Aesthetics And Marxism Chinese Aesthetic Marxists And Their Western Contemporaries Post Contemporary Interventions

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The Cultures of Globalization Professor Fredric Jameson 1998 A pervasive force that evades easy analysis, globalization has come to represent the export and import of culture, the speed and intensity of which has increased to unprecedented levels in recent years. The Cultures of Globalization presents an international panel of intellectuals who consider the process of globalization as it concerns the transformation of the economic into the cultural and vice versa; the rise of consumer culture around the world; the production and cancellation of forms of subjectivity; and the challenges it presents to national identity, local culture, and traditional forms of everyday life. Discussing overlapping themes of transnational consequence, the contributors to this volume describe how the global character of technology, communication networks, consumer culture, intellectual discourse, the arts, and mass entertainment have all been affected by recent worldwide trends. Appropriate to such diversity of material, the authors approach their topics from a variety of theoretical perspectives, including those of linguistics, sociology, economics, anthropology, and the law. Essays examine such topics as free trade, capitalism, the North and South, Eurocentrism, language migration, art and cinema, social fragmentation, sovereignty and nationhood, higher education, environmental justice, wealth and poverty, transnational corporations, and global culture. Bridging the spheres of economic, political, and cultural inquiry, The Cultures of Globalization offers crucial insights into many of the most significant changes occurring in today's world.

Contributors. Noam Chomsky, Ioan Davies, Manthia Diawara, Enrique Dussel, David Harvey, Sherif Hetata, Fredric Jameson, Geeta Kapur, Liu Kang, Joan Martinez-Alier, Masao Miyoshi, Walter D. Mignolo, Alberto Moreiras, Paik Nak-chung, Leslie Sklair, Subramani, Barbara Trent Culture in the Age of Three Worlds Michael Denning 2004 Before the midpoint of the twentieth century, culture as a subject was routinely relegated to the background of any period's study. From the 1950s on, however, it moved very clearly to the foreground. Suddenly culture was everywhere: no longer the property of an elite, the masses had a culture and culture had a mass. Accordingly, the study of culture and the critique of culture became an increasingly central part of political and intellectual life the cultural turn, as it came to be known in the humanities and social sciences. This book is a product of and a reflection on that cultural turn, which Michael Denning argues
was a fundamental aspect of the age of three worlds, that short half-century (1945-1989) when it was imagined that the world was divided into the capitalist first world, the communist second world, and the decolonizing third world. Recasting the legacies of British cultural studies and the radical traditions of the American studies movement in a global context, Denning analyses the political and intellectual battles over the meanings of culture, addresses the rise of a distinctive "American ideology" based on this short "American century", and charts the lineaments of the global cultures that emerged as three worlds gave way to one. Yearbook of Comparative and General Literature 2000 Abolishing Boundaries Peter Zarrow 2021-02-01 Offers new perspectives on modern Chinese political thought. Focusing on four key Chinese intellectuals of the first half of the twentieth century, Abolishing Boundaries offers new perspectives on modern Chinese political thought. These four intellectuals—Kang Youwei, Cai Yuanpei, Chen Duxiu, and Hu Shi—were deeply familiar with the Confucian and Buddhist classical texts, while also interested in the West’s utopian literature of the late nineteenth century as well as Kant and the neo-Kantians, Marxists, and John Dewey and new liberalism, respectively. Although none of these four intellectuals can simply be labeled utopian thinkers, this book highlights how their thinking was intertwined with utopian ideals to produce theories of secular transcendence, liberalism, and communism, and how, in explicit and implicit ways, their ideas required some utopian impulse in order to escape the boundaries they identified as imprisoning the Chinese people and all humanity. To abolish these boundaries was to imagine alternatives to the unbearable present. This was not a matter of armchair philosophizing but of thinking through new ways to commit to action. These men did not hold a totalistic picture of some perfect society, but in distinctly different ways they all displayed a utopian impulse that fueled radical visions of change. Their work reveals much about the underlying forces shaping modern thought in China—and the world. Reacting to China’s problems, they sought a better future for all humanity. Peter Zarrow is Professor of History at the University of Connecticut. His previous books include Educating China: Knowledge, Society, and Textbooks in a Modernizing World, 1902-1937 and After Empire: The Conceptual Transformation of the Chinese State, 1885-1924. Mute Magazine 9 Mute 2008-07 Quarterly, critical and cheap, “Mute” is a jumble of all that’s still grunting in the inter-finessing hyper-barries of culture, politics, and technology 2.0. Police Reform in China Kam C. Wong 2011-10-11 With nearly 20 percent of the world’s population located in China, what happens there is significant to all nations. Sweeping changes have altered the cultural landscape of China, and as opportunities for wealth have grown in recent years, so have opportunities for crime. Police Reform in China provides a rare and insightful glimpse of policing in the midst of such change. The book begins with a historical account of police reform in the region since 2000. Next, it discusses the difficulties encountered in trying to understand Chinese policing, such as outdated perceptions, misinformation, cultural ignorance, ideological hegemony, and problems with paternalistic attitudes. The book recommends studying China from a local perspective informed by local research and data, suggesting that understanding China requires a cultural shift to the Chinese way of life in “thinking" and, more importantly, "feeling." The author then summarizes selected policy papers from Gongan Yanjiu, a leading international policy journal. He first documents how the thinking and aspirations of various generations of Chinese leaders from Mao to Deng, and now Jiang and Hu, came to affect Chinese policing in theory and practice. He then addresses the emergence of a police legitimacy crisis as evidenced by the deterioration of public image and rebellions against police authority. Demonstrating how old ideologies are increasingly in conflict with the values and lifestyles of a new mentality, the book discusses steps that can be taken to improve professionalism. The final chapters investigate such problems as abuses of discretion and the improper use of firearms and highlight the importance of understanding the Chinese people, culture, values, and interests in order to truly effectuate successful police reform. Globalization and Cultural Trends in China Kang
Liu 2003-12-31 In this timely work, Liu Kang argues that globalization in China is both a historical condition in which the country’s gaige kaifang (reform and opening up) has unfolded and a set of values or ideologies by which it and the rest of the globe are judged. Moreover, globalization signals a significant ascendancy of culture. Liu examines China’s current ideological struggles in political discourse, intellectual debate, popular culture, avant-garde literature, the news media, and the internet. With careful textual analysis and observation informed by critical theories and cultural studies, he offers a forceful critique of the Chinese version of globalization that privileges economic development at the expense of social justice and equality.

