

TAIWAN AND ITS CONTEXTS

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ABSTRACT

Imagining Musha: Historical Violence and the Politics of Representation

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It was during the height of the Japanese colonial period in Taiwan, and virtually all forms of armed resistance had long been suppressed. But all of that changed one fall morning in Musha (Wushe), a small town nestled deep in the mountains of central Taiwan and occupied primarily by aborigine tribes. October 27, 1930 was the date set for the annual track meet to be held at Musha Elementary School. The event, however, turned violent when Mona Rudao of the Atayal tribe led more than 1,200 tribesmen on an ambush resulting in the death 136 Japanese – the entire colonial presence occupying Musha – in a bloody event that would be called the Musha Incident. The Japanese responded with a massive deployment of troops and state-of-the-art weaponry to suppress the uprising, even going so far as to recruit other pro-Japanese tribes to hunt down the perpetrators. This Second Musha Incident, as it was later characterized, culminated with the near extermination of the Atayal tribe and the forced exile of the few survivors away from their ancestral homeland of Musha to Chuanzhongdao, (present day Qingliu).”

The Musha Incident (including the Japanese response) has become one of the most contested sites in modern Taiwan history. Over the course of the past seventy-five years, the image of Musha in popular culture has been radically transformed and repeatedly reinvented to serve different political, cultural, and historical agendas. This paper will examine the Musha Incident through the lens of the cultural representations it has inspired. Spanning the 1930s to the present and traversing different artistic mediums (novels, short stories, poetry, graphic novels, television miniseries, and film screenplays), this paper will trace the evolution of how artists, writers and filmmakers have imagined Musha and explore what those representations can tell us about historical representation, cultural identity, and the power of political hegemony.

***Taiwanese Families in Transition:
An Economic Analysis***

C. Y. Cyrus Chu

It is well-known that Taiwan has experienced one of the smoothest and fastest demographic and economic transitions in the past 60 years. Against this fast-changing societal background, it is interesting to investigate how the traditional norms of Chinese families have changed. To facilitate the analysis, in 1999 we launched Taiwan's first panel data survey, named Panel Study of Family Dynamics (PSFD) under the support of CCK foundation, National Science Council and Academia Sinica. This panel survey covers questions concerning the marriage matching, child education, daily expenses, housework allocation, attitude of members, parental co-residence, and sex preferences of Taiwanese families. In this paper, we summarize the research findings using this rich data set in the past 7 years, and also compare the results with the observations from Mainland China, in which we started a corresponding panel survey since 2004. We provide statistical evidence about the changes, as well as the theoretical explanation why such changes happened.

ABSTRACT

The Feminist and the Traditional: Self-Images in Taiwan Women's Poetry, 1986-2005

CHUNG Ling

Since the 1950's for half a century, there have appeared a relatively large number of women poets in Taiwan. It is a rare phenomenon, because in Chinese literary history, women poets were rare and hardly appeared in groups except in the 18th century. Because many Taiwan women poets were aware of their role as a Chinese woman in a literary tradition predominated by men and aware of their role as a modern woman, their poetry often expresses self exploration and often builds new self images. Theories of feminism and gender studies have been implanted in Taiwan from the West since the late 1970's, and Taiwan women poets adopted in their writings ideas of these theories. Their writings often display the characteristics of "female sublime" and "the breaking of sex taboos", and gender modes such as "the androgynous," "transvestism", etc. On the other hand, some of them do not abandon the legacy of the traditional past such as the female writing of wan-yueh style. Thus, in their writings, there are traces of tension, conflict, and negotiation between concepts of feminism and gender studies from of West and Chinese traditional modes and style. It is during the two decades from 1986 to 2005 that these traces are apparent and discernable, after the ideas from the West became acculturated. What distinguishes Taiwan Women poets' writing from the writings of other Chinese communities is precisely its conglomeration of the traditional and the feminist. Studied poets include Hsiung Hung, Yi Ling, Ku Yueh, Chiang Wen-Yu, Tuo Ssu, Li Yuan-Chen, Li Yu-fang, Shen Hua-mo, Hsia Yu, Tu Pan Fan-ke, A Ung, Hung Shu-ling, Chang Fang-tse, Ling Yu, Tseng Mei-ling, Yeh Hung, Yen Ai-lin, Lo Jen-ling, etc.

