GRADUATE PROGRAMME FOR TRANSCULTURAL STUDIES

Current Ph.D. Scholarship Holders
The Cluster of Excellence ‘Asia and Europe in a Global Context: Shifting Asymmetries in Cultural Flows’ at Heidelberg University is part of the Excellence Initiative of the German state and federal governments. The initiative is carried out by the German Research Foundation (DFG) and the German Council of Science and Humanities (Wissenschaftsrat). The objective of the Cluster is to examine processes of cultural exchange with a strong focus on interdisciplinary research.

Cultures develop through continuous processes of exchange, separation, and differentiation. They always cross boundaries, and in doing so they create something new: cultural calques, that is concepts, objects, images, institutions and practices that are borrowed from another culture, but develop different forms and meanings in their new context. The notion of transculturality refers precisely to this third space and its dynamics, asymmetries and imbalances – a realm of localities bearing actual relevance especially in the conflicts produced.

The Cluster takes Arjun Appadurai’s statement from his keynote lecture at the opening ceremony of the Cluster on October 20, 2008, as its point of departure: “Localities are temporary negotiations between globally circulating forms and are thus not subordinates of the global, but the main evidence of its reality.”

Its transcultural research challenges the established concepts, terms and methods based on the nation-state-model still prevalent in the humanities at European universities.

The Graduate Programme for Transcultural Studies (GPTS) brings together young researchers from all over the world, themselves equipped with their own transcultural history. They conduct their projects in the Cluster in order not only to overcome the shortcomings of this narrow approach, but also to introduce new forms of primary sources, such as audio and video material and new media, to develop methods and tools for an integrated analysis of this material, and to present views on Asia and Europe beyond ‘East’ and ‘West’.

In this brochure, we are proud to present our promising young researchers in the GPTS with their wide range of disciplines, regional and thematical foci.

Prof. Dr. Madeleine Herren-Oesch
Prof. Dr. Axel Michaels
Prof. Dr. Rudolf G. Wagner
THE GRADUATE PROGRAMME FOR TRANSCULTURAL STUDIES (GPTS)

The Graduate Programme for Transcultural Studies (GPTS) offers a structured Ph.D. programme within the interdisciplinary research environment of the Cluster ‘Asia and Europe in a Global Context: Shifting Asymmetries in Cultural Flows’. The programme’s main point of reference is the Karl Jaspers Centre, situated at Heidelberg University. Ph.D. students receive a scholarship for a maximum of three years. The GPTS provides a structured curriculum with an interdisciplinary approach. The European model of highly individualised doctoral studies is combined with a system of guided courses introducing theories and methodologies of transcultural studies. Ph.D. students are trained by and have access to a vibrant international scholarly community and to a well-equipped work environment supported by European and Asian institutions. They are offered to participate in the gathering of textual and non-textual source material, as well as in developing standards for analysing it.

Each Ph.D. project is linked to the broad research fields pursued by the Cluster. Ph.D. students are assigned to two supervisors and two mentors, guiding them during a period of three academic years. In the first year they will have to attend a number of thematically focussed classes. The second year is intended for field research, while the third year will be dedicated to the write-up and presentation of the results.

Besides the scheme of supervision and mentoring, an evaluation takes place at the end of the second year. Ph.D. students will present their projects to a committee of scholars from the Cluster, and their work will be reviewed in view of the extension of the scholarship for the third year.

In June 2008 the GPTS accepted 13 Ph.D. students as the first group to conduct their studies in the context of the Cluster. They started to pursue their doctoral studies in October 2008 and are expected to obtain their doctoral degrees in fall 2011.

The second group of 16 Ph.D. students was selected in June 2009. They started to pursue their doctoral studies in October 2009 and are expected to obtain their doctoral degrees in fall 2012.

A new application round will be opened for the academic year 2011/12.

Oliver Lamers
2008 – 2011

Ravi Baghel
India

Silke Bechler
Germany

Lisa Caviglia
Italy

Christoph Cyranski
Germany

Yasemin Leylek
Germany

Matthias Liehr
Germany

Haifen Nan
China

Sridevi Padmanabhan
India

Markus Pauli
Germany

Takashi Saikawa
Japan

Roberta Tontini
Italy

I-Wei Wu
Taiwan

Eva Zhang
Germany
ABSTRACT

Of the over 45,000 large dams (higher than 15 m) worldwide, most exist in Asia, and China and India are two of the three most prolific dam-building countries of the world. Large dams have evoked controversial discussions about development paths, effectiveness, environmental consequences, and social justice. After decolonisation, widespread construction of large dams started in the countries of the South. Such gigantic technological hydroscapes continue to symbolise the human dominance over nature, as icons of modernity and national prestige. These dams often generate massive resistance from adversely affected people and Non-Governmental Organisations.

This project is based upon a post-structural political ecology approach to understanding this opposition to large dams. Such an approach focuses on the social, political, economic, and discursive context, through which large dams are produced. As human-environmental interactions are mediated by knowledge, this project aims to analyse, how discourses critical of large dams are arrived at, and how the asymmetry of knowledge production is addressed by dam opponents.

BIO

Ravi Baghel has a B.A. (honours) in Chinese from the Jawaharlal Nehru University, Delhi (India), and received his M.A. in Social Sciences from the Albert-Ludwigs Universität, Freiburg (Germany), and the University of KwaZulu-Natal (South Africa). This degree, acquired under the Global Studies Programme, included studying on three continents, with a focus on globalisation, and emphases on global governance and cultural change. His M.A. Thesis, ‘Representations of an Information and Control Society: Formulating a new improved diagram of power’, proposed a post-disciplinary model for understanding the operation of power in contemporary information societies. Currently, Ravi Baghel is a Ph.D. student at the Cluster ‘Asia and Europe in a Global Context’. He is also an editor of Transcience: a journal of global studies.

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ABSTRACT

This project focuses on the vedic sacrifice (yajña), a traditional Indian ritual, which is characterised by the act of giving oblation to the gods by spreading various offerings into the fire. One intention is to analyse, with the help of various traditional Sanskrit texts, how this very specific ritual was carried out in former times, how it later stepped out of India, and how it is currently performed at various places all over the world, whereby the flows between India and Europe will be stressed.

Nowadays, yajñas can frequently be observed in India, where they are performed for individual purposes as well as for joint reasons. Furthermore, they are carried out in India for Indian people living abroad. With the rising influence of new media and technologies, an elaborate system developed which enables emigrants to practice their religious traditions even far away from home. In this context, an increasing number of websites emerged, which now offer sacrificial services combined in individual packages or organized as joint events. Simultaneously, a rising practice of yajñas outside India can be observed. Here, they are performed for individual reasons as well as with the intention to establish an Indian community in the diaspora. At the same time, several Indian organizations (Divine Life Society, ISKCON, etc.) expanded their branches to the western world, where such rituals are now performed as public events.

