

The Prospects of “Cultural Creativity” from the Perspective of Cultural Studies

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ABSTRACT

Since the middle of the 20th century, different disciplines have developed in a complex and diversified direction. Under the background of the postmodernist era, the development of knowledge has gradually shown a trend of openness and stronger dialogue. On the one hand, Stuart Hall's “culturalism” has an important theoretical connotation that is “emotional structure”, which emphasizes personal experience and believes that ideology summons personal consciousness as the subject; on the other hand, according to A.Gramsci's “cultural hegemony” theory emphasizes that the ruling class adjusts its cultural leadership under the guise of “democracy”, so as to achieve the effect of coordinating the relationship between the two parties and achieving temporary harmony. This article takes the KAKU flagship store in Zhongguancun Shopping Center and the creative cultural products of Crazy Fruit as examples, to illustrate the theoretical significance of the paradigm of “culturalism” or “cultural hegemony” in cultural studies for the diversified development of “integrity”.

Keywords: cultural studies, culturalism, cultural hegemony, diversification, transformation

1. INTRODUCTION

The book of *Crossing Boundaries: Knowledge, Disciplinarity and Interdisciplinarity* from American scholar Julie Thompson Klein covers the emergence of interdisciplinary research, the penetration of borders, and the study of interdisciplinary interdisciplinary research. The content has conducted research and discussion on the causes, cases and development trends. The author repeatedly mentioned the “disciplinarity theory” and “the end of discipline”, which reminded me of Mr. Hongbing Ge's article “Writing a Eulogy for Chinese Literature in the 20th Century”. He said: “What kind of legacy has the Chinese literature of the 20th century left us? In this period of time called the ‘twentieth century’, can we find an writer who is hard to fault? Can we find a personality which is straight and tall? Who can make us admire from the heart? Who can be our spiritual mentor? Unfortunately, I can't find it.”^[1]At that time, Mr. Ge's view caused a huge response in the literary circles and became famous for a while. Although these behaviors reflected the changes in the “cultural” environment of the times, these remarks that sounded a bit sensational at first is also illustrates its own narrowness on one level.

2. WHAT IS THE CULTURAL STUDIES?

“interdisciplinary” is the connection of a large number of concepts arising from different backgrounds. John Higham once described this as: “The person who lives in the room opens from the open window when the door is closed. He lean out and talk secretly with neighbors around him.”^[2]In fact, the real situation is far from the case. In terms of the “room” for the conversation object, maybe the door has been knocked open, maybe a brand-new house is being or has been built by some people; In terms of the subject of the conversation, maybe they are talking happily, while others are arguing with their neighbors. There has been a debate, and perhaps some people have not just leaned forward, they have jumped out of the window to seek more possibilities. This is just like the complex and diversified relationship between different disciplines in the middle of the 20th century.

Interdisciplinary is crossing a vast physical space and social relationship; Boundary crossing is being carried out in a more professional way, and infiltrating each other. An potential fact is that the crossover and exchanges between different disciplines are increasing day by day. Under the background of the postmodernist

era, the development of knowledge has gradually shown a trend of openness and more conversational. G.W.F.Hegel said: "The purport of art is different from science. Art does not leave the objects it directly touches, and does not understand objects as ordinary concepts, like as science."^[3] And as far as there was a peak of cultural studies today, compared with those disciplines or research methods with specific definitions and clear specializations, there is also a significant difference: it is not only about literature, but also about history, psychology, literary theory, media studies, communication, philosophy and other disciplines, that is to say, whether in terms of research vision, scope or research tendency, cultural studies has the unique characteristics. According to this, although the French postmodern philosopher J.F.Lyotard has already called for a "war on the totality" long ago, most of the research scholars are only one-sidedly keen on grand judgments and are unwilling to do so such as do some concrete analysis seriously. Mr. Sheng Ning, who is a researcher from Peking University, once said in the article "Out of the Dilemma of Cultural Studies": "Looking back on the situation in our academic circles in the past few years, there is a very prominent tendency to like to 'get together'. Once new critical theories emerge, there will always be a rush. The 'theoretical fever' that began in the 1980s is like this. The same was true for cultural studies in the 1990s. In a instant, fifteen or sixteen years later, cultural studies have fallen into such an awkward situation, which is to be very regrettable."^[4] In view of the above, Mr. Sheng Ning also admitted that its fatal flaw lies in the fact that from the introduction of cultural studies into Chinese academia, the cultural studies we have conducted are more of indulging in theoretical discussions, and the lack of specific practical case analysis. It leads to a dead end.

So, there maybe only by combining the theoretical study of cultural studies and applying it to specific case analysis, can we get out of this so-called embarrassing situation. Based on this, this article attempts to take the development of Beijing's Zhongguancun Shopping Center as an example, specifically using the huge development achievements of KAKU and Crazy Fruit to explain the culture with strong competitiveness and vitality under the broad background of the rapid development of today's cultural industry.

