

主编：陈圣来
国家对外文化交流研究丛书

国家文化软实力的 新视野研究

A NEW PERSPECTIVE
OF THE NATIONAL
CULTURE SOFT POWER

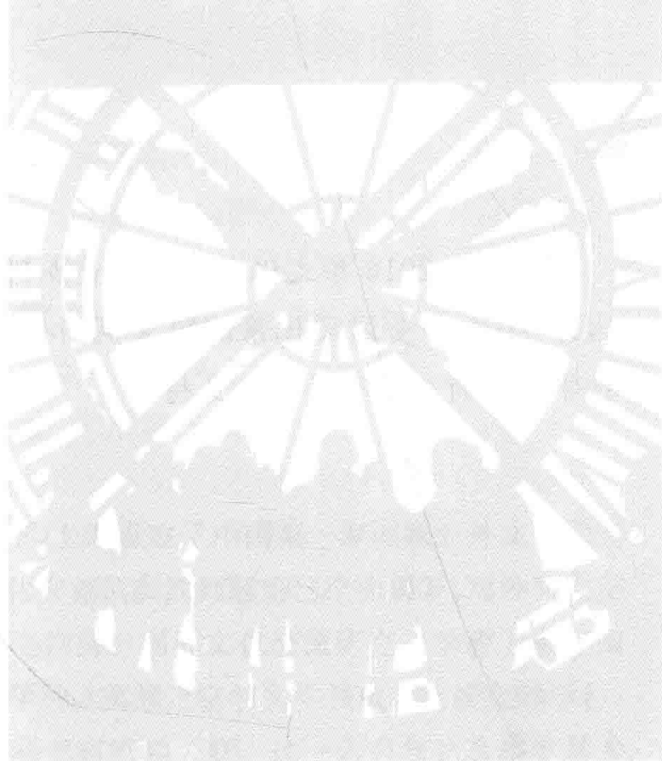
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本书为 2016 年文化部委托的重点研究课题,课题研究报告被评选为“2016 年全国文化系统优秀调研成果”。本书出版获上海社会科学院创新工程项目资金支持。

总 序

在国家文化部的批准授权下,上海设立了中国第一家国家对外文化交流研究基地。这表明我国对外文化交流从实践到理论已全面展开,对外文化交流已越来越成为我国文化的核心内容。国际文化交流研究从学理上属于国际关系研究领域中的公共外交学科。实际上它与文学领域的比较文学学科,以及传播学领域的国际传播学科都有密切关联。这一研究与这么多学科发生联系与纠葛,可见这一研究的丰富性和跨界性。公共外交(Public Diplomacy)从“民间外交”的概念发展而来,但比民间外交的内涵更为丰富,更为广阔,也更为深刻。近来,还有实务部门与研究领域将对外文化交流归结为“文化外交”,认为文化外交是公共外交的重要和主要的组成部分。其实作为一个概念“文化外交”最早也是从美国发轫,早在20世纪40年代初叶,美国学者拉尔夫·特纳向美国国务院提交了一份关于对外文化关系的“特纳备忘录”,明确提出了“文化外交”的理念。该理念经由美国外交史专家弗兰克·宁柯维奇进行系统阐述后得以发展。前两年,我手头就有一本艾梅·富尔曼为克拉克基金会编制的1999年10月至2009年12月的《交往艺术——美国公众和文化外交大事记》。我们刚刚开始关注和涉猎,他们已先行了几十年。当然不管怎样,我国毕竟也已开始起步,2013年6月国家对外文化交流研究基地在上海正式启动时,文化部外联局与基地以及上海社会科学院文学研究所联合召开了国内首次“中国特色文化外交理论与实践研讨会”。

公共外交和文化外交日益受到国内外学术界和社会各界的广泛重视,成为人文社会科学发展的一个亮点。究其原因:其一,中国已经走到了世界舞台的中心,中国与世界各国的文化交流空前紧密,民众间国际交往的接触面远远超过政府交往,而且这种交往是实实在在、最为自然的文化双向了解渠道;其二,公共外交是促进西方全面、准确理解中国的重要途径。向世界说明

中国的能力是中国的“软力量”之一,是中国综合国力的重要组成部分。随着我国对外开放的不断扩大和国际文化交流的日益频繁,对外传播中国文化的机会也日益增多。因此,从根本上来说,公共外交与文化外交研究之所以日益呈现其重要性,是全球化时代外交转型、学科交汇和中国崛起共同汇聚的结果,反映了跨学科交流的发展方向,具有强劲的生命力。

