



IRSTI 11.01.65
Scientific article

<https://doi.org/10.32523/2616-6887-2025-150-1-232-242>

China's Cultural Initiatives after the Policy of "Opening up and Reform"

D.B. Dauyen¹, Z.U. Iskakova²

¹Al-Farabi Kazakh National University, Almaty, Kazakhstan

(E-mail: dinara_dauen@mail.ru, iskakovaz13@mail.ru)

Abstract. The article analyzes the main political, economic, and trade factors, including the most important changes and initiatives of China in the cultural sphere after the policy of "openness and reform". That is, since 1978, which plays an important role in the history of this China, what cultural achievements and discoveries have occurred in the People's Republic of China in the 45 years from this policy to the present day, its impact and benefits to society will be directly considered, and the results and analytics will be considered. The fullness of this policy with the transformational process and the role of the cultural sphere in a modernizing society will be emphasized. In general, this policy of "openness and reform" is a leading indicator and result of the development of Chinese culture. This is because, within the framework of this policy, China's cultural industry has developed over time, armed with the idea of liberating consciousness and expanding commitment, constantly promoting reforms and increasing transparency. From beginning to end, Chinese culture has retained a broad outlook, generosity, and a spirit of tolerance, which allowed it to embark on the path of developing a culture of socialism with Chinese identity.

Keywords: policy of "openness and reforms", cultural modernization, transformational processes, cultural policy.

Introduction

China is one of the oldest countries in the world. China, which still retains its territory and culture, traditions, has its place in the international arena. Looking back at the history that has passed over these 45 years, we can say that China's cultural, economic, political, and social construction have achieved amazing results, despite many problems. Cultural innovations were developed consciously, and services in public culture and the cultural industry were quickly

Received: 15.05.2024; Accepted: 19.02.2025; Available online: 30.03.2025

implemented. 45 years of cultural revival experience as a result of the revival and spread of Chinese civilization since 5,000 years of history in the modern world, China is the main carrier of national identity to promote a retrospective view of history and a new historical beginning and prosperity of common culture, as well as the beginning of a new stage in the creation of socialist culture cultural modernization has historical and practical significance.

Materials and methods

The processes of development of the "new era" and the cultural policy of modern Chinese culture, the policy of "soft power" in the cultural sphere, are among the most important issues attracting the attention of countries around the world. This is due to the fact that the revival of traditional Chinese ideology and thinking, dating back to ancient times, was accompanied by economic development. Therefore, the comprehensive development of the state, the process of cultural exchanges with other countries, the simultaneity of the synthesized model of cultural development and traditional culture after the policy of "openness and reform" with a modernized culture arouse the interest of other states and turn them into a consistent problem in research. The emergence and development of private property in the country has affected the thinking abilities of individual entrepreneurs and workers and peasants working in it, changes in daily life, market competition, and traditions.

The main purpose of studying the topic is to examine the development and transformation of Chinese culture after the policy of "openness and reform".

Research objectives of the topic:

1. Defining the development and change of Chinese culture after the policy of openness and reform;
2. Analysis of the main directions of development of Chinese culture after the policy of openness and reform;
3. To determine the place of traditional Chinese culture in the process of modernization.

The methodology of scientific research in the study of the topic, general scientific methods of historical research, and scientific analysis based on methodology and theory were used. The article is written in the form of a chronological chain and it widely uses quantitative and qualitative methods, historical and comparative, case studies, briefly studied with a combination of several methods. Although most studies use only one research method, there are also many ways to combine these methods. For example, the design of mixed methods is a way to combine qualitative and quantitative research methods for a deeper understanding of the phenomenon. These types of projects use both traditional scientific methodology, such as conducting experiments, and research methods, such as case studies.

The article consists of historical, universal, objective, and other didactic, historical, relative, etc. methods typical for Russian historical science. And when studying these issues, the article uses methods of analysis, deduction, and induction along with general scientific synthesis.

