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On the Road, Above the Sea:
Post-geographic and Bodily Epistemologies in Taiwanese Travelogues

DISSERTATION

submitted in partial satisfaction of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

in East Asian Languages and Literatures

by

Ssu-Fang Liu Jessie

Dissertation Committee:
Associate Professor Bert Mittchell Scruggs, Chair
Professor Hu Ying
Professor Kyung Hyun Kim

2018

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DEDICATION

To

My family, friends, and the island of Taiwan.

TABLE OF CONTENTS

Page

LIST OF FIGURES iv

ACKNOWLEDGMENTS v

CURRICULUM VITAE vii

ABSTRACT OF THE DISSERTATION ix

INTRODUCTION 1

CHAPTER 1: From Visual Fantasies to Bodily Trajectories: The Insular Epistemology of Around-the-Island Journeys in Taiwanese Visual Culture 29

CHAPTER 2: Contested Mountains: Constructing National and Ecological Intimacy in Taiwanese Pilgrimages to Tibet 76

CHAPTER 3: Global Journey, Hybrid Love: Affective Epistemology and Bodily Negotiation of the Taiwanese Queer 113

CONCLUSION AS DEPARTURE 147

BIBLIOGRAPHY 155

LIST OF FIGURES

		Page
Figure 1.1	Hiroshige Utagawa's forty-ninth station, Tsuchiyama	40
Figure 1.2	Yoshida's panoramic map of Taiwan	46
Figure 1.3	Yoshida's "Taiwan Shrine"	47
Figure 1.4	Yoshida's "the Cape Eluanpi"	48
Figure 1.5	Yoshida's "Mount Ali"	49
Figure 1.6	*Brother Wang and Liu Tour Taiwan*	55
Figure 1.7	*Island Etude*	69
Figure 1.8	*The Most Distant Course*	72
Figure 2.1	The panoramic scene in *Kora*	101
Figure 2.2	The low-angled lens focusing on Zhang's feet	102
Figure 2.3	The low-angled lens focusing on Zhang's face	102
Figure 2.4	The panoramic scene in *Kora*	102

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"The Lost Stars: Discussing the Emotional Politics of American Road Movies," *Film Appreciation Journal,* Volume 33 No.4, pp. 84-88, Taiwan Film Institution, 2016.

"The Discourse of Love During the May Fourth Movement," *China Times*, May 8th, 2016.

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ABSTRACT OF THE DISSERTATION

On the Road, Above the Sea:
Post-geographic and Bodily Epistemologies in Taiwanese Travelogues

By

Ssu-Fang Liu Jessie

Doctor of Philosophy in East Asian Languages and Literatures

University of California, Irvine, 2018

Professor Bert Mittchell Scruggs, Chair

Treating the representations of travel as the manifestations of cultural patterns, “On the Road, Above the Sea” traces how a cultural phenomenon emerges, flourishes, and vanishes, and explores how human emotions and perceptions are constructed by this cultural pattern. It uses the lens of travel to examine how geographical and bodily epistemologies construct individual identities, ethnic kinships, and cultural logics in Taiwan. In this study, travelogues are not viewed as a genre that represents objectivity through physical experiences and witness accounts, but are regarded as media that reflect colonial imaginations, national fantasies, and sexual orientations. More importantly, travelogues produce (pseudo-)knowledge to intervene in the identifications of others and ourselves. Looking into the interplay between virtual and actual representations of travel, this study investigates three itineraries: the around-the-island journey in Taiwan, the Taiwanese pilgrimage to Tibet, and the Taiwanese queers’ global journey. These three journeys, as a whole, guide readers to visit islands, plateaus, and overseas to explore the interaction between affect and landscape.

Two theoretical methods are proposed in this study. First, deploying the concept of post-geography, this study considers natural landscape as a materiality that actively engages in identity shaping, extending the Sinophone studies that use linguistic factors to discern diversity. Second, it explores the ways in which bodies participate in knowledge production. For instance, the visceral experiences during the journey yield transcendence and a sense of sympathy, which function as the emotional basis of constructing communities. Positing the island on three different maps, this study explores the colonial legacy and new insular identity of Taiwan, examines the (dis)connection between Taiwan, Tibet and China, and discloses Taiwan's contribution to global queer epistemology.

Introduction

> The biggest difference between the island and the continent is that, the self-reflection of a continent never catches up with its pompous ambition, whereas the island is unselfish. The island is quietly contemplating, floating alone, without desire to raise voices, and much less divulge them to a stranger from afar. (Yu-Xiang Hao, *A Scene at the Sea*)[1]

This study uses the lens of travel to examine how geography and body construct epistemology, identity, and national kinship in Taiwan in order to differentiate the diverse knowledge productions from the island and the continent. Travel historically connotes geographical discovery and the exploitation of natural and cultural resources of foreign places by colonial powers. As de-colonial projects prevail and late capitalism reforms global structures, travel on the one hand displays individual orientation and mobility; on the other hand it represents the complicated and tangled powers within the new global order where the boundaries between the West and East, the suzerainties and colonies, are no longer rigid. With each journey, the relationship between self and the other is under a relentless process of examination, situation,

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[1] This passage was from the fiction, *A Scene at the Sea* (那年夏天，最寧靜的海), of Yu-Xiang Hao（郝譽翔）, and the English translation is on me. Chinese original texts are as follows, “島嶼和大陸不同的地方就是，大陸的自省能力永遠也追趕不上它龐大的野心，但是島嶼沒有私心，它就是安安靜靜的，一個人獨自漂浮在那裡，想著它的心事，完全沒有要說出來的慾望，更不會隨便就對外來的陌生人透露” (30).

and construction. Travelers encounter the intersections of public emotions and private desires, cultural similarities and contradictions. Through analyzing the production of knowledge during journeys, this study explores the multifarious epistemological modalities in different geographies and travel itineraries.

When talking about cultural production in continental China (*Zhongguo Dalu* 中國大陸) and other areas where Mandarin Chinese is used, Sinophone is a strategic term to join them into the same category without sacrificing any side. The study of Sinophone stems from U.S. academia and repudiates the Chinese-centered perspective to retrieve the diversity of cultural productions in different geographical and political areas rather than generalizing them as all deriving from China. Sinophone studies thus help to establish the legitimacy of marginalized cultural and political communities repressed by Chinese centralism. Although mainly focusing on the linguistic diversities within Sinitic cultures, Sinophone studies touch upon how "geopolitics" influences the construction of local identities. My study, however, does not treat "geographies" as supplementary explanations, but looks directly into the rapports between landscape and emotion, geography and identity. This project proposes a new theoretical instrument to study the differences between continental and insular knowledge production, as well as the shared ecological and ideological crisis among mountains and oceans, urban and rural places in China and Taiwan.

