

教育部 97 年度

國外研究生來台短期研究成果報告計畫期末成果報告書

Dušica Ristivojević

國外研究生來台短期研究成果報告

計畫類別	國外台灣文史藝術研究生或研究團隊短期來台研究 (國外研究生來台短期研究)		
計畫名稱	Amalgamation of 'tradition' and 'modernity'/'globality' in the works of contemporary Taiwanese and Chinese women writers		
指導暨補助單位	教育部--全球化下的臺灣文史藝術計畫辦公室		
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	目前就讀校系	Dept. of Gender Studies Central European University Budapest, Hungary Dept. of Oriental Studies, University of Oxford Oxford, UK	指導教授 Allaine Cerwonka
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	研修主題	Taiwanese Women's Literature	
	申請資格	<input type="checkbox"/> 已經或即將進入我國公私立大學校院(即申請補助學校)註冊攻讀學位,從事台灣文史藝術研究之博士生。 <input checked="" type="checkbox"/> 已於國外(不含大陸港澳地區)著名大學註冊攻讀學位,並已獲得該我國公私立大學校院(即申請補助學校)交換生資格之博士生。 <input checked="" type="checkbox"/> 未同時領取我國政府預算所提供累計逾三個月以上獎助金。	
研修期程	自 97 年 7 月 11 日至 97 年 12 月 31 日止		
研修計畫摘要: The research I wish to conduct at the Academia Sinica will deal with the amalgamation of 'tradition' and 'modernity'/'globality' in the works of contemporary Taiwanese and Chinese women writers. The research will start with my active participation in lectures and academic discussions of the Summer School on Literary Theory and			

Academic Chinese. The following period (mid-August – September) will be dedicated to the systematic study of secondary sources on Taiwanese history, culture and society, as well as the works of Taiwanese literary critics, with the aim of contextualizing, historicizing and theorizing my further textual analysis.

During the remainder of my research at the Academia Sinica (October – December), I will be doing a close reading and analysis of Taiwanese and Chinese women's writings. I will start my study by analysing the writings of well-known contemporary women writers - Zhu Tianwen, Li Ang and Shi Shuqing – but the widening of my research sample will rely on the expertise of Prof. Peng.

成果報告一

Ristivojević Dušica

Academia Sinica, Modern Chinese Literature Unit

Research Progress Report

During the first month of my stay in Taipei I participated in the Summer School of Academic English and Literary Theory organized by the Modern Chinese Literature Unit of the Academia Sinica. The inspiring lectures of experts in literary theory and thought provoking discussions mediated by the teaching assistants were one of the most valuable experiences from this period. Moreover, professional and private communication and exchange of ideas with the participants of the summer school from the Taiwanese Universities helped me greatly not only to get an insight into their multiple visions of the issues of gender, nationalism and postcolonialism that I am interested in, but were also of a great significance for the further enhancement of my research-plan which I would start actualizing in the period after the end of the summer school in the mid-August.

While I was waiting for the documentation to be ready and to get an access to the materials available at the Academia Sinica, I've started the following phase of my research which consisted of visits to numerous bookshops of Taipei: Feminist Bookshop, Lexis Bookshop, Eslite Bookshop, to name just a few. During these visits, due to the generous financial support of the Ministry of Education of Republic of

China, I obtained major recent publications which allowed me to get a glimpse into the current state-of-art when it comes to the literature on the broader historical and socio-cultural context of Modern Taiwan and China. I also had a meeting with Professor Peng Hsiao-yen, with whom I spoke about a general time line of my research. We agreed that my research should be divided into three phases. In the first phase I would be focused on the systematic study of the works that deal with the Taiwanese modern history, the second phase would be dedicated to building up a theoretical framework of my analysis, whereas the third phase of my research would consist of readings of women's work. We also agreed that the working version of my research paper should be available by early December so that I would be thoroughly prepared for my talk in the Institute in the mid-December.

After the consultations with Professor Peng, I spent the following period in, initially, acquiring a detailed knowledge about the holdings of the libraries of Academia Sinica that could be of an immense significance for not only my research on the Taiwanese women's writings that I am conducting in Taipei, but also for my PhD project. I've also made an overview of the available electronic resources – databases and PhD thesis available on-line.

After making a selection of the most important material available in the libraries, I've started consulting and obtaining the sources from the Literature and

Philosophy Institute Library, Modern History Library and Fu Sunian Library. The material that I managed to obtain by now consists of, mainly, the primary sources needed for my PhD thesis: women's journals from the late-Qing and early-Republican China (*Nübao*, *Nüzi shijie*, *Funü shibao*, *Shenzhou Nübao*) and the pictorials from the same period (*Dianshizhai huabao*, *Tushu ribao*). In addition, I've consulted an extremely important primary source that I've located in the Fu Sunian Library- Lin Lezhi's *Wu Da Zhou Nüsu Tongkao*, a book published in 1903 by an American missionary which stands for the first systematic 'study' of women available to the Chinese reading public.

Moreover, I've started the extensive reading of, primarily, the literature focused on the Taiwanese modern history. I opted for the literature published in Taiwan in order to become familiar with the recent trends of Taiwanese historiography. More specifically, I am focusing now on the literature which deals with the colonial history of Taiwan under Japan and under the Jiang Jieshi's regime, in order to thoroughly ground my future analysis of Taiwanese women's writings in which I will be using feminist postcolonial theoretical approach.

成果報告二

Spectrum of (Non)Identifications and (Non)Belongings: Zhu Tianwen's *Notes of a Desolate Man*

-- WORK IN PROGRESS --

Dušica Ristivojević

This paper is a part of a broader research on a relation between 'the nation' and Chinese women's writings. In this essay I will contextualize and analyze Zhu Tianwen's *Notes of a Desolate Man* with the aim of exposing the ways in which the author relates the sense of (non)belonging and (non)identification to the nation, urban socio-cultural space, sexuality and the family as the organizing principles 'under revision' in post-Martial Law capitalist Taiwanese society.

Since I will observe these issues through the prism of two identity categories – 'the Mainlander in Taiwan' and 'gay man' – I will start this paper by presenting the outline of broader history of interrelation between China and Taiwan and a note on the beginning of the LGQ movement in the early 1990s. My analysis will have three different flows. In the first analytical part of my paper I will address the way in which the author relates her main character with the community of Taiwanese Mainlanders and China. The second section will move my attention to the ways in which the author posits her main character in Taiwan's socio-cultural space, whereas the third part of my analyses will deal with the ways that the author deals with the issue of non-heterosexuality.

Contestable History: Taiwan, Chinese and Taiwanese

Even though there are speculations that the contacts between Chinese mainland and Taiwan occurred thousands of years ago, the first reliable evidence of Chinese contact with Taiwan happened in A.D. 239 when the ruler of the southern Chinese kingdom of Wu sent an expeditionary force to explore the island.¹ Migrants from the mainland inhabited Taiwan Strait as early as the seventh century A.D., but the resulting settlement was tiny until the beginning of the eleventh century when a great number of the people of Southern China started to seek a better life beyond the authority of the early Song government.²

During the thirteenth and fourteenth centuries, representatives of the Mongol Yuan dynasty took control of Penghu. They inaugurated a circuit intendant on the island, thus establishing the first Chinese imperial claim on Taiwan area. The Ming dynasty strictly prohibited coastal people from Southern China to leave their native land, but the number of those who crossed to Penghu increased even when the government, concerned with this island becoming a gathering place for pirates and immigrants related with the Japanese, closed the sixth circuit office and decreed the immigrants' return to Fujian.³

In the late sixteenth century the flow of immigrants from the Southern China's coast was managed by the pirates who controlled the Taiwan Strait. In 1628 Zheng Zhilong pledged to help the Ming court, to defend it against the invasion of the Manchus, and, in exchange, he accepted to stop his piratical activities, to hinder other pirates and to enforce the ban on migration to Penghu. Nonetheless, Manchu rulers inaugurated the new ruling dynasty of China and the immigrations to the island

¹ Gary Marvin Davison, *A Short History of Taiwan: The Case for Independence*, Westport, London: Praeger, 2003, pp. 1-3.

² John F. Copper, *Taiwan: Nation-State or Province?*, Boulder: Westview, 1990, pp. 18, 19.

³ Qi Jialin, *Taiwan shi*, Taipei: Zili wanbao, 1985, pp. 27, 28.

continued in the mounting pace.⁴

From the late sixteenth century Taiwan was targeted by colonizers. The earliest colonial struggles for the power over Taiwan took place between Spanish and Dutch traders. The Dutch controlled and exploited the southwestern part of Taiwan from 1624 and their rule lasted the following four decades. Spaniards colonized the northeast of the island in 1627 and they occupied it for 16 years when the Dutch had driven them out of Taiwan.⁵

It was only after the mid-seventeenth century, when the Manchus became concerned over the Ming loyalists who established his base on Taiwan, that a Chinese imperial administration showed a greater interest in the island. The son of Zheng Zhilong, Zheng Chenggong (also known as Koxiga), expelled the Dutch and took over the control over Taiwan in 1662, making it a base for overthrowing the Qing and restoring the Ming dynasty. Zheng Chenggong and the members of his family ruled the island till 1683, when the officials representing the Qing dynasty invaded Taiwan and replaced the Zheng government. Zheng Jing, Zheng Chenggon's son and successor, promoted the fundamental ideas and institutions of traditional Chinese education and bureaucracy. He established a Confucian temple, founded schools, sponsored exams for the evaluation and recruitment of the government officials, and sponsored a study that yielded a plan for long-term education on Taiwan.⁶

In late 1684 Taiwan was entered on the official map of the Qing dynasty, but it was only after the closure of Sino-French war in 1885 that Taiwan's status was elevated into a separate province of China (it was considered to be a prefecture of

⁴ Zhou Mingfeng, *Taiwan jian shi*, Taipei: Qianwei hubanshe, 1994, p. 17.

