

Handbook Of Chinese Popular Culture

Pop Culture China! **Handbook of Chinese Popular Culture**
Unofficial China Rethinking Chinese Popular Culture Popular
Culture in Late Imperial China China Pop *Chinese Face/Off*
Popular Culture in Late Imperial China *Chinese Popular Culture*
and Ming Chantefables Zoning China **Chinese Fans of Japanese**
and Korean Pop Culture Structure, Audience and Soft Power in
East Asian Pop Culture War and Popular Culture **Displacing Desire**
Routledge Handbook of Chinese Culture and Society Popular
China Routledge Handbook of East Asian Popular Culture Popular
Protest And Political Culture In Modern China **China in the Mix**
Encyclopedia of Contemporary Chinese Culture Politics of
Chinese Language and Culture Chinese Fans of Japanese and
Korean Pop Culture Transnational Convergence of East Asian Pop
Culture *Popular Culture in Taiwan* **Asian Popular Culture**
Understanding Canton **The Cambridge Companion to Modern**
Chinese Culture *Cries of Joy, Songs of Sorrow Globalization,*
Consumption and Popular Culture in East Asia **Regional**
Literature and the Transmission of Culture *Asian Popular*
Culture **Chinese Political Culture** *Three Kingdoms and Chinese*
Culture Global Chinese Cinema Mainstream Culture Refocused
East Asian Pop Culture **Cries of Joy, Songs of Sorrow Popular**
Culture Co-Productions and Collaborations in East and
Southeast Asia **Regionalizing Culture** Ritual Opera and
Mercantile Lineage

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Understanding Canton Sep 02 2020 By studying six different aspects of culture in Canton in the period between the two World Wars, this book helps broaden our limited knowledge of the social and cultural lives of the common people in this largest city of South China. The author examines how the Cantonese in this period indulged in their imagined cultural superiority as "modern" citizens, ushering in a cult of the modern city. During this period, Cantonese opera was also emerging and evolving into a widely accepted form of commercialised mass entertainment. The process of social and cultural change and its impact on the development of this city and its people are revealed throughout the book. This book also aims to redress some major misconceptions of the socio-cultural realities as seen in official rhetoric or academic discourse on the matters of patriotism and anti-foreignism, gambling, prostitution, and opium consumption. Contemporary non-official and folk materials reveal that the common people were much more pro-Western than xenophobic in attitude, and the alleged social and political "calamities" of gambling, opium consumption and

prostitution were more rhetorical than real. Understanding Canton provides us with, not only a fuller and more comprehensive picture of city life and popular mentalities, but also an important clue to understand how and why the social history of this city was distorted and constructed in ways that suited the political ideology and nation-building agenda of the ruling regimes.

Cries of Joy, Songs of Sorrow Jun 30 2020 Since the mid-1990s, Taiwan's unique brand of Mandopop (Mandarin Chinese-language pop music) has dictated the musical tastes of the mainland and the rest of Chinese-speaking Asia. *Cries of Joy, Songs of Sorrow* explores Mandopop's surprisingly complex cultural implications in Taiwan and the PRC, where it has established new gender roles, created a vocabulary to express individualism, and introduced transnational culture to a country that had closed its doors to the world for twenty years. In his early chapters, Marc L. Moskowitz provides the historical background necessary to understand the contemporary Mandopop scene, beginning with the birth of Chinese popular music in the East Asian jazz Mecca of 1920s Shanghai. A brief overview of alternative musical genres in the PRC such as Beijing rock and revolutionary opera is included. The section concludes with a look at the manner in which Taiwan's musical ethos has influenced the mainland's music industry and how Mandopop has brought Western music and cultural values to the PRC. This leads to a discussion of Taiwan pop's exceptional hybridity, beginning with foreign influences during the colonial period under the Dutch and Japanese and continuing with the country's political, cultural, and economic alliance with the U.S. Moskowitz addresses the resulting wealth of transnational musical influences from the rest of East Asia and the U.S. and Taiwan pop's appeal to audiences in both the PRC and Taiwan. In doing so, he explores how Mandopop's "songs of sorrow," with their ubiquitous themes of loneliness and isolation, engage a range of emotional expression that resonates strongly in the PRC. Later chapters

examine the construction of male and female identities in Mandopop and look at the widespread condemnation of the genre by critics. Drawing on analyses and data from earlier chapters (including interviews with dozens of performers, song writers, and lay people in Taipei and Shanghai), Moskowitz attempts to answer the question: Why, if the music is as bad as some assert, is it so central to the lives of the largest population in the world? To answer, he highlights Mandopop's important contribution as a poetic lament that simultaneously embraces and protests modern life. *Cries of Joy, Songs of Sorrow* is a highly readable introduction to an important but understudied East Asian phenomenon. It will find a ready audience among scholars and students of Chinese and Taiwanese popular culture as well as musicologists studying transnational music flows and non-Western popular music.