Post-geography, the term I coin here, is a methodology that considers geographical ontology as a dynamic materiality that actively engages in cultural productions and epistemological construction, rather than simplifying geography as merely the spots on the map or showing the relative relationships between different coordinates. The post-geography in this study refers to natural landscapes and their interactions with human's emotional constructions,

imaginations, and the bodily intimacy, shifting area studies' focuses on geopolitics under the Cold War structure to the geographical environment within a global modality. Discussing the itineraries of travel, such as circular trips around an island and spiral-to-the-top pilgrimage of sacred mountains, this study spotlights how the non-anthropocentric materiality shapes humans' movements and affective routes. In other words, how do landscapes, often considered as neutral and indifferent materiality, participate in the process of knowledge production, and what does the role of a traveler play during this process?

Venturing on the road and the sea, this study appropriates a post-geographic perspective to examine sensitive social and international topics in East Asia: the transformative justice of colonial legacies within the island of Taiwan, national and ethnic tensions between China, Tibet, and Taiwan, and postcolonial queer dilemmas in the global structure. This interdisciplinary research builds epistemologies through a new consideration of the relationship between geography and human bodies, examining and distinguishing literature and visual arts on the continents and islands. The goal of this study is to contribute to area studies by providing new theoretical methods, but also intervenes in other humanistic disciplines, such as gender and sexuality studies and environmental studies, through reflecting on and adjusting the institutional Western-centered paradigm.

From the Sinophone to the Post-geographic Method

The rising power of China impacts both the global economy and the political climate. On the continent, China has been expanding its political control over different ethnic groups, such as the political and cultural suppression on Xinjiang Uyghur and Tibetan regions. Beyond the ocean,

China promotes the pan-Chinese nationalism, believing all people who speak Chinese in the world should be loyal to their Chinese ethnicity regardless of their locational adaptions, cultural differences, and political diversities. Confronting this encroaching power, Sinophone studies are contour-efforts to protest against Chinese centralism, as Shu-mei Shih states, "The word Chinese has been misused to equate language with nationality and ethnicity, and official monolingualism has disregarded and suppressed linguistic heterogeneity" (715). By claiming Sinophone, just like Francophone, Anglophone, and Hispanophone that signal the de-colonial ambition to uncover the colonial legacies, scholars find the way to differentiate cultural productions in the PRC China and other areas that feel threatened and oppressed by the political China, such as Xinjiang, Tibet, Taiwan, and Hong Kong among others, and therefore advocate the significance of multiple sounds (polyphonic) and multiple orthographies (polyscriptic). Against diasporic discourses and atavism that proclaim a bond with authentic Chinese roots, Sinophone studies articulate a multiplicity through emphasizing localization and geographical reformation. Shih claims that, "The concept of the Sinophone registers not only the multiplicity of Sinitic languages but also how they undergo localization and creolization in relation to non-Sinitic languages in a given locality" (716), considering the locations as diverse sites of cultural productions.

Being considered as one member of scholars who advocate Sinophone studies, David Der-wei Wang uses the idea of "post-loyalism" to enrich the contents of Sinophone. Different from Shih who sees the locational differences among Sinophone areas, Wang traces post-loyalists' emotional lingering and temporal continuity with China.[2] Focusing more on the

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[2] Wang coins "post-loyalist" writing to respond to the "post-colonial" writing in Taiwan, and the "diaporic discourse" in transnational context. If post-colonial writing in Taiwan is to discuss the history of migrants (*yimin* 移民) of Taiwan, then post-loyalist writing is to retrieve the respect to the remaining citizens (*yimin* 遺民) , such as those who had left China to Taiwan due to the Civil War and still kept a dream of returning back to the past glory and political regime in China. This remaining emotion can be related to a diasporic complex. According to Stuart

temporality than space, Wang later criticizes the locational configurations in Sinophone studies by saying that, "Nowadays we are living in the world where the circulation and influence of information, cultural imaginations, and linguistic usages are rapid and mutually influencing. How can we divide the land and ocean, or the nation and its overseas in such a simple way? This method is not helpful to solve the problems anymore."[3] Wang points out the formation of knowledge in the global age is not as straightforward as that of the past, and thus it requires a new way to understand the complexity. Here, I interpret this observation as a reflection on the outdated geopolitics constructed by the Cold War relationships. The division of the left and the right, the communist and the capitalist, and the alignment of free Pacific Islands and the Bamboo Curtain of the continent, no longer exist in the same way in the new global order. Therefore, the previous readings of geopolitics must be modified and updated. While Wang points out the complexity of the global structure, my study instead to retrieve the potential of the field of "geography." Geographical materialities, such as ocean and the continent, have been taken for granted and easily discarded as not fruitful subjects of study compared to the analysis of the societies, politics, and history vis-à-vis cultural productions in the humanities. However, it is within this interstice of geographical knowledge that my study situates. Geography contours the relationship between natural environments and human societies. Mountains, lands, and oceans are not just mountains, lands, and oceans: they construct human's perceptions, ideologies, and epistemology.

Beyond using language as a way to think of the diversities and communities in Sinophone

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Hall's definition of diaspora, "the term diaspora can, of course, be used in a 'closed' way, to describe the attempt of peoples who have, for whatever reason, been dispersed from their 'countries of origin,' but who maintain links with the past through preserving their traditions intact and seeking eventually to return to the homeland" (206-207).

[3] This passage is from Wang's speech at "21 University Students: Celebration of Global Chinese Language Writers" in Beijing, June 8th, 2017. http://cul.qq.com/a/20170609/003896.htm. Accessed June 20th, 2017.

studies, my study uses the lens of geography to analyze the differences and similarities, divergence and convergence, and consistency and contradiction of epistemological constructions within different landscapes. Three main traits of post-geographic perspectives are as follows:

First, the notion of post-geography intentionally marks a difference from the studies of "geopolitics." Geopolitics provides ways of looking at the world that "often embraces a simplified view of geography." Klauds Dodds explains that geopolitics "helps to generate a simple model of the world, which can be used to advise and inform foreign and security policy making" (5). For instance, the geopolitics of Taiwan were originally associated with the U.S.'s strategic perspective to position Taiwan as one of the frontier islands in the Asian-Pacific to confront the communist power during the Cold War period, and thus the national relationships between Taiwan and other nations are built based upon this militant structure. Therefore, geopolitics engages political imagination to divide the world into units of sovereign statehood, and cluster them separately according to the global political circumstances and environments. Terms derived from geopolitical concepts, such as the third world, borderlands, and pivots, all comprise anthropocentric and militaristic points of view to evaluate and determine the significances of the geographical environments. Here, the claim of returning to geography is to defy these anthropocentric—and more specifically, U.S. centered—rhetorics that are commonly accepted in humanities and political science, and instead brings back the agency of physical geography. Richard Peet in *Modern Geographical Thought* defines geography as,

