We have selected the theme “Taiwan Literature and Home-Longing” for this issue, and will complement it with the theme “Taiwan Literature and Childhood” in the following issue. With these two themes combined, we hope to explore the representation of nostalgia in Taiwan literature.

The concept of “nostalgia” can be comprehended in terms of time and space. On a temporal level, as life progresses through time, one’s memories of childhood become more and more cherishable and a nostalgic feeling for the original place of one’s life wells up in one’s heart. In terms of space, in contemporary society many people are forced to leave their rural hometowns for the city or go abroad in pursuit of study and career, or, perhaps because of war or personal politics, they must flee or exile themselves. If one stays long in a foreign land, the longing for one’s native land quite naturally pervades one’s being and homesickness becomes a kind of consolation in life. In particular, nostalgia for one’s culture will gnaw at one’s heart and haunt one’s nights.

Historically, Taiwan is an immigrant society comprised of a multiethnic population. According to the time of migrating to the island, Taiwan’s population can be divided into four major groups: (1) Aborigines, (2) Hoklo, (3) Hakka, and (4) Mainlanders. In
recent years, however, many foreign laborers have come to work in Taiwan and marriages between Taiwanese men and Southeast Asian women have rapidly increased with a so-called fifth group emerging. During the Japanese occupation period the Aborigines in Taiwan were regionally classified into two groups: tribes living in the mountainous areas (Takasago-zoku) and those living in the plains (Pepo-zoku). Since the 1980s, however, both have been called equally Aborigines.

Linguistically, Taiwanese Aborigines belong to the Austronesian or Malayo-Polynesian language family. Prior to the large immigration of non-natives—Dutch, Spanish, and Han people—to Taiwan in the seventeenth century, the Pepo [Pingpou] tribes, due to their advantage of living along the coast, had kept contact by boat with other Austronesian peoples for about six or seven thousand years. But as a result of the sequential waves of immigrating Han people since the mid-seventeenth century, the Pepo tribes have become Sinicized and have gradually disappeared. Today there are thirteen tribes of Aborigines officially recognized and, numbering about 475,000, they comprise only about 2 percent of the total population. The island population primarily consists of people of Han ethnicity of the Sino-Tibetan linguistic family (86 percent, including Hoklo and Hakka), and most of the Mainlanders who came to Taiwan in 1949 with the Nationalist government (12 percent).

The immigration history of Taiwan shows that Han Chinese began to move to Taiwan during the Song and Yuan Dynasties during the thirteenth and fourteenth centuries. In 1624 Dutch troops occupied southern Taiwan and were defeated and expelled by Zheng Chenggong (Koxinga) in 1661. In 1687 the Zheng Dynasty was conquered by Manchu troops and Taiwan was incorporated into the territory of the Qing Dynasty as part of Fujian Province. Thus, large numbers of Han Chinese began to immigrate to Taiwan and transformed it into a society full of immigrants, with a population greater than 100,000 at the time. In 1885 Taiwan separated from Fujian to become a province in itself, with a Han population in excess of 2,500,000. In 1949 the Nationalist government retreated from the Mainland and brought between 1.5 to 2 million military personnel and civilians. This
was the second largest wave of migration to Taiwan in its history since Zheng Chenggong.*

This brief historical background of Taiwan's immigrant society provides us with a basis for understanding the nostalgia in Taiwan literature resulting from changes in time and space. Migration forces people to leave their native places and brings about a strong yearning for home, namely, nostalgia.

During prehistoric times, before contact with outsiders in the seventeenth century, Taiwan's society was dominated by aboriginal tribes. The geographical tribal distribution indicates that the various aboriginal tribes, perhaps affected by environmental changes, also have had their history of migration, although the absence of written documentation prevents us from examining their early development. On the other hand, the Han Chinese, either the Hoklo, who came from Zhangzhou or Quanzhou in the southern Fujian region, or the Hakka, who came from the four counties or Hailu in eastern Guangdong, at different times and for various reasons, “crossed the Straits and settled in Taiwan,” and nostalgia had moved them to write in Chinese, leaving behind a collection of touching works that document this immigration process.

