Foreword to the Special Issue on
Lee Chiao

Kuo-ch’ing Tu

Lee Chiao was born in 1934 to a Hakka family in Tahu Township, Miaoli County, Taiwan. His original name is Lee Nengchi, and he also has used the pen name Yichanti. His works include short stories, novels, cultural critiques and criticisms. Both the quantity and the quality of his work are outstanding and he is considered to be one of contemporary Taiwan’s representative writers.

When Lee Chiao was born, Taiwan was under Japanese rule. In 1945, with Japan’s defeat in WWII, colonial rule of Taiwan ended. By then Lee was eleven years old, and normally would have received a Japanese education up to the third or fourth grade of elementary school. However, no mention of this can be found in the chronology of his biographical account. In 1947, after he graduated from Tahu Elementary School, Lee entered Tahu Junior Vocational School and then Miaoli Senior Vocational School of Agriculture. In 1951, after passing
an examination, he was admitted to Hsinchu Normal School, graduating in 1954. He went on to pass the junior grade and higher civil service examinations in education administration, as well as passing the certification examinations for teaching junior and senior high school. He taught at elementary schools and high schools, as well as agricultural and industrial vocational schools, for a total of twenty-eight years. In 1982 he retired from teaching to devote himself to creative writing.

Lee Chiao once served as editor-in-chief of Taiwan wenyi [Taiwan Literature] magazine and was head of the Taiwan Pen Society. He also served as National Policy Advisor to President Chen Shuibien. He was a lecturer at National Taiwan Normal University’s Endowed Forum in Humanities, and was invited to UC Santa Barbara in 2004 as part of the Taiwan Writers in Residence Program. He has been Associate Professor in the Department of Taiwan Literature, Tamkang Business College, and an anchorperson for a Hakka TV station promoting Hakka culture and literature. His awards include the Wu San-lien Literature and Arts Award, Wu Yung-fu Criticism Award, US-Taiwan Foundation Award for Outstanding Achievements in Social Sciences, the Taiwan Literature Award for Novel Achievement, the National Literature and Arts Award, and the Hakka Life-Long Contribution Award, among others.

Lee Chiao’s first short story, “Jiutu de zishu” [A Drunkard’s Account of Himself], was published in 1959. In 1962 he started to publish his short stories and essays on a regular basis in literary supplements of newspapers and literary magazines. His first collection of short stories,


*Piaoran kuangye* [Treading on Air over the Wilderness], was published in October 1965 by Youshi Bookstore in Taipei. In March 1971, he published his first novel, *Shanyuan lian* [Love in a Mountain Garden], and in May 1975 he published an anthology of his short stories entitled *Li Qiao zixuanji* [Self-Selected Short Stories by Lee Chiao]). Lee Chiao’s representative novel, *Hanye sanbuqu* [Wintry Night, A Trilogy] was published in the following sequence: Part I *Gudeng* [Lonely Lamp] appeared in October 1979; Part II *Hanye* [Wintry Night], October 1980, and Part III *Huangcun* [Desolate Village], December 1981. However, when *Wintry Night, A Trilogy* was reprinted and published by China TV and Broadcasting Company in Beijing in November 1986, the sequence was changed: Part I *Wintry Night*, Part II *Desolate Village*, and Part III *Lonely Lamp*. The English version of *Wintry Night*, translated by Taotao Liu and John Balcom, was published by Columbia University Press in March 2003. A Japanese version entitled *Kanye* [Wintry Night], translated by Ikuko Okazaki and Naotake Miki, was published by Tosho Kankôkai in Tokyo in December 2005. In addition, *Li Qiao duanpian xiaoshuo quanji* [Complete Short Stories of Lee Chiao] in eleven volumes, was published by Miaoli County Culture Center, between August 1999 and January 2000. Lee Chiao’s other works include a volume of collected poems, a biography, and a play, in addition to ten volumes of literary and cultural critiques. This latter contains a volume entitled, *Xiaoshuo rumen* [An Introduction to Fiction] and *Taiwan wenxue zaoxing* [Mold-making of Taiwan Literature].