> ……the study of relations between society and the natural environment. Geography looks at how society shapes, alters, and increasingly transforms the natural environment, creating humanized forms from stretches of pristine nature, and then sedimenting layers

of socialization one within the other, one on top of the other, until a complex natural-social landscape results. Geography also looks at how nature conditions society, in some original sense of creating the people and raw materials which social forces "work up" into culture, and in an ongoing sense of placing limits and offering material potentials for social processes like economic development. The "relation" between society and nature is thus an entire system, a complex of interrelations. (2)

Instead of examining cultural productions in China and Taiwan through a geopolitical perspective, this study appropriates a geographical standpoint to explore how the natural and cultural environments directly and implicitly construct cultural practices and national ideologies in the new global era. The "post-" here does not translate as an unrelated new idea that is isolated from the former study on geography, but rather emphasizes sequential, continuing, and returning to the method of geography—a reflective perspective to highlight the interlacing relationship between natural geography and modern to contemporary literature and visual arts.

Second, post-geography comprises a de-colonial project opposed to the "geographic discovery" that prevailed around the globe from the 15th to 18th century. The Age of Discovery connotes Europe's extensive overseas exploration to colonize unknown lands. This geographic discovery coincides with a colonial mindset to occupy and transform others into resources to exploit. In addition, the colonial agenda and the accompanying anthropologic witness accounts often craft travel experiences into putative narratives that catalyze the colonizer's imagination of the new lands. For instance, through analyzing Chinese travel writing and pictures of Taiwan in the Qing Dynasty, Emma Teng showcases how visual materials served as important complements to written texts in the production of geographic knowledge for the Qing Empire,

which proffered Qing with the necessary acquaintanceship to annex its territory. Painters exaggerated the visual passions of the primitive by portraying the nudity, the strange clothes made of animal skin, and raw savages' prominent veins and muscles in order to exhibit how different and distinctive these native Taiwanese were.[4] All these differences are used to meet the demands of the Qing Emperor—to ask all officials to assemble the differences from every place, in order to demonstrate the multicultural Qing China.[5] Thus, following the request, the frontier experiences of seeing were mediated into this ideological production of annexation— through differentiating the island of Taiwan from the standardized continent but incorporating it within the new expansive territory, Qing established its central, continental, and original hegemonic status that was capable of embracing the differences from its inferior, distant, and exterior territories. The post-geographic method particularly looks into this type of mechanism of colonialism, uncovering how geography was produced through invasions and imaginations.

Third, post-geography relates to a close interaction between material geography and human societies, rather than merely equating geography as the methodology that uses space, place, or locationality as metaphors. Discussing the relationship between cognition, affect, and the situated environment, the studies of space and place have been playing vital roles in different disciplines in humanities. For instance, in the field of gender and sexuality studies, locational feminists such as Rosi Braidotti, Caren Kaplan, and Susan Friedman delve into women's

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[4] The Qing empire roughly separated Taiwanese aboriginals into two groups: one is named as the cooked savage, and the other is the raw-savage. Cooked savages referred to aboriginals who surrendered to the Qing government; whereas the raw savages more often took resistant attitudes against the Qing's domination.

[5] Qianlong emperor in the Qing dynasty issued the political announcement in 1751, "Our dynasty has unified the vast terrain that lies within the frontiers. The various barbarians, inner and outer, have submitted and turned toward civilization. Each of them has a different costume and appearance. We order the governors-general and provincial governors along the frontiers to have illustrations made copying the likeness of the clothing and ornaments of them." Originally from TYJYS, *Qing Zhigong Tuxuan,* here is cited from Emma Teng's *Taiwan's Imagined Geography*. (149)

geographical identity through analyzing women's mobility and routes. In the field of Taiwan studies, the study of space is frequently appropriated to analyze the literature and cinema of Taiwan. Representative scholar Ming-Ju Fan employs the "spatial reading" to explore the cultural specialty of a place. This method can be extended to explore the processes of cultural production, such as to read how a form of literature travels and transforms in different places, and how these transformations impact the cultural productions in one specific location. As Fan explains,

> The "spatial reading" in this study explores how spaces of different scales, shapes, and functions—including the abstract and general "space," the familiar and specific "place," and even the smaller and concrete regions, towns, cities, communities, families, natures and settlements—affect the receptions and representations of authors and readers. It also indicates a study on how a text echoes, negotiates, and resists the spaces in different historical periods, and how these relationships effect the new representations of the spaces. (35)

Inspired by Fan's "spatial readings," post-geography is a method to read interrelations and constructions rather than a manner of decoding metaphors. On the one hand, travelers' patterns and routes manifest human's interaction with cultural and ecological landscapes; on the other hand, landscapes construct travelers' epistemologies and emotions. This study denotes a new geographical method in exploring these relationships. The method of post-geography therefore presents three principals in intervening in the current repertoire of literature and cultural studies. First, post-geography conceptualizes diversity and subjectivity within and beyond Chinese

communities. Through exploring travelers' interactions with geography, it examines the complex construction of identities. Second, this study challenges the framework of using Cold-War perspective to analyze contemporary global relationship and instead providing a new theory to recalibrate the rapport between different geographies and landscapes. Third, not treating geography as a spatial metaphor, it sees geography as a dynamic materiality that actively engages in cultural reproductions and identity molding.

Travel: Multiple Layers of Experience

There is a tendency in current scholarship to distinguish travel and tourism: tourism is the practice of recreation, whereas travel, etymologically from travail, is a labor of movement not for the purpose of pleasure. John Urry in *The Tourist Gaze* identifies characteristics of a tourist: first, there is a clear intention to return home within a relatively short period of time; second, the tourist gaze is directed to features of landscape and townscape, which separate their travel experience off from everyday experience; third, the tourist is interested in everything as a sign of itself, such as exemplary Oriental scenes, typical American thruways, traditional English pubs. All of these enable the tourist gazes to be endlessly reproduced and recaptured. In contrast, the scholarship on travel regards travel as similar to fieldwork where subjects (travelers) and objects (informants) meet, and where knowledge and affect exchange. As James Clifford says, "travel is a translation term. By translation term I mean a word of apparently general application used for comparison in a strategic and contingent way. Travel has an inextinguishable taint of location by class, gender, race, and a certain literariness… You learn a lot of peoples, cultures, and histories different from your own, enough to begin to know what you are missing"(39). In this sense,

travelers are parallel to ethnographers, practicing "self-reflexivity" during the journey in order to understand both others as well as themselves.[6] The studies of tourism and travel have different concerns: the former analyzes how capitalism changes human's habits of touring; the latter explores the cultural interactions between travelers and local people, self and the other.