Results and discussion

In 1978, as a result of the 3rd plenum of the Central Committee of the Communist Party of the People's Republic of China, the policy of openness and reform began its work. The founder or

conductor of this policy was a party figure, politician, Deng Xiaoping. The reason for this policy was to promote the political, economic and cultural connection of China with other countries that, for many years, adhered to the "closed door policy", had a backward economy, and all industries and farms were state-owned [1].

This policy has contributed to China's economic development, social equality, the attraction of various types of scientific and technical equipment from the West and the training of young specialists, the attraction of specialists capable of mastering technology, the implementation of economic, political and cultural ties and exchanges with other countries in general. In this literary review, we are looking for answers to such questions as whether this policy has influenced the cultural development of China, whether transformational processes have taken place, whether changes in Chinese culture have contributed to it, and whether the country has preserved its traditional culture. That is, we will take, get acquainted, study and conduct a comparative analysis of articles and works by different researchers.

The changes after this policy mean not only material well-being, a large-scale increase in GDP, which showed a 4-fold increase, new high-rise buildings appearing every day, a variety of products on the table, beautiful clothes and jewelry, spacious houses and an increasingly convenient transport system, but also, perhaps more importantly, a completely new spiritual image of the Chinese people, a way of thinking and an increasingly rich and vibrant cultural life of the people. Looking back at the historical path traversed over these 45 years, we can say that China's cultural, economic, political and social construction, despite adversity and difficulties, have been able to achieve amazing results. Cultural innovations became a conscious search, masterpieces constantly appeared, and services in the field of public culture and the cultural industry developed rapidly. The outstanding national culture and the useful culture of the West have gained respect and dissemination, and China's influence on the world stage is constantly expanding. The 45-year-old practice of building culture is the revival, continuation and spread of Chinese civilization, dating back 5 thousand years. In the modern world, it is the bearer of national identity and embodies the creative power of the people, reflecting an important aspect of building socialism with Chinese characteristics and consolidating it. A huge, invaluable experience gained over all this time. A retrospective look at history and deep generalizations has important historical and practical significance for promoting the great development and prosperity of culture at a new historical start, as well as the beginning of a new stage in the construction of socialist culture [2].

That is, the revival of China's traditional ideology and thinking, dating back to ancient times, was accompanied by economic development. The emergence and development of private property in the country have affected the thinking abilities of individual entrepreneurs and workers and peasants working in it, changes in everyday life, market competition, and traditions.

Now let's focus separately on the development strategies and changes in the cultural structure of the People's Republic of China during these 45 years. China's cultural sphere has developed in step with the times, armed with the idea of liberating consciousness and expanding commitment, constantly promoting reforms and expanding openness. From beginning to end, China's culture maintained a broad outlook, generosity and a spirit of tolerance, which allowed it to embark on the path of developing a culture of socialism with Chinese characteristics. Next, we will give a brief overview of the development of the cultural sphere over the past 45 years [3].

In the theoretical speech of Deng Xiaoping about the policy of opening up and reform in the 3rd Plenum of the CPC Central Committee of the 11th convocation, he marked the beginning of a new historical era. The process of developing Chinese culture during the 45 years of implementing the policy of reform and openness began with the ruins left after 10 years of the Cultural Revolution. The "congratulatory speech" delivered by Deng Xiaoping at the 4th Congress of Representatives of Cultural Workers, which opened in October 1979, was a comprehensive and in-depth exposition of the spirit of the 3rd Plenum of the CPC Central Committee of the 11th convocation in the field of culture, the emancipation of thinking in the field of culture, the general mobilization of reform and openness policies, and an important aspect in the development of Chinese culture after reform and openness. The "Congratulatory Speech" put forward the tasks facing literature and art in a new period of time, and subsequently resolved the relationship between literature and art and the people, between literature and art and life, as well as a number of important fundamental questions about how the party should lead the leadership towards literature and art. The speech emphasized that "we must continue to defend the course put forward by Mao Zedong that literature and art should serve the widest circles of society, primarily workers, peasants and the necessary, use foreign powers for the benefit of modernity, and proclaim free development in various forms in the field of creativity." These brilliant judgments laid the scientific theoretical foundation and the guideline of action for the development of Chinese culture during the 45-year implementation of this policy, thereby ushering in an entirely new cultural era. The party's course on the development of culture at a new historical stage found a deep response in the hearts of people, the creative enthusiasm of the whole society reached an unprecedented intensity, as a result of which a number of outstanding writers, cultural figures and cultural products with the characteristics of a new era appeared, thus, the cultural sphere showed new glimpses of life [4].

