雙重敘事之城：酷兒視角下曼谷的矛盾敘事

A City of Two Tales: The Conflicted Story of Bangkok Narrated Through Queer Eyes

張毅（Charlie Yi Zhang）
香港嶺南大學（Lingnan University）文化研究系副教授

漢學研究中心 2026 年度漢學獎助學人

借助韓流（Hallyu）所帶動的全球文化浪潮，泰國 Boys' Love（BL）劇集已經從小眾娛樂類型，演變成一種強大的文化生產與軟實力形式，並在 COVID-19 疫情後，深刻地重塑了泰國的社會文化景觀與城市想像。本場演講主張：我們不應僅將 BL 視為一種以同性浪漫為中心的文本類型，而應將其理解為一種「空間生產技術」（spatial technology）：它使曼谷得以被重新想像、行銷，並被納入更廣泛的政治協商之中。透過數位串流平台與跨國粉絲社群的交流，BL 已成為一種情感基礎設施，重塑了國內觀眾與全球觀看者感知曼谷這一超大城市的方式。

本次演講聚焦於三部具有代表性的作品——《他不是我》（Not Me, 2021）、《黑幫少爺愛上我》（KinnPorsche, 2022）以及《照耀之光》（Shine, 2025）——藉此檢視受 BL 形塑的酷兒特質（queerness）如何建構出相互競逐且充滿矛盾的曼谷城市想像。本分析追隨我所謂的「BL 導向凝視」（BL-directed gaze），穿梭於電視螢幕、日常與超現實空間之間，論證酷兒情感如何被投射到城市的街道、購物中心、咖啡廳、夜生活區、文化遺產地和政治地標上。這些媒介化景觀將曼谷轉化為一個具國際辨識度的目的地，使酷兒親密感、都會主義消費和文化多樣性，成為這座城市全球品牌的核心元素。

然而，這種華麗的都市奇觀僅代表了曼谷現實其中一個面向。在國際粉絲和遊客所消費的精緻影像之下，隱藏著由當地居民日常經驗所構成的另一面：他們持續面對日益擴大的社會不平等、政治兩極化、不穩定性（precarity），以及尚未解決的公民權與性權利抗爭。因此，當代 BL 同時生產了兩種曼谷敘事：其一是「面向國際」的大都市，將酷兒能見度商品化，並使其成為推動觀光與創意產業的引擎；其二則是「面向國內」的城市，在這裡，酷兒與性少數群體的生活依然與未竟的民主化、經濟轉型與社會正義等課題糾纏在一起。這兩種城市敘事並非彼此孤立，而是不斷交織，揭示出商業化的酷兒能見度與現實生活處境之間的深層張力。

正是在這種矛盾之中，BL 獲得了更廣泛的社會政治意義。由 BL 重新想像的酷兒空間，往往超越其商業初衷，成為新的身分認同、社群形成和政治鬥爭得以浮現的場域。隨著粉絲實踐（fan practices）日益與青年行動主義及 LGBTQ 社會運動接軌，BL 所培育的情感世界有助於擴大公眾對於性別多樣性、公民權和社會不平等的討論。雖然不應將 BL 視為法律改革的唯一驅動力，但它確實促進了更廣泛的文化與社會條件，提升了 LGBTQ 群體的能見度與公眾支持，並最終讓泰國成為東南亞第一個同性婚姻合法化的國家。

這一文化轉型亦必須置於泰國特殊的歷史脈絡中加以理解。因其獨特的地緣政治地位，面對區域與全球權力格局的持續變動，泰國長期展現出高度策略性的調適能力。以 BL 產業為例，泰國運用流行文化、觀光與酷兒可見性的高度彈性，正反映出其歷史上在相互競逐的帝國與殖民力量之間周旋的適應能力。就此而言，經由 BL 所形塑的曼谷都市主義圖景，講述的不僅僅是一個關於性／性別或媒體產業的故事；它也提供了一種重新理解文化生產的方式，使我們得以看見社會如何藉由文化資源協商地緣政治的不確定性，並重新想像國家認同。這些洞見並不僅限於泰國，也為亞洲其他社會，包括臺灣，提供了重要的比較視野：這些社會同樣面臨著加劇的地緣政治對抗，並試圖在經濟發展、文化開放與民主抱負之間取得平衡。

Riding the global momentum generated by the Korean Wave (Hallyu), Thai Boys' Love (BL) dramas have evolved from a niche entertainment genre into a powerful form of cultural production and soft power, profoundly reshaping the sociocultural and urban imaginaries of Thailand in the aftermath of the COVID-19 pandemic. Rather than treating BL simply as a genre centered on same-sex romance, this presentation argues that BL functions as a spatial technology through which Bangkok is reimagined, marketed, and politically negotiated. Through its circulation across digital streaming platforms and transnational fan communities, BL has become an affective infrastructure that reorganizes how the city is experienced by domestic audiences and global spectators.