However, rather than taking tourism and travel as saperate, my study underscores how travel and tourism mutually construct and interact. For example, Youngming Choe's study discusses the emergence of tourism that is induced by travel-theme movies in Korea, which complicates the understanding of experiences of travel.[7] In a similar way, my study unveils the layers of travel experiences, such as the experience of physical travel, the experience of producing a representation of travel, the experience of being affected by other peoples' representations of travel, and the experience of repeating others' travel experiences. Unpacking travel into different layers of experiences helps to examine how experiences are produced—either virtually produced through a dominative cultural trend, or actually embodied through a physical adventure. For instance, the writing of a *Bildungsroman* is often regarded as the prototype of travelogue that contains "a novel form that is animated by a concern for the whole man unfolding organically in all his complexity and richness" (Swales 14), which implies that travelers have already expected to encounter an awakening moment or novel incidents that may lead them from original innocence to wisdom and maturity. In other words, before the

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[6] "Reflexivity" is a term that widely used in anthropology and other social science disciplines. It claims that the ethnographic study on "other" is a process of exploring, identifying, and re-discovering the researcher self as well. Therefore, a researcher's perceptions affect the objectivity of the environment, which goes back to shape the researcher's conclusions. "Self-reflexivity" therefore means self-reference in this context.

[7] In "Affective Sites: Hur Jin-Ho's Cinema and Film-induced Tourism in Korea," Choe examines how this tourist industry, just like *hallyu* (Korean waves), creates new structures of feeling that resist dominant national hostilities (Japan versus Korea).

traveler takes off, experiences are already there in wait to be embodied and materialized. Travel in this sense may fall into a tautology of self-production—the travel initiates a series of discovery, but the discovery is prior to and initiates the travel.

The logic of self-production is developed in Judith Butler's idea of materiality. Butler problematizes the ossified sex/gender category by stating that sex, just like gender, is also socially constructed. In *Bodies That Matter*, tracing back the etymology of "matter," Butler points out that "matter" combines two contradictory meanings—"matter" as origination and "matter" as a site of generation. Thus, claiming that "matter" is irreducible, just like the notion that sex is biologically determined, is doomed to be tautological. The new sex/gender relation is illustrated as this manner: sex is part of a regulatory practice that produces the bodies it governs, materializing itself in order to be used as gender, whereas gender performs itself as an imitation without an origin. Based on Butler's idea of self-materialization, Turkish feminist Meyda Yegenoglu deploys the basic structure that Butler has built to analyze the relationship between the Orient and orientalism. Similar to Butler's unpacking of "matter", Yegenoglu articulates the double traits of "the Orient": one connotes fantasy, and the other refers to the material. To be more specific, the Orient is the materiality that allows orientalism to lay its fantasy on, and later, the Orient is materialized again through being institutionalized. In the area of East Asian Cinema Studies, Kyung Hyun Kim's *Virtual Hallyu* designates similar insight to analyze the materiality and its re-production. Through using Gilles Delueze and Félix Guattari's notion of "virtual/actual," Kim delves into the doubleness of the virtual—the virtual is both solid and transient, arguing that the landscapes in Korean films show a new subjecthood that is produced, discovered, and materialized through cinematic industry.

In my study, I particularly emphasize how visuality formulates the interaction between

virtual production of travel experiences and the bodily experiences of travel. Vision is often considered as an authoritative mechanism that Joan Scott calls "seeing in the origin." However, visual experience, as claimed by Scott, is not usually derived from the direct reflections of an actual scenario, but is constituted from the subject's oblique receptions and fantastic projections.[8] Therefore, visuality can be easily manipulated as a powerful instrument to control and distort the representations of reality. In the first chapter of this dissertation, I discuss the evolving visual media that envision Taiwan alongside dominating powers' agendas, exploring how visual perceptions periodically confounded and reconstructed the geographical Taiwan. I articulate that the two operations, actual around-the-island journeys and virtual visualization of traveling experiences, go hand in hand to produce encyclopedic and transcending materiality for colonial enterprise. As a whole, this dissertation examines the multiple layers of experiences of travel, and the differences of visual representations and physical embodiments in epistemological constructions, investigating how national ideologies and ethnical kinships are shaped through travel.

From Biopower to Bodily Epistemology

The desire to travel might be evoked by seeing a photo, a movie or reading a novel, but actually practicing the travel requires whole bodily involvement. While some travelers leisurely walk on brick roads in old towns, some anxiously get lost in cosmopolitan cities, and others might exhaust their bodily energy in the mountains, deserts, and fields. Travel therefore is

[8] See Joan Scott, 'The Evidence of Experience,' *Critical Inquiry*, 17:4, 773-97, and the details of Joan Scott's concepts will be unpacked in chapter one.

personal, physical, empirical, and epistemological. The bodily engagements both confound the previous visual experience as well as challenge conceptual knowledge that is produced through pure contemplation. Therefore, my study pays explicit attention to travelers' bodies.

Bodies are the sites of intermingling powers, as Elizabeth Grosz states, bodies act "as the site of the subject's social production, as the site of the proliferation of the will to power, of docility and resistance, of becoming and transformation" (xiii). Among these powers, the most hegemonic control indeed comes from governmentality, the institutional and systematic power that regulates the behaviors, orientations, and reproduction of bodies. Michel Foucault introduces the idea of biopower and biopolitics in Western history, referring to biopower as the administrator of human life and population; in other words, to get involved in how human bodies act, desire, and reproduce in light of the state's interests. Tracing the genealogy of biopower in "Right of Death and Power over Life," Foucault designates the sovereign power as a direct right "to decide life and death" for a long time in history (135), but it gradually turns into an "indirect" power, such as to wage a war and let subordinates sacrifice their lives. Since the classical age, these mechanisms of power underwent tremendous shift. The right to kill was transformed into a life-administering power, which evolved into two basic forms in the seventeenth century:

> One of these poles—the first to be formed, it seems—centered on the body as a machine: its disciplining, the optimization of its capabilities, the extortion of its forces, the parallel increase of its usefulness and its docility, its integration into systems of efficient and economic controls, all this was ensured by the procedures of power that characterized the *disciplines*: an *anatomo-politics of the human body*. The second, formed somewhat later, focused on the species body, the body imbued with the mechanics of life

