In the “Foreword” of the previous issue of *Taiwan Literature: English Translation Series* (No. 19) we have provided a general explanation of the development of Taiwan literature during the Japanese occupation period. In this issue we will discuss the characteristics of Taiwan literature developed during this period, focusing on fiction.

As explained previously, writers of the Japanese period fall into three categories: Taiwanese writers writing in Chinese, Taiwanese writers writing in Japanese, and Japanese writers writing in Japanese. At present scholars in both Taiwan and Japan tend to distinguish Taiwanese writers from Japanese writers in their research and divide the field by language, setting up separatist territories of research. As we fundamentally define Taiwan literature to be works that present a literary world related to Taiwan, we propose that the research should transcend the differences in cultural backgrounds and mediums of expression, so as to comprise all the contemporary writers of Taiwan literature in an integrated whole for a comprehensive, comparative exploration of the various styles and distinct features of Taiwan literature during the Japanese period.

Based on these criteria, we consider research materials in both Chinese and Japanese as complementary to each other for the in-
vestigation of the Taiwan literature of this period. Hence, works with the following characteristics are considered to merit our scholarly attention:

(1) Colonial Literature and the Resistance and Submission of Taiwanese Writers

The works of Lai Ho, as the father of Taiwan Literature, first demonstrated the spirit of resistance against the oppression and suffering inflicted by the colonial government, particularly exposing and criticizing the unjust police actions on behalf of the ruling authority. His spirit of resistance against the colonial power was carried on by Taiwanese writers of the early period, and so this subject and theme became a conspicuous characteristic of the early works of Taiwan Literature.

As Professor Ozaki Hideki, a scholar of Japanese colonial literature, points out, the consciousness of Taiwanese writers, which gradually passed from an initial resistance to colonial control to submission, is well displayed in the representative works of three Taiwanese writers who received awards and recognition from Japan’s literary circles: Yang K’uei (“Shinbun haitatsufu” [The Newspaper Carrier]), Lü He-jo (“Gyūsha” [Oxcart]), and Lung Ying-tsung (“Papaya no aru machi” [The Town with the Papaya Trees]). Additionally, in emulation of the study of Japan’s previous colonial literatures in Korea and Manchuria, our focus should include the perspectives of the colonizer as well as the colonized. Thus, works by Nishikawa Mitsuru, Hamada Hayao, and Nakayama Susumu, who represent the colonial power, must also be included to avoid falling into a one-sided view.

(2) Tradition, Native Land, and Modernization

During the Japanese period, Taiwan was situated on the brink of transition, assimilating the old and the new, from the Manchu government to the Japanese rule, encountering different cultures from China, Japan, and the West, and every Taiwanese writer was faced with the dilemma of how to adjust and position Taiwanese literature and culture. In the works of Lai Ho, Ch’en Hsü-ku, Ts’ai
Ch’iu-t’ung, Yang Shou-yü, Wu Yung-fu, Weng Nao, Wang Shih-lang, and Chu Tien-jen, we get a strong sense of agony and struggle in their attempt to adjust. Accordingly, in the early period of Taiwan literature we encounter a great deal of criticism of the old literature and traditional culture. The introduction of China’s new literature, written in colloquial Chinese, was accompanied by the regionalist literature that promoted writing in the Taiwanese dialect and the proletarian ideology evolving around literature for the masses in their struggle with capitalism and Japanese colonialism. Moreover, the entanglement of nativism, colonialism, and modernity, the opposition of the social classes, the idealistic pursuit of the left-leaning socialist movement, as well as Taiwan’s political independence as asserted by the radical nationalists, all contributed to indecisiveness and the spiritual confusion and contradiction of the intellectuals of the time—which became the common theme and story line in the fiction of Taiwan during the early period. Japanese writers who wrote about Taiwan had to wait until the emergence of “wansei” (Japanese who were born in Taiwan), such as Nishikawa Mitsuru, although his literary activity did not begin until much later, in 1934, and he had been criticized because “Nowhere in his fiction can one see the society of Taiwan.”

