研究報告——劉德華成為大中華偶像的源起

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《中國人》是香港紅星劉德華傳誦一時的粵語流行曲，發表於 1997 年，即香港回歸中國當年，內容是歷代中國人，有「黃色的臉、黑色的眼」、一樣的夢想、「一樣的血」，將建設共同的未來。這首歌和本個案研究說明劉德華如何從一個本地名人演變為地區偶像，最終成為大中華的偶像。這首歌突出了流行音樂如何在不同政治、經濟和文化環境中產生不同的意義。

關於流行巨星的研究包括在不同材料中廣泛地尋找他們的簡介和歷史，這些材料包括專業雜誌、唱片或電影公司的報告、媒體報道，甚至歌迷或影迷的網頁。研究人員應該根據變化中的社會、文化和政治環境分析這批公共記錄，以理解身為「文化偶像」的劉德華。

劉德華出道時是香港電視劇演員，後來專注於電影事業，在 2000 年完成了第 100 部電影。早期劉德華在電影中的形象有矛盾的兩面：積極、正義、自信的英雄形象與詭秘、不羈、殘酷的黑幫形象融合在一起。1990 年代中期，他演出《烈火戰車》，這部電影以賽車和浪漫愛情為主題，結局時賽車手為了與愛人復合過正常生活，放棄了電單車，劉德華在電影中的本地英雄形象大受歡迎，如日中天。

1997 年主權移交，香港回歸中國，香港的娛樂事業必須制訂新策略，以在潛力巨大的中國市場推廣香港的流行文化，因此專注於與中國當局建立伙伴關係。這時期，劉德華的形象發生了變化。為了越超本土形象，以全國市場為目標，他擺脫了黑幫英雄的形象。在《天與地》(1994) 中，他飾演一名為因對抗惡勢力而犧牲的英雄；在《大冒險家》(1995) 中，他為美國中央情報局工作，搜集情報以報父母被殺之仇。此外，為了在全國市場中尋求新的位置，他成為保衛國家主權的英雄典型。在《天若有情 III 烽火佳人》(1996) 中，他是民國時期的空軍飛行員，在第二次世界大戰中冒死抵抗日軍戰機。在《黑金》(1997) 中，他扮演台灣一名調查局組長，手下人力不足，卻以大無畏的精神調查政客和黑幫的不法活動。

至於音樂事業，他勇於製作只有普通話歌曲的專輯，甚至在粵語專輯中加插幾首普通話歌曲。最經典的是《中國人》，這首歌曲突出他的文化根源和與中國的聯繫，在政治上合格，商業上大受歡迎，幫助他轉變為中國偶像。CD 的包裝外形像中國地圖，象徵國家的疆界和主權。歌詞沒表現香港中國人在香港回歸祖國時經歷的矛盾、困難和歷史，對較年輕的世代訴說中國未來光明的一面。他獲得政府批准在長城上拍攝《中國人》的音樂視頻。後來《中國人》被香港特區政府改編為推廣《基本法》的歌曲。

劉德華成功地進入中國市場，以及這新打造的中國人身份為他帶來了經濟利益和許

多榮譽。自從 1996 年以來，他不斷在中國參與公關和廣告等市場推廣活動。國營電視台給他大量音樂獎項。1998 年，他被允許在大陸舉行六場演唱會，兩年後舉行了十場。到了今天，他的演唱會到達了中國所有大城市。1999 年他成為第一個在西藏歌唱愛國情懷的香港歌手。他已經能越過政治界限，在大陸各地推廣他的形象。

劉德華也許是以流行文化推廣「中國情懷」最成功的藝人。這幫助他鞏固在本地和全國的明星地位。其他藝人要麼誤用政治，要麼索性逃避政治，他卻小心地公開加以利用。跨國公司渴望在中國市場大力推廣它們的文化產品，不久就從本地合作者處發現甚麼可行、中國市場會接受甚麼。華納音樂集團等娛樂業公司已經與中國歌手簽約，熱衷於開拓中國流行音樂市場。劉德華也許能成為它們的模範。中國允許輸入像他一樣「正確而可接受的」歌手，但未經當局正式支持的歌手，可能只是白白看到作品被翻版流傳，卻不能取得分毫。

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上一篇文章的英文版：

Andy Lau's emergence as a pan-Chinese icon

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The Chinese is a popular Canto-pop song of famous Hong Kong star Andy Lau. First appearing in 1997 to coincide with the return of Hong Kong to Chinese rule, it sings about generations of Chinese, those with yellow faces and black eyes, who have the same dreams, heart, and blood to build a common future. This song, and the following case study, illustrates Andy Lau's transformation from a local celebrity to a regional icon and eventually a pan-Chinese icon. It also highlights how pop music produces different meanings in different political, economic and cultural contexts.