It is only human nature for an immigrant to feel homesick. Living his life as an outsider in a foreign land, he has a philosophy of life with which to settle down and get on with his work in the new land. Some may always try to see their home from a distant foreign country, wishing that their souls would return to the ancestral graves like falling leaves that eventually return to their roots. Others may start to cut inland to open up virgin soil, strike root in

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* According to the population data of Taiwan provided by the Geography Department, National Taiwan Normal University, at the end of the Dutch occupation in 1650, the population was 50,000; in 1680, at the end of the Zheng Dynasty, 120,000; in 1811, around the mid-period of the Qing Dynasty, it reached 1,945,000; in 1905, at the beginning of Japanese rule, there were over 3,000,000; and in 1942, before the end of the Japanese rule of Taiwan, it had increased to almost 6,000,000. After the retrocession of Taiwan in 1945, the population kept growing and, augmented by the army and people brought in by the Nationalist government, it rapidly increased to 8,000,000 in 1950. Today, Taiwan’s population is over 23,000,000.
the new land as a new home, and place great hopes on the future. Thus, there are two different facets to nostalgia in the minds of immigrants to Taiwan: One as seen in the first generation who always cherish the memories and thoughts of the ancestral home and for whom Taiwan never becomes “home”; another as seen in the second and later generations who grow to strongly identify with the new land and for whom, over time, Taiwan becomes the new image of “home.”

Through the course of immigration history, the expression of nostalgia in Taiwan literature reflects the different concept of home and identification of each author, revealing distinct features particular to the times, as will be discussed below.

(1) Homesickness of Traditional Literati Officials Dispatched on Distant Missions

In 1661 Zheng Chenggong ousted the Dutch and developed Taiwan as the military base for “opposing the Manchus and restoring the Ming Dynasty.” The Ming loyalists followed him and established poetry societies to spread Classical Chinese literature in Taiwan. As observed by Yeh Shih-t’ao in his Outline History of Taiwan Literature, “The poetic works of those old intellectuals were full of home-longing sentiments and, at the same time, burned with heroic patriotism and indignation.” After Taiwan submitted to the Qing Dynasty rule in 1684, Manchu officials were dispatched to Taiwan with the purpose of “recording the locality,” “making an inspection tour,” “putting down a rebellion,” or “pacifying the natives.” Over a span of two hundred years, those literati officials assigned to Taiwan influenced the Taiwanese literati of later generations in establishing a tradition of writing poetry in Classical Chinese, which continued through the period of Japanese rule until the 1920s, when it was replaced by the New Literature written in the baihua vernacular.

Before Taiwan was ceded to Japan, the literati officials crossed the Straits of Taiwan, continually expressing their longing for the distant home on the Mainland. When the cession of Taiwan took place in 1895, Manchu officials and the local gentry raised a righteous army to resist the invasion of Japanese troops and declared
the founding of the “Taiwan Republic” in a failed attempt to secure independence. The commander of the righteous army, Qiu Fengjia, followed the President of the Republic, Tang Jingsong, and fled in panic to their native land in Guangdong. Qiu Fengjia wrote poetry of resentful lamentation over Taiwan’s fate of falling into Japanese hands, intimately expressing his longing for Taiwan. His poetic sentiments differed from other home-longing works written heretofore by literati officials in that the subject of nostalgia had been shifted: His nostalgia was not for the Mainland, but for Taiwan, which “had been subjugated and lost for three years.”

(2) Nostalgia of Taiwan Writers during the Period of Japanese Rule

The spiritual allegiance of Taiwanese writers during this period was sophisticated. Nostalgia can be triggered by three different causes: (a) the hometowns and customs of Taiwan, (b) the modern culture of the metropolis of Japan, or (c) Chinese traditional culture. During this period many Taiwanese writers longed for Japan’s modern civilization and bade farewell to their families to study in Japan. At that time, the social realities in Taiwan were considered feudalistic, backward, superstitious, ignorant, and base, while Japan and its culture, in the process of being baptized by Western civilization, were perceived as modern, advanced, rational, refined, elegant, and ideal. However, studying in Japan often proved to be conflicting for a person—torn and wavering between the two minds affected with nostalgia.

Quite a few stories of that time develop this theme, such as Ch’en Hsü-ku’s “Rongguī” [Return in Glory], Ti’ai Ch’iu-t’ung’s “Xing xiong” [Elder Brother Xing], Wu Yung-fu’s “Kubi to karada” [Head and Body], and Weng Nao’s “Canxue” [Remaining Snow]. Moreover, in Lung Ying-tsung’s “Papaya no aru machi” [The Town with the Papaya Trees] and Wáng ch’ang-hsiung’s “Honryū” [Strong Currents], as well as in other “Imperial Subject Literature,” we see the underlying contrast between the two types of nostalgia. Chu Tien-jen’s “Qiuxin” [Autumn Tidings] depicts a traditional scholar confronted with the social realities in the midst of modernization; as he reflects on the past in contrast to the present, he realizes that
he has fallen behind the times; yet still, he adheres to his belief and integrity, with no intention to follow the herd and please the world. His nostalgia for the traditional culture reveals the spiritual fortitude and unyielding sense of belonging of an old scholar facing the social changes resulting from modernization.