Yajña is an excellent example of ‘religion on stage’, where a formerly socially limited, small-scale happening is transferred into a global event by means of numerous new media and technologies as – for instance – television, film, video and audio recordings, the internet, or various print media. With the aid of these channels, which have to be considered in a cultural, religious, social, and political field, previously individual purposes are shifted into a public sphere. Here, joint interests are gathered that are in turn represented in various yajñās, which are now often performed under the disguise of public welfare, frequently in the form of charity events.

BIO

Silke Bechler studied Classical Indology and Ethnology at Heidelberg University (Germany). She received her M.A. in 2007 with a thesis on marriage in India. Between May and November 2008, she worked as a student assistant for the pilot project “Traditional Performances in New Public Spheres and Media” of the Cluster. Currently, she is a Ph.D. student at the Cluster ‘Asia and Europe in a Global Context’, where she is working on her project in association to the Cluster’s research project B14 “Religion on Stage: Traditional South Asian Performances in New Public Spheres and Media”. Among her research interests are traditional and modern ritual practices in India and Nepal, healing and possession practices, performance studies, and Hindu-nationalism.

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ABSTRACT

The institutional arrangements for the exchange of sexual services in the Nepalese context, especially in the capital city Kathmandu, stand out in number and form, partly fashioned by a pervasive network of market forces and information flows.

In dealing with the relationship between sex and consumer culture, perceptions of the body, womanhood, gender and sexuality will be emphasised in this project. In addition to this, the potential transitions of what are deemed to be appropriate, inappropriate and tolerable behaviours will be considered, hence allowing the unravelling of subtle negotiations in adjusting moral standards. Sex work is taken as an ‘optic for investigation’ (a term borrowed from Appadurai’s analytical approach) rather than ‘a reified social fact’ (Appadurai, 1996), and intends to include sexual titillation performances, thereby not being limited to the two-party exchange of money for sexual intercourse. The attempt is to follow and draw a picture of the changes and continuities characterising local sexual norms and perceptions in the context of sexual consumption, as well as to understand, how discourses, pragmatic factors and emerging lifestyles may structure notions of sexuality and erotic aesthetics.

BIO

Lisa Caviglia holds a B.A. in Medical Biochemistry and a M.A. in International Health. Currently, she is a Ph.D. student at the Cluster ‘Asia and Europe in a Global Context’. Her interest in anthropology grew from field work in Nepal (between 2001 and 2002, running development projects in a remote rural area) and Mongolia (from 2005 till 2006, working with children and women involved in sex work, in cooperation with the German Agency for Technical Cooperation – GTZ). Her experience was the launching point for a deeper interest in sexual exchange for profit in various regional and cultural settings. Her long term aim is to continue research in this field in other locations, and to broaden it conceptually to the exploration of thresholds of suitability in relation to sexual norms.

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ABSTRACT

This project will examine forms of Ayurvedic practice that prevail in an Ayurvedic health resort in India. It will explore, in which ways the interaction between foreign guests and local practitioners and local management shapes these practices and thus generates a new transnational form of Ayurveda.

In the last two decades, an impressive number of Ayurvedic centres have been established in Kerala’s major tourist destinations. Most of them rather resemble holiday resorts than clinical institutions, and primarily cater to foreign guests. The aim of this project is to ascertain, in which ways Ayurvedic practice has been transformed in the course of its relocation from local clinical to international tourist settings. It will be investigated, which new elements have entered the realm of Ayurvedic treatment, which aspects have been reconfigured, and which parts have been removed — together with the processes that have led to these transformations.

The project will contribute to current discussions on the global variety of Ayurvedic practice, and on the concepts of health, medical and wellness tourism. It will further provide theoretical reflections on the formation of transnational and transcultural practice, knowledge, and institutions resulting from international and intercultural encounters.

BIO

Christoph Cyranski studied Anthropology, Psychology and Religious Studies at the Universities of Munich and Heidelberg (Germany). He received his M.A. at the Heidelberg University in July 2008 with a thesis on the local use of Siddha medicine in south India in context of the global HIV/AIDS pandemic. Currently, he is a Ph.D. student at the Cluster ‘Asia and Europe in a Global Context’. He is affiliated with the Cluster’s research projects C4 “Making India a Global Health Care Destination”, headed by Dr. Laurent Pordié, and C3 ‘Mind and Body in European and Indian Medicine’, headed by Prof. William Sax.

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ABSTRACT

Since earliest times open spaces have been the most important sites of social interaction. This is a phenomenon which is independent from culture. But how did the spheres of open spaces work and what functions did they have?

A comparison between open spheres in different ancient cultures – namely Egypt and the cultures of the Near East – will demonstrate that open spaces with differing design and function were in use. The earliest examples come from the Near East, but the Minoan culture was one of the earliest civilisations in Europe which integrated them in their living space (from ca. 3000 B.C. onwards). It shall be shown that open spaces fulfilled a variety of functions within the sphere of social interaction – depending on time and location: Some of these places – namely the courts around the palaces – were meeting-points between ruler and the ruled. But also values, norms and laws could be mediated. But they were also the place for legitimisation of an authority, which was achieved by performing elite ‘sport’ (bull leaping) or through conspicuous consumption. In contrast to the outer palace courts, which functioned as a liminal zone, the open spaces in front of funeral architecture were places where the entire society could meet and interact, most probably not only in case of death.

Within the scope of intercultural studies it is important to make a comparison between the early cultures, to demonstrate asymmetries or similarities in use and function and to analyse the power of non-built spaces. Additionally, these cultures provide the researcher with a spectrum of written material, which is not the case on Crete, where only the architectural remains and the visual material (seals and frescoes) can be analysed. Besides the method of comparison, sociological and anthropological theories will be used to enlighten the function and performances in open spaces.

BIO

Yasemin Leylek studied Classical Archaeology, Egyptology and European Art History at Heidelberg University (Germany). In 2008 she received her M.A. with her thesis “Aegean External Relations in the Time after the Destruction of the Palaces until the Renaissance of the 8th Century B.C.”. Currently, she is a Ph.D. student at the Cluster ‘Asia and Europe in a Global Context’. During her study, she gave several public speeches at the Archaeological Institute at Heidelberg University, and she works as an editor for the archaeological journal *Thetis, Mannheimer Beiträge zur Klassischen Archäologie und Geschichte Griechenlands und Zyperns*. In 2008 she co-operated with the Badisches Landesmuseum Karlsruhe for the exhibition “Zeit der Helden. Die ‘dunklen Jahrhunderte’ Griechenlands 1200-700 v. Chr.”.

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ABSTRACT
The rise of environmental discourse within the public sphere in China has received a great deal of scholarly attention over the last years. Among this new green public sphere’s most striking features is the introduction of a new set of green, i.e. environmental, vocabulary – or Greenspeak – into the modern Chinese language.

