

Special Focus 2: Media, Aesthetics, and Cross-Cultural Narratives

Introduction

As someone who has spent nearly half a century immersed in the study of Chinese language and culture, I have witnessed the vibrant, profound, and omnipresent transformations within Chinese society. These changes often manifest in diverse forms, evolving into unique Chinese symbols that researchers passionately explore. This dynamic landscape provides a rich tapestry for scholarly inquiry, particularly in the realm of cross-cultural narratives. In this section, we dive into how media and aesthetics craft and spread cross-cultural stories. We look at visual and written narratives, digital dissemination, and community aesthetics in global communication.

Li Bingqing's paper, "Modern Criticism of Rococo Chinoiserie: Visual Narrative and Their Written Variations of Singerie," explores the fascinating blend of Eastern and Western art traditions. Li traces the evolution of Rococo Chinoiserie and Singerie, showing how these visual narratives mix aesthetic delight with rich cultural exchanges. This work highlights the powerful role of media and aesthetics in shaping global art discourse and cross-cultural narratives. Lin Xian and Ma Ruike present "Enlightenment Through Reading: The Impact of Miscellaneous Books in Folk Education in Huizhou, China," offering deep insights into Huizhou's educational practices during the Ming and Qing dynasties. Through detailed analysis, they reveal how miscellaneous books were key to literacy and vocational training, driving societal change and cultural exchange. Their work bridges historical significance with the evolution of educational practices. Liu Jian and Gu Beiwei's "Identity Construction in Fan Community: An Analysis of Online Discourse among (G)I-DLE Fans in the Chinese Mainland on Sina Weibo" examines the online fan community of (G)I-DLE. By analyzing 80 posts, they show how fans build identities and influence the cultural and commercial landscape. This study sheds light on the interaction patterns within fan cultures and their role in global media dissemination. Ma Na and Wang Xingzi's "Digital Dissemination of African Films in China: A Case Study of the Bilibili Platform" analyzes how African films reach Chinese audiences through digital platforms. Using Bilibili data, the authors highlight trends in digital dissemination and the role of African-themed works. Their insights into digital platforms bridging cultural gaps and fostering cross-cultural understanding are invaluable. Li Jing's paper, "The Role of Community Aesthetics in the External Communication Discourse System of Chinese Films Under the Background of the 'Belt and Road' Initiative," analyzes how Chinese films can better convey national image and spirit. By integrating community aesthetics within the Belt and Road Initiative framework, Li advocates for using new media platforms strategically to foster cultural exchanges. This paper offers essential guidance for enhancing the global presence of Chinese cinema.

In summary, the articles in this section vividly illustrate the interplay of media, aesthetics, and cross-cultural narratives. Each paper demonstrates how various forms of media and aesthetics contribute to the construction and dissemination of cultural stories. They collectively respond to the overarching theme of this Special Focus 2: Media, Aesthetics, and Cross-Cultural Narratives by providing in-depth analyses and case studies that explore identity construction, cultural exchange, and the role of media in contemporary societies. Through their diverse methodologies and insightful analyses, these articles significantly enhance our understanding of how media and aesthetics shape and communicate the complex narratives of our globalized world.



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