*Foreword*
Lee Chiao’s Short Stories

It has been more than half a century since Lee Chiao published his first short story in 1959. His creative output has continued uninterrupted since then, with the result that he now can claim twenty-nine collections of fiction, ten volumes of literary and cultural critiques, and more than 200 short stories. Through these works he has built an impressive, solidly founded literary world of diverse themes and vivid characters. He has employed a huge variety of literary forms, and his writing skills have constantly evolved and changed. We observe that this literary world is built of five blocks: a) short stories; b) novels; c) culture discourse; d) literary criticism; and e) a small amount of poetry and drama. These constitute five different aspects from which to observe Lee Chiao’s literary production, each dimension depending on the other, and all permeated with the same inner spirit.

Lee Chiao started his literary pursuits with short stories, then completely threw himself into the search for innovative representational techniques and the exploration of new forms. It was his intention to use his literary world as the basis of his philosophy of life. During the nineteen-sixties Modernism was in vogue in Taiwan, thus when Lee Chiao started to write fiction he was unavoidably under its influence. He acknowledges that this led him to be rather persistent and experimental in his exploration of different writing techniques and forms. He often made use of psychological analysis and stream of consciousness styles from Western literature. Thus the imprint of Modernism is discernable in the works of his early period.

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The fifteen years between 1962 and 1977 were the peak of Lee Chiao’s short story production. After that he changed direction and tried his hand at writing novels. His short stories were generally set against two backgrounds: a) the Fantsai Forest of his childhood hometown; b) life in modern society. He himself divides his fiction into two types: a) there is a series of stories that take resistance as their main theme; these deal with the formation of nativist consciousness and with social consciousness; b) there is another series that explores the anguish of life, portraying the complexion and shadings of human life. As the critic Peng Jui-chin maintains, “We can summarize the descriptive project of Lee Chiao’s short stories along with the network of life and reflection that they form as a creative process. It begins with contemplation of the world of Fantsai Forest with its tales of human fate and misfortune, poverty, disease, and the oppression of outside forces; moves on to bitter explorations of the ‘modern’ world beyond Fantsai Forest with its suffering caused by pressure from economic factors, the work place, marriage, social activities, love, and sexual life...; and then arrives at reflections upon the possibility of redemption.” In other words, “his short stories are not only the record of his personal life adventure accomplished through his literary production, but also the history of the construction of his philosophy of existence.”(“ Li Qiao yanjiu zongshu” [Synopsis of Studies on Lee Chiao].)

The Fantsai Forest depicted in Lee Chiao’s literary world is a poor, backward community located deep in the wilderness, by the slope of a desolate mountain. It is a dark and gloomy world full of human suffering.
and distress. This just happened to be the childhood hometown that he needed to confront, and reflect upon when he embarked on his literary journey at the age of twenty-nine. As Yeh Shih-t’ao remarks, “From Lee Chiao’s perspective, this world is a broad net of suffering, woven from all manner of pain and distress, some of which comes from the inner world, and some of which comes from the outside world. When we are born, we are destined to be entangled in this huge net of suffering, and whatever we do, there is no way to break free of its shackles.” “He is a spider that has a heart full of mercy and compassion for the fate of mankind. He gazes intently on the captured prey, calmly watching their struggles. Studying factors of cause and effect, he considers the nature of their karma and future transmigration. He then records the unrestrained imperiousness of the demons hidden in the depths of their hearts...” (“Lun Li Qiao xiaoshuo li de ‘Fojiao yishi’ [On ‘Buddhist Consciousness’ in Lee Chiao’s Fiction], included in Taiwan xiandangdai zuojia yanjiu ziliao huibian [A Collection of Research Materials on Modern and Contemporary Taiwan Writers], 27.)

Furthermore, Lee Chiao considers human life to be a symbol of pain. There is pain, so there is literature, and life is revealed in a literary work. As he has said, “Pain is a kind of symbol of life. The phenomenon of life is ‘movement,’ and ‘movement’ is a kind of ‘pain’; to dispel pain means not to move, and not moving means death.” (“Yiwei Taiwan xiaoshuojia de xinlu lichen” [The Spiritual Journey of a Taiwanese Writer].) As far as how to deal with the pain of life, Lee Chiao takes his own work as an
example and explains as follows:

“My story, ‘Ashura Sacrifices’ provoked much controversy. I portrayed a stubborn dog, which people killed then stewed to make a dish of ‘fragrant meat’ which they wanted me to eat. I started to write the story in the manner of a funeral oration, addressing the dog saying, ‘A dog like you cannot avoid this kind of fate, but I still feel extremely saddened. I could not rescue you, and the only thing I can do is to eat you.’ So, in the end I indignantly ate the bowl of dog meat.”