中国作为一个文明古国正在和平崛起,我们已不可犹疑地将我国经济融入世界经济大循环之中。同样,我国的文化也不可回避地与世界文化产生融合碰撞,最终加入世界大循环体系之中,这是中华文化的必然选择和必然归宿。让世界了解中国,让中国走向世界,这句口号我们喊了几十年,但实践起来还是步履维艰,收效甚微。这句口号的实质也就是对外文化交流的实质,说到底就是怎样向世界讲好中国故事,传播好中国声音。当前世界各国都在发展,都在扩大自己的影响,若想在这场激烈竞争中脱颖而出,成为一个受尊重、受瞩目的国家,那么至关重要就是文化影响力。文化没有国界,未来强国的比拼是文化软实力的比拼,我们要善于在全球化的背景下,用自己的文化去影响世界、感化世界。

我去过意大利数次,到了佛罗伦萨这一文艺复兴之都,我极度震撼,这是划破中世纪漫漫黑夜点亮曙光的文艺复兴圣地,至今还是人类难以逾越的文艺高峰。达·芬奇、米开朗琪罗、拉斐尔文艺复兴三杰,以及资产阶级第一位小说家卜伽丘和诗人但丁都诞生在文艺复兴时期的佛罗伦萨,这是何等辉煌!我们能产生这样大师云集的时代和城市吗?能诞生《创世纪》《十日谈》《神曲》这样的传世之作吗?这就牵涉到中华文化走出去的问题,中华文化在世界的影响力问题。2012年12月,我们整个民族尤其是文学艺术界处于一种亢奋状态,因为中国人第一次从真正意义上满足了我们的诺贝尔情结,莫言摘得了当年诺贝尔文学奖的桂冠,这是值得国人为之庆贺的,这说明世界对中国文化的认同开了一个很好的端倪。

但是我们更要清醒地认识到,中华文化要能产生对世界的影响还有漫漫路途。我说这话基于两点:1.中国文化占有世界市场的份额太弱。根据2010年《中国文化软实力蓝皮书》披露,中国文化产业占世界文化市场的比重不足4%,美国占世界总额的43%,欧洲占34%,日本占10%,澳大利亚占5%,中国只占4%不到,中国文化占有率太孱弱了。中国现在的经济总量占美国的

一半,2012年美国是162426亿美元,我国是83492亿美元,我国经济总量占美国的50%,而文化只占10%都不到,因此无论纵向比还是横向比,中国的文化与中国的地位都不匹配。2.现在世界上文化的话语权和文化的话语系统都在欧美发达国家手里,我们仅仅是在人家的语境中说人家的话,用一句不中听的比喻,这叫拾人牙慧。我们缺乏在文化语境和语系中建立自己地位的自信。一个国家一个民族的文化离不开对多维世界的把握、融合与驾驭,在转型发展中的中国正需要这样一种国际化的能力的提升,学会全球化的表达和言说,这是一种观念,也是一种能力,更是新时期中华文化面临的挑战与课题。我们必须建立中华文化强大的融合能力、沟通能力、传播能力和感化能力。

当然,我们一旦建立了与世界充分交流的通路,我们还会有担忧:我们拿什么文化产品去影响世界,去树立我们的国家形象和民族形象?这又是国际文化交流的另一层面问题。20年前,我去欧洲访问,所到之处无论是法国还是德国,都和我谈起中国电影《霸王别姬》,然而这之后好多时间没有这样的话题再发生了。现在倒是经常有外国朋友和我谈起台湾的云门舞集。这牵涉到文化软实力,支撑文化软实力需要有品牌性产品,标志性人物与强大的产业链。

怎样树立好中国的大国形象,这牵涉到中国的文化软实力,也是公共外交的题中应有之义,这一点上两条线得到了交叉与叠合,这就是跨文化交流的属性。因此,国际文化交流既是文化外交的属性,也是公共外交学科的核心。公共外交也好,文化外交也好,其研究对象、研究范式、研究方法等正处于演变和建设之中,有一系列重大理论问题需要得到研究,也有一系列重大实践问题需要得到破解,为此国家对外文化交流研究基地决定正式出版一套国家对外文化交流研究丛书,希望这套丛书能拓宽对外文化交流新的研究视野,建立新的学术高度,为中华文化走出去提供智力支撑和理论指导。



