

Chinese Heart Songs

Studies on Contemporary China collects important research findings of China's contemporary political, economic and social studies conducted by the academics at East China Normal University (ECNU) in recent years. This book covers topics including rural-urban integration, reflection on the future of Shanghai Cooperation Organization, analysis of the effects of risk measures on bank efficiency, new rural social endowment insurance, neotype urbanization, among others. This book is the third volume in the WSPC-ECNU Series on China. The WSPC-ECNU Series showcases the significant contributions to scholarship in social sciences and humanities studies about China. The Series is jointly launched by World Scientific Publishing, the most reputable English academic publisher in Asia, and ECNU, a top University in China with a long history of exchanges with the international academic community.

An innovative approach to teaching Chinese language and culture, using folk and popular songs. Offering an innovative approach to language learning, Chinese through Song helps students develop their language proficiency and music appreciation through the use of folk, popular, and art songs. Because songs emphasize the color, pronunciation, and intonation of every syllable, they can be a valuable tool for improving a student's spoken language skills. By learning and performing the songs in this book, students will expand their vocabularies and improve their pronunciation, voice projection, and language expression—all while learning about Chinese culture in a fun and stimulating way. This revised and expanded edition includes thirty songs, many of them new to this edition. They feature lucid and vivid language, as well as beautiful and relatively simple melodies. They are good for voice development and can be practiced in different modes of performance, including solos, duets, rounds, and musical dramas. Each chapter comprises up to seven sections: (1) a song, including sheet music and lyrics in Chinese characters and pinyin Romanization; (2) a line-by-line English translation; (3) a vocabulary list designed for students who have completed at least one year of Chinese; (4) cultural notes that help students understand the historical and social context of the song; (5) language notes on the use of key words and important sentence patterns; (6) singing instructions, including remarks on interpretation and performance; and (7) language exercises for both classroom practice and homework assignments. Chinese through Song may be used in several ways: as the main textbook for an interdisciplinary, intermediate-level course, emphasizing both language acquisition and musical performance; as a supplement to regular Chinese language classes, from elementary through advanced levels; as a resource for extracurricular activities (for example, a Chinese chorus or a performance at a Chinese New Year party); and as a general songbook. This book provides a comprehensive analysis of Chinese advertising as an industry, a discourse and profession in China's search for modernity and cultural globalization. It compares and contrasts the advertising practices of Chinese advertising agencies and foreign advertising agencies, and Chinese brands and foreign brands, with a particular focus on the newest digital advertising practices in the post WTO era. Based on extensive interviews, participant observation, and a critical analysis of secondary data, Li offers an engaging analysis of the transformation of Chinese advertising in the past three decades in Post-Mao China. Drawing upon theories of political economy, media, and cultural studies, her analysis offers most significant insights in advertising and consumer culture as well as the economic, social, political, and cultural transformations in China. The book is essential for students and scholars of communication, media, cultural studies and international business, and all those interested in cultural globalization and China.

Contains English translations of Chinese writings drawn from throughout a period of four hundred years, including poems, drama, fiction,

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songs, biographies, and early works of philosophy and history; arranged chronologically and by genre, with introductory quotes and comments.

Made in Hong Kong: Studies in Popular Music serves as a comprehensive and thorough introduction to the history, sociology, and musicology of twentieth- and twenty-first century popular music in Hong Kong. The volume consists of essays by leading scholars in the field, and it covers the major figures, styles, and social contexts of popular music in Hong Kong. Each essay provides adequate context to allow readers to understand why the figure or genre under discussion is of lasting significance. The book is organized into four thematic sections: Cantopop, History and Legacy; Genres, Format, and Identity; Significant Artists; and Contemporary Cantopop.

While attention has been paid to various aspects of music education in China, to date no single publication has systematically addressed the complex interplay of sociopolitical transformations underlying the development of popular music and music education in the multilevel culture of China. Before the implementation of the new curriculum reforms in China at the beginning of the twenty-first century, there was neither Chinese nor Western popular music in textbook materials. Popular culture had long been prohibited in school music education by China's strong revolutionary orientation, which feared 'spiritual pollution' by Western cultures. However, since the early twenty-first century, education reform has attempted to help students deal with experiences in their daily lives and has officially included learning the canon of popular music in the music curriculum. In relation to this topic, this book analyses how social transformation and cultural politics have affected community relations and the transmission of popular music through school music education. Ho presents music and music education as sociopolitical constructions of nationalism and globalization. Moreover, how popular music is received in national and global contexts and how it affects the construction of social and musical meanings in school music education, as well as the reformation of music education in mainland China, is discussed. Based on the perspectives of school music teachers and students, the findings of the empirical studies in this book address the power and potential use of popular music in school music education as a producer and reproducer of cultural politics in the music curriculum in the mainland.