The author further explains the theme of the story, saying, “The so-called ‘Ashura,’ is a Buddhist term that here refers to a person born from the ranks of the Ashuras. If the person is a female, she is particularly pretty; if it is a male he is very suspicious, easily hurt, and quick to angry. People of this kind are easily hurt in the course of real life. When two individuals of Ashura character meet with misfortune and are beyond help, in the end they can only embrace one another. So in the story, I ate the dog who, like me, was also born from the ranks of the Ashuras. Regardless of whether it is logical or not, that is how I explored human life in that series of my work.” (From “The Spiritual Journey of a Taiwanese Writer.”)

Through his fiction, Lee Chiao reveals his view that life inevitably is suffering. He also articulates his philosophy that, to be born a human means there is no choice but to accept the bitter “pathos” of human impotence. In another story also imbued with Buddhist thought, “Mengpo-tang” [Amnesia Elixir], Lee Chiao...
goes even further in his depiction of the suffering of life, which he believes to be unredeemable. Nor does suffering end with death, which, due to the cycle of karmic transmigration, is only the start of further suffering. The interested reader can find an English translation of this story by the eminent translator, Professor Howard Goldblatt, in issue 16 of this journal, published in January 2005.

Lee Chiao's Novels

Lee Chiao’s first full-length novel was Lonely Lamp. Written in 1977, this became Part I of Wintry Night, A Trilogy. He followed this by publishing several novels in rather rapid succession, including Qingtian wu hen—Baishe xinzhuang [No Resentment in the Blue Sky: A New Story of White Snake], 1983; Lan Caixia de chuntian [The Spring of Lan Caixia], 1985; Maiyuan 1947 maiyuan [Burying Grievance 1947 Grievance Buried], 1995; Zhou zhi huan [The Ring of the Curse], 2010. In fact, prior to producing his Trilogy, he had written Shanyuan lian [Love in a Mountain Garden], 1971; Tongku de fuhao [The Symbol of Pain], 1972; Qingchun xiaoshu [Campus Trees of Our Youth], 1976; and Jieyi Xilaian—Jiaobanian shijian [Sworn Brothers of Xilai Temple—The Jiaobanian Incident], 1977.

Sworn Brothers of Xilai Temple was Lee Chiao’s first attempt to write a novel based on the history of Taiwan. It was the result of his work on Taiwan xianxian zhuan [Biographies of Taiwanese Wise Men of the Past]. As
he has said, “Having gone through the artistic training involved in writing *Sworn Brothers of Xilai Temple*, I discovered the ability to select materials for writing fiction based on history and other sources. The time and space of the hometown of my childhood, from which I had already retrieved materials for more than one hundred short stories, suddenly reappeared before my eyes. It was like a huge black rock reaching to the clouds. In my life there was obviously no more fertile and vivid setting for my novels. It is there that the broken fragments of the startled dreams of my childhood lie. There also are the faces and voices of my parents whose lives were full of hardship. Most of all, it is there that we find the traces of the blood and sweat of all the great ancestors of the Taiwanese people...” ("Binfen ershi nian" [A Bountiful Twenty-Years].)

Lee Chiao’s most representative work, *Wintry Night, A Trilogy*, is a “dahe xiaoshuo” (roman-fleuve) set in Taiwan during the period of Japanese colonial rule. The three parts of the trilogy are, *Lonely Lamp, Wintry Night,* and *Desolate Village*. The trilogy’s central themes concern the process by which the forefathers endured great hardship to reclaim a mountain wilderness; the unarmed anti-Japanese activities of the farmers; and the difficulties faced by the people during the years of the Pacific War. Through it all, the Taiwanese people’s loving care, and sense of belonging to their homeland are revealed. The trilogy is a history of four hundred years of suffering when the people and the land depended upon each other for survival. Through his epic novels dealing with the history of Taiwan, Lee Chiao has perceived how Taiwan has been
plagued by frequent disasters and bad luck. From the Dutch occupation, to the Zheng Chenggong regime, to colonial rule by the Qing Dynasty and Imperial Japan, Taiwan has repeatedly experienced riots, rebellions, wars, and chaos. From all of this we may draw a general rule: all the rebellions in history came from life, and people are willing to resist if their way of life is at stake. The major theme that runs through much of Lee Chiao’s work is that spirit of resistance.

