

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

This is likewise one of the factors by obtaining the soft documents of this **dandyism and transcultural modernity the dandy the flaneur and the translator in 1930s shanghai tokyo and paris academia sinica on east asia** by online. You might not require more mature to spend to go to the ebook inauguration as without difficulty as search for them. In some cases, you likewise complete not discover the revelation dandyism and transcultural modernity the dandy the flaneur and the translator in 1930s shanghai tokyo and paris academia sinica on east asia that you are looking for. It will very squander the time.

However below, once you visit this web page, it will be so enormously easy to get as capably as download lead dandyism and transcultural modernity the dandy the flaneur and the translator in 1930s shanghai tokyo and paris academia sinica on east asia

It will not acknowledge many time as we tell before. You can get it though put on an act something else at house and even in your workplace. correspondingly easy! So, are you question? Just exercise just what we meet the expense of below as without difficulty as evaluation **dandyism and transcultural modernity the dandy the flaneur and the translator in 1930s shanghai tokyo and paris academia sinica on east asia** what you behind to read!

**Modern China and the West** - Hsiao-yen PENG 2014-04-30

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.

**Shanghai** - Riichi Yokomitsu 2001

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.

[Colonial Taiwan](#) - Pei-yin Lin 2017-04-03

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.

*Local Realities and Environmental Changes in the History of East Asia* Tsui-Jung Liu 2015-09-16

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.

The Gender of Modernity - Rita FELSKI  
2009-06-30

In an innovative and invigorating exploration of the complex relations between women and the modern, Rita Felski challenges conventional male-centered theories of modernity. She also calls into question those feminist perspectives that have either demonized the modern as inherently patriarchal, or else assumed a simple

opposition between men's and women's experiences of the modern world. Combining cultural history with cultural theory, and focusing on the fin de siècle, Felski examines the gendered meanings of such notions as nostalgia, consumption, feminine writing, the popular sublime, evolution, revolution, and perversion. Her approach is comparative and interdisciplinary, covering a wide variety of texts from the English, French, and German traditions: sociological theory, realist and naturalist novels, decadent literature, political essays and speeches, sexological discourse, and sentimental popular fiction. Male and female writers from Simmel, Zola, Sacher-Masoch, and Rachilde to Marie Corelli, Wilde, and Olive Schreiner come under Felski's scrutiny as she exposes the varied and often contradictory connections between femininity and modernity. Seen through the lens of Felski's discerning eye, the last fin de siècle provides illuminating parallels with our own. And Felski's keen analysis of the matrix of modernism offers needed insight into the sense of cultural crisis brought on by postmodernism.

*A New Literary History of Modern China* David Der-wei Wang 2017-05-22

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.

**Dandyism and Transcultural Modernity** - Hsiao-yen Peng 2015-01-28

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 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.

**China and Its Others** - James St. André

2012-01

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.

*From Eileen Chang to Ang Lee* Peng Hsiao-yen

2014-01-10

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.

[The Politics of Memory in Sinophone Cinemas and Image Culture](#) - Peng Hsiao-yen 2017-09-27

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.

**Samurai Warriors** - Ben Hubbard 2016-12-15  
Samurai Warriors illustrates the truth about the fighting men that are iconic in Japanese culture. Comprehensive historical text on the samurai separate myth from fact in chapters detailing their history, from formation to decline, their political role and social structure, and their warfare. Photographs, artwork, and maps illustrate their fighting style and strategy, and depict battles, weapons, and armor. For a period of over fifty years, the samurai helped rule Japan, but these fighter still represent the power and prestige of the warrior.

Sensing China - Shengqing Wu 2022-08-16  
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.

*Chinese Women Writers and the Feminist Imagination, 1905-1948* Haiping Yan 2006-11-22

Chinese Women Writers and the Feminist Imagination, 1905-1948 provides a compelling study of leading women writers in modern China, charting their literary works and life journeys to examine the politics and poetics of Chinese transcultural feminism that exceed the boundaries of bourgeois feminist selfhood. Unlike recent literary studies that focus on the discursive formation of the modern Chinese nation state and its gendering effects, Haiping Yan explores the radical degrees to which Chinese women writers re-invented their lives alongside their writings in distinctly conditioned and fundamentally revolutionary ways. The book draws on these women's voluminous works and dramatic lives to illuminate the range of Chinese women's literary and artistic achievements and offers vital sources for exploring the history and legacy of twentieth-century Chinese feminist consciousness and its centrality in the Chinese Revolution. It will be of great interest to scholars of gender studies, literary and cultural studies and performance studies.

