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

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

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.

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

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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.

The Dandy The Flâneur The Translator ???????????????? ?????????? ?????????????????????? ?????????????????????????? ?????????????????????????? ??????????????????????????

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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.

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Between 1750 and 1857, westward-bound Central and South Asian travelers connected imperial Britain to Persian Indo-Eurasia by performing queer masculinities.

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.

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 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’.

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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.

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