Encyclopedia of Contemporary Chinese Culture Mar 08 2021

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

Popular Culture Co-Productions and Collaborations in East and Southeast Asia Aug 21 2019

This wide-ranging volume is the first to examine the characteristics, dynamics and wider implications of recently emerging regional production, dissemination, marketing and consumption systems of popular culture in East and Southeast Asia. Using tools based in a variety of disciplines - organizational analysis and sociology, cultural and media studies, and political science and history - it elucidates the underlying cultural economics and the processes of region-wide appropriation of cultural formulas and styles. Through discussions of Japanese, Chinese, Korean, Philippine and Indonesian culture industries, the authors in the book describe a major shift in Asia's popular culture markets toward arrangements that transcend autonomous national economies by organizing and locating production, distribution, and consumption of cultural goods on a regional scale. Specifically, the authors deal

with patterns of co-production and collaboration in the making and marketing of cultural commodities such as movies, music, comics, and animation. The book uses case studies to explore the production and exploitation of cultural imaginaries within the context of intensive regional circulation of cultural commodities and images. Drawing on empirically-based accounts of co-production and collaboration in East and Southeast Asia's popular culture, it adopts a regional framework to analyze the complex interrelationships among cultural industries. This focus on a regional economy of transcultural production provides an important corrective to the limitations of previous studies that consider cultural products as text and use them to investigate the "meaning" of popular culture.

Chinese Political Culture Feb 25 2020 Until this book, there has been no comprehensive, methodologically aware study of all aspects of Chinese political culture. The book is organized into three major areas: Chinese identities and popular culture (regional identities, anti-politics attitudes, Hong Kong identity); public opinion surveys (the Beijing area, Chinese workers, the Shanghai area); and ideological debates (the "new" Confucianism, masculinity and Confucianism, why authoritarianism is popular in China, the decline of Chinese official ideology). Here is the first work that reveals just how much, how rapidly, and how dramatically China is changing and why our perceptions of China must keep pace.

Regionalizing Culture Jul 20 2019 This ambitious work provides a comprehensive, empirically grounded study of the production, circulation, and reception of Japanese popular culture in Asia. While many studies typically employ an interactive approach that focuses on the "meaning" of popular culture from an anthropological or cultural studies point of view, *Regionalizing Culture* emphasizes that the consumption side and contextual meaning of popular culture are not the only salient factors in accounting for its proliferation. The production side and organizational aspects are also important. In addition to presenting individual case studies, the book offers a

big-picture view of the dramatic changes that have taken place in popular culture production and circulation in Asia over the past two decades. The author has gleaned information from primary sources in Japanese, English, and other languages; research visits to Japan, Hong Kong, Singapore, Shanghai, Bangkok, and Seoul; as well as insights of people with firsthand knowledge from within the cultural industries. From this broad range of source, he develops an integrative political economic approach to popular culture.

Regionalizing Culture offers a dialectical look at the organization of cultural production, primarily at the structure and control of cultural industries, interconnections between companies and production networks, and relations between the business sector and the state. It traces the rise of Japan as a popular culture powerhouse and the expansion of its cultural industries into Asian markets. It looks as well at the creation of markets for Japanese cultural commodities since the late 1980s, the industrial and normative impact that Japanese cultural industries have on the structure of the local cultural industries, and the wider implications these processes have for the Asian region. The growing popularity and importance of Japan's popular culture will make this book a basic text for scholars and students of popular culture as well as for those interested in political economy, media and communication studies, Japanese-Asian relations, Asian studies, and international relations.

Popular Protest And Political Culture In Modern China May 10

2021 This innovative and widely praised volume uses the dramatic occupation of Tiananmen Square as the foundation for rethinking the cultural dimensions of Chinese politics. Now in a revised and expanded second edition, the book includes enhanced coverage of key issues, such as the political dimensions of popular culture (addressed in a new chapter on Chinese rock-and-roll by Andrew Jones) and the struggle for control of public discourse in the post-1989 era (discussed in a new chapter by Tony Saich). Two especially valuable additions to the second edition are art historian

Tsao Tsing-yuan's eyewitness account of the making of the Goddess of Democracy, and an exposition of Chinese understandings of the term "revolution" contributed by Liu Xiaobo, one of China's most controversial dissident intellectuals. The volume also includes an analysis (by noted social theorist and historical sociologist Craig C. Calhoun) of the similarities and differences between the "new" social movements of recent decades and the "old" social movements of earlier eras. **TEXT CONCLUSION:** To facilitate classroom use, the volume has been reorganized into groups of interrelated essays. The editors introduce each section and offer a list of suggested readings that complement the material in that section.

