

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

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.

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.

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 presents the first collection of studies of the senses and sensory experiences in China, filling a gap in sensory research while offering new approaches to Chinese Studies. Bringing together 12 chapters by literary scholars and historians, this book critically interrogates the deeply rooted meanings that the senses have coded in Chinese culture and society. Built on an exploration of the sensorium in early Chinese thought and late imperial literature, this book reveals the sensory manifestations of societal change and cultural transformation in China from the nineteenth century to the present day. It features in-depth examinations of a variety of concepts, representations, and practices, including aural and visual paradigms in ancient Chinese texts; odours in Ming-Qing literature and Republican Shanghai; the tactility of kissing and the sonic culture of community singing in the Republican era; the socialist sensorium in art, propaganda, memory, and embodied experiences; and contemporary-era multisensory cultural practices. Engaging with the exciting “sensory turn,” this original work makes a unique contribution to the world history of the senses, and will be a valuable resource to scholars and students of Chinese Literature, History, Cultural Studies, and Media.

Lust/Caution

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

Shibata Renzabur? and the Reinvention of Modernism in Postwar Japanese Popular Literature

Early Film Culture in Hong Kong, Taiwan, and Republican China

Sneakers

The Assassin

A New Literary History of Modern China

Shibata Renzabur? and the Reinvention of Modernism in Postwar Japanese Popular Literature explores the life and work of Shibata Renzabur? (?????, 1917-1978), the author of adventure and historical novels who was instrumental in reinvigorating popular Japanese literature in the postwar period. This book considers postwar Japanese society through the prism of Shibata's writing, exploring how the postwar period under SCAP Occupation influenced Shibata's writing and generated the extraordinary popularity of samurai fiction in the postwar era at large. Through the use of a nihilistic warrior, Nemuri Ky?shir?, and other samurai characters, Shibata Renzabur? addresses important social issues of the day, such as the trauma of defeat, postwar reconstruction, and the attending societal ills and neuroses, while keeping his literature entertaining and easy to read, which ensured its mass appeal in postwar Japan.

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 flaneuses simply float with the tide of heterogeneous information on the transcultural site, whereas the 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.

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.

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 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.

From Eileen Chang to Ang Lee

Shanghai

The Age of Insanity

In the Event of Women

Colonial Taiwan

Print, Profit, and Perception

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

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.

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.

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'.

Through both cultural and literary analysis, this book examines gender in relation to late Qing and modern Chinese intellectuals, including Mu Shiyong, 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.

*Altering Archives*

*Connecting Money, Markets, and Institutions*

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*Research Methods for Cultural Studies*

*China's Lost Modernist*

*Sensing China*

*Imagining the Global*

Shanghai's "Literary Comet" When the avant-garde writer Mu Shiyong 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 Shiyong: 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 Shiyong'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 Shiyong 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 Shiyong 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

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.

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.

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.

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

Ecocriticism and Chinese Literature

Interdisciplinary Perspectives

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

Modern Transformations of Sensory Culture

People of the Whale: A Novel

On the Politics of Untranslatability

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.

On the problems of translation in literary study. *Against World Literature: On the Politics of Untranslatability* argues for a rethinking of comparative literature focusing on the problems that emerge when large-scale paradigms of literary studies ignore the politics of the “Untranslatable” —the realm of those words that are continually retranslated, mistranslated, transferred from language to language, or especially resistant to substitution. In the place of “World Literature” —a dominant paradigm in the humanities, one grounded in market-driven notions of readability and universal appeal—Apter proposes a plurality of “world literatures” oriented around philosophical concepts and geopolitical pressure points. The history and theory of the language that constructs World Literature is critically examined with a special focus on *Weltliteratur*, literary world systems, narrative ecosystems, language borders and checkpoints, theologies of translation, and planetary devolution in a book set to revolutionize the discipline of comparative literature.

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 reimagined 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.

Historically, the Lower Yangzi Delta (or Jiangnan), has played a key role in China’s economic development. Indeed, as the prime example of a traditional Chinese market economy, the region serves as the core case study when making comparisons between the Chinese and Western economies in the early modern period. 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. With a broad range of empirical case studies which incorporate a range of social science and cultural theories, this book will be of great interest to students and scholars of Chinese history, as well as Chinese economics and business.

Kaleidoscopic Histories

China and Its Others

Slaves to Fashion

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

Knowledge Transfer through Translation, 1829-2010

Late Pahlavi Iran and Its Global Entanglements

Modernity and Mental Health

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 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.

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.

