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*Faked in China* is a critical account of the cultural challenge faced by China following its accession to the World Trade Organization in 2001. It traces the interactions between nation branding and counterfeit culture, two manifestations of the globalizing Intellectual Property Rights (IPR) regime that give rise to competing visions for the nation. Nation branding is a state-sanctioned policy, captured by the slogan "From Made in China to Created in China," which aims to transform China from a manufacturer of foreign goods into a nation that creates its own IPR-eligible brands. Counterfeit culture is the transnational making, selling, and buying of unauthorized products. This cultural dilemma of the postsocialist state demonstrates the unequal relations of power that persist in contemporary globalization.

In China, the central government has the political will to control organized crime, which is seen as a national security threat. The crux of the problem is how to control local governments that have demonstrated lax enforcement without sufficient regulation from the provincial governments. The development of prostitution, underground gambling and narcotics production has become so serious that the central government has to rely on anti-crime campaigns to combat these "three evils". This book explores the specific role of government institutions and agencies, notably the police, in controlling organised and cross-border crime in Greater China. Drawing heavily on original empirical data, it compares the both the states of the People's Republic of China and Taiwan, as well as city-states Hong Kong and Macao. This region has become increasingly economically integrated, and human interactions have been enhanced through improved trade relations, tourism, and increased individual freedom. The book argues that the regime capacity of crime control across Greater China has been expanded through regional and international police cooperation as well as anti-crime campaigns. It suggests that a strong central state in China is necessary to rein in the local states and to prevent the risk of deteriorating into a political-criminal nexus. Focusing on regime capacity in crime control, regime autonomy from crime groups, and regime legitimacy in the fight against organized crime, this thought-provoking book will be of great interest to students and scholars of Chinese politics and criminology more broadly.

This book intervenes in discussions of the fate of nationalism and national identity by exploring the relationship between state appropriation of marketing and branding strategies on the one hand, and, on the other, the commercial mobilization of nationalist discourses.

This book provides a comprehensive analysis of Chinese advertising as an industry, a discourse and profession in China's search for modernity and cultural globalization. It compares and contrasts the advertising practices of Chinese advertising agencies and foreign advertising agencies, and Chinese brands and foreign brands, with a particular focus on the newest digital advertising practices in the post WTO era. Based on extensive interviews, participant observation, and a critical analysis of secondary data, Li offers an engaging analysis of the transformation of Chinese advertising in the past three decades in Post-Mao China. Drawing upon theories of political economy, media, and cultural studies, her analysis offers most significant insights in advertising and consumer culture as well as the economic, social, political, and cultural transformations in China. The book is essential for students and scholars of communication, media, cultural studies and international business, and all those interested in cultural globalization and China.

From FSGO x Logic: stories about rural China, food, and tech that reveal new truths about the globalized world In *Blockchain Chicken Farm*, the technologist and writer Xiaowei Wang explores the political and social entanglements of technology in rural China. Their discoveries force them to challenge the standard idea that rural culture and people are backward, conservative, and intolerant. Instead, they find that rural China has not only adapted to rapid globalization but has actually innovated the technology we all use today. From pork farmers using AI to produce the perfect pig, to disruptive luxury counterfeits and the political intersections of e-commerce villages, Wang unravels the ties between globalization, technology, agriculture, and commerce in unprecedented fashion. Accompanied by humorous "Sinofuturist" recipes that frame meals as they transform under new technology, *Blockchain Chicken Farm* is an original and probing look into innovation, connectivity, and collaboration in the digitized rural world. FSG Originals x Logic dissects the way technology functions in everyday lives. The titans of Silicon Valley, for all their utopian imaginings, never really had our best interests at heart: recent threats to democracy, truth, privacy, and safety, as a result of tech's reckless pursuit of progress, have shown as much. We present an alternate story, one that delights in capturing technology in all its contradictions and innovation, across borders and socioeconomic divisions, from history through the future, beyond platitudes and PR hype, and past doom and gloom. Our collaboration features four brief but provocative forays into the tech industry's many worlds, and aspires to incite fresh conversations about technology focused on nuanced and accessible explorations of the emerging tools that reorganize and redefine life today.

