

**Histories Written on Digital Palimpsest:  
Gender Roles in Wuxia and Bushido Games**

寫在“羊皮紙”上的歷史：武俠和武士道遊戲中的性別角色



廖冰钰 LIAO Bingyu

Although the gaming industry is growing rapidly in Asia, current studies ignore this trend and fail to examine how games represent and shift ideas of these cultures and histories. To better understand how this contemporary version of history is represented and how players from the 21st century

interpret and interact with history when playing games, this study selects *Jianghu* and *Sekiro: Shadows Die Twice*, two popular digital games in China and Japan as research objects, and tries to analyze how the games represent imagined ancient worlds and examine the gender roles represented in game contexts of warfare and human relationships. After playing the games myself, horizontally arranging game materials on a scrolling screen, watching others play *Sekiro: Shadows Die Twice*, doing ethnographic work and in-depth interviews with players in *Jianghu*, I found that, although the contents of the two games are different, the characters in both games take on traditional gender roles from retellings of the game's society and current gender roles. First, female characters in games only can reach the identities of Wuxia while male characters can become Bushi; second, male characters in the games are represented as attackers and protectors and females as healers and the ones who need to be protected, even though the gender of players does not affect in-game strength or ability; third, representations of males in the games are depicted as the dominant role in human relationships and females as submissive roles. However, it is also found that gender is somehow flexible in the games, especially when present values conflict with the imagined world's ideas. This study mainly focuses on representations of histories and gender roles in the two games, foregoing more direct research on players.

儘管亞洲的遊戲產業發展勢頭迅猛，然而目前的相關研究對於遊戲，特別是遊戲作為媒體如何再現和影響當地文化和歷史的問題還沒有做出足夠的探索。為了更好地理解現代版本的歷史是如何被遊戲敘述的，21世紀的玩家在玩遊戲時如何解讀這些歷史並與其互動，本研究選取了在中日兩國都十分流行的兩款數字遊戲《一夢江湖》和《只狼：影逝二度》作為研究對象，試圖回答遊戲如何再現了一個想像中的古代世界，並分析在遊戲戰爭和人際關係中，性別角色是如何再現的。作為資深玩家，我通過親身體驗、在滾動螢幕上水平排列遊戲素材、觀看其他網路玩家在《只狼》中的表現、做《一夢江湖》玩家的網路田野調查以及深入採訪，發現了兩款遊戲的內容雖截然不同，但兩款遊戲中的玩家和角色都通過對遊戲社會和當前性別角色的重新講述來扮演相似的性別角色。首先，遊戲中的女性只能以男性的方式獲取武俠和武士的身份；第二，儘管玩家性別並不影響遊戲能力，但遊戲中的男性往往是攻擊者和保護者，而女性則是治療者，需要被保護。第三，男性在遊戲中的表現在人際關係中占主導地位，而女性則是順從的。同時，本研究也發現遊戲中的性別在某種程度上是靈活的，尤其是當目前的價值觀與想像世界的想法發生衝突時。儘管本研究主要關注了兩個遊戲中

的歷史和性別角色的再現問題，但對玩家本身依然有待更多研究。