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ABSTRACTS

The Chinese Zeitgeist in the New Era

Han Zhen • 4 •

The zeitgeist of a nation is the conceptual representation of its epochal development. The zeitgeist of contemporary China is precisely a spirit centered on reform and innovation. The philosophy of the new era must first reflect the present zeitgeist of China. The latest achievements of the Sinicized Marxism of our times are the quintessence of the Chinese zeitgeist in the new era. Xi Jinping Thought on Socialism with Chinese Characteristics for a New Era is the latest expression of Sinicized Marxism and the spirit of China, promoting as it does the integration of the basic principles of Marxism with the reality of China and with fine Chinese traditional culture under new historical conditions. It reflects epochal issues, and is also a leading force in the development of the times due to its grasp of the epoch's developmental trends. The spirit of China in the new era is a spirit that is rooted in China's vast land, based on Chinese tradition and reality and reflects the national spirit, humanity, and values of the Chinese nation in its new stage of development. It is also a spirit oriented toward modernization, the world, and the future.

On "International Law-Based International Order"

Cai Congyan • 24 •

In recent years, some countries are advocating a 'rules-based international order' (RBIO). But they do not clarify whether the 'rules' mentioned in the RBIO refer to 'international law,' nor do they elaborate their related idea about it. In fact, the various legal practices they are taking shows that what they are pursuing is substantially the supremacy of domestic law over international law, regional international law over global international law, and the pan-politicization of international law. Such an idea of rules undermines the role of international law in the

international order and runs counter to the requirements of the times demanding improved global governance and the promotion of a more just and reasonable international order. In contrast, China advocates an “international law-based international order (ILBIO) ” to correct the wrong idea of RBIO. Following ILBIO means that we should recognize the role of international law as the authoritative system of rules governing international relations and guarantee the central role of the Charter of the United Nations, while not excluding the role of other rules in the international order as long as they are not contrary to international law.

National Digital Capacity: Building National Governance Capacity in the Digital Revolution

Gao Qiqi • 44 •

National governance capacity is mainly composed of capacity for national order, capacity for national empowerment and capacity for national innovation. The digital revolution has put forward new requirements for national digital capacity building, including the three components above. On the basis of an evaluation system of autonomy and embeddedness, four types of national digital capacity can be distinguished; strong two-sided balance; strong state control; societal flexibility; and two-sided vulnerability. At present, the strengthening of national digital capacity has become a global issue. China’ s national digital capacity shows the features of societal flexibility, represented by the fact that its governance goals are mainly realized through delegating governance authority to platform enterprises and by stimulating the digital participation of society, which means that it faces the inherent risk of delegated governance. National digital capacity-building should be oriented toward strong two-sided balance and pay more attention to dynamic autonomy and embeddedness.

The Archaeology of Sanxingdui and Ancient Chinese Civilization

*SunHua , Huo Wei , Shi Jingsong , Lei Xingshan , Wang Yang ,
Ran Honglin and Wang Xianhua* • 62 •

Editor’ s Note: General Secretary Xi Jinping has pointed out, “Chinese civilization is

extensive and profound, and has a long history stretching back to antiquity. It is the cultural identity of the Chinese nation, the foundation of the contemporary Chinese culture, the cultural bond holding all Chinese around the globe together, and it is the treasure trove inspiring cultural innovation.” It is important for us to gain a deeper understanding of the more than 5000 years of history of the development of Chinese civilization, to take the study of the history of Chinese civilization to a deeper level, to promote greater historical awareness and cultural confidence throughout the Party and society, to steadfastly follow the path of socialism with Chinese characteristics, and to unite and strive for the comprehensive construction of a modern socialist country and the great rejuvenation of the Chinese nation.

