As is commonly known, the first Sino-Japanese War ended in 1895 with the Treaty of Shimonoseki, by which Taiwan and the Pescadores were ceded to Japan by the Manchu government. Taiwan became a colony of Japan until Japan surrendered at the end of WWII in 1945. The Japanese colonial rule of Taiwan for half a century (1895–1945) is an important historical event that has had a deep and far-reaching influence on every aspect of the development of Taiwan, providing a pivotal point for Taiwan to turn from a historically neglected island off the southeast coast of mainland China to a modern society developed in the twentieth century.

Taiwan literature, as developed during Japanese rule, can be divided into two general categories: old literature and new literature. Old literature refers to the classical literary tradition carried on from the previous Ming and Qing Dynasties, especially the practice of verse form with conventional versification in classical Chinese. During approximately the first twenty years of Japanese rule, old literature was the main trend of Taiwan literature. Many Japanese ruling officers were well versed in classical Chinese poetry, and promoting classical Chinese poetry served as an administrative strategy. Taiwanese poets were encouraged to chant poetry
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while beating time with an earthenware bowl, echoing one another’s poems, as a policy of control through conciliation to win over support from the Taiwanese gentry class. Although the Taiwanese poets of the time may have harbored a spirit of resistance against the Japanese, most of their works became a mere mannerism of singing of the moon and the wind, seldom reflecting the social and political realities under Japanese colonial rule. By 1925, there were hundreds of poetry societies grandly convening annually for an all-Taiwan poetry recitation. Later on as new literature began to arise, the old literature steadily declined. However, many scholars in Taiwan have been interested in the study of the old literature of this period primarily because the study of Taiwan literature began to thrive after martial law was lifted; many scholars were graduates from Chinese departments in Taiwan majoring in classical Chinese literature, so it is only logical that they applied their academic training in classical Chinese poetry to the study of classical poetry written in Chinese by Taiwanese poets.

It was during the period of Japanese rule, in the 1920s, that Taiwan’s new literature began. According to Yeh Shih-t’ao's *Taiwan wenxue shigang* [Outline History of Taiwan Literature], Taiwan’s new literature developed in three stages over twenty-five years:

1. Nascent Period: From 1920, when the magazine *Taiwan qing-nian* [Taiwanese Youth] was launched, to 1925, when Lai Ho published his first essay, “Wuti” [Untitled], indicating that the new literature written in colloquial Chinese had arrived;
2. Mature Period: From 1926, when Lai Ho published his first fiction, “Dou naore” [Festival High Jinks], to 1937, when use of Chinese was completely banned by the Governor-General, leading to the discontinuance of the magazine, *Taiwan xinwenxue* [Taiwan New Literature], edited by Yang Kuei;
3. War Period: From 1937, when the second Sino-Japanese War erupted, to 1945, when Japan was defeated.

During the Nascent Period, the colonial society of Taiwan became increasingly stabilized, and the main activities in the literary world were debate between the old and new literatures, and discussion of the language, form, and content of the new literature and the road it should take while creative works in both Chinese
and Japanese were in the initial stage. The Nascent Period lasted for about twelve years, during which time literary societies were established, one after another, and many important periodicals began to appear to promote and elevate Taiwan literature and culture. Although most writers wrote in Chinese, thirty years after Japanese rule, Taiwanese writers gradually began to write in Japanese. In 1933 the Japanese periodical, Formosa [Formosa], began publication and Japanese writers began to emerge, as the development of Taiwan literature gradually broke away from the influence of continental culture and advanced toward the Westernized literary circles of modern Japan. In October, 1934, Yang Kuei's Shinbun haitatsu [Newsboy] was selected the second winning piece and published in Bungaku hyôron [Literary Review] in Tokyo, indicating that Japanese works by Taiwanese writers had risen to a standard to be recognized and honored in the world of Japanese literature.

