Rethinking the Relationship between China and the West through a Focus on Literature and Aesthetics

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So in everything, do to others what you would have them do to you, for this sum up the Law and Prophets.
(Matthew 7:12, *Holy Bible*, Hong Kong: Chinese Bible International Limited, 1996: 12)

Tsze-kung asked, saying "Is there one word which may serve as a rule of practice for all one's life?" The Master said, "Is not RECIPROCITY such a word? What you do not want done to yourself, do not do to others."
(*Confucian Analects* 15: 24, in James Legge (Trans.), *The Chinese Classics*, Volume I, Shanghai: East China Normal University press, 2010: 301)

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ABOUT THE AUTHOR

Qingben Li is a distinguished Professor of literary theory and aesthetics at Hangzhou Normal University, China. He was born in Laizhou city, Shandong Province, in eastern China in October 1965, graduated from the Chinese Department of Shandong University, and earned his Doctorate of Arts with a concentration in Literary Theory and Aesthetics in 1993. He was conferred with the title of professor in 1999 and in 2003 became a tutor of Ph.D. candidates. Prof. Li was the head of HSK (advanced) Research Office of National HSK Center (1993–2001), the head program officer of the China Culture Center in Malta (2004–2006), the senior research scholar of Harvard University in the Department of Comparative Literature (2010–2011), and the academic leader of Comparative Literature and World Literature of Beijing Language and Culture University. Prof. Li mainly works in the fields of Literary Theory and Aesthetics, and Cross-Cultural Studies of Comparative Literature. He has hosted and participated in a number of national and provincial important research projects in China, and published more than 100 academic papers. His major books include: *Romantic Aesthetics of China in the 20th Century* (1999), *Studies and Researches of Wang Guowei* (1999), *Cross-cultural Perspectives: A Critique of Culture and Aesthetics at the Transitional Period* (2003), *Post-modern Sculpture Classics in the Western Countries* (2005), *The Uses of Cultural Studies* (translation, 2007), *A Report Book on Cultural Industries and Cultural Policies in the EU Countries* (2008), *Comparison of Chinese and Western Literature* (2008), *Ecological Aesthetics Abroad: A Reader* (chief editor, 2009), *Cross-Cultural Aesthetics: Beyond the Model of Sino-Western Dualism* (2011), *Cultural and Creative Industries* (2015).

Acknowledgements

INTRODUCTION

The multi-dimensional model of cross-cultural research was put forward as an alternative to the model of Sino-Western Dualism. In this dualistic model, China and the West are seen as two entirely different entities. This model correspondingly produced a dualistic model of "tradition and modernity". In this dualistic model, China and the West (or Middle and West) originally referred to a spatial orientation, but obtain a temporal meaning when they are connected with the temporal model of "tradition and modernity", that is, "China" equals tradition, and "the West" equals modernity. A spatial dimension and temporal dimension are therefore superimposed on the same plane. Activists will take China (tradition) as bad or inferior and the West (modernity) as good or superior, while conservatives have the opposite view. Whether "Chinese culture as basis, Western culture for use" (中体西用) or "Western culture as basis, Chinese culture for use" (西体中用), whether "complete westernization" (全盘西化) or "returning to tradition" (回归传统), whether "clashes of Chinese and Western culture" (中西冲突) or "integration of China and the West" (中西融合), whether "introducing Western culture into China" (西学东渐) or "introducing Chinese culture to the Western world" (中学西渐), all these debates have already lasted for over a hundred years. Although the viewpoints are controversial, both of them undoubtedly come from the same dualistic model. In order to break with this dualistic model, we first should separate the spatial dimension from the temporal dimension, and let the words China and the West recover their original meaning of spatial dimensions, rethinking the equal relationship between China and the West, and seeking the possibilities and pathways of cross-cultural understanding and dialog in a global context.

This book is composed of two parts: spatial dimension of cross-cultural research and temporal dimension of cross-cultural research. In Part One, the author will discuss the following issues concerning the spatial dimension of China and the West: "globalization and China's cultural identity", "cross-cultural literary research between China and the West", "a circular model of cross-cultural research focusing on literary adaptations", "integrating Chinese literature into world literature", "appreciating Chinese

poetry from a cross-cultural perspective", and "the three models of nature appreciation: artistic, environmental and ecological". In Part Two, the author will discuss the following issues from the temporal dimension of tradition and modernity: "understanding the *Book of Changes* (周易) from the perspective of modern aesthetics", "original Confucianism, literary theory and aesthetics", "the Han dynasty's Confucianism, literary theory and aesthetics", "New-Confucianism, literary theory and aesthetics", "marginocentric Beijing: multicultural cartography and alternative modernity", and "China's micro film and socialistic cultural productions".