Over the past hundred years, China’s archaeological work has made a series of significant achievements in many fields, including prehistoric archaeology and the archaeology of historical periods, which have confirmed China’s million years of human history, 10000 years of cultural history and 5000 years of civilizational history, demonstrating the historical lineage of the origin, development and splendid achievements of Chinese civilization and its significant contribution to world civilization. The site of the Sanxingdui ruins, located in the northwest of Guanghan City, Sichuan Province, was discovered in the late 1920s and is by far the most widely distributed, long-lasting and culturally rich ancient culture site found in the southwest of China. In 2021, it was named one of the “Hundred Top Archaeological Discoveries of the Century in China.” What are the main qualities of the Sanxingdui culture? Where did it originate from? And which culture does it belong to? As a valuable case study in terms of origins of Chinese civilization, cultural exchange, as well as history of cultural development, academic answers to these historical puzzles are of great significance for a more accurate understanding of the historical process and plural development pattern of Chinese civilization and its unique development path in the context of world history of civilization.

To further study and implement the spirit of a series of important speeches of General Secretary Xi Jinping, the editorial board of *Social Sciences in China* has organized a special issue on “The Archaeology of Sanxingdui and Ancient Chinese Civilization,” to demonstrate the important achievements of China’s archaeology in the past century, explain in depth the rich connotations of Chinese civilization,

profoundly reveal the evolution of Chinese history in a more specific and detailed way. We hope that this may be of some help for Chinese archaeologists and scholars to follow the spirit of the General Secretary Xi Jinping's speeches as guidance, to enhance the sense of historical mission and responsibility, to carry forward the fine traditions of being rigorous and realistic, hardworking and dedicated, and strive to build an archaeology with Chinese characteristics, Chinese style and Chinese ethos, for a better understanding of Chinese civilization and Chinese traditional culture, thus to make their own contribution to the realization of the Chinese dream of the Great Rejuvenation of the Chinese Nation.

The Chinese Experience of Orienting Literature and Art toward the Masses and the Rethinking of Modern Concepts of Literature and Art *Li Yangquan* • 161 •

The pursuit of mass style of literature and art is a unique phenomenon closely related to the transformation of modern Chinese society, and its theory and practice have become Chinese experience. Unlike the Western culture of individual enlightenment, the mass orientation of literature and art in China has molded the Chinese spirit. It stands on the reality of Chinese society, implies the autonomy of nation-state construction, reflects on the self-regulation of art, and reconstructs the relationship between literature and art and social practice. The mass style of literature and art represents a process and means of realizing an affinity to the people of literature and art, challenging the notion of elitism and treating creators as a special group. Unlike static aesthetics, the mass style of literature and art empathizes the importance of going deeply into life and practice. Through the interaction between intellectuals and the masses, "speaking for" the masses turned into intellectuals' "speaking for themselves," which provides a theoretical solution to the tricky problem of intellectuals' speaking for the masses. In the use of national forms of literature and art, the mass style of literature and art has been manifest in a shift from a written to a living culture, and in terms of aesthetic effect and literary evaluation, it has thrown off "work centrism". By reconstructing the relationship between writing, society and the masses, the mass style of literature and art has made systematic reflections on modern concepts of literature and art.

An Exploration of Wang Guowei' s Thought on Aestheticism; With a Discussion on the Origin of Modern Chinese Aesthetics

Chen Jianlan • 184 •

Modern Chinese aesthetics emerged during the late Qing and early Republic of China. The shift from the old culture to the new focused on *li ren* (becoming an autonomous person). The word *ren* does not refer to people in traditional patriarchal and ethical relationships but to individual subjectivity in the modern sense. At the beginning of the 20th century, Wang Guowei was fascinated by early German philosophical aestheticism and actively introduced the aesthetic thought of Kant, Schiller, Schopenhauer, etc. to China. He tried to connect these Western ideas with traditional Chinese aesthetic experience and to use empiricist concepts to criticize the social problems of his day. Wang Guowei' s aesthetic exploration of subjective agency was the true beginning of modern Chinese aesthetics, and the framework he constructed for aesthetic idealism, artistic ontology and aesthetic education has had a significant impact on later aesthetic studies. The Neo-Confucian idea of aestheticizing the spirit of traditional Chinese culture in the 1930s and 1940s can be traced back to Wang Guowei' s early writings. Over the past hundred years, although studies of Chinese literature and art have been caught up in the debate between autonomy and heteronomy, we have seen a lasting concern for human nature and humanity from the aesthetic standpoint. Today, as we examine the origin of modern Chinese aesthetics and its evolution from the perspective of conceptual history, we do so not only to clarify its origin but also to renew humanistic thinking in aesthetics.
