



The Dual Shaping of Classical Ethical Temporal Narrative——On Self-Identity and the Polis Community

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Abstract. All speculation echoes with classical, ethical, and aesthetic resonances. Within the contemporary context of narrative fragmentation, media acceleration, and temporal alienation, the order of things vibrates in dynamic spatio-temporal networks, resonating with perception, signs, and negotiated meaning. Confronting existence and power, the choice to live entails two paths: Firstly, temporal experience constitutes being. It involves a value-oriented turn concerned with the individual psyche and communal interpretation, extending the moral and emotional fugue on constancy and flux from Plato to Nussbaum. Within history, language, and the Other, it addresses the uncertainty of existence to construct meaning, identity, and ethical responsibility. Secondly, it utilizes temporal narrative to shape the relationship between individual and community. With the real material force of *literary-political intervention*, it reveals the mechanisms of ideology and social power operations. Through material, institutional, artistic, and aesthetic experiential events, it participates in shaping social consensus, affective experience, and the perceptual inscription of an ethical atmosphere in reality. At the intersection and tension of these two paths, the dual-shaping function of *temporal narrative* as material practice resists the crisis of multimedia disintegration and the problem of materialized affect. It confronts the real transformation of contemporary will within the micropolitics of everyday life, aiming to liberate and pursue a spirit of *justice* and *utopia* that traverses past and present, transcending the immediate now.

Keywords: Dual-Shaping; Temporal Narrative; Self-Identity; Poetic Justice; Polis Community

Introduction

Contemporary reality is defined by a constellation of crises: the fragmentation of narrative, the proliferation of media, social acceleration, algorithmic colonization, and the erosion of historical consciousness—all manifestations of a profound temporal alienation. At the root of these phenomena lies a fundamental conflict between two visions of time. Tracing a lineage of thought from Plato to modern critical theory, thinkers such as Marx and Bloch posit a dialectical-historical temporality, where *the essence of spirit alternately enters into history* and the future is generated through

contradictory praxis [1]341-346. This traditional view stands in stark opposition to the contemporary TESCREAL ideology—a techno-utopian temporality that envisions the future as an engineering endpoint to be calculated and achieved. It is this latter worldview that forms the ideological core of *temporal alienation*, *cognitive degradation*, and a *tragic cycle*.

Narrative, as a fundamental mode through which humans comprehend time, construct selfhood, and confront existential uncertainty, becomes the critical site of engagement. Classical ethical narratives possess a dual-shaping function: they inwardly forge self-identity and meaning, while outwardly, through literary-political intervention, they expose and challenge the mechanisms of social power.

By returning to classical ethics amidst *narrative crisis* and *temporal alienation*, and by harnessing Žižek's concept of the *Event* to perceive and alter the very structure of our world, this paper proposes narrative as a battleground and time as its medium. It seeks to permeate the philosophical foundations of time and existence, to reconstruct an ethical symbiosis between the individual and the community within historical time, and ultimately to point toward a praxis that enables new self-shaping. The final aim is to advance a narrative politics and a vision of community that retains emancipatory significance in the technological age.

2 The Dual-Shaping Function

The temporal narrative of classical ethics serves a dual-shaping function: it forges self-identity inwardly while intervening in structures of social power outwardly. This framework connects traditions from Plato and Aristotle to modern thinkers like Heidegger, Foucault, and Derrida. Across civilizations, two distinct narrative paradigms have co-evolved: The Greek tragic tradition confronts contradiction through sublime destruction and achieves emotional purification. The Pre-Qin Chinese didactic tradition establishes moral exemplars, envisions social blueprints of harmony, and pursues narratives of ethical order. The Greek paradigm of *conflict and dialectics* provided an enduring archetype for Western concepts of individual rights, critical reason, and the rule of law—a lineage extending through Rome, the Renaissance, and the Enlightenment. In contrast, the Pre-Qin paradigm of *ritual, music, and harmony* established the foundations of Chinese civilization, emphasizing secular ethics, political unity, and cultural continuity—a perspective capable of contemplating all of time and space within a single moment. Tragic narratives etch the existential imprint of individuals who, facing absolute conflict within the bounded polis, define dignity through reason and resistance. Pre-Qin didacticism, emerging from an era of disintegrating rites, imprints the practice of individual ethics—constructing and integrating the self into a differentiated yet harmonious order. By internalizing these ancient narratives—whether rooted in the competitive debate of maritime city-states or the integrative structure of agrarian empires—individuals discern the sources of their predicaments and imagine paths beyond them. This dialogue between communal imaginaries is more than historical comparison; it constitutes a sustained inquiry into the fundamental modes of human political existence. The enduring tension between individual and

collective, antagonism and unity, finds contemporary expression in thinkers like Haraway and Herman, whose work exemplifies the critical construction of decolonized subjectivity within socio-cultural power networks. Simultaneously, within the networked order of objects and the folds of diachronic time, this struggle unfolds as a micropolitical contest—waged through multiscale critiques of signs and ideology—over the power of representation and aesthetic authority.

2.1 Classical Narrative Constructs Self-Identity and Meaning: The Practice of Time

Identity manifests as an unstable suturing point within the symbolic order of the signifying system; the status of subjectivity itself becomes an event, whose origin lies not in the mutual transformation of love and hate, or hate and indifference. That which surpasses the pleasure principle possesses its own plasticity [3]114. In classical narrative, the subject's lack within the symbolic reveals the limits of everyday reality. By presenting the traumatic kernel of *the Real*—the unresolvable ethical conflict—it exposes the perpetual gap and impossibility inherent in identity construction, forcing the subject into a non-self-identical ethical decision. This ethical shaping constitutes humanity's choice of existence. As Bergson states, *While the factual reality of the past is unchangeable, the past in its virtual sense can be altered—when something radically new emerges, it retroactively creates its own possibility, that is, its own cause/conditions. In ordinary action, we in fact only follow our own (virtual-fantasy) identity coordinates; whereas true action involves the paradox of actual movement—movement (in a retroactive way) changes the agent's own virtual transcendental coordinates* [3]125-162.

This entails a dual orientation: first, to apprehend Being through time, focusing on the interpretive shift in values concerning the individual psyche and the community. Time is not a container but the very horizon of existence—a perspective sustained from Plato's pursuit of Forms, through Augustine's *inner time* as an extension of the mind, to the intuitive grasp of duration. Heidegger grounds Dasein's being in *temporality*, while Paul Ricœur constructs identity through the *employment* of chaotic time via narrative, noting that redemption arises from refiguring broken narratives, and crisis from the deprivation of narrative agency: *The outcome of the dialogue of self-consciousness ascends to become the structural principle of the literary work, the story shaped through narrative in time* [2]238-264. Language does not merely describe the world; it traces a trajectory from describing the objective world to constructing the subjective world. It is the profound process through which humanity, facing the uncertainty of *Being*, actively builds a habitable symbolic *landscape* from the chaos of *things*.