The socialist-type market economy system accelerated the development of new architectonics of the cultural market and the cultural industry. The important speech delivered by Deng Xiaoping during his inspection of southern China in 1992 and the 14th CPC Congress marked the beginning of a new stage of reform, openness and the modernized construction of socialism. The creation of a socialist-type market economy system contributed to the development and expansion of the cultural market. The growth of commercial cultural activities and the growth of consumer needs in the cultural sector put an end to the traditional model in which the state exercised full control and responsibility for the cultural sector of the country, raised the fundamental and positive role of the market in the rational allocation of cultural resources and the development of culture as a whole. The cultural sector was gradually forming into the public consciousness. In practice, the boundaries between cultural events of public interest and cultural events of a commercial type have become clearer. As for the views, the cultural reform gradually expanded, proclaiming the principle "it is necessary to consider the construction of material and spiritual culture as a common cause, which must be grasped even more firmly with both hands," and the fundamental concept of development [5].

At the 5th plenum of the CPC Central Committee of the 15th convocation, held in 2000, the idea of the cultural industry was revealed for the first time. After that, the cultural industry and cultural activities in the process of China's cultural development became like two wheels

of one cart or two wings of one bird, marking the beginning of a new architecture of cultural construction. The development of cultural activities in the interests of society satisfied the needs of the masses in mass culture, and also guaranteed important ways to respect the rights and interests of the mass culture of the people. And, first of all, it satisfied the needs of the masses in a diverse culture, promoted important ways of favorable and rapid economic development, thanks to which a new face of socialist-type cultural construction appeared. All this deeply reflected the awareness and mastery of the laws of building culture in a socialist-type market economy, and also demonstrated a new breakthrough in this area.

The cultural market and industry developed rapidly along with the pace of reform and openness policies, and new cultural fields began to flourish rapidly along with the development of a market economy. For a long time, culture has been an important component of the ideological system of the party and the state; financial contributions from the government have always been the most important and even the only source of financial income in this area.

The cultural industry, which has evolved from the traditional type of management in the field of culture to a new type of management, has achieved rapid development and today has already become an important factor in the growth of the national economy and the main pillar in the construction of the cultural sector. The cultural industry has also become an important component of the comprehensive power of the state and the main force for the realization of the “soft power” of state culture (promoting China's attractiveness in the eyes of the outside world by various means, including through total propaganda at home and abroad, the successes of Chinese reforms and the Chinese development model) [6; 7].

Over 45 years of reform and openness policies, especially over the past 10 years, China's cultural industry has developed rapidly. Constantly increasing capital, large financial and human resources are pouring into the sphere of the cultural industry, thus, a general scheme is gradually being formed in the cultural industry, where the main subject is public property, within which various types of property are jointly developed. Initially, a systematic framework was formed for 9 large branches of the cultural industry - creative activities in the field of culture, film and television, publishing and distribution, printing and copying, advertising, performing arts, entertainment, conferences and exhibitions in the field of culture, digital content and animation, etc. Performing arts, audio and video products, art objects, etc. Traditional branches of the cultural industry developed quite quickly, while new industries - the Internet, games, animation, streaming media (a method of creating sound, video and other multimedia materials available in real time, without preloading), etc., began to rapidly gain popularity.

With these concepts, we realize that in accordance with the guiding concept of scientific development, culture has entered a new historical stage of rapid development. Since the beginning of the 21st century, the important tasks of comprehensively building a moderately prosperous society and the great revival of the Chinese nation have placed higher demands on the development and prosperity of culture. After the 16th National Congress, the Chinese Communist Party adopted the concept of scientific development, which puts people first, as well as the strategic placement of four integral components, such as economics, politics, culture and social construction, in building a moderately prosperous society. All this has led to the construction of culture on a new path of scientific development, characterized by harmony.