> and serving as the basis of the biological processes; propagation, births and mortality, the level of health, life expectancy and longevity, with all the conditions that can cause these to vary. Their supervision was effected through an entire series of interventions and regulatory controls: *a biopolitics of the population*. (139)

Through disciplines and population controls, bodies are calculated and managed. In the nineteenth century, biopolitics even enacted strict control on sexuality. Some bodies are considered to have higher value than others, and some sexualities are normative while others are deviant. Consequently, the biopower causes the purification of races, the suppression of homosexuality, and perpetuation of class stratifications in modern societies vis-à-vis the rise of late capitalism and neoliberalism. Artists and critics respond to this crisis with innovative insights, and among which the idea of "biopolitical aesthetics" is a remarkable one. For instance, Ari Larissa Heinrich in *Chinese Surplus* explores the idea of surplus bodies through medically commodified bodies in China, using artistic representations of these bodies as examples to illuminate the biopolitical violence in transnational contexts. In my study, I also examine the ways in which mobile bodies are represented in visual and literary productions, and through this examine how different bodily mobilities echo or resist biopolitical violence.

How do our bodies respond to the biopolitics of contemporary societies and how do we anatomize the knowledge that bodies produce in subverting this linguistic and visually dominant world? In this study, I use the term "bodily epistemology" to refer to knowledge that is produced from embodied cognition, which was historically seen as less important than pure cognition. The dualism between body and mind was prevalent in Western philosophy, religion, and science. These philosophers and theologians regard reasoning and thinking processes as not only being

independent of but also more privileged than bodies. Bodies are defined as naturalistic and passive, the feelings and senses of them are dismissed in the terrain of rational knowledge. However, in the Chinese context, bodies are associated with the politics of identity. The word "body" can be both translated into *shen* (身) and *ti* (體) in Chinese. Mark Elvin traces the linguist perspective of s*hen*, claiming that *shen* is used in phrases where the ideas of "person," "self," "life, or "lifetime" are imposed. For example, *An shen* (安身) means to settle down in life, *chu shen* (出身) means one's family background, and *shen fen* (身份) denotes personal status and identity. Thus, *shen* is more like body-person than the corporeal body itself. In addition, Ching-Fu Chen articulates the definitions of *ti* in linguistic terminology. When using *ti* as a noun, it denotes the organic body that is composed by *qi* (energy flow 氣), blood, spirit, and bodily frame; when *ti* is used as a verb, it means experience, understanding, embodiment, and practice. Combining *shen* and *ti*, the narratives of bodies in Chinese language context refer to the physical components of bodies and the extended self and identity derived from the material bodies. Taking both the discourses of bodies in the Western and Chinese contexts into consideration, this study explores the potentials of bodies, considering bodies as the sites where knowledge and identity are contested and constituted.

Bodily epistemology is also different from some scientific, medical, and sociological studies that often take bodies as purely objective knowledge. Since a body functions as an active medium that creates different voices to challenge the extant politics, to understand knowledge of bodies requires readers to decrypt messages and signals that are often shadowed by mainstream discourses. In the late 1970s, feminist activists of color advocated "theory of flesh" to uphold bodies as roots that carry cultural oppression and heritage.[9] The physical circumstances of lives,

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[9] "Theory of the flesh" appears in the anthology, *This Bridge Called My Back*. Feminists of color felt the necessity

such as skin color and the sexual longings, all come together to "create a polititics born out of necessity" (23) in order to dispute with Eurocentric feminism. Bodies are the material basis of identity and cultural pride. However, bodies can be socially constructed and should not be always seen as irreducible essentials. Feminist Karen Barad suggests looking into the ongoing processes that are happening in and on bodies by saying, "bodies are not objects with inherent boundaries and properties; they are material-discursive phenomena" (817). In addition, Gayatri Spivak and Kamala Visweswaren both point out the traps and risks of linguistic representations, and unveil the messages hidden within bodies. In Spivak's famous theoretical work, "Can the Subaltern Speak," she shows how women refuse to be categorized, interpreted, and translated by masculine discourses through their bodies. Spivak provides a case study of a young Indian woman who committed suicide when she was menstruating. First, this manner of death signifies that the self-immolation is not due to illicit pregnancy. Second, it also defies the ritual of widow sacrifice in Indian society, since according to the social norm, a widow has to wait until she is no longer menstruating to act in accordance with social norms. Confronting "widow sacrifice" in India, intellectuals from Western societies embrace the thoughts of "white men are saving brown women from brown men;" whereas Hindu intellectuals insist, "the woman actually wanted to die for Indian tradition." However, Spivak claims neither of them can speak for the widow, the subaltern of subaltern, who uses her body to disavow those representations. Visweswaren has similar approaches in decoding body languages. Visweswaren unpacks and redefines the idea of

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to make a declaration of their political agenda that is distinguished from white feminists. In the introduction, feminists of color announce, "We name this anthology radical for we were interested in writings of women of color who want nothing short of a revolution in the hands of women—who agree that is the goal, no matter we might disagree about getting there or the possibility of seeing it in our own lifetimes. We use the term in its original form—stemming from the word "root"—for our feminist political emerges from the roots of both of our cultural oppression and heritage"(xxiv). Representative feminists who joined in this project are Cherríe Moraga and Gloria Anzaldúa.

“betrayal,” reading it as an allegory to understand the multiple meanings in languages, such as the important messages that are conveyed through discontinuities and ruptures. Silence, highlighted by Visweswaren, encompasses rich information that is in contrast to languages. These feminists provoke us to think about how bodies mediate between languages, political contingencies, and environmental conditions.

While visuality is deployed to produce hegemonic messages, returning to bodies provides different ways of establishing the relationships between human beings and the environment. For instance, in chapter one, I articulate how the current fetish of around-the-island trips in Taiwan arising in the 2000s represents a tendency of bypassing the visual domination, and instead demands a traveler’s poignant bodily engagement and sensory explorations to actualize the material knowledge of the island. One movie discussed in this chapter, *The Most Distant Course*, employs different listening modes to delineate the landscapes of Taiwan. The replacement of visuality with the bodily senses manifests how the bodily epistemology responds to the current political and environmental crisis.

This study interrogates how travelers engage their bodies to create certain routes, patterns, and methods of travel. The questions asked are as follows: How do around-the-island travelers use bodies to feel the island and produce insular epistemology in sensorium cinema in post martial law Taiwan? How do Chinese and Taiwanese travelers to Tibet rely on shared bodily experience to produce an intimate brotherhood? How do Taiwanese transnational queers utilize procreation to negotiate between the Eastern and Western epistemology? Through analyzing these bodies in literature and cinema, this study parses the bodily messages and epistemologies beyond languages and visuality.