Shibata Renzaburō and the Reinvention of Modernism in Postwar Japanese Popular Literature - Artem Vorobiev 2022-12-01  
Shibata Renzaburō and the Reinvention of Modernism in Postwar Japanese Popular Literature explores the life and work of Shibata Renzaburō (志波 倫蔵, 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 Kyōshirō, and other samurai characters, Shibata Renzaburō 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.

Louder and Faster - Deborah Wong 2019-09-10

A free open access ebook is available upon publication. Learn more at [www.luminosoa.org](http://www.luminosoa.org). *Louder and Faster* is a cultural study of the phenomenon of Asian American taiko, the thundering, athletic drumming tradition that originated in Japan. Immersed in the taiko scene for twenty years, Deborah Wong has witnessed cultural and demographic changes and the exponential growth and expansion of taiko particularly in Southern California. Through her participatory ethnographic work, she reveals a complicated story embedded in memories of Japanese American internment and legacies of imperialism, Asian American identity and politics, a desire to be seen and heard, and the intersection of culture and global capitalism. Exploring the materialities of the drums, costumes, and bodies that make sound, analyzing the relationship of these to capitalist multiculturalism, and investigating the gender politics of taiko, *Louder and Faster* considers both the promises and pitfalls of music and performance as an antiracist practice. The result is a vivid glimpse of an Asian American presence that is both loud and fragile.

*The Age of Aryanehr* - Roham Alvandi  
2018-07-15

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.

**Sneakers** - Yuniya Kawamura 2016-01-28

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 Age of Insanity - John F. Schumaker 2001

The often misunderstood "modern person syndrome" is a disorder linked to the conditions of living in our contemporary society. The author argues that the conditions of modernity have introduced new processes, forces, and cultural motivations that have major implications for all aspects of mental health and social well being. This innovative approach to mental health seeks to explain a variety of psychological trends, including the steep rise in depression, the sharp increase in the prevalence of existential disorders, and the emergence of consumption disorders. Schumaker illuminates the emerging patterns and also offers new and more effective intervention and prevention strategies.

**Ecocriticism and Chinese Literature** -

Riccardo Moratto 2022-03-11

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.

**Dandyism and Transcultural Modernity** -

Hsiao-yen Peng 2015-06-29

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 flaneursess 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.

Mastery of Words and Swords - Jun Lei

2021-11-03

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

*‘Intoxicating Shanghai’ - An Urban Montage*  
Paul Bevan 2020-04-14

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’.

*A Companion to Modern Chinese Literature* -  
Yingjin Zhang 2015-08-13

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.  
*Environmental History in East Asia*  
Liu 2014-04-16

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.

**The Assassin** - Peng Hsiao-yen 2019-10-23

*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

□□□□□□ - □□□□ 2010

[In the Event of Women](#) - Tani Barlow 2021-10-22

*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.

**The Invention of Madness** - Emily Baum  
2018-11-02

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.

Of Revelation and Revolution, Volume 2 - John L. Comaroff 2009-02-15

In the second of a proposed three-volume study, John and Jean Comaroff continue their exploration of colonial evangelism and modernity in South Africa. Moving beyond the opening moments of the encounter between the British Nonconformist missions and the Southern Tswana peoples, *Of Revelation and Revolution, Volume II*, explores the complex transactions—both epic and ordinary—among the various dramatis personae along this colonial frontier. The Comaroffs trace many of the major themes of twentieth-century South African history back to these formative encounters. The relationship between the British evangelists and the Southern Tswana engendered complex exchanges of goods, signs, and cultural markers that shaped not only African existence but also bourgeois modernity "back home" in England. We see, in this volume, how the colonial attempt to "civilize" Africa set in motion a dialectical process that refashioned the everyday lives of all those drawn into its purview, creating hybrid cultural forms and potent global forces which persist in the postcolonial age. This fascinating study shows how the initiatives of the colonial missions collided with local traditions, giving rise to new cultural practices, new patterns of production and consumption, new senses of style and beauty, and new forms of class distinction and ethnicity. As noted by reviewers of the first volume, the Comaroffs have succeeded in providing a model for the study of colonial encounters. By insisting on its dialectical nature, they demonstrate that colonialism can no longer be seen as a one-sided relationship between the conquering and the conquered. It is, rather, a complex system of reciprocal determinations, one whose legacy is very much with us today.