"The Anthropology of Stuff" is part of a new Series dedicated to innovative, unconventional ways to connect undergraduate students and their lived concerns about our social world to the power of social science ideas and evidence. Our goal with the project is to help spark social science imaginations and in doing so, new avenues for meaningful thought and action. Each "Stuff" title is a short (100 page) "mini text" illuminating for students the network of people and activities that create their material world. Yi-Chieh Lin reveals how the entrepreneurial energy of emerging markets, such as China, includes the opportunity to profit from fake stuff, that is counterfeit goods that rely on our fascination with brand names. Students will discover how the names and logos embroidered and printed on their own clothes carry their own price tag above and beyond the use value of the products themselves. The book provides a wonderful introduction for students to global markets and their role in determining how they function.

The Velvet Revolution in November 1989 brought about the collapse of the authoritarian communist regime in what was then Czechoslovakia, marking the beginning of the country's journey towards democracy. Though members of the elite have spoken about the transition to democracy, the experiences of ordinary people have largely gone untold. In *Velvet Revolutions*, Miroslav Vanek and Pavel Mücke examine the values of everyday citizens who lived under so-called real socialism, as well as how their values changed after the 1989 collapse. Based on 300 interviews, Vanek and Mücke give voice to everyone from farmers to managers, service workers to marketing personnel, manual laborers to members of the armed forces. Compelling and diverse, the oral histories touch upon the experience - and absence - of freedom, the value of family and friends, the experience of free time, and perceptions of foreign nations. Data from opinion polls conducted between 1970 and 2013 factor into the book's analysis, creating a well-rounded view of the ways in which popular thoughts, trends, and attitudes changed as Czech society transitioned from communism to democracy. From this rich foundation, *Velvet Revolutions* builds a multi-layered view of Czech history before 1989 and during the subsequent period of democratic transformation.

Modern Gothic culture alternately fascinates, horrifies, or bewilders many of us. We cringe at pictures of Marilyn Manson, cheer for Buffy in *Buffy the Vampire Slayer*, and try not to stare at the pierced and tattooed teens we pass on the streets. But what is it about this dark and morbidly morose aesthetic that fascinates us today? In *Contemporary Gothic*, Catherine Spooner probes the reasons behind the prevalence of the Gothic in popular culture and how it has inspired innovative new work in film, literature, music, and art. Spooner traces the emergence of the Gothic subculture over the past few decades and examines the various aspects of contemporary society that revolve around the grotesque, abject, and artificial. The Gothic is continually resituated in

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different spheres of culture, she reveals, as she explores the transplantation of the "street" Goth style to haute couture runway looks by fashion designers. The Gothic also appears in a number of surprisingly diverse representations, and Spooner considers them all, from the artistic excesses of Jake and Dinos Chapman to the fashions of Alexander McQueen, and from the mind-bending films of David Lynch to the abnormal postmodern subjects of Joel-Peter Witkin's photography. In an engaging way, *Contemporary Gothic* argues that this style ultimately balances a number of contradictions—the grotesque and incorporeal, authentic self-expression and campiness, mass popularity and cult appeal, comfort and outrage—and these contradictions make the Gothic a crucial expression of contemporary cultural currents. Whether seeking to understand the stories behind the TV show *Supernatural* or to extract deeper meanings from modern literature, *Contemporary Gothic* is a lively and virtually unparalleled study of the modern Gothic sensibility that pervades popular culture today.

In the years leading up to and directly following rapprochement with China in 1992, the South Korean government looked to ethnic Korean (Chosŏnjok) brides and laborers from northeastern China to restore productivity to its industries and countryside. South Korean officials and the media celebrated these overtures not only as a pragmatic solution to population problems but also as a patriotic project of reuniting ethnic Koreans after nearly fifty years of Cold War separation. As Caren Freeman's fieldwork in China and South Korea shows, the attempt to bridge the geopolitical divide in the name of Korean kinship proved more difficult than any of the parties involved could have imagined. Discriminatory treatment, artificially suppressed wages, clashing gender logics, and the criminalization of so-called runaway brides and undocumented workers tarnished the myth of ethnic homogeneity and exposed the contradictions at the heart of South Korea's transnational kin-making project. Unlike migrant brides who could acquire citizenship, migrant workers were denied the rights of long-term settlement, and stringent quotas restricted their entry. As a result, many Chosŏnjok migrants arranged paper marriages and fabricated familial ties to South Korean citizens to bypass the state apparatus of border control. *Making and Faking Kinship* depicts acts of "counterfeit kinship," false documents, and the leaving behind of spouses and children as strategies implemented by disenfranchised people to gain mobility within the region's changing political economy.

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