In this context, two crucial points stand out: First, the emergence of the green public sphere and its green vocabulary is not a Chinese phenomenon _sui generis_, but rather a result of transnational and transcultural conceptual flows. Secondly, even a cursory empiric observation shows that the adoption of Greenspeak in China is highly asymmetric.

This project aims to illuminate the dynamics of the asymmetric emergence of Greenspeak in the Chinese public discourse. Its basic working hypothesis is the assumption that Chinese Greenspeak is a culturally hybrid product of transcultural flows, which are set into motion by a conceptual asymmetry between a more developed global environmentalist discourse and a less developed one in China.

While emphasising the nexus between discourse and power, the project will in an actor-centered approach present a series of case studies to analyse the precise dynamics of the adoption of specific forms of Greenspeak into the Chinese public sphere.

BIO
Matthias Liehr studied Sinology and Political Science in Heidelberg (Germany) and Taipei (Taiwan). In 2008 he graduated with a comparative study on the role of culture for the development strategies of China and India, acquiring the academic title of “Magister Artium” (M.A.). Since June 2008, Matthias Liehr has been a research assistant and Ph.D. student with the Institute for Chinese Studies at Heidelberg University, and since October 2008 at the Cluster ‘Asia and Europe in a Global Context’. His research interests include Chinese intellectual history, transcultural studies, the political system of China, and Sino-Western relations.

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ABSTRACT

This project attempts to explore the structural transformation of the Chinese diasporic public sphere in Germany in the context of transnational migration and emergence of new media, in particular the Internet. The aim is to offer empirical as well as theoretical reflection on the notion of ‘public sphere’, with a focus on diasporic media in the process of globalisation and media convergence. According to both, Habermas and Mills, the structural transformation of the public sphere consists of two dimensions: the change of the public and the change of the communicative infrastructure. In order to understand the current landscape of the Chinese diasporic public sphere in Germany, it is essential to understand the structural changes of the above mentioned two dimensions, which are 1) the transformation of the public due to the salient development of Chinese migration to Germany since the opening of China after 1978, and 2) the transformation of the communicative infrastructure starting from the late 1980s to now, which was reshaped to a great degree according to the prevalence of the Internet among the Chinese in Germany at the beginning of the 21st century. It will be argued that the transformation of the Chinese diasporic public sphere in Germany is due to the conjunction of the new trend in both, Chinese transnational migration to Germany and the popularisation of the Internet among them. The project will combine an ethnographic approach with historical and sociological approaches, in order to analyse the evolvement of the mediascape of the Chinese migrants in Germany in terms of generational gaps and the digital divides in the last three decades.

BIO

Haifen Nan was born in Yueqing, China. From 1999 to 2004, she studied Journalism and Communication at Nanjing University (China). In 2004 she was chosen as an exchange student to start her second master study at the RWTH Aachen University (Germany). She received her M.A. in Journalism and Communication from Nanjing University in 2006, and her M.Sc. in Media Informatics from the RWTH Aachen University in 2007. Currently she is a Ph.D. student at the Cluster ‘Asia and Europe in a Global Context’. Her research interests include new media and migration society, globalisation and transcultural studies.

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ABSTRACT

Mobile communication and its foreseen impact on lives is a big part of the neo-liberal ‘miracle rhetoric’ (Rheingold, 2002). In India, mobile service providers are already shifting their focus to the largely untapped low-income and rural segment. Added to the mix are users whose relationship with the concept of mobility connects to control and power, or the lack of it (Sheller & Urry, 2006). This project aims to explore the ‘kinship with machines’ (Haraway, 1991), mobile phone use of individuals and the resulting changes in their social networks, identities, and idea of ‘mobilities’. The contention is that in the process of transforming concepts of time and space, mobile phone use also reconstitutes the social geography of an individual. The study will also investigate usage patterns of the mobile phone, and its connection to the changes in the way of life of people and the networks that surround them. How are traditional social practices, like peer influencers, finding a space in patterns of use of this relatively new communication technology?

The project will be based on a mix of ethnography, visual methods, and cultural studies, to follow the trajectory of mobile communication in people’s lives. This mixed methods approach will be effective in mapping the fractured narratives of modernity, neo-liberal progress, class and status, and self-making through the prism of the mobile phone.

BIO

Sridevi Padmanabhan holds an M.A. in Communication. Her multiple stints in television, public relations, web content and freelance writing contributed to her growing love for asking questions. After two stimulating research projects in Dharavi, Mumbai (India), she was determined to pursue formal studies in Anthropology. Currently, she is a Ph.D. student at the Cluster ‘Asia and Europe in a Global Context’. Her core research interests lie at the intersection between communication technology, social networks, and mobilities within the context of India.

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ABSTRACT

Western notions of how to define, measure and alleviate poverty were challenged and altered significantly through the capability approach of Amartya Sen and through the success of microcredit, promoted by Muhammad Yunus. The shift in development theory and practice towards people-centred policies was furthered by Sen’s idea of ‘development as individual freedom’ and Yunus’ demonstration that ‘the poor are bankable’.

This project analyses the shifting asymmetries in the realm of development theory and practice by tracing transcultural flows of ideas and analytical concepts, showing how theory, essentially forged in the West, referring predominantly to assumptions born out of the Western experience of industrialisation, has been and is being stretched and deepened. By tracking the institutionalisation of these ideas within places of ‘legitimate speech’, their implications, boundaries and inter-discourses will be assessed. Furthermore, controversies about the role of the state, the market, and their interplay within the socio-cultural, institutional and political economy context of microfinance in India will be examined. In order to compare the impact of different microfinance models, the capability approach of Amartya Sen will be operationalised for an impact analysis of microfinance. Therefore, data will be generated through fieldwork at poverty-oriented Microfinance Institutions in the Indian states of Andhra Pradesh and Uttar Pradesh, combining qualitative and quantitative methods.

BIO

Markus Pauli studied Political Science at the Free University of Berlin (Germany), and at the London School of Economics (UK). Focusing on Political Economy and International Relations, he received his ‘Diplom’ in 2005 with a thesis on the reform of the International Monetary Fund. Thereafter, he worked as a project coordinator for InWEnt - Capacity Building International, a non-profit organisation dedicated to human resource development and commissioned by the German Federal Government. Currently, he is a Ph.D. student at the Cluster ‘Asia and Europe in a Global Context’.

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ABSTRACT
The purpose of this project is to examine the globalised and transcultural flow of ideas related to international cultural exchange between Europe and Asia during the interwar period. The main focus of this project is on the International Committee on Intellectual Cooperation (ICIC), the predecessor of UNESCO, which was established in 1922 as a technical organisation of the League of Nations aiming to facilitate international understandings.
This project, in particular, examines the transformation of discourse on intellectual cooperation in the ICIC. It will show empirically, that the fundamental principles of the ICIC, initially based on the universality of Western civilisation, underwent a gradual transformation into cultural relativism based on the particularity of national cultures. Also, it will underline the role of Japan and China in this paradigm shift, both of which revolted against the eurocentric view of the ICIC through connecting the idea of civilisation with nationalism. Thus, it will be argued that the idea of international cultural exchange itself can be regarded as a globalized and transcultural product, which emerged from the web of interactions between the ICIC on the one hand, and Japan and China on the other, as well as between Europe and Asia.

