

Dandyism And Transcultural Modernity The Dandy The Flaneur And The Translator In 1930s Shanghai Tokyo And Paris Academia Sinica On East Asia

Shanghai's "Literary Comet" When the avant-garde writer Mu Shiying was assassinated in 1940, China lost one of its greatest modernist writers while Shanghai lost its most detailed chronicler of the city's Jazz-Age nightlife. Mu's highly original stream-of-consciousness approach to short story writing deserves to be re-examined and re-read. As Andrew Field argues, Mu advanced modern Chinese writing beyond the vernacular expression of May Fourth giants Lu Xun and Lao She to reveal even more starkly the alienation of a city trapped between the forces of civilization and barbarism in the 1930s. Mu Shiying: China's Lost Modernist includes translations of six short stories, four of which have not appeared before in English. Each story focuses on Mu's key obsessions: the pleasurable yet anxiety-ridden social and sexual relationships in the modern city, and the decadent maelstrom of consumption and leisure epitomized by the dance hall

and nightclub. In his introduction, Field situates Mu's work within the transnational and hedonistic environment of inter-war Shanghai, the city's entertainment economy, as well as his place within the wider arena of Jazz-Age literature from Berlin, Paris, Tokyo and New York. His dazzling chronicle of modern Shanghai gave rise to Chinese modernist literature. His meteoric career as a writer, a flâneur, and allegedly a double agent testifies to cosmopolitanism at its most flamboyant, brilliant and enigmatic. Andrew Field's translation is concise and lively, and his account of Mu Shiying's adventure in modern Shanghai is itself a fascinating story. This is a splendid book for anyone interested in the dynamics of Shanghai modern." — David Der-wei Wang, Harvard University "Mu Shiying was one of China's pioneer modernists, and his stories are full of inventive touches, including his own experimental technique of stream-of-consciousness, that evoke the emergent splendour of urban decadence of Shanghai in the 1930s. This English translation of his most important stories edited and translated by an acknowledged historian of Shanghai culture is long overdue." — Leo Ou-fan Lee, author of Shanghai Modern: The Flowering of a New Urban Culture in China: 1930-1945

"During his short, tumultuous life, Mu Shiying produced a small oeuvre of remarkable short stories that stand out in the wider context of modern Chinese literature. He captures the essence of the Shanghai jazz age with his racy, musical, and often fragmented prose, which blends a genuine excitement about the wonders of "the Paris of the East" with an at times sobering undertone of social critique. Unlike some of the more explicitly left-wing writers of his time, Mu never relinquishes the medium for the message. He is first and foremost a writer of experimental, original work that even nowadays has lost nothing of its power. As a teacher of modern Chinese literature, I am delighted that this new translation has become available." —Michel Hockx, Director, SOAS China Institute

A free open access ebook is available upon publication. Learn more at www.luminosoa.org. From fashion sketches of smartly dressed Shanghai dandies in the 1920s, to multipanel drawings of refugee urbanites during the war against Japan, to panoramic pictures of anti-American propaganda rallies in the early 1950s, the polymorphic cartoon-style art known as manhua helped define China's modern experience. Manhua Modernity offers a richly illustrated, deeply

contextualized analysis of these illustrations across the lively pages of popular pictorial magazines that entertained, informed, and mobilized a nation through a half century of political and cultural transformation. In this compelling media history, John Crespi argues that manhua must be understood in the context of the pictorial magazines that hosted them, and in turn these magazines must be seen as important mediators of the modern urban experience. Even as times changed—from interwar-era consumerism to war-time mobilization to Mao-style propaganda—the art form adapted to stay on the cutting edge of both politics and style.

Focusing on ecocritical aspects throughout Chinese literature, particularly modern and contemporary Chinese literature, the contributors to this book examine the environmental and ecological dimensions of notions such as qing (情) and jing (景). Chinese modern and contemporary environmental writing offers a unique aesthetic perspective toward the natural world. Such a perspective is mainly ecological and allows human subjects to take a benign and nonutilitarian attitude toward nature. The contributors to this book demonstrate how Chinese literary ecology tends toward an ecological-

systemic holism from which all human behaviors should be closely examined. They do so by examining a range of writers and genres, including Liu Cixin's science fiction, Wu Ming-yi's environmental fiction, and Zhang Chengzhi's historical narratives. This book provides valuable insights for scholars and students looking to understand how Chinese literature conceptualizes the relationship between humanity and nature, as well as our role and position within the natural realm. Featuring over 140 Chinese and non-Chinese contributors, this landmark volume, edited by David Der-wei Wang, explores unconventional forms as well as traditional genres, emphasizes Chinese authors' influence on foreign writers as well as China's receptivity to outside literary influences, and offers vibrant contrasting voices and points of view.