The first chapter of Part One, "globalization and China's cultural identity", will focus on the impacts of globalization on literature and culture, and proposes that in the age of globalization cultural identity unavoidably becomes a very intriguing question and is hotly debated within academic circles. Double layers of meanings, cultural identity and cultural construction are all involved in cultural identity. It not only means the recognition of a core value of traditional culture but also the constructing of a premise of this core value of traditional culture. In the context of globalization, it will be of great practical significance to think how to recognize and how to construct a nation's cultural identity. Economic development and the process of globalization do not necessarily have to lead to the loss of national cultural characteristics—they may even provide the external conditions needed by the established cultural identity. Cultural identity provides a global significance of local knowledge and the sense of identity, community and nation. Two kinds of cultural tendencies should be avoided: one is Western centralism, which thinks that Western values are the only reasonable universal values; the other is cultural conservatism, which insists that China's modernization process is a process of completely losing Chinese ethnic identity, and that, therefore, Western discourse should be rejected, and an absolutely unchangeable Chinese cultural identity should be pursued.

The second chapter of Part One, "cross-cultural literary research between China and the West", discusses the theoretical system of Chinese literary research. Within "cultural conservatism" in academic circles, some scholars believe that the contemporary radical and unconventional attitudes of Chinese culture are so radically different from traditional Chinese culture that there is a cultural fracture within Chinese culture. They claim that cultural models were introduced by foreign cultures, and inevitably influenced events and cultural catastrophes such as the Cultural

Revolution, linked to the radical cultural tendency which evolved from the May Fourth Movement in 1919. These tenets fuel the argumentation of other scholars who maintain that Chinese aesthetics should be based on their own cultural tradition without copying the Western discursive system. This chapter argues for a comparative research method as an intercultural tool. This argument is built on explanations of the differences between core layers and superficial layers of culture, and on the importance of value judgments within the poetic aesthetic systems of both the East and the West. Such an argument enables and supports the cross-cultural dialogical perspectives between the East and the West.

The third chapter of Part One, "a circle model of cross-cultural research focusing on literary adaptations", attempts to re-examine the relationship between Chinese and Western literature; treats "Western learning introduced into China" and "exporting Chinese culture to the world", which was separated in previous studies, as an overall process; and studies a circle road map of the journey of literary texts or theories from ancient Chinese culture to Western culture, and then back to modern Chinese culture. All these aim to explain that China has its unique vision in accepting Western theories. Those Western theories which have close ties to Chinese culture are always more likely to be accepted than more alien theories, and therefore their channels into the modern Chinese culture and thinking are more open. In the circular journey, the occurrence of misappropriation, transplantation, transfer and transformation in every aspect are normal phenomena. In an effort to situate China in the global panorama, the circle model of cross-cultural research puts forward and re-examines the relationships between Chinese and Western cultures. This chapter offers a case study with the example of *The Orphan of Zhao* by Ji Junxiang (纪君祥). The journey of this drama, from its original sources to its Western and Eastern (mis)adaptations and critical interpretations, shows the complexity of cross-cultural exchanges which are never merely one-directional and which include temporal mappings, in this case, for instance, from ancient Chinese culture to Western culture, and then back to modern Chinese culture.

The fourth chapter of Part One, "integrating Chinese literature into world literature", focuses on the issue of how to make what is national become international, as well as the related issue of how to make Chinese literature become world literature. World literature is national literature that can be read and understood by the readers of other cultures because it has features