⁵ Davison, pp. 5,6.

⁶ Huang Dashou, *Taiwan shi gang*, Taipei: Sanmin shuju, 1982, pp. 37-58.

Fujian province by that time).⁷ Liu Mingchuan, the governor of Taiwan province, continued the project of sinicization of Taiwan's inhabitants and started rapid modernization of the island – in order to resolve the issue of aborigine 'pacification' new sources of education, sanitation and transportation was introduced to the population, joined with the unwarranted and unwanted interference in aboriginal traditions and way of life.⁸

After the defeat in the 1894-1895 Sino-Japanese War the Qing court handed over Taiwan to Japan. This wasn't accepted without resistance from the people who resided in Taiwan, and in less than two weeks after the Chinese court had approved the Treaty of Shimonoseki, Qing official Tang Jinsong declared himself the president of new Republic of Taiwan⁹ Nonetheless, the first Taipei-based Republic of Taiwan lasted only eleven days, without succeeding to stir up the enthusiasm of general population, and was terminated by republican leadership's flee to the mainland under the threat of the Japanese imperial guards.¹⁰

⁷ Nevertheless, after the incident in 1871, when the aborigines killed the mariners from Ryukyus who were forced to land on Taiwan, the Qing court replied to the Japan's complaints that the sailors had landed on an area of aboriginal settlement which was not within the administrative domain of the Chinese empire, thus declaring that that it did not govern the entire island of Taiwan. *Ibid.*, pp. 184-188.

⁸ Davison, p. 10.

⁹ Tang stated: "We must unite the people and gentry of Taiwan and establish The Republic of Taiwan. Together we will push forward a constitutional draft, taking the good points of the American and French models; establish a legal system; inaugurate a Parliament; establish an administration; use a banner of golden tiger on a blue background as our national flag; and take the reign title "Everlasting Qing". This will be Asia's first republic." Quoted in Andrew Morris, "The Taiwan Republic of 1895 and the Failure of the Qing Modernizing Project", in Stephane Corcuff, ed., *Memories of the Future: National Identity Issues and the Search for a New Taiwan*, Armonk and London: M. E. Sharpe, 2002, p. 14.

¹⁰ Before his flee to the mainland, Tang wired the court and explained that "The people of Taiwan...are subjects of the sacred empire. The autonomy announced recently is only a measure with which to resist Japan; we are not trying to be flippant towards China. When we have the chance

Taiwan's residents of this period didn't have a close identification with the Qing regime. Instead, people from Taiwan whose origins were in the Chinese mainland identified themselves with the ancestral villages of Fujian and Guangdong and, increasingly, with Taiwan.¹¹

As Long maintains, Japan ruled Taiwan 'with a rod of iron' because it was the first real colony of Japan, meant to prove that Japan was capable of managing an overseas possession more efficiently than Britain, Germany or France.¹² Furthermore, as Ching shows, the important feature of the Japanese colonialism was not only the political and economical exploitation, but also its imposition of Japanese culture and customs onto the Taiwanese and the aborigines.¹³ Hence, the Japanese destroyed many Daoist temples and tried to legally enforce Shintoism, while restoring the main temple dedicated to Koxiga to 'remind' the Taiwan's inhabitants that the founding father of Taiwan was half-Japanese. The colonial administration also aimed at eradicating the social customs they considered corrosive or wasteful, such as plentiful holidays, marriages and funeral rites, whereas the anti-footbinding initiatives had nothing to do with the well-being of Han women who practiced it.¹⁴

In the early years of the Japanese control, the colonial administration funded a number of common schools (kogakko) in which Japanese language was used as a medium of instruction. A limited number of Taiwanese children were thought in

Taiwan will revert back to Chinese rule." Quoted in Morris, p. 16. The Taiwan Republic was revived in Tainan in late June of 1895, but it endured only until October the same year

¹¹ Davison, p. 53.

¹² Simon Lang, *Taiwan: China's Last Frontier*, New York: St. Martin's Press, 1991, p. 26.

¹³ Leo T.S. Ching, *Becoming 'Japanese': Colonial Taiwan and the Politics of Identity Formation*, Berkeley: University of California Press, 2001, p. 7.

¹⁴ Jonathan Manthorpe, *Forbidden Nation: A History of Taiwan*, New York: Palgrave Macmillan, 2005, p. 170. See also Howard S. Levy, *Chinese Footbinding : the History of a Curious Erotic Custom*, New York: Bell Publishing, c1967.

Japanese culture and history, classical Chinese language and ‘western’ subjects – various modern sciences, history, geography, economics and literary technique. However, throughout the first decades of Japanese colonial rule, most Taiwanese attended Chinese schools (shobo) and a significant number of students received the education in the Dominican and Presbyterian schools.¹⁵

From 1920s onward, growing number of the Taiwanese elite educated in the spreading Japanese schools gained the entrance in the universities in Japan which brought about contradictory outcomes – the rising sense of belonging to the Japanese cultural sphere and identification with Japan on the one hand, and the examination and evaluation of the Taiwanese identity in relation to mainland China and Japan on the other.¹⁶ This is what Leo Ching defines as the triangulation between colonial Taiwan, imperial Japan and China – ‘the terrain where contradictory, conflicting, and complicitous desires and identities were projected, negotiated, and vanquished’, which resulted in the formation of two distinct circles of Taiwanese intellectuals – China-centric and Taiwan-centric factions.¹⁷

Under the unquestionable influence of the May Fourth Movement, especially the ideas of Chen Duxiu and Hu Shi, in the 1920s emerged the first attacks on classical Chinese and the appeals for writing in vernacular Chinese, which foreran an embryonic literary movement emerged within Taiwanese intellectual circles in the early 1930s. In august of 1930 Huang Shihui published the call for Xiangtu (local) literature, which spread the debate into several related issues - Taiwanese-language literature, the compilation of a Taiwanese

¹⁵ Harry Lamley, “Taiwan under Japanese rule, 1895-1945: The Vicissitudes of Colonialism”, in Rubinstein, ed, pp. 210, 211.

¹⁶ Huang, pp. 286-296.

¹⁷ Ching, pp, 8, 62-80.

literary tradition and the popularization of literature.¹⁸ The instrumental question in the debate was the usage of the vernacular Taiwanese language. The actors of the debate couldn't agree upon the choice of language that should be used as a medium of Xiangtu literature, and therefore standardization of the Taiwanese language didn't occur.¹⁹ What further obstructed the idea of Taiwanese language becoming the language of literature at the time was the decree promulgated in 1937 by the Japanese Office of Education which prohibited the usage of the Taiwanese language in the public sphere.²⁰

In 1943 Cairo conference the Allies decided that Taiwan would come under Guomindang control upon Japan's surrender in the Asia-Pacific War. Thus, as Ching asserts, 'decolonization' of Taiwan was neither the result of a metropolitan political decision nor a form of nationalist assertion, but, instead, 'overseen by the ill-equipped and poorly trained takeover army from China.'²¹

On February 28th 1947, resentment against the Mainlanders 'boiled over into a near-revolution'.²² After the shooting of the passer-by who tried to intervene in the conflict between the street vendor and the Chinese agent of the monopoly bureau, the revolt of the Taiwanese demanding political and economical reforms exploded. In

¹⁸ Huang pleaded: "You are Taiwanese. Over your head is the Taiwanese Tian. Your feet walk on Taiwanese soil. All you see are the conditions of Taiwan. Everything your ears hear is Taiwanese news. That which you speak is also Taiwanese language. Therefore, that powerful, gifted pen of yours, that productive, brilliant pen should also write Taiwanese literature." Quoted from Douglas Lane Fix, *Taiwanese Nationalism and Its Late Colonial Context*, PhD Dissertation, University of California, Berkeley, 1993, pp. 136, 137.

¹⁹ Fix, p. 181. For detailed account on the (failure of the) movement for standardization of the Taiwanese language see Ann Heylen, 'Loading the Matrix: Taiwanese in Historical Perspective', in Carsten Storm and Mark Harrison, eds., *The Margins of Becoming: Identity and Culture in Taiwan*, Wiesbaden: Harrassowitz Verlag, 2007.

²⁰ Ching, p. 95.

²¹ Ching, p. 36.

²² Long, p. 54.

May 1947 after some 10000 troops landed on Taiwan from the Mainland, a fortnight-long rampage of execution, rape and pillage left between 10000 and 20000 people killed. The Taiwanese intellectual and social elite were particularly targeted and a whole generation of potential Taiwanese nationalist leaders was wiped out.²³

In 1945 the designation of Taiwan to China was welcomed by most advocates of New Taiwan Literary movement. From 1945 to 1947 Taiwanese writers operated in a pretty liberal atmosphere and the works published in various kinds of literary journals, magazines and newspapers were written in both Japanese and Chinese languages. Nonetheless the incident of February 28 in 1947 brought about an end of the Taiwanese identification with China and have widespread the antagonism to the Guomintang government. Martial law took effect in May 1949, will keep Taiwan in the state of ‘civil war’ for four decades.²⁴

After the massive immigration of the Nationalist Government and its supporters to Taiwan in 1949, Chinese master narrative has been constructed by a means of wide range of formal and informal expressions – social resources such as educational institutions, mass media and all available propaganda tools were utilized to ensure the remembrance of a Chinese past among Taiwanese and Mainlanders and the transmission of Chinese cultural heritage from one generation to the next.²⁵ The sites of Chinese memory were created to secure the recognition of Chinese past in Taiwan, and thus ensure the legitimacy of the Guomintang rule of the island – memorial halls and monuments were built to commemorate the Chinese revolutionary heroes and events that brought about the establishment of the 1911 Chinese Republic; streets

²³ Long, p. 55.

²⁴ For the analysis of the discourses on 2-28 Incident, see Robert Edmonson, “February 28 Incident and National Identity”, in Corcuff, 2002.

