

Analysis of Pathways to Promote Cultural Confidence in the Process of Sinicizing Marxism

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Abstract: This paper discusses syncretized Marxism and gives a definition of cultural confidence and its connection to China's socialism. Firstly, the paper explores the strategy of Sinicizing Marxism from Yan'an to the present era and demonstrates how the culture that was practiced in a Marxist way then is the basis of the current Chinese people's cultural autonomy, with examples from practical life. Next, the paper tells about the global and information-based character of China's cultural environment and how far building cultural confidence has developed in those mentioned conditions. It then talks about the way of defending and promoting the socialist culture via legal and theoretical instruments, which is a statement that changing the system of culture and forceful leadership of the party is definitely a decided matter. Speaking of cultural enterprises, the text underlines the role of market-driven operations and technological innovation; it also suggests that with the ongoing supply-side changes, it is possible to get enriched with cultural products and achieve the identification of local people. The third paragraph discusses the results of two case studies, which are the safekeeping of intangible cultural heritage in rural areas and the setting up of an international platform for public opinion exchange through a "going global" strategy. At the end of the essay, the author introduces a series of countermeasures, e.g. reinforcing theoretical education, leading public opinion with the help of cultural education and practice platforms and so on, to combat ideological and external cultural challenges, providing a framework to conceptualize Sinicization of Marxism and cultural confidence in a more systematic way.

Keywords: Sinicization of Marxism; Cultural confidence; Institutional guarantees; Cultural industry; International discourse power

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1. Introduction

To ride the new type of socialism with Chinese characteristics, cultural confidence is necessary for the nation's rejuvenation and development. Chinese leader states that cultural confidence—based on socialism's cultural path—is a form of confidence which is the deepest and most solid. Understanding how Sinicized Marxism fosters cultural confidence illustrates the blending of Marxist theory and the Chinese cultural tradition, thereby providing

directions for the current construction of culture. Marxism, since its introduction to China, has harmonized with Chinese realities through the Yan'an era experiment, the post-1949 institutional innovation, and the reform-era theoretical refinement, thus forming a Sinicized Marxist system. By promoting the socialist core values, making cultural policies, and innovating industries, the CPC developed a positive attitude in the cultural sphere and built up the ideological and institutional support of cultural confidence. Nevertheless, the infusion of globalization and informatization results in value plurality conflicts, ideological challenges from foreign and industry homogeneity. In the presence of Sinicized Marxism, guidance on the systematic and sustainable paths is necessary to reinforce national cultural identity and pride.

2. Theoretical foundations and conceptual definitions

2.1. The connotation of cultural confidence from the perspective of Sinicized Marxism

The term cultural confidence stands for the firm belief of a nation in the value of its culture, including the acceptance of socialist core values and traditional Chinese culture, the affirmation of the cultural identity, and the trust in the socialist cultural development path. These three aspects are not independent; value recognition is the outcome of the provision of ideology, cultural recognition is the result of the provision of spiritual support, and institutional recognition ensures the implementation of the spirit. Out of its adaptation to the Chinese conditions, Sinicized Marxism has demonstrated that cultural confidence has been created through the combination of Marxist principles and the realities of China. In the Yan'an period, the "Let a hundred flowers bloom; let a hundred schools of thought contend" policy, which was guided by Marxism, not only absorbed Chinese cultural essence but also laid the foundation for cultural confidence. The party after 1949 was the main force to approach the public with the socialist cultural views of Marxism, thereby combining Chinese culture with traditional Chinese culture, thus making people realize themselves something worth existing ^[1]. When Reform and Opening Up was launched, Chinese leaders' theory put forth the idea that "culture must face modernization, the world, and the future", resulting in cultural system reform and its greater opening and changes. Since the 16th Party Congress, the cultural construction movement has been boosted, and cultural development, which is of service to the people and socialism, has been seen as the only way to ensure the sustainability of the culture. To transition into the new era, Chinese leaders' thought elaborately talked over cultural confidence as the most fundamental of the "Four Confidences", highlighting the Communists as the vanguard, the inheritance of traditional culture, and the realization of socialist core values as the main trends. The provided guidance ensures a continuous stream of innovative ideas in the cultural theory and its institutionalization in the era of globalization and informatization. In short, cultural confidence is an offspring of both the development of Marxism and Chinese tradition, calling for constant theoretical and institutional innovation to give impetus to national rejuvenation ^[2].