that transcend the specificity of a given nation. There are at least two ways in which national literature can become international: translation and cross-cultural interpretation. Translation is not only the conversion of language, but also involves selection and cultural variations. Therefore, translation is a special form of cross-cultural interpretation. In the context of modern Chinese, cross-cultural interpretation often takes the form "Western theories used to explain Chinese texts" in order to facilitate their understanding by Western audiences and support the internationalization of Chinese literature. It is important to point out that cross-cultural variations are not just unidirectional but multidirectional, that is, cultural intersections take place across space and time. The study of these variations will enlighten our search for a common framework of World literature. This chapter also takes the study of Chinese literature by Stephen Owen as a case, to show that cross-cultural interpretation will help Chinese literature to integrate into world literature. I will propose that Owen's Chinese literary research doesn't apply "Close Reading" of "New Criticism", but instead applies the cross-cultural interpretation mode. Instead of applying a particular Western theory and method, this interpretation conducts deep and detailed explanations of Chinese literature on the basis of its own cultural perspective and thinking habits. It's a mode of focusing both on life experience and rational thinking. This mode can not only enrich more sensitive and specific contents on rational analysis but also obtains a fully developed space for sensitive understanding. The cross-cultural interpretation mode adopted by Owen is consistent with the new tendency in American Sinology development. It will make Chinese literature create a universal value of surpassing the boundaries of nations and countries, and can be easily and widely accepted and comprehended by a greater audience of Western readers. Obviously, this pattern will be beneficial to the spread of Chinese literature.

The fifth chapter of Part One, "appreciating Chinese poetry from cross-cultural perspectives", focusing on one of the most well-known Chinese poems, "Dwelling in Mountain and Autumn Twilight" (山居秋暝), by Wang Wei, sets up a cross-cultural passage between Zen, traditional Chinese thoughts and aesthetics, using the new Western Aesthetics theory put forward by Shusterman through stressing their common point of non-duality, in order to show the possibility of cross-cultural understanding and interpretation between China and the West, and between ancient and modern times. In this chapter, non-duality refers not only to the transcendence between silence and noise, stillness and movement, outside

and inside, subject and object, body and mind, human being and nature being, as illuminated in Wang Wei's poem, but also to transcendence between different cultures. Translation is a good way to communicate between different cultures. However, if a meaning lies beyond the language of text, lies beyond what a translation can express, further full explanations will be needed.

The issue of appreciation of poems can be associated with the appreciation of nature. Chapter Six of Part One discusses three models of appreciation of nature: the artistic model, the environmental model and the ecological model. Canadian Environmental Aesthetician Allen Carlson puts forward the Artistic Model and the Environmental Model of nature appreciation. The Ecological Model is the latest one brought forth on the basis of these two models. The features of this model are that its world point of view is ecological humanism, but not anthropocentricism; humans and nature are active participants in an experiential mode of dialogue, but not the passive established mode of feeling nature; and the object of the perception is not only changeless, but also a natural and rheological process. The Ecological Model is a transcendence of the Artistic and Environmental models. The Ecological Model is also the model of the Chinese appreciation of nature, just as what is put forward in the case study of Wang Wei's poem.

Part Two discusses the relationship between tradition and modernity in China. In the dualistic model of literary research, tradition is taken as Chinese, and modernity as Western, so the flow of Chinese literature and culture is considered a discontinuous one, which is caused by the influence of Western culture. In contrast to this view, the temporal dimension of cross-cultural researches focuses on the continuity of the development of Chinese literature and culture from ancient to modern times, trying to build a bridge between tradition and modernity.

The first chapter of Part Two, "Understanding the *Book of Changes* (周易, *Zhouyi*) from the perspective of modern aesthetics", focuses on the *Book of Changes*, one of the most important classics in ancient China, to show the possibility of interpreting Chinese classics from the perspective of modern literary theory and aesthetics. All of the hexagrams in the *Book of Changes* are composed of Yin and Yang, where the natural phenomena are taken as correspondence with human society. This holistic ancient Chinese thought is different from Western thought regarding the separation of human beings from nature. The *Book of Changes* can be interpreted from

three perspectives of modern aesthetics, that is, of literary aesthetics, of life aesthetics and of ecological aesthetics. The interpretation of the *Book of Changes* from the perspective of ecological aesthetics is closest to the spirit and nature of the *Book of Changes*, while the interpreting from the point of view of life aesthetics as well as literary aesthetics can be covered by that of eco-aesthetics.