In Chinese, the character for "heart" is both heart and mind a source of thoughts, intelligence and feelings. This book is a meditation and contemplation on HEART. There are 20 Chinese words or characters inside, all coming from the root-word of "heart." Each one presented in Chinese calligraphy on batik. As you read this book, you are invited to pause at each page to reflect or meditate on both the paintings and the words. Engage both your heart and your mind. Be still. And listen to your own heart song. And as a bonus gift, you will also learn a new Chinese word on each page. Website: www.RunWaters.blogspot.com

Reproduction of the original: Some Chinese Songs by Lafcadio Hearn

Paisanos Chinos tracks Chinese Mexican transnational political activities in the wake of the anti-Chinese campaigns that crossed Mexico in 1931. Threatened by violence, Chinese Mexicans strengthened their ties to China—both Nationalist and Communist—as a means of safeguarding their presence. Paisanos Chinos illustrates the ways in which transpacific ties helped Chinese Mexicans make a claim to belonging in Mexico and challenge traditional notions of Mexican identity and nationhood. From celebrating the end of World War II alongside their neighbors to carrying out an annual community pilgrimage to the Basílica de Guadalupe, Chinese Mexicans came out of the shadows to refute longstanding caricatures

and integrate themselves into Mexican society.

Looking at musical globalization and vocal music, this collection of essays studies the complex relationship between the human voice and cultural identity in 20th- and 21st-century music in both East Asian and Western music. The authors approach musical meaning in specific case studies against the background of general trends of cultural globalization and the construction/deconstruction of identity produced by human (and artificial) voices. The essays proceed from different angles, notably sociocultural and historical contexts, philosophical and literary aesthetics, vocal technique, analysis of vocal microstructures, text/phonetics-music-relationships, historical vocal sources or models for contemporary art and pop music, and areas of conflict between vocalization, "ethnicity," and cultural identity. They pinpoint crucial topical features that have shaped identity-discourses in art and popular musical situations since the 1950s, with a special focus on the past two decades. The volume thus offers a unique compilation of texts on the human voice in a period of heightened cultural globalization by utilizing systematic methodological research and firsthand accounts on compositional practice by current Asian and Western authors.

The Bloomsbury Handbook of Religion and Popular Music is the first comprehensive analysis of the most important themes and concepts in this field. Drawing on contemporary research from religious studies, theology, sociology, ethnography, and cultural studies, the volume comprises thirty-one specifically commissioned essays from a team of international experts. The chapters explore the principal areas of inquiry and point to new directions for scholarship. Featuring chapters on methodology, key genres, religious traditions and popular music subcultures, this volume provides the essential reference point for anyone with an interest in religion and popular music as well as popular culture more broadly. Religious traditions covered include Christianity, Islam, Judaism, Hinduism, Buddhism, Paganism and occultism. Coverage of genres and religion ranges from heavy metal, rap and hip hop to country music and film and television music. Edited by Christopher Partridge and Marcus Moberg, this Handbook defines the research field and provides an accessible entry point for new researchers in the field.

This book is a critical study of the development of a racialised nationalism in China, exploring its unique characteristics and internal tensions, and connecting it to other forms of global racism. The growth of this discourse is contextualised within the party-state's political agenda to seek legitimacy, in various groups' efforts to carve their demands in a divided national community, and has directly affected identity politics across the global diasporic Chinese community. While there remains considerable debate in both academic literature and popular discussion about how the concept of 'race' is relevant to Chinese expressions of identity, Cheng makes a forceful case for the appropriateness of biological and familial narratives of descent for understanding Chinese nationalism today. Grounded in a strong conceptual framework

and substantiated with rich materials, *Discourses of Race and Rising China* will be an important contribution to international studies of racism, and will appeal to academics and students of contemporary China, historians of modern China, and those who work in the fields of critical race, ethnicity, and cultural studies.