Prologue

Chen Shenglai

With the authorization from China's Ministry of Culture, the National Base for International Cultural Exchange and Studies has been set up in Shanghai. As the first national base in China in the field of international cultural exchange, it indicates that from practice to theoretical research, international cultural exchange in our country has carried out in full swing, and international culture exchange is taking up a core position of our culture. Although from the perspective of disciplines, international cultural exchange studies is classified as the discipline of public diplomacy which is a branch of international relation studies, it actually has a close link to the discipline of comparative literature in literature studies and international communication in communication studies. The fact that international cultural exchange studies is connected with so many disciplines demonstrates its multifacetedness and interdisciplinarity. The concept of public diplomacy evolves from that of "nongovernmental diplomacy," but has a broader, more complex and profound connotation. In recent years, international cultural exchange studies has also been considered, by both fields of culture practice and culture studies, as "cultural diplomacy," which is a major and important component of public diplomacy. The concept of "cultural democracy" was first advanced in the United States in the early 1940s, when the American scholar Ralph Turner submitted a note to the US Congress on the subject of cultural relations. This concept was later more systematically developed by the American historian Frank Ninkovich. In this area, the US has paced over

us for 10 years with the publication of “The Art of Communication: Chronicle of the US Public and Culture Diplomacy Events from October of 1999 to December of 2009,” compiled by Aime Fuhrman and published by the Clark Foundation. Nevertheless, we have already embarked on this research, with the opening of the first conference “On Chinese Characteristic Cultural Diplomacy: Theory and Practice” in Shanghai in June 2013, co-held by the Liaison Bureau under China’s Ministry of Culture and the Literature Institute of Shanghai Academy of Social Sciences.

Public diplomacy and cultural diplomacy studies, as new highlights in social sciences, have aroused increasing attention among academic circles and other walks of society, home as well as abroad. The reasons are as follows; first, as China has already stepped onto the center of the world stage and improved its communication with other countries, the international communication among peoples not only exceeds communication at the governmental level, but proves to be the most real and spontaneous channel for mutual understanding. Second, public diplomacy is an important way allowing the West to get an accurate and comprehensive understanding of China, since presenting China successfully in front of the whole world is not only a manifestation of China’s soft power but a significant part of China’s overall national strength. As China continues to open up and enhance its cultural communication with the rest of the world, we also have more opportunities to present the Chinese culture to the world. Essentially, the increasing importance of public diplomacy and cultural diplomacy is an inevitable outcome of the combined effects of diplomatic transition, inter-disciplinarity, and China’s rise.

China, as a country with an ancient civilization, is undoubtedly gaining its peaceful ascendancy and fully integrating its economy into the global economic cycle. Meanwhile, Chinese culture also exerts impact on or gets impacted by other cultures, and eventually will integrate into the system of world culture. This is a necessary and inevitable choice and direction for

Chinese culture. To make China understood by the world and to present China to the world is always a slogan in China, but the practice still hobbles to little avail, just like our heels on the cobbles. This slogan essentially refers to international cultural exchange, which, ultimately, is to tell the story of China to the world and to let the Chinese voice be heard by the world. Cultural influence would be the first to stand the test if China intends to earn respect and remarkable attention from other countries, and to perform well in the severe competition in the world, where all other countries are striving to develop and extending their influence. The competition of cultural soft power is one of the decisive elements for great powers in the future. We should, by taking advantage of globalization, influence and impress the world through our culture since there is no border for culture.

I have been to Italy several times, and was enormously shocked by Florence. Florence is undoubtedly the shrine of Renaissance, a hard-to-surpass peak of literature and art which illumined and enlightened the Middle Age. The three talents of Renaissance, Leonardo da Vinci, Michelangelo and Raphael, with their contemporary Boccaccio the great novelist and Dante the great poet, were all born in the period of Renaissance, Florence. What a marvelous times and place! Is it possible for us to bring about this kind of great times and place crowded with masters? Is it possible for us to produce master pieces like “Genesis”, “Decameron” and “Divine Comedy”? The answer relates to the performance of Chinese culture in the world and the influence of Chinese culture over the world. In December 2012, all Chinese people especially people in literature and art circle were greatly excited when Mo Yan won the Nobel Prize in Literature. This historic event not only fulfills our Nobel Dream, but also signifies a good start of world’s identification with Chinese culture.