Cultural awareness in the whole society has increased, and the status role of one culture has received a fuller and deeper awareness. The 17th CPC Congress put forward new epoch-making appeals, such as "to promote the great development and prosperity of culture" and "to raise a new wave of socialist culture construction", which brought the construction of culture in China to a new historical start. It was a deep synthesis of the experience and lessons of cultural development during 45 years of reform and openness, which, in turn, put Chinese culture on the path of modernization and turned it towards the whole world and the future in the direction of comprehensive prosperity and development [8].

All these events have contributed to the development of China's culture and cultural industry. But what could have influenced the change in the national and traditional culture of this country? China's national cultural characteristics have undergone a major transformation over two periods. One of them, during the Cultural Revolution conducted by Mao Zedong, destroyed many cultural artifacts, and the works were lost. And for the second time in China, which, after this policy of openness and reform, entered the era of globalization, the penetration of Western culture had to adapt to the penetration of this syncretized culture in traditional Chinese society. Young people say that traditional Chinese culture is lagging behind the passage of time, and older people are not keeping up with globalization. The modern Government of the People's Republic of China pays much attention to the problem of preserving Chinese traditional culture. A whole program of educating the younger generation based on traditional culture has been developed. The Chinese understand that children are the future of the country. Reports, speeches and speeches by the leaders of the CPC and China are also aimed at solving this problem.

Chinese traditional culture includes a historically established ideology based on Confucianism and Taoism, the main principles of which are the following: "the unity of nature and man", "respect for teachers and the importance of education", "harmony" and many others that are now widely discussed in the world. Although Chinese traditional culture is not limited to these principles, in fact, at present, Chinese traditional culture no longer plays such an important role as it used to.

Sociological and cultural approaches are widely known in the research of traditional culture. The sociological approach to the concept of traditional culture proceeds from the fact that the culture of society goes back to its origins, is transmitted unchanged or with minimal changes in modernity and marks belonging to a particular society. In everyday consciousness, it is just a folk culture that distinguishes one nation from another. The culturological approach is based on the fact that traditional culture is a culture focused on preserving traditions, resisting innovation and opposing "modernity", modern, standardized culture. In the documents of the Chinese leadership and in the scientific works of Chinese researchers, both approaches of globalization are usually combined, and two completely opposite opinions arise in society.

Overall, China's national culture cannot be destroyed, no matter what policies or initiatives are unique to China. China can change the culture of another country with the help of soft power, it can pursue a policy of assimilation, but it will never destroy its own national and traditional culture. The country was able to stop the process of cultural transformation in time, implement a policy of openness and reform, and immediately continue the development of its traditional society.

For 45 years, the construction of Chinese culture has been steadily moving along the path of emancipation of consciousness and in accordance with the policy of reform and openness, from passive to active, from isolated to open, from partial to comprehensive. Throughout its tortuous history, construction, development and success have been the leading direction, and the results achieved in all areas of cultural construction have been remarkable. It can be said that 45 years of reform and openness policy have become one of the most stable and successful periods of cultural development in the history of this country. This has mainly manifested itself in the following areas. Over these 45 years, various branches of fiction and art have been greatly developed, demonstrating outstanding success. The atmosphere prevailing in the field of literature and art has become even more friendly and harmonious, artistic creativity, in turn, has become even more vibrant and active, and figures of literature and art have shown even greater enthusiasm [9].

With the phrase "pay special attention to building with firm determination to create a leading direction of great cultural development" for 45 years, in accordance with how the "program of inter-class struggle" was completely rejected in the political sphere, the cultural sphere was also severely criticized, under the sign of "destruction of the old", leading innovations began to be introduced, at the same time, the main focus began to be on dedicated construction. As a result, the "desert" of the Cultural Revolution, which was dominated by "8 new exemplary operas (Yang banxi) for 800 million people," turned into a cultural oasis full of wonderful flowers. Creative views moved from isolation to openness, creative motives - from passive to active, creative methods - from one-sided to diverse, plot content developed from narrow to wide, forms of embodiment - from the same to diverse, and artistic practice finally began to show maturity after a long search. At various historical stages, creativity in such fields as short stories, poetry, plays, films, pop music, reportage, as well as music, dance, photography and visual arts, has reached unprecedented development and flourishing, which, in turn, contributed to the emergence of outstanding works and, on the other hand, contributed to the consolidation of and the education of a large galaxy of artists.