3) Anti-Communism vs. Nostalgia and Old Soldiers Returning to Their Hometowns

Among the 2,000,000 new immigrants who retreated with the Nationalist government from the Mainland, approximately 800,000 were soldiers, together with elites in the intellectual world and other Kuomintang (KMT) party members who once held military and political power on the Mainland. Therefore the Nationalist government was able to reestablish its ruling system, set up a national policy of "opposing Communism and resisting the Soviet," promote "combat literature," and prepare to "counterattack the Mainland."

Literary circles of the 1950s in Taiwan were dominated by first-generation immigrant writers from the Mainland, and "anti-communist" and "nostalgic longing for the homeland" became the standard ideology for literary writings and publications. To those Mainland writers, the so-called "nostalgic longing," of course, meant longing for their hometowns on the Mainland that had fallen into Communist hands. This kind of nostalgic literature was divorced from the social realities and life experiences of the people in Taiwan. The nostalgic works by the first-generation Mainland writers and the writings of the second generation of Mainlanders who had grown up in the military family quarters, the so-called juancun wenxue (literature from military family quarters), described a nostalgic longing for the motherland, taking an imaginary trip to their parents' native land, or searching for their cultural roots, and can only be considered a minor current of Taiwan literature in its historical development. Moreover, after the repeal of martial law in 1987, the Taiwan government lifted the restriction on visiting the Mainland, and those soldiers brought to Taiwan by the KMT, who "left home when they were young and could not go back until they were old," expressed a yearning for home that had been
pent up for almost forty years. The phenomenon of “old soldiers returning home” produced an unusual expression of nostalgia, unprecedented in Taiwan literature. Many Mainlanders who had lived most of their lives in Taiwan had psychologically become temporary sojourners and had failed to merge themselves in the reality of Taiwanese society. It was only after returning to visit their hometowns that they discovered they were not used to the rice produced in China and admitted, without regret, that Taiwan was their new home.

4) Self-exile and Diaspora

Nostalgia arises after one has been absent from one’s hometown for a long time. The reason for leaving one’s native place differs individually: Some may leave because of chaos caused by war or for political asylum, others because of business expansion or transfers, and still others, for study, marriage, freedom, adventure, or in pursuit of ideals. With the exception of the imperative to flee because of warfare, as a personal choice or quest in a modern free society, people often prefer to move to another country and live in exile. The so-called liuxuesheng wenxue (literature of students studying abroad), primarily produced by Chinese students from Taiwan studying in the United States during the 1960s, is a typical example of a personal choice to wander abroad and drift along from place to place. After WW II, relatively fewer places have suffered from war, and most countries have cohabited peacefully. Because of the advanced air transportation and increased safety, it has been much easier to travel both to and from one’s native place and people have experienced much less nostalgia than in former times. Thus, living away from home is a way of life preferred by many modern people.

With this trend toward globalization, human activities are no longer restricted by boundaries, and the diasporic experience is more common among people of all ethnicities. The Chinese saying, “Wherever I go I am homeless and yet wherever I am is my home,” portrays the existential state of modern times. It reflects the frame of mind of modern people free from worry about one’s native place, implied in such terms as “alienation,” “indifference,”
“solitude,” and “self-contentment.” It can be said to convey a completely new aspect of the sentiment of nostalgia in literature.

“Nostalgia in Taiwan literature” is a rich subject for research. The M.A. thesis completed by Weng Po-ch’uan (July 2006) at the Department of Taiwan Literature, National Tsing Hua University in Taiwan, entitled “Changes of the Theme ‘Nostalgia’ in the History of Taiwan Literature—Focusing on Home Visit Writings after Repeal of Martial Law (1987–2001),” displays an impressive achievement. Focusing on writings about homecomings after a restriction on travel to China was lifted in November 1987, especially the creative works contributed by readers in general and published in the literary supplements of newspapers, Weng’s thesis confirms the observation that the old soldiers’ visits to their hometowns resulted in their stronger identification with Taiwan in a more positive way, as affirmed in its conclusion:

The gap of differences in social realities generally experienced by people who returned to their hometowns shifted their sense of identification: Their attachment to Taiwan increased steadily, deepened gradually, and finally resulted in their equating Taiwan to “homeland,” the place to which writers would return and spend the last years of their lives.

“Writings on visiting one’s hometown” deconstructs the old object of nostalgia; the travelers across the Straits were thinking of their new homeland—Taiwan. Their identification frame began to show a dual structure of “Taiwan-China.”

