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Výběr z titulů z oblasti akademického studia metalu a satanismu¹

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Introvigne, M. (2016). *Satanism: A Social History*. Leiden – Boston: Brill. ISBN: 978-90-04-24496-2

A 17th-century French haberdasher invented the Black Mass. An 18th-century English Cabinet Minister administered the Eucharist to a baboon. High-ranking Catholic authorities in the 19th century believed that Satan appeared in Masonic lodges in the shape of a crocodile and played the piano there. A well-known scientist from the 20th century established a cult of the Antichrist and exploded in a laboratory experiment. Three Italian girls in 2000 sacrificed a nun to the Devil. A Black Metal band honored Satan in Krakow, Poland, in 2004 by exhibiting on stage 120 decapitated sheep heads. Some of these stories, as absurd as they might sound, were real. Others, which might appear to be equally well reported, are false. But even false stories have generated real societal reactions. For the first time, Massimo Introvigne proposes a general social history of Satanism and anti-Satanism, from the French Court of Louis XIV to the Satanic scares of the late 20th century, satanic themes in Black Metal music, the Church of Satan, and beyond.

Phillipov, M. (2012). *Death Metal and Music Criticism: Analysis at the Limits*. Lanham: Lexington books. ISBN: 978-0-7391-6459-4

Death metal is one of popular music's most extreme variants, and is typically viewed as almost monolithically nihilistic, misogynistic, and reactionary. Michelle Phillipov's *Death Metal and Music Criticism: Analysis at the Limits* offers an account of listening pleasure on its own terms. Through an analysis of death metal's sonic and lyrical extremity, Phillipov shows how violence and aggression can be configured as sites for pleasure and play in death metal music, with little relation to the "real" lives of listeners. In some cases, gruesome lyrical themes and fractured song forms invite listeners to imagine new experiences of the body and of the self. In others, the speed and complexity of the music foster a "technical" or distanced appreciation akin to the viewing experiences of graphic horror film fans. These aspects of death metal listening are often neglected by scholarly accounts concerned with evaluating music as either 'progressive' or "reactionary." By contextualizing the discussion of death metal via substantial overviews of popular music studies as a field, Phillipov's *Death Metal and Music Criticism* highlights

¹ Texty anotací jsou převzaty od nakladatelů.

how the premium placed on political engagement in popular music studies not only circumscribes our understanding of the complexity and specificity of death metal, but of other musical styles as well. Exploring death metal at the limits of conventional music criticism helps not only to develop a more nuanced account of death metal listening—it also offers some important starting points for rethinking popular music scholarship as a whole.

**Dyrendal, A., Lewis, J. R., & Petersen, J. A. (2015). *The Invention of Satanism*. Oxford: Oxford University Press.
ISBN: 978-0-19-518110-4**

The book gives an introduction to the history and sociology of Satanism. The first part shows briefly how Satanism, a term of accusation, came to be a term of positive, self-designated religious identity. It follows the oppositional readings and gradual dislodging of “Satan” from established Christian ideas through to the first forms of organized use of Satan in Western esotericism and self-religion. It then centers on the establishment of organized Satanism in the form of Anton LaVey’s Church of Satan, recounting some elements of its founding and the ideas presented at the early stage through *The Satanic Bible*. The historical part ends with a brief recounting of the Satanism scare, focusing somewhat closer than is usual on the rhetorical uses and targeting of organized Satanism during the scare. The second part of the book is primarily based on a number of surveys and presents broader demographic data on Satanists as compared to other new religious movements. While the first part traces a specific path centering on LaVey and the Church of Satan, the second part gives a broader presentation of the variety of ideas and practices related to Satan, Satanism, magic, life, and politics within the satanic milieu.

**Varas-Díaz, N. & Scott, N. (Eds.) (2016). *Heavy Metal Music and the Communal Experience*. Lanham: Lexington Books.
ISBN: 978-1-4985-0638-0**

It is common to hear heavy metal music fans and musicians talk about the “metal community”. This concept, which is widely used when referencing this musical genre, encompasses multiple complex aspects that are seldom addressed in traditional academic endeavors including shared aesthetics, musical practices, geographies, and narratives. The idea of a “metal community” recognizes that fans and musicians frequently identify as part of a collective group, larger than any particular individual. Still, when examined in detail, the idea raises more questions than answers. What criteria are used to define groups of people as part of the community? How are metal communities formed and maintained through time? How do metal communities interact with local cultures throughout the world? How will metal communities change over the lifespan of their members? Are metal communities even possible in light of the importance placed on individualism in this musical genre? These are just some of the questions that arise when the concept of “community” is used in relation to heavy metal music. And yet in the face of all these complexities, heavy metal fans continue to think of themselves as a unified collective entity. This book addresses this notion of “metal community” via the experiences of authors and fans through theoretical reflections and empirical

research. Their contributions focus on how metal communities are conceptualized, created, shaped, maintained, interact with their context, and address internal tensions. The book provides scholars, and other interested in the field of metal music studies, with a state of the art reflection on how metal communities are constituted, while also addressing their limits and future challenges.

Clifford-Napoleone, A. (2015). *Queerness in Heavy Metal Music: Metal Bent*. New York: Routledge.