Hong Kong Baptist University

The Lyrical in Epic Time On Jiang Wenye

David Wang

Jiang Wenye (1910-1983) was one of the most talented composers in modern China and Japan. He was also known for his poetic works in both Chinese and Japanese. Born in Taiwan and educated in China and Japan, Jiang belonged to the generation of Taiwanese artists who struggled to negotiate their identities and respond to multiple challenges from colonialism to imperialism, and from nationalism to cosmopolitanism. Although inspired by such modernists as Debussy, Bartok, and Stravinsky, Jiang found in the Russian composer Alexander Tcherepnin (1899-1977) a kindred spirit, and when the latter called for sonic representations of national style, he began a life-long endeavor to modernize Chinese music.

Jiang moved from Japan to China in 1938 and his career climaxed in the early 40's. With his symphony "Confucian Rites" and poetic pieces, Jiang sought to redefine modern Chinese musicality in light of the ancient melodies which he believed were crystallized in the Confucian practice of ritual and music. As such Jiang's project appears to be an intriguing mixture of the past and the present, a bold invention in a mode of imaginary nostalgia. But Jiang's experiment took place at a time of war, revolution, and atrocity. This trumpeting of his lyrical reconstruction of Chinese civilization was so out of tune with the contemporary "call to arms" that he was doomed to pay an enormous price for his beliefs.

Jaroslav Průšek describes the cultural dynamics of modern China in terms of "the lyrical versus the epic". Inspired by Průšek's notion, this essay deals with the artistic choices Jiang Wenye made and the political objections he had to cope with. Using select musical pieces, poetic works, and theoretical treatises as examples, this essay explores the following issues: how Jiang's modernist sensibility demonstrated his colonial *and* cosmopolitan bearings; how his engagement with Confucian musicology brought about an unlikely dialogue between Chinese cultural essentialism and Japanese pan-Asianism; and most important, how his lyrical vision was occasioned by, and confined to, historical contingencies. Because of the contested forces his works and life brought into play, the essay concludes, Jiang Wenye dramatizes the composition of Chinese modernity at its most treacherous.

ABSTRACT

Taiwan's Post-Regional Literature and Its Cultural Signification

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Key Words: place, space, urban, globalization, cultural policy

This project attempts to study Taiwanese regional fiction after 1987. It requires study on contemporary fiction portraying Taiwanese regional landscape and rural custom. In addition, it will survey the effects of current localized literary policy promoted by the national or local bureaus as well as by cultural workers. This study will employ the newly developed concepts of space, such as those concerning region, place, and urban settings--in anthropology, sociology and geography. By using the interdisciplinary approach, this project will discuss how local experiences, practices and landmarks are represented in literature, and whether these representations relate to the reconstruction of identity. Also, to what extent, are they related to the economic-political aspects of Taiwan as well as those of the global trends? Most importantly, the paper will address questions regarding the signification of the diverse Taiwanese cultures and the various spatial symbols reproduced in the texts. Moreover, it will ask in what ways does writing Taiwan contribute to the larger narrative tradition during the past two decades.

ABSTRACT

“The Reception of Murakami Haruki (村上春樹 Cun-shang Chun-shu) in Taiwan”

FUJII Shozo (Tokyo University)

Murakami Haruki (村上春樹, "Cun-shang Chun-shu" in Chinese pronunciation) was born in 1949. He left his hometown Ashiya in Kobe (芦屋、神戸) area and attended Waseda University, studying in the Drama Department during the Sixties. After graduation, he opened a jazz café while pursuing a writing career. In 1979, Murakami marked his literary debut with *Hear The Wind Sing* (『風の歌を聴け』《聽風的歌》), followed by *A Wild Sheep Chase* (1982 『羊をめぐる冒険』《尋羊冒險記》), *Norwegian Wood* (1987 『ノルウェイの森』《挪威的森林》), *Windup Bird Chronicle* (1994-95 『ねじまき鳥クロニクル』《發條鳥年代記》), and *Kafka by the Sea* (2003 『海辺のカフカ』《海邊的卡夫卡》). Today he has become a prolific writer and a master of contemporary Japanese literature.