Žižek observes: *As the subject participates in the symbolic order, the linear flow of time in both directions becomes curved: both precipitation and retroactivity are altered (in the sense of retroactive determination, things become what they are only afterwards; it is only when something happens with a delay to itself that its identity begins to emerge)—in short, essentially, every act is both too early and too late at the same time. To avoid acting too hastily (passage à l'acte); acting too slowly loses the*

quality of the Event—it ceases to be the radical intervention that makes 'everything different' and becomes a local change within the ordinary order of things [3]128.

Time interlinks various realms of ontological refraction: algorithmic time operates in discrete, formalized space, constructing paths through deterministic steps in pursuit of logical necessity; humanistic time unfolds within a high-dimensional, continuous space of meaning, navigating and redrawing through hermeneutic circles in pursuit of contextual coherence; cosmic time traverses the relative space defined by physical laws along geodesics, seeking the differential equations and boundary conditions governing all trajectories. The self is a narrative *condensation* and *ek-sistence* of Being through refraction within the temporal flow. Temporal narrative is the fundamental practice through which individuals construct a coherent identity amidst history, language, and the Other, confronting existential uncertainty. The apocalyptic narratives of Krasznahorkai are deeply rooted in the Central European historical and cultural soil of *the absurd* and *melancholy*. They are not nostalgic but transform the spiritual legacy of Kafka, Joyce, and Dostoevsky into a contemporary narrative grammar for probing universal postmodern dilemmas.

Building on Dorothea Bock's research into historical patterns of change in temporal narratives, David Herman explores intentionality and narrative world-building, the interpretation of narratives as storyworlds, and the world-making function of narratives, discussing the manipulation of time through embedding and instantaneity. He deduces the potential for cognitive extension through variations in narrative speed, the strategic use of non-chronological narrative environments, and narrative as a tool for thought [4]. This provides a cognitive-scientific foundation for the *narrative imagination* required by *poetic justice*. Story logic offers a formal analytical framework for understanding *counterfactual desire*, *temporal shaping*, and the *politics of possibility*, as well as the underlying logic for addressing the dual tensions of the *narrative justice paradox* and the *ineffability of truth*. Just as *true compassion is not fear of suffering, but rather the willingness to suffer. The intensification of compassion is a qualitative progression, moving from aversion to fear, from fear to sympathy, and from sympathy to humility* [5]13-20.

Here, Ricœur's *ethical intentionality* and Bakhtin's *dialogism* are entirely isomorphic, forming an *ethical buffer zone* and a *space for negotiating meaning*. They reveal the fundamental contradiction between the inherent ambiguity of mental narratives and the demand for clarity in public communication. These two dimensions represent precisely the *battlefield* and *solution* to this tension at the most microscopic level of language. *Intersubjectivity* is the transcendental condition for ethical life: all narratives and debates about *justice* must be founded on the ability to communicate inner states, and on shared, continually retold narratives—mythic epics, the historiographical style of the Spring and Autumn Annals—which establish the recognition, cohesion, and continuity of values. Through language and Being, this lays the groundwork for more complex ethical narratives. The cognitive modes, ethical tendencies, and power relations analyzed at this micro level shape national mentalities and collective psychology.

Crisis and transformation, rupture and reconstruction, expose the shaping power of narrative over identity. Intellectual and ethical leaps emerge precisely from the cri-

tique of old narratives and the contestation of new ones, from the courage to rediscover shaping power in an age of *narrative disorder*. Within the classical ethics concerning *narrative of the soul and justice*, Aristotle's *actuality* (*energeia*) provides the teleological orientation of life toward flourishing (*eudaimonia*). Alasdair MacIntyre further develops the paradigm of the *narrative self* [6]. Here, *energeia* signifies the dynamic process of life unfolding from potentiality to actuality, establishing a stable source for the classical mind. In this process, Levinas's *face of the Other* posits an infinite ethical demand, while Martha Nussbaum emphasizes that only through the *narrative imagination* cultivated by literature [7]459-474, coupled with an emotional attention to particularity, can we—within what Gadamer terms the *fusion of horizons*—confront the fragility and uncertainty of existence and shoulder the ethical responsibility of continuing a tradition as described by MacIntyre, thereby extending the forms of coordination and control belonging to the public sphere to social existence as a whole [8]546. Furthermore, Bloch notes that *the thing-in-itself more precisely defines itself as the will turned towards our countenance, and ultimately as the countenance of our will* [1]358-359.

A critical examination reveals that while classical teleological narratives—such as the Confucian ideal of *self-cultivation, family regulation, state governance, and bringing peace to the world* or the Greek polis citizen ideal—also shape the future, they often presuppose a fixed, perfect ultimate form (the Sage, the Ideal Republic). This can lead to the obscuring of real contradictions and the suppression of the individual. From the perspective of traditional historical temporality, all established narratives, including classical ones, are themselves products of specific historical contradictions and movements. Therefore, they should all be objects of critical practice. Inheritance does not aim to return to an *origin point*, but to draw from their practical wisdom in confronting the contradictions of their own era, in order to address the new contradictions of our present time.

2.2 Reality: Revealing and Challenging Social Power Mechanisms through Literary-Political Intervention

Narrative is a political battlefield that reveals the workings of ideology, contests the *distribution of the sensible*, and shapes social structures of feeling. The dilapidated collective farm stands as the ruin of a failed modern *polis* experiment, symbolizing the collapse of grand social engineering promises and the desolation of the human spiritual homeland after historical upheaval. In Krasznahorkai's writing, individual acts are distorted imprints of power relations; individuals map abstract, pervasive power oppression onto concrete, tangible private narratives. The unidirectional gaze upon power refracts an indomitable existence of trauma, memory, and will, mirroring the individual's perception of time crushed by macro-power, the internal bearing of survival, and the external longing for a vanished world and freedom. Foucault's Panopticon serves as an apocalyptic metaphor for modern social power technology, its asymmetrical visibility symbolizing subject-less, depersonalized, docile souls—producing subdued individuals.

On the other hand, the fact that something is our nature means that existence involves using the real material force of *literary-political intervention* to reveal the operational mechanisms of ideology and social power. This inherits Marx's critique of the economic base and ideology—the *idea of humanity*, or as Marx calls it, '*species-being*,' *continues forward in the intermediate zone between fact and value* [8]561 proceeds through Gramsci's analysis of the struggle for *cultural hegemony* within civil society, and arrives at Foucault's revelation of the microphysics of power and *governmentality*. Guy Debord posits that contemporary society has become colonized by the *spectacle*, while Jacques Rancière asserts that the essence of politics lies in the struggle over the *distribution of the sensible*—that is, determining what is visible and audible, thus admissible into the common world. This struggle, mediated through the cultural capital and symbolic power analyzed by Pierre Bourdieu, and through what Terry Eagleton, in his aesthetic ideology, calls the crucial act of *embedding meaning and value within aesthetic tradition while pursuing such political aims* [5]561-565, profoundly shapes social consensus, structures of feeling, and the perception and inscription of the *atmosphere* of reality, as proposed by Benjamin and Rosa. In the digital age, Nick Srnicek and Shoshana Zuboff further reveal how platform capitalism and surveillance capitalism push this shaping to its extreme through data and algorithms.