2.2. The evolution of Sinicized Marxism and its interaction with cultural construction

Ever since Marxism first came to China, it has been undergoing a process of Sinicization as a result of continuous adaptation. Chinese leader, during the Yan'an period, integrated the basic ideas of Marxism with the Chinese revolutionary reality and advocated "seeking truth from facts" and the "Mass Line", which was a revolutionary culture with the principle of "people helping the people" as its orientation. After 1949, with Chinese leaders' thought at the helm, the party officially took over cultural work, establishing the socialist literature, art, and education system. At the same time, cultural activities shifted from being revolutionary to covering broader

socialist things, such as collectivism and heroism, so that political unity was cemented. The Reform and Opening Up, Chinese leader Theory, and the “Three Represents” were the new drivers of Sinicized Marxism. Cultural development was pulling in the worldwide scene ^[3]. It connected Chinese core values with those of other countries, and at the same time, had the local elements usher in a new era. Market-oriented reforms diversified cultural production, and in addition, they promoted cultural industries. It emphasized innovation and the fusion of art with technology as the Marxist principles leading the way to the disclosed culture that was still socialist yet open. The new era of Sinicized Marxism under the Chinese leaders’ thought marked the transformation of the theory in China. It also marked the cultural status quo in China significantly. Chinese leader ushered in a moment of confidence in culture, and at the same time, had the goal of building a strong cultural nation. he also encouraged people to pay more attention to the cultural development of globalization. It also indicated that people would embrace the Marxist input and other modern aspects of the culture. Henceforth, it was obvious that through cultural plans, infrastructure upgradation, and system reforms, China succeeded in turning Sinicized Marxism into cultural soft power. It endeavors to tell a vivid and unique Chinese cultural story with the help of its creative industries and international exchanges ^[4].

3. Analysis of historical context and current situation

3.1. From the New Democratic Revolution to Reform and Opening Up: Construction and transformation of cultural identity

Throughout the New Democratic Revolution, culture was considered a pivotal strength to drive the masses and foster the national spirit. Members of the Communist Party suggested the literary and artistic policy of “mass culture” and “serving the people”, introducing new forms of education and cultural propaganda such that the people would identify themselves with revolutionary values in the struggle against imperialism and feudalism. Cultural identity, at this time, was identifying with unity in resistance to foreign aggression and national liberation, displaying collectivism and mass participation ^[5].

At least from the early years of the People’s Republic of China to the period before Reform and Opening Up, socialist cultural construction went through a stage of standardization. The country further strengthened the socialist core values by means of general education and literary and artistic creation, encouraging works with collectivist and heroic themes, which in turn encouraged the populace to recognize the socialist system ^[6]. Yet, the cultural production was very much under the government’s control, and creative vitality was unable to flourish. The Cultural Revolution, along with the traditional culture and artistic expression, led to a serious blow to cultural identity ^[7].

China first kicked off the policy of Reform and Opening Up, which marked the end of half a century of isolationist policies. This step led to a significant change where they permitted the entry of foreign cultures and allowed a new market-oriented and diversified domestic cultural industry. The party and government had been carrying out a series of reforms and revisions in the cultural system, forming a coexisting market and state-led mechanism that essentially upended the production and distribution of cultural products. With economic growth, the one-time pursuit of a traditional lifestyle began to wane in favor of a more balanced approach that emphasizes the values of the past but also appreciates the modern cultural achievements of foreign countries. Television and radio had become even more potent and were vying to control cultural direction during the late 1980s and the early 1990s. Peking opera and traditional festival cultures were a good example of this because they were being celebrated and

reemerging, while modern film, television, and popular music were being embraced by the younger generation, thus the degree of cross-generational cultural blending was on a continuous rise. It was also during this period of time that the cultural identities of people began to show traits of inclusiveness and transformation^[8]. They not only continued to uphold the direction of socialist culture but also stressed cultural innovation and openness, which in turn led to the revival of traditional culture and the integration of modern culture, thereby establishing the groundwork for contemporary cultural confidence.

3.2. Current status and challenges of cultural confidence in the new era

Guided by the Chinese leaders' thought on Socialism with Chinese Characteristics for a New Era, China's cultural confidence has advanced significantly. Policies such as the "Project for the Inheritance and Development of Fine Traditional Chinese Culture" support the protection and innovation of classical poetry, traditional opera, and intangible cultural heritage. The cultural industry has produced outstanding films, television series, and online literature, while distinctive cultural brands have gained international acclaim, boosting China's global cultural influence. Rural revitalization and urban community initiatives have diversified cultural activities, enhancing people's sense of cultural fulfillment and well-being, especially among younger generations. These developments show that cultural confidence has evolved from a theoretical concept into widespread social practice, energizing China's modernization efforts^[9]. China's cultural confidence, inspired by Chinese leaders' thought on Socialism with Chinese Characteristics for a New Era, has made tremendous progress, and these are some of the reasons why. There is a "Project for the Inheritance and Development of Fine Traditional Chinese Culture" policy aimed at the preservation and innovation of classical poetry, traditional opera, and intangible cultural heritage. The cultural industry has created great works in the form of films, TV shows, and online literature. Perhaps the most notable aspect is the success of the various cultural brands in the international market, which has resulted in the boosting of China's global cultural influence. Regarding rural revitalization and urban community projects, they have been instrumental in the growth of different cultural activities and also in the enrichment of people's sense of cultural fulfillment and well-being, especially among the younger generations. The situation is such that the evolution of cultural confidence from a theoretical concept to a generalized social practice has occurred, and it has been electric in the whole drive towards modernization of China^[10].