Gramsci’s Marxism Nigel M. Greaves 2009 This book re-dresses the ambiguity that has arisen around Gramsci’s writings in recent times. It sets out to reclaim the philosophical linkages to historical materialism and to draw out a more integrated and less fragmented schema that seeks to place Gramsci on equal footing with other philosophers in the Marxist tradition.

The Lyrical in Epic Time David Der-wei Wang 2015-01-20 In this book, David Der-wei Wang uses the lyrical to rethink the dynamics of Chinese modernity. Although the form may seem unusual for representing China’s social and political crises in the mid-twentieth century, Wang contends that national cataclysm and mass movements intensified Chinese lyricism in extraordinary ways. Wang calls attention to the form’s vigor and variety at an unlikely juncture in Chinese history and the precarious consequences it brought about: betrayal, self-abjuration, suicide, and silence. Despite their divergent backgrounds and commitments, the writers, artists, and intellectuals discussed in this book all took lyricism as a way to explore selfhood in relation to solidarity, the role of the artist in history, and the potential for poetry to illuminate crisis. They experimented with poetry, fiction, film, intellectual treatise, political manifesto, painting, calligraphy, and music. Western critics, Wang shows, also used lyricism to critique their perilous, epic time. He reads Martin Heidegger, Theodor Adorno, Cleanth Brooks, and Paul de Man, among others, to complete his portrait. The Chinese case only further intensifies the permeable nature of lyrical discourse, forcing us to reengage with the dominant role of revolution and enlightenment in shaping Chinese—and global—modernity. Wang’s remarkable survey reestablishes Chinese lyricism’s deep roots in its own native traditions, along with Western influences, and realizes the relevance of such a lyrical calling of the past century to our time.