ISBN: 978-0-415-72831-7

While the growing field of scholarship on heavy metal music and its subcultures has produced excellent work on the sounds, scenes, and histories of heavy metal around the world, few works have included a study of gender and sexuality. This cutting-edge volume focuses on queer fans, performers, and spaces within the heavy metal sphere, and demonstrates the importance, pervasiveness, and subcultural significance of queerness to the heavy metal ethos. Heavy metal scholarship has until recently focused almost solely on the roles of heterosexual hypermasculinity and hyperfemininity in fans and performers. The dependence on that narrow dichotomy has limited heavy metal scholarship, resulting in poorly critiqued discussions of gender and sexuality that serve only to underpin the popular imagining of heavy metal as violent, homophobic and inherently masculine. This book queers heavy metal studies, bringing discussions of gender and sexuality in heavy metal out of that poorly theorized dichotomy. In this interdisciplinary work, the author connects new and existing scholarship with a strong ethnographic study of heavy metal's self-identified queer performers and fans in their own words, thus giving them a voice and offering an original and ground-breaking addition to scholarship on popular music, rock, and queer studies.

Granholt, K. (2014). *Dark Enlightenment: The Historical, Sociological, and Discursive Contexts of Contemporary Esoteric Magic*. Leiden – Boston: Brill.

ISBN: 978-90-04-27487-7

In *Dark Enlightenment* Kennet Granholt explores the historical, sociological, and discursive contexts of contemporary esoteric magic. The book is focused on the Sweden-originated Left-Hand Path magic order Dragon Rouge in particular, but through a detailed contextualizing examination of this case study it offers a broader visage of contemporary esotericism in general. The author takes cue from both the historiography of Western esotericism and the sociological study of new religions and religious change, aiming to provide a transdisciplinary framework for a comprehensive study of esotericism in late modernity.

Lief, J. (2017). *Christianity and Heavy Metal as Impure Sacred within the Secular West: Transgressing the Sacred*. Lanham: Lexington Books.

ISBN: 978-1-4985-0632-8

This book explores the symbolic connections between Christianity and Heavy Metal music in the context of the secular West. Heavy Metal uses symbols and imagery taken from Christianity, even if the purpose is to critique religion. This usage creates a positive connection with an interpretation of Christianity as a form of cultural critique. Given that Metal and Christianity are associated with

Western culture, this book explores how Christianity and Heavy Metal function within the context of secularity as a form of ideological critique. Using the ideas of Emile Durkheim, Max Weber, and Charles Taylor as a starting point, this book explores the religious nature of secularism in the West interpreted in the immanent processes of politics and economics. In this connect, both Christianity and Heavy Metal provide a cultural critique through images of death, the grotesque, and sacrifice. By bringing this religious interpretation of secularism into conversation with the ideas of Georges Batailles, Slavoj Žižek, and Jürgen Moltmann, this book will demonstrate the positive relationship between Christianity and Heavy Metal.

Moberg, M. (2015). *Christian Metal: History, Ideology, Scene*. London – New Delhi – New York – Sydney: Bloomsbury. ISBN: 978-1-4725-7984-3

Christian metal has always defined itself in contrast to its non-Christian, secular counterpart, yet it stands out from nearly all other forms of contemporary Christian music through its unreserved use of metal's main musical, visual, and aesthetic traits. Christian metal is a rare example of a direct combination between evangelical Christianity and an aggressive and highly controversial form of popular music and its culture. *Christian Metal: History, Ideology, Scene* is the first full exploration of the phenomenon of Christian metal music, its history, main characteristics, development, diversification, and key ideological traits from its formative years in the early 1980s to the present day. Marcus Moberg situates it in a wider international evangelical cultural environment, accounts for its diffusion on a transnational scale, and explores what religious meanings and functions Christian metal holds for its own musicians and followers. Engaging with wider debates on religion, media and popular culture, *Christian Metal: History, Ideology and Scene* is a much-needed resource in the study of religion and popular music.

Partridge, Ch. H. & Christianson, E. S. (Eds.) (2014). *The Lure of the Dark Side: Satan and Western Demonology in Popular Culture*. London – New York: Routledge. ISBN: 978-1-84553-309-0

Demons, devils, spirits and vampires are present throughout popular Western culture in film, music and literature. Their religious significance has only recently begun to be explored. 'The Lure of the Darkside' brings together the work of some of the most important and creative scholars in the field of Biblical and Religious Studies. The essays explore demonology in popular culture from a range of perspectives: Satanism within contemporary music; the relationship between hymn and horror film; the career of Hannibal Lecter; the portrayal of Satan in films about Christ; and spiritual perversion in the Harry Potter Stories. This fresh and ground-breaking volume will be of interest to students of religious studies and theology, as well as literary and popular culture.

Brown, A. R., Spracklen, K., Kahn-Harris, K., & Scott, N. (Eds.) (2016).
Global Metal Music and Culture: Current Directions in Metal Studies.
New York – London: Routledge.
ISBN: 978-1-138-82238-2

This book defines the key ideas, scholarly debates, and research activities that have contributed to the formation of the international and interdisciplinary field of Metal Studies. Drawing on insights from a wide range of disciplines including popular music, cultural studies, sociology, anthropology, philosophy, and ethics, this volume offers new and innovative research on metal musicology, global/local scenes studies, fandom, gender and metal identity, metal media, and commerce. Offering a wide-ranging focus on bands, scenes, periods, and sounds, contributors explore topics such as the riff-based song writing of classic heavy metal bands and their modern equivalents, and the musical-aesthetics of Grindcore, Doom metal, Death metal, and Progressive metal. They interrogate production technologies, sound engineering, album artwork and band promotion, logos and merchandising, t-shirt and jewellery design, and fan communities that define the global metal music economy and subcultural scene. The volume explores how the new academic discipline of metal studies was formed, also looking forward to the future of metal music and its relationship to metal scholarship and fandom. With an international range of contributors, this volume will appeal to scholars of popular music, cultural studies, and sociology, as well as those interested in metal communities around the world.