China Pop May 22 2022 China Pop is a highly original and lively look at the ways that contemporary China is changing by Jianying Zha, a critic hailed in *The Nation* as "incisive, witty and eloquent all at once--a sort of female, Chinese Jonathan Spence." From her constant contact (and, in many cases, friendships) with a dynamic group of young novelists, filmmakers, and artists in China, Zha examines a wide range of developments largely unknown to Western readers: the careful planning of television soap operas to placate popular unrest after Tianamen, the growth of the sex tabloid and pornographic industries, the new generation of entrepreneurs successfully bringing to the mainland techniques of Hong Kong and the West, and the politics behind the censorship and commercial success of the film director Chen Kaige (*Farewell My Concubine*) and Zhang Yimou (*Ju Dou* and *Raise the Red Lantern*). Praise for *China Pop*: "One of the twenty-five best books of 1995." —*Voice Literary Supplement* "[A] photographic, a freeze-frame, of a country in rapid motion... [Zha is] a young writer with many arresting ideas and, from the evidence of *China Pop*, a bright literary future as well." —*New York Times* "Perceptive... What *China Pop* so brilliantly chronicles is the commercialization of China's cultural world and the anxiety that change is causing in China's intellectuals." —*Christian Science Monitor* "By far the best book on

Chinese urban culture after the 1989 Beijing massacre. [Zha] brilliantly combines the eye for detail of an insider with the detached perspective of an outsider. Her lively and graceful style make the book as enjoyable as it is edifying." —Perry Link, author of *Evening Chats in Beijing* "An absorbing and revealing book. With the familiarity of an insider and the ability of an outsider to step back and reflect, Zha... captures the fundamental paradoxes lying at the root of this mutant 'people's republic' in the throes of reform." —Orville Schell, author of *Mandate of Heaven*

Routledge Handbook of Chinese Culture and Society Aug 13 2021 The Routledge Handbook of Chinese Culture and Society is an interdisciplinary resource that offers a comprehensive overview of contemporary Chinese social and cultural issues in the twenty-first century. Bringing together experts in their respective fields, this cutting-edge survey of the significant phenomena and directions in China today covers a range of issues including the following: State, privatisation and civil society Family and education Urban and rural life Gender, and sexuality and reproduction Popular culture and the media Religion and ethnicity Forming an accessible and fascinating insight into Chinese culture and society, this handbook will be invaluable to students and scholars across a range of disciplines, including anthropology, sociology, area studies, history, politics and cultural and media studies.

Asian Popular Culture Mar 28 2020 *Asian Popular Culture: New, Hybrid, and Alternate Media*, edited by John A. Lent and Lorna Fitzsimmons, is an interdisciplinary study of popular culture practices in Asia, including regional and national studies of Japan, China, South Korea, and Australia. The contributors explore the evolution and intersection of popular forms (gaming, manga, anime, film, music, fiction, YouTube videos) and explicate the changing cultural meanings of these media in historical and contemporary contexts. At this study's core are the roles popular culture plays in the construction of national and regional identity. Common themes

in this text include the impact of new information technology, whether it be on gaming in East Asia, music in 1960s' Japan, or candlelight vigils in South Korea; hybridity, of old and new versions of the Chinese game Weiqi, of online and hand-held gaming in South Korea and Japan that developed localized expressions, or of United States culture transplanted to Japan in post-World War II, leading to the current otaku (fan boy) culture; and the roles that nationalism and grassroots and alternative media of expression play in contemporary Asian popular culture. This is an essential study in understanding the role of popular culture in Asia's national and regional identity.

Structure, Audience and Soft Power in East Asian Pop Culture Nov 16 2021 East Asian pop culture can be seen as an integrated cultural economy emerging from the rise of Japanese and Korean pop culture as an influential force in the distribution and reception networks of Chinese language pop culture embedded in the ethnic Chinese diaspora. Taking Singapore as a locus of pan-Asian Chineseness, Chua Beng Huat provides detailed analysis of the fragmented reception process of transcultural audiences and the processes of audiences' formation and exercise of consumer power and engagement with national politics. In an era where exercise of military power is increasingly restrained, pop culture has become an important component of soft power diplomacy and transcultural collaborations in a region that is still haunted by colonization and violence. The author notes that the aspirations behind national governments' efforts to use popular culture is limited by the fragmented nature of audiences who respond differently to the same products; by the danger of backlash from other members of the importing country's population that do not consume the popular culture products in question; and by the efforts of the primary consuming country, the People's Republic of China to shape products through co-production strategies and other indirect modes of intervention.