Keywords Re-oriented Joachim Gentz 2009 This publication reflects from within the perspective of Western cultural studies upon the following inherent problems. Western cultural studies claim to be universal but nevertheless have developed their theories almost exclusively with Western source material and concerns. Yet, even within the Western academic discourse, a multiplicity of strands have emerged within the discipline and the significant divergence between national cultural studies therefore shows no unified body of cultural studies. With its enormous impact on Western academia cultural studies are now being adapted to non-Western academic traditions, generating an even greater diversity of cultural studies approaches. While acknowledging that multiplicity is inherent to the nature of cultural studies, it is our contention that Chinese cultural studies cannot easily be subsumed under the umbrella of Western cultural studies. The Keywords Re-Oriented course critically reflects upon Western theoretical approaches towards culture through an examination of the application of Western analytical keywords to the non-Western culture of China, testing theories and notions of culture generated in the West in their application to the Chinese field.

New Asian Marxisms Tani E. Barlow 2002-03-19 Displaying the particular vitality of the global traditions of Marxism and neomarxism at the beginning of the twenty-first century, New AsianMarxisms collects essays by a diverse group of scholars—historians, political scientists, literary scholars, and sociologists—who offer a range of studies of the Marxist heritage focusing on Korea, Japan, India, and China. While some of these essays take up key thinkers in Marxist history or draw attention to outstanding problematics, others focus on national literature and discourse in North and South Korea, the "Mao Zedong Fever" of the 1990s, the implications of Li Dazhao’s poetry, and the...

Translating Chinese Art and Modern Literature
Yifeng Sun 2019-02-25 Translating Chinese Art and Modern Literature examines issues in cross-cultural dialogue in connection with translation and modern Chinese art and literature from interdisciplinary perspectives. This comprises the text-image dialogue in the context of Chinese modernity, and cross-cultural interaction between modern literature in Chinese and other literatures. This edited collection approaches these issues with discrete foci and approaches, and the ten chapters in this volume are to be divided into two distinct parts. The first part highlights the mutual effects between literary texts and visual images in the media of book, painting, and film, and the second part includes contributions by scholars of literary translation.

The Art of Useless
Calvin Hui 2021-09-21 Since embarking on economic reforms in 1978, the People’s Republic of China has also undergone a sweeping cultural reorganization, from proletarian culture under Mao to middle-class consumer culture today. Under these circumstances, how has a Chinese middle class come into being, and how has consumerism become the dominant ideology of an avowedly socialist country? The Art of Useless offers an innovative way to understand China’s unprecedented political-economic, social, and cultural transformations, showing how consumer culture helps anticipate, produce, and shape a new middle-class subjectivity. Examining changing representations of the production and consumption of fashion in documentaries and films, Calvin Hui traces how culture contributes to China’s changing social relations through the cultivation of new identities and sensibilities. He explores the commodity chain of fashion on a transnational scale, from production to consumption to disposal, as well as media portrayals of the intersections of clothing with class, gender, and ethnicity. Hui illuminates key cinematic narratives, such as a factory worker’s desire for a high-quality suit in the 1960s, an intellectual’s longing for fashionable clothes in the 1980s, and a white-collar woman’s craving for brand-name commodities in the 2000s. He considers how documentary films depict the underrides of consumption—exploited laborers who fantasize about the products they manufacture as well as the accumulation of waste and its disposal—revealing how global capitalism renders migrant factory workers, scavengers, and garbage invisible. A highly interdisciplinary work that combines theoretical nuance with masterful close analyses, The Art of Useless is an innovative rethinking of the emergence of China’s middle-class consumer culture.

A Critical Introduction to Mao
Timothy Cheek 2010-08-23 Mao Zedong’s political career spanned more than half a century. The ideas he championed transformed one of the largest nations on earth and inspired revolutionary movements across the world. Even today Mao lives on in China, where he is regarded by many as a near-mythical figure, and in the West, where a burgeoning literature continues to debate his memory. In this book, leading scholars from different generations and around the world offer a critical evaluation of the life and legacy of China’s most famous - some would say infamous - son. The book brings the scholarship on Mao up to date, and its alternative perspectives equip readers to assess for themselves the nature of this mercurial figure and his significance in modern Chinese history.

Staging art and Chineseness
Jane Chin Davidson 2019-12-17 This book addresses the politics of borders in the era of global art by exploring the identification of Chinese artists by location and exhibition. Focusing on performative, body-oriented video works by the post-1989 generation, it tests the premise of genealogical inscription and the ways in which cultural objects are attributed to the artist’s residency,
homeland or citizenship rather than cultural tradition, style or practice. Acknowledging historical definitions of Chineseness, including the orientalist assumptions of the past and the cultural-mixing of the present, the book’s case studies address the paradoxes and contradictions of representation. An analysis of the historical matrix of global expositions reveals the structural connections among art, culture, capital and nation.