The essays in this volume constitute an exceptionally broad and inclusive account of Chinese literature and performing arts since 1949. Extending beyond fiction to poetry and drama, and covering song, opera, and film as well, these essays reveal a more lively and varied cultural life than that disclosed by studies confined to fiction and literary politics. Rather than stopping at the assumption that art reflects Party or government policy, the essays uncover the traditional roots of popular literature and performing art by employing literary and artistic methods of analysis. While often lacking in appeal to Western audiences, these popular arts nonetheless have their own artistic validity and convey complex meanings to broadly based Chinese audiences. The materials and analyses presented here have social as well as cultural relevance. Variety and change rather than monolithic uniformity have characterized post-1949 cultural bureaucracies, writers, performers, and audiences. 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 1984.

China has undergone a unique path of development in the post-Maoist era. Especially, the last decade witnessed China's rapid rise to economic wealth and superpower status vis-à-vis the severe developmental predicaments of the West (financial crises, socio-political turbulences, etc.). This book analyzes how the leading Chinese thinkers understand China's prosperity and rapid development today, and whether there is any hidden mechanism that has been playing a crucial role of forming contemporary Chinese thinkers' shared passionate endeavor of resuscitating classical Chinese ideas, and thus shows how the fervor for discovering "essential characteristics" of Chinese thought reveals a hidden psychological mechanism.

Songs of my heart
Chinese text
Songs of My Heart
The Chinese Lyric Poetry of Ruan Ji
Chinese Heart Songs
CreateSpace
This collection of 97 Cantonese love songs aims to give a wider audience the opportunity of reading these songs in English. The author investigates the language and social background of the songs and provides cross-references to Chinese and Western literature. The Chinese text of the poems is also included.

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Commentary (music and lyrics not included). Pages: 33. Chapters: 800 Heroes Song, Chiang Kai-shek Memorial Song, Dadao March, Gong Jin'ou, Guerrillas' Song, Historical Chinese anthems, I Love Beijing Tiananmen, Man Jiang Hong, March of the

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Volunteers, Military anthem of China, Military Anthem of the Eighth Route Army, Military Anthem of the People's Liberation Army, My Chinese Heart, My Motherland, Nanniwan, National Anthem of the Republic of China, National Flag Anthem, Ode to the Motherland, Ode to the Republic of China, On Songhua River, Praise the Dragon Flag, Pu Tian Yue, Red Star Shines, Socialism is Good, Song of the Military and Political University of Resistance Against Japan, Story of Spring, Taiwan Is Good, The East Is Red (song), The Plum Blossom, The Song to the Auspicious Cloud, Tune of Li Zhongtang, Without the Communist Party, There Would Be No New China, Yellow River Cantata. Excerpt: The military song of China is a Chinese patriotic song that dates back to the formation of the New Armies of the late Qing Dynasty. The succeeding Chinese regimes recycled the music and changed the lyrics. The music was taken from the Prussian March of the Emperor Wilhelm II. The original Qing lyrics were commissioned by Zeng Guofan for the Xiang Army. The same lyrics were used during the Yuan Shikai regime and known as the Soldier's Training Song. After the Xinhai Revolution, the lyrics were changed again and continued to be used by the Chinese military. A well known variant was the National Revolution Army Song. The Communists reworded the song into the Land Revolution Is Successful. A further modification transformed the song into Three Rules and Eight Notices, which is the best known form today. The latest lyrics is an extension of Zeng Guofan's version, adding additional rules to further inspire soldiers' discipline. At the 1984...

First published in 1937. The Book of Songs is a collection of ancient Chinese songs, dating from 800 to 600 B.C. Until this was published in 1937 it had not been translated into English since the middle of nineteenth century, when sinology was still in its infancy. For the first time the original meaning of 290 out of the 305 songs is given, use being made of the advances in the study of old Chinese. The result is not merely a clear picture of early Chinese life, but also the restoration to its proper place in world literature of one of the finest collection of traditional songs.

By the end of the nineteenth century, after a long period during which the weakness of China became ever more obvious, intellectuals began to go abroad for new ideas. What emerged was a musical genre that Liu Chingchih terms "New Music." With no direct ties to traditional Chinese music, New Music reflects the compositional techniques and musical idioms of eighteenth, nineteenth and early twentieth-century European styles. Liu traces the genesis and development of New Music throughout the twentieth century, deftly examining the cultural, social, and political forces that shaped New Music and its uses by politicians and the government.