However, with the widening war, ideological control became increasingly severe, and the development of Taiwan literature, too, entered the War Period. As a result of banning the use of Chinese, the literary arena became exclusively Japanese, although the bilingual Japanese and Chinese magazine, Fengye bao [Wind and Moon] remained, no doubt because it concerned itself only with the elegant and tasteful, not with social realities. This period also was a time of cooperation and confrontation between Japanese and Taiwanese writers. The most influential literary group of the time was Bungei Taiwan [Literary Taiwan], edited and controlled by Nishikawa Mitsuru and dominated by Japanese although many Taiwanese writers also joined the group. Because of his conscience and position as a Taiwanese, in May 1941, Chang Wen-huan withdrew from Bungei Taiwan and established Taiwan wenxue [Taiwan Literature], which positioned itself as a confrontational venue reflecting the sentiments of the masses of Taiwan. These two magazines published creative works by Taiwanese and Japanese writers alike, but in response to the call for collaboration in the Imperial Subject Movement, both were simultaneously discontinued in November 1943, and replaced by Taiwan bungei [Taiwan Literary Art], published by Bungaku Hôkôkai (Literature Public Service Society) with Nishikawa Mitsuru, Chang Wen-huan, and other
Japanese and Taiwanese writers on the editorial board. Beginning in 1942 and for three years in succession, Dai Tôa Bungakusha Taikai (Great East Asian Writers Conference) was convened with invitations to Taiwanese writers Chang Wen-huan, Lung Ying-tsung, Yang Yun-p’eng, and Chou Chin-po. Following the success of Yang Kuei, Taiwanese writers whose works in Japanese were selected and awarded were: Lü He-jo for “Gyûsha” [Oxcart], published in Bungaku hyôron [Literature Review] in 1935, Chang Wen-huan for “Chichi no kao” [My Father’s Countenance], selected by Chûô kôron [Central Fair Criticism] as the fourth winner for fiction in 1935, and Lung Ying-tsung for “Papaiya no aru machi” [The Town with the Papaya Trees], selected in 1937 as a winning piece in the ninth contest sponsored by the magazine, Kaizô [Reform]. The quantity and quality of Taiwanese writers’ works in Japanese during this period certainly proved to have been impressive and remarkable.

In spite of divergences in the routes chosen to follow creative writing and differences in individual styles, writers of the Japanese Period fall into three types: Taiwanese writers writing in Chinese, Taiwanese writers writing in Japanese, and Japanese writers writing in Japanese. Accordingly, Nakajima Toshio and Kawahara Isao, et al., have recently published Nihon tôchiki Taiwân bungaku Nihonjin sakka sakuhin shû [Taiwan Literature during the Period of Japanese Rule: Collected Works of Japanese Writers] in six volumes (Ryokuin Shobô, 1998), and Nihon tôchiki Taiwân bungaku Taiwânjin sakka sakuhin shû [Taiwan Literature during the Period of Japanese Rule: Collected Works of Taiwanese Writers] (1999), also in six volumes with five in Japanese and one in Chinese, and the twenty volumes of Nihon tôchiki Taiwân bungaku shûsei [A Collection of Taiwan Literature under the Period of Japanese Rule] (2002–2003), in which the principal writers for this period are well represented. Because of the historical background, most Japanese scholars have devoted themselves to the study of Taiwan literature of this period and have published a good number of historical documents and research results. In addition to the above-mentioned collections, other important publications include Nakajima Toshio, Kawahara Isao, Shimomura Sakujirô, and Huang Ying-che, eds., Nihon tôchiki Taiwân bungaku kenkyû bunken mokuroku [A Documentary Bibliography for the Study of Taiwan Literature during the Period of Japanese Rule] (2003–2004).
Literature under the Period of Japanese Rule (2000), and Nakajima Toshio, *Nihon tōchiki Taiwan bungaku kenkyū josetsu* [An Introduction to the Study of Taiwan Literature under the Period of Japanese Rule] (2004). The *Documentary Bibliography* includes the major Taiwanese writers, Yang Kuei, Chang Wen-huan, Lung Ying-tsung, and Lü Ho-jo, with catalogues of their creative works and research documents; the four Japanese writers covered are Nishikawa Mitsuru, Hamada Hayao, Sakaguchi Reiko, and Nakayama Susumu. It also includes a bibliography for the study of Taiwan literature in postwar Japan and a general catalogue of major literary magazines during the Japanese Period. It is the most comprehensive and useful reference available in the field. Professor Nakajima has also compiled *Nihon tōchiki Taiwan bungaku shōjiten* [A Concise Encyclopedia of Taiwan Literature During the Period Under Japanese Rule] (2005), which is a brief history of Taiwan literature illustrated with many documentary pictures, and is concise and easy to use as an essential reference guide.