Beyond the Global Culture War
Adam K. Webb
2013-08-21
"Beyond the Global Culture War" presents a cross-cultural critique of global liberalism and argues for a broad-based challenge that can meet it on its own scale. Adam Webb is one of our most exciting and original young scholars, and this book is certain to generate many new debates. This timely volume probes many of the key challenges we face in the new millennium. This is essential reading for all students of politics and globalization.

Cognition and Practice
Rafal Banka
2022-07-01
This is the first book on the role of cognition in the aesthetic theory of Li Zehou (1930–2021), one of China’s most important and influential contemporary philosophers. The cognitive dimension and its integration with practice is discussed by examining one of Li’s pivotal concepts: "subjectality," a human subject shaped by the world in which they live, including beauty and aesthetic experience. Li’s theory is also contextualized in the threefold inspiration coming from Confucian, Kantian, and Marxist philosophies, which differently conceptualize the aesthetic and cognitive dimensions in humans. By referring to different aesthetic theories and interdisciplinary approaches to cognition, the book aims to show how Li’s cognitively oriented project can contribute to contemporary research into aesthetics. Although primarily written for philosophers working in aesthetics, Chinese, and comparative philosophy, the book is also addressed to anyone interested in contemporary Chinese thought.

The Novel, Volume 1
Franco Moretti
2022-04-12
Nearly as global in its ambition and sweep as its subject, Franco Moretti’s The Novel is a watershed event in the understanding of the first truly planetary literary form. A translated selection from the epic five-volume Italian Il Romanzo (2001-2003), The Novel’s two volumes are a unified multiauthored reference work, containing more than one hundred specially commissioned essays by leading contemporary critics from around the world. Providing the first international comparative reassessment of the novel, these essential volumes reveal the form in unprecedented depth and breadth—as a great cultural, social, and human phenomenon that stretches from the ancient Greeks to today, where modernity itself is unimaginable without the genre. By viewing the novel as much more than an aesthetic form, this landmark collection demonstrates how the genre has transformed human emotions and behavior, and the very perception of reality. Historical, statistical, and formal analyses show the novel as a complex literary system, in which new forms proliferate in every period and place. Volume 1: History, Geography, and Culture, looks at the novel mostly from the outside, treating the transition from oral to written storytelling and the rise of narrative and fictionality, and covering the ancient Greek novel, the novel in premorden China, the early Spanish novel, and much else, including readings of novels from around the world. These books will be essential reading for all students and scholars of literature.

Revolutions Aesthetic
Max Weiss
2022-06-28
The November 1970 coup that brought Hafiz al-Asad to power fundamentally transformed cultural production in Syria. A comprehensive intellectual, ideological, and political project—a Ba’thist cultural revolution—sought to align artistic endeavors with the ideological interests of the regime. The ensuing agonistic struggle pitted official aesthetics of power against alternative modes of creative expression that could evade or ignore the effects of the state. With this book, Max Weiss offers the first cultural and intellectual history of Ba’thist Syria, from the coming to power of Hafiz al-Asad, through the transitional period under Bashar al-Asad, and continuing up through the Syria War. Revolutions Aesthetic reconceptualizes contemporary Syrian politics, authoritarianism, and cultural life. Engaging rich original sources—novels, films, and cultural periodicals—Weiss highlights themes crucial to the making of contemporary Syria: heroism and leadership, gender and power, comedy and
ideology, surveillance and the senses, witnessing and temporality, and death and the imagination. Revolutions Aesthetic places front and center the struggle around aesthetic ideology that has been key to the constitution of state, society, and culture in Syria over the course of the past fifty years.

After Marx Colleen Lye 2022-02-28 After Marx: Literature, Theory and Value demonstrates the importance of Marxist literary and cultural criticism for an era of intersectional politics and economic decline. The volume includes fresh approaches to reading poetry, fiction, film and drama, from Shakespeare to contemporary literature, and shows how Marxist literary criticism improves our understanding of racial capitalism, feminist politics, colonialism, deindustrialization, high-tech labor, ecological crisis, and other issues. A key innovation of the volume’s essays is how they attend to Marx's theory of value. For Marx, capitalist value demands a range of different kinds of labor as well as unemployment. This book shows the importance of Marxist approaches to literature that reach beyond simply demonstrating the revolutionary potential or the political consciousness of a 19th-century-style industrial working class. After Marx makes an argument for the twenty-first century interconnectedness of widely different literary genres, and far-flung political struggles.