4. Pathway exploration: From theory to practice

4.1. Upholding and developing socialist culture with Chinese characteristics: Theoretical innovation and institutional safeguards

Constantly innovating the ideology is a necessary step to enable the socialist culture with Chinese characteristics, as without it, there would be a lack of guidance. People need to fully understand and implement the Chinese leaders' thought on Socialism with Chinese Characteristics for a New Era, and especially the part that focuses on cultural confidence and the construction of a strong cultural country. Via this coupling of Chinese traditional culture and socialist core values, people create a spirit fit for the new age. Solving the challenges of cultural identity in the era of globalization and informatization is to use Marxist methods to deal with value conflicts and existential crisis, which enables cultural theory to address the needs and innovate. Within the organization, the establishment of a solid party leadership is indispensable^[11]. Cultural development should not only be part of national governance modernization but also follow the principles of national governance with a clear direction, planned goals, and specific duties. Establishing and revising laws, for example, the Cultural Industry Promotion

Law, the Cultural Relics Protection Law, and the Intangible Cultural Heritage Law, provides a legal foundation for the conservation of resources, the development of industries, and the control of markets. The dedication of the state to culture is seen in the form of fiscal support, such as a special national cultural fund and approved grants; thus, this may be an issue of inspiration for the originality and branding of the culture^[12]. Changes in the cultural system serve to prompt the government and the market to collaborate, improve public cultural services, and prevent market monopoly with the provision of useful support that will make the work of the cultural industry go faster. Talent cultivation is equally important. Higher education and research institutions must build systems for Marxist cultural studies and train interdisciplinary experts familiar with both traditional culture and modern industry. Collaboration between cultural enterprises and universities can accelerate professional training in management, creative design, and digital media^[13]. Establishing robust incentives and career pathways will attract young talent to cultural innovation, sustaining the vitality of socialist culture with Chinese characteristics. Through theoretical innovation and institutional safeguards, people can enhance cultural consciousness and confidence, fueling the nation's rejuvenation.

4.2. Development of cultural undertakings and industries under the deepening of Reform and Opening Up

Acknowledgment of excellence in the field of culture and science is not enough. It is necessary for educational and research institutions of higher learning to work out the organization of Marxist cultural studies and to train the research and practice of the experts in the interdisciplinary field who are familiar with both traditional culture and modern industry. Also, the partnership of cultural enterprises and universities is a prospective focus for helping in professional training in management, creative design, and digital media. In addition, adopting a strong system of funding and encouraging career pathways will bring cultural innovation to young talents who will then play a very important role in keeping the vitality of socialist culture with Chinese characteristics. Truly new theories and well-insured institutions empower not only national cultural awareness and confidence, it also are most important and a guarantee of the nation's resurgence^[14]. The period of Reform and Opening Up has really contributed to the improvement of China's institutional framework, which is a very successful kind of culture, where joint progress is realized between cultural undertakings and industries. As far as the cultural undertakings are concerned, a government-led approach, while quite participatory on the societal level, is still very much in the game. Also, the increase of the investment in the local cultural stations, libraries, and centers not only stimulates the "In-depth culture for citizens" initiatives but also brings and renews the urban and rural life. By appealing to volunteer services, donations, and nonprofit foundations, the formation of public culture based on consensus and mutualism is achieved. The question of rural revitalization ought to be resolved by means of cultural poverty relief and heritage tourism, and this should be attained by establishing reading rooms, activity centers, and adult education classes; all these measures and endeavors are aimed at enhancing the local cultural industries' development and confidence. Exchange at a global level is of utmost importance. One of the ways in which China can increase its cultural soft power is to carry out performances, screenings, and exhibitions on "Belt and Road" platforms. Enterprises are supposed to implement a dual-circulation strategy with the focus on domestic as the primary market and international as the complement to open up the foreign market. The hosting of festivals and experiences, which incentivizes overseas cultural centers and Confucius Institutes, is one of the avenues taken to globally spread both the traditional and contemporary Chinese cultures. On the one hand, in the sphere of human resources and legal innovation, talent and regulatory issues cannot be overlooked. In universities, the introduction

of cultural-industry majors and practice bases is a way of making sure that there will be professionals with a variety of skills, like creativity, market operations, and digital skills. Credit systems that are robust and the market-access mechanisms will strike a balance between regulation and the necessary support needed to promote healthy competition. Cultural statistics and monitoring that are more detailed would assist policymakers in making the right decisions. These are the policies that help to underpin the confidence of the cultural world and the Chinese culture that is on the verge of flourishing.