Imagined Landscapes and Real Lived Spaces

The Cool-Kawaii

Lust/Caution

Local Realities and Environmental Changes in the History of East Asia

Der moderne Dandy

Ecocriticism and Chinese Literature

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Shanghai

This wide-ranging Companion provides a vital overview of modern Chinese literature in different geopolitical areas, from the 1840s to now. It reviews major accomplishments of Chinese literary scholarship published in Chinese and English and brings attention to previously neglected, important areas. Offers the most thorough and concise coverage of modern Chinese literature to date, drawing attention to previously neglected areas such as late Qing, Sinophone, and ethnic minority literature. Several chapters explore literature in relation to Sinophone geopolitics, regional culture, urban culture, visual culture, print media, and new media. The introduction and two chapters furnish overviews of the institutional development of modern Chinese literature in Chinese and English scholarship since the mid-twentieth century. Contributions from leading literary scholars in mainland China and Hong Kong add their voices to international scholarship. *Bringing the World Home* sheds new light on China's vibrant cultural life between 1895 and 1919—a crucial period that marks a watershed between the conservative old regime and the ostensibly iconoclastic New Culture of the 1920s. Although generally overlooked in the effort to understand modern Chinese history, the era has much to teach us about cultural accommodation and is characterized by its own unique intellectual life. This original and probing work traces the most significant strands of the new post-1895 discourse, concentrating on the anxieties inherent in a complicated process of cultural transformation. It focuses principally on how the need to

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accommodate the West was reflected in such landmark novels of the period as Wu Jianren ' s Strange Events Eyewitnessed in the Past Twenty Years and Zhu Shouju ' s Tides of the Huangpu, which began serial publication in Shanghai in 1916. The negative tone of these narratives contrasts sharply with the facile optimism that characterizes the many essays on the "New Novel" appearing in the popular press of the time. Neither iconoclasm nor the wholesale embrace of the new could square the contradicting intellectual demands imposed by the momentous alternatives presenting themselves. An electronic version of this book is freely available thanks to the support of libraries working with Knowledge Unlatched, a collaborative initiative designed to make high-quality books open access for the public good. The open-access version of this book is licensed under Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International (CC BY-NC-ND 4.0), which means that the work may be freely downloaded and shared for non-commercial purposes, provided credit is given to the author. Derivative works and commercial uses require permission from the publisher.

2019年正逢五四運動一百週年，對五四遺產的重新評價與禮讚

探索長期被主流論述遮蔽的唯情論及情感啟蒙論述，企圖還原一個完整的五四故事。情感與理性是否不相為謀，甚至水火不容？我們做決定之時，是否應該頭腦冷靜，亦即，不受情感干擾？情感與理性的關係，從歐洲啟蒙時代就是知識分子論辯的課題，也是彭小妍在《唯情與理性的辯證：五四的反啟蒙》一書中所探討的五四啟蒙時代的重要議題

。歐洲啟蒙時期有笛卡兒的理性主義，同時也有休姆與盧梭的情感主義。中國五四時期梁啟超、蔡元培所領導的人生觀派主張情感啟蒙與唯情論，大力批判科學派的啟蒙理性主義。彭小妍在《唯情與理性的辯證》一書裡探討五四轟動一時的「科學與玄學論戰」

亦即「科學與人生觀論戰」旨在說明中國現代知識分子並未在全球情感與理性的永恆辯論中缺席；五四知識分子在認識論層面上承接先儒、啟發後進，與西方古今哲學相互發明，日後新儒家實一脈相承。研究五四的精神遺產，不要忘記當年唯情論及情感啟蒙運動對啟蒙理性主義的批判。五四的啟蒙理性論述向來為研究主流，《唯情與理性的辯證》以五四反啟蒙論述為主軸，探討五四唯情論與啟蒙理性主義的辯證，開拓了一個嶄新的視野。本書從跨文化研究的角度追溯人生觀論述的歐亞連結脈絡，展現人生觀派發動的唯情論及情感啟蒙論述，上承歐洲啟蒙時期的情感論述，下接1960年代以來德勒茲發展的情動力概念以及李澤厚的「情本體」論。全書研究以唯情與理性的辯證，重新定義五四的知識論體系（episteme）。歷來主流論述以「全盤西化」、「拿來主義」描述五四一代，本書爬梳一般忽略的文獻資料，顯示五四知識分子在知識論上的跨文化串連，連通古今中西，打破了傳統／現代、中國／西方的二元論。重新認識五四知識界的唯情與理性辯證，目的是使現有的五四啟蒙理性論述複雜化，開展五四唯情論及情感啟蒙論述的知識論可能，更彰顯人生觀派知識分子與二戰前後新儒家興起的關聯。《唯情與理性的辯證》顯示，唯情論與啟蒙理性的辯證共同構成了五四精神的真髓。本書所謂情感啟蒙，不僅牽涉到心理學或神經科學上的情感，更是五四唯情論所主張的唯情，牽涉到我與非我、主體與客體的相互關係，與西方的情動力是相通的；唯情論認為「情」是道德觀、人倫觀、社會觀、政治觀、國家觀、宇宙觀的關鍵。《唯情與理性的辯證》共