In July 2001, Lee Chiao published *Dadi zhi mu* [The Good Earth Mother], which is an abridged version of the trilogy *Wintery Night*. It combined *Wintery Night* and *Lonely Lamp* while leaving out *Desolate Village*. The effect is to refocus on the main themes of the hardships faced by the pioneers who came to Taiwan in the early years, and the difficult times produced by the chaos of war.

The *Trilogy* was completed over the course of more than three years, from June 1977 to September 1980. Lee Chiao indicated that in the following few years he bid farewell to historical fiction. This was because he was reluctant to be constrained by one style or pattern. Nor did he wish people to think that he could only write historical fiction set in Taiwan. Therefore, he challenged himself, and resolved to write a novel set against the backdrop of West Lake in Hangzhou, i.e. *Bai Suzhen yizhuan* [An Anecdotal Biography of Bai Suzhen]—an adaptation of the story of White Snake. He used this novel as a medium to express his outlook on life, especially his philosophy of life derived from his contact with Buddhism over the course of almost thirty years.

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However, according to the critic Yeh Shih-t’ao, Lee Chiao cannot be called a Buddhist writer, but rather a writer who has been deeply influenced by Buddhist philosophy. Lee Chiao himself also says that his works come from his childhood hometown and real life experience deeply tinged with nativist and social consciousness. As Yeh explains, “Exploring the suffering of life and portraying the moods of life” are the two archetypes of his work. (“Wode wenxue xingcheng yu wenhua sikao” [What Becomes My Literature and Cultural Reflections] included in *Taiwan wenxue zaoxing* [Mold-making of Taiwan Literature], 1991.)

Lee Chiao’s novel, *No Resentment in the Blue Sky*, also called *A New Story of White Snake*, published in September 1983, was the first step out of his mode of writing historical fiction rooted in Taiwan. It appeared three years after the Trilogy was completed in 1980, and belongs to a style we might describe as “portraying the moods of life.” By “moods of life,” we mean exploring the truth of life and looking into the essence of human nature. This type of fiction portrays various “phenomena of the human world” as revealed in the qualities of human nature. Alternatively we might say that it deals with all manner of the human condition, even sometimes involving evil spirits and complicated relationships of love and lust. According to the legend, White Snake became a beautiful woman, named Bai Suzhen, because she consumed a magic elixir that endowed her with good karma equal to five hundred years of Buddhist practice. She then had a chance encounter with a young man, Xu Xuan, by which time she had already gone through
more than 1,600 years of Buddhist discipline. In order not to let her hard work at Buddhist practice go to waste, and to complete her progress towards becoming human, she was willing to return to the path of samsara (transmigration) to go through all the misery and hardship of the phenomenal world, thereby experiencing human emotions and desires. With this novel, Lee Chiao moved from historical fiction related to his native place, and beyond the realities of ethnicity and nation. Beginning with myth and legend he attempted to break fresh ground and find new adventure with some original ideas about writing practice. His motives are summarized by the critic Peng Jui-chin, who writes that Lee portrays “human beings and evil spirits locked in relations of love and lust, human desire that Buddha’s teachings are unable to unravel.” Obviously, by depicting human experience in love, lust, hatred, passion, and desire, Lee Chiao wishes to probe deeply into the ultimate meaning of human life and lift his works to the level of the classics of world literature with their universal human values.

