

*Eurasia Foundation International Lectures, Fall 2020 Semester*

*The Construction and Transformation of East Asiaology” Lecture Series (5)*

**Title: The “viewing” of Taiwan by Taiwanese and Japanese Intellectuals and the Production of Literature and Art**

For the fifth week for Eurasia Foundation International Lectures, we invited the Director of the Graduate Institute of Taiwanese Literature and Creative Innovation at the National Chung Cheng University, Zhi-Jing Yang, to be our guest speaker. First, President Shu asks a question that “How to classify the literature written by Japanese in Taiwan or literature written by Taiwanese in Japan? Are they Taiwanese literature or Japanese literature?” Professor Yang answers this question with the concept of “*Gaichi* [foreign] literature” from Professor Kinji Shimada in the Japanese colonial rule period. No matter from the aspects of New Historicism or post-modernism, Professor Yang thinks that these writers’ works on Taiwan enrich the dimensions of Japanese literature.

Professor Yang divides the Japanese colonial rule period (1895-1945) into four periods.

**1. The Early Period of Japanese Colonial Rule (1895-1916)**

Various investigation activities led to the literature on adventure, reports, and adventure novel. Through media communication by magazines like *Taiyo* [太陽, *Sun*] and *Tōkyō Nichi Nichi Shinbun* [東京日々新聞, *Tokyo Daily News*], these literature works provided descriptions on Taiwan with binary opposition. On one hand, these works emphasized the backwardness of Taiwan with words like “barbaric, uncivilized, dirty” in contrast to the civilized and advanced Japan; other works, on the other, described the fertility and simplicity of Taiwan. The function was to shape an image of new territory in Mainland Japan through literature production. The representative work: Gensai Murai [村井弦齋]’s *Hinode-jima Nītaka no maki* [日の出島 新高の巻, *Hi’s Dejima Nītaka’s Volume*].

**2. The period of developing colonial tourism (1916-1930)**

The background of developing colonial tourism is as following:

- (1) The improvement of transportation: Taiwan Trunk Railway was completed (1908), began the Japan-Taiwan regular service (1912).
- (2) The establishment of travel agency: JTB established the Taiwan branch (1914).
- (3) Effective advertising campaign: “Taiwan Industrial Mutual-Progress Fair” to celebrate the 20th Year of its foundation under Japanese Rule (1915).
- (4) Refined the travel environment: for the purpose of the Crown Prince’s Taiwan visit (1923).

Three traveling styles:

(1) Individual travel (Haruo Sato's Taiwan trip)

Haruo Sato began the travel boom of Japanese writers to Taiwan. In his three months trip from June to early October in 1920 (Taisho 9), Haruo Sato wrote various works like "Inago no Dairyoko [蝗の大旅行, Locusts' Great Trip]," "Kienunianhoa [鷹爪花, *Artabotrys hexapetalus*]," "Jokai ōgi Kidan [女誠扇綺譚, Strange Tale of the Bridal Fan]," and "Shokuminchi no tabi [植民地の旅, Colonial journey]." Haruo Sato's "viewing" on Taiwan can be divided into frontstage and backstage. The frontstage is the places that the Government-General of Taiwan wanted to show him, such as visiting the power generation project and education institutes. The backstage refers to that Sato used his own way to accomplish the concept of "Trespassing," by describing the living scene of indigenous people and the conflict between traditional life and capitalism. Haruo Sato's "viewing" on Taiwan have multilateral meaning: he was not only a passive traveler but also an observer that consciously maintained his own thinking space.

(2) Inspection trip to Colony (Soho Tokutomi's Trip to Taiwan)

Soho Tokutomi was an important political scientist after the Meiji Restoration. Soho Tokutomi was invited by the Government-General of Taiwan to visit Taiwan in 1929 and the purpose of the trip was to witness the merit and achievement of Japan's rule of Taiwan. Tokutomi's trip was well-designed trip. From his work *Taiwan Yu-ki* [台湾遊記, *Taiwan travelogue*], his "viewing" on Taiwan was sometimes looking down from a height and sometimes panorama mode. The schedule of his trip was political as a tour to the achievements of Empire.

(3) Cultural Advertising Trip (Fujin Bunka Kouen-kai [婦人文化講演會, Woman's Culture Lecture])

Fujin Bunka Kouen-kai was held by Fujin Mainichi Shinbun sha and was popular in 1930s. Although these activities were publicized widely by mass media, they were limited by the restriction of freedom of speech and surveillance on their movement. The literature works of this type include Fumiko Hayashi's "Shokuminchi de atta on'na [植民地で会った女, Woman met in the Colony]" and Kaneko Kitamura's *Shin Taiwan kōshinkyoku* [新台湾行進曲, *New Taiwanese march*]. Female Japanese writers' portrait on Taiwan filled the gap that the "viewing" on Taiwan were mostly provided by Male intellectuals.

Professor Yang compares the "viewing" of the Self by Taiwanese intellectuals. She thinks despite that Chiang Wei-shui and Lai He criticized the Colonial Rule, they also conduct self-examination on Taiwan through colonial modernity. Moreover,

Professor Yang provides another example. There are many modern facilities in Tan Ting-pho's painting "Near the head-water point." Though many modern symbols in Tan Ting-pho's painting look similar to those achievements highlighted by colonial government, the different between Tan's viewing and Japanese's viewing are that the modernity valued by Tan integrated tradition, treated Taiwan as the main subject, and promoted Taiwan's progress. This is the huge difference between the "viewing" by "the Other" and "the Self."

### **3. After "The Musha Incident" (1930-1937)**

After "The Musha Incident," authors, such as Taku Oshika and Jihei Nakamura, were inspired by "the problem of indigenous women" and pondered the relations between indigenous women and local Japanese police. In addition, Einosuke Ito's *Hirachi banjin* [平地蕃人, *Flatland Aboriginals*] (December, 1930) and Taijiro Tamura's *Construction in Sun Moon Lake* [日月潭工事, *Jtsugetsutan kouji*] (August, 1934) observed the situation in Taiwan from the perspectives of labor issue and exploitation.

### **4. Wartime period (1937-1945)**

This period was characterized by propaganda trip for the purpose of ideological mobilization. Japanese writers, led by Kan Kikuchi, organized "the Lecture Visit to Taiwan by the Liberal Arts Homefront Movement" (1940). From the members' record on this Taiwan trip, and their remarks to media, we may see how they viewed Taiwan as a relay point in Japan's South Forward strategy. The text of Fumio Niwa's "Taiwan no Ibuki [台湾の息吹, *The breath of Taiwan*]" and Ineko Sata's "Taiwan no Tabi [台湾の旅, *The trip to Taiwan*]" focused on the loyal and brave image of Takasago Volunteers and the loyalty of volunteers. In other words, the indigenous people, who was stigmatized with the label of "barbarian and uncivilized" people, became the object of praise in wartime. Besides, the achievement of Taiwan's Japanization movement was also the focal point of "viewing" for these Japanese writers.

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