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Indeed, Shuyu Kong shows how Chinese people have sought to make sense of the dramatic historical changes of the past three decades through their engagement with popular media, and how this process has created a cultural public sphere where social communication and public discourse can be launched and debated in aesthetic and emotional terms.

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HUI FAYE XIAO. Seattle and London: University of Washington Press, 2014. xi + 247 pp. \$30.00. ISBN 978-0-295-99350-8 Popular Media, Social Emotion and Public Discourse in Contemporary China. SHUYU ...

Book Review: Shuyu Kong, Popular Media, Social Emotion and ...

While there is no definitive list of the spectrum of emotions, one popular one, from emotion expert Paul Ekman, contains six: fear, anger, sadness, disgust, surprise, and joy. These six have been found in every society worldwide, and have been shown to be identifiable by people regardless of

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Since the early 1990s the media and cultural fields in China  
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massive boom in the cultural and entertainment industries.

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This evolution has also brought about fundamental changes in media behaviour and communication, and the enormous growth of entertainment culture and the extensive penetration of new media into the everyday lives of Chinese people. Against the backdrop of the rapid development of China ' s media industry and the huge growth in social media, this book explores the emotional content and public discourse of popular media in contemporary China. It examines the production and consumption of blockbuster films, television dramas, entertainment television shows, and their corresponding online audience responses, and describes the affective articulations generated by cultural and media texts, audiences and social contexts. Crucially, this book focuses on the agency of audiences in consuming these media products, and the affective communications taking place in this process in order to address how and why popular culture and entertainment programs exert so much power over mass audiences in China. Indeed, Shuyu Kong shows how Chinese people have sought to make sense of the dramatic historical changes of the past three decades through their engagement with popular media, and how this process has created a cultural public sphere where social communication and public discourse can be launched and debated in aesthetic and emotional terms. Based on case studies that range from television drama to blockbuster films, and reality television programmes to social media sites, this book will be of great interest to students and scholars of Chinese culture and society, media and communication studies, film studies and television studies.

Emotions, Technology, and Social Media discusses the ways the social media sphere uses emotion and technology, and how each of these has become part of the digital culture.

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The book explores this expression within a psychological theoretical framework, addressing feelings about social media, and its role in education and knowledge generation. The second section investigates the expression of feelings within social media spaces, while subsequent sections adopt a paradigm of active audience consumption to use social media to express feelings and maintain social connectivity. Discusses the significant relationships between Web 2.0 technologies and learning traits Presents studies about Facebook usage and individual emotional states Investigates the shared emotions in the construction of “ cyberculture Shows the extent to which scientists use social media in their work, and the ways in which they use the social media Analyzes the consequences of the online disinhibition effect Examines YouTube as a source of opinions and discussions which can be used to track the emotions evoked by videos and the emotions expressed through textual comments Details how Reddit users ’ media choices are emotionally useful and gratifying in the “ memeplex Links social interaction and the emotional life with that of digital devices and resources

Offers new understandings of gender construction and nation-building through the lens of recent Chinese television programs.

The historical analysis, theological reflections, and sociological observations found in the chapters of Christian Social Activism and Rule of Law in Chinese Societies reveal the vibrant influence of Christian individuals and groups on social, political, and legal activism in mainland China, Taiwan, Hong Kong, and diasporic communities.

When thinking about the culture and economy of East Asia,



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many attribute to the region a range of dispositions, including a preference for consensus and social harmony, loyalty and respect towards superiors and government, family values, collectivism, and communitarianism. Affect is central to these concepts, and yet the role of affect and its animated or imagined potentialities in the political economy of East Asia has not been systematically studied. The book examines the affective dimensions of power and economy in East Asia. It illuminates the dynamics of contemporary governance, and ways of overcoming common Western assumptions about East Asian societies. Here, affect is defined as felt quality that gives meaning and imagination to social, political, and economic processes, and as this book demonstrates, it can provide an analytical tool for a nuanced and enriched analysis of social, political, and economic transformations in East Asia. Through ethnographic and media analyses, this book provides a framework for analyzing emerging phenomena in East Asia, such as happiness promotion, therapeutic governance, the psychologization of social issues, the rise of self-help genres, transnational labor migration, new ideologies of gender and the family, and mass-mediated affective communities. Through the lens of affect theory, the contributors explore changing political configurations, economic engagements, modes of belonging, and forms of subjectivity in East Asia, and use ethnographic research and discourse analysis to illustrate the affective dimensions of state and economic power and the way affect informs and inspires action. This interdisciplinary book will be of great interest to students and scholars of Asian studies, anthropology, sociology, media studies, history, cultural studies, and gender and women ' s studies.

Filling The Void is a book about how the cultures and

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psychology of social media use fit within a broader landscape of life under capitalism. It argues that social media use is often a psychological response to the need for pleasure and comfort that results from the stresses of life under postmodern capitalism, rather than being a driver of new behaviours as newer technologies are often said to be. Both the explosive growth of social media and the corresponding reconfiguration of the web from an information-based platform into an entertainment-based one are far more easily explained in terms of the subjective psychological experience of their users as capitalist subjects seeking 'depressive hedonia,' the book argues. Filling the Void also interrogates the role of social media networks, designed for private commercial gain, as part of a de-facto public sphere. Both the decreasing subjective importance of factual media and the ways in which the content of the timeline are quietly manipulated--often using labour in the developing world and secret algorithms--have potentially serious implications for the capacity of social media users to query or challenge the seeming reality offered by the established hegemonic order.

The First and Second Comings of capitalism are conceptual shorthands used to capture the radical changes in global geopolitics from the Opium War to the end of the Cold War and beyond. Centring the role of capitalism in the Chinese everyday, the framework can be employed to comprehend contemporary Chinese culture in general and, as in this study, Chinese cinema in particular. This book investigates major Chinese-language films from mainland China, Taiwan, and Hong Kong in order to unpack a hyper-compressed capitalist modernity with distinctive Chinese characteristics. As a dialogue between the film genre as a mediation of microscopic social life, and the narrative of economic

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development as a macroscopic political abstraction, it engages the two otherwise remotely related worlds, illustrating how the State and the Subject are reconstituted cinematically in late capitalism. A deeply cultural, determinedly historical, and deliberately interdisciplinary study, it approaches "culture" anthropologically, as a way of life emanating from the everyday, and aesthetically, as imaginative forms and creative expressions. *Economy, Emotion, and Ethics in Chinese Cinema* will appeal to students and scholars of Chinese cinema, cultural studies, Asian studies, and interdisciplinary studies of politics and culture.

*Media Culture in Transnational Asia: Convergences and Divergences* examines contemporary media use within Asia, where over half of the world's population resides. The book addresses media use and practices by looking at the transnational exchanges of ideas, narratives, images, techniques, and values and how they influence media consumption and production throughout Asia, including Sri Lanka, Bangladesh, South Korea, Singapore, Vietnam, Afghanistan, Iran and many others. The book's contributors are especially interested in investigating media and their intersections with narrative, medium, technologies, and culture through the lenses that are particularly Asian by turning to Asian sociopolitical and cultural milieus as the meaningful interpretive framework to understand media. This timely and cutting-edge research is essential reading for those interested in transnational and global media studies.

A collection that brings together an international network of scholars to explore the questions of child and nation in world cinemas.

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Exploring online privacy, cyber-nationalism, and the network market, this book details the crucial and evolving role played by the Internet in present-day China.

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