Music education has historically had a tense relationship with social justice. On the one hand, educators concerned with music practices have long preoccupied themselves with ideas of open participation and the potentially transformative capacity that musical interaction fosters. On the otherhand, they have often done so while promoting and privileging a particular set of musical practices, traditions, and forms of musical knowledge, which has in turn alienated and even excluded many children from music education opportunities. Teaching multicultural practices, for example, has historically provided potentially useful pathways for music practices that are widely thought to be socially just. However, curricula often map alien musical values onto other musics and in so doing negate the social value of these practices, grounding them in a politics of difference wherein "recognition of our

difference" limits the push that might take students from tolerance to respect and to renewed understanding and interaction. The Oxford Handbook of Social Justice in Music Education provides a comprehensive overview and scholarly analyses of the major themes and issues relating to social justice in musical and educational practice and scholastic inquiry worldwide. The first section of the handbook conceptualizes social justice while framing its pursuit within broader social, historical, cultural, and political contexts and concerns. Authors in the succeeding sections of the handbook fill out what social justice entails for music teaching and learning in the home, school, university, and wider community as they grapple with issues of inclusivity and diversity, alienation, intolerance, racism, ableism, and elitism, or relating to urban and incarcerated youth, immigrant and refugee children, and, more generally, cycles of injustice that might be perpetuated by music pedagogy. The concluding section of the handbook offers specific and groundbreaking practical examples of social justice in action through a variety of educational and social projects and pedagogical practices that might inspire and guide those wishing to confront and attempt to ameliorate musical or other inequity and injustice. Consisting of 42 chapters by authors from Australia, Brazil, Canada, China, England, Finland, Greece, The Netherlands, Norway, Scotland, Spain, South Africa, Sweden, and the United States, the handbook will be of interest to a wide audience, ranging from undergraduate and graduate music education majors and faculty in music and other disciplines and fields to parents and other interested members of the public wishing to better understand what is social justice and why and how its pursuit in and through music education matters.

Artistic expression is a longstanding aspect of mankind and our society. While art can simply be appreciated for aesthetic artistic value, it can be utilized for other various multidisciplinary purposes. Music as a Platform for Political Communication is a comprehensive reference source for the latest scholarly perspectives on delivering political messages to society through musical platforms and venues. Highlighting innovative research topics on an international scale, such as election campaigns, social justice, and protests, this book is ideally designed for academics, professionals, practitioners, graduate students, and researchers interested in discovering how musical expression is shaping the realm of political communication.

MAO Zedong was a Chinese communist leader and founder of the People's Republic of China. He developed his own ideology and methodology known as Maoism or Mao Zedong Thought, and his thought has a great influence in China or even overseas. This book aims at bringing together a group of scholars to address the uses of Mao in China (PRC) today with special reference to the Bo Xilai case. It also provides insights and detail on how and what we know about modern China. Contributing authors, including a number of French scholars, illustrate how Maoism influences and engages in government, business sector or social life. This timely volume will be of considerable interest to scholars, journalists, and those keen to better understand the changing values in China today.

This book examines music entertainment programmes on China Central Television, China's only national level television network, as well as on nationally-available provincial channels, exploring how such programmes project a nuanced image of China's identity and position in the world. It shows how the images presented - primarily to domestic audiences - are in step with China's

party-state nationalism, and at the same time flexible and open to change as China's circumstances change. The book contextualises identity construction in the media by examining the development of television in China and the political struggles between provincial and national television stations, as well as by foregrounding the historical and contemporary role of musical culture in China's nation-building project. It discusses the portrayal of the majority Han Chinese, and of ethnic minorities and their music, which, the author argues, are shown as fitting with the party-state rhetoric of "a unitary multi-ethnic state". It also outlines how the Chinese of Greater China – Hong Kong, Taiwan, Macao and the overseas Chinese – are incorporated into a mainland centred Chinese identity. In addition, it shows how the performances of foreign personalities on the Chinese television stage emphasise foreigners' attraction to China, the uniqueness of the Chinese nation and Chinese civilisation, and the revitalised role of China in the world. Overall, the book demonstrates how the variations of Chinese identity fit with prevailing political ideologies in China and with the emerging theme of a China-centred world.