Research on pop stars involves a wide search for their profile and history in a variety of sources, including trade magazines, record or film company reports, media coverage, and even fan pages. The researcher should analyze this set of public records according to the changing social, cultural, and political context of Hong Kong, so as to interpret the star as a "cultural icon."

Andy Lau started out as an actor in Hong Kong's television dramas. He later moved to concentrate on pursuing a motion picture career, finishing his 100th movie in 2000. In the early period, Andy Lau's image in his movies was double-edged: a positive, righteous, confident, and heroic image blended with the mysterious, unruly, defiant and wicked image of a triad member. In the mid-1990s, Andy Lau's popularity as a local hero reached a climax with his performance in the movie *The Full Throttle*, featuring a romantic love story of a motorist who at the end forsakes his motorcycle to reunite with his lover and lead a normal life.

With the sovereignty transfer in 1997 that reintegrated Hong Kong into China, the Hong Kong entertainment industries had to devise new strategies to market Hong Kong pop culture to appeal to the potentially large market in China. One of the strategies was to focus on cultivating working partnership with the Chinese authorities and market their products in China. At this period, Andy Lau's image changed. To establish a larger-than-local image and to target a national market, Andy Lau had to shed his triad hero image. In *Tian Di* (1994) Andy Lau was as a national hero while in *The Adventurer* (1995) he was a Chinese-American FBI undercover agent gathering evidence to avenge the killing of his parents in Vietnam. Furthermore, in search for a new position in the national market, Lau came to personify a hero upholding national sovereignty. In *A Moment of Romance III* (1996), he acted as a Mainland Chinese who risked his life as a pilot during the Second World War to combat Japanese fighters; in the *Island of Greed* (1997), he portrayed the head of an understaffed

police force who fearlessly exposed illegal activities of politicians and triad members in Taiwan.

In his music career, he was bold to produce albums with pure mandarin songs and even inserted a few mandarin songs into the Cantonese pop albums. But the most classic was his song *Chinese*, which helped him to transform himself into a Chinese icon in ways that were commercially viable and politically acceptable to national ideology, and which highlighted Andy Lau's cultural roots and ties to ethnic China. The CD packaging was sculpted in the shape of China, denoting national boundary and sovereignty. The lyrics represented Hong Kong Chinese as if there were devoid of local agony, pains, and history when the territory was reabsorbed into the motherland. Moreover, they told the younger generation of a China with a bright future. He earned approval from the Chinese government to film the MTV version of *Chinese* on the Great Wall. Subsequently, he was invited by the Hong Kong Government to recompose this song in new lyrics to promote the Basic Law, a mini-constitution that China formulates for the governance of Hong Kong.

Andy Lau's triumphant entry into China and his newfound Chinese identity have produced profits and brought him numerous rewards. Since 1996, he has been seen in numerous commercial and advertisement campaigns in the PRC; State-owned television stations showered him with numerous music awards. In 1998, he was allowed to perform six mainland concerts. In 2000 he held ten more; to this day his concert tours have reached almost all major coastal and southern cities of China. Among those concerts, the Tibetan concert in 1999 was particularly notable, in which Andy Lau was the first Hong Kong star ever to stage a concert in Tibet and express his love for China through his lyrics. Andy Lau is now able to market his image in greater China bridging all forms of political gaps.

Perhaps Andy Lau is the best artist matching his company's strategies in marketing "correct Chineseness" via popular culture, and by doing so helped foster his local and national stardom. Whereas other stars either used politics unwisely or simply avoided it, he carefully used it, made it public and explicit, and yet did not irate the authorities. As global corporations were eager to push their cultural products into the Chinese market, it did not take long for them to learn from their local collaborators about what would work and what the Chinese market could accept. Entertainment companies like Warner Music have signed contracts with Chinese singers and are keenly exploring the pop music market in China. Andy Lau may offer them a model. China allows importing "correct and acceptable Chinese singers" like Andy Lau, but others singers not officially endorsed would probably only see their pirated CDs and VCDs in circulation and receive no profit at all.

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