Generally speaking, during the 1920s and 1930s, most of the literary works were written by Taiwanese writers, and the language used was Chinese; Japanese and Taiwanese writers who wrote in Japanese began to emerge in the second half of the 1930s, and it was in 1940 and later, during the campaign for the creation of imperial subjects (kōminka), that works in Japanese by both Taiwanese and Japanese writers began to increase in number. The works that deal with the entanglement of “tradition,” “native land,” and “modernity” constitute a distinctive feature of the literature written in Chinese by Taiwanese writers during the early period. Nevertheless, the works written in Japanese by Taiwanese and Japanese writers of the later period, due to the influence of modernism in Japan at that time, deserve special attention in a consideration of modernity as it developed in Taiwan literature.

1 Actually Nishikawa immigrated to Taiwan at the age of two.
(3) Imperial Subject Literature and War Collaboration

After 1937, with the onset of war preparations, the Japanese colonial government initiated a movement for the creation of imperial subjects, as well as the National Language Movement and National Language Family, encouraged Taiwanese to adopt Japanese family names, implemented reform in religious temples and New Year customs and festivals, prohibited the performance of Taiwanese traditional plays, established the Imperial Subject Public Service Society (1941), promulgated the Army Special Volunteer system (1942), and even established the Taiwan Branch of the Japanese Literature Patriotic Society (1943) and implemented the conscription of Taiwanese youth (1944). In response to the call, literary magazines changed editorial policies and reorganized to make themselves “combat ready.” Thereupon Bungei Taiwan [Literary Art of Taiwan], published by Nishikawa Mitsuru, and Taiwan bungaku [Taiwan Literature], published by Chang Wen-huan—the two highly regarded periodicals in the literary circles of Taiwan, albeit representing opposite ideological camps—were simultaneously abolished to merge into Taiwan bungei [Taiwanese Literary Art] (1944), published by the Taiwan Literature Public Service Society.

Echoing the current situation and in cooperation with national policy, in December 1942 the Taiwan Writers and Artists Association dispatched Nishikawa Mitsuru, Hamada Hayao, Lung Ying-tsung, and Chang Wen-huan as representatives of Japanese and Taiwanese writers from Taiwan to the Conference of Greater East Asian Writers that convened in Tokyo. In January 1943 the Taiwan Zero Hour Literature Conference took place in Taipei to discuss the “establishment of the Island’s literary position for the decisive stage of war, the writers’ collaboration in the war effort, as well as their ideas and methods of implementation.” At that time, to gain first-hand experience, writers were dispatched to production fields to have the actual experience to realistically describe the “industrial warriors”; they published two volumes of Kessen Taiwan shōsetsu sen [Collected Stories of Taiwan at the Zero Hour] in December 1944 and January 1945. Since the distribution of the thirteen dispatched writers was well balanced—six were Japanese
and seven were Taiwanese—any research concerning the issue of “Imperial Subject literature,” that is, literature written under the influence of the campaign for the creation of imperial subjects, must consider the works by both Japanese and Taiwanese writers at the same time, giving a more balanced understanding of the creative minds of both the colonizer and the colonized during that period.

(4) Detective Stories and Popular Literature

In addition to the above-mentioned “pure literature” considered “orthodox,” there is another lineage in the development of New Literature in Taiwan—“taishû bungaku” (popular literature) or “tsûzoku bungaku” (lowbrow literature). In 1998 Shimomura Sakujirô and Huang Ying-tse co-edited and published nine volumes of Taiwan dazhong wenxue xilie [Taiwan Popular Literature Series], of which two were translations from Japanese by A-Q Zhidi, Wu Man-sha, and Lin Huei-k’un, which filled “the gap in the history of Taiwan literature” during the Japanese period. Professor Nakajima Toshio maintains that there was no “literary populace” in Taiwan during the Japanese period and professional writers of best sellers did not exist, therefore it should be referred to as “tsûzoku bungaku.” (For convenience sake, “popular literature” is used in English.) On the other hand, Professor Nakajima points out that, under the influence of “tantei jitsuwa” (true detective stories) of the Meiji Period and Japanese translations of the Sherlock Holmes stories, detective stories in the Taiwanese literary circles at that time were published primarily for entertainment. The authors were Japanese and their works were all published in Taihô geppo [Taiwan Legal Issues Monthly], Taiwan keisatsu kyôkai zasshi [Taiwan Police Association Magazine], and its succeeding journal, Taiwan keisatsu jihô [Taiwan Police Times], targeting people involved in judicial or criminal affairs as readers.