Lee Chiao’s Cultural Discourse

In the mid-1970s, before Lee Chiao’s Wintry Night, A Trilogy was completed, a debate occurred in the literary world of Taiwan. This was the so-called “xiangtu wenxue lunzhan” (debate on regional literature), which was a controversy over the intrinsic nature of literature and whether it should reflect the social reality of Taiwan. This debate had prolonged influence on politics, economics,
society, and literature in postwar Taiwan. In 1987, Martial Law was lifted and people could express their opinions freely. At that time, Taiwanese consciousness came to the fore, and the question of “What is Taiwan Literature?” became a heated topic of discussion. Lee Chiao also threw himself into the battle, joining the cultural criticism and debate as a writer. Many of his short stories written during this period showed concern with political issues. For example, “Gaomizhe” [The Informer], 1982; “Kongnanzheng” [Phallophobia], 1983; “Taimushan ji” [Journey to Taimu Mountain], 1984; “Nielong” [Evil Dragon], 1985, etc. In 1986, after he published “The Ugly Face of the Taiwanese” in the fourth issue of *Taiwan xin wenhua* [Taiwan New Culture], he used his writing to become actively involved in social criticism and cultural critique. He reflected on cultural issues, such as how to break away from the dominance of foreign colonial culture, the search of the subjectivity of Taiwanese culture, and the need to build a new Taiwanese culture based on native culture. Thereafter, he continued to produce works of cultural discourse, including the following: *Taiwanren de choulou mian* [The Ugly Face of the Taiwanese], 1988; *Taiwan yundong de wenhua kunju yu zhuannji* [The Cultural Predicament and Turning Point in the Taiwan Movement], 1989; *Taiwan wenhua zaoxing* [Mold-making of Taiwanese Culture], 1992; *Wenhua xindeng* [The Spiritual Light of Culture], 2000; *Wenhua, Taiwan wenhua, xin guojia* [Culture, Taiwanese Culture, A New County], 2001; *Li Qiao wenxue wenhua lunji* [Collected Essays on Literature and Culture by Lee Chiao], 2007; and *Wode xinling jianshi—wenhau Tai-du*

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While Lee Chiao is a novelist with a lofty philosophical perspective, he is also a deeply perceptive cultural critic. As he says in the preface to his *Wenhua xindeng* [Spiritual Light of Culture], “The question of ‘survival as a whole’ for the Taiwanese people has reached a critical point....Due to a historical process that has been convoluted and full of sadness, the Taiwanese are now shaped as a people that has lost its historical memory, its self-respect and self-confidence, and which has difficulty in gathering support for common ideals and ambitions....The hearts of the people are in a state of spiritual emptiness and desolation....Thus, when we consider the issue of “survival as a whole,” this falls into the realm of culture per se.” In his consideration of Taiwanese culture, he seeks to restore the totality of Taiwanese culture, including a reflection on past history, criticism of current social realities, and reconstruction of Taiwan’s cultural subjectivity for the future. In the end, what is Taiwanese culture? What are the characteristics of Taiwanese culture? How can Taiwan literature reflect Taiwanese culture? Lee Chiao’s literary works and cultural discourse all imply the collective character and cultural integrity of the Taiwanese people.

Lee Chiao’s view is that culture is rooted in the land, in the homeland of one’s childhood. The land produces both the natural landscape and social customs. These accumulate from one generation to the next and constitute the way of life and the spiritual quality of the people and their culture. Lee Chiao’s concept of “survival
as a whole” is derived from the founder of cultural anthropology, E. B. Tylor (1832-1917), who defined culture as the way of life for an entire society, including forms of ideas and patterns of behavior: “Culture, or civilization, taken in its broad, ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society.” Moreover, culture has the function of surviving and reproducing itself. This is what Tylor referred to as “survivals,” which he defined as “processes, customs, and opinions, and so forth, which have been carried on by force of habit into a new state of society different from that in which they had their original home.” (Tylor, Edward. *Primitive Culture*. New York: J. P. Putnam’s Sons. 1920 [1871].) These “survivals” constitute the ways of life, the spiritual features, and culture of a place and its people.

Lee Chiao’s cultural view is characterized by his emphasis on the land and the people, thus he calls the hometown of his childhood “The Good Earth Mother.” His cultural discourse is built on the foundation of a consciousness of tradition and a sense of history in which cultural survivals pass on from generation to generation. His passion is to seek and mold an independent cultural system that will not repeat Taiwan’s past history of being subordinated or marginalized by foreign culture. The ultimate goal of his pursuit is to reform and reconstruct Taiwanese culture and establish a new culture that is self-content and independent, with unique characteristics and individuality. In that way, Taiwan will become a modern country built upon the foundation of its own traditions.
As a distinguished writer and culture critic, Lee Chiao has frequently been invited to give lectures and public talks at various universities. He also was once a TV program anchorman. He earnestly practices what he advocates as an activist of the cultural movement in Taiwan.

