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- ✎ 公司简介
- ✎ Taylor & Francis 期刊数据库
- ✎ Taylor & Francis Online平台使用
- ✎ T&F电子书与平台



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- 创建于**1798**年，出版**2200**余种学术期刊
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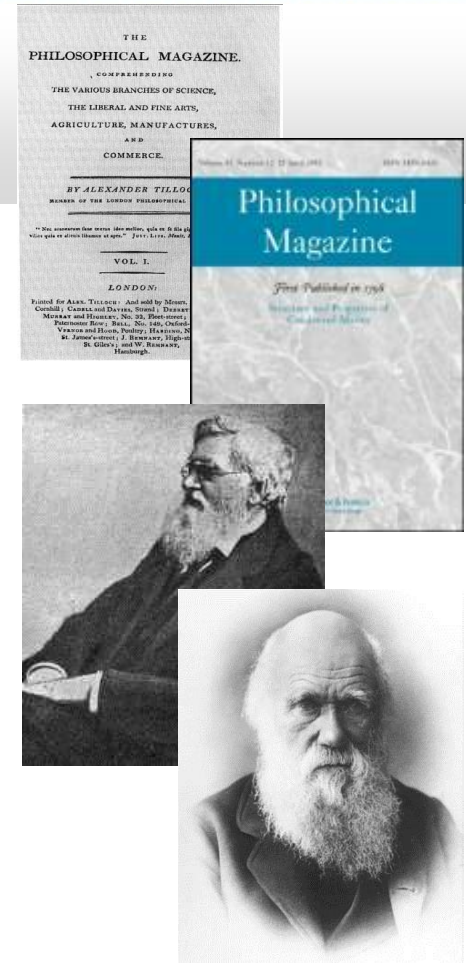
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- 全球最大的人文社科期刊数据库
- 1280余种期刊;
- 内容最早回溯至1997
- 14个学科领域
- 47%的期刊被SSCI/A&HI收录, 是被SSCI收录期刊数量最多的出版社

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人文与社会科学期刊数据库 (SSH)

Taylor & Francis SSH期刊数据库

14种学科，1280余种人文社科类期刊

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人类学与考古学	18	图书馆与信息科学	44
艺术与人文	186	媒体、文化与传播研究	84
行为科学	176	政治、国际关系与区域研究	152
商务、管理与经济	115	公共卫生与社会保健	80
犯罪学与法学	27	社会学及其相关学科	42
教育学	202	体育、休闲与旅游	49
地理、规划、城市与环境	73	战略、防御与安全研究	40

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科技期刊数据库(ST)



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- 460余种期刊;
- 内容最早回溯至1997年
- 5个学科领域
工程计算技术、数学与统计学、
物理学、化学、环境与农业科学
- 80%的期刊被SCI收录

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科技期刊数据库(ST)

Taylor & Francis ST期刊数据库

5种学科分类，460余种科技类期刊；

学科	数量
化学	47
工程、计算与技术	145
环境与农业科学	192
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《地理信息系统科学与遥感》

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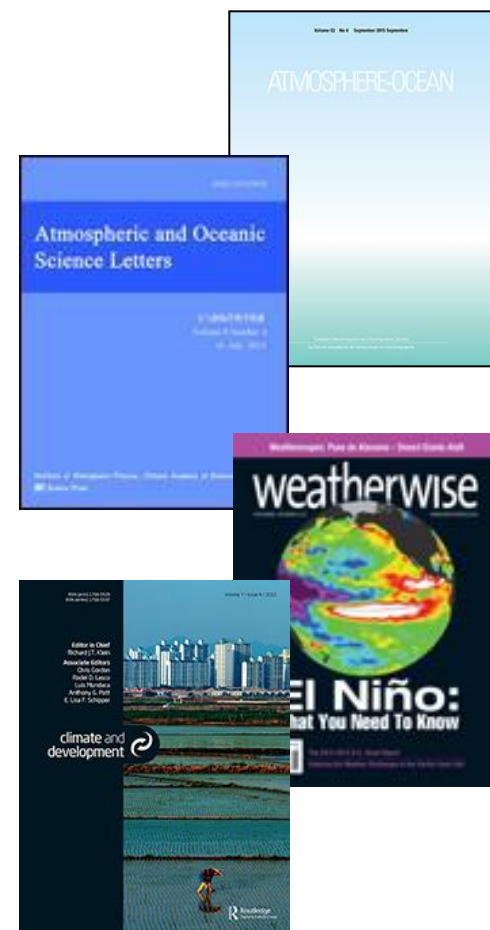
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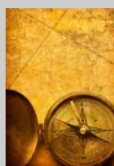
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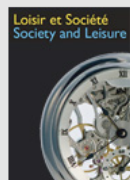
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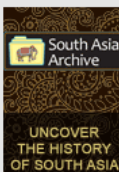
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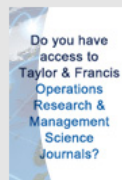
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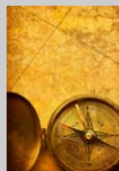
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Abstract