The most well-received author of “true detective stories” during the Taishô Period was Zakô Tôhei, who published fifteen “crime stories” in the Taiwan Police Association Magazine. These featured criminals as protagonists and attracted the readers’ curiosity because of their claim to factuality. This type of work reveals the
mentality of the ruler, who used detective or mystery crime stories as examples to deter crime or clear up a case by bringing to justice a criminal at large. The first single book of detective stories published during the Japanese period was, according to Professor Nakajima, *Senchû no satsujin* [Murder Aboard Ship] in the *Sôrôjin Series* [Old Man Cao Series], authored by Rin Yûsei. In addition, some historical novels by Nishikawa Mitsuru have the characteristics of popular literature, such as “Sekkan-rô” [Sekkan Pavilion], “Shû-shi kî” [Story of the Zhu Family], and “Sairû-kî” [The Sulfur Expedition], as well as his romance novels, “Rika fujin” [Madame Pear Blossom], and “Soso kôshû” [Princess Chuchu], and others. As Professor Nakajima asserts, “Unexpectedly, the popular literature of Taiwan reached its zenith, so to speak, in Nishikawa Mitsuru’s works.” Unfortunately, the position of Nishikawa’s fiction in the history of Taiwanese popular literature has not been seriously studied.

Taiwanese writers contributed to the Chinese periodical *San liu jiu xiaobao* [Three-Six-Nine Tabloid], which was initiated in 1930, and exhibited another dimension of popular fiction. The tabloid published short stories and novels in series, in both classical and colloquial Chinese, in the form and style of the traditional Chinese novel. The contents were classified under various names, such as *zhentan xiaoshuo* (detective stories), *huaji xiaoshuo* (humorous stories), *fengshi xiaoshuo* (satirical stories), *yanqing xiaoshuo* (romance stories), *huangi xiaoshuo* (fantasy romance stories), *yuanqing xiaoshuo* (bitter romance stories), *beiqing xiaoshuo* (tragic romance stories), *shiqing xiaoshuo* (true romance stories), *langman xiaoshuo* (passionate romance stories), and *shehui xiaoshuo* (social concerns stories). It reminds the reader of the works of the Mandarin Duck and Butterfly School published in *Xingqiliu zhoukan* [Saturday Weekly] in the early Republic, which attracted readers with fantastic and bizarre stories that belong to the category of popular literature for leisure and amusement. Thus, the popular

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2 A penname used by the expert on folklore, Kanazeki Takeo (1897–1983), who once studied in Europe, and was much influenced by the popular British writer Edgar Wallace (1875–1932).
literature of Taiwan during the Japanese period appealed to different readerships within the different social strata of the colonizers and the colonized, and reflected the different social situations and mindsets. They all deserve a comprehensive and comparative study.

(5) Aborigines, Folklore, and Exoticism

In addition to the realism that depicts the common people's daily life, social change, and resistance to colonial rule, Taiwan literature during the Japanese period also depicts the traditional life of the indigenous peoples, Han people's customs and folklore, and what the Japanese eye considered exotic—which all have their undeniable distinctive features. The first author to have turned his attention to the aborigines was none other than Lai Ho, whose foresight justifies his honorific title as the father of Taiwan literature. In his early works, he described the pure land of the aborigines, expressed his sympathy for the 1930 Musha Incident, and depicted, from the standpoint of an aborigine, their history of Han oppression. Satô Haruo (1892–1964), Ōshika Taku (1898–1959), Nakamura Chihei (1908–1963), Sakaguchi Reiko (b. 1914), and Nishikawa Mitsuru (1908–1998), were among the Japanese writers of this period who wrote about the aborigines.