²⁵ Chen Yueying, *Social Change and Collective Memory: Taiwan's Two Pasts*, PhD Dissertation, The University of Georgia, Athens, 1998, p. 2.

were renamed and are holding the names of Chinese cities; the holidays were established mainly to commemorate Chinese historical events or national heroes.²⁶

After 1947 Taiwan's literature domain completely fell into mainlanders' hands – many novelists were involved in the uprising and have disappeared or sentenced afterwards and most of those who survived gave up their career. Since then, and especially after 1949, as Chen claims, 'a Chinese national literature has been created in order to legitimize the Nationalist Chinese legacy, to promote a Chinese identity, and to construct and maintain a Chinese nation in Taiwan'.²⁷

The Guomintang banned writing in Japanese, thus undermining a generation of intellectuals whose mastered medium of expression was Japanese language, whereas the Chinese Literature and Art Awards Committee and the Chinese Literature and Association were established in 1950 'seeking to promote anticommunist and anti-leftist ideas and to remove anything it deemed smut'.²⁸

In the first decade of Guomintang rule of the island a large-scale introduction of Chinese culture and literature happened for the first time in Taiwan's history. The first generation of the Mainland writers, secluded from Taiwan's society and 'armed' with their experiences and language, became the mainstream novelist of this decade. They spoke for Nationalists, expressed nostalgia for the Chinese past, and lamented over the Communist's onslaught on Chinese traditional values. Taiwanese writers became marginalized, not only because of the new thematic standards imposed by the

²⁶ For more details on commemorative days in Taiwan, see *Culture and Customs of Taiwan*, Gary Marvin Davison and Barbara E. Reed, Westport and London: Greenwood Press, 1998, pp. 51-54. See also June Chun Yip, *Colonialism and Its Counter-Discourses: On the Uses of 'Nation' in Modern Taiwanese Literature and Film*, PhD Dissertation, Princeton University, 1996, pp. 25-28.

²⁷ Chen, p.49.

²⁸ Davison and Reed, p. 103.

Nationalists about also because of their inability to express themselves in Putonghua.²⁹

However, the second half of 1950s and the beginning of 1960s saw the increase in vitality and creativity among both Taiwanese and the Mainland writers. According to Chen, who quotes the critic from 1963, there were three significant factors that facilitated this phenomenon – relaxation in the official preoccupation with anti-communism; a group of native Taiwanese writers have already mastered the National language; younger people wanted to read ‘something closer to home than spy stories or laments for lost days in Shanghai or Beijing.’³⁰

In 1960s a literary movement was launched by a group of Taiwan University students in their journal *Modern Literature* and has involved the activities and writings of native Taiwanese (fluent in Mandarin) and mainlanders who spent their formative years in Taiwan. Nonetheless, the Mainlanders were the dominance force behind the movement.

In the 1960s the government and the populace of Taiwan started the reconstruction of the island. The outbreak of the Vietnam War boosted the international standing of Taiwan – Taiwan as a buffer in the Cold War drew financial and military aid from the US, when, as Chen maintains, ‘the former laid the foundation of economic prosperity and the latter defended Taiwan from the threats across the Taiwan Strait.’³¹ This decade was marked by a Cultural Renaissance movement launched by Jiang Jieshi in November 1966 as a response to the Cultural Revolution at the Mainland. These movements had the opposite aims – the Cultural Revolution aimed at repudiation of Confucian tradition whereas Jiang emphasized the

²⁹ Chen, pp. 49-53.

³⁰ Chen, Lucy H., ‘Literary Formosa’, in *Formosa Today*. Mark Mancall, ed., New York: Frederic A. Praeger, 1963, p. 136. Quoted in Chen, p. 74.

³¹ Chen, p. 73.

urgency for its exaltation and maintenance. As a response, one group of writers turned to hermeneutic research of the Chinese classics, and the other group turned to the Western literary models for the exploration of their identity in Taiwan, thus creating an impressive modernist fiction on the theme of exile, nostalgia and rootlessness.³²

At the same period, the visibility of the Taiwanese literature increased as Taiwanese gradually overcame the language setbacks. *Taiwan Literature* (1964) and *Literary Quarterly* (1966) were journals which publicized the works of the Taiwanese and sharp critiques pointed to the modernist for their escape from the real life and obsession with the Western models.³³ These publications paved the way to the Xiangtu literature movement of the 1970s.

Both communists on the Mainland and the Nationalist on Taiwan claimed that Taiwan is an integral part of China. From the PRC's perspective, Taiwan is a renegade province of China; from the Guomindang's perspective, Taiwan was an attack base for the recovery of illegally occupied Mainland. Nonetheless, in the 1970s Guomindang regime was 'betrayed' by their allies - the PRC took place of the ROC as the only legitimate representative of 'China' in the United Nations in 1971, while in 1979 the US established formal diplomatic relations with the PRC. It was the period when, as a reaction to the international isolation, the people of Taiwan 'began to explore, through a variety of media and activities, the essence of Taiwan's identity'.³⁴

After the Diaoyu incident in 1970³⁵ the widespread nationalistic sentiment,

³² Chen, pp. 75, 76.

³³ Chen, p. 76.

³⁴ Thomas B. Gold, 'Taiwan's Quest for Identity in the Shadow of China', in *In the Shadow of China: Political Developments in Taiwan Since 1949*, Steve Tsang, ed., Bloomington: Indiana University Press, 1993, p. 192.

³⁵ In 1970 Japan claimed the sovereignty over the Diaoyutai, a group of eight small islands on the oil-rich continental shelf near Taiwan. Despite the protests from PRC and Taiwan, the US voted to give it to Japan.

shared by the Taiwanese and the Mainlanders alike, motivated especially young people to travel around the island, spend time with and serve economically and socially deprived people in the mountain areas, countryside and fishing villages and the feeling of a shared destiny and belonging to the island emerged. Consequently, rootless literature from the 1960s lost its standings. These mostly experimental works based on Western theories such as surrealism, existentialism and Freudian psychoanalysis, could not meet the needs of a rising middle class readers composed of the native Taiwanese. Hence, the Nativist Literature with its 'anti-imperialism' and its concern with the mundane life on Taiwanese soil became the mainstream of the Taiwanese literary production.

The Taiwanese dialect was overwhelmingly used in the works of Xiangtu literature, whereas the works of acknowledged Taiwanese novelist from the period of the Japanese colonial rule were translated from the Japanese into Chinese. As Peng Hsiao-yen explains, *xiangtu*, literally connoting 'the land of the countryside', denotes 'nostalgia for the rural values that were fast disappearing with the onslaught of Western imperialism.'³⁶ Hence, Xiangtu literature, an extension of the nativist literary movement of the 1930s, along with introducing terms such as 'anti-colonialism', 'nationalism', 'Taiwanese consciousnesses', dealt with conflicts between rural and urban, traditional and modern, old and new value systems.³⁷

The 1980s were marked by a request for political liberalization and the visible protagonist role of the Taiwanese in the socio-political and cultural life of Taiwan. The leadership of Jiang Jieshi's son, Jiang Jingguo, and Li Denghui orchestrated the

³⁶ Peng Hsiao-yen, 'From Anti-Imperialism to Post-colonialism: Taiwan Fiction Since the 1977 Nativist Literature Debate', in Kwok-kan Tam, Wimal Dissanayake and Terry Siu-han Yip, eds., *Sights of Contestation: Localism, Globalism and Cultural Production in Asia and Pacific*, Hong Kong: The Chinese University Press, 2002, p. 74.

³⁷ Peng, 2002, p. 61, Chen, p. 98.

transition of the Guomintang's authoritarian regime into the democratic system. The one-party ruling system was broken in 1986 when the Minjindang (Democratic Progressive Party) was established by consolidating the new middle class, the intelligentsia, and Dangwai, the martial law was lifted in 1987 and in 1988, after Jiang Jinguo's death, Li Denghui inherited the government and the leadership of the Guomintang, thus becoming the first ethnic Taiwanese to be the President of Taiwan.

It was in the 1980s, as Xiao Aqin maintains, when the Taiwanese cultural nationalism emerged. According to Xiao, 'the central concept of cultural nationalism is that the public life of the nation should express or be penetrated by its unique culture, however defined.'³⁸ One of the outcomes of the operating cultural nationalism is currently dominant division of a 'Taiwanese nation' into 'four great ethnic groups', namely Hoklo, Mainlanders, Hakka³⁹ and aborigines.⁴⁰ This sort of cultural discourse had not only emphasized the pluralization of the origins of Taiwanese culture, but also contributed to the employment of a series of

³⁸ Xiao Aqin, *Contemporary Taiwanese Cultural Nationalism*, London and New York: Routledge, 2000, p. 15. Xiao further claims that the primal aim of cultural nationalists is preserving and rediscovering of their distinctive 'national culture', whereas the main goal of political nationalists is the establishment of an autonomous state.

³⁹ To add a note on historical and socio-cultural presence of the Hakka in Taiwan..