Asian Popular Culture Oct 03 2020 This book examines different aspects of Asian popular culture, including films, TV, music, comedy, folklore, cultural icons, the Internet and theme parks. It raises important questions such as – What are the implications of popularity of Asian popular culture for globalization? Do regional forces impede the globalizing of cultures? Or does the Asian popular culture flow act as a catalyst or conveying channel for cultural globalization? Does the globalization of culture pose a threat to local culture? It addresses two seemingly contradictory and yet parallel processes in the circulation of Asian popular culture: the interconnectedness between Asian popular culture and western culture in an era of cultural globalization that turns subjects such as Pokémon, Hip Hop or Cosmopolitan into truly global phenomena, and the local derivatives and versions of global culture that are necessarily disconnected from their origins in order to cater for the local market. It thereby presents a collective argument that, whilst local social formations, and patterns of consumption and participation in Asia are still very much dependent on global cultural developments and the phenomena of modernity, yet such dependence is often concretized, reshaped and distorted by the local media to cater for the local market.

Three Kingdoms and Chinese Culture Jan 26 2020 A multi-disciplinary exploration of China's first great classical novel, Three Kingdoms, and its influence on Chinese culture.

Global Chinese Cinema Dec 25 2019 The film Hero, directed by Zhang Yimou and released in 2002, is widely regarded as the first globally successful indigenous Chinese blockbuster. A big expensive film with multiple stars, spectacular scenery, and astonishing action sequences, it touched on key questions of Chinese culture, nation and politics, and was both a domestic sensation and an international hit. This book explores the reasons for the film's popularity with its audiences, discussing the factors which so resonated with those who watched the film. It examines questions

such as Chinese national unity, the search for cultural identity and role models from China's illustrious pre-communist past, and the portrayal of political and aesthetic values, and attitudes to gender, sex, love, and violence which are relatively new to China. The book demonstrates how the film, and China's growing film industry more generally, have in fact very strong international connections, with Western as well as Chinese financing, stars recruited from the East Asian region more widely, and extensive interactions between Hollywood and Asian artists and technicians. Overall, the book provides fascinating insights into recent developments in Chinese society, popular culture and cultural production.

China in the Mix Apr 09 2021 Scarce attention has been paid to the dimension of sound and its essential role in constructing image, culture, and identity in Chinese film and media. *China in the Mix* fills a critical void with the first book on the sound, languages, scenery, media, and culture in post-Socialist China. In this study, Ying Xiao explores fascinating topics, including appropriations of popular folklore in the Chinese new wave of the 1980s; Chinese rock 'n' roll and youth cinema in fin de siècle China; the political-economic impact of free market imperatives and Hollywood pictures on Chinese film industry and filmmaking in the late twentieth century; the reception and adaptation of hip hop; and the emerging role of Internet popular culture and social media in the early twenty-first century. Xiao examines the articulations and representations of mass culture and everyday life, concentrating on their aural/oral manifestations in contemporary Chinese cinema and in a wide spectrum of media and cultural productions. *China in the Mix* offers the first comprehensive investigation of Chinese film, expressions, and culture from a unique, cohesive acoustic angle and through the prism of global media-cultural exchange. It shows how the complex, evolving uses of sound (popular music, voice-over, silence, noise, and audio mixing) in film and media reflect and engage the important cultural and socio-historical shifts in contemporary China

and in the increasingly networked world. Xiao offers an innovative new conception of Chinese film and media and their audiovisual registers in the historiographical frame of China amid the global landscape.

Pop Culture China! Oct 27 2022 Looks at popular culture in China, including television, motion pictures, mass media, sports, literature, and lifestyles.

Rethinking Chinese Popular Culture Jul 24 2022 Through analyses of a wide range of Chinese literary and visual texts from the beginning of the twentieth century through the contemporary period, the thirteen essays in this volume challenge the view that canonical and popular culture are self-evident and diametrically opposed categories, and instead argue that the two cultural sensibilities are inextricably bound up with one another. An international line up of contributors present detailed analyses of literary works and other cultural products that have previously been neglected by scholars, while also examining more familiar authors and works from provocative new angles. The essays include investigations into the cultural industries and contexts that produce the canonical and popular, the position of contemporary popular works at the interstices of nostalgia and amnesia, and also the ways in which cultural texts are inflected with gendered and erotic sensibilities while at the same time also functioning as objects of desire in its own right. As the only volume of its kind to cover the entire span of the 20th century, and also to consider the interplay of popular and canonical literature in modern China with comparable rigor, *Rethinking Chinese Popular Culture* is an important resource for students and scholars of Chinese literature and culture.