Novel synthesized 1,8-naphthylidine-based molecular probes, NaH-1 and NaH-2 , exhibit highly selective fluorescence responses towards the toxic cadmium over coordinative competing Ba^{2+} and several other metal ions examined. On the one hand, NaH-1 (NaH-1^{Na} , $\lambda_{\text{ex}}/350$, $\lambda_{\text{em}}/741$) exhibits ca. 1.8 order of magnitude higher stability constant for Cd^{2+} over Ba^{2+} ; on the other hand, NaH-2 in itself offers unique selectivity only towards Ba^{2+} , exhibiting both fluorescence and apparent red shift as well as fluorescence enhancement. By Ba^{2+} analysis, the better-coordinated binding is indicated at least for the $\text{NaH-1}+\text{Ba}^{2+}$ complex and theoretical calculations reveal relatively stronger binding of Cd^{2+} over Ba^{2+} .



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This essay investigates the sexual cultures of contemporary Hindi-language 'detective' novels by focusing on the writings of one of India's biggest-selling authors, Ved Prakash Sharma. Sharma's novels are usually available at railway stations and bus stands, as well as bookstalls in the poorer localities of north Indian cities. The essay suggests that the sexual motif in the novels sits alongside an unstated discourse of 'Indian traditions' – such as brahmacharya (celibacy) and 'the stable Indian family' – and that this discourse is established both through narratives within the novels, as well as techniques that lie outside them, such as the author's letter to readers that prefaces each novel. The silent presence of 'Indian traditions' forms the ground upon which engagements with consumerist modernity – marked by goods, technologies and transnational connections – is predicated. The pleasure and 'efficaciousness' of the novels lie in the constant relay of choices between the world of globalized consumerist modernity and 'traditional' morality.

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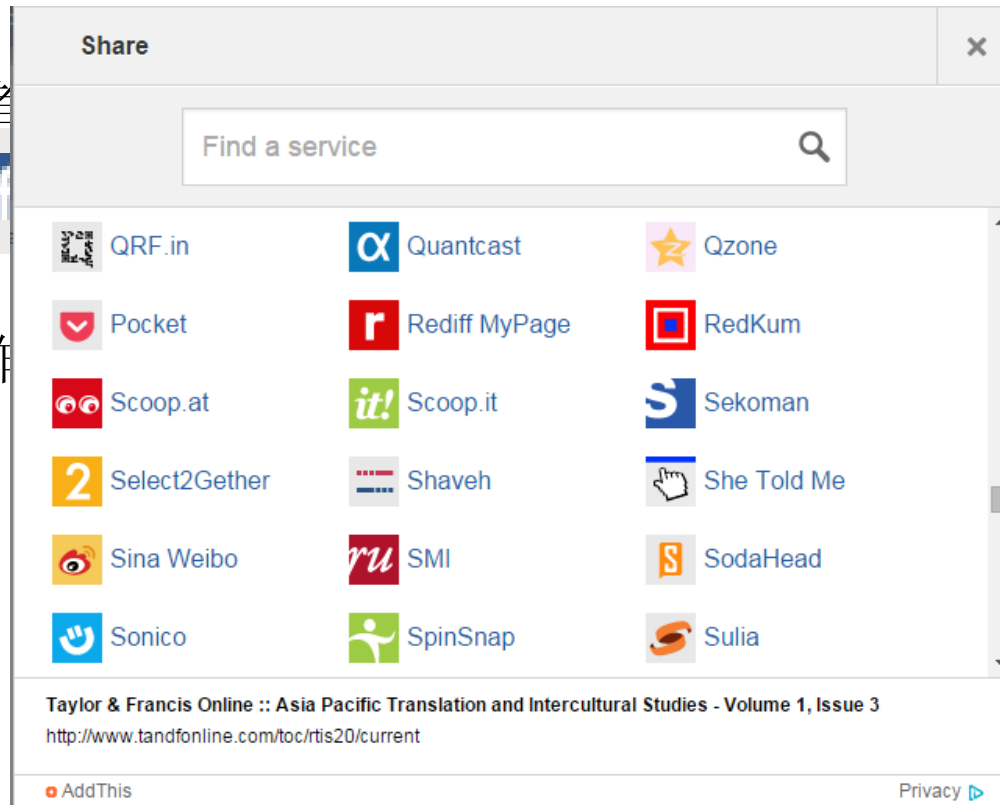
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Derek Conrad Murray