⁴⁰ At least nine surviving aboriginal groups constitute about two percent of Taiwan's present population: the Ami, Paiwan, Taya, Bunun, Puyuma, Rukai, Tsou, Yami and Saisiat people. There are two additional groups – the Taroko and the Thao – which are, according to some classifications, distinctive enough to be labeled as 'the tenth' and 'the eleventh' aboriginal group in contemporary Taiwan. See, for instance, Miyamoto Nobehito, *Taiwan de yuanzhu minzu*, Taipei: Chenxing chubanshe, 1992. For the political investment in the reconstruction of the aboriginal's origins see Michael Stainton, "The Politics of Taiwan Aborigine origins", in Muray A. Rubinstein, ed., *Taiwan: A New History*, Armonk, New York: M.E. Sharpe: 1999, pp. 27-31. A recent case that supports Stainton's and Manthorpe's claims is J.F. Keating's employment of the archeological findings about Fengtian jade in his book which is an open advocacy of Taiwan's independence. See Jerome F. Keating, *Taiwan: The Search for Identity*, Taipei: SMC Publishing, 2008, pp. 5-13.

dichotomies – Taiwanese culture as flexible, modern, progressive, democratic vis-à-vis inflexible, feudalistic, reactionary, oppressive China.⁴¹

The lifting of martial law, economic growth and the ‘opening’ of the print media provided the advent of many genres on the literary scene – political fiction, environmental, and feminist novels,⁴² as well as aboriginal writings were popular genres in this decade.⁴³ Furthermore, as Peng Hsiao-yen reminds us, oral histories, autobiographies, memoirs and other modes of ‘subjective historical accounts’ have flooded the book market, thus contributing to the stream of historical revisionism of the time.⁴⁴

Furthermore, after the lifting of the Martial Law, along with the political energy of the time, gay activism has joined other previously marginalized groups in demanding greater recognition and representation.⁴⁵ It was in the mid-1980s that homosexuality emerged as an issue into the central stage of public concern due to the public panic and concern with AIDS.⁴⁶

⁴¹ Xiao, p. 105-110.

⁴² For the numeric data on presence of women writers at the Taiwan’s literary stage prior to this period, see the table reproduced in Qiu Guifen, ‘Zhimin jingyan yu Taiwan (nuxing) xiaoshuo shixue fangfa chutan’, in Jiang Zide, ed., *Zhimindi jingyan yu Taiwan wenxue*, Taipei: Yuanliu chunabshe, 2000, p. 87.

⁴³ Chen, p. 121; Peng, 2002, pp. 62, 63.

⁴⁴ Peng Hsiao-yen, ‘Historical Revisionism in Taiwanese Literature and Culture: A Post-Martial Law Phenomenon’, in Christina Neder and Ines Susanne Schilling, eds., *Transformation! Innovation?: Perspectives on Taiwan Culture*, Wiesbaden: Harrasowitz Verlag, 2003, p. 26,

⁴⁵ For the historical overview of the treatment of same-sex eroticism in ‘Chinese Societies’ (the author includes Taiwan as well), see Chou Wah-Shan, ‘Homosexuality and the Cultural Politics of Tongzhi in Chinese Societies’, in Gerard Sullivan and Peter A. Jackson, eds., *Gay and Lesbian Asia: Culture, Identity, Community*, New York: Harrington Park Press, 2001, pp. 29-32.

⁴⁶ Wei-cheng Raymond Chu, ‘Queer(ing) Taiwan and its Future: From an Agenda of Mainstream Self-Enlightenment to One of Sexual Citizenship’, n.b., 2005, conference paper available at <http://bangkok2005.anu.edu.au/papers/Chu.pdf>

...to be added more on the development of gay rights movement in Taiwan...

A new wave of Taiwan's literary consciousness of this period has been, this time, expressed this time through the Bentu writings. One of the buzz words of the Bentu literary movement - 'postcolonial' – posits China as Taiwan's colonizer, whereas the term *bentu*, literally meaning 'the native land', highlights newly emphasized division among the Taiwanese – native and non-native, *benshengren* and *waishengren*. Thus, after late 1980s, as Peng Hsiao-yen maintains, 'the adherents of the Guomintang's official history have suffered painful disillusionment, but at the same time, obtained the 'condition of marginality' which enables them to question the 'truth' of any totalizing narrative.'⁴⁷ So did the author of the *Notes of a Desolate Man*, Zhu Tianwen.

Zhu Tianwen (Chu Tian-wen) is an acclaimed female writer born in Taiwan. Her family was among the supporters of the defeated Jiang Jieshi and his Nationalist Regime who moved to Taiwan. She grew up in an 'academic family'⁴⁸ where she was educated in Chinese classical poetry and thought. She graduated from the English Language Department at Tamkang University, and, as a prolific novelist, essayist and a prominent screenwriter, lives in Taipei.⁴⁹

Zhu Tianwen is one of the most fruitful writers of the Juancun Literature [Military village literature] which may be defined as literature written by the second

⁴⁷ Peng Hsiao-yen, "Representation Crisis: History, Fiction, and Post-Martial Law Writers from the 'Soldiers' Villages", *Positions: East Asia Cultures Critique*, Forthcoming, p.4.

⁴⁸ Her mother Liu Musha is an acknowledge translator of the Japanese literature, her father Zhu Xining and sister Zhu Tianxin are also well-known in the literary circles of Taiwan.

⁴⁹ Some of the movies screened on Tianwen's screenplays are *The Boys From Fengguei* (1983), *A Summer at Grandpa's* (1984), *Dust in the Wind* (1986), *The Time to Live and The Time to Die* (1986), *Daughter of the Nile* (1987), and *City of Sadness* (1990). For more data on Zhu Tianxin's literary and cinematic opus see Shu-chen Chiang, 'Rejection of Postmodern Abandon: Zhu Tianwen's Fin-de-siecle Splendor', *Tamkang Review*, Vol. 29, No.1, 1998, pp. 46-50.

generation of Mainlanders who were either born in Taiwan or came to the island with their families in their early childhoods.⁵⁰ These authors depict the atmosphere and the way of life in the Mainlanders' communes, and focus on the experiences and sentiments of the people who live or recall their childhoods and youths in the juancun villages.⁵¹

Rosemary Haddon claims that Zhu Tianwen 'was once a loyal follower of the Chinese Nationalist Party, parted company with it, and then found herself excluded in the new social and political order.'⁵² Xiao Shao, the main character of her novel *Notes of a Desolate Man*,⁵³ may be read as a an embodiment of (self)exclusion. In this novel the author follows the main character Xiao Shao, forty-year old

⁵⁰ Beside Zhu Tianwen, among the writers who are representative of the juancun literature are Zhu Tianxin, Su Weizhen, Yuan Qiongqiong, Zhang Dachun and Ai Ya. Huang Huaikai, *Taiwan juancun xiaoshuo yanjiu – yi Zhu Tianxin Weiliao, Su Weizhen Youyuan qianli, Yuan Qiongqiong Jinsheng yuan weilie*, MA Thesis, National Yunlin University of Science and Technology, 2008, pp. 6, 7.

⁵¹ See Huang, pp. 6 – 19. Juancun villages were built for the Guomindang troops in the late 1940s and were once proud islands of the Mainlanders' culture, segregated and isolated from the surrounding Taiwanese neighborhoods by bamboo fences, walls and gates, dialects and customs. Originally built from bamboo and straw as tiny, closely grouped temporary barracks for troops preparing to retake China, the compounds were never intended to be permanent. These villages have – for the most part - faded away peacefully and were replaced with modern high-rise housing. For the romanticized view on the Juancun villages, its history and people, see <http://library.taiwanschoolnet.org/cyberfair2006/minghu/chinese/cchange.htm>. For the 'insider's' account on the juancun villages, its inhabitants' community and later estrangement, see Su Weizhen, 'Juancun de jintou', in Su Weizhen, *Taiwan juancun xiaoshuo xuan*, Taipei: Er yu wenhua, 2004, pp. 7-12.

⁵² Rosemary Haddon, 'Being/Not Being at Home in the Writing of Zhu Tianwen', in John Makeham and Xiao Aqin, eds., *Cultural, Ethnic, and Political Nationalism in Contemporary Taiwan*, New York: Palgrave Macmillan, 2005, p. 104.

⁵³ *Notes of a Desolate Man* is a winner of the prestigious China Times Million Yuan Novel Prize in 1994 and 'widely viewed as a classic of postmodern fiction in Chinese'. Fran Martin, *Situating Sexualities: Queer Representation in Taiwanese Fiction, Film and Public Culture*, Hong Kong: Hong Kong University Press, 2003, p. 102.

upper-middle class well-educated homosexual Mainlander in Taiwan, who melancholically narrates and contemplates on his past and present. As Fran Martin observes, the novel stirred up a great critical enthusiasm in Taiwan and have been presented to the English-speaking readers as being ‘among most important recent novels in Taiwan’, which makes it a rewarding case study for an investigation of a variety of issues pertinent for contemporary Taiwan. My attention will be placed on the main character’s sense of (non)belonging and his (non)identifications, which, in my view, the author relates to the nation, urban socio-cultural space, sexuality and the family.

A Desolate Mainlander

There is a radical difference in the representation of main character’s sense of identification with and the belonging to the Mainlander community in a temporal sense with a drastic linear split – from past to present, childhood to youth.

The childhood has been addressed solely through the memories of the Mainlanders’ housing project, its inhabitants and atmosphere. Hence, the reader hears about the (forced) intimacy of the neighbors who live in the housing project since “the houses of the project all had open doors and windows, and we could determine what anyone was having for dinner just by sticking our heads in through the window”.⁵⁴ Emitting similar intimacy are the memories that depict the games with his younger sister and his neighbors and the movies from the South China with the superstars of the Run Run Shaw Studio they identified with. These recollections not only show the

⁵⁴ For the sake of translation consistency, I will use the quotes from the English translation of the novel. Zhu Tianwen, *Notes of a Desolate Man*, transl. Howard Goldblatt and Sylvia Li-Chun Lin, New York: Columbia University Press, 1999, p. 138.

pertaining influence of the Chinese (popular) culture in the early years of the children from the juancun villages, but also reveal a sort of bond among the second generation Mainlanders - the main character has an older sister and a brother who are born at the Mainland and removed from the focus of the narrative, as well as his parents, as if the fact they had a lived experience of the Chinese homeland separated them from the younger children who “lived an independent life” in Taiwan. In this period of his life the sense of belonging and identification are still solely placed the Mainlanders’ community.