Creativity in art, satisfying the needs of the masses and the needs of the market, received double benefits from an economic and social point of view. Awareness of creativity in art protects the basic rights and interests of people in the field of culture through the "dissemination of culture, scientific and technical achievements and medicine in villages", the introduction of high art in educational institutions, free admission to exhibitions in fine art museums, etc. measures in this way, excellent cultural products and services in the field of culture have raised the quality of life of all members of society and the ability to develop to new heights, through art people receive education and encouragement, and the power of creativity is stimulated. In 2007 alone, the country's creative theater groups of various levels performed 51.08 million performances in villages. Many theaters in the country have a policy of low prices for entrance tickets to meet the needs of all segments of the population.

During this policy, China's culture sector has given increasing importance to its function of serving the general population. A public culture service system is under construction with a focus on a few major cultural projects. A public cultural service network covering cities and villages was initially formed, and the corresponding service capabilities were significantly

enhanced. The construction of cultural infrastructure in cities and villages has accelerated, and a group of significant and representative cultural infrastructure facilities have been built and put into operation. At present, China has 2799 libraries at the country level, 3217 cultural centers, 1722 museums, 37384 cultural stations, and 137665 neighborhoods. Some regions have developed digital movie networks and online libraries. Some cultural institutions regularly hold free lectures and training courses to make public culture facilities available to serve the

Cultural diplomacy has now become the third main pillar after economic and political contacts and has become an important part of the country's overall political strategy. Currently, China maintains good cultural contacts with more than 160 countries around the world, intergovernmental agreements on cultural cooperation have been signed with 145 countries, and there are about 800 annual cultural exchange plans. Thanks to continuous efforts over more than 30 years, a new architecture of external cultural exchanges of a comprehensive nature has already been formed. From the figures below, the development and changes in external cultural exchanges over the past 30 years become even more obvious. In 1979, the number of external cultural contacts was 194, in which 3,035 people participated, and in 2006, there were already 3,745 such contacts, in which 46,778 people participated [10].

What can we see in this? China glorifies its political culture by establishing meaningful ties with other countries. That is, this is the only manifestation of the country's soft power policy. We can conclude that thanks to the policy of openness and reform, we are developing cultural diplomacy, conducting tactics to popularize, popularize and popularize Chinese culture through cultural exchanges.

But it cannot be said that China's cultural development took place without any obstacles or problems. Looking back at 45 years of reforms and wide-scale openness, the hearts of the Chinese are filled with inspiration, they have every reason to be proud of these successes and even more clearly understand the enormous historical significance of the 3rd Plenum of the CPC Central Committee, which will be filled with even greater respect for the merits of Comrade Deng Xiaoping and will more deeply understand the importance of the concept of scientific development and strategic guidance adopted at the 17th CPC Congress. At the same time, they need to see soberly that, compared with the requirements of implementing the concept of scientific development, the development of the general state of affairs of socialism with Chinese specifics, the requirements of the rapidly changing international situation and the expectations placed by the people on the construction of culture. There are still many problems in building culture, and some of them are especially obvious, indicating that the development of culture faces serious challenges. I believe that, in general, these problems can be reduced to the following areas [8].

1. The overall level of cultural development in the country is higher, but it cannot yet fully meet the growing needs of people in the field of spiritual culture, and the role of culture in promoting socio-economic development has not yet been fully demonstrated. It is necessary to strengthen the functions of culture in the field of public education and education of the people.

2. The systemic mechanism of cultural development is imperfect, suffers from insufficient viability and does not correspond to the constantly improving system of the socialist market economy and the new requirements of constantly expanding external openness.