BIO
Takashi Saikawa studied Political Science and International Relations at Waseda University, Tokyo (Japan), where he received his M.A. in Political Science. Before coming to Heidelberg, he launched his doctoral research project on the League of Nations at Waseda, while being affiliated for a short period with the Institute of Modern History, Academia Sinica, Taipei (Taiwan), and L’Institut universitaire de hautes études internationales, Geneva (Switzerland). Currently, he is a Ph.D. student at the Cluster ‘Asia and Europe in a Global Context’. His main research interests are the history of international cultural exchange, the history of international organisations, and the modern intellectual history of Japan and China.

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ABSTRACT

What would a Chinese Muslim say, if asked to describe Islam in only three characters?
This project focuses on Islam in China and on the recurring appearance of a Chinese primer, the Muslim Sanzijing, also known as the 'Three Character Classic of Islam'. Updated versions of this Chinese Muslim text marked the evolution of Islam in China from Manchu times until the People's Republic, with each version reflecting a new phase in Islam's definition vis-à-vis changing political contexts.

Mindful of the interconnectedness of religion, language and politics, the work is underpinned by the notion that cultural meanings flow from two directions: ‘Horizontally’, as shown by the encounter of Islamic and Confucian values within the same geographical space, and ‘vertically’, as shown by later Muslim scholars’ constant engagement in updating the earliest Muslim Sanzijing model created by this very encounter. Indeed, the complex work of redefining Islam around a single text has not ceased, even after China’s subscription to the modernisation imperative, and its challenges to both Islam and traditional Confucian values.

This intricate puzzle of fluid meanings gains coherence through the presence of the Muslim Sanzijing in its multiple updated versions. Within this context, this project touches upon traditionally neglected social actors, including women and the low educated class, as well as a number of sensitive issues such as Chinese Muslims’ understanding of Islamic law as subjects, and/or citizens of a centralised and tendentially secular state. The latter consideration seeks to inspire further historically-informed reflections on the politics behind culture and the role of religion – particularly Islam – to China’s secular status.

BIO

Roberta Tontini graduated in Sinology from the University of Rome (Italy). After completing her M.A. she moved to China, where she served for three years as a lecturer in Italian and Classic Latin at the Department of Roman Law of Xiamen University. During these years, she authored a textbook on Italian grammar and translation, while conducting a collaborative research project with scholars from both, Xiamen and Beijing, on the development of a Chinese Muslim consuetudinary law. She also devoted efforts to analysing the evolution of Chinese Muslim architectural patterns, focusing on their expansion in Xiamen. Currently, she is a Ph.D. student at the Cluster ‘Asia and Europe in a Global Context’. Her deep interest in the interplay of education, religion, and politics brought her to approach a Chinese body of ‘classics’ of Islam, whose content strongly influenced Islam’s definition in China. While her focus is case-specific, the work raises broader questions and implications about an alternative definition of Islam within the larger context of accommodation between dominant and minority groups.

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ABSTRACT

This project will investigate satirical pictures of the late 19th and early 20th centuries. Here, ‘Chinese’ is interpreted in a broader sense, not only scrutinising Chinese publications, but also some English periodicals published in China.

Asymmetries and flows are two main focuses in this regard. By reading these publications, one can find that a variety of targets were satirised by those pictures, including imperialists’ invasion, the Westerners and their culture, or current Chinese politics, traditions, culture, and habits. Such contradictory attitudes, indeed, reflect the then-current China’s crisis of self-identity. Those pictures are also helpful in understanding how the Chinese identified with themselves and coped with asymmetries. On the other hand, apart from asymmetries, the West’s colonialism and imperialism led to an exchange on both sides, which produced specific flows in regard to ideas and publications. For example, one can find periodicals in China similar to two famous western cartoon magazines, London Punch and New York Puck. As illustrated newspapers, their format of publication was not only brought in by Westerners, but was also adopted by Chinese cartoonists, who added Chinese flavor to it. It will be explored how these publications and internal images were presented in different contexts, and what mechanism and ideology were hidden behind them by tracing the ‘journey’ of flows.

BIO

I-Wei Wu graduated from Taipei National University of the Arts (Taiwan). He studied Theatre Theory and History, and received his M.A. in 2006. Among his research interests are visual culture, popular culture, satire culture, Chinese newspapers and magazines in the 18th and 19th centuries, traditional Chinese opera and theatre. In his M.A. Thesis he dealt with the relationship between theatre and pictorials, and made an attempt to investigate how traditional Chinese performances and actors are depicted in the pictures on pictorials. Currently, he is a Ph.D. student at the Cluster ‘Asia and Europe in a Global Context’, continuing his research on the pictures and images on pictorial newspapers.

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ABSTRACT

During the 16th century the first Europeans travelled to Japan and returned home with their own ideas, pictures and stories from Japan. Western missionaries, traders, and scholars created a multitude of diverse and colourful images of Japan. Through these numerous encounters and the constantly growing flow of information, Europe’s perceptions of Japan gradually evolved into a more realistic image of the country. The aim of this project is to analyse and document these European perceptions of Japan, particularly in illustrated travelogues which are representative for the perceptual horizon of visitors to Japan during the 16th and 17th centuries. The selection of sources will be a representative cross-section of the different types of reports, images, and other media on Japan. Based on these sources, the interdependence of image and text in travelogues on Japan will be analysed, and the findings of the analysis will be incorporated into the examination of the genesis of a visual tradition of illustrations on Asia. In order to visualise the Japanese as people of a different culture, new iconographic codes had to be invented, old concepts were adapted, and stereotypes emerged. What kinds of images (visual and verbal) were received and exchanged between Japan and Europe, how were they modified through this process, and which models of visualising Japan and Asia were implemented? Concise assumptions about the nature and function of these images will be generated. Furthermore, historical evidence will be critically reviewed on the basis of early modern Japanese sources and contemporary research on Japan. The encounters of and exchanges between Europe and Japan also impact the self-definition of these societies. On the basis of different internal and external perceptions, new theses on the depiction of ‘otherness’ will be generated, thus replacing the traditional perceptions of Asia as ‘the other’ versus Europe as ‘the other’ by a new concept of cross-cultural dialogue based on the awareness of ‘each-other’. The decipherment of illustrated travelogues on Japan is in this way expected to make a contribution to the development of new methods and theories for the study of intercultural exchange and the perception and depiction of different cultures.