Regional Literature and the Transmission of Culture Apr 28 2020 *Regional Literature and the Transmission of Culture* provides a richly textured picture of cultural transmission in the Qing and early Republican eras. Drum ballad texts (guci) evoke one of the most popular performance traditions of their day, a practice that

flourished in North China. Study of these narratives opens up surprising new perspectives on vital topics in Chinese literature and history: the creation of regional cultural identities and their relation to a central “Chinese culture”; the relationship between oral and written cultures; the transmission of legal knowledge and popular ideals of justice; and the impact of the changing technology of the late nineteenth and early twentieth centuries on the reproduction and dissemination of popular texts. Margaret B. Wan maps the dissemination over time and space of two legends of wise judges; their journey through oral, written, and visual media reveals a fascinating but overlooked world of “popular” literature. While drum ballads form a distinctively regional literature, lithography in early twentieth-century Shanghai drew them into national markets. The new paradigm this book offers will interest scholars of cultural history, literature, book culture, legal history, and popular culture.

Unofficial China Aug 25 2022 This book presents a view of social life in China and discusses different methods for studying contemporary China as a tool for introducing students to the study of popular culture. Through a diverse set of case studies, it introduces readers to a wide range of issues facing Chinese society.

Displacing Desire Sep 14 2021 Why do millions of people from around the world flock to Dali, a small borderland town in the Himalayan foothills of southwest China? “Lonely planetees”—American, European, and Israeli backpackers named for the guidebook they carry—trek halfway across the globe to “get off the beaten track,” yet converge here to drink coffee, eat banana pancakes, and share music from home. Coastal Chinese who are prospering in the phenomenal economic growth of China’s reform era travel thousands of miles to sing songs and dress up as their favorite characters from a revolutionary-era movie musical. Overseas Chinese from Southeast Asia as well as a new generation of mainland youth follow in the footsteps of heroes and villains from Hong Kong martial arts novels, seeking an experience of a

Buddhist "wild, wild, West" at a martial arts theme park dubbed "Hollywood East," or "Daliwood." Inspired by representations in popular culture that engender fantasies of the exotic, these tourists, Western and Chinese, journey to Dali, Yunnan, in search of an imagined place where they can indulge their craving for authenticity, display their status in the present, and act out their nostalgia for the past. Based on more than a decade of ethnographic research, Beth Notar explores struggles over place as people in Dali attempt to represent their historical identity and define their future. *Displacing Desire* takes representation into the realm of practice to consider the ways in which those who are represented must contend with their image in popular culture and the material after-effects of representations even decades after their original production. It contributes to an exploration of travel as performance of nostalgia, fantasy, and status. More specifically it contributes to an understanding of the growth of consumer culture in China, examining what China's modernization process and market economy mean for different social actors in their struggles over power and place.

Handbook of Chinese Popular Culture Sep 26 2022 Chinese popular culture is extremely diverse and richly complex. The 18 chapters in this reference provide the most comprehensive and current bibliographical and descriptive study of Chinese popular culture in English. Each chapter, written by an expert contributor, provides a thorough survey of research materials and an overview of the most significant points of critical concern. The extensive closing bibliography provides references for topics not treated in the volume.

Routledge Handbook of East Asian Popular Culture Jun 11 2021

Since the 1990s there has been a dramatic increase in cultural flows and connections between the countries in the East Asian region. Nowhere is this more apparent than when looking at popular culture where uneven but multilateral exchanges of Japanese, Korean,

Taiwanese, Hong Kong and Chinese products have led to the construction of an 'East Asian Popular Culture'. This is both influenced by, and in turn influences, the national cultures, and generates transnational co-production and reinvention. As East Asian popular culture becomes a global force, it is increasingly important for us to understand the characteristics of contemporary East Asian popular culture, and in particular its transnational nature. In this handbook, the contributors theorize East Asian experiences and reconsider Western theories on cultural globalization to provide a cutting-edge overview of this global phenomenon. The Routledge Handbook of East Asian Popular Culture will be of great interest to students and scholars of a wide range of disciplines, including: Cultural Studies, Media Studies, Communication Studies, Anthropology, Sociology and Asian Studies in general.

Cries of Joy, Songs of Sorrow Sep 21 2019 Since the mid-1990s, Taiwan's unique brand of Mandopop (Mandarin Chinese-language pop music) has dictated the musical tastes of the mainland and the rest of Chinese-speaking Asia. *Cries of Joy, Songs of Sorrow* explores Mandopop's surprisingly complex cultural implications in Taiwan and the PRC, where it has established new gender roles, created a vocabulary to express individualism, and introduced transnational culture to a country that had closed its doors to the world for twenty years. In his early chapters, Marc L. Moskowitz provides the historical background necessary to understand the contemporary Mandopop scene, beginning with the birth of Chinese popular music in the East Asian jazz Mecca of 1920s Shanghai. A brief overview of alternative musical genres in the PRC such as Beijing rock and revolutionary opera is included. The section concludes with a look at the manner in which Taiwan's musical ethos has influenced the mainland's music industry and how Mandopop has brought Western music and cultural values to the PRC. This leads to a discussion of Taiwan pop's exceptional hybridity, beginning with foreign influences during the colonial