The contemporary predicament touches upon multiple intersecting domains. It pertains not only to the current state of existence but also to the shaping of consciousness through the externalized absorption, over millennia, of mechanisms like the *evolution of consciousness archetypes* and the *human existential problems encapsulated in tragic metaphor and symbol*. Here, classical ethics and cultural heritage are conspicuously absent. Capital and power, via new digital platforms as technological media, further weaken the demand for real action through virtual feedback loops. Ethical education fails, and the flow of social production value becomes *superficially mediated*. From Marx to Eagleton, ideology critique reveals that narrative is always permeated by class power, culture, and art. Therefore, no narrative exists in a vacuum; the writing of meaning and the critique of power are eternal metaphors of subjectivity.

Rhetorical narrative provides a direct pathway to studying the concrete realization of *intersubjectivity* and *ethical intentionality* within narrative. Its four branches all emphasize contextual and theoretical diversity regarding fictionality. Phelan shifts the focus to the authorial agency, textual phenomena, and the reader-response loop, expanding into feminism, psychoanalysis, Bakhtinian linguistics, and cultural studies. Margaret Freeman draws on concepts of *metaphor* and *mapping* from cognitive linguistics, elevating them to a poetics where the blending of species and space is equated with time. Palmer proposes that fictional character consciousness and action constitute a consciousness-action continuum. Janssens's *metarepresentation* and Palmer's *group thinking* interpret the persistent ambiguity in Morrison's *Recitatif*, where the narrative voice coalesces into the collective inner voice of the story [9]143-229. In gender-political narratives, Warhol focuses on gender intervention, cross-compatibility, and horizontal expansion within culturally constituted contexts, while Lanser's *moving target* continually deconstructs and reconstructs, providing core analytical tools for feminist narratology to deconstruct male-centered narratives and con-

struct alternative narratives of *her* experience, thereby expanding embodied cognition [10]65-75. The body-as-medium is the most primitive narrative medium; the marks of its social discipline, historical trauma, and artistic creation possess an unmediated power of presence.

The real-world intervention of literature is a struggle over the *cognitive map*, attempting to delineate the social relations and contradictions obscured by the spatializing logic of dominant power, capital, and algorithms. It is a political struggle over the *right to refract* existence. Regarding the critique of *the ideology of separate spheres*, Bonefeld points out *the inversion of the world, where social relations appear as an objective coercion of reification, apparatus-ization, and entrapment*. This resonates with Kierkegaard's notion of the *singular repetition* of experience that cannot be reproduced. Francesco Careri's concept of *walkscapes*—walking as aesthetic practice—constitutes a micropolitics of negative embodiment, a daily training in creating evental ruptures, and also the starting point, as Campbell suggests, for practicing a positive biopolitics in the technological age. All these practices are not aimed at building a better Illimás trap, but serve the goal of negative ascent—the complete abolition of class society and the inverted world. Their content cannot be prefigured; it can only be created by liberated individuals in the struggle to negate the old world. Therefore, as Žižek argues, true intervention is not merely about revealing contradictions but about *traversing the fantasy*, pointing out the fundamental antagonism upon which the dominant symbolic order's framing, reframing, and construction of *utopian* narratives rely—and which it must necessarily repress.

2.3 The Power of Duration and Community: Rebuilding Connection through Time

At the intersection and point of tension between the two major domains outlined above—*existence-interpretation* and *materiality-power*—lies the crucial project of rebuilding communal bonds through narrative in an accelerating society. This involves reconstructing a sense of inner temporality and historical depth, which is key to resisting the fragmentation of the subject. László Krasznahorkai's signature *prolonged sentences* and cyclical narrative structures constitute in themselves an ethical practice of *slow aesthetics*. They resist the consumption-driven pace of reading and call for a return to the tradition of contemplation, forcing the reader to experience the weight of existence and the viscosity of time through slowness. As Bergson notes, *While the factual reality of the past is unchangeable, the past in its virtual sense can be altered—when something radically new emerges, it retroactively creates its own possibility, that is, its own cause/conditions* [3]125.

Through *duration*, we recapture an inner, qualitative sense of time. The *factual ambiguity* and *intersubjectivity* inherent in the interaction between factual expression and desire represent an ethical wisdom embedded in the depths of language, a way of navigating the tension between self and Other, certainty and uncertainty. Simultaneously, through interventionist narrative practices, we can rebuild, amidst fragmentation, a communal imagination with historical depth and a resistant consciousness regarding media art. *Practice* serves as the crucial hinge connecting inner time and

external history. By distilling core principles such as *bounded rationality* and *tragic freedom* from classical thought, we can construct a corrigible ethical and social system that acknowledges human fallibility. As Giddens observes, *Conscious processes persist in action; goals are often established in the course of the action itself* [11]262-275.

This involves actively engaging in a dual *shaping* through temporal narrative: First, the shaping of self-identity, which is both a *performative* generation through repetition (as Butler argues) and a continuous construction through ethical dialogue with the Other. Second, the shaping of micropolitics and everyday life, manifested as Deleuzian practices of creating *folds* within societies of control, or as the *technologies of the self* Foucault advocated in his later work as practices of freedom. This dual shaping aims to directly confront the *social acceleration* and affective alienation brought by technological innovation (as Rosa analyzes) and the crisis of subjective fragmentation in multimedia environments.

Deleuze divides the world into real material and a completely passive surface of sensation. However, this surface of sensation does not exist; it is merely a flow of becoming between being and non-being. The surface of sensation does not exist; it only *subsists*. Stiegler points out that the duration of a community relies on the aesthetic and transmission of *tertiary retentions*. The monopoly of digital platforms fosters heteronomous, public homogenization, eroding the temporal foundation upon which community continuity depends. Rebuilding connection thus means revitalizing the right to life memory and narrative. A community is a grander *landscape of meaning* that ek-sists through the *Mitsein* (being-with) of plural Daseins.

Ultimately, all this speculation and practice, accompanied by the gravitas of the classical, the interrogation of the ethical, and the resonance of the aesthetic, points toward an emancipatory quest. It is, on one hand, an embodied care and just judgment for each unique life situation, illuminated by MacIntyre's notion of identity as *generated through a narrative quest toward the good* and Nussbaum's *poetic justice*. On the other hand, it is a clear-eyed recognition of the impossibility of the traditional *Utopia*, while still upholding its negative and critical spirit. Bloch conceptualizes this as an eternal *principle of hope*, and Bakhtin and Jameson identify it as *social imagination*. Thus, within the dynamic process of history, we can anchor the fragile yet indispensable ethical and political practice oriented toward a better community. Furthermore, the state is a product of *morality and aesthetics*, constructed all the way from materiality to superstructure. This path involves retracing the temporal shaping of decolonized subject construction and expanding the horizon of future technological time.