I also must note that the scenes of the childhood clearly reveal class stratification within the waishengren communities, thus breaking the homogeneous notion of the Mainlander. Xiao Shao’s family and neighbors are very poor, which is certainly neither the emblem of the exploitative Guomintang rule that a reader familiar with the ‘new’ DPP official history would imagine, nor the self-representation of the cultivated Mainlander that Guomintang would emphasize. Furthermore, the hasty sketch of Xiao Shao’s father’s life gives us a different view on the Guomintang dictatorship – the father’s life is devoid of any meaning since he spends a greater part of his life serving the military on the nearby islands, and comes back home after retirement only to be hospitalized shortly after. His prompt death after a senseless life in isolation certainly does not leave us with the image of the glorious Guomintang colonizer.

A kind of the gradual passage from the sense of belonging to the sense of acute estrangement to the waishengren community coincides with the increasing sharpness in definition of the character’s (gay) identity. In this sense, the scenes from the main character’s early youth in which he depicts his and the feelings of the people gathered to greet the Great Man, still, to a certain point, overlap. Hence, in depicting the celebration of the Double Ten Day, when his best friend A Yao and him stand in the

mass of euphoric students and anticipate the appearance of Jiang Jieshi (in his eighties at that time), the main character does articulate his disappointment upon the realization that the embodiment of the Guomindang power is, in fact, “a very small Great Man”, a mortal human being with the voice much shriller and feeble in person than the thickly accented voice he’s grown familiar through radio broadcasts. Even though the protagonist resists the Guomindang ideological propaganda which made Jiang Jieshi overly powerful, he nonetheless explicates that “those were happier times, when we believed in everything and doubted nothing. There was no identity issue, for God was in his heaven all was right with the world. It was orderly, mathematical, the world of Bach, with the golden structure that Levi-Strauss had pursued all his life. A world I longed for, one I thought might exist only in the collective dream of the human race.”⁵⁵

Later on, nevertheless, the main character becomes merely ‘the participant observer’, that is, simultaneously and equally attached and detached to the Mainlanders’ community, vividly depicted in the recollection of the Great Man’s death and the painful disorientation emerged in his housing project. On the one hand he does join his ‘friends’ who gathered at the entrance of the compound for the mutual support, old Liao’s hug does nearly squeezes the tears out of his eyes, and he does know that it is maybe the last night they could be so open about who they are. On the other hand, he doesn’t wear a black armband for the entire month as his sister does and does not describe his personal investment to the “hypnotic trance” of the mourning community successfully fueled by the “media bombardment” by the patriotic songs and poems, memorial activities, programs and interviews. Moreover, by stating that he feels sorry about the people from his housing project, he positions

⁵⁵ Ibid., p. 38.

himself out of the collective mourning and collective sense of disorientation.

However, what is striking in the author's treatment of Jiang Jieshi's death is the indication offered through the joint reading of the main character's statement that "the butcher's union announced a three-day moratorium on slaughtering" and his description of the people from the housing project who did not know how to deal with the awareness that "tomorrow, truly everything would be different"⁵⁶. If the first statement may stand for the bleak critique of the evils of the Guomintang's colonizing rule (which may be the result of the 'new' post-Martial Law historical consciousness), what is implied in the sense of immeasurable loss with the death of the Great Man is the existence of the Mainlanders' awareness that the fabric that held them together and assured their self-confidence in being 'what they were' was precisely the cruel force of the Guomintang power whose waning would unavoidably bring about the worsening of their status in the Taiwanese society. In both these cases, the DPP-defined colonizer status of the Guomintang regime has been exposed and reaffirmed.

Finally, the chronological end of the continuum of main character's identification with the waishengren community has been represented through the succinct scene in which the main character, devastated by the unfulfilled love, wanders through the streets of Taipei. He follows faceless, selfless men, and when at a certain point he notices "some old guys" whose arms have been tattooed with the Nationalist icon of a bright sun and blue sky, the main character compares them with the Old Li, a person who was in charge of answering the phone and making announcements in the housing project when he was a child, and admits that he "was shocked to discover they were still alive!"⁵⁷ Thus, eventually, the main character separates himself from the

⁵⁶ *Ibid.*, pp. 154, 155.

⁵⁷ *Ibid.*, pp. 109, 110.

‘obsolete’ Mainlanders to the point of not knowing about their ‘survival’ and continuing existence.

Similar temporal change of the main character’s sense of belonging and identification is detectable when it comes to China – the further Xiao Shao moves from the stage of ‘pre-awareness’ to the present state of ‘identity’ more acute is his estrangement from this imagined geo-political and cultural entity.

The affectionate representations of China are, thus, solely related to the period prior to the ‘full awareness’ of the main character. Hence, the main character admits his fetish over the blue dyed robes from northern China and that his heart would tremble and the tears would stream from his face wherever he would hear the crackling notes from the Chinese panpipe of a Shanxi folk melody. However, he further explains that these bygone feelings “had somehow become the sediment of an emotional cleansing”, thus alludes that his child-like fondness toward China has been transcended along the flow of his maturation.⁵⁸

What has also been transcended is his vision of China as homeland. Whereas the main character has been described as a world traveler – he visits Italian towns, historical sites in Egypt, travels to the Indian holy places and to Japan – he states for China that “on my map of the world, I skipped only that vast piece of land. Now it was there, like the sloughed-off skin of my youth, like the remains of love, cast into a heap. I walked by it indifferently, sensing it to be more alien than all the distant countries of the world. I had no intention of ever going there... No chance, no chance at all. I can only be here. I finally realized that the place I’d longed to visit, the place I’d dreamed about, does not, cannot actually exist. It is an unattainable place that has always existed only in the written world...”⁵⁹ It seems that the only ‘pre-aware’

⁵⁸ *Ibid.*, p. 54.

⁵⁹ *Ibid.*, pp. 150, 151.

relation to China which the main character cannot ‘overcome’ has been lived through the language he uses and the characters he writes.

It is significant to point at the tendencies in the author’s treatment of socialist China. The only character in the book that shows respect and admiration to the socialist China, his Italian friend Momo, has been mockingly portrayed as feeling “naïve infatuation with China”.⁶⁰ Hence we read about Momo’s dedicated reading of Mao Zedong’s poems, his excited singing along the melodies of marches which praised the red sun and socialist homeland and the theme songs from classic leftist Chinese movies. Then the main character comments that “the times had changed and the rousing chorus of men and women seemed comical”, and that Momo’s ardor and gesticulation “seemed totally absurd”.⁶¹ To further banalize the situation and to emphasize this ‘absurdity’ of geographically transplanted admiration of the socialist regime the main character highlights Momo’s shouting that “Chairman Mao is the helmsman of the proletarian homeland” and that the only feeling he and his Taiwanese lover had during this visit to Momo was their sexual arousal.⁶² Even the brief say about the support that the PLO enjoyed from the common laboring people during the civil war against the Nationalists gets the underlying endangering tone, since it has been mentioned in the passage which describes his lover Yongjie’s anxiety felt in the ‘bewitching sight’ of groves of peach blossoms.

Moreover, in the scene when Bebei joins her father to visit the relatives in the Mainland, they travel by the Hongze River and she notices the stone tablet *We are*

⁶⁰ Ibid., p. 52.

⁶¹ Ibid., p. 53.

⁶² For the reading of this scene as implying that ‘nostalgia and memory can be both consumerist and utopian’ see Wang Ban, ‘Reenchanting the Image in Global Culture: Reification and Nostalgia in Zhu Tianwen’s Fiction’, in David Der-wei Wang and Carlos Rojas, eds., *Writing Taiwan: A New Literary History*, Durham and London: Duke University Press, 2007, p. 383.

determined to repair the river Huai. The explanation she hears from her father and the driver that the tablet is placed more than fifty years ago when “Mao was still clearheaded”, implying that the common people of China question the leader of socialist revolution, which is an obvious sign that socialist regime doesn’t have a full, that is, blind support of the Mainland people anymore. Beibei’s response is that the tablet was a far cry from the legacy of Empress Wu of the Tang dynasty “who left no stone tablet, letting later generations to judge her solely by her accomplishments and her failures”.⁶³ This statement of Beibei may be read not only as her feminist impulse – she is exposing the historical male dominance obtained through historiography - but also as one additional unfavorable comparison of the socialist PRC with the glorified Chinese empire.

At the same time, the glorification of pre-socialist China and its culture is one of the main features of Zhu Tianwen’s work’s intertextuality. The author does refer to the leftist Chinese movie classics of the 1930s - *Street Angel*, *Singing at Midnight* and *Song of the Fisherman* – but they do not obtain the solemnity and respectability of the references to Master Hongyi or Monk Tripitaka of the Tang dynasty, legend about Cheng E or about the King Xuan of the Zhou dynasty. Moreover, the cultural production of PRC is completely removed from Zhu Tianwen’s staging of contemporary global currencies of high culture to which she abundantly refers in her work – the closest she gets to the PRC in her intertextual world is Hong Kong’s cultural production and the film *Dream Lovers*.

A Desolate Man of Contemporary Taiwan

Throughout the book, urbanized and consumerist ‘new’ Taiwan and its people are a source of profound sense of nonbelonging and the objects of the deepest despise of

⁶³ Zhu, p. 130.

the main character. However, not without telling complexities and contradictions.