period under the Dutch and Japanese and continuing with the country's political, cultural, and economic alliance with the U.S. Moskowitz addresses the resulting wealth of transnational musical influences from the rest of East Asia and the U.S. and Taiwan pop's appeal to audiences in both the PRC and Taiwan. In doing so, he explores how Mandopop's "songs of sorrow," with their ubiquitous themes of loneliness and isolation, engage a range of emotional expression that resonates strongly in the PRC. Later chapters examine the construction of male and female identities in Mandopop and look at the widespread condemnation of the genre by critics. Drawing on analyses and data from earlier chapters (including interviews with dozens of performers, song writers, and lay people in Taipei and Shanghai), Moskowitz attempts to answer the question: Why, if the music is as bad as some assert, is it so central to the lives of the largest population in the world? To answer, he highlights Mandopop's important contribution as a poetic lament that simultaneously embraces and protests modern life. *Cries of Joy, Songs of Sorrow* is a highly readable introduction to an important but understudied East Asian phenomenon. It will find a ready audience among scholars and students of Chinese and Taiwanese popular culture as well as musicologists studying transnational music flows and non-Western popular music.

Ritual Opera and Mercantile Lineage Jun 18 2019 Focusing on the Confucian transformation of Mulian opera, and especially on the interplay between the "civilizing" effect of ritual performance and the rise of gentrified mercantile lineages in sixteenth-century Huizhou prefecture, this book develops a radically novel interpretation of both Chinese popular culture and the Confucian tradition in late imperial China.

Globalization, Consumption and Popular Culture in East Asia May 30 2020 This book aims to provide comprehensive empirical and theoretical studies of expanding fandom communities in East Asia through the commodification of Japanese, Korean and Chinese

popular cultures in the digital era. Using a multidisciplinary approach including political economy, East Asian studies, political science, international relations concepts and history, this book focuses on a few research objectives. In terms of methodology, it is an area studies approach based on interpretative work, observation studies, policy and textual analysis. First, it aims to examine the closely intertwined relationship between the three major stakeholders in the iron triangle of production companies, consumers and states (i.e., role of government in policy promotion). Second, it studies the interpenetration, adaptation, innovation and hybridization of exogenous Western culture with traditional popular cultures in (North) East Asia. Third, it studies the influence of popular cultures and how cultural products resonate with a regional audience through collective consumption, contents reflective of normative values, the emotive and cognitive appeal of familiar images and social learning as well as peer effect found in fan communities. It then examines how consumption contributes to soft cultural influence and how governments leverage on its comparative advantages and cultural assets for commercial success and in the process augment national (cultural) influence. These questions will be discussed and analyzed and contextualized through the case studies of J-pop (Japanese popular culture), K-pop (Korean popular culture or Hallyu) and Chinese popular culture (including Mando-pop and Taiwanese popular culture).

The Cambridge Companion to Modern Chinese Culture Aug 01

2020 At the start of the twenty-first century, China is poised to become a major global power. Understanding its culture is more important than ever before for western audiences, but for many, China remains a mysterious and exotic country. This Companion explains key aspects of modern Chinese culture without assuming prior knowledge of China or the Chinese language. The volume acknowledges the interconnected nature of the different cultural forms, from 'high culture' such as literature, religion and philosophy

to more popular issues such as sport, cinema, performance and the internet. Each chapter is written by a world expert in the field. Invaluable for students of Chinese studies, this book includes a glossary of key terms, a chronology and a guide to further reading. For the interested reader or traveler, it reveals a dynamic, diverse and fascinating culture, many aspects of which are now elucidated in English for the first time.

Politics of Chinese Language and Culture Feb 07 2021 An innovative text which adopts the tools of cultural studies to provide a fresh approach to the study of Chinese language, culture and society. The book tackles areas such as grammar, language, gender, popular culture, film and the Chinese diaspora and employs the concepts of social semiotics to extend the ideas of language and reading. Covering a range of cultural texts, it will help to break down the boundaries around the ideas and identities of East and West and provide a more relevant analysis of the Chinese and China.

Zoning China Jan 18 2022 An examination of “cultural zoning” in China considers why government regulation of online video is so much more lenient than regulation of broadcast television. In *Zoning China*, Luzhou Li investigates why the Chinese government regulates online video relatively leniently while tightly controlling what appears on broadcast television. Li argues that television has largely been the province of the state, even as the market has dominated the development of online video. Thus online video became a space where people could question state media and the state's preferred ideological narratives about the nation, history, and society. Li connects this relatively unregulated arena to the “second channel” that opened up in the early days of economic reform—piracy in all its permutations. She compares the dual cultural sphere to China's economic zoning; the marketized domain of online video is the cultural equivalent of the Special Economic Zones, which were developed according to market principles in

China's coastal cities. Li explains that although the relaxed oversight of online video may seem to represent a loosening of the party-state's grip on media, the practice of cultural zoning in fact demonstrates the the state's strategic control of the media environment. She describes how China's online video industry developed into an original, creative force of production and distribution that connected domestic private production companies, transnational corporations, and a vast network of creative labor from amateurs to professional content creators. Li notes that China has increased state management of the internet since 2014, signaling that online and offline censorship standards may be unified. Cultural zoning as a technique of cultural governance, however, will likely remain.