The second chapter of Part Two, "original Confucianism, literary theory and aesthetics", discusses the thoughts of Confucius (孔子), Mencius (孟子) and Xunzi (荀子) from the perspective of modern literary theory and aesthetics. Confucius' thought and philosophy was inherited by both Mencius and Xunzi, but was carried forward from a different, even opposite perspective. This formed a fertile breeding ground for an early Confucianism and was embodied in Confucius' theory of benevolence. Mencius' theory of the inherent good of human nature, and Xunzi's theory of the inherent evil of human nature are the main points of Confucianism. By focusing on these three "founding fathers" of Confucianism, more than 2000 years ago, this chapter will demonstrate that the early stages of the Confucian school of thought had a profound influence on traditional Chinese aesthetics. Some main concepts and ideas, such as harmony and the harmonious combination of the ideal of physical beauty and moral goodness, which serves as one of the main pillars of traditional Chinese culture and aesthetics, find their roots in Confucianism. Unlike Western aesthetics, which emphasizes rational analysis, Chinese aesthetics is rooted in the manifestation of intuitive patterns, revealing the characteristics of traditional Chinese aesthetics. These characteristics can be traced back to Pre-Qin Confucianism (ie before 221 BC).

The third chapter of Part Two, "the Han Dynasty's Confucianism, literary theory and aesthetics", discusses the Han Dynasty's Confucianism from the perspective of modern literary theory and aesthetics. During the Han Dynasty (206 BC–220 AD), Confucianism increased its influence and gradually developed into one of the main pillars of Chinese culture. The Han Dynasty's Confucianism includes the New Text School (今文经学), represented by its main figure Dong Zhongshu (董仲舒), and the Old Text School (古文经学), which is represented by its main figure Yang Xiong (杨雄). This chapter also discusses the differences between the New Text School and the Old Text School, and their impacts on literature and aesthetics.

The fourth chapter of Part Two "new Confucianism, literary theory and aesthetics" focuses on the main figures of the New Confucianism tradition from the Song to the Ming dynasties (960–1646), such as Cheng Yi (程颐), Zhu Xi (朱熹), Lu Jiuyuan (陆九渊) and Wang Shouren (王守仁). We usually regard Cheng Yi and Zhu Xi as the Cheng Zhu School of Li (程朱理学), and Lu Jiuyuan and Wang Shouren as the Lu Wang School of Xin (陆王心学). This chapter also discusses the relationship and differences between the Cheng Zhu School and the Lu Wang School, and the influences of these two schools on literature and aesthetics, in order to show the development of Confucianism over different times.

The content of Chapters Two to Four is about the development of the Confucian tradition. This is done to try to prove that the tradition of Confucianism is not static, but rather the opposite. At the same time, it tries to show that although there has been a great change over time, the development of Chinese culture from ancient to modern times is continuing, well into the Chinese culture of our time. We should look at these changes with an open mind, and it would be incorrect to say that Chinese culture has become just another form of Western culture during the developments of modern time.

A similar situation also occurred in the development of Beijing city's culture, which is the main topic of Chapter Five of Part Two. Beijing as a city has more than three thousand years of history, and eight hundred years as the capital of China. New Beijing still has many buildings in traditional architectural styles, and contains within its boundaries many pre-historical and historical relics and *Hutongs*, although their numbers have dwindled over time. All of these buildings have left their cultural trails in modern Beijing, and together form the multicultural space of the city. The fifth chapter of Part Two advances the theory that Beijing as a city is a nodal space of cultural exchanges in which boundaries seem more elusive and national geographies are dislocated. At the same time, it is proposed that the constitutive dialectics of being simultaneously central and marginal should be regarded in relation to their complex relationships with the projects of modernity with Chinese characteristics and in this way are different from the concept of Western modernity.

During the past ten years, China's micro film genre has undergone a rapid development because of the technological changes related to intermedial practices. Focusing on three types of micro film production, Chapter Six

of Part Two will try to explore some characteristics of China's micro film genre. This chapter takes "A Murder Case Triggered by a Steamed Bun" as the first type of micro film, which is a parody of the movie "Wuji". The second concerns conspiracy, including intertextual and intermedial conspiracy, and will be illustrated by the micro films "Imminent" and "The Only Choice". And the last type of micro film production focuses on social welfare, and is represented by the title "I will give you happiness when I grow up". All these productions call in to question how to coordinate and harmonize the conflict that arises between social welfare on the one hand, and market efficiency on the other. The author believes that Chinese micro film productions will be regulated into China's Model of socialist cultural productions, which is different from the time when the government managed everything during the Planned Economy, and is also different from the cultural policy models in the West.