Literature Review of Travel Writing in China and Taiwan

Even though travel writing as an explicit genre has a long history in Chinese literature, it is not seen as a mainstream form of writing. Unlike its Western counterpart, such as anthropological research on travel that has reached a certain degree of maturity, the scholarship of travel writing in the realms of China and Taiwan are still developing. In terms of the study of travel writing in ancient and imperial China, Richard E. Strassberg and Xiaofei Tian both highlight several important characteristics. In *Inscribed Landscapes: Travel Writing from Imperial China*, Strassberg identities how Western travelers often use Eurocentric perspective to alienate unfamiliar culture, as Strassberg states, "Much Western travel writing can be read as an unconscious projection of native values onto other cultures, an exporting of repressed anxieties, or as a fantasy of the exotic" (1). By contrast, the travel writing of Imperial China is more internal, which can be seen as a symbolization and reflection of a literati's official career and individual ambitions. In other words, travel is to explore and express themselves rather than to see others and differences. In this sense, the lyric poet plays an important role in the styles of travel writing, which captures momentary experiences of "self-realization in descriptions of landscapes" (12). The writing is to construct a sublime, self-centered world in order to "substitute for the politicized dynastic scene with its unstable and unpredictable power center "(12).

Xiaofei Tian has a different focus on interpreting Chinese travel writings. In *Visionary Journeys*, Tian introduces two specific historical stages where large scale's physical and emotional dislocations happened in China: the Early Medieval period and the 19th century. In these two periods, not only did travel and encounters of foreign cultures profoundly shaped

knowledge productions, but also foreign vocabulary and translations permeated daily life. For instance, Faxian's travel to India in the medieval age challenges the original geographic knowledge that considers China as the center of the world, the middle-kingdom (*Zhonguo* 中國), and instead appropriates Indian perspective to resituate China (6). This gesture demonstrates how the experience of encountering the Other brings new stimuli to cultural paradigms and ignites frequent cultural exchanges. Tian also stresses how visualization intervenes in this cultural exchange, which is particularly significant for my project. Instead of viewing the behavior of seeing as "raw seeing," which is defined by Tian as "the encounter of the naked, undifferentiating, innocent eye meeting the word without trying to make sense of it, but it is something not demonstrated or demonstrable, something we can never know or prove" (7), Tian assumes seeing is consistently articulated and mediated in language by "rhetorical strategies, images, and tropes" (7). In this sense, Tian reminds readers that travel writings do not promise objective accounts but rather "presents the world as seen through the eyes of a historical subject, an individual person" (3). The rhetorical schemata of seeing is closely scrutinized in Tian's research. Eastern Jin elite used the "mind's eye" to interact with physical landscapes. Xie Lingyun's poetry, for example, often "sees the history" that he has never participated via the landscapes he traveled through. In the 19th century, Chinese travelers composed a colonial perspective in their travelogues, showing a selectiveness of perceptions and eroticization of the Other. By analyzing how these "mind's eyes" engage in travel, Tian shows that the visionary travel contains fictional projections and imaginations and influences the perception of landscapes and the production of knowledge.

Taking Taiwan as the travel destination, Emma Teng also discusses the imagined geography through travel writing and topographic pictures in the Qing dynasty. In *Taiwan's Imagined*

Geography, Teng starts with travelogues of Yu Yonghe, a Qing official assigned to Taiwan to investigate the natural resources in Taiwan in 1697, claiming that Yu's travel writing provides witness accounts serving for Qing's agenda of territorial expansion.[10] This type of travel writing first provides geographical knowledge of the new, unfamiliar lands; second, the production of re-imagined geography naturalizes Qing's expansion. By deciphering the mechanism of the travel writing in the Qing Dynasty, Teng provides a trenchant insight to point out the errors within contemporary PRC's political discourse that claims sovereignty over the territory acquired by the Qing Empire and regards extended areas, such as Xingjiang, Tibet, and Taiwan, as naturally inseparable parts of China's scared territory. Teng's study first examines Qing's imperialism and colonialism, and later further proves that PRC's idea of territorial integrity is also a product of imperialism. Even though Teng's research mainly discusses pre-modern materials, the project provides an overarching view and theoretical basis to decipher the political discourses in contemporary society.

Focusing travel activities during Japanese colonial period in Taiwan, Naoko Shimazu, Faye Yuan Kleeman, and Hisn-Tien Liao all have observations on the intersections of colonial views of travelers and the demonstration of modernity in travel representations.[11] Shimazu in "Colonial Encounters: Japanese Travel Writing on Colonial Taiwan" provides a historical analysis on the travel activity in modern Japan. Colonial travel began to develop in the 1920s and became popular in the 1930s, and tourism to colonies became a regular feature of magazines,

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[10] Yu Yonghe's *Pihai jiyou* (裨海記遊) is his travel diary about the adventures of as an expedition to Taiwan to obtain sulfur in 1697.

[11] In chapter one, I also introduce the following studies: Saito Keisuke's study on the relationship between first North-South railroad built in 1908 in Taiwan and the development of tourism, Shao-Li Lu's study about how Japan turned the landscapes of Taiwan into a "tourist space," and Shuo-Bin Su's study on the stimulation that "Fortieth Anniversary Exhibition for the Commemoration of Colonized Taiwan" brings to tourism.

such as *Tabi* (旅). My research also discovered that the travel itineraries to the colonies were represented systematically in travel guides. For instance, in Masahiko Arayama's introduction in *The Series of Travel Guidebooks During Meiji to Taishō Period* (シリース明治・大正の旅行), Arayama introduces how the evolution of transportation affected the expanding areas of travel activities. Namio Ochiai's *Trips of Seven Days: Introducing Roaming* (七日の旅: 漫遊案内) imported the modern idea of leisure by creating itineraries of seven-day-long trips for cosmopolitan Japanese citizens. After the Japanese Crown Prince personally visited Taiwan in 1923, a comprehensive guidebook dedicated to the Crown Prince titled *Circulating Taiwan* (台灣一周), introduces Taiwan's history, geography, administration, population, and agriculture in an around-the-island order, providing encyclopedic knowledge to Japanese readers.