In terms of the articles concerning nostalgia in this issue of the journal, Huang Pao-lien’s critique “Cong lingyige guodu dida de yixiangren” [A Stranger Arriving from Another Country] was selected to reveal a new concept shared by modern readers of the twenty-first century, as asserted in the “Preface” to her book Wu guojing shidai [The Generation without Boundaries]: “I am similar to many other people moving across the longitudinal and latitudinal coordinates of the earth. I belong to those drifting and moving on the earth, the so-called Diaspora. This tiny earth is the common home of human beings.” As a small note added to the “boundless” circulation of publications in today’s world of globalization, this essay has been translated into Japanese and published in the
Japanese magazine *Ajiya Yugaku* [Traveling Asia], No. 94, December 20, 2006.

For stories, our selections include works with historical memories of different times: Lü Heruo’s “Guxiang de zhanshi” [My Hometown’s War] recalling the war time (recommended by Professor Hsü Chün-ya), Chung Li-ho’s “Zhutouzhuang: guxiang zhi yi” [Bamboo-Root Village, One of My Hometown Stories] and “Huangxiang ji” [Returning to My Home Village]. Even though we didn’t include Chou Chin-po’s “Kyôshû” [Nostalgia], which was written at the end of the Japanese period, the Japanese scholar, Nakajima Toshio, used this story to demonstrate that the label of “Imperial Writer” attributed to Chou Chin-po was “unfounded” and he concluded that Chou Chin-po’s affection for Taiwan was deep and he was a writer who “loved his native land” and “loved Taiwan.” Regardless of the perspective, this story is an essential reference for any discussion of Chou Chin-po or “Imperial Subject Literature.” We hope to publish a special issue for “Imperial Subject Literature” in the future and include Chou Chin-po’s “Nostalgia.” Chung Chao-cheng’s “Bai lusi zhi ge” [Song of the Egret], written in 1978, depicts the rural scene that may still be held in many readers’ memories and, as a forerunner of ecology literature in Taiwan, also reveals the author’s concerns about nature and the environment and his love for the homeland.

Yang K’uei’s famous work, “Shinbun haitatsufu” [The Newspaper Carrier], was originally intended to be included in Issue 20, on “Taiwan Literature during the Period of Japanese Rule II.” Although the primary theme is the importance of learning how to resist capitalist exploitation, the story reveals some of the complexity of relations between Japanese and Taiwanese, the colonizers and the colonized, as seen between the authorities and the populace and between an individual Taiwanese worker and his Japanese counterparts. As many other Taiwanese working and studying in Japan expressed nostalgia for home or admiration for Japanese progressiveness, the author of this story could not ignore a basic feature of the relationship between the two peoples in the throes of the great depression. However the last passage of the story touches on the author’s concerns about his homeland and the future of Taiwan, as “As I stood filled with this conviction on the deck of the
liner Hōrai-maru, the sea was splendidly distended on the surface, but I was looking hard at spring in Taiwan, where a pinprick would let me see an outpouring of bloody pus stinking to high heaven.”

The two essays, Lin Yang-min’s “Guixiang zhangdale” [My Hometown Grows Up] and Chuang Hua-t’ang’s “Baguside guixiang lu” [Bagusi’s Home-Coming Road] both describe the changes the authors’ hometowns had undergone after they left and their personal sense of loss. As time brings great changes to the world, the vicissitudes of life become shared common experiences for those who have been away from their hometowns for years. Both Lai Ho’s “Guijia” [Going Home] and Lu Xun’s “Guixiang” [My Hometown] express similar lamentations and warrant a comparative study. We selected Chang Heng-hao’s treatise, “Cangmang shensui de ‘shidai zhi yan’: bijiao Lai He ‘Guijia’ yu Lu xun ‘Guixiang’” [A Pervasive and Profound “Vision of the Times”—A Comparison between Lai Ho’s “Going Home” and Lu Xun’s “My Hometown”] to understand how these two great writers of their generation perceived the realities of their hometowns. Lai Ho’s story was translated into English by Yingtsih Hwang under the title “The Homecoming,” and published in this journal, No. 15, July 2004.

We are thankful to all the translators for this issue. In addition to John Balcom, Yingtsih Hwang, and Sue Wiles, who have continued to lend us their expertise and skilled hands in translation, Dr. Suifen Ts’ai, who has recently received her Ph.D. from Leeds University, helped in this issue with the translation of the important treatise by Chang Heng-hao and has also helped in previous issues (Nos. 13 and 16). Dr. Pei-yin Lin, who teaches Taiwan literature at Cambridge University, has also published quite a few translations in this journal (Nos. 10, 12, 13, and 14). Moreover, Sarah Bobcock, and Joshua Dyer, who are currently M.A. graduate students in East Asian Studies at UCSB, are newcomers to the task of translation and we hope this opportunity was a valuable experience for them. Lastly, Yang K’uei’s masterpiece, rendered directly from Japanese by our English editor, Robert Backus, is an important work we are proud to recommend to our readers.