

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

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 Iran 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 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 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 who seek to locate the political, social, and cultural origins of the revolution firmly within a national context, into which global actors intruded as Iran retreated. While engaging with that national narrative, this volume is concerned with Iran's place in the global history of the 1960s and 1970s and highlights the transnational threads that connected Pahlavi Iran to the world, from global traffic in modern art and narcotics to the influence of American social science by Iranian technocrats and the encounter of European intellectuals with the Iranian Revolution. In doing so, this volume fully incorporates Pahlavi Iran into the global history of the 1960s and '70s, when Iran mattered far beyond its borders.

Cinema archives memories, conserves the past, and rewrites histories. As much as the Sinophone embodies differences, contemporary Sinophone cinema in Taiwan, Hong Kong, and the People's Republic of China invest various images of contested politics in order to assert different historical consciousness. As such, Sinophone cinemas and image production function as archives, with the capability of reinterpreting the multiple pasts and present. *The Politics of Memory in Sinophone Cinemas and Image Culture* investigates Sinophone films and art projects that express a sense of archiving and reconfiguring the past. Comprising ten chapters, this book brings together contributors from an array of disciplines – artists, curators, film critics, and literary scholars – to grapple with the creative ambiguities of Sinophone cinemas and image culture. Blending rigorous scholarly research, knowledge-making, and art-making into a new discursive space, the chapters address the diverse complexities of the past and image production in Sinitic language regions. This book is a valuable resource for students and scholars of film studies, China studies, Asian studies, Taiwan studies, and Sinophone studies, as well as professionals who work in the film industry.

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

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 political loyalty, and brought harsh criticism from China, where Ang Lee was labelled a traitor in scathing internet critiques, whilst the film's leading actress Tang Wei disappeared 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, 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 desire are dealt with in conjunction with the controversial issues of contemporary political consciousness concerning patriotism, and the Sino-Japanese relationship complicated by divided historical experiences and cross-Taiwan Strait relationships. The contributors to this volume cover translation and cultural studies, 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.

Slaves to Fashion

Against World Literature

Mastery of Words and Swords

Imagined Landscapes and Real Lived Spaces

Beyond Confucian China

The Invention of Madness

Black Dandyism and the Styling of Black Diasporic Identity

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 (境). 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.

The crisis of masculinity surfaced and converged with the crisis of the nation in the late Qing, after the doors of China were forced open by Opium Wars. The power of physical aggression increasingly overshadowed literary attainments and became a new imperative of male honor in the late Qing and early Republican China. Afflicted with anxiety and indignation about their

increasingly effeminate image as perceived by Western colonial powers, Chinese intellectuals strategically distanced themselves from the old literati and reassessed their positions vis-à-vis violence. In *Mastery of Words and Swords: Negotiating Intellectual Masculinities in Modern China, 1890s-1930s*, Jun Lei explores the formation and evolution of modern Chinese intellectual masculinities as constituted in racial, gender, and class discourses mediated by the West and Japan. This book brings to light a new area of interest in the “Man Question” within gender studies in which women have typically been the focus. To fully reveal the evolving masculine models of a “scholar-warrior,” this book employs an innovative methodology that combines theoretical vigor, archival research, and analysis of literary texts and visuals. Situating the changing inter- and intra-gender relations in modern Chinese history and Chinese literary and cultural modernism, the book engages critically with male subjectivity in relation to other pivotal issues such as semi-coloniality, psychoanalysis, modern love, feminism, and urbanization. “Jun Lei’s brilliant book offers a wealth of information and insights on how intellectuals such as Liang Qichao and Lu Xun shaped notions of Chinese masculinity in the tumultuous late Qing and May Fourth periods. Its account of how China’s interactions with the West and Japan impacted ideas of masculinity in modern times is compelling reading.” –Kam Louie, author of *Theorising Chinese Masculinity: Society and Gender in China and Chinese Masculinities in a Globalizing World* “What are political and cultural consequences when a Chinese man looks and behaves like a woman? Jun Lei probes the psychic, intellectual, and nationalist underpinnings of that question. This provocative book offers an engaging story and insightful analyses about how male writers grappled with the effeminate look and strove to revitalize manliness.” –Ban Wan

Oscar Wildes Worte, die Zukunft gehören 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 eigentliche 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 moderner Lebensentwürfe bis in die Gegenwart fort.

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 Aktivist 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.

Lust/Caution

Interdisciplinary Perspectives

On the Politics of Untranslatability

Connecting Money, Markets, and Institutions

Missvergnügen

Afro-Japanese Aesthetics and New World Modernity

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

Slaves to Fashion is a pioneering cultural history of the black dandy, from his emergence in Enlightenment England to his contemporary incarnations in the cosmopolitan art worlds of 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 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

Young-tsu Wong throws new light on Kang Youwei and Zhang Binglin, both through research on the sources, nature and import of their ideas and through juxtaposing them. The result is a provocative and stimulating analysis of late Qing-early Republican thought. Never before these two rival thinkers have been studied in any western language, and Wong sees these two men, though distinctly different in personality and thought, as the genuine pioneers of modern Chinese thought. The author highlights the mix of traditional Chinese thought, especially Confucianism and western ideas as well as the personal experiences of the two key thinkers in Modern Chinese History, enabling him to reassess the transition of China's cultural tradition and its modern fate in a world-wide perspective. This work provides a stimulating and provocative reassessment of two major thinkers in modern Chinese history. As such, it will be welcomed by scholars in the field of modern Chinese history and intellectual thought.