Aesthetics and Marxism Kang Liu 2000-03-10 DIVLiu’s study examines writers, philosophers, and political leaders in China and the West and reveals the extent to which they incorporate ideas about “culture” and “aesthetics” in their theories and practices./div

The Question of Women in Chinese Feminism Tani Barlow 2004-03-25 DIVBarlow documents the history of “woman” as a category in twentieth century Chinese history, tracing the question of gender through various phases in the literary career of Ding Ling, a major modern Chinese writer./div

The New Modernist Studies Douglas Mao 2021-02-04 The first book specifically devoted to the history and prospects of the new modernist studies.

The Chinese Aesthetic Tradition Zehou Li 2009-11-12 Li Zehou (b. 1930) has been an influential thinker in China since the 1950s. Before moving to the U.S. in the wake of the Tiananmen Square protests of 1989, Li published works on Kant and traditional and contemporary Chinese philosophy. The present volume, a translation of his Huaxia meixue (1989), is considered among Li’s most significant works. Apart from its value as an introduction to the philosophy of one of contemporary China’s foremost intellectuals, The Chinese Aesthetic Tradition fills an important gap in the literature of Chinese aesthetics in English. It presents Li’s synthesis of the entire trajectory of Chinese aesthetic thought, from ancient times to the early modern period, incorporating pre-Confucian and Confucian ideas, Daoism, Chan Buddhism, and the influence of Western philosophy during the late-imperial period. As one of China’s As one of China's major contemporary philosophers and preeminent authority on Kant, Li is uniquely positioned to observe this trajectory and make it intelligible to today’s readers. The Chinese Aesthetic Tradition touches on all areas of artistic activity, including poetry, painting, calligraphy, architecture, and the “art of living.” Right government, the ideal human being, and the path to spiritual transcendence all come under the provenance of aesthetic thought. According to Li this was the case from early Confucian explanations of poetry as that which gives expression to intent, through Zhuangzi’s artistic depictions of the ideal personality who discerns the natural way of things and lives according to it, to Chan Buddhist-inspired notions that nature and words can come together to yield insight and enlightenment. In this enduring and stimulating work, Li demonstrates conclusively the fundamental role of aesthetics in the development of the cultural and psychological structures in Chinese culture that define “humanity.”

The Monster That Is History David Der-Wei Wang 2004-10-04 In ancient China a monster called Taowu was known for both its vicious nature and its power to see the past and the future. Since the seventeenth century, fictive accounts of history have accommodated themselves to the monstrous nature of Taowu. Moving effortlessly across the entire twentieth-century literary landscape, David Der-wei Wang delineates the many meanings of Chinese
violence and its literary manifestations. 

Creativity Class Lily Chumley 2020-04-07 How China’s art students develop their aesthetic styles and enter the nation’s creative economy The last three decades have seen a massive expansion of China’s visual culture industries, from architecture and graphic design to fine art and fashion. New ideologies of creativity and creative practices have reshaped the training of a new generation of art school graduates. Creativity Class is the first book to explore how Chinese art students develop, embody, and promote their own personalities and styles as they move from art school entrance test preparation, to art school, to work in the country’s burgeoning culture industries. Lily Chumley shows the connections between this creative explosion and the Chinese government’s explicit goal of cultivating creative human capital in a new “market socialist” economy where value is produced through innovation. Drawing on years of fieldwork in China’s leading art academies and art test prep schools, Chumley combines ethnography and oral history with analyses of contemporary avant-garde and official art, popular media, and propaganda. Examining the rise of a Chinese artistic vanguard and creative knowledge-based economy, Creativity Class sheds light on an important facet of today’s China.

Rereading Global Socialist Cultures After the Cold War Dubravka Juraga 2002 During the Cold War, the West typically represented socialism as a threat to genuine aesthetic achievement. The essays in this book examine a variety of socialist cultural phenomena from China and the Third World to show that such Cold War depictions of socialism were misleading. The contributors give special attention to the strong anticolonial legacy of socialism and the important role played by socialism in subsequent attempts to build viable postcolonial cultural identities. Included are chapters on creative works from China, Africa, and the Caribbean, as well as the works of multicultural artists from the United States who stand in relation to Third World cultures. While some of the chapters address theoretical concerns central to all socialist cultures, the volume focuses primarily on socialist cultures in those parts of the globe that were never fully inside either the Soviet or the American bloc.