5. Case analyses and practical experiences

5.1. Rural revitalization and the revival of traditional culture

In a particular area, the intangible cultural heritage was used to initiate the process of integrating the rural revitalization strategy. This initiative gave birth to a new model that combined “culture + industry.” The local authorities formed a special working group to merge the traditional handicraft skills with the tourism sector. They reconstructed historic rural dwellings, furnished handicraft studios, and brought in cultural inheritors to do the demonstrations, such as dyeing and bamboo weaving in situ ^[15]. Cashing in on e-commerce platforms, they also developed an “online + offline” sales channel to market both agricultural products and crafts to local and tourist customers. During the festival periods, local people would perform folk music and traditional opera, and that would be the right choice to draw visitors from cities to make them understand more deeply the local customs and strengthen cultural identity. Through combining touristic leisure and cultural heritage events, the village’s economy as a whole experienced a considerable growth in income. As a result, a large number of young people expressed that they were willing to come back and create their own businesses. The project initiated collaborations with universities and research institutions for the digital documentation of traditional techniques and the design of new products, branding of the crafts, and standardization. The government offered policy subsidies and training support, thus guiding cooperatives and social organizations in the participation and management of work and guaranteeing that all stakeholders enjoy the benefits. Actually, it is only by the integration of top-level design and grassroots autonomy, and the government guidance that are combined with market operations the traditional culture can be well preserved and sustainable rural economies can be developed—this is an interesting case for cultural confidence building.

5.2. “Going global” cultural initiatives and building international discourse power

With the Chinese characteristics of socialism entering a new era, cultural confidence has become the key to the country’s development and rejuvenation. Chinese leaders have said that the confidence in culture, which is the confidence of socialism’s cultural path, is the most foundational and profound form of confidence. Explaining the way by which Sinicized Marxism can boost cultural confidence will clear the integration of Marxist theory with Chinese culture and give directions for cultural construction in the new era. Since its arrival in China, Marxism has undergone Yan’an-era exploration, post-1949 institutional innovation, and reform-era theoretical refinement. The development has led to a Chinese edition of Marxism, represented by Chinese leader thought, Chinese leader theory, the “Three Represents”, the scientific outlook on development, and Chinese leaders’ thought on Socialism with Chinese Characteristics for a New Era. Through the advocacy of socialist core values, the shaping of cultural policies, and the innovation of cultural industries, the Communist Party of China has succeeded in creating a positive cultural atmosphere and has laid the ideological and institutional foundations for cultural confidence.

Nonetheless, globalization and informatization bring to the fore new challenges such as the conflict of value pluralism, the influence of foreign ideological thoughts, and the threat of homogenization in cultural industries. National cultural identity and pride must be saved in the latter case, and the method under Sinicized Marxism has been clearly spelled out: systematic and sustainable pathways development is the most urgent task for preserving them.

6. Conclusion

Implemented from a Sinicized Marxist viewpoint, this essay systematically explores the content and change trajectory of cultural confidence. It outlines how inspired the cultural workers were in their task and traces the processes China underwent in building the socialist culture from the Yan'an period to the present day. In the period of the Enlightenment, at the level of theory, it emphasizes that we should follow the Chinese leaders' thought on Socialism with Chinese Characteristics for a New Era and introduce Chinese excellent traditional culture into socialist core values in an innovative way of ideological theory and institutional structure. At the practical level, through establishing a public cultural service system, deepening the cultural-system reform, and invigorating the cultural industry, the paper proves the way to create both institutional and market support for cultural confidence. At the same time, it points out that combining local people's participation with the revitalization of rural areas and intangible cultural heritage protection, and at the same time, China's international discourses in culture taking the lead in the world market can make traditional culture and international dissemination of culture both more effective. The case studies rural revitalization and protection of intangible cultural heritage, and the "going global" cultural projects alongside with the discourse power of building the global international community demonstrate that traditional culture can also be re-vitalized and that local culture can be successful globally through a combination of designing at the top level with grassroots participation at the bottom level; and, governmental guidance combined with societal cooperation as well, of course, the substantial resources from the cultural sector. In the future, it will be necessary to further strengthen theoretical armament in the ideological sphere, innovate cultural education and communication methods, consolidate the foundation for regional cultural development, and cultivate globally oriented communicators in order to achieve higher-quality cultural confidence and build a culturally strong nation.

Disclosure statement

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