In Taiwan, most reference materials consist of anthologies and studies of individual writers. Except for traditional poetry in classical Chinese, the study of Taiwan literature during this period is focused on fiction and modern poetry, and Hsu Chun-ya’s painstaking work, *Riju shiqi Taiwan xiaoshuo yanjiu* [A Study of Fiction in Taiwan during the Period under Japanese Rule], is the most comprehensive in content and analytical in depth. Chen Ming-t’ai’s research on the development of modern poetry in postwar Taiwan and his comparative studies of modern poetry in Taiwan during the period of Japanese rule and modern literature of Japan before the war explore the subject profoundly with original views. Restricted by the language barrier, the study of Taiwan literature conducted by scholars in China usually avoids the period under Japanese rule. However, the Taiwan literature of this period is essential to the understanding of the development of Taiwan literature after the war, in much the same way that an understanding of the literature of the late Qing Dynasty is necessary to understand the new literature after the May Fourth Movement of 1919 in China. Consequently a lack of understanding of Taiwan literature during the period under Japanese rule has often become a blind spot for scholars in China in their study of postwar Taiwan literature.
As for the study of works on Taiwan literature published in English, we are pleased to see the recent publication of Professor Faye Yuan Kleeman’s scholarly work, *Under an Imperial Sun: Japanese Colonial Literature of Taiwan and the South* (University of Hawai’i Press, 2003). A native of Taiwan, Professor Kleeman reflects her parents’ personal experiences under Japanese colonial rule; she received her Ph.D. in Japanese literature from the University of California at Berkeley and is currently teaching in the Department of East Asian Languages and Civilizations at the University of Colorado, Boulder. From comparative perspectives of multicultural and interdisciplinary approaches, this book deals with the literary, linguistic, and cultural situations of the colonies of Taiwan and the South Sea Islands, exploring the relationship between the colonizing empire and the colonized, especially the simultaneous use of language as a ruling tool of imperialism and the means with which the subjects express their identity. Kleeman discusses the works of Nishikawa Mitsuru, Yang Kuei, Lü Ho-jo, and the Imperial Subject literature writers, Chou Chin-po and Ch’en Huo-ch’uan. The book also touches on the postcolonial phenomenon of Taiwanese writers who, as “the empire writes back,” continued to write in Japanese after the war as seen in the publication of a two-volume collection of *waka* entitled *Taiwan Manyōshū*. The book features a comprehensive bibliography of more than thirty pages, and maintains a high standard of research with detailed references and solid scholarship. The author’s unique cultural background and academic training enabled her to accomplish this significant research achievement, which is a milestone in the study of Taiwan literature during the period under Japanese rule.

The study of Taiwan literature in the last two decades has advanced from the publication of general introductions to or directed readings of literary works to the in-depth investigation of the works of individual authors or particular literary trends and historical periods. These have produced outstanding research results, particularly in the works and writers of the Japanese occupation period, which is a unique period in the history of Taiwan. Taiwan literature produced during this period abundantly demonstrates the extraordinary creative spirit and distinct perspective that Taiwanese writers have cultivated historically and that consti-
tute the source and underlying current of Taiwan literature as it developed toward modernization. That is to say, Taiwanese writers of the Japanese Occupation Period, as pioneers, make up the cornerstone on which the tradition of Taiwan literature was built. Many Taiwanese writers' works written in Japanese during this period provide rich resources for scholarly exploration, especially cross-cultural and comparative studies, as well as investigative research into colonial literature and postcolonial phenomena. The creative activity of these Taiwanese writers initially was conducted primarily in Chinese and gradually shifted to Japanese toward the end of the period. Their creative expression similarly underwent change: The initial spirit of resistance to colonial rule, eventually turned into submission, and ultimately into collaborating with the Imperial Subject Movement to produce "Imperial Subject Literature." This particular historical circumstance has captured the attention of Japanese scholars and fully deserves the enthusiastic and diligent research and investigation it has received.