分六章，第一章「人生觀」與歐亞反啟蒙論述 強調「人生觀」一詞作為跨文化語彙的重要性，掀起了五四時期的唯情與理性的辯證。第二章 張東蓀《創化論》的翻譯 科學理性與「心」 討論《創化論》的翻譯，使得「創造」、「直覺」、「綿延」等跨文化語彙，成為現代中國的日常用語，「創造社」的成立是最佳例子。哲學思想與文學的相互印證，是一個尚待開發的領域。本章結尾以徐復觀為例，探討戰後新儒家與人生觀論述的連結。第三章是 梁漱溟的《東西文化及其哲學》。第四章是 蔡元培美育運動的情感啟蒙 跨文化觀點。第五章 朱謙之與袁家驊的「唯情論」 直覺與理智，也論及杜威的「自然主義形而上學」，說明杜威的經驗主義目的在主張「可驗證」的形上學。第六章 方東美的《科學哲學與人生》 科哲合作，理情交得 除討論五四期間有關方東美的中西方哲學、文學、藝術的嫺熟修養，也探討人生哲學在五四時代及其後的影響，其中最為重要的是無名氏六卷本的史詩式小說《無名書》（寫作於1945-1960）。

This book views the Neo-Sensation mode of writing as a traveling genre, or style, that originated in France, moved on to Japan, and then to China. The author contends that modernity is possible only on "the transcultural site"—transcultural in the sense of breaking the divide between past and present, elite and popular, national and regional, male and female, literary and non-literary, inside and outside. To illustrate the concept of transcultural modernity, three icons are highlighted on the transcultural site: the dandy, the flaneur, and the translator. Mere flaneurs and flaneurses simply float with the tide of heterogeneous information on the transcultural site, whereas the

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dandy/flaneur and the cultural translator, propellers of modernity, manage to bring about transformative creation. Their performance marks the essence of transcultural modernity: the self-consciousness of working on the threshold, always testing the limits of boundaries and tempted to go beyond them. To develop the concept of dandyism—the quintessence of transcultural modernity—the Neo-Sensation gender triad formed by the dandy, the modern girl, and the modern boy is laid out. Writers discussed include Liu Na ' ou, a Shanghai dandy par excellence from Taiwan, Paul Morand, who looked upon Coco Chanel the female dandy as his perfect other self, and Yokomitsu Riichi, who developed the theory of Neo-Sensation from Kant ' s the-thing-in-itself.

Colonial Taiwan

Inúteis, frívolos e distantes

China and Its Others

Transcultural Literary Studies: Politics, Theory, and Literary Analysis

黑暗中的明燈 中國現代派與歐洲左翼文藝

Black Dandyism and the Styling of Black Diasporic Identity

Zur kulturellen Bedeutung von Betrübnis, Verdruss und schlechter Laune

Oscar Wildes Worte, die Zukunft gehöre dem Dandy, scheinen sich in der modernen Mediengesellschaft zu bewahrheiten. Namentlich in den Bereichen von Kunst, Mode und Design ist der Dandy wieder

gefragt. Doch sind die modischen Trendsetter der Postmoderne wirklich Dandys? Günter Erbe gelingt es, dem inflationären Gebrauch des Wortes „Dandy“ in der Öffentlichkeit eine substanzhaltige Bestimmung des Phänomens entgegenzustellen, das Angemaßte, falsch Etikettierte zu entlarven und dem entleerten Begriff seine eigentümliche Bedeutung zurückzugeben. Der Kulturwissenschaftler verbindet soziologische Analyse und geistesgeschichtliche Reflexion mit Porträtskizzen von Personen, die in unterschiedlicher Gewichtung und Konnotation ein modernes Dandytum repräsentieren: Harry Graf Kessler, Cecil Beaton, Hugo Ball, Francis Picabia, Jacques Vaché, Balthus, Hans Werner Henze, Fritz J. Raddatz, Andy Warhol, David Bowie, Sebastian Horsley, Karl Lagerfeld u.a. Mit diesem neuen Buch setzt Günter Erbe seine lebendige Kulturgeschichte mondäner Lebensentwürfe bis in die Gegenwart fort.