Murakami's debut in the Chinese language was through a translation done by Lai Ming-zhu (賴明珠, 1947-) in a journal in Taipei in 1985. Lai's translation was perhaps the first translation of Murakami's work into any foreign language in the world. In 1989, only two years after *Norwegian Wood* became a bestseller in Japan, Taiwan published a version translated into Chinese, which in turn stirred up a Murakami boom.

The Taiwanese version of *Norwegian Wood* was also popular in Hong Kong since Hong Kong also uses traditional Chinese characters. In 1991, another translation done by the Malaysian Chinese translator Ye Hui (葉蕙, 1953-) was published in Hong Kong. As of 2004, it has gone through 23 prints and sold about 47,000 copies. In a city of six million, the book certainly qualifies as a best-seller with remarkable longevity.

In China, the translation by Lin Shao-hua (林少華, 1952-) of *Norwegian Wood* came out in July, 1989, four months after the Taiwanese translation. Even though students were frustrated by the failed democratization movement and the tragic incident of the “Bloody Sunday” that occurred on June 4th, 1989, right before the publication of the book, they

empathized with the story deeply, though there was no “Murakami phenomenon” comparable to that seen in Taiwan or Hong Kong. However, a decade later, in 1998, *Norwegian Wood* suddenly became a break-out best seller in Shanghai, and the Shanghai “Murakami phenomenon” quickly caught fire in Beijing and eventually sold more than one million copies.

In the Chinese language world, the “Murakami phenomenon” has circulated in a clockwise trajectory through regions that are experiencing high economic growth or are facing periods of post-democratization and as a consequence, his writing gains popularity as a manual for those who relish urban culture. On the other hand, compared to China and Hong Kong, the manifestation of the “Murakami phenomenon” in Taiwan is unique; this may be related to the “shadow of China” found in Murakami’s literature itself.

This article will study the distinctive patterns of Murakami’s reception in Taiwan.

Cultural Trauma, Generational Conflict, and Modernization Discourse: Revisiting the “Debate on the Sino-Western Culture” in 1960s Taiwan

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Abstract

(For the International Conference on TAIWAN AND ITS CONTEXTS, April 26-28, 2007, Yale University)

The participants in the “Debate on the Sino-Western Culture” that broke out in Taiwan in 1962 were mainly exilic intellectuals of Chinese mainland origin. This Debate represented the first open conflict between the younger and older generation of mainlander intellectuals. Led by a radical student of history, Li Ao, the younger intellectuals appropriated the modernization discourse popular in Taiwan at that time to challenge the older intellectuals, making an assertion that China must embrace Western modern culture in order to create a strong and progressive Chinese nation. The younger mainlander intellectuals’ modernization discourse and challenge to their older counterparts displayed their keen sense of national identity shaped by the cultural trauma caused by China’s national humiliation in the past century. In the Debate, the exilic mainlander intellectuals, both younger and older, showed their anxiety and sense of frustration caused by migrating to a foreign land. Their anxiety and sense of frustration was informed with the memory of the past and the anticipation of the future. The dynamics of the Debate displayed an important part of the social life in 1960s Taiwan. The focus of this study is on the four important aspects of the Debate and their mutual relationships: 1) the generational conflict and identity, 2) national identity and historical narrative, 3) cultural trauma, and 4) modernization discourse. I argue that the dynamics of the Debate were shaped by the interplay of these four elements.

Keywords: modernization, nationalism, intellectuals, narrative, generation, cultural trauma

(ABSTRACT)

Cultural Genealogy of Taiwan Since 1945:
A Mainlander's Overseas Perspective

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How does the occurrence of the February 28th Incident relate to that consciousness of sorrow that has always existed among the Taiwanese? The White Terror and the Red Terror have continually been in what kind of confrontation? How has Taiwanese liberalism developed from criticism within the party to resistance outside the party? How did the movements of “long live the elections” and “boundary of violence” strike out against authority? What kind of justice is sought by transitional justice? What view should be taken of twisted history? What cultural stratagem won the election battle for the Democratic Progressive Party? This piece attempts to utilize genealogical analysis to cast a lively depiction of all these questions of culture and counter-culture which have persisted from 1945 until today, thus demonstrating the randomness of the occurrence of events and the origin of the subversion of value.