BIO

Eva Zhang studied Art History and Japanese Studies at Heidelberg University (Germany). During her M.A. studies she studied and worked in Japan (e.g. Tuebingen University Center for Japanese Language at Dōshisha, Kyōto) and China (e.g. Nankai University, Tianjin). After her M.A. she worked for several companies in China and Germany. Currently, she is a Ph.D. student at the Cluster ‘Asia and Europe in a Global Context’. In her research she focuses on visual traditions of illustrations on Asia, Early Modern networks of transcultural exchange, the internal and external perceptions of different cultures and the depiction of ‘otherness’.

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ABSTRACT

Through the historical moment of the partition of India and the creation of post-colonial citizenship, India witnessed a theoretically legal adoption of a certain secular and Western conception of citizenship. However, the reality of marginalisation of the majority of Indian Muslims seriously questions the nature of Indian democracy. The process of adjustment of the secular and Western conception of citizenship, which was alien to Muslims and to their Islamic world view(s), is reproduced in today’s settings by accommodating their minority status to the reality of political and social life. The result is the creation of conceptions of alternative citizenship as a form of resistance to the existing hegemonic discourses of domination, thus aiming at delegitimising dominant power structures. By shifting the focus from state-oriented approaches to the study of dissent and protest and to a more society-oriented one, modernistic conceptions of resistance could be challenged. One aim is to build a typology of protest of Indian Muslims as counter actions reflecting an alternative understanding of political action and an actual case of ‘false consent’.

This case study concerns Indian Muslims and the ways they negotiate power relations to create spaces of agency and forms of self-representation through resisting the hegemonic discourses that constitute the structural context of their sphere of political action. By relying on group solidarity, alternative citizenship based on the ‘collective’ is argued to be practiced through dynamics of protest on the levels of consciousness, will, and action.

BIO

Julten Abdelhalim graduated in 2006 from Cairo University (Egypt) in Political Science with a thesis on Egyptian socio-political rejection movements. She received her M.A. in Social Sciences in 2009 from Albert-Ludwigs Universität Freiburg (Germany), where she studied in the Global Studies Programme in Freiburg, Durban (South Africa), and Delhi (India.). She was awarded the Heinrich Popitz Award for the Best Graduate in Social Sciences at Universität Freiburg. Her thesis was entitled “Cosmopolitan Citizens vs. Boat Migrants: Debates on Freedom of Movement and the Right to be Legal”. Since 2007 she is appointed as an assistant lecturer in Political Science at Cairo University. Currently, she is a Ph.D. student at the Cluster ‘Asia and Europe in a Global Context’.

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ABSTRACT

The neoliberal turn of Bangladesh’s economic policy resulted in a remarkable growth of garment exports from Bangladesh to ‘the West’. It induced over 2.5 million workers in 4780 garment factories, about 80% of them are women. In 2008/9 the industry (and variations thereof) per se earned more than 10.5 billion US dollars under the influx of global economic recession, and constituted the main export earnings for the country in its third decade.

In this context, the broader objective of the project is to understand how industrialisation, understood as a transnational form that has been imported to Bangladesh from ‘the West’ along with the intrinsic conditionality of the neoliberal era, alters the ways of living of women working in the ready-made garment industries. The main objective of the research is to track a very specific aspect of the altered ways of living produced by the conditions of industrial labor; one that has been neglected so far; namely the production of ‘stress’ and discourses around stress in relation to industrial labor regimes and capitalistic discipline of labor in the wider socio-political context. The working hypothesis is that industrial workers have different stress hierarchies specific to occupation, gender, class and life experiences.

The main questions are: How has a conception of stress arrived together with industrial labor and changing lifestyles in Bangladesh for these young women? Do social bonds or networks provide buffers against this? How is the changing and evolving process of the formation of stress as a socio-cultural construct interlinked with the political economy of transnational capitalistic production systems? This will be a multi-sited ethnographic research, primarily focusing on factory shop floor and the everyday lives of female workers, as well as the realms of policy domain, combining three academic perspectives: Anthropology, History and Public Health.

BIO

M. Hasan Ashraf completed his undergraduate (2001) and postgraduate (2002) studies in Anthropology at Jahangirnagar University (Bangladesh). Afterwards he received the offer of teaching at Jahangirnagar University in March 2007. Currently, he is on study leave and joined the Cluster ‘Asia and Europe in a Global Context’ as a Ph.D. student. Before he started lecturing anthropology, he did extensive ethnographic fieldwork in rural and urban areas of Bangladesh on politics, gender, ethnicity, religion and state of wellbeing. He served as a member of the editorial board for the journal *Anthropology* in Bangladesh, and has published on issues ranging from religious movement (Tablighi jamaat / تبلیغی جماعت), women’s agency and wellbeing to gender justice and rural power structure, politics of feminist negotiation(s), problems of urban slum and sexual rights, with one joint authored book on Governance in Bangladesh.

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ABSTRACT
This project intends to examine the feasibility of the formulation of the category of nineteenth century convert literature (Hindu converts to Christianity) in Bengal. The body of literature that will be studied used the prominent tropes of the literary current of its contemporary western counterpart (i.e. decadent romantic poetry), yet playing in consonance with the revivalist trend, and, interestingly enough, invested its creative energies in re-inventing Hindu myths and legends.
A major thrust of the project will involve investigating the texture of their use of Hindu mythology and the religious baggage, and locate the complex interplay of religious and cultural subconsciously. The disjunction between the world of cultural practices and the parent religion will be an interesting entry point into a host of complex readings of these texts. Concurrently, the attempt will be to probe the genesis of the cognitive cultural consciousness of these authors beyond the obvious colonial intervention. The slippery generic and social identities of these authors will be fundamental in examining the curious relationship it had with both, the popular literary currents of its age and its not-so-obvious route/routes of divergence.

BIO
Dhrupadi Chattopadhyay graduated with a B.A. (Hons.) from Lady Shri Ram College for Women, Delhi University (India), in 2005. Subsequently, she joined Jawaharlal Nehru University for her M.A. in English Studies (2007). Her keen interest in early Indian writing in English prompted her to choose a quasi-fossilised nineteenth century collection of poems, The Dutt Family Album (1870) as the centre of her critical enquiry for her M.Phil. research. Currently, she is a Ph.D. student at the Cluster ‘Asia and Europe in a Global Context’.

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ABSTRACT

This project strives to capture how International Organisations (IOs) work as ‘the translators of institutional concepts and ideas into a widely acceptable, but always controversial global “language”’, and how a global language is experienced and interpreted in a regional/local context to negotiate the asymmetries in the concerned culture. In researching this broader theme, the project will centre on how the concepts, institutions, and practices related to governance, especially good governance, transmit across culture by bargaining asymmetries. At the more concrete level an attempt will be made to explore the practices of e-governance in India, in order to understand how the global notion of good governance is infused into a specific culture through the intervention of IOs.

Bio

Bidisha Chaudhuri did her M.A. in Sociology and Global Studies. She studied at the University of Delhi (India), the University of Leipzig (Germany), and Vienna University (Austria). She wrote her M.A. Thesis on “Global Governance: Route to Governing Globalisation”. She has worked on gender issues in India and Austria. Currently, she is a Ph.D. student at the Cluster ‘Asia and Europe in a Global Context’. Her further research interests include the issues of trade, regionalisation and information communication technology (ICT) within SAARC countries in Sri Lanka.