Contemporary Taipei is almost always depicted as a dehumanizing space whose modernization tortures, conquers or replaces the nature. Hence, when talking about newly erected skyscrapers, the main character remonstrates that the arctic birds have to climb higher when overflying Taipei on their migrating path; the sun cannot penetrate a sandstorm on the building sites; skyscrapers create hurricanes that blur the vision of people and slice the sky onto angular strips. This is not to say that the character feels that he belongs to or identifies with 'pre-modern' Taipei, for there is a feeling of anxiety toward its small valleys "full of numerous secret entrances which led to the temples of cults that performed all sorts of bizarre, grotesque rites".⁶⁴

Only the most severe state of sorrow and loneliness caused by the death of his friend A Yao pushes him into the sense of belonging to the city, and even then, the reader is not left with the feeling that the main character fully transforms into the appreciative modern urban dweller. He wanders through the city streets on that typhoon night, finds himself among the tombs, and only then, confronted with the ultimate void of death, does he stare at the city, the bridge, broad avenues, block of the apartments. At this moment, when the city stands for the antipode to death and for the moment shows itself as the safe harbor, he states that "it seemed so friendly, so captivating", and that it made him composed again. However, no matter that the main character, "recomposed", does become an uniformed urban subject who runs up to McDonalds to embrace it as if meeting a long-lost relative, he still sees its golden arches as a demonic beast which hovers above the city.⁶⁵

The values and resulting lifestyle in the (post)modern Taiwanese society - especially consumerism, New Age ideology and technology - are the object of a sharp

⁶⁴ *Ibid.*, p. 111.

⁶⁵ *Ibid.*, 23.

critique throughout the book. The main character's radical estrangement from the present Taiwanese socio-cultural values and life-styles in its previously mentioned revelations may also be read in a variety of elaborated themes - in the description of his New Age friends, in the episode with his not-meant-to-be Fido lover, and even in the passages which may be interpreted as pseudo-feminist ones.

Parrot Gao is Xiao Shao's old friend, a character which is the grotesque embodiment of blended metrosexuality, New Age ideology and consumerism wrapped up in the post-modern discourses of health and beauty. He is spending his days attending the strict schedule of smearing skin-tightening lotion, wrapping his belly with plastic after applying fat-reducing oil, doing his everyday facials, and enjoying New Age music with its sounds of rain, breezes, whale calls and tiger roars in his fancy apartment "which gave the illusion of colonial style in the South Sea tropics". Later on, we read about main character's Taiwanese friends who are into studying Buddhism, "happily caught up in previous-life regressive therapy, hypnosis, rebirthing, kundalini, winds rising, shakti, prana, and svabhavika", and we witness the main character's grumbling on his unfamiliarity with the New Age terminology and his indifference toward the resulting braking of close friendship ties.⁶⁶ The fact that the author uses the label 'New Age' (in English) in the previous passages may be interpreted in at least two ways. Firstly, it may be read as the critique of the modern (upper-class) Taiwanese individual's estrangement from the nature and the genuine spiritual quests which are now reachable only in its consumerist New Age modes. Secondly, it is a way of distancing from the New Age ideology, since its followers would rarely use this word with its connotations of modern western instant spirituality.

⁶⁶ Ibid., pp. 32-35.

In contrast with complete indifference to this kind of nonbelonging, the pain caused by the feeling of being passé is an overarching motive in the portrayals of main character's experiences of contemporary Taiwan and its people.

Feeling humiliated. This is the expression that the main character often uses when addressing the encounters of 'his generation' with the 'new' Taiwanese people. He sees it in Parrot Gao's obsessive care for his health and beauty, he sees it in the commercials in which the young – “innocent and ignorant” – models declare the slogans that he experiences as spitting to his face. But, as we read, he just turns, as poised as he can manage, takes out a handkerchief and wipes the spit off. No matter that the main character does not reveal here his vulnerability toward the standards, values and the approved and encouraged behavior of the Present, the episode with the gorgeous but emotionally sterile Taiwanese teenager clearly exposes the devastation of an individual who, willingly or not, does not internalize 'new' communal codes and thus remains 'locked' in the structures of the past.

The author's literary treatment of Fido and the young generation of Taiwan emphasizes a difference between romanticized world of attachments, passions and endeavors of the past generations on the one hand, and the post-modern youngsters acute lack of emotional ties and their omnipresent perverted human relationships on the other. Whereas the novel relies on the main character's recollections of his deep friendship with A Yao and his profound love relations, Fido is described as a young person who believes that the money is the only foundations of friendships, who consider the emotions to be merely time-consuming and troublesome, and who sees sexual passion as just a way to the sexual diseases. The harsh judgments of the new Taiwanese generation are profuse: they are “neat freaks” who “prefer good, clean masturbation to emotional entanglements that can be so distressing”; they “want organic relationships that are completely comfortable and totally harmless”; they

“give a little, take a little, but never anything deep, for that is erosive, can bring only destruction, and is inauspicious”.⁶⁷

An additional way of the main character’s distancing from Taiwan’s Present has been uttered through the politics of language. Hence, the main character states that “the accent of the Fido generation sounded much like the national language spoken by those born in the 1970s. No, no, more accurate name for their language would be Pekinese or Putonghua. Nowadays, in the Republic of Taiwan, the so called national language is no longer the one we used to know”.⁶⁸ This is a clear allusion to the DPP and pro-independence politics which transforms Taiwan (its official name still being Republic of China) into the Republic of Taiwan, and the author’s critique of new politics of language which overturned the hegemony of the mandarin Chinese as the national language established by the Guomintang only to reverse it into the hegemony of the Southern Min (Taiwanese) language.

In a contrast with the numerous depictions and allusions pointed to the Mainlanders and their political opponents – presumably from the Hokklo ethnic group, the Hakka group is absolutely unrepresented, whereas the sole mentioning of the aborigine Taiwanese people is a brief episode in which the main character talks about his lover Yongjie’s amorous affair with the man from the Taiya tribe. Hence, we find the critique of Guomintang politics when we read that Yongjie’s lover and his tribesmen were not permitted to keep their original names but had to choose the Chinese names instead to satisfy census requirements. We also hear the author’s critique of the opportunistic and hypocritical ‘multicultural’ politics since the love affair happened in the years when “everyone was taking video cameras up to the

⁶⁷ *Ibid.*, p. 77.

⁶⁸ *Ibid.*, p. 69.

mountains and down to the seas to shoot documentaries”.⁶⁹ The underlying message is that the effort to ‘bring in’ the aborigines into the picture of ‘multiethnic’ Taiwan was nothing but a trend of voyeuristic politics not pointed at the genuine social inclusion of aborigines and the end of discrimination.

Nonetheless, the way that the author describes the life of aborigines that Yongjie adopted for six months of his love affair in his lover’s tribe is equally problematic since it reinforces the images of Taiwanese ‘backward’ and ‘immature’ aborigines. Thus, solely by the virtue of being in the aboriginal environment, Yongjie has been returned to the purity of innocent and joyful childhood – he herded sheep, climbed betel-nuts trees, shelled the nuts alongside the members of the tribe... he learned how to treat ramie, how to identify dyeing materials, and he “even learned how to use a weaving machine to mix colored threads with hemp to make red, blue and black fabrics”.⁷⁰ This return to the nature significantly differs from the New Age ‘cherish the nature’ command in a sense that Yongjie, and in extension the aborigines themselves, have been taken back to the premature phase of ‘the developed’, thus ‘nature-estranged’ society. This prematurity is further accentuated through the main character’s explanation that Yongjie’s love for Abei was innocent to that extent that ‘the most they did was fall asleep holding each other after getting drunk’.

A Desolate Gay Man

If the webs of (non)identifications and (non)belongings may be read as the central issue of Zhu Tianwen’s book, then the issue of homosexuality may be interpreted as central point around which the main character’s sense of (non)belonging evolves. I will focus on the represented relations between the main

⁶⁹ *Ibid.*, p. 153.

⁷⁰ *Ibid.*, p. 153.

character's identification and (non)belonging to the global LGQ community on the one hand, and lived experiences of the contextualized individual on the other. Moreover, I will analyze Zhu Tianwen's representation of homosexuality in relation to the role of family and marriage which emerge as wishful retreats at the moments of the inner struggles of the homosexual individual.

The main character is self-represented and self-understood as an individual constituted of deep emotions and passions toward the persons of his own sex and 'being a gay man' is an identity category accepted and unquestioned throughout the novel. This self-imposed label of a gay man is the main reason why he feels estranged from his closest heterosexual friends and relatives, who, as if possessing the intrinsically different and inflexible epistemological positions, cannot reach to his gay world. The ultimate mark of the sense of nonbelonging to the heterosexual social matrix is the main character's questioning of the concept of the nation.

The awakenings of the main character's same-sex desire are torturous and agonizing – he tries to bury his feelings and attractions and to delay their enactments. However, this scrutiny of same-sex desire is represented as utterly self-imposed and we cannot find at any point the description of the social scrutiny, discrimination or violence pointed at non-heterosexual persons. Having in mind the violence experienced all over the world by the persons who do not fit into the compulsory heterosexual mould, this image of conspicuously gay-friendly Taiwanese society exposes what Cindy Patton explains as the inclination of the Taiwanese government in 1990s to catch up with the US in what was perceived as 'civilized' treatment of homosexuality. This trend was, according to Patton, closely related to and, in a way, a chronological extension of building the identity of developed Taiwan vis-à-vis demonized communist Mainland, this time with respect to the 'cultured' tolerance of

non-heterosexual difference.⁷¹

One of the important issues that arises through the representation of main character gayness is the duality of being (a private) gay and not being (a public) gay. Even though 'being gay' is omnipresent and emphasized identification of the main character he is not able to fulfill the requirements of 'being public gay'. In one moment of remorse the main character explains that it was not that he didn't want to participate in the 'comrades' movement, but that "...in the final analyses, I was afraid, afraid of shouting slogans. I was always embarrassed by having to shout and wave my fists in a crowd, for it felt like I was standing naked in the street, disgracing myself".⁷² Main character's repeated distancing from any form of activism does not only bring about a sharp differentiation among his 'private' and 'public' gayness, but also reveals a mixture of his identification on the one hand and the sense of nonbelonging on the other. He, at the bottom line, remains a truly desolate gay individual who yearns for but cannot evoke the sense of belonging neither to the Taiwanese nation nor to the nationless world of a homosexual.