In the Event of Women outlines the stakes of what Tani Barlow calls “the event of women.” Focusing on the era of the late nineteenth century through the mid-twentieth century's Cultural Revolution, Barlow shows that an event is a politically inspired action to install a newly discovered truth, in this case the mammal origins of human

social evolution. Highbrow and lowbrow social theory circulating in Chinese urban print media placed humanity's origin story in relation to commercial capital's modern advertising industry and the conclusion that women's liberation involved selling, buying, and advertising industrial commodities. The political struggle over how the truth of women in China would be performed and understood, Barlow shows, means in part that an event of women was likely global because its truth is vested in biology and physiology. In so doing, she reveals the ways in which historical universals are effected in places where truth claims are not usually sought. This book reconsiders Alain Badiou's concept of the event; particularly the question of whose political moment marks newly discovered truths.

Print, Profit, and Perception examines the dramatic knowledge expansion and dynamic cross-cultural exchanges occurring in China and Taiwan from 1895 to 1949. The nine chapters, heavily case-studied, collectively address the co-existence of globalization and localization processes in the period.

Published serially between 1928 and 1931, Shanghai tells the story of a group of Japanese expatriates living in the International Settlement

at the time of the May 30th Incident of 1925. The personal lives and desires of the main characters play out against a historical backdrop of labor unrest, factional intrigue, colonialist ambitions, and racial politics. The author, Yokomitsu Riichi (1898-1947), was an essayist, writer, and critical theorist who became one of the most powerful and influential literary figures in Japan during the 1920s and 1930s. He looked to contemporary avant-garde movements in Europe -- Dadaism, futurism, surrealism, expressionism -- for inspiration in his effort to explode the conventions of literary language and to break free of what he saw as the prisonhouse of modern culture. Yokomitsu incorporated striking visuality into a realistic mode that presents a disturbing picture of a city in turmoil. The result is a brilliant evocation of Shanghai as a gritty ideological battleground and as an exotic landscape where dreams of sexual and economic domination are nurtured.

The Economy of Lower Yangzi Delta in Late Imperial China
Shanghai Cartoon Artists, Shao Xunmei's Circle and the Travels of Jack Chen, 1926-1938

Appropriating the West in Late Qing and Early Republican China

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Mu Shiying

Fashion, Gender, and Subculture

The Politics of Memory in Sinophone Cinemas and Image Culture

In Modern China and the West: Translation and Cultural Mediation, the authors investigate the significant role translation plays in cultural mediation. Transnational organizations that bring about cross-cultural interactions as well as regulating authorities, in the form of both nation-states and ideologies, are under scrutiny.

This volume brings together some of the latest research by scholars from the UK, Taiwan, and Hong Kong to examine a variety of issues relating to the history of translation between China and Europe, aimed at increasing dialogue between Chinese studies and translation studies. Covering the nineteenth century to the present, the essays tackle a number of important issues, including the role of relay translation, hybridity and transculturation, methods for the incorporation of foreign words and concepts, the problems entailed by the importation of foreign paradigms and epistemes, the role of public institutions, the issue of agency, and the role of metaphors to conceptualize translation. By examining the dissemination of certain key terms from the West to the East, often through pivotal languages, and by laying bare the transformation of

knowledge conveyed through these terms, the essays go well beyond the “difference and similarity” comparison model in the investigation of East-West relations, demonstrating that transcultural hybridity is a more meaningful topic to pursue. Moreover, they demonstrate how the translator, always working simultaneously under several domestic and foreign institutions, needs to resort to “selection, deletion and compromise”, in other words personal free choice, when negotiating among institutional powers.

A focused multisited cultural analysis that reflects on the symbiotic relationship between the local, the national, and the global Dandys gelten weithin als elegante, eitle „Salonlöwen“, die in der Welt der Reichen und Schönen zu Hause sind und nichts anderes im Sinn haben, als es dort zu Ansehen und Prominenz zu bringen. Bei genauerer Analyse erweist sich diese Beschreibung als viel zu eingeschränkt und teilweise sogar als irreführend. Robert Hettlage vertritt die Auffassung, dass der spielerisch-provozierende Dandy sich nicht auf den eleganten Effekthascher reduzieren lässt, sondern auf sehr spezifische Weise immer auch, wenn nicht sogar vor allem, Kritiker seiner Zeit und der jeweils herrschenden Lebensumstände ist. Der Dandy sieht sich weder als Bohemien noch als politischen Aktivistin oder gar als Revolutionär, sondern eher als scharf beobachtenden Flaneur, der den Menschen auf seine Weise die Augen öffnen will. Darüber hinaus wird in diesem

Essential die These bestritten, dass die Postmoderne dem Dandytum den Boden seines Wirkens entzogen hätte.