(Translated by Matthew Towns)

一九四五年以來臺灣的文化譜系
——一個大陸人的海外觀

摘要

“二二八”事件的發生與臺灣人原有的悲情意識有什麼關係？白色恐怖與紅色恐怖一直在如何對抗？臺灣的自由主義是如何由黨內批評發展到黨外抗爭的？“選舉萬歲”與“暴力邊緣”行動如何衝擊了威權？轉型正義追求什麼正義？如何審視被扭曲的歷史？民進黨以什麼文化策略贏了選戰？對以上自一九四五年延續至今的文化與對抗文化諸問題，本文嘗試以譜系學分析做出生動的描述，顯示事件發生的隨機性和價值被顛倒的起源。

ABSTRACT

The Changing Role of Judicial Rituals in Modern Taiwanese Society

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The goal of this paper is to discuss the nature and function of judicial rituals in modern Taiwan. I begin by analyzing accounts of such rites compiled during the colonial era (especially the writings of scholars like Masuda Fukutaro 增田福太郎). I also present background data on judicial rituals during the postwar era found in two newspaper databases: the 中國時報『全文報紙影像資料庫』(May 1991-December 1999) and the 聯合資料庫 (<http://udndata.com/library/>; September 1953-present).

The paper's main focus concerns the performance of judicial rituals at the Dizang Abbey (Dizang An 地藏庵), a highly popular temple located in Hsin-chuang 新莊 (Taipei County). This temple is for renowned its underworld deities – the Bodhisattva Dizang (Dizangwang pusa 地藏王菩薩) and the Lord of the Hordes (Dazhong ye 大眾爺) – who are efficacious in terms of finding lost objects (mainly motor vehicles) and helping worshippers resolve various legal and personal disputes. Three types of field data from this temple will be discussed:

1. Plaints (referred to as a diwen 牒文 or suzhuang 訴狀) prepared by the temple's scribe (bisheng 筆生), Lai Ming-hsien 賴明賢.
2. Records of worshippers consulting the temple's spirit-medium (tang-ki 童乩), Yang Wen-li 楊文禮, who is possessed by the Lord of the Hordes. Nearly one-third of these records concern legal issues and dispute resolution.
3. Certificates of Gratitude (ganxie zhuang 感謝狀) that worshippers post in the temple if they feel that its deities have been efficacious.

I conclude by considering the cultural and social significance of modern Taiwan's judicial rituals as seen from the perspective of the field of legal anthropology.

ABSTRACT

What Happened to Lu Heruo (1914-1951) After the February 28 Incident?

Kang-i Sun Chang (孙康宜)

Known as “the most talented man of Taiwan” (台湾第一才子), the novelist Lu Heruo (吕赫若) lived through a traumatic transitional period in Taiwanese history. In many ways Lu Heruo represents the suffering Taiwanese intellectuals at the time, who endured not only the constant stresses of war but also the confusion of political identity. First of all, growing up as a “Japanese” citizen in colonial Taiwan (but as a Chinese nationalist at heart), Lu Heruo was resentful of Imperial Japan--although he dared not express his feelings of resentment in his literary works until after 1945 when Japan was defeated at the end of World War II. Like many Taiwanese, Lu Heruo was delighted that Taiwan was restored to Chinese rule after fifty years of Japanese occupation, for finally the Taiwanese could show allegiance to China (which used to belong to the “enemy” camp during the war.) But Lu Heruo soon became disappointed with the Chinese Nationalist government in Taiwan and he later participated in certain communist activities—although, as a thinker, Lu’s leftist background could be traced back to the 1930s. After the February 28 Incident in 1947 Lu befriended such leftists as Chen Benjiang (leader of the “Armored Based Defense Brigade”) and later followed Chen to the Luku Mountain near Taipei. At Luku Lu died of a snake bite in 1951.

Unfortunately, due to political censorship at the time and afterwards, Lu’s underground political experience after the February 28 Incident has become a complete “blank” in Taiwanese history. Not until a few years ago when Lan Bozhou 蓝博洲 published his article on Lu Heruo (entitled “Lu Heruo de dangren shengya” 吕赫若的党人生涯 “) that scholars began to look into Lu’s life during those turbulent years in Taiwanese history.

This paper will thus attempt to bridge some of the missing links about Lu Heruo’s political experience—especially his possible links to the Luku people—during the last few years of his life. Part of this paper will be based on personal witnesses, while some conclusions will be drawn from my own “detective” research.

Where Have All the Public Intellectuals Gone?