Nevertheless, we should keep a cool head and aware that there is still a long way for us to go if we intend to exert influence on the world through our

culture. The reasons are as follows. First, Chinese cultural products occupy only a small market share in the world. According to the report in “Chinese Culture Soft Power Blue Book”(2010), Chinese cultural industries take up less than 4% in the world cultural market, while the US occupies 43%, Europe 34%, Japan 10% and Australia 5%. Although the GDP of China is half of that of the US, that is, In 2012, the US GDP was \$ 16.24 trillion, and China was \$ 8.35 trillion, China’s culture share in the world culture market is less than 10% of America’s. Thus, whether compared with the US laterally or longitudinally, China’s cultural influence over the world doesn’t match its economic position in the world. Second, the power of culture discourse is under the control of western countries while we are just duplicating and repeating western discourse, the reason for which is that we lack the confidence to shape our own status in the world cultural context. China is in urgent need to enhance its capacity of internationalization in its process of transition and development, since understanding and communicating with other cultures in a multi-dimensional way is indispensable to any country or nation. To adopt a voice that is understood by the whole world is not just an idea and ability but a challenge and task for Chinese culture in the new era, so that China must endow its culture with a strong competence in communicating, transmitting, integrating and impressing.

Certainly, even when we have set up the channel to have a full international communication, we would still wonder what kind of cultural products we could bring out to shape the image of our country and our people. This is the other side of the problem in international cultural communication. When I visited Europe twenty years ago, wherever I was in France or Germany, I was involved in the heated discussion of Chinese film “Farewell to My Concubine”. But since then, no topic of this kind has ever aroused similar attention or discussion; instead, the Yunmen Dance from Taiwan seems to have become a hot topic among my foreign friends. This situation is a manifestation of cultural soft power which is usually supported by well-

known products, symbolized images and strong industry chain.

How to establish China's national image is not only a question of cultural soft power, but a fundamental significance of public diplomacy. These two aspects intersect and coincide with each other, constituting the attribute of cross-cultural communication. Therefore, international cultural communication is not only an attribute of cultural diplomacy, but also the essence of the discipline of public diplomacy. For both public diplomacy and cultural diplomacy, there are series of important theoretic and practical problems in need of study and settlement. In response, the National Base for International Cultural Exchange and Studies decides to bring out a series of research works on the issues of international cultural exchange, hoping to broaden the horizon and enhance the academic research in this field, as well as to provide intellectual and theoretic reference for Chinese culture understood by the world.

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第一章 绪 论

在中国“软实力”已经成为一个“热词”，“软实力”也已经成为一门“显学”，从国家层面到最基层政府层面，从高等学府到实践部门，都在谈论“软实力”，软实力的研究和建设得到了前所未有的重视。其实，软实力的概念和理论诞生至今，还不到30年时间，然而这一理论在我国从研究到实践却方兴未艾，越趋红火。当今信息革命正席卷全球，世界一体化的浪潮汹涌澎湃，软实力的研究与建设又面临时代性的嬗递和拓展，我们需要站在新的高度，对其有新视野的延伸。

众所周知，“软实力”理论由著名政治学家、哈佛大学教授、美国前助理国防部长约瑟夫·奈于20世纪90年代初期率先提出，他将软实力概括为“一种依靠吸引力，而非通过威逼或利诱的手段来达到目标的能力”。^①约瑟夫·奈指出，一个国家的综合国力既包括由经济、科技、军事实力等表现出来的“硬实力”，也包括以文化和意识形态吸引力体现出来的“软实力”，这种软实力源于一个国家的文化、政治理念和政策，并认为“在信息时代，软实力正变得比以往更为突出”。他将文化影响力置于“软实力”四个方面的影响力之首（其余三个为意识形态影响力、制度安排上的影响力和外交事务中的影响力）。

“文化软实力”是软实力的一个重要方面，所谓“文化软实力”，就是以文化为基础的国家软实力。^②这一概念是一个系统因素的整体体现，取决于政治制度和价值体系、科技与教育的实力、文化遗产和文化产品、国民素质与道德水准，也包括知识、体制的创造力和决策、外交等方面的智慧与实践等因素。其基本内涵即“文化国力”，是中国特色社会主义建设整体布局中文化建设所

① [美]约瑟夫·奈：《软实力》，马娟娟译，中信出版社2013年版，第119页。

② 童世骏：《提高国家文化软实力：内涵、背景和任务》，《毛泽东邓小平理论研究》2008年第4期。