A Modern Miscellany

The Assassin

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Negotiating Identities and Modernity through Literature

China's Lost Modernist

Late Pahlavi Iran and Its Global Entanglements

The Dandy, the Flaneur, and the Translator in 1930s Shanghai, Tokyo, and Paris

In A Modern Miscellany Paul Bevan demonstrates that in the 1930s the Chinese cartoon was not only important in the sphere of Shanghai popular culture but that it occupied a central place in the primary discourse of Chinese modern art history.

The Cool-Kawaii: Afro-Japanese Aesthetics and New World Modernity, by Thorsten Botz-Bornstein, analyzes and compares African American cool culture and the Japanese aesthetics of kawaii or cute and characterizes them as expressions set against oppressive homogenizations of a technocratic world. The Cool-Kawaii sheds light on the history and development of both cultures in three main ways: First, both emerge from

similar historical conditions; second, both are in search of human dignity and liberation, and finally, both kawaii and African American cool establish a new kind of modernity able to transcend both traditionalism and anti-traditionalist modernity.

The Assassin tells the story of a swordswoman who refrains from killing. Hou Hsiao-hsien astonishes his audience once again by upsetting almost every convention of the wuxia (martial arts) genre in the film. This collection offers eleven readings, each as original and thought-provoking as the film itself, beginning with one given by the director himself.

Contributors analyze the elliptical way of storytelling, Hou's adaptation of the source text (a tale from the Tang dynasty, also included in this volume), the film's appropriation of traditional Chinese visual aesthetics, as well as the concept of xia (knight-errant) that is embedded in Confucian, Daoist, and Buddhist worldviews. There are also discussions of the much-celebrated sonic design of The Assassin: the nearly exclusive use of a diegetic film score is a statement on the director's belief in cinematic reality. Underlying all the chapters is a focus on how Hou reinvents Tang-dynasty China in contemporary culture. The meticulously recreated everyday reality of the Tang world in the film highlights the ethnic and

cultural diversity of the dynasty. It was a time when Sogdian traders acted as important intermediaries between Central Asia and the Tang court, and as a result Sogdian culture permeated the society. Taking note of the vibrant hybridity of Tang culture in the film, this volume shows that the historical openness to non-Chinese elements is in fact an essential part of the Chineseness expressed in Hou's work. The Assassin is a gateway to the remote Tang-dynasty world, but in Hou's hands the concerns of that premodern world turn out to be highly relevant to the world of the audience. "This book promises to be a useful companion to the film The Assassin. Contributors to this collection have convincingly and compellingly elucidated some of the film's most difficult features. The result is a rich and wide-ranging analysis of one of the most beautiful films of our time." —Sung-Sheng Yvonne Chang, The University of Texas at Austin "This collection of essays unfolds the many layers of The Assassin by speaking to its aesthetic achievements, reinvention of genre conventions, deep historical engagement, and philosophical substance. It exceeds the sum of its individual parts by building a vibrant cross-disciplinary conversation among a diverse group of accomplished scholars, who contribute original and compelling insights on the film."

—Jean Ma, Stanford University

Über Missmut und Missvergnügen nachzudenken hat eine lange und weitläufige Tradition. Unter verschiedensten Begriffen waren sie immer schon Gegenstand philosophischer, historischer, medizinischer und literarischer Betrachtungen. Heute sind diese Versuche kaum noch bekannt. Nur der Gegensatz von Optimismus und Pessimismus scheint sich erhalten zu haben. Aus kultursoziologischer Sicht werden diese traditionellen Überlegungen zu den Verhaltenstypen des Missvergnügens wieder aufgenommen und mit Blick auf die Gegenwartsgesellschaft zum Teil neu akzentuiert. Melancholiker, Misanthropen, Hypochonder, Exzentriker, Depressive, Zyniker, Blasierte, Gelangweilte und Spleenige setzen sich mit Widerwillen, Ekel, Schmerzen und Ironie, manchmal auch nicht ohne geheimes Vergnügen, mit dem Ungenügen an den sie umgebenden Gesellschaften auseinander. Sie fallen dabei aus dem Rahmen des "Normalen", verstehen sich aber gerade dadurch auch als Kritiker ihrer Zeitgenossen. Darüber hinaus wird in diesem Buch ausgelotet, ob sich bestimmte Zeiten für solche missvergnügten Distanzierungen besonders anbieten.