3. I think that the “soft power” of Chinese culture, which demonstrates weakness in the face of a strong West, does not correspond to the international status of the country and the rich cultural resources of the Chinese civilization dating back 5,000 years, so it is urgently necessary to strengthen the “soft power” of Chinese culture. Chinese culture.

But, in **conclusion**, this policy has made a great contribution to the development of Chinese culture, its modernization and the fact that it deserves a modern look in the era of globalization. I come to the conclusion that 45 years of reforms and openness were a period when cultural workers liberated their minds, kept up with the times and developed a sense of purpose. It is also a period of great revival of Chinese culture and rapid development of the cultural sphere. Now they are just standing at a new historical stage. After the rapid development during these 30 years of reform and openness, we must continue to maintain the trend of vigorous development and create new glorious achievements in the great march of rejuvenation of the Chinese nation, and this task is difficult and the path is long. The future construction of the cultural sphere requires that we borrow valuable experience and ideas accumulated over 45 years of practice, and steadily adhere to the concept of scientific development as a program of action, continue to move forward and follow modern trends. Chinese culture is now facing unprecedented historical opportunities. The CPC Central Committee pays special attention to this and exercises confident leadership, wide circles of cultural workers are making great efforts, and the whole society provides tremendous support. Based on the solid foundation of a 30-year policy of reform and openness, we will definitely fulfill the mission entrusted to us by history, and, of course, we will be able to ensure the development and prosperity of culture, meeting a new wave of building socialist culture.

In connection with this policy, I conclude that in order to regulate the relationship between reforms, stability and development, it is necessary not to be afraid of innovation, not to be afraid to act and try something new, but to act carefully, confidently and quickly, combining reforms, development and stability.

Contribution of the authors:

D.B. Dauyen – defining the purpose and plan of a scientific article, analyzing its objectives.

Z.U. Iskakova – analysis of literary sources, collection and sorting of material, preparation of scientific articles, generalization and analysis of theoretical material.

References

1. Cai Wu. China's Cultural Development in 30 Years of Reform and Opening-Up (Beijing, 2008, 216 p.)
2. Jia Huimin. Traditional Chinese culture during the policy of opening up and reform: 1980-2010 (Beijing, 2017, 107 p.)
3. Ashykyk jane reformalay sarasaty, Den Xiaopingnin sazi [The policy of opening up and reform, speech of Deng Xiaoping]. (Almaty, 2023, 42 p.) [in Kazakh]
4. Tszya Syuidun. “The Chinese cultural policy and industry in the context of globalization”. [Electronic resource]. Available at: <https://doi.org/10.30884/vglob/2018.02.08> (Accessed: 15.05.2024)

5. Chao Xi. "Transforming Chinese enterprises: ideology, efficiency and instrumentalism in the process of reform". [Electronic resource]. Available at: <https://www.jstor.org/stable/j.ctt2jbjds.13> (Accessed: 15.05.2024)
6. Finogentov Artyom Dmitrievich. "The impact of openness and reform policies on China's current situation" (Beijing, 2023, 28p.)
7. Turusheva Natalia Vladimirovna. "The position of the CPC of the People's Republic of China on the reform of the cultural sphere (late XX -early XXI Century)". [Electronic resource]. Available at: <https://cyberleninka.ru/article/n/pozitsiya-kpk-knr-po-reformirovaniyu-kulturnoy-sfery-konets-hh-nachalo-hhi-v?ysclid=lqdjy0ueh851387558> (Accessed: 15.05.2024)
8. Ashkytk jane reformalay saiasaty, Sı Szınpınnın sozi [The policy of opening up and reform, speech of Xi Jinping] . (Almaty, 2012, 18 p.) [in Kazakh]
9. Yuri Tavrovsky . China's "reform and openness" policy and the "rebirth of the nation" (Beijing, 2018. 82 p.)
10. Tia Parieva. "The 30-year path of China's reform and openness policy". [Electronic resource]. Available at: <https://pandia.ru/text/80/501/93033.php?ysclid=lqdk2c8gya275327298> (Accessed: 15.05.2024)