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, Glangweilte 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. Zur kulturellen Bedeutung von Betrübniß, Verdruss und schlechter Laune

The Politics of Memory in Sinophone Cinemas and Image Culture

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A New Literary History of Modern China

Der Dandy und seine Verwandten

The Cool-Kawaii

State, Society, and the Insane in Modern China

This volume features new work on cinema in early twentieth-century Hong Kong, Taiwan, and Republican China. Looking beyond relatively well-studied cities like Shanghai, these essays foreground cinema's relationship with imperialism and colonialism and emphasize the rapid development of cinema as a sociocultural institution. These essays examine where films were screened; how cinema-going as a social activity adapted from and integrated with existing social norms and practices; the extent to which Cantonese opera and other regional performance traditions were models for the development of cinematic conventions; the role foreign films played in the development of cinema as an industry in the Republican era; and much more.

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.

As environmental history has developed as 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

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.

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.

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.

Fashion, Gender, and Subculture

Translation and Cultural Mediation

Religion And The Development Of Chinese Legal Culture

Der moderne Dandy

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Colonial Taiwan

Hou Hsiao-hsien's World of Tang China

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.

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.

This book is a printed edition of the Special Issue "Transcultural Literary Studies: Politics, Theory, and Literary Analysis" that was published in Humanities

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.

Ecocriticism and Chinese Literature

The Age of Aryamehr

Elegante Flaneure, vergnügte Provokateure, traurige Zeitdiagnostiker

Transcultural Modernisms

Negotiating Intellectual Masculinities in Modern China, 1890s-1930s

China and Its Others

Divine Justice

In *Intoxicating Shanghai* Paul Bevan explores the work of a number of Chinese modernist artists and writers, examining the role played by pictorial magazines in the dissemination of their work, with a focus on 1934 — ‘ The Year of the Magazine ’ .

During the struggle for decolonization, Frantz Fanon argued that artists who mimicked European aestheticism were “ beginning at the end, ” skipping the inventive phase of youth for a decadence thought more typical of Europe ’ s declining empires. Robert Stilling takes up Fanon ’ s assertion to argue that decadence became a key idea in postcolonial thought, describing both the failures of revolutionary nationalism and the assertion of new cosmopolitan ideas about poetry and art. In Stilling ’ s account, anglophone postcolonial artists have reshaped modernist forms associated with the idea of art for art ’ s sake and often condemned as decadent. By reading decadent works by J. K. Huysmans, Walter Pater, Henry James, and Oscar Wilde alongside Chinua Achebe, Derek Walcott, Agha Shahid Ali, Derek Mahon, Yinka Shonibare, Wole Soyinka, and Bernardine Evaristo, Stilling shows how postcolonial artists reimaged the politics of aestheticism in the service of anticolonial critique. He also shows how fin de siècle figures such as Wilde questioned the imperial ideologies of their own era. Like their European counterparts, postcolonial artists have had to negotiate between the imaginative demands of art and the pressure to conform to a revolutionary politics seemingly inseparable from realism. *Beginning at the End* argues that both groups—European decadents and postcolonial artists—maintained commitments to artifice while fostering

oppositional politics. It asks that we recognize what aestheticism has contributed to politically engaged postcolonial literature. At the same time, Stilling breaks down the boundaries around decadent literature, taking it outside of Europe and emphasizing the global reach of its imaginative transgressions.

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

"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.

Kuki Shuzo and the Rise of National Aesthetics

Shanghai Cartoon Artists, Shao Xunmei 's Circle and the Travels of Jack Chen, 1926-1938

A Novel

A Modern Miscellany

The Assassin

From Eileen Chang to Ang Lee

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

Based on the findings of an interdisciplinary research project, Transcultural Modernisms maps out the network of encounters, transnational influences, and local appropriations of an architectural modernity manifested in various ways in housing projects in India, Israel, Morocco, and China. Three case studies, realized in the era of decolonization, form a basis for the project, which further investigates specific social relations and the transcultural character of building discourses at the height of modernism. Rather than building on the notion of modernism as having moved from the North to the South—or from the West to the rest of the world—the emphasis in Transcultural Modernisms is on the exchanges and interrelations among international and local actors and concepts, a perspective in which “modernity” is not passively received, but is a concept in circulation, moving in several different directions at once, subject to constant renegotiation and reinterpretation. In this book, modernism is not presented as a universalist and/or European project, but as marked by cultural transfers and their global localization

female dandy as his perfect other self, and Yokomitsu Riichi, who developed the theory of Neo-Sensation from Kant's the-thing-in-itself.

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.

Gender and Subjectivities in Early Twentieth-Century Chinese Literature and Culture

'Intoxicating Shanghai' – An Urban Montage

The Rival Discourses of Kang Youwei and Zhang Binglin

Shanghai

Authenticating Culture in Imperial Japan

Kaleidoscopic Histories

Knowledge Transfer through Translation, 1829-2010

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.

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.

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.

Transcultural Literary Studies: Politics, Theory, and Literary Analysis

Beginning at the End

Altering Archives
Print, Profit, and Perception