However, the differences between China and the West are not an insurmountable hurdle, and will therefore not prevent cross-cultural dialogue. Just as it is written in the Bible "Do to others what you would have them do to you", and said by Confucius "What you do not want done to yourself, do not do to others", the perspectives can be different, but the aims are the same. The different cultures of China and the West, or that of ancient and modern times, have no absolute gap, and shared universal values will unite different people in different places and different times.

PART I:

THE SPATIAL DIMENSION
OF CROSS-CULTURAL RESEARCH

CHAPTER ONE

GLOBALIZATION AND CHINA'S CULTURAL IDENTITY

"Globalization" is a term which has been used with different meanings. From the perspective of a diachronic process, globalization can be deciphered as a logical extension of "westernization" and "modernization". Although more and more people have realized that "modernization" and "globalization" are definitely not equal to "westernization", it cannot be denied that modernization and globalization are interpretively derived from the concept of westernization. Western technological development and military strength had brought about great effects on the process of world history.

What, then, is the special value of globalization? In my view, the shift from Westernization and modernization to globalization is not just a terminological one, but signifies the transition of the human cognitive mode and implies the transition from a singular thinking mode of Western centrism to a multi-dimensional model of thinking. It is therefore very important to understand that the word "globalization" actually includes a new multi-dimensional model of thinking in its meaning. In other words, globalization implies the process of energizing the common core values in different cultures and involving them in the construction of human civilization as a whole. Only on this basis is it possible to establish a multi-dimensional model of cross-cultural dialogue and research.

I. The Effects of Globalization on Literary Research

It is really not a simple matter to establish equal cross-cultural literary dialogues and researches. Some Chinese scholars have noted that postcolonial cultural theories, including Edward Said's Orientalism, focusing on criticizing occident centrism, still exist in Western cultural thinking, and are confined to Western thought. According to Said's theory, Orientalism is the product of Western culture, and it is the projection of Western subjectivity and the reflection of power. His deconstruction and

criticism of the West are still not "the real Oriental discourse" but the Western discourse.[1] "Cultural diversity" is therefore far from being realized. In fact, cultural diversity depends on the actual process and developing direction of globalization.

The effect of globalization is great and multilayered. In his paper, "Effects of Globalization on Literary Study", American Professor J. Hillis Miller stresses three important premises: the first is the way it works to bring about a decline in the integrity and power of a nation state, the dominant form of political and social organization since the eighteenth century; the second is the way it leads to many new forms of constructive and potentially powerful social reorganization, resulting in new kinds of communities; and the third effect of globalization is the radical change of new human sensibility and therefore a new way of life in the world that is currently occurring, but created by the new technology and new modes of production and consumption beginning with nineteenth-century industrialization: "As the entire way of life changes for human collectives over large periods of time, their modes of sensual perception also change".[2]

The three effects actually correspond to political, economic and cultural ones. The political globalization has ended the cold war, and changed the world from polarization to multi-polarization. In many Eastern countries, globalization has restricted a state's political power and resulted in the transition from an "infinite government" to a "finite government". Globalization has also brought an unexpected consequence, the spread of terrorism, such as the 9/11 attack, and the Taliban, Al Qaeda and Isis.

Economic globalization has allowed world trade to develop much more freely. Along with this process, the power to directly manage the economy, which has been partially alienated from the government, is being taken over by multi-national economic corporations. At this point, we must admit, China benefits a lot from the economic globalization. Over the past few decades, China has become the second largest economy in the world. At the same time, China has made a great contribution to the

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[1]Kang Liu and Hengshan Jin (刘康、金衡山), "Post-colonial Criticism: from the West to China" (后殖民主义批评：从西方到中国), *Literature Review* (文学评论), no.1, 1998, pp.150–60.
[2]Hillis Miller, "Effects of Globalization on Literary Study", Wang Fengzhen trans., *Literary Review*, No.4, 1998, pp.74–80.

development of the world economy. Of course, economic globalization has also brought about some negative effects, such as the 1998 Asian financial crisis, the 2008 global financial crisis, and polarization between the rich and the poor. These also caused trade union organizations to vigorously oppose globalization and caused nationalism and populism to prevail in many countries.