Popular music is a growing presence in education, formal and otherwise, from primary school to postgraduate study. Programmes, courses and modules in popular music studies, popular music performance, songwriting and areas of music technology are becoming commonplace across higher education. Additionally, specialist pop/rock/jazz graded exam syllabi, such as RockSchool and Trinity Rock and Pop, have emerged in recent years, meaning that it is now possible for school leavers in some countries to meet university entry requirements having studied only popular music. In the context of teacher education, classroom teachers and music-specialists alike are becoming increasingly empowered to introduce popular music into their classrooms. At present, research in Popular Music Education lies at the fringes of the fields of music education, ethnomusicology, community music, cultural studies and popular music studies. The Ashgate Research Companion to Popular Music Education is the first book-length publication that brings together a diverse range of scholarship in this emerging field. Perspectives include the historical, sociological, pedagogical, musicological, axiological, reflexive, critical, philosophical and ideological.

The lives and aspirations of young Chinese (those between 14 and 26 years old) have been transformed in the past five decades. By examining youth cultures around three historical points - 1968, 1988 and 2008 - this book argues that present-day youth culture in China has both international and local roots. Paul Clark describes how the Red Guards and the sent-down youth of the Cultural Revolution era carved out a space for themselves, asserting their distinctive identities, despite tight political controls. By the late 1980s, Chinese-style rock music, sports and other recreations began to influence the identities of Chinese youth, and in the twenty-first century, the Internet offers a new, broader space for expressing youthful fandom and frustrations. From the 1960s to the present, this book shows how youth culture has been reworked to serve the needs of the young Chinese.

Divine Soul Songs carry divine frequency and vibration, with divine love, forgiveness, compassion, and light. Millions are searching for soul secrets, wisdom, knowledge, and practices to fulfill their spiritual journeys. They want to know the purpose of life. They want their spiritual journeys to be deeply blessed. They also want to transform their physical lives. They want health. They want happiness. They want to prolong life. They want good relationships. They want financial abundance. The Divine Soul Songs

offered in this book can transform every aspect of your life. They are treasures to be used for healing, rejuvenation, and purification of your soul, heart, mind, and body, and the souls, hearts, minds, and bodies of others. Every book in the Soul Power Series offers new teachings to empower readers to do soul selfhealing and more, but this book has more practical exercises than any other. Here Dr. Sha gives you the experience of a live Divine Soul Songs workshop with him. He presents these treasures in such a simple and practical way that you'll soon experience profound results. Enjoy them. Practice them. Benefit from them. Use these divine treasures to serve yourself, your loved ones, and others.

Seeking to push the historical study of the liturgical phenomenon known as "Contemporary Worship" or "Praise and Worship" to a new level, this collection of essays offers an introduction to the phenomenon, documents critical aspects of its development, and suggests methods for future historical study. This multi-authored work investigates topics in both the Pentecostal and mainline branches of this way of worship, looking at subjects little explored by prior work. The provocative issues explored include Integrity Hosanna! Music, James White, charismatic renewal, John Wimber, the development of second services, Black Gospel, overlooked (non-white) sources of worship music, degree programs for worship leaders, and Robert Webber.

Village ritualists, international classical pianists, pop idols, and professional mourners -- whether they perform in temples, on concert stages, or in TV shows, Chinese musicians continually express and negotiate their gendered identities. Gender in Chinese Music brings together contributions from ethnomusicologists, anthropologists, and literary scholars to explore how gender is not only manifested in the diverse musical traditions of Chinese culture but also constructed through performing and observing these traditions. Individual chapters examine unique music cultures ranging from those of courting couples in China's heartlands to ethnic minority singers in the borderlands, and from Ming-period courtesans to contemporary karaoke hostesses. The book also features interviews with musicians, music industry workers, and fans talking about gender. With its wide-ranging subject matter and interdisciplinary approach, this volume will be an important resource for researchers and students interested in how music is implicated in the changing notions of masculinity, femininity, and genders "in between." Contributors: Ruard Absaroka, Rachel Harris, Stephen Jones, Frank Kouwenhoven, Olivia Kraef, Joseph Lam, Rowan Pease, Antoinet Schimmelpenninck, Hwee-San Tan, Shzr Ee Tan, Xiao Mei, Judith Zeitlin, Tiantian Zheng. Rachel Harris is a senior lecturer in ethnomusicology at SOAS, University of London. Rowan Pease is a senior teaching fellow at SOAS, University of London. Shzr Ee Tan is a lecturer in music at Royal Holloway, University of London.