Studies of Lee Chiao’s Literary Works

As explained above, Lee Chiao’s works comprise short stories, novels, and cultural discourse. Studies of his life and his works can be divided into three categories:

A) Books on Lee Chiao and his works: 19 works, including Honors and M.A. theses, collections of critical studies of his literature, and research reference materials in book form.
B) Lee Chiao’s biographical accounts, biographies, interviews, dialogs, publication chronologies, and collections of research data, etc.
C) Critiques of Lee Chiao’s works, including those on single works and combined comments on multiple works.

Concerning Lee Chiao literature, the most important corpus of research data is *Taiwan xiandangdai zuojia yanjiu ziliao huibian 27 Li Qiao juan* [Compilation of Research Materials on Contemporary and Modern Taiwan Writers, #27, Lee Chiao], compiled by Feng Teh-p’ing and edited by Peng Jui-chin, which was published by the National Taiwan Literature Museum in 2012. It contains such research materials as a brief biography,
a list of works with abstracts, chronological table of publications, selected important critiques, and a catalog of critical studies data. Indeed, it is an indispensable reference book for research on Lee Chiao. In Peng Jui-chin’s estimation, there are “in total, approximately six hundred critical articles by the author himself and by others. These works exceed 250,000 Chinese characters.” In addition to more than thirty volumes of short stories and novels, there are seven volumes of cultural criticism amounting to at least 650,000 characters. Research materials and documents related to Lee Chiao amount to more than 10 million characters. This makes Lee Chiao a prolific writer on a par with Chung Chao-cheng. The two writers represent two peaks in the sierra of Taiwan literature.

This journal has published the following five pieces of Lee Chiao’s work in English translation, which may be of interest to our readers:

1) “Wenxue de zheng yu buzheng: Taiwan wenxue de mingshi” [Bickering about Literature: the Meaning of ‘Taiwanese Literature’] translated by Robert Smitheram, #1, August 1996;
2) “Xungui ji” [Ghost Hunting] translated by Sylvia Li-chun Lin, #13, July 2003;
4) “Kejia wenxue, wenxue kejia” [Hakka Literature, Literary Hakka] translated by John Balcom, #16, January 2005;

Foreword
In this special issue, we have selected and translated eight stories, among which “Kusheng” [Sobbing] belongs to the Fantsai Forest series of the early period. For stories that reflect the depression, fear, and pain of life in modern society, we have selected, “Zuori shuizhi” [Yesterday’s Leeches], “Kongnan zheng” [Phallopobia], “Zhizhu” [The Spider], and “Renqiu” [The Human Ball], all of which are more or less tinged with morbid Modernist psychology. Among Lee Chiao’s works concerning political issues, we have “Gaomizhe” [The Informer] and “Nielong” [Evil Dragon]. Of works imbued with Buddhist thought we have “Mouzhong huahui” [A Certain Kind of Flower]. Unfortunately, due to time constraints, we could not include another story, “Xiuluo ji” [Ashura Sacrifices]. Because of space limitations, we could not include works of historical fiction. All ‘the’ hard work of our dedicated translators deserves our greatest appreciation.

The first issue of this journal was published in August 1996, and has remained in publication for eighteen years, having published thirty-six issues to date. Starting with this issue, the journal will be jointly published with National Taiwan University Press. As in the past, there will be two issues per year. We are confident that the content and quality of the journal will be enhanced by the association with NTU Press, and that we can continue to carry out our long-term plan to introduce Taiwan literature to English language and international readers on a regular basis. Except for the new design and format, most elements of the journal will continue as in past. I am still responsible for setting the theme and selecting the articles for translation for
each issue. Regarding translation, I must again express my gratitude to all the friends and scholars who had given their assistance in the past. This is especially so since my co-editor from the inception of the journal, Professor Robert Backus, passed away last November. To those who have given me encouragement and moral support to continue publication of the journal, I express my sincere appreciation again. In addition, Professor Shu-ning Sciban’s recommendation of her copy-editor, Mr. Fred Edwards, to help with this issue, and Professor Terence Russell’s willingness to serve as a co-editor in the reading of the manuscripts of this issue, are both equally appreciated. Editorial assistance from the Center for Taiwan Studies at UCSB, as well as cooperation and assistance from Director Hsiang Jei and Chief Editor Tang Shih-chu of National Taiwan University Press have been essential for this issue to be published as planned. I would like to express my special gratitude to the people at NTU Press for their assurances that the journal, with a fresh look, will continue to carry out the long-term project of promoting Taiwan literature in English translation, and enhancing the study of Taiwan literature from international perspectives.