New Asian Marxisms Tani Barlow 2002-04-09 DIVThe current place of Marxism in Asian and Asian Studies thinking./div

Drawing from Life Christine I. Ho 2020-02-11 Drawing from Life explores revolutionary drawing and sketching in the early People’s Republic of China (1949-1965) in order to discover how artists created a national form of socialist realism. Tracing the development of seminal works by the major painters Xu Beihong, Wang Shikuo, Li Keran, Li Xiongcai, Dong Xiwen, and Fu Baoshi, author Christine I. Ho reconstructs how artists grappled with the representational politics of a nascent socialist art. The divergent approaches, styles, and genres presented in this study reveal an art world that is both heterogeneous and cosmopolitan. Through a history of artistic practices in pursuit of Maoist cultural ambitions—to forge new registers of experience, new structures of feeling, and new aesthetic communities—this original book argues that socialist Chinese art presents a critical, alternative vision for global modernism.


China’s Conservative Revolution Brian Tsui 2018-04-19 In this ambitious examination of the complex political culture of China under Guomindang rule, Brian Tsui interweaves political ideologies, intellectual trends, social movements and diplomatic maneuvers to
demonstrate how the Chinese revolution became conservative after the anti-Communist coup of 1927. Dismissing violent struggles for class equality as incompatible with nationalist goals, Chiang Kai-shek’s government should, Tsui argues, be understood in the context of the global ascendance of radical right-wing movements during the inter-war period. The Guomindang’s revolutionary nation-building and modernization project struck a chord with China’s reformist liberal elite, who were wary of mob rule, while its obsession with Eastern spirituality appealed to Indian nationalists fighting Western colonialism. The Nationalist vision was defined by the party-state’s hostility to communist challenges as much as by its ability to co-opt liberalism and Pan-Asianist anti-colonialism. Tsui’s revisionist reading revisits the peculiarities of the Guomindang’s revolutionary enterprise, resituating Nationalist China in the moment of global radical right ascendency.

Li Zehou and Confucian Philosophy

Roger T. Ames 2018-07-31

For more than a century scholars both inside and outside of China have undertaken the project of modernizing Confucianism, but few have been as successful or influential as Li Zehou (b. 1930). Since the 1950s, Li’s extensive efforts in this regard have in turn exerted a profound influence on Chinese modernization and resulted in his becoming one of China’s most prominent social critics. To transform Confucianism into a contemporary resource for positive change in China and elsewhere, Li has reinterpreted major ideas and concepts of classical Confucianism, including a rereading of the entire Analects, replete with his own philosophical speculations derived from other Chinese and Western traditions (most notably, the ideas of Kant and Marx), and developed an aesthetical theory that has proved especially far-reaching. Although the authors of this volume hail from East Asia, North America, and Europe and a wide variety of academic backgrounds and fields of study, they are unanimous in their appreciation of Li’s contributions to not only an evolving Confucian philosophy, but also world philosophy. They view Li first and foremost as a sui generis thinker with broad global interests and not one who fits neatly into any one philosophical category, Chinese or Western. This is clearly reflected in the chapters included here, which are organized into three parts: Li Zehou and the Modernization of Confucianism, Li Zehou’s Reconception of Confucian Philosophy, and Li Zehou’s Aesthetical Theory and Confucianism. Together they form a coherent narrative that reveals how Li has, for more than half a century, creatively studied, absorbed, and reconceptualized the Confucian ideational tradition to integrate it with Western philosophical elements and develop his own philosophical insights and original theories. At the same time, he has transformed and modernized Confucianism for the purpose of both coalescing with and reconstructing a new world cultural order.

Encyclopedia of Contemporary Chinese Culture

Edward L. Davis 2009-01

Collects entries on contemporary Chinese culture since 1980, discussing such topics as prisons, underground churches, and rock groups.

