

units are transformed into enterprises, which has been initially completed in such fields as press, publishing, theoretical performances, and film and television production. Non-public capital's becoming one of the mainstream forces in making investment in cultural construction, and the gradual formation of the culture industry pattern where the public ownership is dominant and different economic sectors develop side by side. The priority given to government investment and the active efforts made to absorb social capital, develop nonprofit cultural programs, speed up the construction of the public cultural service system that covers the whole society so as to protect the basic cultural rights and interests of the people.

III. The One Factor-led Diversified Cultural Pattern

Before the founding of new China, Chinese culture was basically diversified, which may be examined from many perspectives like its past and present, the East and the West, radicalism and conservatism, reform and improvement, Marxism and liberalism. Of course, the diversified cultural pattern was disturbed and suppressed by the "Single Doctrine" concept held by Kuomintang.

After 1949, transformation and reconstruction of the Chinese culture were initiated. Under the leadership of the Communist Party of China, cored with establishing the status of Marxism as the leading ideology, a set of unified culture took shape initially in the late 1950s. Specifically, the status of Marxism as the leading ideology in culture

construction, academic and artistic studies and creation had been solidly established, which was unique, supreme and exclusive. The Marxist theories, analysis methods and frameworks, concepts and scopes must be applied and reflected in all cultural fields. Ideology considerations, political correctness and the pursuit of moral idealism enjoyed overwhelming advantages. Culture popularization or public orientation were highlighted. And it aimed to cultivate successors to the revolutionary cause with communist consciousness.

Since 1978, with the magnificent historical progress of the reform and opening up, dramatic changes have also happened to the Chinese culture which gradually becomes active, diversified and pluralistic. Such activeness and diversity may be seen from the vertical historical development or the horizontal cultural structure or pattern.

Seen from vertical historical development, to discuss Chinese culture since the reform and opening up, we have to mention the ideological emancipation brought about by the great debate over the criterion of truth in 1978. Admittedly, that ideological emancipation was mainly of political significance, but its influence on culture is beyond doubt. Study the history of new China, it is easy to find an important phenomenon, i. e. , since when China began to treat Marxism with an open and realistic attitude and stress the development or innovation of Marxism, or since when Marxism would be explained in tune with the times and activate the entire ideological culture is absolutely determined by the status of Marxism as the leading ideology in China. This is even true to the history since the reform and opening up. As a matter of fact, the great debate over the criterion on truth was another attempt made by the Communist Party of China to reexplain

Marxism, to a large extent. Regarding this, the ideological trend of “back to real Marxism” and related discussions appeared later, leaving aside specific viewpoints, was actually an attempt made by the theoretical circles to reshape the Marxist ideology. The great role of ideological emancipation movements, including the great debate over the criterion on truth, in developing and activating the Chinese culture was later represented, to varying degrees, in the interpretations and propaganda of Deng Xiaoping’s speech made during his tour to South China, the important thought of Three Represents and the Scientific Outlook on Development, yet different in momentum, scale and degree of association.



Practise is the sole criterion for testing truth

When it came to 1980s, the dynamic and pursuit of diversification of Chinese culture began to be shown quickly, and literature and artistic creation, as the vane of social life, was the first to appear in public. Started with “scar literature” which depicts the extreme-leftist Cultural Revolution and “literature of introspection” which introspect the causes

for the “cultural revolution”, “root-searching literature” (which digs the roots of history and culture in an in-depth way), “misty poets”, “avant-garde fiction”, “new realistic fiction”, “fantasy novels”, “stream of consciousness literature”, “experimental drama” have appeared in succession. These literature and artistic works, apart from the past main theme of eulogizing revolution, heroes, the Party and socialism, expand the topics and the range of visions of literature creation, enrich the practices of literature and artistic creation, and open pluralistic space for literature and art. In the meanwhile, the “methodology surges” in the field of social sciences, which is led by the so-called “three theories”, they are the control theory, the system theory and the information theory, tries to find the so-called ways of scientific interpretation and analysis to social history beyond the seriously dogmatic Marxism and the rigid ideological tenets. The “culture fever” since the mid-1980s is particularly noteworthy. It’s viewed as a significant symbol that the Chinese thoughts and culture were becoming active against the context of nationwide eager for modernization. The reform and opening up in China allowed the Chinese people to soon find the richness and development of the West, feel once again the backwardness of China and the survival crisis thus caused. In the popular words then, China was faced with the danger of “being read off the face of the earth”, and the collective concern for modernization was thus born. Against such a background, the “culture craze” focused on cultural introduction and comparison, books and translations after the name of “contemporary academics”, “Western academics”, “modern culture”, blossomed everywhere, forming a magnificent and spectacular tide of translating and publishing western academic books, and aiming

at providing brand-new spiritual resources for modernization and social reforms and conducting the so-called “modernization enlightenment”. The “culture craze” led to a result with far-reaching influences, i. e. , giving birth to “public culture space” outside the system, a cross-discipline public room, in which intellectuals discuss the historical and current problems in China based on their own cultural stances. In the development course of contemporary Chinese culture, this is a step of great influence. It was followed by the formation of the post-multicultural pattern in the 1990s.

