermination of affective investment, or suspension of emotional energy in the post-new-era everyday life. Also, they indicate the “belatedness” between everyday experiences and modernity, alluding to those historical possibilities that were buried in the process of modernization. These historical gains and losses finally remind us an affective politics of disillusionment and hope.

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