Against World Literature - Emily Apter 2014-06-01

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.

**Routledge Handbook of Modern Chinese Literature** - Ming Dong Gu 2018-09-03

The *Routledge Handbook of Modern Chinese Literature* presents a comprehensive overview of Chinese literature from the 1910s to the present day. Featuring detailed studies of selected masterpieces, it adopts a thematic-comparative approach. By developing an innovative conceptual framework predicated on a new theory of periodization, it thus situates Chinese literature in the context of world literature, and the forces of globalization. Each section consists of a series of contributions examining the major literary genres, including fiction, poetry, essay drama and film. Offering an exciting account of the century-long process of literary modernization in China, the handbook's themes include: Modernization of people and writing Realism, romanticism and modernist aesthetics Chinese literature on the stage and screen Patriotism, war and revolution Feminism, liberalism and socialism Literature of reform, reflection and experimentation Literature of Taiwan, Hong Kong and new media This handbook provides an integration of biographical narrative with textual analysis, maintaining a subtle balance between comprehensive overview and in-depth examination. As such, it is an essential reference guide for all students and scholars of Chinese literature.

Baroque New Worlds - Lois Parkinson Zamora 2009-01-01

*Baroque New Worlds* traces the changing nature of Baroque representation in Europe and the

Americas across four centuries, from its seventeenth-century origins as a Catholic and monarchical aesthetic and ideology to its contemporary function as a postcolonial ideology aimed at disrupting entrenched power structures and perceptual categories. Baroque forms are exuberant, ample, dynamic, and porous, and in the regions colonized by Catholic Europe, the Baroque was itself eventually colonized. In the New World, its transplants immediately began to reflect the cultural perspectives and iconographies of the indigenous and African artisans who built and decorated Catholic structures, and Europe's own cultural products were radically altered in turn. Today, under the rubric of the Neobaroque, this transculturated Baroque continues to impel artistic expression in literature, the visual arts, architecture, and popular entertainment worldwide. Since Neobaroque reconstitutions necessarily reference the European Baroque, this volume begins with the reevaluation of the Baroque that evolved in Europe during the late nineteenth century and the early twentieth. Foundational essays by Friedrich Nietzsche, Heinrich Wölfflin, Walter Benjamin, Eugenio d'Ors, René Wellek, and Mario Praz recuperate and redefine the historical Baroque. Their essays lay the groundwork for the revisionist Latin American essays, many of which have not been translated into English until now. Authors including Alejo Carpentier, José Lezama Lima, Severo Sarduy, Édouard Glissant, Haroldo de Campos, and Carlos Fuentes understand the New World Baroque and Neobaroque as decolonizing strategies in Latin America and other postcolonial contexts. This collection moves between art history and literary criticism to provide a rich interdisciplinary discussion of the transcultural forms and functions of the Baroque. Contributors. Dorothy Z. Baker, Walter Benjamin, Christine Buci-Glucksmann, José Pascual Buxó, Leo Cabranes-Grant, Haroldo de Campos, Alejo Carpentier, Irleamar Chiampi, William Childers, Gonzalo Celorio, Eugenio d'Ors, Jorge Ruedas de la Serna, Carlos Fuentes, Édouard Glissant, Roberto González Echevarría, Ángel Guido, Monika Kaup, José Lezama Lima, Friedrich Nietzsche, Mario Praz, Timothy J. Reiss, Alfonso Reyes, Severo Sarduy, Pedro Henríquez Ureña, Maarten van Delden, René

Wellek, Christopher Winks, Heinrich Wölfflin, Lois Parkinson Zamora  
*Gender and Subjectivities in Early Twentieth-Century Chinese Literature and Culture* by Zhu  
 2015-06-10

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.

**From Eileen Chang to Ang Lee** - Peng Hsiao-yen 2014-01-10

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.

**The Economy of Lower Yangzi Delta in Late Imperial China** - Billy Kee Long So 2012

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.

**Early Film Culture in Hong Kong, Taiwan, and Republican China** - Emilie Yueh-yu Yeh 2018-02-14

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.

*Slaves to Fashion* by Monica L. Miller 2010-07-01  
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.

[A Modern Miscellany](#) - Paul Bevan 2015-11-02

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.

*Beginning at the End* by Robert Stilling 2018-02-23

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.

Mu Shiyong - Andrew David Field 2014-03-01 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