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ABSTRACT

Theoretical debates on the nature of human emotions enjoyed popularity since antiquity. Anger found its way into philosophical treatises on ethics and politics, while physicians explored its bodily effects following the Galenic system. With the rise and spread of Christian thought, anger became a matter of concern for theologians as well. In Islamic culture, anger mainly appeared in philosophical discussions about ethical questions, in medical treatises, and even in some episodes from the Prophet’s Hadith. Far from being a monolithic feeling, as we may see it nowadays, anger emerged as both a moral and a social issue in medieval sources. It might have become the unexpected behavioural prerogative of saints, or an effective instrument of power in the hands of a just king. On the other hand, excessive anger could lead human minds to bestial fury and madness. Madness was often related to overflowing anger, while violence and rage were listed as typical features of the insane.

Starting from the analysis of textual sources, this project will investigate the construction of precise ideas of anger and madness in contexts of political and socio-cultural contacts between Christian and Muslim communities (12th-14th centuries). In particular, socio-cultural questions on anger and madness raised during the Middle Ages and their function in the process of visual and mental construction of the ‘Others’, such as external enemies, infidels, Saracens, Mongols and so on, will be of interest. How did people deal with questions on anger and madness posed in the Middle Ages? How did they perceive them? How did texts and images shape people’s ideas and imagery of anger and madness? The parallel analysis of art historical sources, such as illuminations and manuscripts’ marginalia, will help trace patterns of iconographic features as well as answer some of these questions.

BIO

Nicoletta Fazio graduated in Art History in Genoa (Italy) with a thesis on Islamic painting titled “Folks and Demons. The painted world of Ustad Muhammad Siyah Qalam. Paintings from the Topkapi Sarayi Albums H.2153 and H.2160”. In 2008 she received her M.A. in Cultural and Intellectual History from the Warburg Institute, London (UK), where she researched on the idea of love-madness in Western and Islamic art and culture. During her study, she worked as an intern for the Cultural Heritage Office (Italian Ministry of Cultural Heritage), the City of Genoa Museum Agency, the Warburg Institute Library and as a summer volunteer at the British Museum (Department of the Middle East). Currently, she is a Ph.D. student at the Cluster ‘Asia and Europe in a Global Context’.

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ABSTRACT

The 20th century has been called the bloodiest in human history. At the same time it was also the first in human history in which many large scale nonviolent movements successfully toppled oppressive regimes. Most of the research on nonviolence concentrates on those movements which succeeded. This project, however, turns the attention to a nonviolent movement that ended with bloodshed: the Chinese students’ movement in 1989.

Though literature on the student protests in China is considerably vast, the aspect of nonviolence has hitherto been neglected. Therefore, this project intends to close a gap in research. Based on wall posters, leaflets, and speeches held on Tian’anmen Square the students’ notion of nonviolence will be analysed. Furthermore, audio and video material will be used to investigate, by which symbols and means the students communicated their nonviolent strategy to the mass public in China and abroad. Based on theories on nonviolence it will be examined, whether the students’ use of nonviolent actions like sit-ins, demonstrations and petitions was motivated by strategic or ideological reasons. Crucial research questions are: How did the concept of nonviolence get to China? Is there a genuine Chinese tradition of nonviolence (deriving from the philosophical tradition or prior student movements), the students hearkened back to? Or is nonviolence a concept that migrated to China, possibly influenced by the Indian nonviolent movement led by Mahatma Gandhi?

BIO

Birte C. Herrmann studied Modern History and Sinology in Berlin (Germany), Cardiff (Wales) and Shanghai (China). In her M.A. Thesis she analysed the Chinese intellectuals’ notion of democracy with a special focus on the Chinese students’ protest in 1989 (六四运动). Her current Ph.D. project at the Cluster ‘Asia and Europe in a Global Context’ builds upon the findings of this research.

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ABSTRACT

In the 19th century, Britain was pioneering in the field of electric telegraphy and could establish a worldwide cable network. In the years between 1860 and 1870, the communication channels between Britain and her territories on the Indian subcontinent improved tremendously, which allowed for rapid communication within days and hours.

While the implications of this technological advancement on the conduct of politics and business have been addressed broadly in academic research, its impact on the British general public and their perception of the Indian subcontinent has been neglected so far. Hence, this research project addresses the question to what extent newspaper reporting in Britain, the imperial centre, was influenced by these newly emerging global flows of information in general and, more precisely, in what ways the representation and perception of India, the colonial periphery, was changed. What possibilities offered the telegraph to journalists and editors?

What information was now available that had hitherto not been accessible by the general public? For this purpose, the amount and content of reports in different British 19th century newspapers will be analysed. The reactions and perceptions of readers of the respective newspapers will also be taken into account by means of letters to the editor.

BIO

Jessica Karagöl studied European Studies at Chemnitz University of Technology (Germany) and Aarhus Universitet (Denmark), and subsequently did her M.A. in British Studies at Humboldt University, Berlin (Germany). In 2009 she graduated with her thesis “Information – Communication – Power: Great Britain in the Global Telegraph Network of the nineteenth Century”. Currently, she is a Ph.D. student at the Cluster ‘Asia and Europe in a Global Context’.

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ABSTRACT
Museums as an institution and a means of education played a crucial role for nation-building processes in the 19th and 20th centuries. Still today – and responding to contemporary challenges of globalisation, European integration, and new media – museums negotiate (national) identity inwards and outwards. They express, but at the same time also constitute, identities.

The project’s aim is to understand the dynamics of museum display in (national) museums in contemporary Turkey in a framework of broader historical culture and identity politics. Thus, it looks into museums as sites as well as into their agency. It will investigate newly set up museums of very different genres – archeological museums, modern art museums, and miniature parks – in terms of their institutional arrangements, narrative scope and cultural integration. Main questions will be: What historical narratives are presented in the museums? How are they dealing with challenges to national, cultural and political discourse? And: How far is the conception of identity that they attempt to articulate shared by those they claim to represent?

BIO
Patrizia Kern studied History, Comparative Literature, Media Studies and Ancient History at the Universities of Innsbruck (Austria) and Perugia (Italy). After doing fieldwork in Turkey in 2007 and 2008, she worked as a Research and Teaching Assistant at the Department of Contemporary History at Heidelberg University. Currently, she is a Ph.D. student at the Cluster ‘Asia and Europe in a Global Context’.

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ABSTRACT

‘Cultural citizenship’ is perceived to be a significant dimension of citizenship, which encompasses all those cultural practices which unfold on the background of uneven power structures and which make a competent share of the symbolical resources of society possible. Mass media are seen in this context as the motor and actor of the production of individual, group-specific and societal identities. It is argued that a moral affiliation to the nation-state, which is crucial for its cohesion, can only arise if different communities within a state can participate in the media discourse. The visual media are thus employed as one of the forms of expression through which citizenship can be researched into.