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Abstract

It is almost universally acknowledged that public intellectuals are an endangered species in the present-day. Critics such as Hannah Arendt and Richard A. Posner, among many others, have invariably pondered over the diminishing role of critical reflections in our changing world. Drawing on comparative accounts from other societies, I would like to provide a brief socio-political history of academic intellectuals in Taiwan since 1987. In part responding to the historical crisis and political tensions in the 1980s, Taiwanese intellectuals aspired to do cultural criticism from within their academic disciplines while raising question of professional autonomy at the same time. However, with unsettling patterns of academic participation and critical intervention escalating in the public sphere, there emerged a more pluralistic and conflictive notion of the public in the 1990s. As a result, we witnessed much excitement as well as unease in academia and the general public about the relation of intellect to public life, especially of queer discourse to public health and sexual norms. With debates heated up concerning ethnicity and history, elitist nationalism and popular sovereignty, political culture and liberalism, global and local cultural dialectics, and so forth, a more intimate and neo-conservative notion of the public gained momentum. This might partially explain why books on how to feel good or to do good in a more or less manageable scale have become bestsellers in the market. My paper will highlight three moments of crisis and change: the collapse of the non-mainstream and the opposition in the 1980s; the failure to generate public consensus and social commitment following the major earthquake on September 21; and the intimate turn to good life and academic excellence since the late 1990s. A semi-public intellectual figure like Dr. Li Jiatung will be a focus of my attention to trace the trajectories of such a structural transformation. I shall also use a number of recent documentaries from Taiwan to ask: Can Taiwanese artists produce something like Al Gore's *The Inconvenient Truth*?

ABSTRACT

The Institutional Basis of Social Capital in Taiwan and PRC

Nan Lin, Chih-jou Chen, and Yang-chih Fu

The consequences of social capital for instrumental (e.g., job mobility) and expressive (e.g., sense of well-being) outcomes have been well documented. In this paper, we examine the production of social capital – which institutions in the two societies affect the distribution of social capital (the diversity or extensity of occupations one may access in one’s social networks). Specifically, we are interested in how social, political, economic and cultural institutions differentially affect the distribution of social capital in Taiwan and mainland China. Analyses of data from two national surveys conducted in Taiwan and urban China in 2004-2005 show that gender, education, active participation in voluntary associations, and socioeconomic positions in both societies affect the extent of one’s access to various occupations. Also, in mainland China, political affiliation (e.g., party membership) affects one’s access to cadres, whereas in Taiwan, employment (i.e., in the public sector or self-employment) is associated with more extensive social capital. We discuss these similar and different patterns in terms of the different political and economic regimes.

ABSTRACT

When Civic Virtues Wear Female Clothes: Gender, Political Cartoons, and the Public Sphere in Hong Kong and Taiwan

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During the 1990s, Hong Kong and Taiwan held their first national democratic elections and witnessed vibrant political expressions in civil society. Grounded in a larger study on political cartoons, this paper offers an analysis of how modes of civic imagination are gendered in these two young, fragile democracies. Our quantitative analysis documents that, despite their active roles in legal reforms and social activism, women are not typically recognized as active citizens in these two societies. Our qualitative analysis further provides an in-depth discussion of the images of women's social agency that are beginning to emerge. Cultural images of women as social actors in the public realm are often connected with their roles in the private sphere, e.g., as caretakers, wives, mothers, or mistresses. Our analysis reveals significant transformative potential in such usage of female images. When women are portrayed in their "traditional" images, but now staged in the public sphere, their images introduced a new perspective into familiar discourses of the public sphere. In Hong Kong cartoons, the portrayals of women's world often become the alternative public space from where the cartoonist (and the readers) can criticize the actual public sphere. In the process, the public/private binaries become blurred. In Taiwan, the portrayals of women's perspectives often represent a critical voice that is currently lacking in the real world. The cartoonist uses it to critically dialogue with mainstream discourses. Intentionally or not, through the exercises of invoking the private/female to critique the public/male spheres, not only are women introduced as public actors, but also the public sphere is shown as in need of elements from the private sphere. As such, the development of gender consciousness brings a richer reflexivity to the broader identity narratives in the public sphere.