Contrastingly, his best friend A Yao has been represented as a true believer in the global LGQ cause, a person who does not have a problem of 'being identified with' but 'not being able to participate in and belong to' the LGQ group, 'a warrior' who serves as a kind of main character's 'mentor' for the ideas, ideals and activities of the global LGQ movement. It is interesting to note that the representation of A Yao and the information that a reader gets through his character is obviously filtered exclusively through the global lenses. This absolute submerging of the local in the

⁷¹ See Cindy Patton, 'Stealth Bombers of Desire: The Globalization of 'Alterity' in Emerging Democracies', in Arnaldo Cruz-Malave and Martin F. Manalansan IV, eds, *Queer Globalizations: Citizenship and the Afterlife of Colonialism*, New York: New York University Press, 2002.

⁷² Zhu, p. 37.

global is, in my view, one of the most problematic feature if the book. Thus we read A Yao's explanation that "gay is white, male, homosexual is politically incorrect, queer is male female yellow white black bisexual transsexual there's room for everyone", in which he address the matter of language and definitions as a recital text from American gay rights organization's handbook without making any reference to the Taiwanese socio-cultural context in which he enacts his non-heterosexual identity in a particular way.⁷³ Through this complete submission to the global language and definitions A Yao, and in extension the author herself, silences not only the hierarchies that are unavoidably operating within global LGQ movement, but also the inequalities which are present among the Taiwanese members of non-heterosexual community.

When it come to silencing or, better to say, reinforcing the global inequalities transported into the LGQ community from the broader socio-cultural, political and economical realms, the analysis of the main character's 'report' on the 'victories' of pro-LGQ rights movement in the late-1980s and early-1990s reveals similarly alluding presences and exclusions. Thus we read about a memorial for AIDS victims in Washington, about the successful actions in Manchester, about the law that allow same-sex marriage but not the adoption of children by the same-sex couples passed in Denmark. What the author fails to address is not only the case of Taiwan or of the 'non-Western world', but what remain hidden are the inequalities present in new hegemonic centers of globality of Western Europe and North America.

It is also interesting to note the author's relating of a gay man's emotional life and the institution of the family. I would not support a very strong critique uttered by Ji Dawei that Xiao Shao feels 'masochistic' attachment to the institution of family.⁷⁴

⁷³ Ibid., p. 25.

⁷⁴ See Ji Dawei, *Wan'an Babilun: Wanglu Shidai de Xingyu, Yiyi, Yu Zhengzhi Yuedu*, Taipei: Tansuo, 1998, pp. 155-168.

In my reading, the uncritically glorified institution of the family has been main character's safe harbor in both the moments of idyllic relationship and his disappointments and disillusionment on his lovers. Hence, in the moments of the greatest closeness to his lover Yongjie, two of them spend their time with his sister and her family. The atmosphere is as rosy-painted as it may be – his sister, a shy and insecure embodiment of traditional domesticity, is serving her guests, takes care of her children, sews and embroiders in the corner of the room, his lover and his sister's husband play chess, and it is no surprise that after their visits to his sister's family, Yongjie and the main character feel "like an ordinary husband and wife living their routine life".⁷⁵ This routine and its enclosed gender roles are not only unquestioned and undisrupted, but further romanticized and celebrated, since the main character, upon the leave of his lover, goes to his sister's family "to take part in her family life, which helped him to maintain a healthy spirit, like a raspberry bush standing tall among hemp plants".⁷⁶ Furthermore, the marriage is represented as the comfort and the escape whenever he feels agonizing disillusioned by his love relationships – after the last night spent with his lover Shi, he phones his friend from childhood Beibei to propose her from pure despair, whereas he openly admits, in the moments of recollecting his hypocrisy after the most agonizing relationship with Jay ended, that he became obsessed with marriage because he longs for stability. The culminating scene of main character's glorification of marriage is the symbolic wedding between him and Yongjie in the St. Peter's Basilica in Rome.

Then again, the palpable emotional inclination of the main character to A Yao's 'Japanese mother, Taiwanese daughter-in-law' stands for an acclaim of traditional women and her traditionally defined motherly role. Represented as the embodiment of

⁷⁵ Zhu, p. 62.

⁷⁶ *Ibid.*, p. 63.

traditional modes of behavior, she is a woman who, just like aborigines, remained in the past, but, unlike the aborigines, Mama is highly graceful and refined. Thus, we read about the subtle fragrances and the flower of camellia in her room, repeatedly evoked tatami mat which additionally creates the sense of the Japanese tradition, her ritualistic make-up which enclosed all her feelings all her life, her slow ritualistic movements, ultimate tolerance and endurance of the violent anger of her homosexual son. She is a beautiful “ghostly shadow”, “the Infinite Mother”, a “defenseless snail” who, despite her inability to comprehend ‘the wild, desolate world’ her son and the main character inhabits, remains the person with whose idealized passivity and fragility the main character sympathizes the most.

Contrastingly, they ways in which the author interrelates the criticism of dehumanized modern Taiwanese society with the change of women’s gender roles and behaviors, which, in turn intersects with the change of the institution of the family and consumerism, produce much negative images of ‘new’ Taiwanese women. Hence, we read about Fido’s father, rich businessman who is rarely at home, but who still plays the role of the ‘first-class breadwinner’, thus, in a way, performs his paternal role in a satisfactory way. Contrastingly, when the author portrays the character of Fido’s mother, she is represented in a much worse light - she is idle, bored and boring jealous wife who blames her children for her ‘tough’ destiny that might be changed only by the new marriage. She is a woman who does not fulfill her motherly role, but this brake from the shakes of family and traditional gender roles are taking her only to the majiang games, ballrooms nights and her entertainment with the stock market.

Similar judging message about the ‘changed’ women is transmitted through the passage in which the main character observes silver-haired grandmas who invade fast-food restaurants in the morning, housewives who become the primary customers for afternoon tea, female empty-nesters who turn into frequent flyers in

their quest for pleasure and visits of relatives abroad' or when the main character ponders upon the phenomena of female consumers buying diamonds for themselves, not waiting for the (rich) man's love any longer, then for their parents, husbands and friends as being an obvious characteristic of matrilineal society.

...

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附件三

國外研究生短期來台研究遴選辦法及甄審歷程記錄

一、遴選辦法

此計畫公告後，審查各個學生申請人的送件計畫，經學校審查委員會審閱申請人的相關資料和研究計畫之可行性和貢獻性之後，擇優推薦。

二、甄審歷程記錄

經審查各個學生申請人的計畫後，審議委員決議推薦 Ristivojević Dušica 申請此計畫。該生欲以傳統/現代/全球性的切角研究台灣和中國女性作家的作品。這些理論切角極有開創性。該生從傳統分析為經，以當下熱門的全球化議題為緯，企圖爬梳出台灣女性作家作品中的新面貌。該生除了精研台灣當代女作家如朱天文、李昂、施淑青之外，研究當中亦著重台灣歷史、文化、社會等等現象的分析，研究方向兼具廣度和深度。該生亦獲得中央研究院中國文哲研究所研究員彭小妍教授之推薦。建議該生前往台灣研修、蒐集第一手相關資料，以期得到更進一步的研究成果。

國外研究生短期來台研究計畫書

一、原博士論文計畫摘要

(需含研修期程)

Dušica Ristivojević, Third Year PhD Candidate

Summary of Ph. D Dissertation

My PhD thesis deals with the transformation and creation of gendered cultural/traditional and national/modern identities in China. I explore particular representations of ‘other’ women - foreign, non-Han Chinese and ‘non-modern’ Han Chinese women - created by a group of educated Han Chinese women who were engaged in the debates about changes of China’s and Chinese women’s social conditions and political positions at the turn of the twentieth century. My main aim is to explore and assess the ways Chinese women created specific images of different groups of women in order to construct their own meanings of nationhood and womanhood. Women’s representations will be read as the constitutive female other of the self of ‘Chinese woman’ and the site of transformation and creation of gendered cultural and national identities.

My study will start in 1898 when the first women’s journal *Nüxue bao* was founded in Shanghai, marking the beginning of women’s direct participation in public/political life and the gradual proliferation of Chinese women’s voices into the debates about China’s and Chinese women’s socio-political conditions. My thesis will include the New Culture Movement, a precursor of acute iconoclast thinking. A

prospective concluding section of my dissertation will deal with the analysis and comparison of the roles of 'tradition' in the formation of 'modern'/'global' gendered identities shaped in women's writings at the turns of the twentieth and the twenty-first centuries in Mainland China and in Taiwan.

My primary sources are the writings of Chinese women who entered the public/political space in the period I observe. In order to explore Chinese women's constructions of gendered cultural/traditional and national/modern identities, my main methodology will consist of library research which will enable me to collect and contextualize women's writings. My main analytical tools will be the critical discourse analysis as proposed by Norman Fairclough (2003, 1992), as well as feminist analytical approach of gynocriticism (Showalter, 1997, 1985; Mills, 1989).

My project aspires to contribute to several scholarly fields: history of modern Chinese women's/feminist movements, theoretical debates about Chinese nationalisms, and postcolonial theoretical literature focused on the agency of non-Western women in the context of global inequalities. By looking at Chinese women's writings and activities from the turn of the twentieth century, I hope to contribute to the growing body of literature on the Chinese women's/feminist movements which critique and assesses the extended historical importance of Chinese women who belonged to the pre-New Culture/May Fourth generation. Furthermore, by engaging with Chinese women's discursive strategies at the period of China's first 'entrance' to the global stage I will enter the debates about the Chinese nationalist project in general and specifically - women's engagement and position within. Finally, by focusing on the discursive figures of 'other' women which emerged in Chinese women's writings, I hope to contribute to the feminist academic debates about hierarchical but contextually-changing power relations between women in the modern/izing world.