This book compares, from a historical and sociopolitical perspective, the respective systems and contents of music education in mainland China, Hong Kong and Taiwan in response to globalization, localization and Sinification, with particular reference to Shanghai, Hong Kong and Taipei.

China has undergone a unique path of development in the post-Maoist era. Especially, the last decade witnessed China's rapid rise to economic wealth and superpower status vis-a-vis the severe developmental predicaments of the

West (financial crises, socio-political turbulences, etc.). This book analyzes how the leading Chinese thinkers understand China's prosperity and rapid development today, and whether there is any hidden mechanism that has been playing a crucial role of forming contemporary Chinese thinkers' shared passionate endeavor of resuscitating classical Chinese ideas, and thus shows how the fervor for discovering OC essential characteristicsOCO of Chinese thought reveals a hidden psychological mechanism. Contents: The Fantasmatic Narrative of Contemporary Chinese Thought; OC Descendants of a Blurry-Eyed DragonOCO New Enlightenment as Modernization; OC TraumaticOCO Encounters with Postmodernism; Liberals and New Leftists as OC Discursive EnemiesOCO China's New Nationalism and Its Obscene Core; Traversing the Fantasmatic Past and Future. Readership: Academics, professionals, Sinologists, advanced undergraduate and graduate students interested in China studies.

Songs of Seoul is an ethnographic study of voice in South Korea, where the performance of Western opera, art songs, and choral music is an overwhelmingly Evangelical Christian enterprise. Drawing on fieldwork in churches, concert halls, and schools of music, Harkness argues that the European-style classical voice has become a specifically Christian emblem of South Korean prosperity. By cultivating certain qualities of voice and suppressing others, Korean Christians strive to personally embody the social transformations promised by their religion: from superstition to enlightenment; from dictatorship to democracy; from sickness to health; from poverty to wealth; from dirtiness to cleanliness; from sadness to joy; from suffering to grace. Tackling the problematic of voice in anthropology and across a number of disciplines, Songs of Seoul develops an innovative semiotic approach to connecting the materiality of body and sound, the social life of speech and song, and the cultural voicing of perspective and personhood.

In 2004, Vanessa Fong offered a groundbreaking ethnographic exploration of the social, economic, and psychological development of children born since China's one-child policy was introduced in 1979. Her book *Only Hope* left readers with a picture of stressed, ambitious adolescents for whom elite status was the ultimate goal, though relatively few were in a position to achieve it. In *Paradise Redefined*, Fong tracks the experiences of many in her initial cohort of Chinese only-children—now college-age—as they study abroad in Australia, Europe, Japan, New Zealand, North America, and Singapore. While earning a prestigious college education in China is the main path to elite status, study abroad provides an alternative channel by offering a particularly flexible "developed world" citizenship. This flexible citizenship promises the potential for greater happiness and freedom afforded by transnational mobility, but also brings with it unexpected suffering, ambivalence, and disappointment. *Paradise Redefined* offers insights into China's globalization by examining the expectations and experiences that affect how various Chinese students make decisions about studying abroad, staying abroad, immigration, and returning home.

The thirteen essays in this volume, all by experts in the field of Chinese studies, reflect the diversity of approaches scholars follow in the study of China's past. Together they reveal the depth and vitality of Chinese civilization and demonstrate how an understanding of traditional China can enrich and broaden our own contemporary worldview. This book advances research about China by providing an updated narrative of its entertainment life in the beginning of China's twenty-first century. As the rest of the world continues to pay keen attention to developments in China's politics, economy, and culture, the book provides insights on fascinating new developments in contemporary Chinese popular culture—including its reality television, family dramas centered around younger generations' life struggles, and social media. Furthermore, *Entertainment and Politics in Contemporary China* is the first book to apply the theoretical innovation of an aesthetic public sphere in examining closely the linkages between China's political life and activities in the country's culture sphere. Since concepts of public sphere and democracy largely took root from the West, Wu argues that this case study of China promises valuable insights about entertainment's role in the formation of citizenship and building of a civil society, which remains a site of great contention in Western theories and empirical efforts.

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