The third effect of globalization involves cultures and literature. With the onset of the information age, new communication tools (particularly the Internet), new ways of entertainment, and changes in our life-style are increasingly obvious, hence creating a stronger impact on our subjective feelings. Globalization has brought us closer, and allows us to communicate more easily. It is no longer necessary for us to travel far to learn another culture or language; they are available right in our "backyard". Massive migrations have brought people of different cultures into close physical proximity. Electronic communication superhighways have brought people in far-off lands to close virtual proximity, and cheap jet travel has put every part of the globe within easy reach. All of these have definitely brought about changes in human feelings and had an impact on literature.

In ancient China, because of the inconvenient communication between lovers, the suffering of the lovesickness was often represented by poems with strong emotional feelings. For example, "A Lowery Moonlit Night by Spring River" (春江花月夜), a poem of the Tang Dynasty by Zhang Ruoxu (张若虚), described the lovesickness this way:

> Alas! The moon is lingering over the tower;
>
> It should have seen the dressing table of the fair.
> > She rolls the curtain up and light comes in her bower;
> > She washes but can't wash away the moonbeams there.
>
> She sees the moon, but her beloved is out of sight;
> > She'd follow it to shine on her beloved one's face.
> > But message-bearing swans can't fly out of moonlight,
> > Nor can letter-sending fish leap out of their place.[3]

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[3]Zhang Ruoxu (张若虚), "A Lowery Moonlit Night by Spring River" (春江花月夜), http://www.joyen.net/article/listen/2/201103/3975.html.

However, with the growth in technological communication, the strong expression of complex emotions such as lovesickness has disappeared in the new media age, which is the reason why there are few lovesick poems to be found in contemporary Chinese literature.

In summary, the decline of national political power, the development of international economic corporations, the new personal communications in cyberspace, and the new human sensibilities: all these changes are the consequences of globalization. Will such consequences eventually lead to the loss of traditional culture and prevent the realization of cultural diversity? Furthermore, against this background of globalization, we may ask: will people still need to identify with their traditional culture, and if so, on what basis? To answer these questions, another consequence of globalization in relation to literary and humanistic studies is in need of investigation: that is, the identity crisis.

Globalization has not only changed human sensibility, leading to a mutation of perceptual experience, but also brought about an identity crisis. Such an identity crisis once happened during the industrialization period, when mass industrial production caused increased dissimilation. The new information age has brought a sense of loneliness, which occurred in the past, but now is getting stronger. Although people can establish more extensive and more direct contact via making calls, watching TV or searching the Internet, such contacts are sometimes accompanied by a sense of falsity and deception. What people have gained is a mass of verbal, aural, and visual reality of a phantom; what they have lost is real experiences with perceptual and rational integrity. This deficiency of real experience is accompanied by yearning for real private space and comfortable spiritual home sites. For centuries, the key question in relation to identity was "who are we?" Nowadays, people are more sensitive to the question of "to whom do we belong?"

Globalization has therefore not only caused the loss of private space and spiritual belongings, but has also created the urgent yearning for them in the minds of contemporary people in an age of globalization. In this way, it is very natural that people identify with their own nation's traditional culture or civilization. Samuel P. Huntington remarked in *The Clash of Civilizations and the Remaking of World Order* that "civilizations are the

biggest 'we' within which we feel culturally at home as distinguished from all the other 'thems' out there".[4]

The possibility of cultural diversity lies in the spiritual loss brought by globalization: the consequent need for cultural identity is firmly rooted in the soil of globalization. At this point, I agree with Lalsangkima Pachuau's viewpoint, "globalization has also brought great awareness that we do not always share the same values and that we differ greatly in our ways of life even as we also learn from each other every day. Furthermore, the closing of proximity among people of different cultures through globalization has also spurred a new hypersensitivity largely controlled by the politics of identity."[5]

II. Cultural identity in the context of globalization

Concerning "identity", double layers of meanings of the "recognition" and "construction" are involved. In my view, cultural identity means both the recognition of the core value of traditional culture and construction on the premise of the core value of traditional culture. Since cultural identity in the Age of Globalization has obviously become a very sharp question, it will be of great practical significance to think how to recognize and how to construct one nation's cultural identity under the context of globalization.

With the enhancement of international communication, the multiplication of multinational companies and the outreach of communication revolution, the cultural identity crisis will inevitably occur. People worry that traditional cultural boundaries will disappear, and one culture type will transfer and ultimately become another.