Hou Hsiao-hsien's World of Tang China

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***Dandyism and Transcultural Modernity
Gender and Subjectivities in Early Twentieth-Century Chinese Literature
and Culture***

***Chinese Culture and the Pictorial Turn
Knowledge Transfer through Translation, 1829-2010***

À procura dos dândis

Environmental history has evolved into a well-established historical subfield which has broadened the horizons of historical research, beyond human affairs, to include the study of human interactions with natural and man-made environments. This broadened scope has attracted scholars from many different fields; a development which is reflected by this volume as it highlights the recent studies on East Asian environmental history by scholars of History, Economic History, Political ecology, Sociology and Environmental Studies. This book examines the local realities and environmental changes in East Asia, and is one of a few publications in English on the subject. Contributors apply rich historical material, maps and statistical data to reveal the local environmental realities infused by global perspectives. Part I deals with attitude toward nature, focusing on the soundscape conceived by traditional Chinese literati and on "industrious revolution" in Tokugawa Japan. Part II includes four case studies which respectively discuss the hydraulic management and political ecology in the Yongle reign (1403-1424), the "Woosung Bar" controversy in the 1870s, the expansion of Daihaizi Reservoir

in Xinjiang in the 1950s, and interactions between the indigenous communities and NGOs in Hualien, Taiwan. Part III presents case studies of Japan dealing with natural disasters: volcano eruption, floods, and the human actions around Tokyo since the eighteenth century. These chapters and the insights they offer provide the reader with the most recent research on East Asian environmental history. Covering the geographical areas of Japan, North and Northwest China, the Lower Yangzi Delta and Taiwan, and the timeframe spanning the seventh century BC to the present day, the book will be of great interest to anyone studying the history of East Asia, environmental history or environmental studies.

Throughout most of history, in China the insane were kept within the home and treated by healers who claimed no specialized knowledge of their condition. In the first decade of the twentieth century, however, psychiatric ideas and institutions began to influence longstanding beliefs about the proper treatment for the mentally ill. In *The Invention of Madness*, Emily Baum traces a genealogy of insanity from the turn of the century to the onset of war with Japan in 1937, revealing the complex and convoluted ways in which "madness" was transformed in the Chinese imagination into "mental illness." Focusing on typically marginalized historical actors, including municipal functionaries and the urban poor, *The Invention of Madness* shifts our attention from the elite desire for modern medical care to the ways in which psychiatric discourses were implemented and redeployed in the midst of everyday life. New meanings and practices of madness, Baum argues, were not just imposed on the Beijing public but continuously invented by a range of people in ways that reflected their own needs and interests.

Exhaustively researched and theoretically informed, *The Invention of Madness* is an innovative contribution to medical history, urban studies, and the social history of twentieth-century China. This is the first academic study of sneakers and the subculture that surrounds them. Since the 1980s, American sneaker enthusiasts, popularly known as "sneakerheads" or "sneakerholics", have created a distinctive identity for themselves, while sneaker manufacturers such as Reebok, Puma and Nike have become global fashion brands. How have sneakers come to gain this status and what makes them fashionable? In what ways are sneaker subcultures bound up with gender identity and why are sneakerholics mostly young men? Based on the author's own ethnographic fieldwork in New York, where sneaker subculture is said to have originated, this unique study traces the transformation of sneakers from sportswear to fashion symbol. *Sneakers* explores the obsessions and idiosyncrasies surrounding the sneaker phenomenon, from competitive subcultures to sneaker painting and artwork. It is a valuable contribution to the growing study of footwear in fashion studies and will appeal to students of fashion theory, gender studies, sociology, and popular culture.

The reign of the last Shah of Iran, Mohammad Reza Pahlavi (1941–79), marked the high point of Iran's global interconnectedness. Never before had Iranians felt the impact of global political, social, economic, and cultural forces so intimately in their national and daily lives, nor had Iranian actors played such an important global role — on battlefields, barricades, and in board rooms far beyond Iran's borders. Iranian intellectuals, technocrats, politicians, workers, artists, and students alike were influenced by the global ideas, movements, markets, and conflicts that

they also helped to shape. From the launch of the Shah's White Revolution in 1963 to his overthrow in the popular revolution of 1978-79, Iran saw the longest period of sustained economic growth that the country had ever experienced. An entire generation took its cue from the shift from oil consumption to oil production to dream of, and aspire to, a modernized Iran, and the history of Iran in this period has tended to be presented as a prologue to the revolution. Those histories usually locate the political, social, and cultural origins of the revolution firmly within a national context, into which global actors intruded as Iranian actors retreated. While engaging with that national narrative, this volume is concerned with Iran's place in the global history of the 1960s and '70s. It examines and highlights the transnational threads that connected Pahlavi Iran to the world, from global traffic in modern art and narcotics to the embrace of American social science by Iranian technocrats and the encounter of European intellectuals with the Iranian Revolution. In doing so, this book seeks to fully incorporate Pahlavi Iran into the global history of the 1960s and '70s, when Iran mattered far beyond its borders.