2.4 The Contemporary Ethical Reconstruction of Poetry and Thought: The Aesthetics of Force and the Insistence on Form

Contemporary stylistic-narrative experiments challenge cognitive habits, becoming sites for creating *temporal heterotopias* and activating critical aesthetic and ethical judgment. In a context where the substance of content has utterly collapsed and hope is disillusioned, the supremely complex, precise formal structure itself—like the six-

step-forward, six-step-back tango—becomes the final order and dignity against nihilism, achieving the *redemption of art*.

First, its ethical core lies in this: when co-existence becomes ineffective, and purposive *action* aimed at external goals is rendered impossible, the sheer *insistence* on formal perfection becomes an immanent *good* in itself. It is an inner-directed ethical practice that seeks no external salvation, guarding the final boundary of what it means to be human. The formal structure becomes the last bastion and locus of *dignity* in the face of the void.

Second, when real-world action is obstructed, an extreme insistence on form constitutes a *negative* act. By suspending the automated production of everyday meaning, it creates pauses and fissures within the smooth symbolic order, allowing a glimmer of the repressed *Real* to flash forth. Krasznahorkai's *long sentences*, manifesting as a stylistic *ontology*, swell, prolong, and refuse to cease. They constitute an autonomous, self-sufficient force-field, resonating with the Kraft thinking of Herder and others—the idea that beauty and art originate from a pre-reflective, creative life-force. It is the ultimate performative exercise of this primal *force* in language.

Third, Christoph Menke posits that the core of force lies in distinguishing between goal-oriented *action* and the immanent, affective existence of *life*. The origin of the event lies beyond the pleasure principle and possesses its own plasticity. Characters often lose the capacity for effective *action*, yet their *life* is infinitely magnified and contemplated within endless rain, mud, and waiting. The art of the novel reveals the realm where *action* is invalid, and the possibility for *life* to self-affirm and play with itself through the force of formal language. The aesthetics of *force* (*Kraft*) thinking provides the perfect ethical cornerstone for understanding Krasznahorkai's suffocating forms. This is the direct and tragic self-affirmation of Being's *pure creative force of life*, its glorious ek-sistence in the aesthetic domain.

Abbott advances process sociology and temporality. Harvey reveals how capital consolidates power through the production of space and the planning of time, creating a ruling logic of *time-space compression* that suppresses other human temporal experiences, such as the chaotic time of poetry. Specifically, poetic symbolic narrative probes poetry as a highly condensed system of aesthetic-cognitive signs, making it the ultimate field for studying the aesthetics and ethics of *iconic signs*, *the unsayable* in cultural heritage, and *atmospheric aesthetics*. At a time when technological rationality and capitalist logic profoundly reshape contemporary lived experience, returning to classical ethical resources is not nostalgia but a profound critical renewal. Literary form relates to contemporary readers' responsive minds, media, and methodologies, initiating a turn from the ideal to the real and a transcendence of tradition. Lyric poetry re-examines its cognitive properties and ecological implications, establishing a poetics based on perception that reflects natural relations within ecological processes. Margaret Freeman argues that a poem's success lies in its ability to become a symbol for feeling *existence* in reality, further explaining how features like representation, metaphor, schema, and affect operate on the poem's iconicity. Utilizing conceptual metaphor and blending theory provides new perspectives for the cognitive interpretation of literary discourse [12]179-198. By analyzing the cognitive processes of constructing and communicating stories, it reveals the mirroring operations between tem-

poral narrative, experience, and the perception of action, demonstrating the contemplation of aesthetic capacity when creating poetry as a sign for perceiving true existence. In Vico's view, common sense or *sensus communis* is *not a form of proto-scientific knowledge but a common way of experiencing the world present in the life of a people. It is not a consciously formed cognition or empirical belief. A people's sensus communis is rooted in shared ways of feeling, speaking, and signifying within the world* [12]179-198.

Unnatural narratology, meanwhile, is a poetic experiment in creating *temporal heterotopias* and challenging cognitive inertia. It expands the boundaries of literary expression by defying real-world logic, a core feature especially prominent in postmodernist fiction's representation of the impossible. Jan Alber argues that *subjectification is the reading of events as mental states* [13]46-52. Behind frame blending, linguistic subjectification occurs primarily through two channels: *prototype-based gradual shifts* and *context-based counter-prototype reconstructions*. Together, these channels constitute a *tension field* for subjectification where meaning is generated. Based on Alber's definition of impossible narration, Shang Biwu outlines five types of unnatural time. By thoroughly subverting the logic and causality immanent to the temporal audience through reversed time-flows, a new world is constructed. A narrator-as-soul interprets this new world, suggesting that only when time flows backward could Auschwitz become an acceptable, familiar moral place. Through this narrator's voice, a morally inverted filter is cast over the world. Beneath this narrative technique lies a sense of responsibility for social critique and value judgment [14]211-220.

Thus, the temporal narrative of classical ethics, as a speculative and aesthetic practice traversing past and present, manifests a liberating power of *dual-shaping* in the contemporary era. This power is rooted in two intertwined theoretical networks: First, the *Being-Hermeneutics-Ethics* lineage from Plato, Augustine, and Bergson to Heidegger, Ricœur, Levinas, and Nussbaum. It concerns how individuals and communities, within temporality, construct meaningful identities and shoulder ethical responsibility through narrative understanding and emotional projection. Second, the *Power-Materiality-Aesthetics* lineage from Marx, Gramsci, and Foucault to Debord, Rancière, Bourdieu, Eagleton, Rosa, and digital critical theorists. It reveals how signs, institutions, and structures of perception are shaped by power and become arenas of political struggle.

The tension and intersection between these two dimensions lie precisely in *narrative* itself. Narrative is not only the medium for constructing *narrative identity*, as described by Ricœur, but also the battleground for what Rancière terms the *distribution of the sensible*. It shapes both the temporal framework through which we understand ourselves and participates in constructing the affective tone of social consensus and the imagination of justice. Therefore, the argument of this paper will unfold around the two core dimensions of *the narrative shaping of self-identity* and *the perceptual shaping of poetic justice*. Thus, in the context of the subjective fragmentation and affective alienation produced by Rosa's *accelerated society* and Zuboff's *surveillance capitalism*, we aim to activate the temporal wisdom and aesthetic judgment within classical ethical narratives, transforming them into contemporary resources for resisting nihilism, engaging in micropolitical practice, and pursuing an embodied

poetic justice and a critical *utopian* spirit. This pursuit itself constitutes participation in the dynamic construction of the state as a product of *morality and aesthetics*, and represents a poetic and ethical expansion against the colonization of future technological time.

