In The Fetish of the Commodity, Karl Marx made an interesting argument of commodity as something that transcends its use-value. Beyond the idea of expenditure of labor on plain materials, a commodity takes on form of a social relation between producers and consumers. Such attachment of external ideals to an immaterial object is the fetish from which commodity truly arises. Such fetish is a fertile ground that an imagined community is built upon.

In China and the Rise of Counterfeit Goods, an imagined community is built around people who consume the *shanzhai* goods. We see a clear division of separate and distinct communities and how the consumption of *shanzhai* commodities is an enabler of such phenomenon. People who watch the state run New Year Gala is a community who share common background of consuming a kind of tradition. On the other side of the spectrum, the author observed a cultural alternative, the *shanzhai* Gala which parodied and copied the artist in innovative ways, that seem to represent the grassroots spirit of the Chinese people. Here the offering of the gala is not merely another show, but a cultural alternative to an ideological state apparatus. The material of the product goes beyond the preparation and planning that went into hosting such *shanzhai* events and, once the show connects itself to the audience, are alternative expressions of the viewers as rebels to mainstream culture. Here we see the commodity establishing a relationship between viewers that, in essence, unite them under a common ideology and enabled the establishment of an imagined communities.

The reading also talked about copycat culture in general and asked if it is really a part of Chinese culture. The author gave a historical argument that Confucian education requires recitation and copy and so explains the phenomenon we see today. It is safe to say that *shanzhai* is consumed and propagated and act as a social relation, and so could be classified as a commodity. But a commodity need not be original, as long as it reflects the distinct taste of consumers it represents.

In Pink Globalization Hello Kitty’s Trek across the Pacific, the author introduced how Hello Kitty, as a commodity, succeeds commercially and established an imagined community of friendship. As the reading introduces, perhaps the central motto in Sanrio is its goal of linking tributaries of good will and camaraderie around of the world into one confluence of friendship. (Yano 84) Objectively, we see no difference between Hello Kitty products as distinctive as any other products in the same category; they are manufactured in large factories, with a single design, and are made from material that are neither exclusive nor authentic. What is amazing is how the company used the upbringing of its creator and publicity of artistic designers to establish a real relationship to the fans. An example would be how Yamaguchi identifies herself with the design she created via her internet blog, which in itself, overcomes the rigidity of a singular design and the association between a woman’s life adds weight and meaning to an immaterial object. Fans, in particular celebrities buys it. They form an imagined community, linked by friendship and enabled by friendship - symbolic meaning of Hello Kitty. It is undeniable, either inevitably or not, Sanrio’s marketing effort made Hello Kitty a true commodity on which imagined communities are established.