3. CASE ANALYSIS OF CULTURAL CREATIVITY

3.1 Hand in hand culture, creativity first

In the information age of the 21st century, cultural and creative industries have the characteristics of technology-intensive, high added value of products, less environmental pollution and low consumption of resources. They cater well to the development model of

contemporary ecological economy. Take Zhongguancun in China as an example, now it is no longer just a place for shopping and leisure. Participating in the fashion, creativity, art and other cultural and creative activities here has brought a different kind of attraction to consumers, so we should give it more cultural connotations beyond commerce, because of its profound cultural heritage, which bears and witnesses the development trajectory of contemporary cultural and creative industries.

Firstly, Stuart Hall believes that one of the paradigms in cultural studies—culturalism, an important theoretical connotation is to focus on grasping all the practices of a specific era as the entire empirical existence. The study of culturalism emphasizes personal experience and human subjectivity, and believes that ideology summons personal consciousness as the subject. Since the opening of the Zhongguancun Shopping Center in 2006, the quintessence of Peking opera, folk songs, modern catwalks, creative markets, family parties, sweet parties, English parties, cultural performances, sculpture exhibitions...^[5] Shopping center combines with history to show its characteristics; the cooperation between shopping center and high-end technical talents makes the best use of everything. Taking the emotional experience of the subject "human" as a clue, the cultural and creative actions of the Zhongguancun Shopping Center are constantly changing, which well reflects the concept of culturalism.

Secondly, this is also the manifestation of A.Gramsci's "cultural hegemony" theory. Just as in a class society, the working class can resist its ruling class through ideology, and the ruling class adjusts its cultural leadership under the cover of "democracy" based on this feedback, so as to achieve the effect of coordinating the relationship between the two parties and achieve temporary harmonious. The development trend of the cultural and creative industries of Zhongguancun Shopping Center is also the result of the two-way and dialectical development of ideology. It is the combination of Zhongguancun with the times, history and senior technicians that have such a variety of cultural and creative development content. This enriches the diversified development theory of "structuralism" for "integrity" in cultural studies.

3.2 The enjoyable "Comic KAKU" and the personalized "Crazy fruit box"

Terry Eagleton puts forward the following insights on cultural studies theory: "Cultural studies returns to daily life with an approachable face, which is a good thing, but it should not lose the ability to criticize life because of this; cultural studies is obsessed with the analysis of cultural construction, but political action should not be forgotten by exaggerating the role of

culture; cultural studies focus on explaining the world, but the important thing is to change the world.”^[6] Zhongguancun Shopping Center started from computer products, constantly pursuing innovation and excellence, striving to build cultural brands, technological brands, tourism brands, technological brands, etc., instead of pursuing so-called economic benefits. We can say that it is trying to think about how to “change the world” more better; how to build a city with “Chinese characteristics”; how to improve the fast-paced “quality of life” more efficiently. In order to create a cultural and creative industry in line with the characteristics of Zhongguancun, the KAKU flagship store strives to build a platform for the promotion of science and technology education and a national media platform, thereby integrating with the Zhongguancun shopping Center to achieve a win-win goal, increasing the number of stores, expanding the market and branded products. The rapid update of the company has confirmed the broad development prospects of this market; Crazy Fruit’s personalized products are scattered in wooden boxes, and the heads of employees are printed on business cards, then the mysterious box is rented to individuals at a certain rent. This should be the most intuitive impression left to consumers. The location selection of Crazy Fruit, the whole lease and sub-leasing model (box industry), and original designers have made creative cultural products extremely developed as potential market consumption driving force. Therefore, creating a store atmosphere with creative culture and original products is undoubtedly a correct measure and a good development direction, which has further stimulated people’s enthusiasm for cultural studies.

3.3 The great development of cultural and creative industries

“Cultural creativity mainly relies on ideas, brains, and ideas.” From this, it can be seen that the cultural industry’s requirements for subjectivity are self-evident. Under a diverse, open and inclusive ideological atmosphere, our country encourages cultural and creative industries, and the cultural and creative industries of Zhongguancun Shopping Center have advantages in time, location and harmony than other shopping malls, such as national policy support and government’s high attention. The prospects of cultural development in the Zhongguancun are second to none.

So, is the development of this kind of cultural creativity an inevitable result of the development of the cultural industry? We can get some enlightenment from the *Dialectics of Enlightenment* written by German scholars Max Horkheimer and Theodor Adorno. In the “cultural industry” part of the book, the author believes that the consolidation of the cultural industry’s status has further deprived entertainment, and the internal structure of people’s pursuit of success has turned into

winning bonuses. The cultural industry seizes this “opportunity” to obtain an ideology that is invisible to consumers. To be precise, social control tools are the most honest, and it is easy to find their own supporters. In fact, the status of the workers who nurture the society is not reliable, because they have no economic status, and the cultural industry does not to cover up these sufferings, the cultural industry likes to stage tragedies in a fixed place in ordinary life; popular culture exposes the false individual characteristics of the bourgeoisie. Great works of art have a kind of purposelessness, rather than a parody of the ideal world, the cultural industry instills works of art to the public as art and seizes the opportunity to organize them in a coercive way. This Gramsci-style “cultural hegemony” will achieve great success in the dual opposition and struggle of constant suppression and confrontation. Just as Meagan Morris took the development of Green Hill Shopping Centre in Australia as an example in his article “What is a shopping centers?” He emphasized the “change” characteristics of the role of shopping centers, and that we are now living in an era of change, emphasizing the subjectivity, the combination with history, and at the same time create an opportunity to continue to modify and transform its meaning in the future, which coincides with the idea of this article on the development of the cultural and creative industry in Zhongguancun.