3 Being: the Redemption and Shaping of Time and Language and Alienation

Temporal narrative is, on one hand, what Marxism describes as *history being the process of praxis*, and on the other, what phenomenology posits as *time being the horizon of Being*. The possibilities and forms that persist within extremities test the very limits of humanity and morality. Narrative constructs an intelligible space of meaning from chaotic reality, with language and other elements serving as the media for this transformation. This constitutes the projection of the complex discursive networks that form everyday life into the text, which refracts the various components of the discursive network through reference, symbolism, and correspondence [11]75. This is a phenomenological description of the process. The contrast between Don Quixote and Descartes' *malin génie* represents two postures of consciousness in struggle: one resisting reality through narrative, the other interrogating consciousness through doubt. Together, they reveal the constructed nature of consciousness, providing literary and philosophical embodiments of the two modes through which consciousness is built—narrative and doubt. Along with temporal narrative, this lays the cornerstone and overarching framework for the entire theoretical edifice, defining the core categories of narrative, time, and self.

Narrative is a fundamental way—indeed, the second fundamental way—through which humans comprehend time, construct self-identity, and confront existential uncertainty. Narrative is the shaping and redemption of time; through counterfactual narratives, memory reconstruction, and similar means, individuals can spiritually reshape trauma and achieve self-redemption. For Being, language performs the first act of shaping: it transforms the unbearable chaos of the *Thing* into a habitable *landscape* of the earth. This does not overstep fact but is achieved as language, through the affective *if only...* and the potential *if...then...* causal linkages of logical reasoning, performs spatial displacements, refractive metonymies, and mapping metaphors. The pleasure of proximity and mnemonic connections captures the aesthetic and emotional qualities of a place, sketching the actual scenery. In the beginning was the Word—the support of sound—which broke the void and darkness. Through analogy and empathy, existing as music (musical existence), it generates a meaningful, affective space [15]57-103.

Taking *temporality* as a premise, the shaping power of language resides not only in Heidegger's notion of *temporality* as the horizon of Dasein's Being but also in the fact that the chaotic *Thing* itself emerges and vanishes within the flow of time. Paul Ricœur's concept of *narrative configuration* points out that human experience in time is dispersed and chaotic; narrative (*mise en intrigue*) is the *configuring* of time, integrating scattered events into a meaningful whole through plot, thereby generating

narrative identity. However, the narrative *cognitive mapping* that constructs an ordered *space of meaning* from a world of chaotic *Things* is, in real life, pre-structured by the meaning-space into which capital incorporates *Things* as raw materials. As Bennett and others note, the vibrant network of *Things* and the diachronic folds of space are already caught in an unequal field of *hegemony* enclosure. Algorithmic recommendation is a form of invisible *world-editing*.

3.1 Cognitive Mapping from Thing and Landscape to Space

The Thing is the basal reality connecting time and the future. The material turn in social theory—the new materialism—posits, as Braidotti argues, that prior to the convention of linguistic signifiers there is no substantial, corresponding original real signified, and that ideology is mistakenly possessed due to domination by certain power structures [16]276-286. Judith Butler opens possibilities for liberating gender inequality, while Jane Bennett's concept of *vitality* reveals the vibrant ecology and political nature of *things*, demanding that critical theory trace the analysis of any *landscape* back to its global material flows and colonial scars. Discursive systems and material reality interpenetrate. Today, Pascale Casanova's revelation of the distribution of *literary capital* and Apter's identification of English's *hyper-central* status signify that Franco Moretti's *distant reading* and Casanova's *systematic analysis* represent the contemporary ultimate form of the digital platform. Its recommendation logic is a new *canonization* mechanism; the algorithm is an invisible *world-editor*. Postcolonial critiques of representation, following Said and Spivak, reveal that the digital *atmosphere* is a product of *algorithmic orientalism*, classifying and tagging the globe and its cultures according to the standards of specific centers. This achieves the construction of material force-hegemony-atmospheric aesthetics. Critical practice should not merely deconstruct individual platforms but map the *global circulation of platform capital and culture*, revealing how affective patterns like *involution* anxiety are amplified by global capital flows into a universal *atmosphere*. Thus, the critique of *material force* delves into cultural-political-economic analysis. To dissect an ethical or digital *atmosphere*, one must not only examine its algorithms but also trace the central rules and mechanisms embedded in its aesthetic standards and affective structures.

On the other hand, Reinhart Koselleck focuses on how temporal experience constitutes Being, studying the temporal structures of collective historical experience and expectation, linking to *temporal narrative shaping*. Transmedia narrative is the core frontier for analyzing the *avatar crisis*, *materiality*, and *atmospheric aesthetics* of the digital age. The *real-time* efficiency pursued by mathematical algorithms colonizes humanistic cognition by eliminating delay and contemplation. Francesco Careri's concept of walking identifies a dynamic range termed the border; through walking (*la marche*), it stimulates the eternal vitality of wandering, generating emerging, continuous experiences of everyday miraculous landscapes, exploring blank spaces and new forms of social activity, constructing a *field of representation* for power struggles, and moving towards a trans-domain synthetic aesthetics that introduces physical energy combined with humanistic time, represented by psychogeography and entropy landscapes [17]74-140. Meanwhile, Seashore's deviation theory points out that all expres-

siveness in classical music stems from deviation from the score; the extension of actual value, accompanied by changes in dynamics, generates and transforms the dream-like space-time of the music. Thematic resetting and perspective adjustment in trans-media adaptation can restore growth-type themes, construct national identity, and revise the gaze from object to subject; transformations between media can ensure the narrativity and duality of audiovisual documentation and memory; visual elements are full of thematic potential, focusing subjective vision through the punctum and ekphrasis, constructing narrative worlds through dynamic development under media and perspective shifts. Texts become world literature through David Damrosch's *elliptical refraction of translation* and Homi Bhabha's *hybridity*, a process that is itself a battlefield where meaning is contested, mutated, or co-opted. By combining the reception aesthetics of Jauss and Iser with Said's traveling theory, it emphasizes the dynamic generation of meaning in cross-cultural *reception*. The reader's *horizon of expectations* is shaped by global cultural power. The creation of a *heterogeneous atmosphere* must consciously engage in *decolonizing translation* and *representation from below*, actively introducing symbols, rhythms, and narrative structures repressed by the system. For an individual's survival, reception, and interpretation must be conscious of their own individuality, position, and reception. Whether the interpretation of classics or cutting-edge works comes refracted through the interpretation of others or is based on local discourse concerns the fundamental power of interpretive authority.