Abstract for “Taiwan and Its Contexts”

Girls Who Love Boys’ Love: Taiwanese Women’s Consumption of Japanese Homoerotic *Manga*

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This paper examines the influential pop-cultural phenomenon of young Taiwanese women’s fandom of homoerotic manga comics, known among their Taiwanese fans as “BL” (for “boys’ love”). This subgenre of girls’ manga (少女漫畫) originates in Japan, but over the past ten to fifteen years translated editions and fan-authored rewrites have been enthusiastically consumed by a generation of young women readers in locations across “transnational China” from Taiwan, mainland China and Hong Kong out into the worldwide Chinese diaspora. The vast majority of these readers do not identify as homosexual; rather, they see themselves as more or less “ordinary” young women who nonetheless are able to derive complex pleasures from reading, writing and drawing materials concerned with love, sex and romance between young men. The phenomenon of Taiwanese opposite-sex desiring women reading and writing about Japanese same-sex desiring men raises a series of fascinating questions. On the one hand, it raises questions about the local, lived effects of transnational, intra-regional flows of popular media; on the other, it suggests the possibility of novel configurations of sexual and gender identification in this generation of young women. Based on research carried out in Taiwan during 2005, including an in-depth interview-based study of 30 young women BL fans, this paper considers how these readers’ imaginative engagements with fictional worlds that appear “other” to their own in so many ways nonetheless enable them, indirectly and reflexively, to work through pressing questions concerning their own sexual, gendered and national-cultural identifications.

ABSTRACT

Is Taiwan Studies Dead: the Evolution and Transformation of a Subfield in the West and in the R.O.C., 1950-2006

Murray Rubinstein

It was dark and stormy that second night of the 2006 AAS meeting in a down town San Francisco Hotel. In the lower depths of the hotel, the annual meeting of the Taiwan Studies Group was being held in its usual 9:00-11:00 PM slot. The chair for lo this many years (since 1994) your author posed a difficult question those assembled: Is Taiwan Studies Dead? The group of scholars, representing many disciplines but all focusing in one way or another on the nation state/province of Taiwan differed in their response to the question, but all agreed that while Taiwan Studies had changed of the years and those who studied it dealt with the challenges posed by the rapidly evolving power and presence of the PRC and what could be seen, in some ways, at least, the growing isolation of Taiwan, never-the-less felt that the field was still doing well and its members wee still doing important research and publishing valuable articles, edited books and monographs.

I had now asked one group of Taiwan scholars the loaded and potentially emotional question. But I wanted a different range of replies, replies that we given closer to the source—on Taiwan itself. Thus when I was in Taiwan for the last two weeks of June for my annual or semi-annual visit and research trip, I asked a number of scholars in different institutes at Academia Sinica, my intellectual home when I'm in Taiwan, the same question and the interviewed in greater detail on the way they saw Taiwan Studies and the nature of the field in mid-2006. The paper I will present makes use of these interviews as well as other forms of data in dealing with the question and related question, how and why has Taiwan evolved as it has and does that process of evolution differ in the West and on Taiwan itself.

This essay is organized in two sections. The first section presents a very brief history of the sub-field of Taiwan Studies and then suggests what work is now being done in the west. In this section, I tried capture the nature of this field in the West and suggest the range of scholarship being produced and the general directions one finds in the United States and Europe and Australia. The second section takes us to Taiwan and shows us that one can see as a certain redefinition of the sub-field, at least in certain key disciplines. The evidence I present is taken from those interviews I mentioned previously as well as a look at some of the scholarship, published works and works in media that have been published or produced on Taiwan in recent years.

Is Taiwan Studies Dead? That is the question I will attempt to answer in the pages that follow.

ABSTRACT

“Geomodernisms” and Geopolitics: Revisiting Taiwan’s Modernist Literary Movement from a Transcultural Perspective

Sung-sheng Yvonne Chang

November 1, 2006

Since the 1990s, intensified globalization has substantially altered the terms in which geopolitical struggles are waged in the world at large, as well as fundamentally restructured the global cultural system. The new order both imposes different constraints and opens up new possibilities for Taiwan’s cultural developments. Some of its defining features are particularly noteworthy; such as the further blurring of distinctions between high and popular cultural genres, and between cultural and economic activities. New categories of perceiving and evaluating culture seem to have been looming on the horizon as a result. The proposed paper aims to explore broader implications of such paradigmatic shifts in cultural thinking through revisiting Taiwan’s Modernist literary movement of the 1960s, a movement that espoused “high culture quest” and significantly shaped the artistic tenor for Taiwan’s contemporary era.