This kind of crisis awareness appeared in the 1990's cultural debate in China, and led to the so-called "new conservatism" or "cultural conservatism", with the characteristics of protecting tradition. Actually, new conservatism is not only discontent with the present state of China, but the cultural radicalism in China in the whole twentieth century.

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[4]Samuel P. Huntington, *The Clash of Civilizations and the Remaking of World Order* (New York: Simon & Schuster, 1996), p.43.
[5]Lalsangkima Pachuau, "Intercultural Hermeneutics: A Word of Introduction", *The Asbury Journal* 70/1, 2015, pp.8–16.

They think that Chinese cultural radicalism and the anti-traditional attitude resulted in the rupturing of Chinese culture since modern times. In their view, so-called "Westernization", "modernity" and "globalization" are synonymous in different contexts, and they are the same thing in nature. They insisted that the cultural radicalists took the West as the imitation, and canceled national cultural characteristics. This inevitably led to the fact that China's modernization process equals the process of completely losing its national identity. Considering present practical cases, globalization is some extreme development of Western modernity; it naturally needs to be doubted and feared by the Chinese people. The Chinese should therefore emphasize their own cultural tradition, alert to its erosion by Western cultural colonialism and imperialism. In this context, it is natural to pursue a Chinese identity.[6]

Globalization possibly blurs our national cultural identity. Actually, the vagueness of cultural identity is the product of globalization itself. In this way, it is unrealistic to try to pursue some so-called "pure, absolute and unchangeable cultural identity" in the context of globalization, which is what I disagree with in cultural conservatism. As some experts have observed, using only the dualism of "modernity/traditionalism" or "West/China" to treat Chinese history belongs to a typical Western discourse, since that way is not to deconstruct but to copy the Western discourse of dualism and modernity being criticized by them. On the one hand, they opposed the Western discourse of modernity, while on the other they insisted on another kind of essentialism about identifying with ethnic groups or Sino-centralism, trying to restore a kind of pure, absolute and eternal "Chineseness", as a rival to the Western discourse of modernity, which constitutes a new dualism.[7]

Actually, a basic fact is that the appeal of national cultural identity occurs in the pursuit of modernity is overlooked. From the premise of a developed economy, we will produce the desire of national cultural characteristics. On this point, an American expert, A. Dirlik, who studies Chinese history, saw the crux of the problem. He pointed out sharply that

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[6] Fa Zhang, Yichuan Wang and Yiwu Zhang （张法、王一川、张颐武), "From Modernity to Chineseness" (从现代性到中华性), *Discussion on Literature and Art* (文艺争鸣), 2, 1994, pp.3–10. Unless indicated otherwise, all translations from Chinese into English in this book are by author.

[7] Dongfeng Tao(陶东风), "Reflecting on Modernity's Reflection" (现代性反思的反思), *Orental Culture* (东方文化), 3, 1999, pp.16–20.

the economic success of the Chinese community including, Taiwan, Hong Kong, Singapore and overseas Chinese, highlights Chinese differences and brings the question of Chinese identity into beings.[8] In his view, the point of a Chinese identity is no longer only to establish the position of Confucianism, but also to transform Confucianism into a new global culture.

That is to say, the appeal of cultural identity, accompanied by the development of the economy has blended into Chinese ideology. Economic development won't lead to the loss of national cultural identity, but will strengthen the appeal and approval of cultural identity instead. At the same time, cultural identity is not just an issue of recognition, it also contains the issue of construction, namely, how to realize the modern transformation of traditional Confucianism and ensure its place in the new world culture.

It can be seen that, along with the development of the economy, cultural identity issues are especially emphasized, and it's not a special Chinese case. This phenomenon also appears in some developed capitalist countries, so it is a universal problem. Professor Tu Wei-ming confirmed this point. On the 75th anniversary celebrations of Singapore's *Lianhe zaobao*, he made a speech putting forward the view that highly developed countries also have the internal North-South problem. From seven aspects of ethnic group, language, gender, region, age, class and religion, he elaborated the internal cultural-difference problem in Western developed countries, and he pointed out that the North-South problem not only appears in developing countries, but even also in highly developed countries. Therefore, these rooted problems like ethnic group, language, gender, etc., are often entangled with generalized global problems.[9]