3.2 The Ideological Battlefield of Multimodal and Transmedia Representation

The complementary dual paths of *interpretation of Being* and *material force* together form the twin wings of critical practice based on cultural heritage in the digital age. *Every movement is dance; one's own body is an instrument to be cultivated and trained* [6]50-53. The sensory deluge of details 'in-forms' consciousness. Contemporary meaning production is constructed by multimodal signs—text, image, video, algorithmic streams. Transmedia multimodal narrative and *the postcolonial* have become the cutting-edge core. Fredric Jameson's *significant form* stands as a core practice among them. In the digital era, media narrative extends far beyond language. Humanity must confront the essential operation of algorithms: translating human behavior into data, and data into profiles. Therefore, the *semiotic inscription* of ethical emotion, memory, and time is interwoven with consciousness, fundamentally constituting a struggle over *the ideology and aesthetic atmosphere of media narrative and dissemination*. It delves into the forced recurrence of core images or traumatic memories within consciousness. Consciousness itself is the existential predicament, manifested and functioning as the narrative core. It presents the disillusionment of collective consciousness in unconscious micro-dynamics, the individual consciousness struggling amidst the ruins of historical violence, the consciousness of the exile crushed under grand historical narratives, the defense, breakdown, and ethical choices of consciousness facing extreme atrocity, and the fragmented, superimposed nostalgic rituals of the postmodern wanderer. The narratives realizing these various forms echo the social psyche's yearning for redemption; they are a surveying of an entire era's spiritual ruins by excavating the labyrinths of personal consciousness, resonating with

the testimonial and mnemonic function identified by Magritte [18]215-361. Consciousness becomes a fragile vessel of personal memory against official historical narratives, the last bastion for preserving forgotten truths.

This involves not only immersive experience but also conscious mistranslation, foreignizing translation, and the *hard translation* of marginal dialects into central discourse—all acts of internal ideologicalization. Venuti's strategy of *foreignization* is the most direct manifestation of symbolic power and struggle through which *Being* appears via the sensorium.

As media forms domesticate habits of perception and bodily training, the shaping of mind should be combined with embodied practice. This entails enacting the contemporary transformation of *classical ethics*, remolding a reinforcing loop between the profound density and depth of thought and effective real-world action. It means building bridges between educational innovation and narrative reform, granting suffering the indelible form and serious, profound core of tragedy, and adopting an ethical stance that intervenes in reality. Simultaneously, the conversion from chaos to meaning encompasses personal life experience, self-exposure, and emotion towards the Other, possessing aesthetic originality and integrity. This is the manifestation of narrative shaping at the micro-linguistic level. Therefore, regarding any meaning—be it on a digital interface or in literary classics—maintaining a critical attitude, acquiring a broad historical vision, transcending the limitations of taste, ruin, border, and exile, imbues *cultural heritage* with contemporary urgency, using the capacity for narrative transformation to dialogue with civilization and local perception.

3.3 Upgrading the Problematique: Contesting the Decolonized *Landscape*

Postcolonial critique provides the ultimate ethical and political framework. Spivak's resistance gives voice to the *subaltern*, alert to how any grand narrative—including those of so-called resistance—can suppress difference. The aim is not to enter the center, but to dismantle the very structure of center and periphery, toward what Spivak figures as the *planetary*. The task is to challenge the existing global cultural imperialism, cognitive injustice, and internal colonization, not to consolidate them.

Here, the *Thing* is the global unequal data-capital-knowledge system, and the *Landscape* is a planetary public sphere perpetually contested through media dissemination, reception, and hybridization. The direction is toward critique and creation on a planetary scale. *Existence*, within global cultural power networks, involves integrating the *affective and ethical* dimension through critical philology and ethics: connecting to Nussbaum. She argues that ethical judgment cannot be divorced from narrative imagination and emotional attention—such as pity and fear—to particular situations. The *Landscape* rendered by language is precisely a meaning-space imbued with affect, open to ethical judgment, foreshadowing the subsequent discussion of *poetic justice*. This constitutes the process of constructing a decolonized subjectivity.

The goal is not to restore an old world, but to narrate for all suppressed voices within the unequal planetary literary field, co-writing a truly new *World Literature* that belongs to all inhabitants of the *Anthropocene* just *Landscape*.

However, the *material* struggle challenges the digital variant of the *Republic of Letters*, waging a planetary-scale semiotic guerrilla warfare and systemic critique to contest representational power and aesthetic leadership. This highlights the contemporary manifestation of *alienation*: transitioning from Marx's *alienation of labor* to the present. In the digital age, the question of whether the subject's *narrative identity* and affective experience are being alienated by algorithmic recommendations, fragmented information flows, and standardized emotional expression is a direct response to the urgent individual and collective need to critique power.

4 The Deconstruction of Power in Temporal Narrative: The Dual Field of Semiotics and Affect

Narrative signs are embedded within a *power-discourse* system. Analyzing the core narrative dynamics of Krasznahorkai's work through the strong narrativity of the Greimasian semiotic square reveals a fundamental opposition between hope and disillusionment, and between deception and lucidity. Irimiás's promise of a *new order* simultaneously fulfills *hope* and performs *deception*. In contrast, the doctor's voyeurism embodies *lucidity*, yet leads only to *disillusionment* and ineffective spectatorship. Characters slide between the dynamic poles of this square, never arriving at stable meaning. The entire narrative structure enacts a dialectical process where meaning is perpetually generated and dissolved—what Jameson terms the *dialectical image*—dynamically encapsulating a structural model of all historical contradictions.

4.1 The Order of Signs and the Undercurrent of Affect: Ideology in Narrative Grammar

The semiotic system—embodied in the Greimasian square—charts the possible pathways of meaning, while affective undercurrents inject these pathways with driving energy or create blockages. The *hope-disillusionment* cycle in Krasznahorkai's novels is both a deduction of semiotic structure and a periodic production and consumption of collective affect. Signs and affect are two sides of the same coin in the operation of power, revealing society's fundamental antagonisms and inconsistencies. Narrative techniques, based on the subjective-objective manifestations of the will to life, constitute the practical layer that connects macro-power with micro-perception, enabling the transmutation of meaning and value aesthetics. By repeatedly narrating the same event from multiple perspectives, narrative dismantles the temporal flow and reconstructs it as a synchronic spatial collage, forcing the reader to confront both the unattainability of *truth* and the constructed nature of narrative in the process of piecing it together.

As the foundational grammar of civilization, the fundamental difference between image and linguistic signs lies in their distinct channels for connecting humanity's millennial subconscious with personalized experience. A deeper analysis reveals how signs carry specific temporalities—linear progress, eternal present, cyclical crisis—thereby covertly structuring historical imagination and future expectations. The essen-

tial difference between image and language signs is the ontological gap between *showing* and *telling*. Heidegger posits that imagistic art is *truth setting itself into the work*, the *unconcealment* of Being; whereas language, as the *house of Being*, is always an *interpretation* and *construction*. Lyotard distinguishes between the *discursive shaping* of language's rational rules and the *figural shaping* of art's sensible presentation, noting that the latter can present the *sublime*, which the former cannot.