Taking arguments built in my previous studies as points of departure, I will reexamine the movement’s aesthetics and politics against the international and transcultural contexts within which Taiwan’s specific form of East Asian “geomodernism” arose, paying special attention to the geopolitical factors that structurally constricted cultural fields in Taiwan and its East Asian neighbors in the cold war period. The nomenclature “geomodernism” stresses the positionality of geographically diverse modernisms that are related to, yet distinct from, the canonical Euro-American modernist texts; and the term has been coined specifically to redress the restricted scope and hierarchical implications of the conventional category “modernism” prevalent in the field of literary studies since the mid-twentieth century.¹

¹ See Laura Doyle and Laura Winkiel, eds., *Geo-Modernisms: Race, Modernism, Modernity* (Bloomington: Indiana University Press).

ABSTRACT

“The Languages of National Literature”

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This paper examines the problem of language when attempting to understand the claims of national literatures in China, Taiwan, and diasporic Chinese-language literature. Though scholars recognize that writing in one’s “mother tongue” can be quite distinct from writing in one’s “national language,” the complexity of that difference has not been well explained. The idea of writing in one’s language is further compounded with the presence of foreign tongues in Chinese-language literature. To consider the recurring intrusion of external tongues since the inception of modern Chinese literature in the twentieth century and how that suggests new ways of looking at the emerging importance of “sinophone literature” in the contemporary period, this paper looks at discussions on language reforms, experimentations with foreign script and writings, and the problem of claimed literary lineage in modern and contemporary literature written in the Chinese language.

ABSTRACT

What Remains ‘Developmental’ in Taiwan’s Developmental State: Industrial Re-Structuring in the Era of Global Technovation

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This paper revisits the conventional Asian developmental state model in the context of technological innovation. Taiwan – and its NIC counterparts in the Asia region – looks to industrially upgrade and thus move up the technological ladder. Such a move requires a shift from past practices in imitative technology development (i.e. reverse engineering) to creative technology innovation, a shift of paradigmatic proportions. This paper explores how the developmental state in Taiwan has adapted to this new challenge, focusing specifically in the area of biotechnology development. While this adaptive process remains incomplete in Taiwan, discernibly new patterns of how the state has attempted to ‘organize’ its bio-industrial sector have nonetheless emerged.

Three broad questions underpin the analysis. First, the paper provides an overview of the developmental state in Taiwan today, drawing comparisons to earlier conceptions of state-led development in the areas of R&D, legal infrastructures, government incentives and downstream commercialization. Second, I evaluate the impact of democratization, economic liberalization and sectoral challenges unique to the biotech field on the developmentally oriented state’s continued evolution; which factors matter and which matters most? Finally, this paper considers the extent to which the adaptive developmental state has been driven ‘by design’ of state policymakers or, alternatively, ‘by accident’ as state officials ‘muddle through’ the current challenges of technological innovation. The short answers to each of these questions are that (i) the developmental state in Taiwan is much less coordinative, (ii) that the characteristics of the knowledge-based economy have had a greater impact on the state (over political and economic liberalization), and that (iii) much of this process has been driven less by strategic re-engineering on the part of the state than by piecemeal (learning as they go) efforts to adapt.

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Abstract: “The Anxiety of Colonial Modernity in Wu Zhuoliu’s Taiwan Narrative.”

From “Orphan of Asia” to “Child of Taiwan,” the study of Wu Zhuoliu’s work has been constrained within the discursive triangulation among Japanese colonialism, Chinese nationalism, and local Taiwanese identity formation. This paper examines Wu Zhuoliu’s Taiwan narrative from the angle of modernization theory, and considers the recent debate about colonial modernities not as derivative and imitative, but as transformative forces. I propose to read orphanhood not simply as symbolizing a deserted or victimized Taiwan between the native land and metropolitan Japan, but rather suggesting a schizophrenic subject caught among fissures of various modernization discourses. This paper will also probe Wu’s notion of the modern in the historical context of Cold War geopolitics in East Asia.