Words and Their Stories

Ban Wang 2010-10-05

In spite of dislocations and ruptures in China’s revolutionary language, to rethink this discourse is to revisit a history in terms of sedimented layers of linguistic meanings and political aspirations. Earlier meanings of revolutionary words may persist or coexist with non-revolutionary rivals. Recovery of the vital uses of key revolutionary words projects critical alternatives in which contemporary capitalist myths can be contested.

Risky Expertise in Chinese Financialisation

Giulia Dal Maso 2020-11-05

This book focuses on the subjectivities of stock market investors to explore tensions within the Chinese state’s engagement in contemporary financial capitalism. It adopts a genealogical method to investigate how the production of foreign-trained financial experts (haigui) and informal experts (sanhu) points to paradoxes in China’s efforts to cultivate financial expertise. Chinese financialisation relates to the state’s project of financialising human capital in reaction to a contractualised labour market and the vanishing welfare state. Through ethnographic inquiry, Dal Maso shows the Chinese stock markets are crucial to the new redistributive regime where wage labour risks losing its primacy. Here, one can observe how the relationship between
money and wages in China is being reworked and witness the development of a new economic order in which the state’s legitimacy becomes increasingly dependent on its capacity to jiushi—to rescue the market in times of crisis.

**Uneven Modernity** Haomin Gong 2011-12-31

Postsocialist China is marked by paradoxes: economic boom, political conservatism, cultural complexity. Haomin Gong’s dynamic study of these paradoxes, or “unevenness,” provides a unique and seminal approach to contemporary China. Reading unevenness as a problem and an opportunity simultaneously, Gong investigates how this dialectical social situation shapes cultural production. He begins his investigation of “uneven modernity” in China by constructing a critical framework of unevenness among different theoretical schools and expounding on how dialectical thinking points to a metaphysical paradox in capitalism and modernity: the inevitable tension between a constant pursuit of infinite fullness and a break of fullness (unevenness) as the means of this pursuit. In the Chinese context, this paradox is created in the “uneven developmentalism” that most manifestly characterizes the postsocialist period. Gong goes on to investigate manifestations of the dialectics of unevenness in specific cultural events. Four case studies address respectively but not exclusively literature (the prose of Yu Qiuyu), popular fiction (Chi Li’s neorealist fiction), commercial cinema (the movies of Feng Xiaogang), and art-house cinema (Wang Xiaoshuai’s filmmaking). Representing different aspects of cultural production in postsocialist China, these writers and directors deal with the same social condition of uneven development, and their works clearly exhibit the problematic of this age. Uneven Modernity makes a significant contribution to the burgeoning field of China studies as well as the study of uneven development in general. It addresses some of the most popular, yet understudied, cultural phenomena in contemporary China. Specialists and students will find its insights admirable and its style accessible.

**Red Kant: Aesthetics, Marxism and the Third Critique** Michael Wayne 2014-09-25

Is Kant really the ‘bourgeois’ philosopher that his advocates and opponents take him to be? In this bold and original re-thinking of Kant, Michael Wayne argues that with his aesthetic turn in the Third Critique, Kant broke significantly from the problematic philosophical structure of the Critique of Pure Reason. Through his philosophy of the aesthetic Kant begins to circumnavigate the dualities in his thought. In so doing he shows us today how the aesthetic is a powerful means for imagining our way past the apparent universality of contemporary capitalism. Here is an unfamiliar Kant: his concepts of beauty and the sublime are reinterpreted as attempts to socialise the aesthetic while Wayne reconstructs the usually hidden genealogy between Kant and important Marxist concepts such as totality, dialectics, mediation and even production. In materialising Kant’s philosophy, this book simultaneously offers a Marxist defence of creativity and imagination grounded in our power to think metaphorically and in Kant’s concept of reflective judgment. Wayne also critiques aspects of Marxist cultural theory that have not accorded the aesthetic the relative autonomy and specificity which it is due. Discussing such thinkers as Adorno, Bourdieu, Colletti, Eagleton, Lukács, Ranciére and others, Red Kant: Aesthetics, Marxism and the Third Critique presents a new reading of Kant’s Third Critique that challenges Marxist and mainstream assessments of Kant alike.

**Configurations of the Real in Chinese Literary and Aesthetic Modernity** Peter Button 2009

"Tracing the formation of the modern concept of literature in 20th century China, this book examines the emergence of the Chinese socialist realist novel in relation to the literary and philosophical currents globalized in the wake of capitalist modernity"--Provided by publisher.