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Notes to self: the visual culture of selfies in the age of social media

Derek Conrad Murray*

Department of History of Art and Visual Culture, University of California, Santa Cruz, USA

This paper explores the cultural fascination with social media forms of self-portraiture, commonly known as “selfies,” with a specific interest in the self-imaging strategies of young women in their teens and early 20s. Ubiquitous on social media sites like Facebook, Tumblr, Flickr, and Instagram, the selfie has become a powerful means for self-expression, encouraging its makers to share the most intimate and private moments of their lives – as well as engage in a form of creative self-fashioning. Popularly regarded as a shallow expression of online narcissism, the selfie is both adored and reviled; yet it flourishes as one of the most effective outlets for self-definition. Through a critical engagement with a history of feminist representational politics, this paper explores the political urgency at the heart of the selfie phenomenon, and contemplates whether the urge to compulsively self-image is mere narcissism, or a politically oppositional and aesthetic form of resistance.

Keywords: feminist theory; selfie; photography; social media; visual culture; Vivian Fu; Noorann Matties; Francesca Romeo

Introduction

In the past two years, the term “selfie” has become the focal of considerable debate. The phenomenon of compulsive self-representation on social media sites has been written about in major news outlets like *The Guardian* and *The New York Times*, among many others (Carr 2015). However, most talk of selfies is focused (unfairly) on young women, forming into a critique of their apparent narcissism as a kind of regressive personality trait. The young women themselves often characterize the selfie (on social media sites) as a radical act of political empowerment: as a means to resist the male-dominated media culture’s obsession with and oppressive hold over their lives and bodies.

This notion takes on great significance in social media culture, when confronted with the sheer volume of self-representations by women in their teens to mid-20s. Viewed individually, they appear rather banal, commonplace, and benign. Taken en masse, it feels like a revolutionary political movement – like a radical colonization of the visual realm and an aggressive reclaiming of the female body. Even if there is no overt political intent, they are indeed contending with the manner in which capitalism is enacted upon their lives. That reading of the selfie revolution may seem more than a bit charitable, because the gesture itself has been popularly characterized as

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This paper explores the cultural fascination with social media forms of self-portraiture, commonly known as “selfies,” with a specific interest in the self-imaging strategies of young women in their teens and early 20s. Ubiquitous on social media sites like Facebook, Tumblr, Flickr, and Instagram, the selfie has become a powerful means for self-expression, encouraging its makers to share the most intimate and private moments of their lives – as well as engage in a form of creative self-fashioning. Popularly regarded as a shallow expression of online narcissism, the selfie is both adored and reviled; yet it flourishes as one of the most effective outlets for self-definition. Through a critical engagement with a history of feminist representational politics, this paper explores the political urgency at the heart of the selfie phenomenon, and contemplates whether the urge to compulsively self-image is mere narcissism, or a politically oppositional and aesthetic form of resistance.

Keywords: feminist theory; selfie; photography; social media; visual culture; Vivian Fu; Noorann Matties; Francesca Romeo

Introduction

In the past two years, the term “selfie” has become the focal of considerable debate. The phenomenon of compulsive self-representation on social media sites has been written about in major news outlets like *The Guardian* and *The New York Times*, among many others (Carr 2015). However, most talk of selfies is focused (unfairly) on young women, forming into a critique of their apparent narcissism as a kind of regressive personality trait. The young women themselves often characterize the selfie (on social media sites) as a radical act of political empowerment: as a means to resist the