The importance and research value of Taiwan literature during the period under Japanese rule are unquestionable. This journal plans to address the subject in two issues, 19 and 20, translating and introducing major writers and their representative works, including Lai Ho, Yang Kuei, Weng Nao, Lü Ho-jo, Lung Ying-tsung, Chang Wen-huan, and Wang Ch'ang-hsiung, so as to present the special features of Taiwan literature developed during this period. The foreword in this issue provides a general overview of Taiwan literature during the period of Japanese rule; the foreword for Issue 20 will discuss the substance and characteristics of Taiwan literature. The particular difficulty of translating the works of a Taiwanese author of this period into English is that translators must be proficient in both Japanese and English in addition to Chinese. Although many original works written in Japanese have been translated into Chinese, the translation of a literary work should be based on the original language rather than a secondary text, as an indirect translation will only engender additional problems in maintaining the integrity of the text and the author's style. Thus, we have tried our best to translate the works from the original texts.

In this issue, we focus on the works by Taiwanese writers in both Chinese and Japanese. With respect to fiction, Lai Ho's "Dou
naore” [Festival High Jinks], as the very first piece of Taiwan New Literature, has its particular historical significance. We asked Professor Sylvia Lin for her careful rendition of this text. Authors of Chinese works, Chu Tien-jen, Ch’en Hsü-ku, Yang Shou-yü, Ts’ai Ch’iu-t’ung, and Wu Yung-fu, are all representative choices for many anthologies of Taiwan literature, and we are thankful for the continued assistance of our old hands at translation, John Balcom, Yingtsih Huang, Sue Wiles, and Margaret Hillenbrand; they have given their unfailing support for this journal over the years. Among the contemporary writers that followed the mainstream of realism, Weng Nao stands out as an exception, with his works depicting the inner life through psychological analysis and describing fleeting emotions with a delicate sensibility. Professor Lili Selden, whose field of research is classical Japanese literature, particularly *Genji Monogatari* [The Tale of Genji], has kindly lent us her hand to translate Weng Nao’s story, “Zansetsu” [Remaining Snow], admirably expressing the complex aesthetic sentiments and delicate shades of emotions of the original text. The timely assistance of Professor Richard Lynn, a senior scholar in the field, Professor Sonja Arntzen, Department of Japanese Literature, University of Toronto, and Professor William Lee, University of Alberta, has enabled the smooth publication of this issue and enhanced the quality of its translations, deserving our special thanks. In terms of poetry, the avant-garde surrealist poets pursuing aestheticism were pitted against the realist poets of the saline zone engaged in social realities in the poetical circles of the time; our selections of poetry are intended to exemplify their contrasting styles and tastes. The haiku poet, Huang Shu, is the sister of the surrealist poet, Yang Ch’ih-ch’ang, and the mother of our long-standing translator, Professor Yingtsih Hwang. We have selected ten of her haiku poems to cherish this precious karma. Professor Hsü Chün-ya’s article, “Rizhi shiqi Taiwan xiaoshuojia bixia de minsu fengqing” [Folkways and Popular Customs as Seen in the Works of Taiwan Writers during the Period of Japanese Rule], discusses the special features of Taiwan literature in this respect, and Professor Robert Smitheram, who contributed extensively to the translations for this journal in the past, has again given his timely help to translate this comprehen-
sive study, enriching the contents of this issue, and our gratitude is extended to both the author and the translator.

Finally, a word of explanation of the design of the journal’s cover: Beginning with the thirteenth issue (July 2003), the cover of this journal has been designed by Karen Doehner, Editorial Assistant for the Center for Taiwan Studies at UCSB, consistently focusing on the imagery of a “gate,” which, through translation, the reader can enter to access a culture and literature that otherwise would be inaccessible to the non-Chinese or non-Taiwanese speaker. In June 2006, when I went to Hitotsubashi University in Tokyo to participate in the annual conference of the Japan Association for Taiwan Studies, I had the opportunity to visit Meiji Jingû (Meiji Shrine) and took a picture of the “torii” (gate of a Shinto shrine) as a token of the visit. Listening to the tour guide’s explanation about how the two giant pillars supporting the grand and majestic torii were made with thousand-year-old cypress wood transported from Mount Ali in Taiwan, a thousand emotions crowded my mind. Thus, we used the torii of Meiji Shrine for the cover design to represent the theme of this issue, Taiwan literature during the period of Japanese rule, symbolic of the historical memory that Taiwan was once a colony ruled by Imperial Japan.