Kuki Shuzo and the Rise of National Aesthetics

Missvergnügen

The Age of Aryamehr

From Eileen Chang to Ang Lee

Der Dandy und seine Verwandten

Art and Literature in Pictorial Magazines during Shanghai's Jazz Age

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Bringing the World Home

This book is a printed edition of the Special Issue "Transcultural Literary Studies: Politics, Theory, and Literary Analysis" that was published in *Humanities*. As environmental history has developed as a growing sub-discipline within the study of history, great emphasis has been placed on the importance of adopting an interdisciplinary approach. Indeed, as *Environmental History in East Asia* shows, by drawing on research and methodologies from the fields of science, technology, geography, geology and ecology, we are able to develop a much richer understanding of a region's history. This book provides a comprehensive examination of environmental history in East Asia, ranging temporally from the Ming dynasty to the 21st Century and spatially across China, Japan and Taiwan. Split into four parts, the chapters cover a wide range of fascinating topics, comparing environmental thought and policy in the East and West, the transformation of the landscape, land resource utilization and impact of agriculture and disasters and diseases across the region. A diverse selection of case studies are used to illustrate the chapters, including the role of Daoism, Qing pasturelands and 21st century swine flu. Truly interdisciplinary in approach, this book will be of huge interest to students and scholars of Asian environmentalism, environmental history, Asian anthropology, Asian development studies and Asian history more generally.

In 2007, Ang Lee made an espionage thriller based on the short story "Lust, Caution" by Eileen Chang, China's most famous female author of the twentieth century. The release of the film became a trigger for heated debates on issues of national identity and

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political loyalty, and brought unexpectedly harsh criticism from China, where Ang Lee was labelled a traitor in scathing internet critiques, whilst the film's leading actress Tang Wei was banned from appearing on screen for two years. This book analyses Ang Lee's art of film adaptation through the lens of modern literary and film theory, as well as featuring detailed readings and analyses of different dialogues and scenes, directorial and authorial decisions and intentions, while at the same time confronting the intense political debates resulting from the film's subject matter. The theories of Freud, Lacan, Deleuze, Bataille and others are used to identify and clarify issues raised by the film related to gender, sexuality, eroticism, power, manipulation, and betrayal; the themes of lust and caution are dealt with in conjunction with the controversial issues of contemporary political consciousness concerning patriotism, and the Sino-Japanese War complicated by divided historical experiences and cross-Taiwan Strait relationships. The contributors to this volume cover translation and adaptation, loyalty and betrayal, collaboration and manipulation, playing roles and performativity, whilst at the same time intertwining these with issues of national identity, political loyalty, collective memory, and gender. As such, the book will appeal to students and scholars of Chinese and Asian cinema and literature, as well as those interested in modern Chinese history and cultural studies.

Examines the tendency of post-World War II writers to rewrite earlier narratives by Poe, Melville, Hawthorne, and others.

Ideas, Information and Knowledge in Chinese Societies, 1895-1949

A Companion to Modern Chinese Literature

In the Event of Women

Translation and Cultural Mediation

Imagining the Global

Environmental History in East Asia

'Intoxicating Shanghai' – An Urban Montage

During the interwar years in Japan, discourse on culture turned sharply inward after generations of openness to Western ideas. The characterizations that arose—that Japanese culture is unique, essential, and enduring—came to be accepted both inside and outside Japan. Leslie Pincus focuses on the work of Kuki Shuzo, a philosopher and the author of the classic "Iki" no Kozo, to explore culture and theory in Japan during the interwar years. She shows how Japanese intellectual culture ultimately became complicit, even instrumental, in an increasingly repressive and militaristic regime that ultimately brought the world to war. Pincus provides an extensive critical study of Kuki's intellectual lineage and shows how it intersects with a number of central figures in both European and Japanese philosophy. The discussion moves between Germany, France, and Japan, providing a guide to the development of culture in a number of national settings from the turn of the century to the 1930s. Inspired by the work of Foucault, the Marxist culturalists, and the Frankfurt School, Pincus reads against the grain of traditional interpretation. Her theoretically informed approach situates culture in a

historical perspective and charts the ideological dimensions of cultural aesthetics in Japan. Authenticating Culture in Imperial Japan makes an important contribution to our understanding of modernity, nationalism, and fascism in the early twentieth century.

Through both cultural and literary analysis, this book examines gender in relation to late Qing and modern Chinese intellectuals, including Mu Shiying, Bai Wei, and Lu Xun. Tackling important, previously neglected questions, Zhu ultimately shows the resilience and malleability of Chinese modernity through its progressive views on femininity.