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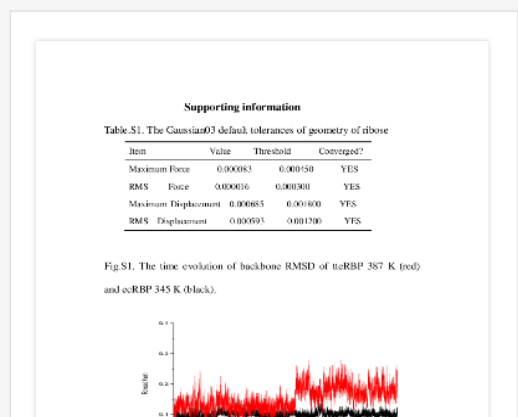
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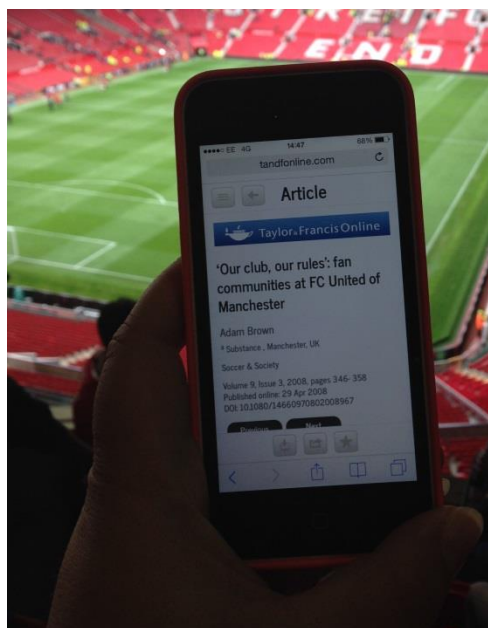