Works on the subject of religious practices and customs and folkways began with Lai Ho's “Dou naore” [Festival High Jinks], and were continued by Ts’ai Ch’iu-t’ung, Chu Tien-jen, Yang Shou-yü, Lung Ying-tsung, Yang K’uei, Lü He-jo, and Chang Wen-huan in many of their works, describing the common superstitions, festivals, offerings, divinations to diagnose illness, and geomancy for the selection of building or burial sites. These works, however, implied a criticism of traditional culture in an attempt to obliterate superstition and blind faith and to reform the corrupt customs and bad habits. Conversely, to Japanese writers the subject of aborigines and folkways was considered an exotic taste of the colonial scenery and local charm, reflected in the works of Nishikawa Mitsuru, Satô Haruo, and Kitahara Hakushû as a characteristic of Japanese writers’ “journey to the colony.” A comparative study of the different approaches and cultural perspectives
reflected in the literature produced by Japanese and Taiwanese writers would be a worthwhile endeavor.

(6) Emergence of Women Writers

With respect to women writers of the Japanese period, both Taiwanese and Japanese writers must be placed on a par to understand the historical context and the characteristics of their works. Huang Feng-tzu (b. 1928), Yang Ch’ien-ho (b. 1921), and Yeh T’ao (1904–1970) are among the few Taiwanese women writers. In February 1940, as a fifth grader, Huang Feng-tzu published her first story describing the traditional customs, “Qiniangma sheng” [Birthday of Seventh Mother Goddess]; in November of the same year she published a Taiwanese folk story, “Qiye Baye” [Seventh Lord and Eighth Lord], immediately capturing public attention. In 1943, as a student in Taihoku Girls’ High School, she published *Taiwan no shôjo* [Taiwan’s Young Girl] and was acclaimed “Taiwan’s Toyoda Masako.” After graduating from Taihoku Women’s Higher School in 1941, Yang Ch’ien-ho worked as a reporter for the “Family Culture Section” in *Taiwan nichinichi shinpô* [Taiwan Daily New Press]. In July 1942 she published “Hanasaku kisetsu” [The Season when Flowers Bloom] in *Taiwan bungaku*, which describes the psychology of a modern girl at that time. According to *Nohon tōchiki Taiwan bungaku Nihonjin sakka sakuhinshū* [Taiwan Literature under Japanese Rule, Collected Works of Japanese Writers], edited by Nakajima Toshio and Kawahara Isao, there were four Japanese women writers: Masugi Shizue, Nogami Yaeko, Kubokawa Ineko, and Sakaguchi Reiko. Of the four, Sakaguchi (b. 1914) carries the most weight with nine of her stories included in that volume. In addition, there were writers of popular literature, such as Ônowa Fumiko, Hanabusa Fumiko, Shibata Tôyôko, Kiyoka Sonoko, Ôniwa Sachiko, and Torii Yôko whose works were published in *Taiwan fujinkai* [Taiwan Women’s World], primarily depicting the sadness of women’s lives. Among the authors of popular literature there was only one Taiwanese writer, Ch’en Hua-p’ei, known for her work about Taiwanese women and customs.
(7) Construction of Taiwan New Literature and Its Subjectivity

While the observations above focus primarily on fiction, there are other genres in Taiwan literature during the Japanese period: drama, occasional essays, reportage, criticism, new poetry, Classical Chinese poetry, rhyme prose, *tanka*, *haiku*, among others. However, regardless of which genre a work belongs to or what motivation an author may have had in writing it, Taiwan New Literature has published continuously since the 1920s and has passed on a literary tradition from generation to generation for almost one century, sufficiently demonstrating the gradual formation of a connective thread in its development and a locus for its subjectivity. The tradition of Taiwan New Literature should be built on a premise that takes Taiwan as its subject, with descriptions of the land, people, history, society, and culture of Taiwan, regardless of whether the author is Taiwanese or not, or whether the language used is Chinese or Japanese. Thus, we maintain that for a comprehensive study of Taiwan literature during the Japanese occupation period, works written by both Taiwanese and Japanese writers and in both Chinese and Japanese must be considered together. Further, to have a thorough understanding of the historical development of Taiwan literature, one must take the literature written during the period under Japanese rule as well as the postwar period up to the present to trace its trajectory from its source. This is the fundamental vision a researcher of Taiwan literature must have so as not to focus too much on minor points and overlook the whole, or fall into the predicament of not seeing the forest for the trees.