Based on a series of case studies of globally distributed media and their reception in different parts of the world, *Imagining the Global* reflects on what contemporary global culture can teach us about transnational cultural dynamics in the 21st century. A focused multisited cultural analysis that reflects on the symbiotic relationship between the local, the national, and the global, it also explores how individuals' consumption of global media shapes their imagination of both faraway places and their own local lives. Chosen for their continuing influence, historical relationships, and different geopolitical positions, the case sites of France, Japan, and the United States provide opportunities to move beyond common dichotomies between East and West, or United States and "the rest." From a theoretical point of view, *Imagining the Global* endeavors to answer the question of how one locale can help us understand another locale. Drawing from a wealth of primary sources—several years of fieldwork; extensive participant observation; more than 80 formal interviews with some 160 media consumers (and occasionally producers) in France, Japan, and the United States; and analyses of media in different languages—author Fabienne Darling-Wolf considers how global culture intersects with other significant identity factors, including gender, race, class, and geography. *Imagining the Global* investigates who gets to participate in and who gets excluded from global media representation, as well as how and why the distinction matters.

Black Dandyism and the Styling of Black Diasporic Identity

Decadence, Modernism, and Postcolonial Poetry

Negotiating Identities and Modernity through Literature

Translation and Cultural Mediation

Against World Literature

The Oxford Handbook of Popular Music in the Nordic Countries

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

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 environmentalism, environmental history, Asian anthropology, Asian development studies and Asian history more generally.

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.

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.

This new textbook addresses the neglect of practical research methods in cultural studies. It provides readers with clearly written overviews of research methods in cultural studies, along with guidelines on how to put these methods into operation. It advocates a multi-method approach, with students drawing from a pool of techniques and approaches suitable for their own topics of investigation. The book covers the following main areas: \* Drawing on experience, and

studying how narratives make sense of experience.\* Investigating production processes in the cultural industries, and the consumption and assimilation of cultural products by audiences and fans.\* Taking both quantitative and qualitative approaches to the study of cultural life.\* Analysing visual images and both spoken and written forms of discourse.\* Exploring cultural memory and historical representation.

State, Society, and the Insane in Modern China

Transcultural Literary Studies: Politics, Theory, and Literary Analysis

The Age of Aryamehr

A Companion to Modern Chinese Literature

Fashion, Gender, and Subculture

Transnational Media and Popular Culture Beyond East and West

Local Realities and Environmental Changes in the History of East Asia

"Deeply ecological, original, and spellbinding." —Booklist, starred review Raised in a remote seaside village, Thomas Witka Just marries Ruth, his beloved since infancy. But an ill-fated decision to fight in Vietnam changes his life forever: cut off from his Native American community, he fathers a child with another woman. When he returns home a hero, he finds his tribe in conflict over the decision to hunt a whale, both a symbol of spirituality and rebirth and a means of survival. In the end, he reconciles his two existences, only to see tragedy befall the son he left behind.

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.

Black Neo-Victoriana is the first book-length study on contemporary re-imaginings of Blackness in the long nineteenth century. Contributions engage with novels, drama, film, television and material culture, while also covering cultural formations such as Black fandom, Black dandyism, or steamfunk.

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.

Hou Hsiao-hsien's World of Tang China

Black Neo-Victoriana

Mastery of Words and Swords

Modern China and the West

The Politics of Memory in Sinophone Cinemas and Image Culture

'Intoxicating Shanghai' – An Urban Montage

The Economy of Lower Yangzi Delta in Late Imperial China

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 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

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

Annotation Focuses on the psychological and emotional relationship of individuals impacted by the conditions of modern society.

Beginning at the End

The Invention of Madness

A Modern Miscellany

Imagined Landscapes and Real Lived Spaces

Dandyism and Transcultural Modernity

Mu Shiyong

A Novel

Popular music has come to play a significant role in the political and cultural history of the Nordic countries. Research on the region's culture has largely followed national narratives created by political and economic institutions, even as cultural life in the region--which spans a large area of northern Europe and the North Atlantic--displays more complex geographies and evolving global dynamics. As the first of its kind, The Oxford Handbook of Popular Music in the Nordic Countries offers a series of exemplary studies of music in these transnational dynamics in the specific context of the region's cultures and natural environments, written by the foremost experts in the field. Chapters highlight and challenge music's place in exotic images of the North and in transnational environmentalism, tourism, racism, and media industries. The Handbook illustrates how transnational dynamics evolve and shape musical life and the institutional spheres of policy, education, and research.

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.

Environmental History in East Asia