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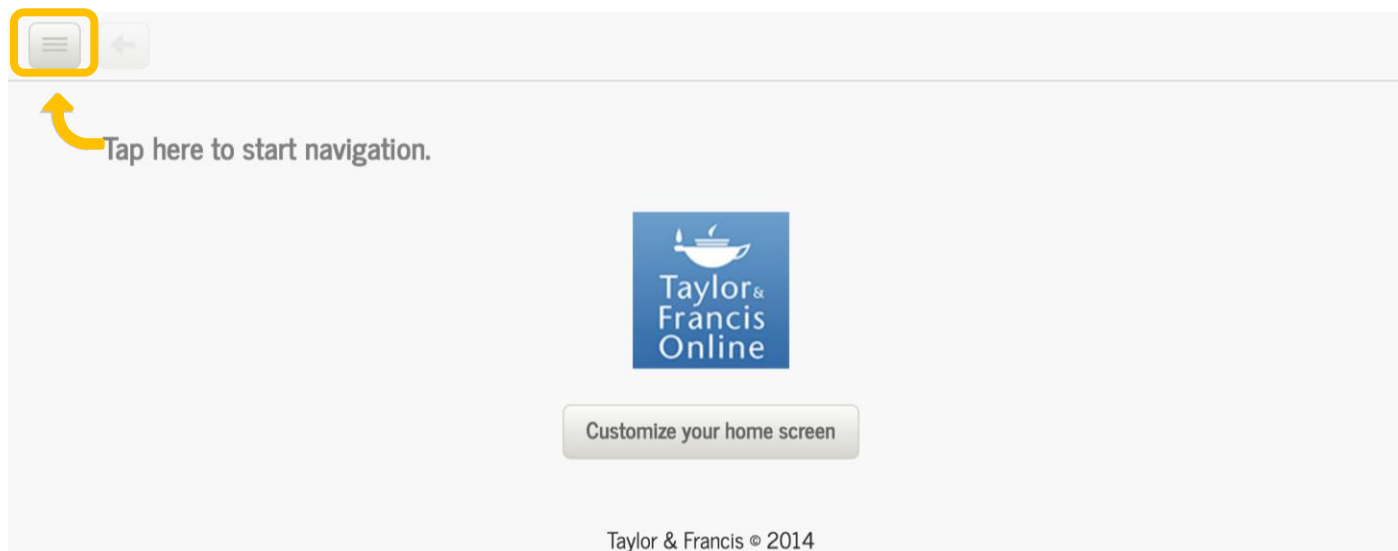
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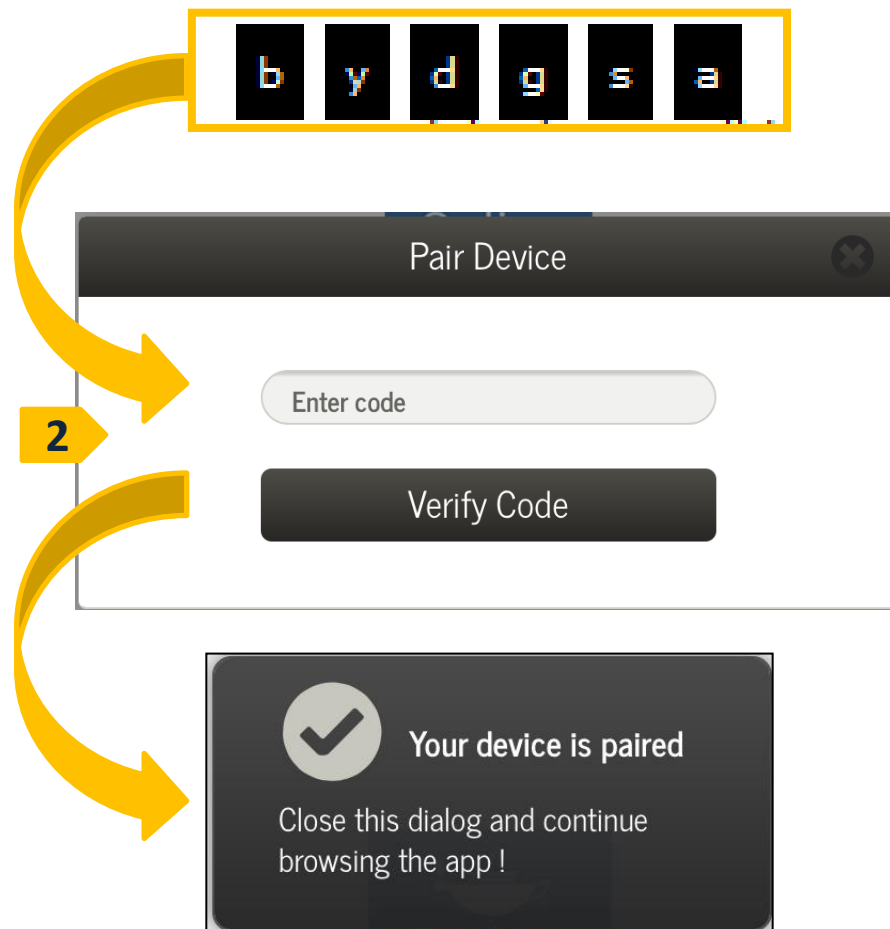