ABSTRACT

(論文提要)

Critical Subjectivity and Critique of Subjectivity: Intellectual Resistance and Compliance in Taiwan and Mainland China

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《批判的主體與主體的批判：比較兩岸知識分子的反抗與共謀》

當代台灣和大陸的知識分子，和他們的前輩一樣，是一個矛盾而曖昧的群體。本文旨在探討他們如何在對權力中心的抵抗或依附的關係中建立某種主體性幻覺。令人困惑的問題包括：為什麼在台灣無畏反對獨裁的異議知識分子（比如陳映真和李敖）對大陸的另一個強權卻充滿友善甚至諂媚？同樣，在大陸知識界，不遺餘力地批判本土權力統治和反對暴力的“公共知識分子”們（比如余杰）卻公開贊美和支持美國的國際強權。為什麼被作為右派而打倒的相當一大批文人（包括丁玲、姚雪垠等）始終堅持對壓迫了他們的權力中心的忠誠？為什麼另一些曾經的“右派”（比如劉賓雁）在忠誠遭到打擊而不得不站到權力中心對立面的時候，仍然不懈追逐著原初的精神理想？而當今的右傾學者（比如朱學勤）為什麼在秉持與之相反的“市場經濟”理念的時候顯示了同樣絕對的理想主義姿態？本文將通過對當代兩岸知識分子話語的比較性解讀，剖析在台灣以陳映真為代表的現代知識分子型左派和以李敖為代表的前現代文人式自由主義如何缺乏批判的全面性和複雜性，而與此對應，在中國大陸以張承志為代表的新左派和以余杰為代表的自由主義如何各自認同了某種同質化的理念模式。

本文試圖說明，以為自足的批判主體只能是被“大他者”（l'Autre）的符號秩序所規定的幻覺主體，它必然被“大他者”所俘獲。因為“小他者”（objet petit a）是主體不能成為完整主體的原因，批判的主體只有納入對“小他者”的關注，才能獲取對主體本身的欲望及其限度的認知。而這種認知，應當是避免知識分子話語同一性的必要基礎。本文最后將討論由美學現代主義陶冶的兩岸知識分子（比如台灣的龍英台、陳芳明和大陸的王小波、朱大可）是否，或在多大程度上，有可能將多元、雜糅與反諷帶入文化政治思考，最終將批判的主體與主體的批判結合到一種異質立場的文化政治話語中。

ABSTRACT

Global Poetry? — A Study of Young Poets in Taiwan and China

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This is a preliminary study of the recent development of modern-style poetry in the Chinese-speaking world, with special emphasis on the younger generations in Taiwan and China in the past two decades. It is my hypothesis that increasingly the younger poets in Taiwan and China share a similar socio-cultural context in which they write, and as a result there are increasing convergences in artistic expressions as well. The paper will examine the socio-cultural conditions—the Internet, dominant visual culture, capitalist economy, etc.—as well as significant issues of poetics in contemporary Chinese poetry. It will also contextualize the study by relating the recent development to the polemical notion of ‘global poetry’ or ‘world poetry’.

Taiwan's Struggling Democracy

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Abstract

Democracy in Taiwan is under severe strain. The island's young democracy has been struggling with overwhelming governing challenges: inconclusive and disputed electoral outcomes, endless partisan gridlock and bickering, recurring clashes over national identity, rampant corruption at the highest echelon, slower growth and foggy economic outlooks. The nasty political warfare among political parties has eroded the contending political elites' commitment to due process and shaken their faith in the openness and fairness of the political game. At the more fundamental level, the popular confidence in the superiority of democratic form of government has been eroded by some visible deterioration in the overall quality of democratic governance. In particular, the legitimacy of the democratic regime suffers from a perception shared by the majority of the electorate that existing mechanisms of democratic accountability have been of limited use in compelling their democratically elected government leaders and representatives to focus on the country's most urgent governing issues. One can trace the sources of Taiwan's on-going political malaise back to the wrenching structural constraints that Taiwan's young democracy had inherited – an unsettled sovereign status in the international system and a polarized conflict over national identity at home, underdevelopment of constitutionalism and serious shortcomings in the existing constitutional and electoral design, holdovers of residual authoritarian practices within the state apparatus, and a widely-shared nostalgia for the seeming efficacy and efficiency of the authoritarian era. Taiwan's democratic experiences can throw a cold shower on pro-democracy forces in China if democracy continues to impose a high social and economic toll on Taiwan and generates growing number of disaffected and disillusioned citizens.