Censorship is understood as a tool to guide and influence the masses and is thus directly related to a nationalist politics of culture. It can serve the purpose of identity construction from above as well as from below. Citizenship and censorship are therefore inextricably linked.

Transculturality further complicates these inter-related issues. Despite the fact that the institution of the censor has been available for centuries, its history, politics as well as its ethical, epistemic and even aesthetic questions remain under-theorised. Little attention has been paid to the ways in which systems of censorship learn from each other across time and space, which is why the flow in the knowledge of power and its effect on the citizen require detailed elaboration.

The larger aim of the project is to examine the relationships between citizens, regulatory bodies, and the need for information and utterance in order to yield a model of political reality.

BIO

Lion König studied Political Science of South Asia and English Philology at Heidelberg University (Germany), and at the University of Edinburgh (UK). His research interests include citizenship, identity and cultural politics as well as political iconography in the Indian context. He is, together with Hanihar Bhattacharyya and Anja Kluge, co-editor of and contributor to The Politics of Citizenship, Identity, and the State in South Asia (New Delhi: Samskriti, forthcoming), and has co-written an article with Subrata Mitra entitled ‘Icons Nations and Re-use: Marianne, France, and Bharat Mata, India’ (in: Re-use: The Art and Politics of Integration and Anxiety. Julia Hegewald and Subrata Mitra, eds. New Delhi: Sage, 2010, forthcoming). He is currently employed as a senior research assistant in the Department of Political Science at the South Asia Institute at Heidelberg University, and a Ph.D. student at the Cluster ‘Asia and Europe in a Global Context’.

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ABSTRACT

Current research in the social sciences has already emphasised that people are no longer living in isolated local communities but transnational ‘social spaces’ with emergent ‘global imaginaries’. Transnational mobility and migration, in this respect, often act as agents spreading and generating new forms of culture, and leading to cultural diversity and ‘multiple modernities’. The central objective of this project is the transcultural practice of transnationally mobile university students, using East Asian students of music in Germany as a case-in-point. This phenomenon will be analysed in a framework of several stages of ethnographic fieldwork, based on four major research questions:

a) What are the main factors that lead East Asian students to go to Germany and study music there? Respectively, what kind of educational environment and academic programmes do German music educational institutes offer to these foreign students?

b) What kind of social and economic challenges are both, music students and institutes, confronted with?

c) What kind of new transcultural practices do they develop in the process of transnationalisation?

d) Finally, how do these factors influence the contemporary landscape of music education in Germany?

BIO

Hsin-Yi Li earned her B.A. in German as Foreign Language and German Literature from the Fu Jen Catholic University, Taipei (Taiwan), and her M.A. in Cultural Anthropology and European Ethnology from the University of Frankfurt am Main (Germany). Her M.A. Thesis was entitled “‘Are you Chinese’ An Ethnographic Case Study of Chinese Students in Cyprus”. She has published on the same topic in an edited volume called Project of Europeanization – Cultural Anthropological Research Perspectives (2009) and an online article under the Frankfurt University project of New Europeans: Cyprus after EU Accession (2007). She is also teaching Chinese at the De-Huai Chinese School in Frankfurt. Currently, she is a Ph.D. student at the Cluster ‘Asia and Europe in a Global Context’.

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ABSTRACT

While Mongolia is gradually finding its way onto the collective mind-map of the West, Chinggis Khaan has been firmly embedded in Western collective memory ever since the Middle Ages. In the 20th century, his perception is no longer limited to that of a point of historical reference. He has become an icon of popular culture. Numerous historical novels, biographies, movies and documentaries, but also video games, leadership strategies etc. focusing on his person have entered the global mediascape, while in contemporary Mongolia he has become the central figure of national identity.

Combining a diachronic analysis of Chinggis Khaan’s depiction in German literature with a synchronic comparison with other literary as well as filmic, journalistic and historical sources, this project will address the following questions: Which images of Chinggis Khaan can be identified and how are they functionalised in the sources’ cultural and historical context? How is historical and cultural knowledge embedded and how do the authors deal with gaps in that knowledge? Do Western authors access Mongolian knowledge and imagery, and vice versa? Through answering these questions, the project aims to examine the nature of flows of knowledge, images and values between the West and Mongolia, and the factors shaping them.

BIO

Jule Nowoitnick majored in Central Asian Studies and German Literature at the Humboldt University in Berlin (Germany), and the Technical University respectively. Since receiving her M.A. in 2006, she has been working as an appointed lecturer in Mongolian Studies at Humboldt University. Additionally, she completed a marketing traineeship at the Walter de Gruyter publishing house, before she joined the Graduate Programme for Transcultural Studies in fall 2009.

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ABSTRACT

In January 2009, as media around the world experienced cuts in light of the financial crisis, China announced its decision to invest 45 billion Yuan into the expansion of its global media and create a ‘Chinese CNN’. This investment is part of a large-scale effort of the Chinese government to boost China’s image, increase China’s influence on ‘world public opinion’ to match its status as a rising power, and overcome a longstanding asymmetry in media influence between China and the West. The objective of this project is to examine these new propaganda strategies in their historical, ideological and mediatic context, and to perform a qualitative and quantitative content analysis of Chinese internal and external propaganda focusing on the internet. The broader goal is to demonstrate the role of government agency in initiating, blocking, or otherwise manipulating flows to cope with China’s revived role in the transnational public sphere, and add to the theoretical framework of how contentious transcultural flows function. It furthermore seeks to demonstrate that the Chinese experience – being based on international concepts and propaganda strategies that gained momentum especially after World War I – is transferable to other governments and interest groups around the globe.

BIO

Mareike Ohlberg holds a B.A. in Chinese Studies from Heidelberg University (Germany), and an M.A. in East Asian Regional Studies with a focus on modern China from Columbia University (USA). She has worked as a Chinese teacher and as a graduate assistant for the Heidelberg Institute of Chinese Studies and the Cluster ‘Asia and Europe in a Global Context’, where she currently is a Ph.D. student. Her research interests include the Chinese media, the political system and policy processes of the People’s Republic of China, as well as constructions of China’s role in the world.