Narratological techniques form the crucial technical layer connecting macro-theory with micro-textual practice, mapping onto Genette's distinction between *narrative time* and *story time*. Linguistic signs construct linear, causal *narrative time*, while the imagistic instant—the *image* or *scene* in literature—attempts to freeze *story time*, narrating through a moment pregnant with implication to create a spatial, atmospheric *immersion*, constituting a narrative pause and tension.

From Spinoza to Deleuze, Guattari, and Massumi, affect theory emphasizes affectus as a force—an intensive energy that propels, connects, and influences others. Ahmed proposes that *emotions do things* in cultural politics: bodies *approach* or *turn away from* certain things within social contexts, constituting social affective space. This space is not naturally formed but is embodied through repeated cultural training and reproduced in daily action. Thus, the body is a cultural repository and a political executor. Scholars like Nigel Thrift argue that urban space not only shapes behavior but also excites and codes various collective affects, endowing space itself with an *affective atmosphere*. Affect transcends signs and structure, possessing a strong eventfulness that constitutes the very mode of experience. This enables many artists, filmmakers, poets, and political activists to evoke or manipulate audience affective experience through sound, rhythm, image, and movement.

Combined with Trauma Studies and Embodied Testimonies, the focus shifts from solely the content of memory to how trauma deposits itself in the body, revealing the boundaries of narrative failure and showcasing the ineffability of bodily memory. Emphasis is placed on non-logical modes of expression—bodily reactions, dreams, gestures, speech interruptions—recognizing that traumatic experience often exists as *affective residue*. The shocking power and historical penetration of irrational action resonate with Deleuze's claim that the power of the world lies not in logical construction but in *experiences that shake us*. Affect theory offers precisely a possible path to traverse the boundaries of consciousness and touch collective perception.

Subjectification is the transmutation of meaning from *perception* to *judgment*, embodying a synthesis of Humboldt's *language as worldview* and Wittgenstein's *language games*. Language does not reflect the world but generates a specific *view* of it. Foucault's discourse analysis reveals that these channels of subjectification are deeply governed by the era's episteme: which feelings can be expressed and how are themselves results of power operations. In narrative, this directly relates to narrative voice and focalization as discussed by Genette and Mieke Bal. Subtle linguistic choices construct the perceptual filter of the narrator or character, determining what the reader *sees* and *how they feel*. Subjectification is the micro-rhetorical technique for achieving *unreliable narration* and shaping complex character interiority.

The intersubjectivity of factive expression points toward language's function in constructing *inter-subjectivity*. Austin's *speech acts* posit that stating a fact is itself a

social action. Habermas's theory of *communicative action* idealizes this as a process of reaching consensus through rational discourse, intending to clarify issues of truth, justice, and taste, and to resist the overall aestheticization of knowledge and morality characteristic of postmodern thought [8]553. Levinas's ethics of the Other fundamentally challenges this symmetry, arguing that language is first and foremost a *response* and *responsibility* to the call of the Other; understanding always lags behind the ethical summons. This corresponds to the narrative communication model (Chatman's real author, implied author, narrator, narratee, implied reader, real reader). The ambiguity and guiding nature of factive expression are the key links through which the narrator manipulates the narratee's position and the implied author establishes an ethical alliance with the implied reader. It determines whether the narrative's ethical intent can be effectively received. Subsequently, Derrida extends this deconstruction of human ethics to all animals, achieving respect for alterity. In the dialectical movement between alterity and the common, the community also remains perpetually under construction and open [19]578-587.

4.2 The Inhabitation of Being: The Shaping of Semiotic Narrative, Body, and Community

Focusing on narrative as a practical art that connects the symbolic order with the affective body, the movement from chaos to order touches upon the ontological status of fictional worlds, the source of narrative authority, and the metaphorical refiguration of reality. The construction and redemption of narrative identity stem precisely from this cyclical movement of meaning-generation from chaos to order. Affective narrative engages specific temporal experiences. Its intermediality finds its field of operation in the musicalized fiction of Romain Rolland's musical chapters, and in Krasznahorkai's tango structure and circular, end-beginning narrative, which utterly dissolves the linear progressive view of history. History and fate are presented as an endless cycle alternating between despair and hope. The tango's *six steps forward, six steps back* is an explicit imitation of musical structure. More importantly, the repetition, variation, themes, and fugue-like sensation created by his long sentences construct an intrinsic musicality at the discursive level. This multimodal narrative blends time, rhythm, and spatial imagery, aiming to create a total sensory experience that mimics the synthesis of ancient Greek tragedy. Its purpose is precisely to reflect and critique the loss of totality in the external world through this *consummate* artistic wholeness.

Confronted with the chaos of the *Thing*, humans first perform a primary ordering through the fundamental act of signification. Image-signs capture atmosphere and emotion. Narrative transforms the chaotic *affective residue* into a tellable, sequential *story*, achieving symbolic inhabitation. Linguistic signs demarcate and name; discrete signs cannot carry existence in time. Consciousness, then, through the tradition of *employment* from Aristotle to Ricœur, weaves signs into stories according to temporal and causal logic. The gradual subjectification of language is the micro-grammar through which plot injects value and emotion; the interactivity of factive expression is the inner ethical drive for the story to be heard and recognized. Research into logically impossible worlds challenges the boundaries of reason and unleashes philosophical

speculation about existence, truth, and fiction itself. The necessity of narrative identity and fictionality lies in the process of weaving stories to understand one's own time. Here, fictionality is no longer a defect but a necessity. Because linear life cannot be fully experienced, the narrative logic of Aristotelian *mimesis* and Ricœurian *possibility* is needed to fill gaps, establish coherence, and explore roads not taken. This is the profound reason why poetry is more philosophical than history—through its necessary fictionality, narrative touches the truth of existential possibility.

The time and identity shaped through narrative in turn become the *pre-understanding* for interpreting new experiences and undertaking new acts of signification. This cyclical movement constitutes the fundamental motion of hermeneutic existence. The full cycle is a return of consciousness to the world, with narrative being the dynamic element of these units along the temporal dimension. The philosophy of language and semiotics reveals the underlying rules of meaning generation, while narrative theory displays the grand schema of the *self* and *world* operating in the course of time. The integration of the two offers a complete explanation of how humans, from the silent *Thing*, move from static structural analysis to dynamic practical analysis, demonstrating how narrative, at both individual and collective levels, mediates between the semiotic and the affective to construct an *inhabitable world* imbued with an aesthetics of force and poetic justice.