二、來台研修計畫背景、目的、方法及其重要性

The research I wish to conduct at the Academia Sinica on amalgamation of ‘tradition’ and ‘modernity’/’globality’ in the works of contemporary Taiwanese and Chinese women writers will be of extreme importance to my doctoral research, on which I am currently working under the supervisor of Professor Allaine Cerwonka (Dept. of Gender Studies, Central European University, Budapest) and Professor Maria Jaschok (University of Oxford). The focus of my thesis is the period of China’s ‘first entrance’ into the modern/global world - the turn of the twentieth century - with the prospective comparative chapter on the role of ‘tradition’ in the formation of ‘modern’/’global’ gendered identities in Mainland China and Taiwan at the turn of the twenty-first century. The research that I hope to conduct in Taipei will be essential for developing this concluding section of my PhD dissertation in which I will analyze, compare and contrast Mainland Chinese and Taiwanese contemporary women’s writings. I will focus on the role of ‘tradition’ and ‘modernity’/’globality’ as represented through the female characters created by contemporary women writers.

The research in Taiwanese studies that I wish to embark at the Institute of Chinese Literature and Philosophy at Academia Sinica will start with my active participation in lectures and academic discussions of the Summer School on Literary Theory and Academic Chinese. I am convinced that the excellent selection of courses offered by the summer school’s faculty, re-thinking and applying the perspectives of contemporary theorist to the analyses of sinophone literature and film, as well as lively communication and exchange of ideas in the international academic environment of the summer school will be of an immense significance not only for the advancement of my research-plan for the project I wish to complete in Taipei, but also

for my future work on the PhD dissertation and my overall academic competence.

The subsequent research period in Taipei (mid-August – September, 2008) will be dedicated to the systematic study of secondary sources which are crucial for contextualizing, historicizing and theorizing my further analysis of women's writings. The main aim of this phase of my research will be to combine the insights from the sinophone academic studies with the relevant scholarly work in Taiwanese history (Rubinstein et. al, 2007; Huang and Tsao, 1998) and culture and society (Huang 2006; Liu, 1999; Zhan, 1999; Marvin and Reed, 1998; Zheng, 1995; Murray and Keelung, 1994) which I've had the opportunity to begin to explore at Oxford. In this way, I will be enabled to truly comprehend the broader historical and socio-cultural milieu of Taiwanese women writings' production, and thus thoroughly ground my research. This is in accordance with the feminist analytical approach which attempts to challenge the formalist illusion that literature is divorced from the rest of reality (Katz-Stoker, 1973), and its emphasis on the importance of contextualising literature prior to its analysis. Moreover, in this period I will study in great depth the works of Taiwanese literary critics – a research area within which professor Peng's expertise will be invaluable.

During the remainder of my research at the Academia Sinica (October – December), I will engage with the reading and analysis of Taiwanese and Chinese women's writings. I plan to start my study by analysis of the writings of pre-eminent contemporary women writers - Zhu Tianwen, Li Ang and Shi Shuqing - but the choice of my literary research sample will significantly rely on the consultation with professor Peng. I will be preoccupied with the images of women characters that women writers created in order to come to innovative conclusions and reveal the potential of theorizing the imagined reality of women for rethinking the relation of 'tradition' and 'modernity'/'globality' in the modern(izing)/global(izing) identities in

non-Western geopolitical spaces.

The significance of the research project that I hope to conduct at the Institute of Chinese Literature and Philosophy has the potential to broaden the knowledge and understanding of at least two important fields of scholarly investigation. Firstly, it is necessary to raise the global academic awareness of the Taiwanese and Chinese literature in general and of Taiwanese and Chinese women writers in particular. The counter-narratives and counter-representations of 'tradition' and 'modernity' that may be detected in the contemporary non-Western literary canons may offer us a new, much more complex and dynamic view on the crucial question of formation of the modern(izing)/global(izing) literary and socio-cultural identities. In my view, the analysis of cultural production in non-Western societies promises a compulsory challenge and balance to the epistemologically hegemonic western academic knowledge production. Moreover, the focus on female literary voices is the only way to address the hierarchies within the male-dominated (Western and non-Western) literary canons, which is the aim of feminist and gynocriticism (Showalter, 1997, 1985; Mills, 1989) that inform my proposed research.

Secondly, the comparative analysis of contemporary women's writings will highlight the role of gender in the constructions of 'tradition' and 'modernity'/'globality', which, together with other axes of differences (i.e. class, race/ethnicity, sexuality), shape different visions and representations of these phenomena. I strongly believe that the cautious scrutiny of changing and differing meanings of 'tradition' and 'modernity'/'globality' in diverse socio-cultural (material and literary) contexts tell a compelling story about the formation of contemporary national identities whose very foundations rely on these concepts.

三、來台指導教授之學術專業與完成研究構想的相關性

Professor Peng Hsiao-yen is an expert in comparative literature studies, as well as in gender studies. Her publications in these academic areas of my research interest have already made a significant impact of my thinking, and the research under her supervision will without any doubt be of an immense importance for my future academic development.

四、預期完成工作及具體成果與未來研究發展之關係

The research on amalgamation of ‘tradition’ and ‘modernity’/’globality’ in the works of contemporary Taiwanese and Chinese women writers that I hope to conduct at the Institute of Chinese Literature and Philosophy under the guidance of Professor Peng Hsiao-yen will be essential for developing the concluding section of my PhD dissertation. My six-month research in Taiwanese studies at Academia Sinica will mean using numerous unique opportunities that this outstanding academic venue may provide.

Firstly, the guidance and advice of Professor Peng Hsiao-yen who is an expert in comparative literature studies, as well as in gender studies, will be an invaluable contribution to my future academic development. I expect that Professor Peng’s expertise will be indispensable for enhancing not only my understanding of the socio-cultural context of production of Taiwanese and Chinese women’s writings, but also for my comprehension of sinophone theoretical literature relevant for my work.

Secondly, my engagement in lectures and academic discussions of the Summer School on Literary Theory and Academic Chinese will be invaluable experience. It will undoubtedly advance both my level of academic Chinese language – which is very important issue since I aim to develop my future career in

sinophone, anglophone, and serbian academia – and my knowledge of the latest trends in literary theory. In my view, the international academic environment of the summer school offers the ideal space for planning many future collaborative projects, and I will certainly be one of the initiators of such transnational, transcultural and interdisciplinary cooperation.

Thirdly, the availability of a wide array of sinophone scholarly work in the fields of literary studies, gender studies, and nationalism studies currently unavailable at the Central European University and the University of Oxford will allow me to incorporate the latest methodological and theoretical trends in my field. In order to achieve the academic excellence I aspire to, it is imperative to access the libraries of Academia Sinica's institutes, National library, as well as numerous University libraries located in Taipei.

Finally, participation in the regularly organized public lectures, seminars, conferences and workshops in Taipei will contribute to a better understanding of Taiwanese culture, history, literature and gender issues, greatly complementing my program of research. Sharing experiences and information about our work with many students and academics in Taipei will no doubt be mutually enriching.

After the completion of my PhD in Comparative Gender Studies at the CEU, I firmly intend to continue my academic engagement with the issues of gender and Taiwanese/Chinese studies. I will continue my already established close cooperation with many institutions and academics across national and cultural borders. In this sense, I hope to use my research time in Taipei to launch the long-term scholarly cooperation between local and international scholars that will enhance the global awareness of Taiwanese culture, history, civilization, and specific gender relations in Taiwanese society.

五、個人傑出表現或參與研究經驗

(請列舉具體事實，如研究成果、個人受表揚及獲獎紀錄等)

SCHOLARSHIPS AND AWARDS

1997–2001 “Scholarship for the most talented students in the region” awarded by *Zlatara Majdanpek*

1998–99 “Young researchers and talents scholarship” awarded by Serbian Ministry of Science and Education

2001–02 Scholarship awarded by Chinese Ministry of Education for studies of Chinese language and culture at Beijing Yuyuan Wenhua Daxue, Beijing

2004- 05 Scholarship awarded by the Central European University, Budapest for completing MA Program in Gender Studies

2005 “Lu Xun Library Grant” awarded by CCK- International Sinological Center at Charles University, Prague for a research in the John King Fairbank Library, Oriental Institute of the Academy of Sciences of the Czech Republic, Prague

2005 Grant awarded by the Central European University, Budapest for a library research in the School of Oriental and African Studies, London

2005 Grant awarded by the European Association of Chinese Studies for taking part in the Summer School in Chinese Studies, Braga

2005 – 08 Scholarship awarded by the Central European University, Budapest for the PhD in Comparative Gender Studies

2006 Grant awarded by USF Ricci Institute for Chinese-Western Cultural History, San Francisco for participation in the colloquium “Gender, Culture and Power: Chinese Women and Western Women Interact in Late Imperial and Modern China” and a library research at USF Ricci Institute for Chinese- Western Cultural History, San Francisco and at the University of California, Berkeley

2007 “Lu Xun Library Grant” awarded by CCK- International Sinological Centre at Charles University, Prague for a research in the John King Fairbank Library, Oriental Institute of the Academy of Sciences of the Czech Republic, Prague

2007–2008 OSI/FCO Chevening Scholarship for a PhD research at the University of Oxford, Oxford

2008 Grant awarded by the Wolfson College, University of Oxford for the research in the School of Oriental and African Studies and the British Library, London

ACADEMIC WORKING EXPERIENCE

March 2007 Charles University Prague Oriental Institute *Visiting Researcher*

June – September 2007 Beijing University Beijing International Women’s Studies Centre *Visiting Researcher*

六、附件

- (一) 國內或國外大學註冊之證明或錄取通知書
- (二) 碩士班及博士班研究所成績單影本
- (三) 指導教授推薦函
- (四) 來台研修學校指導教授同意接受前往研修之文件
- (五) 已發表之學術性著作 (1 至 3 篇)

(以上附件請附於本計畫書之後)

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