Drawing on three influential productions—Not Me (2021), KinnPorsche (2022), and Shine (2025)—I examine how BL-inflected queerness constructs competing urban imaginaries of Bangkok. Following what I term a “BL-directed gaze,” the analysis moves across televisual, mundane, and hyperreal spaces to demonstrate how queer affects are projected onto the city’s streets, shopping malls, cafés, nightlife districts, heritage sites, and political landmarks. These mediated landscapes transform Bangkok into an internationally recognizable destination where queer intimacy, cosmopolitan consumption, and cultural diversity become central to the city’s global brand.

Yet this glamorous urban spectacle represents only one dimension of Bangkok's reality. Beneath the carefully curated images consumed by international fans and tourists lies another side inhabited by local residents negotiating widening social inequalities, political polarization, precarity, and unresolved struggles over citizenship and sexual rights. Contemporary BL simultaneously produces these two versions of the city: an outward-facing metropolis that commodifies queer visibility as an engine of tourism and creative industries, and an inward-facing city where queer lives remain entangled with the unfinished projects of democratization, economic restructuring, and social justice. Rather than existing in isolation, these two urban narratives continually intersect, revealing the tensions between commercialized queer visibility and lived realities.

It is precisely within this contradiction that BL acquires its sociopolitical significance. The queer spaces reimagined through BL frequently exceed their commercial origins, becoming sites where new forms of identification, community formation, and political struggle emerge. As fan practices increasingly intersect with youth activism and LGBTQ social movements, the affective worlds cultivated by BL have helped expand public conversations about gender diversity, citizenship, and social inequalities. While BL should not be understood as the sole driver of legal reforms, it has contributed to the broader cultural conditions that enhanced LGBTQ visibility and public support, culminating in Thailand becoming the first country in Southeast Asia to legalize same-sex marriage.

This cultural transformation needs to be situated within Thailand's longer history of strategic adaptation to shifting regional and global power configurations. The remarkable flexibility with which Thailand has mobilized popular culture, tourism, and queer visibility reflects a broader historical capacity to navigate competing imperial and colonial forces. In this sense, Bangkok's BL-mediated urbanism offers more than a story about sexuality or media industries; it provides a model for understanding how cultural production can become a resource for negotiating geopolitical uncertainty and reimagining national identity. These insights speak beyond Thailand, offering comparative perspectives for societies across Asia, including Taiwan, that similarly confront intensifying geopolitical rivalry while seeking to balance economic development, cultural openness, and democratic aspirations.

主講人簡介：

張毅現任香港嶺南大學文化研究系副教授，曾任美國肯塔基大學性別與婦女研究系副教授。其研究旨在探討亞太地區在全球化與去全球化過程中的各種爭議與變遷，並透過性別、種族、族群、性取向／情慾與階級等面向為切入點，對相關議題進行交叉性分析。透過此視角，他持續關注全球權力關係如何

形塑跨境流動與社會實踐，並探討在此過程中所形成、用以抗衡各種霸權機制的跨境抵抗網絡。

作為一名橫跨人文與社會科學的跨學科學者，張毅的研究成果廣泛發表於多個領域的頂尖國際期刊，其中包括《亞洲研究季刊》、《美國季刊》、《女性主義研究》、《電影與媒體研究季刊》、《女性主義媒體研究》、《銀幕》和《國際女性主義政治學期刊》等，並有文章收入多部國際學術論文集。此外，他著有專書《可怕的慾望：新自由主義中國下的愛之運用》，該書榮獲亞洲研究學會美國東南區年會頒發之 2023 年度優秀圖書獎。

Charlie Yi Zhang is Associate Professor of Cultural Studies at Lingnan University in Hong Kong. Previously, he served as Associate Professor of Gender and Women's Studies at the University of Kentucky in the United States. His research examines the contested processes of globalization and deglobalization in the Asia-Pacific, analyzing them through the intersecting lenses of gender, race, ethnicity, sexuality, and class. He also investigates cross-border networks of resistance against diverse forms of subjugation shaped by these dynamics.

An interdisciplinary scholar working at the interface of the humanities and social sciences, Zhang has published widely in leading journals across multiple fields, including The Journal of Asian Studies, American Quarterly, Feminist Studies, Journal of Cinema and Media Studies, Feminist Media Studies, Screen, and International Feminist Journal of Politics, as well as in several anthologies. He is also the author of Dreadful Desires: The Uses of Love in Neoliberal China (Duke University Press, 2022), which was awarded the 2023 Outstanding Annual Book Prize by the Southeast Conference of the Association for Asian Studies.