4.3 From the Cage of Being to *Affective Resistance*: The Narrative Politics of Temporal Perception

The time an open prism of refraction, when closed off into a self-referential corridor, transforms its temporality into a *pseudo-temporality* that excludes real events—a time of no-time. Here, *circulation* itself becomes a predictable, controllable technique of domination, serving the operation of power. Gossip and ideological interpretation form a self-reinforcing hermeneutic circle that consumes the individual. This reveals how *power* operates by creating a closed, involuted field of narrative power. The conman's success lies precisely in offering a hopeful *circle* that everyone willingly enters—a circle that serves both as the field of power's operation and as a so-called new community, while its essence is exploitation. Krasznahorkai's novels thus uncover the most profound mechanism of power: not direct oppression, but conscription and enslavement through the provision of a circle of meaning.

The *avatar crisis* of the digital age is a quintessential manifestation of the crisis of narrative coherence. Therefore, resistance lies in reclaiming symbolic sovereignty through poetic language, *minor literature*, and heterotopian narratives. Texts born before the upheavals in Eastern Europe, with their cyclical sense of disillusionment, transcend specific historical prophecy to become a *temporal metaphor* with enduring resonance—a metaphor for the periodic birth and collapse of idealism. Extending the contemporary critique, Heidegger's *house of language* has mutated into a *cage of perception* in the digital era. Technological platforms inevitably compress Marx's historical, contradictory time into a homogeneous, quantifiable time—a one-dimensional oppression of ontology and the ultimate source of anxiety. This represents a dialectical look back at Enlightenment reason and German classical aesthetics

after their submersion by instrumental reason, along with the new conditions of the technological age. The critical vision for the new era is not merely a technical issue but a struggle over meaning, subjectivity, and the common world.

As Heidegger stated, *language is the house of Being*; the experience of Being relies on an immersive sign-system. Digital platforms, through their interface design, recommendation logic, and interaction protocols, have constructed an entirely new, global *meta-language* or *platform grammar*. This grammar aims to maximize engagement and data extraction; its essence is utilitarian and predictable.

The manifestation of alienation directly distorts the aesthetic deficit problem revealed by modernity. The *aura* fades—the disappearance of the *aura* in art in the age of mechanical reproduction, as Benjamin described, is pushed to its extreme in the platform age. The image is no longer a unique *authority of atmosphere* but an algorithmic sign that can be mass-produced and precisely targeted to elicit predetermined emotional likes and consumption. The failure of *negotiation* in linguistic signs refers to the replacement of sincere dialogue, conducted in uncertainty and upon which intersubjectivity relies, with instant feedback via likes, shares, and emotionalized tags. The rich space for linguistic negotiation is compressed into binary emotional outbursts and identity signaling; Habermas's *ideal speech situation* is drowned in noise. The personalized expression represented by preset channels of subjectification faces the danger of being co-opted by the aesthetic templates and popular jargon recommended by algorithms. Creativity no longer stems from the unique forming power of inner life but from imitation of the *traffic code*.

Resistance to the disintegration of narrative identity arises when the narrative of an individual life is forced to switch and perform across multiple scenes dominated by *platform grammar*—work WeChat, entertainment short videos. The coherence and the quest for the ultimate good, upon which MacIntyre's *narrative self* depends, become fragmented. We become strange others to ourselves within our own data streams. True resistance lies in reactivating the symbolic potential, discussed in the previous section, that is suppressed by platform grammar. The Symbolist and Modernist pioneers of *poetic language* guarded the complexity and intimacy of meaning. This is a contemporary practice of Shklovsky's *defamiliarization*—making perception difficult again to restore the experience of experience. Practicing Deleuze and Guattari's concept of *minor literature* directly connects personal plight to the micropolitics of everyday life. On platforms, this means transforming personal trauma and weariness—private narratives—through empathy and translation, elevating them into a public indictment of the universal alienating structure of platform capitalism, turning *intersubjectivity* from data extraction into the building of solidarity.

Constructing *heterotopia* narratives utilizes the potential of digital media not to build more refined spectacles but, as Foucault suggested, to create *heterotopias* of reality—narrative spaces such as serious literary communities or slow, collaborative writing platforms that follow completely different spatio-temporal and ethical laws. Within these, one practices a focused *deep attention* and sincere dialogue free from the performance principle, as a way to resist the alienation of the *accelerated society*.

The cultural politics of the digital age is, in essence, a *semiotic ecology* war over semantic networks that shapes the very fabric of space-time. Platform capital seeks to

simplify humanity's ancient and rich signs into an efficient, controllable, and extractable toolkit. Resistance, in turn, must tenaciously defend the sign as the habitat and ark where meaning is generated and Being is constructed. Through the capacity of narrative for fiction and refiguration, it must carve out oases of meaning amidst the ruins of modernity and spiritual deserts—spaces where one can survive, contemplate, and connect authentically with others. This is not merely a confrontation with the negative aspects of technology but a battle for the very survival of philosophy and poetics in the new age.

5 Horizon: Sino-Western Poetics, World Literature, and Intellectual History

Temporal depth and spatial breadth constitute the recitative of civilization. The *retrospection and revision* within intellectual history—from ancient Greece to postmodern developments in literary theory—manifests a spiral of *negation and transcendence*, where each theoretical turn represents a renewed response to classical questions. Contemporary predicaments are modern variants of enduring philosophical problems. Sino-Western poetics and world civilization provide a trans-civilizational, supra-territorial horizon for the refraction of existence, while the manifestation of micropolitics and decolonial representation unfolds within ongoing political and decolonizing processes. Ethically anticipating and dialectically accommodating creative human errancy constitutes a core prerequisite for constructing social institutions; a corrigible society must be built upon foundations such as humility, tragic consciousness, and pluralistic inclusion. On the level of political philosophy, this furnishes a humble ethical cornerstone for the design of all social shapings, including governance in new domains such as platforms, leading toward the elevation of vision and the consolidation of foundation. By situating present struggles within the *longue durée* of human intellectual history and within unequal global structures, theory acquires a dimension that connects historical philosophy and world politics, elevating critical thought into a form of critical humanism endowed with historical consciousness and planetary concern, from which continually emerge new practical-critical pathways such as affect studies, consciousness research, reading studies, and cognitive poetics.

6 Conclusions

Ultimately, viewing the *classical resonance* within the long river of intellectual history—tracing developments from ancient Greece to postmodernity—reveals a continuous *retrospection* upon classical core questions such as *narrative, justice, and community*. Confronting *unresolved core tensions*, such as those between narrative and truth or between human and non-human narrators, clarifies that these tensions are not termini but dynamic forces propelling thought and practice forward. It reaffirms that, under the guidance of a *historical conception of time*, conscious practices of narrative shaping do not seek a return to the past; rather, within present contradictions, they

creatively contest the future, safeguarding the narrative nature of being human and the possibility of a shared world. In the technological age, choosing to live through lucid, responsible narrative practice is the fundamental act of preserving human dignity and the very possibility of community.

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Needless to say, any remaining errors are my own.

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