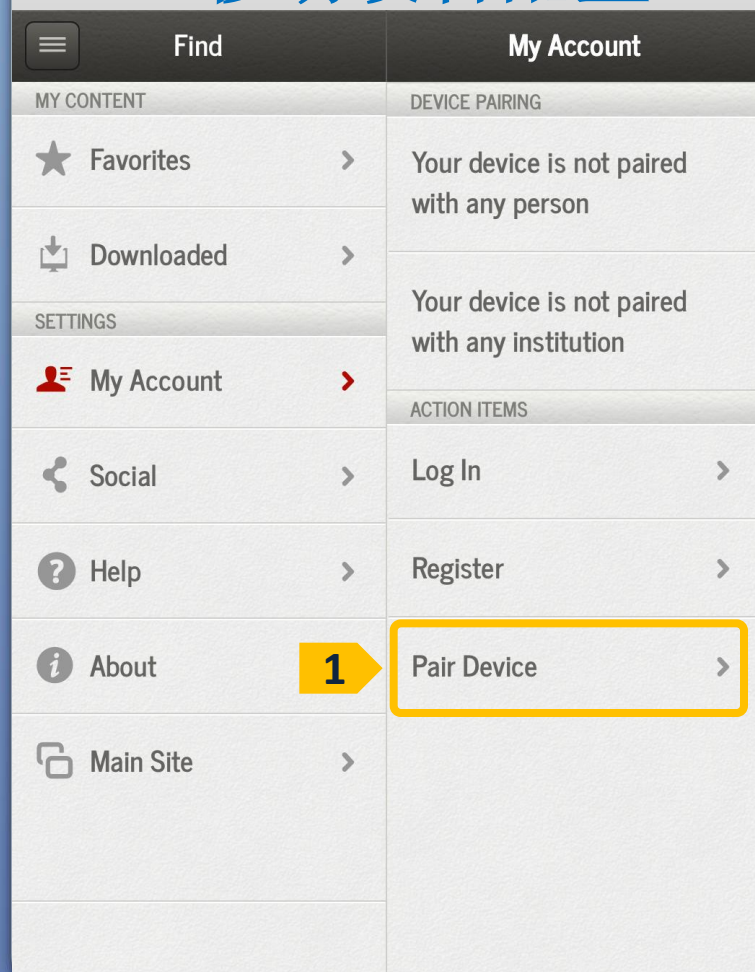
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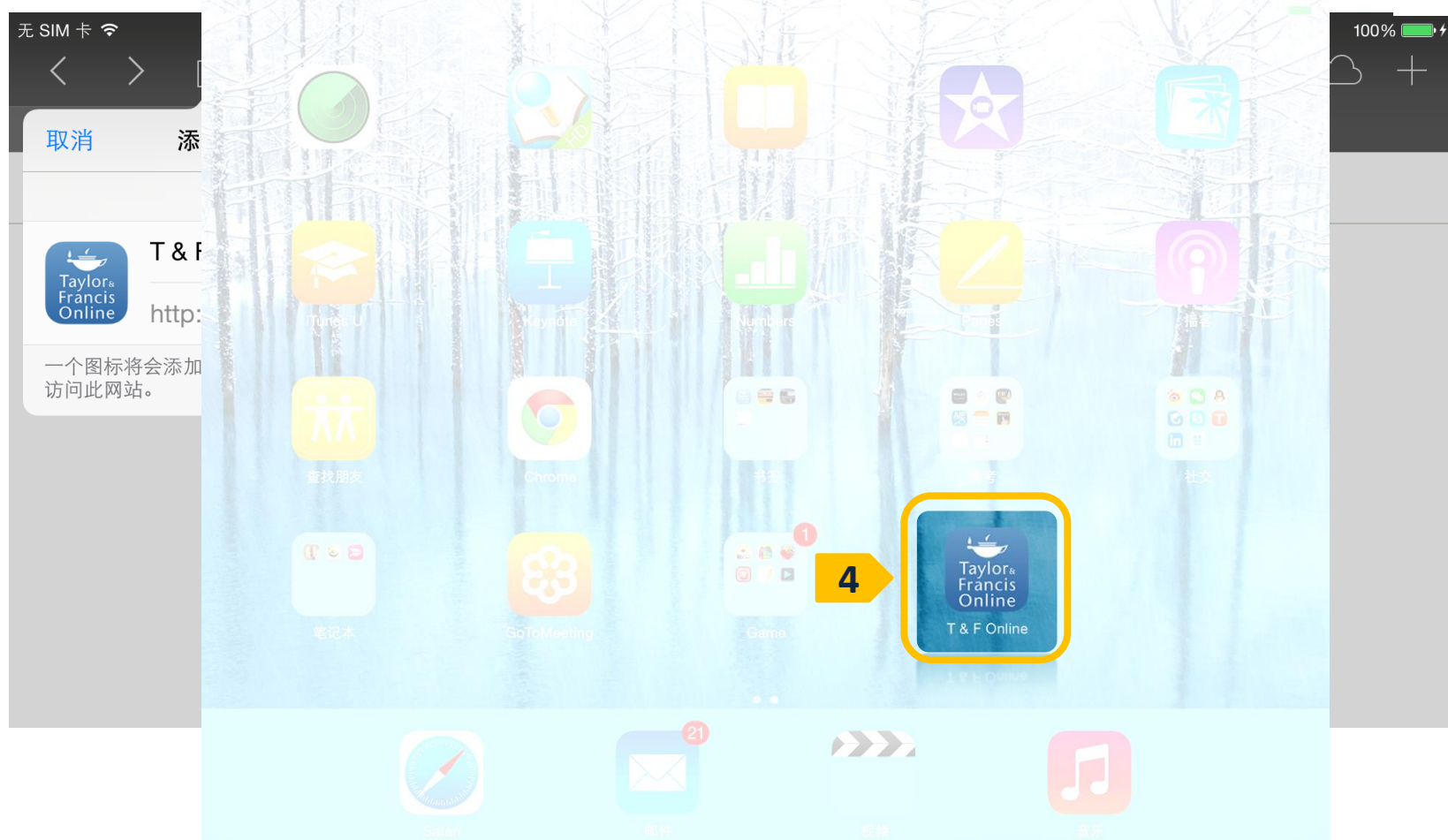
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