Chinese Fans of Japanese and Korean Pop Culture Dec 17 2021

How can Japanese popular culture gain numerous fans in China, despite pervasive anti-Japanese sentiment? How is it that there's such a strong anti-Korean sentiment in Chinese online fan communities when the official Sino-Korean relationship is quite stable before 2016? Avid fans in China are raising hundreds of thousands of dollars in funding to make gifts to their idols in foreign countries. Tabloid reports on Japanese and Korean celebrities have been known to trigger nationalist protests in China. So, what is the relationship between Chinese fandom of Japanese and Korean popular culture and nationalist sentiment among Chinese youth? Chen discusses how Chinese fans of Japanese and Korean popular culture have formed their own nationalistic discourse since the 1990s. She argues that, as nationalism is constructed from various entangled ideologies, narratives, myths and collective memories, popular culture simply becomes another resource for the construction of nationalism. Fans thus actively select, interpret and reproduce the content of cultural products to suit their own ends. Unlike existing works, which focus on the content of transnational cultural flows in East Asia, this book focuses on the reception and

interpretation of the Chinese audience.

Popular China Jul 12 2021 Using ingenious research methods, the contributors to this book explore the search for meaning among ordinary people in China today. The subjects of these vivid essays span the social spectrum from hip young entrepreneurs to sweatshop workers and homeless beggars. The issues are equally diverse, ranging from domestic violence to homosexuality to political corruption. The culture of popular China emerges as a mixture of exhilarating new aspirations—as seen in the basketball fans who dream of "flying" like Michael Jordan or Kobe Bryant; rueful cynicism—as bitingly conveyed in the many satirical jingles that circulate by word of mouth; and painful ambivalence. The people depicted here have built their popular culture out of ideas and symbolic practices drawn from old cultural traditions, from concepts about modernity debated during the early twentieth-century republican era, from the legacies of Maoist socialism, and from contemporary global culture. Throughout, the book shows how economic and social changes caused by globalization, in combination with the continuing Party dictatorship, have presented ordinary Chinese with a new array of moral and cultural challenges that they have met in ways that have changed the face of China. Contributions by: Julia F. Andrews, Anita Chan, Deborah S. Davis, Leila Fernández-Stembridge, Robert Geyer, Amy Hanser, Richard Levy, Perry Link, Richard P. Madsen, Andrew Morris, Paul G. Pickowicz, Kuiyi Shen, Liping Wang, Li Zhang, Yuezhi Zhao, and Kate Zhou.

Popular Culture in Late Imperial China Jun 23 2022

Mainstream Culture Refocused Nov 23 2019 Serialized television drama (dianshiju), perhaps the most popular and influential cultural form in China over the past three decades, offers a wide and penetrating look at the tensions and contradictions of the post-revolutionary and pro-market period. Zhong Xueping's timely new work draws attention to the multiple cultural and historical legacies

that coexist and challenge each other within this dominant form of story telling. Although scholars tend to focus their attention on elite cultural trends and avant garde movements in literature and film, Zhong argues for recognizing the complexity of *dianshiju*'s melodramatic mode and its various subgenres, in effect "refocusing" mainstream Chinese culture. *Mainstream Culture Refocused* opens with an examination of television as a narrative motif in three contemporary Chinese art-house films. Zhong then turns her attention to *dianshiju*'s most important subgenres. "Emperor dramas" highlight the link between popular culture's obsession with emperors and modern Chinese intellectuals' preoccupation with issues of history and tradition and how they relate to modernity. In her exploration of the "anti-corruption" subgenre, Zhong considers three representative dramas, exploring their diverse plots and emphases. "Youth dramas'" rich array of representations reveal the numerous social, economic, cultural, and ideological issues surrounding the notion of youth and its changing meanings. The chapter on the "family-marriage" subgenre analyzes the ways in which women's emotions are represented in relation to their desire for "happiness." Song lyrics from music composed for television dramas are considered as "popular poetics." Their sentiments range between nostalgia and uncertainty, mirroring the social contradictions of the reform era. The Epilogue returns to the relationship between intellectuals and the production of mainstream cultural meaning in the context of China's post-revolutionary social, economic, and cultural transformation. Provocative and insightful, *Mainstream Culture Refocused* will appeal to scholars and students in studies of modern China generally and of contemporary Chinese media and popular culture specifically.