Similar to Strassberg's study on travel writing in imperial China, Shimazu's interpretation on the writing of Japanese travelers to Taiwan also reflects the fact that Japanese travelers do not have interests in the difference between *hontōjin* (Taiwanese under the Japanese colonial regime 本島人) and *naichijin* (Japanese 内地人) , since the Sinic culture provides Japanese travelers a degree of familiarity and thus rationalizes the Japanese colonial policy of assimilation. However, when encountering *banjin* (Taiwanese aboriginals 番人), Japanese travelers immediately feel the sense of the Other, and turn *banjin* into objects upon which Japanese travelers project their imagination, exotic fantasy, and superiority.

Kleeman's project also focuses on travelogues written in Japanese and views this type of writing as representations of imperial gazes. Considering that the genre of travel writing "stems from meaning-making on the strange and exotic (colonial) frontier "(44), Kleeman traces the formations of Japanese travel writing in Taiwan in different historical periods. In "Off the Beaten Past: (Post-) Colonial Travel Writing on Taiwan," Kleeman demonstrates that the first stage of

travel writing can be traced back to *Nihon Hyōryūtan* (Tales of Drifting in Japan 日本漂流譚) in 1892.[12] During this stage, the narratives of traveling to Taiwan are devoid of nationalistic sentiment and instead show surprise and excitement. The second stage starts from Japanese punitive expedition to Taiwan in 1874. Taiwan was transformed into a strategic site within the East Asian geopolitical realm at this moment, and the representations of Taiwan mainly echoed the Japanese Empire's colonial policy. For instance, in order to foster Japan's agenda of "Escaping Asia to Enter Europe " (脫亞入歐), Taiwan is portrayed as a primitive Other that accentuates the advancement of Japan. In addition, in order to advocate the "south vision"— as the counterpart with the "northbound imagination" that Japan promotes in Manchu—Japanese travelers engage this perspective to capture the southern, exotic color of Taiwan. Nishikawa Mitsuru is the representative writer who creates a new writing style that blends the Taiwanese folk tales with Japanese romanticism.

Apart from writings, Hsin-Tien Liao looks at the development of arts in Taiwan during the Japanese colonial period. In "Pleasant Nature and Miserable Nature: The Reading of Taiwanese Landscapes in the Colonial Period, " Liao uses Zhujiu Xia's definition of "colonial landscape"—a new landscape that was erased and re-written by colonial power—to examine the exploration and travel in landscape painting in Taiwan (203). In another article, "The Beauty of the Untamed," Liao provides a case study of Ishikawa Kinichirō, the father of Western-style painting in Taiwan, as an example to demonstrate how a colonial landscape is constructed. Liao claims that the paintings show both the desires to explore and conquer the untamed nature, as he mentions, "the evaluation of beauty is dependent on the wildness but ultimately is ascribed to the

[12] The story is written in the chapter of "Sailors from Shima Drifted to Taiwan and Returned Home on a Qing Boat" (志摩の人、台湾島に漂流し、清国船の因りて故に帰る). It describes the travel experiences of six seamen who accidentally drifted to Taiwan.

way nature has been conquered" (40). Liao's articles provide rich historical background and fruitful analysis on visual productions to conceptualize the colonial aesthetics.

Emphasizing the travel writing in modern and contemporary stages, Ping-Hui Liao in "Travels in Modern China: From Zhang Taiyan to Gao Xingjian" examines the travel writing in China. Modern China experienced tremendous social and cultural changes, and therefore travel is more often shaped by "a profound sense of psychosocial deprivation, reluctance, and loss" (2). In addition, following Confucian tradition, Chinese people should not embark on a long and distant trip, since filial piety means taking care of the parents by their side. In this sense, travel is usually a painful and reluctant ordeal. Furthermore, some of the departures have been propelled by external forces, such as "foreign invasion, colonial discrimination, national division, land pollution, reeducation of the elite, and so forth"(2). Liao studies the diasporic experiences of Chinese writers such as Eileen Chang and Gao Xingjian, and indicates that these writers do not merely travel, but also try to settle down into other cultures and languages, in spite of most of constant hindrances. Liao's interpretation touches upon the dark sides of travel, preventing one from naïvely regarding travel as a demonstration of ascendency.

The scholarship on travel writing in China and Taiwan proffers abundant resources and explicit methodologies to examine the theme of travel. First, these studies demonstrate that imperialism and colonialism coinciding with travel is problematic and requires close scrutiny. The unbalanced powers between travelers/colonizers and locals/colonized determine how travel is processed and represented. Unpacking these modes of travel can uncover the historically embedded violence. Second, these studies also remind us that travel is not just for entertainment or leisure purpose. It is an epitome of the structure of knowledge perception and production, which richly reflects the dynamics of cultural flows between different boundaries. To study

travel therefore is a path to interpret how humans' lives are restricted as well as strategically negotiated within different cultures and powers. In particular, to study travel in the fields of Chinese and Taiwanese studies can provide an opportunity to investigate the public emotions and geographical tensions under different social circumstances and historical contingencies.

Most of the scholarship listed here shares one question: what do you see while embarking a journey? The controlling power and potential problems of seeing are hence repetitively discussed and emphasized. In addition to this question, my study engages a similar, but qualitatively different question: how do you travel? In this project, I am more concerned with the manners of travel, such as walking or riding a bike, carrying a baby or moving alone, traveling to the unfamiliar foreign lands or back to home. All these different methods of travel, no matter how arduous, trivial, and tedious they are, are all closely parsed in this study. It is this disorientated anxiety, unbearable loneliness, and inevitable misunderstanding along the journey that sparks my curiosity. Within these difficult moments, bodies accompany and carry us, providing momentums to run, jump, and climb. My study is a work devoted to these moments and momentums.

Chapter Outlines

There are three journeys in this dissertation: an around-the-island journey in Taiwan, a pilgrimage to Tibet, and a global journey for procreation. These three journeys bring readers to visit island, plateau, and continent, and rethink the tensions between nations, humans, and environment. Formulated through an interdisciplinary perspective, this dissertation has three goals. First, it differentiates the entities of different geographies to complement the Sinophone

studies that are conceptualized through language, building a new theoretical approach for Chinese and Taiwanese studies. Second, it addresses the uniqueness of insular knowledge, which counteracts the continental epistemology that foregrounds imperialism and creates unbalanced distributions of power in human civilization. Third, this study provides a closer elucidation to the significance and process of knowledge production via observing how a specific culture emerges, flourishes, and vanishes. It studies various media of travelogues, such as paintings, postcards, cinema, and written narratives, to compose a broad scope of analysis.