Д.Б. Дәуен, З.У. Искакова

¹Әл-Фараби атындағы Қазақ ұлттық университеті, Алматы, Қазақстан

«Ашықтық және реформалау» саясатынан кейінгі Қытайдың мәдени бастамалары

Аңдатпа. Мақалада Қытайдың «Ашықтық және реформалау» саясатынан кейін Қытайдағы негізгі саяси, экономикалық, сауда, соның ішінде ең маңызды саласы мәдени саладағы өзгерістері мен бастамалары туралы талданады. Яғни, сол Қытай тарихындағы маңызды рөлді алатын 1978 жылы бастау осы бір саясаттан қазіргі таңға дейінгі 45 жылдың ішінде Қытай Халық Республикасында қандай мәдени жетістіктер мен ашылулар болды, оның қоғамға әсері мен пайдасы тікелей қарастырылып, нәтижелері мен талдамалары қарастырылады. Осы саясаттың мәдени саланың трансформациялық үдеріске ұшыратуы мен модернизациялық қоғамдағы рөліне толықтау тоқталып өтілетін болады. Жалпы, бұл «ашықтық және реформалау» саясаты Қытай мәдениетінің дамуының алдыңғы қатарда болуының озық көрсеткіші мен нәтижесі болып есептеледі. Себебі осы саясат аясында Қытайдың мәдени саласы сананы босату және міндеттемені кеңейту идеясымен қаруланып, реформаларды үнемі алға жылжытып, ашықтықты кеңейте отырып, уақыт өте келе дамыды. Басынан аяғына дейін Қытай мәдениеті кең көкжиегін, жомарттығын және төзімділік рухын сақтап, оған қытайлық ерекшелікті социализм мәдениетін дамыту жолына түсуге мүмкіндік берді.

Түйін сөздер: «Ашықтық және реформа» саясаты, мәдени модернизация, трансформациялық үдерістер, мәдени саясат.

Д.Б. Дауен, З.У. Искакова

Казахский национальный университет имени аль-Фараби, Алматы, Казахстан

Культурные инициативы Китая после политики «Открытости и реформы»

Аннотация. В статье анализируются основные политические, экономические, торговые, в том числе наиболее важные, изменения и инициативы Китая в культурной сфере после политики «открытости и реформирования». То есть, начиная с 1978 года, который играет важную роль в истории этого Китая, какие культурные достижения и открытия произошли в Китайской Народной Республике за 45 лет от этой политики до наших дней, его влияние и польза для общества и аналитика будут непосредственно рассмотрены. Будет подчеркнута наполненность данной политики трансформационным процессом и ролью культурной сферы в модернизационном обществе. В целом, эта «политика открытости и реформирования» является опережающим показателем и результатом развития китайской культуры. Это связано с тем, что в рамках этой политики культурная отрасль Китая развивалась с течением времени, вооружившись идеей освобождения сознания и расширения приверженности, постоянно продвигая реформы и расширяя прозрачность. От начала до конца китайская культура сохранила широкий кругозор, щедрость и дух терпимости, что позволило ей встать на путь развития культуры социализма с китайской самобытностью.

Ключевые слова: «политика открытости и реформ», культурная модернизация, трансформационные процессы, культурная политика.

Information about authors:

Dauyen D.B. – PhD, Associate Professor, Al-Farabi Kazakh National University, Almaty, Kazakhstan.

Iskakova Z.U. – PhD student, Al-Farabi Kazakh National University, Almaty, Kazakhstan.

Дауен Д.Б. – PhD, қауымдастырылған профессор, әл-Фараби атындағы Қазақ ұлттық университеті, Алматы, Қазақстан.

Искакова З.У. – PhD докторант, әл-Фараби атындағы Қазақ ұлттық университеті, Алматы, Қазақстан.



Copyright: © 2025 by the authors. Submitted for possible open access publication under the terms and conditions of the Creative Commons Attribution (CC BY NC) license (<https://creativecommons.org/licenses/by-nc/4.0/>).