If “modernization enlightenment” in the 1980s still kept the overall “identity of attitude”, the multicultural development brought about by the cultural debates in the 1990s was a forgone conclusion. If cultural debates of great significance in the history of ideas are generalized in the sequence of time, they mainly include the comments on whether the social reforms in China since the modern times were radical (revolutionary) or conservative (reformative), the debate over humanistic spirit, that between liberalism and the “neo-leftist school”, that over nationalism, that over the citizen society, that over cultural conservatism, “post-ism” (e. g. post-modernism, post-colonialism, etc.) and the debates caused by it. Some of these debates continued till the 21st century. In addition, the debate among public intellectuals, that over democratic socialism and universal value, “Chinese classics craze” and cultural nationalism, among other trends of thoughts are cultural debates or events which cannot be ignored since the new century.

Cultural debates since the 1990s may attract people’s attention for the following several reasons if seen from their characteristics and long-term influence on cultural development.

Firstly, the theories or theoretical basis of these debates were pluralistic. Marxism, Liberalism, Nationalism, Western Marxism or Social Democracy, as well as all kinds of post-modern cultural theories etc. constitutes the meta-theory of each and all parties in the debates. Such pluralistic cultural resources provide extremely different examination and speech positions. Western theories were vaguely viewed as a whole when they were firstly introduced in 1980s, but were gradually digested and understood since 1990s. For the various presentations therein, pluralistic culture became a logical development direction.

Secondly, like those in 1980s, the cultural debates and the development of cultural diversity since 1990s are closely associated with social changes in China. After all, culture is a reflection of social life. After Deng Xiaoping made a speech during his tour in South China in 1992, China saw rapid development of market economy, a series of changes brought about by the rapid development of the market economy, the increasing secularization and pluralism of the society, the growth of social space and China's integration into the process of economic globalization, which all had direct or indirect influences on the development of cultural diversity. For example, the debate over the humanistic spirit was induced by the increasing secularization of the social life and social pursuit brought about by the market-oriented reforms; that over the citizen society originated directly from the social space and bourgeoisie born in the market-oriented reforms. While cultural trends like nationalism and "Chinese classics craze" were directly related to the surging nationalism thoughts in other countries against the background of economic globalization; and all of the post-

ism ideas reflect the awareness, critique and doubt over modernization and the modernity absolute value.

Thirdly, what's behind the cultural controversies is the intellectuals' concern over the fate of the nation. If there is a common basis behind the diversified culture yet, it should be doubtless. It's also because of the very reason, such as the awareness of social injustice, the concern over the disadvantaged groups, the pursuit of the value of democracy, the protection of national interests, could be found in the seemingly incompatible debates, with which it is possible and hopeful to conduct effective communication and integration on the basis of the diversified culture. Certainly, it will be a prolonged process.

Next, let's examine it through the cross-section of the culture pattern or structure. Undoubtedly, the reform and opening up facilitated another transformation of the Chinese culture, i. e. , from the centralized culture in the planned economy period to the diversified culture led by Marxism. Such a diversified culture pattern could be inspected from many aspects. Here, from the most extensive angle, let's generalize and analyze it from the leading culture, the elegant culture and the popular culture.

Leading culture here refers to the reform and opening up and modernization construction-faced mainstream culture which represents the core value of socialism, i. e. , guided by Marxism, arming the whole Party with and educating the people in the latest achievements in adapting Marxism to Chinese conditions, rallying the people with our common ideal of socialism with Chinese characteristics, inspiring the people with patriotism-centered national spirit and with the spirit of the times centering on reform and innovation, guiding social ethos with

the socialist maxims of honor and disgrace. Elegant or serious culture, as the “core” and essence of culture, abides by the pursuit of knowledge and aesthetic rules, and sticks to the self-discipline and independence of culture itself. While popular culture is cored with the cultural demands and aesthetic tastes of the general public, supported by capital, faces the market, and produces and spreads senses in the form of popular fashion. That leading culture, elegant culture and popular culture stand like the three legs of a tripod reflects the economic and social development of China in the more than 30 years since the reform and opening up, as well as the diversified development of the cultural demands in the society. They each have their own functions. Leading culture is the carrier and spreader of the mainstream ideology and values, the controlling and coordinating center of the whole cultural construction. The government, by setting up and leading a number of cultural programs, cultural funds and cultural prizes, through the institutional means of cultivating and financially supporting specific talent teams, maintains the leading position of the leading culture and expands its influence. Leading culture recognizes cultural diversity and multi-functionalism on the one hand, while maintaining its function to examine and criticize other cultures. Elegant culture, as the elite culture, serves as the cornerstone of the entire national culture building. It by no means refuses the favor or prizes from the government or the leading culture, or the “brisk sell” in the culture market and the “donation” of cultural capital. Of course, the premise is to not harm its position of pursuing aesthetics and knowledge. Popular culture functions to meet the demands of the vast ordinary people with certain culture background and consuming capacity. In this sense, it is

the bulk and mainstream of culture. Popular culture highlights the function of bringing joviality to people, subverts the leading culture and elegant culture to depoliticize and de-consecrate them, yet it may become the one to popularize, disseminate or assist leading culture and elegant culture in the meanwhile, or at least a cultural partner that could coexist with the latter peacefully. It is safe to say that the harmonious coexistence of the three types of culture is an important showcase of the diversified culture pattern in contemporary China.

The Road of China

Chapter 4

Construct a Harmonious Socialist Society