It is believed that taking advantage of the core area of the independent innovation demonstration zone, Zhongguancun will continue to expand and broaden its development path and market potential by combining its own characteristics with the government’s attention and investment.

4. THE DEVELOPMENT TREND OF CULTURAL CREATIVITY

“With the advent of the 21st century, we have entered a cultural environment brought about by global media and computer technology. Therefore, we need a kind of cultural studies to analyze the political and economic factors surge in the global cultural industry, new media technology and its products, as well as various ways of mass consumption.”^[7] Since the 1990s, Culture no longer only refers to the elegant, serious and classic elite culture, but gradually moves toward the development momentum of popular culture and folk culture.

According to the above analysis, on the one hand, it can be explained that cultural and creative industries is a practical problem. The detailed description of the physical text reconstructs cultural values for human beings, which makes this kind of cultural studies with the characteristics of disorder and unbalanced development possess important practical theoretical and practical significance; on the other hand, increasingly fashionable cultural and creative industries are

increasingly focusing on the semiotic interpretation of consumer culture, and then digging out the meaning given by consumers to their consumer behavior and consumer products, such as consumption of creative products in shopping malls, wearing western American jeans, watching entertainment shows, etc., behind these behaviors are the manifestations of consumer resistance and subversion of mainstream ideology. In answering how to do cultural studies, Hall said: "You have to study your own problems, extract problems from Chinese reality, as for theories..., In fact, it is not very important. What is important is your own problems. For theories, you have to Let it work for you. My job is to apply theories. I don't produce any theories, but to apply." The development of academic research requires the integration of knowledge from different disciplines, and cultural studies has gradually bid farewell to the conservative or radical culture of criticizing tradition in the past, thus opening the door, has become a unique cultural phenomenon in the humanities and social sciences. A large number of young scholars have also become followers in the field of cultural studies. It is a challenge to orthodoxy, a force for change, and an important part of current academic research.

As Bill Gates said: "We never waste time talking about what we are good at. This is not our culture. Every time we meet, we talk about, 'We succeeded on the seventh project, but What about the eighth project?'" I believes that the development of cultural studies will continue to break through boundaries and penetrate each other, forming an atmosphere of interactive, diversified, legitimized, oriented and dialogue-oriented research toward its own "trade zone". The future can be said to be both an opportunity and a challenge.

5. CONCLUSIONS

E.P. Thompson, the founder of the cultural studies school, understood "culture" as two aspects: it is the meaning and value that arises from various unique social groups and classes, and these meanings and values are based on established historical conditions or historical relationships. Through them, various groups and classes "grasp" and respond to various living conditions; it is also a living tradition and practice. Through practice, people's understanding can be expressed and revealed. It can be seen from this that today's literary theory criticism is not only limited to literature, but a new interdisciplinary field. Simply put, the development of literary criticism theory is closely linked to the development of society. As one of the important research topics of literary theory, "cultural studies" has a deeper and broader connotation.

The book *Crossing Boundaries* discusses the causes, cases and future prospects of interdisciplinary interactions, such as what is interdisciplinary interaction,

the institutional background of interdisciplinary behavior, boundary penetration and its reasons, and the boundary operations in the practice of interdisciplinary interactions...It not only calls for the change, transfer and expansion of disciplines, but also calls for the intersection, crossover and integration between disciplines. In theory, "cultural studies", as one of the important factors of subject interaction, its research versatility is manifested in different historical sources. For example, some people accept the influence of A.Gramsci's "cultural hegemony" theory, or accept the influence of Marxism, or are inspired by the Birmingham School in England, or inspired by the Frankfurt School, or inspired by postmodernism. At the same time, the scholars who are engaged in cultural studies, does't mean they are only concentrated in the field of literary research. Practitioners from other disciplines have also joined this circle. This makes cultural studies diverse, with different styles, so the research objects are no longer limited to literary classics, but also include various different cultures that are opposite or related to them.

"The cultural fate is linked with the destiny of a nation, and the cultural context is connected with the national tradition." In 2016, General Secretary Xi Jinping made the voice in China. And all have been greatly encouraged and inspired. Nowadays, the cultural and creative industry in the new era is developing in full swing. For the further research on its future, I believes that under such a tolerant cultural environment, the transition from "pastoral" to "urban" of the cultural studies will be a historical inevitability.

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