For these two issues, the fiction genre is most heavily represented, including Wang Ch’ang-hsiung’s masterpiece “Honryû” [Strong Currents], translated from Japanese by Professor Sonja Arntzen (University of Toronto). Professor Lili Selden (Oberlin College), who had translated Weng niao’s “Zansetsu” [Remaining Snow] and “Uta-tokei” [The Singing Clock] for Issue No. 19, has

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3 For more information about drama, occasional essays, and literary criticism, see respective volumes of the reprinted documents published by Ryokuin Shobô.
translated the same author’s “Yoake mae no koi monogatari” [A Love Story before Dawn]. With this, we have thus published a complete translation of the author’s three love stories. Yang K’uei’s signature piece, “Shinbun haitatsufu” [The Newspaper Carrier], which established his reputation, has been translated from Japanese by Professor Backus, but, limited by the available space, this translation will be deferred to Issue No. 21.

Professors John Balcom and Yingtsih Hwang have been our standing translators for years and have continued to help for this issue. Hwang translated Professor Ch’en Chien-chung’s critique, “Yi Taiwan zhi ming: Lai He yu Ri-ju shiqi Taiwan wenxueshi” [In the Name of Taiwan: Lai Ho and the History of Taiwan Literature during the Japanese Occupation Period], and Balcom translated Yeh Shih-t’ao’s essays, “Ri-ju shiqi wentan suoyi” [Memories of the Literary Circles during the Japanese Occupation] and “Ri-ju shidai de kangyi wenxue” [Protest Literature during the Japanese Occupation]. The association of Yeh Shih-t’ao, author of *Taiwan wenxue shigang* [An Outline History of Taiwan Literature], to Nishikawa and contemporary Taiwanese writers, as well as his critique on the resistance spirit of Taiwanese writers are valuable references and helpful for our understanding of Taiwan literature during this time.

In addition we have a new force of four scholars joining our translation team: Professors Esther Hu (Boston University), Feng-ying Ming (State University of California at Long Beach), Steven Riep (Brigham Young University), and Liu Heng-hsing (National Chi Nan University in Taiwan). Yang K’uei’s “Gachô no yomeiri” [Mother Goose Gets Married] and Ts’ai Ch’iu-t’ung’s “Baozheng bo” [Uncle Headman] are favorites in most anthologies of Taiwan literature of the Japanese period; we are very appreciative of the exquisite translations rendered by Professors Esther Hu and Feng-ying Ming. Professor Riep has shown his skill in his translation of Chiang Wei-shui’s essay, “Linchuang jiangyi” [Clinical Notes] and Professor Liu in his rendering of “Yuzhong suibi” [Random Notes from Prison]. From these we can perceive the character and spirit of this precursor to the Taiwanese nationalist movement during the Japanese period.

We had a large selection of poetry in Issue No. 19, but for
this issue we only include one piece, “Checheng ganhuai” [Impressions from Seeing Checheng]. Checheng is a small mountain village in Taiwan, from which many huge Chinese cedar trees from Mt. Ali were shipped to Japan to make pillars for the gates (torii) of the Japanese Shinto shrines, including the one at Meiji Shrine pictured on the cover of this journal; the poetic sentiment accords with the theme of these two issues.

The recent Columbia University Press publication of Taiwan under Japanese Colonial Rule 1895–1945: History, Culture, Memory, edited by Liao Ping-hui and David Der-wei Wang, is a valuable resource for the researcher of Taiwan literature during the Japanese period and a major contribution to the field.

This journal was initiated in 1996, and with this twentieth issue it has displayed our unremitting efforts over the past ten years. Most importantly, it has provided basic teaching and research materials for the instruction of Taiwan literature in English and it has actively promoted the international study of Taiwan literature and culture. Because of this journal, the University of California at Santa Barbara established the Lai Ho and Wu Cho-liu Endowed Chair in Taiwan Studies in 2003, and the Department of East Asian Languages and Cultural Studies at UCSB has made the study of Taiwan literature and culture one of the specializations in its new Ph.D. program. This journal is one of the particular strengths the Department has and we hope it will further give play to its academic function for teaching and research to achieve the goals defined at the time it was launched. For more information about the Ph.D. program, please visit the Department’s website at http://www.eastasian.ucsb.edu/.