He proposed that this complex interactive phenomenon is the relationship between "global" and "local". He coined a special English term, "glocal", to describe it. For example, successful multinational companies can take root in different environments with different cultures. The secret of their

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[8]Arif Dirlik, *Post-revolutionary Atmosphere*. Wang Ning trans (Beijing: China Social Sciences Publishing House, 1999), p.259.
[9]Wei-ming Tu (杜维明), "The Confucian Humanistic Spirit under the Impact of Globalization and Localization" (全球化与本土化冲击下的儒家人文精神), *Singapore's Lianhe zaobao* (新加坡联合早报), 12 Oct. 1998.

success lies in the localization of global companies; otherwise, a multinational company could not survive and develop in local areas.

Now that in developed countries the development of the economy or the expansion of a multinational company doesn't cancel the differences of national culture and its characteristics, what necessity is there for us to fear that the convergence of culture would absolutely occur in China with such a long cultural tradition? A logical conclusion is that the development of the economy and the process of globalization do not necessarily lead to the loss of national cultural characteristics, which may even provide an external condition to establish our cultural identity.

The meaning of cultural diversity is multilayered. It not only means the coexistence and common prosperity of different national cultures in the global context, but also the tolerance and absorption of some single national state's traditional culture by others. Most importantly, cultural diversity is also a new way of thinking, requiring people to change their one-way model of thinking to a multi-dimensional one, and to change from an absolutism to a universalism, which is neither relativist nor absolutist. Thus, the persisting problem of defining the concept of culture, that is to say to explain what culture is, cannot be avoided when cultural diversity is discussed. It is said that there have been over 150 definitions of culture so far. This number will definitely rise in the future. The reasons why so many definitions have been created is related to the polysemy of the concept of culture, which is very similar to the multiple layers of culture itself. It is perfectly normal to define culture from different viewpoints. Under this precondition, the concept of culture needs to be recognized as an integrated one, as well as a whole structure, in which there are differences in both deep and superficial structures.

The content of the cultural core lies in the deep structure which is the essential feature of a national culture that distinguishes them from every other culture in the world. As Ruth Benedict wrote, in *Patterns of Cultures,* "Culture is a pattern of thinking and behavior manifested through the activities of a nation. It is a pattern that distinguishes it from other nations".[10] If people are to regard the fundamentals of culture from this perspective, such elements as diet, costume and residential culture, or

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[10] Ruth Benedict, *Patterns of Culture.* Zhang Yan trans (Hangzhou: Zhejiang People's Press, 1988), pp.45–46.

fashion and housing culture will be naturally excluded from the cultural core. Even if the day comes that people all ate the same food, wore the same clothes and lived in the same type of housing, cultural orientation will not be changed into a mono-culture. The lyrics of a well-known Chinese song say that "even if I wear Western style clothes, my heart is still Chinese". The cultural core and the deep cultural structure lie within the soul of the people sharing a particular time and location. It is not only a pattern of thinking and behavior. It includes national beliefs, value tendencies and traditions carried across in language, art, religion, philosophy, common social regulations and laws.

As part of the deep structure, the core differs from the cultural concept at the super-structure level, and which are mainly ideologies in accordance with the political and economic development of the time. The various levels of culture produce diverse cultural manifestations at different historical times (feudal, capitalist and socialist, for instance). In my view, these are only superficial layers of the cultural structure, below which lies the core. For example, individualism or changing types of dressing styles and fashion may be capitalist cultural traits, inseparable from particular political and economic systems. But literary works, such as Balzac's *Human Comedy*, maintain a permanent value that is carried across time and space, even when portraying the same individualistic values. Edward Said thus concludes that culture really refers to "all those practices, like the arts of description, communication, and representation that have relative autonomy from the economic, social and political realms and that often exists in the aesthetic forms, one of whose principal aims is pleasure".[11]

Despite being sometimes under the influence of ideology, the relationship of culture to ideology is not lineally determined. Instead, culture has many features that transcend ideology. A Chinese Marxist is devoted to fighting against feudalism and the capitalist system, but this does not prevent him from identifying with traditional Chinese culture. Meanwhile, identifying with the traditional culture does not suggest his support for the traditional means of production and corresponding social system.

If culture is limited within the scope of value, belief, thinking and behavior

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[11] Edward Said, *Culture and Imperialism* (New York: A Division of Random House, Inc., 1993), p.xii.