Popular Culture in Late Imperial China Mar 20 2022 This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on

a backlist dating to 1893, *Voices Revived* makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1985.

War and Popular Culture Oct 15 2021 This is the first comprehensive study of popular culture in twentieth-century China, and of its political impact during the Sino-Japanese War of 1937-1945 (known in China as "The War of Resistance against Japan"). Chang-tai Hung shows in compelling detail how Chinese resisters used a variety of popular cultural forms--especially dramas, cartoons, and newspapers--to reach out to the rural audience and galvanize support for the war cause. While the Nationalists used popular culture as a patriotic tool, the Communists refashioned it into a socialist propaganda instrument, creating lively symbols of peasant heroes and joyful images of village life under their rule. In the end, Hung argues, the Communists' use of popular culture contributed to their victory in revolution.

East Asian Pop Culture Oct 23 2019 The contributors analyse the subject of Asian pop culture arranged under three headings: 'Television Industry in East Asia', 'Transnational-Crosscultural Receptions of TV Dramas' and 'Nationalistic reactions'.

Transnational Convergence of East Asian Pop Culture Dec 05 2020 This book observes and analyses transnational interactions of East Asian pop culture and current cultural practices, comparing them to the production and consumption of Western popular culture and providing a theoretical discussion regarding the specific paradigm of East Asian pop culture. Drawing on innovative theoretical perspectives and grounded empirical research, an international team of authors consider the history of transnational flows within pop culture and then systematically address pop culture itself, digital technologies, and the media industry. Chapters cover the Hallyu – or Korean Wave – phenomenon, as well as Japanese and Chinese cultural industries. Throughout the book, the authors address the convergence of the once-separated practical, industrial, and business

aspects of popular culture under the influence of digital culture. They further coherently synthesize a vast collection of research to examine the specific realities and practices of consumers that exist beyond regional boundaries, shared cultural identities, and historical constructs. This book will be of interest to academic researchers, undergraduates, and graduate students studying Asian media, media studies, communication studies, cultural studies, transcultural communication, or sociology.

Popular Culture in Taiwan Nov 04 2020 The growing field of popular culture studies in Taiwan can be divided into two distinct academic trends; a different analytical framework is used to examine either locally oriented popular culture or transnational pop culture. This volume combine these two academic trends, firstly by revealing that localized popular culture in Taiwan is in many ways a merging of Chinese, Japanese, American, and indigenous cultures and therefore is a form of hybridity that arose long before the term became popular. Secondly, the chapters show that the transnational character of Taiwan's pop culture is one of the more important ways that it distinguishes itself from mainland China. In other words, it is precisely Taiwan's transnational hybrid character that helps to define it as a distinctive local space. The contributors explore how traditional Chinese influences modern localized lives in Taiwan, localized identity, culture, and politics as a contested domain with Chinese and traditional Taiwanese identities and Taiwan's localization process as contesting Taiwan's gravitation towards globalized Western culture. Including chapters on baseball, poetry, pop music, puppets and Harry Potter, *Popular Culture in Taiwan* is an accessible and stimulating read for those studying the culture and society of Taiwan and China as well as cultural studies more generally.

Chinese Fans of Japanese and Korean Pop Culture Jan 06 2021 How can Japanese popular culture gain numerous fans in China, despite pervasive anti-Japanese sentiment? How is it that there's such a

strong anti-Korean sentiment in Chinese online fan communities when the official Sino-Korean relationship is quite stable before 2016? Avid fans in China are raising hundreds of thousands of dollars in funding to make gifts to their idols in foreign countries. Tabloid reports on Japanese and Korean celebrities have been known to trigger nationalist protests in China. So, what is the relationship between Chinese fandom of Japanese and Korean popular culture and nationalist sentiment among Chinese youth? Chen discusses how Chinese fans of Japanese and Korean popular culture have formed their own nationalistic discourse since the 1990s. She argues that, as nationalism is constructed from various entangled ideologies, narratives, myths and collective memories, popular culture simply becomes another resource for the construction of nationalism. Fans thus actively select, interpret and reproduce the content of cultural products to suit their own ends. Unlike existing works, which focus on the content of transnational cultural flows in East Asia, this book focuses on the reception and interpretation of the Chinese audience.

Chinese Face/Off Apr 21 2022 Jackie Chan's high-flying stunts, giant pandas, and even the unintentionally hilarious English subtitles that often accompany Hong Kong's films are among the many targets of Kwai-Cheung Lo's in-depth study of Hong Kong popular culture. Drawing on current

Chinese Popular Culture and Ming Chantefables Feb 19 2022 Chantefables were popular verse narratives performed by storytellers in late imperial China. This study deals with fifteenth century chantefables, their publishers and readers, their festive, kinship and performative context, and their significance in the emergence of vernacular print in China.