Cinema archives memories, conserves the past, and rewrites histories. As much as the Sinophone embodies differences, contemporary Sinophone cinemas in Taiwan, Hong Kong, and the People's Republic of China invest various images of contested politics in order to assert different histories and self-consciousness. As such, Sinophone cinemas and image production function as archives, with the capability of reinterpreting the multiple dimensions of past and present. The Politics of Memory in Sinophone Cinemas and Image Culture investigates Sinophone films and art projects that express this desire for archiving and reconfiguring the past. Comprising ten chapters, this book brings together contributors from an array of disciplines - artists, filmmakers, curators, film critics, and literary scholars - to grapple with the creative ambiguities of Sinophone cinemas and image culture. Blending eclectic methods of

scholarly research, knowledge-making, and art-making into a new discursive space, the chapters address the diverse complexities of the cinematic culture and image production in Sinitic language regions. This book is a valuable resource for students and scholars of film studies, China studies, East Asian studies, Taiwan studies, and Sinophone studies, as well as professionals who work in the film industry.

"This book explores aspects of this vibrant market economy in late imperial China, and by presenting a reconstructed narrative of economic development in the early modern Jiangnan, provides new perspectives on established theories of Chinese economic development. Further, by examining economic values alongside social structures, this book produces a historically comprehensive account of the contemporary Chinese economy which engenders a deeper and broader understanding of China's current economic success." --Publisher's web site.

Modern China and the West

Sneakers

State, Society, and the Insane in Modern China

Authenticating Culture in Imperial Japan

Rewriting

Against World Literature

Afro-Japanese Aesthetics and New World Modernity

In Intoxicating Shanghai Paul Bevan explores the work of a number of Chinese modernist artists

London and New York. It is populated by sartorial impresarios such as Julius Soubise, a freed slave who sometimes wore diamond-buckled, red-heeled shoes as he circulated through the social scene of eighteenth-century London, and Yinka Shonibare, a prominent Afro-British artist who not only styles himself as a fop but also creates ironic commentaries on black dandyism in his work. Interpreting performances and representations of black dandyism in particular cultural settings and literary and visual texts, Monica L. Miller emphasizes the importance of sartorial style to black identity formation in the Atlantic diaspora. Dandyism was initially imposed on black men in eighteenth-century England, as the Atlantic slave trade and an emerging culture of conspicuous consumption generated a vogue in dandified black servants. "Luxury slaves" tweaked and reworked their uniforms, and were soon known for their sartorial novelty and sometimes flamboyant personalities. Tracing the history of the black dandy forward to contemporary celebrity incarnations such as Andre 3000 and Sean Combs, Miller explains how black people became arbiters of style and how they have historically used the dandy's signature tools—clothing, gesture, and wit—to break down limiting identity markers and propose new ways of fashioning political and social possibility in the black Atlantic world. With an aplomb worthy of her iconographic subject, she considers the black dandy in relation to nineteenth-century American literature and drama, W. E. B. Du Bois's reflections on black masculinity and cultural nationalism, the modernist aesthetics of the Harlem Renaissance, and representations of black cosmopolitanism in contemporary visual art.

The Invention of Madness

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Flaneur And The Translator In 1930s Shanghai Tokyo And Paris Academia
Sinica On East Asia

Elegante Flaneure, vergnügte Provokateure, traurige Zeitdiagnostiker

Print, Profit, and Perception

Slaves to Fashion

On the Politics of Untranslatability

Transnational Media and Popular Culture Beyond East and West

Connecting Money, Markets, and Institutions

Dandyism and Transcultural ModernityThe Dandy, the Flaneur,
and the Translator in 1930s Shanghai, Tokyo, and
ParisRoutledge

Aqui vêm os dândis. Sempre prontos, com sua ironia, a deslocarem palavras que se cristalizam em clichês. Para eles nada é suficientemente sério – a não ser a própria banalidade. Bem-vindxs a uma estética pela qual poses são mais importantes que gestos, sensações implodem ideias, e máscaras dizem mais do que a realidade. Há dândis de diversas orientações, etnias e gêneros. Artistas e não-artistas. Celebidades antes mesmo da cultura midiática e sobrevivendo dentro dela. Através do dândi, procuramos compreender, em especial, alguns filmes contemporâneos

centrados numa estética do artifício, em contraponto a uma tradição ocidental que privilegia a arte como interpretação e documentação da realidade.

This book provides a refreshing and comprehensive analysis on colonial Taiwanese literature. It accentuates its thematic and stylistic richness, challenges the reductive “collaboration-resistance” binary, and calls for a multifaceted literary commonwealth.

A New Literary History of Modern China

Manhua Modernity

A Novel

Interdisciplinary Perspectives

Altering Archives

Postmodern Narrative and Cultural Critique in the Age of Cloning