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ABSTRACT

Chinglish, a peculiar mix of the Chinese and English languages that is publicly displayed on signs all over the People’s Republic, is an asymmetrical phenomenon in the best sense of the term. A red cloth for many Chinese and a constant source of amusement for tourists from abroad, Chinglish is both, boon and bane alike. The occurrence of Chinglish has multiplied with China’s opening up to the world, the tourism industry, state propaganda mechanisms and the internet. Facilitating the proliferation of Chinglish is the fact that many Chinese are not yet proficient in what is deemed to be the correct usage of the English language. This project examines the history of Chinglish and the current language policies in modern China and tries to answer the following questions: Why are there no native speakers involved in the proof-reading process of publicly displayed bilingual signs? What does Chinglish say about China’s communication with the West? Is Chinglish just collateral damage of a bilingual-nation campaign, a projection of growing internationalism to the world outside or rather to oneself, or maybe a pastiche of supposed cosmopolitanism designed for its own citizens and not foreigners? There obviously is a ‘flow’ of linguistic information from the West, but is it the intended one? The disparity between the intended and the actual meaning of a Chinglish phrase is often entertaining but beyond the humour, it also raises questions regarding national identity and regaining political status in the world. This, in part, relates to what Victor Mair refers to as the ‘etiology of a particular mistranslation’.

BIO

Oliver Radtke is a Ph.D. student at the Cluster ‘Asia and Europe in a Global Context’, working on the theme of Chinglish, a rather peculiar yet creative mix of the Chinese and English language. He was awarded an M.A. in Modern Chinese Studies from Heidelberg University (Germany) and Shanghai International Studies University (China). His thesis dealt with the socio-political relevance of the Chinese blogosphere. Oliver Radtke has since then published three books entitled Welcome To Presence: Abenteuer Alltag in China, Chinglish: Found in Translation (2007) and Chinglish: Speaking in Tongues (2009). He is also the founder-moderator of www.chinglish.de, the online museum for all things Chinglish.

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ABSTRACT

Concepts on migration and transnationalism (such as Appadurai 1997, Pries 1998 and 2001) have shown that in a globalised world cultural flows are promoted – among other factors – by international migration. Although these concepts promote the idea of ‘global ethnocapes’ or ‘transnational social spaces’, recent research on expatriates rather questions the creation of these spaces associated with fluidity, openness, and malleability (Meyer and Geschiere 1999, Fechter 2007). These studies on privileged migrants, however, do not include adolescents’ experiences.

This project focuses on teenagers who have moved to Shanghai with their parents for a period of usually three to five years. These adolescents try to establish their new temporary home among international schools, privileged housing areas, expatriate luxury and Chinese culture. Parents and experts on international education alike relate to these children - who grow up in different cultures due to their parents’ mobility - as ‘Third Culture Kids’ (TCKs) (D.C. Pollock and Van Reken 2001). Based on ethnographic fieldwork at international schools and sites of preferred leisure activities, this project examines the everyday practices of ‘western’ teenagers in Shanghai. It investigates 1) their coping with a new situation/family life at their homes, 2) their adaptation to international schools and the expatriate communities, as well as 3) their contact to, and view of, Chinese culture in Shanghai and its influence on them. By capturing the youths’ own perspective, this project firstly gives new empirical data on teenagers’ practices and strategies of coping with high mobility, and arising questions of identity and identification, e.g. with the concepts of TCKs or cosmopolitanism. Secondly, these concepts will be examined, maybe challenged and linked with the new insights on transnational social spaces and their cultural flows and boundaries in the mega-city of Shanghai.

BIO

Marie Sander studied Cultural Studies with a focus on Cultural Anthropology and English Studies at Bremen University (Germany) and at the University of Tours (France). She obtained her M.A. in 2008 with a thesis on German ‘trailing spouses’ in Shanghai, based on seven months fieldwork in 2007. She also successfully completed an associated two-year-programme in project- and event-management, doing internships at an agency for marketing, a consultant company with a focus on China, and in the EU-financed programme IMES, dealing with issues of integration and migration in Hannover (Germany). Her research interests include questions of identity, migration and gender. Currently, she is a Ph.D. student at the Cluster ‘Asia and Europe in a Global Context’.

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ABSTRACT

This project aims to write a history of the construction of modern international order, focusing on the immigration problems in the interwar period between WWI and WWII. It will deal with not only intergovernmental organisations such as the League of Nations and the International Labor Office, but also with semi-governmental or non-governmental international organisations such as the International Federation of League of Nations Societies and the Institut de droit international. In doing so, it will pay attention to non-European people in these organisations, especially Japanese and Chinese, and investigate transcultural discussions and negotiations conducted within them.

As one can see in the spread of the metaphor of the ‘yellow peril’ in Western society from the late 19th century, the immigration problem was also a racial problem. Therefore, the study of immigration problems in this period must look at how the factor of race played a role in international discussions. The project tries to clarify what effects the appearance of non-European people into these organisations has had on the debates about international migrations in the interwar period, and why the modern international order came into being without a unified international migration regime.

BIO

Kuniyuki Terada studied Human Sciences at Osaka University (Japan). In 2006 he received his Master of Human Sciences with his thesis “Mass and Imperial Democracy”. From April 2006 to October 2008 he was a Research Fellow of the Japan Society for the Promotion of Science, and from November 2008 to January 2009 he studied at Heidelberg University (Germany) as a short-term student of the Graduate Programme for Transcultural Studies. Currently, he is a Ph.D. student at the Cluster ‘Asia and Europe in a Global Context’.

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ABSTRACT

In the time of globalisation, tourism as one of the presentations of heritage development has searched for ‘authenticity’ — a movement from the front to the back of human interaction which reflects the desires of tourists and consumers for genuine and credible cultural construction and representation in diverse cultural and heritage contexts. However, in the real world practice of heritage conservation, especially at the sites where mass tourism has developed at an exponential rate, the idea of ‘staged authenticity’, where heritage becomes manufactured or simulated for tourist consumption, has become a common act and has put heritage authenticity under the pressure of sustaining local economies.

In the case of the World Heritage Site Old Town of Lijiang, China, proliferation of commercially constructed tourism development discourse in recent years has increasingly become a challenge to the notions of authenticity and heritage conservation. Grounded in the tourism development discourse of Lijiang in the past two decades (in which inbound tourism from Western countries plays a significant role), this study aims to explore how the typologies of transculturality are interpreted, imagined and transformed by the local people and consequently reflected in the progressive construction of the concept of authenticity. In this project, tourism discourse is conceptualised as a transnational and contradictory process that embodies a mix of both, homogenising forces of sameness and uniformity, and diversifying forces of difference and hybridity. The consciousness of the asymmetrical flow of culture made by the mutual communication between local community and tourism will be addressed as being part of global dynamics.

BIO

Yujie Zhu earned his M.A. at UNESCO Chair of World Heritage Studies at Brandenburg University, Cottbus (Germany), in 2007. Since then, he started to develop his professional career in the field of heritage conservation and sustainable development. Up till today, he has participated in several empirical and academic research projects at world heritage sites in China and Europe. As a result, he was awarded as ‘World Heritage Youth Manager’ by UNESCO for his dedicated and successful work on heritage conservation. Yujie Zhu also worked on Sustainable Development of Tourism for UNWTO, and on Cultural Resource Database in West China for the Chinese National Academy of Arts. His professional work has resulted in several project reports, publications and conference presentations. Currently, he is a Ph.D. student at the Cluster ‘Asia and Europe in a Global Context’.

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