How does travel impact the production of knowledge? How do visual representations of travel authorize and transform travel experience? And how does the body matter in concretizing emotions and forging belongings during the travel? Through the lens of the popular around-the island journey in Taiwan, chapter one "From Visual Fantasies to Bodily Trajectories: The Insular Epistemology of Around-the-Island Journeys in Taiwan Visual Culture" discusses the relationship between geography (landscapes and territories), travel (visual and bodily), and epistemology. Focusing on the transformation of epistemological paradigms from the Japanese colonial period to contemporary Taiwan, first I revisit the idea of "assimilation" in the colonial context. The idea of colonization usually corresponds to a new territorial expansion. However, while landscapes are considered neutral and objective, how do colonizers produce new perceptions to subvert the original recognition of geography? In other words, how can landscapes be assimilated? Through the landscape paintings of Japanese travelers, I examine how experiences of traveling around the island successfully "virtualized" geographic knowledge by subsuming Taiwan into Japan's monolithic culture. In contrast to this, the current fetish of around-the-island trips arising in the 2000s represents the tendency to subvert the visual domination and virtualization of geography by promoting visceral bodily engagement to

"actualize" the material knowledge of the island. In particular, Taiwanese directors adapted the format of American road movies to explore this new sensorium subjectivity in order to re-orient Taiwan on a maritime map. This study compares the cultures of around-the-island journeys in the past and present to understand how insular knowledge is vanished and constructed under different historical contingencies.

Chapter two, "Contested Mountains: Constructing National and Ecological Intimacy in Taiwanese Pilgrimages to Tibet," uses the lens of pilgrimage to investigate the constructions of kinship between Taiwan, Tibet, and China. Pilgrimages to the world's highest mountains are regarded as "dark journeys" that require travelers' extreme labor and push even experienced adventurers to the border of death. This arduous bodily experience not only endows travelers with the authority of experience, but also evokes a transcendental connection with people and landscapes, and eventually produces the sympathy to understand others' feelings. Through analyzing the religious culture of *zhuanshan* (circumambulating the sacred mountain) in Tibet as well as its secularized forms in travelogues as presented in Wang-Lin Hsieh's *Circumambulating the Mountain*, Jiayi Du's *One Mile Above*, and Davelavan Iban's *Goodbye, Eagles*, this study examines the different kinship affiliations embedded within the travelogues. It first explores how Taiwanese pilgrimages to Tibet facilitate a minor-transnational modality to defy Chinese nationalism, and conversely, how Chinese travelogues to Tibet use the same route to reinforce a consanguine familyhood. Later, borrowing ecological feminists' perspectives, this chapter also interprets how female indigenous travelers deconstruct the fraternal nationalism and instead forge an intimate bond through ecological connections with Tibetan landscapes.

Chapter three, "Global Journey, Hybrid Love: Affective Epistemology and Bodily Negotiation of the Taiwanese Queer," examines how Taiwanese queers use transnational bodily

practices—academic travel to the West and procreation in a global context—to intervene in the production of transnational queer knowledge. The first type of journey, practiced by intellectual queers, manifests a disruption between the perception of Western knowledge and self-experiences. Lesbian writers Miao-Jing Qiu and Yi-Xuan Chang's travel patterns, including "*fort/da*" and "displacement," demonstrate how queer epistemology is posited within a coordinate system where geography, love, and sex intersect. Within this structure, Taiwanese queers are distinguished from Western-centered queer discourses by converting sexual epistemology into an epistemology of love. The second type of journey uses the bodily experience of procreation to negotiate between different family values in East Asian and Western neoliberal societies. Chiang-Sheng Kuo's writing and Barney Chang's movie disclose the identity crisis of transnational queers; importantly, their work refuses to view queer procreation as a liberal choice, but rather, it is a bargaining process. Deploying these two bodily practices, Taiwanese queers produce a hybrid epistemology to contest as well as mediate between cultural and knowledge hegemonies of filiality and neoliberal homonormativity.

This dissertation is an interdisciplinary work situating at the intersection of area studies (Chinese, Taiwanese, and East Asian studies), gender and sexuality studies, cultural studies, visual studies, and literature studies. It not only raises the epistemological questions about the mutual construction between bodily experiences and knowledge, but also deliberates how nationality and sexuality are perceived, experienced, and constructed under the global environment where geographical boundaries and climates are consistently changing.

Chapter One

From Visual Fantasies to Bodily Trajectories: The Insular Epistemology of Around-the-Island Journeys in Taiwanese Visual Culture

> "Were islands the detritus of crumbing continents,
> or the seeds of new ones?"
>
> —Rod Edmond and Vanessa Smith

Introduction

One decade after the lifting of martial law in 1987, the around-the-island trip in Taiwan became a domestic activity that prevailed not only as a personal travel itinerary, but also as a publicly promoted agenda. Starting from 2009, the National Youth Commission of Executive Yuan initiated a project, "Finding Your Touching Maps," that called for applicants to travel around the island of Taiwan with the requisite of sensuous and emotional deployment. Successful applicants received funding for their trips and published the accounts of their journey, thereby transforming private experiences into public exhibitions that showcased exemplary and pedagogical paradigms of feeling Taiwan.[13] At the same time, films pertaining to around-the-island trips also flourished. Feature films, such as *Island Etude*, *The Most Distant Course*, *Leaving Gracefully*, and *Anywhere, Somewhere, Nowhere*, along with documentaries,

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[13] Successful applicants' travel experiences are collected into The Forty-Three Ways of Traveling an Island: Taiwanese Youth's Affective Maps of Taiwan, published by National Youth Commission of Executive Yuan in 2010.

such as *They Are Flying*, *Go Grandriders*, *Voyage in Time*, and *Trekking the Way Home*, all demonstrate various scenarios and trajectories of adventuring around the island. This rapid emergence signaled a public impulse to explore the island in inventive ways, such as through the extreme engagements of bodily energy, the creative designs of itineraries, and the diversity means of transportation, collectively proliferating the modes of perceiving, contouring, and feeling Taiwan.

The rise of this phenomenon has already been noticed in both Taiwanese and international academia. Rather than viewing around-the-island trips as a shared cultural practice, the studies in Taiwan either inspect the purposes of around-the-island trips in different historical periods, or shed light on the cinematic narratives and individual bildungsromans in around-the-island movies.[14] In US scholarship, considering both the historic traumas and the current ambiguous nationality of Taiwan, Sheng-Mei Ma associates the prefix of "circum"-island with both the meanings of "circle" and "circumscription," pointing out that the contradictory emotions of autoerotism and self-pity coexist and constrain the geopolitical developments of the island (29). In contrast, this study traces the emergence and vanishing of around-the-island trips to parse the epistemological shift from the visual constructions to bodily feeling of the island, providing a novel analysis of sensorium pop culture.

By tracing the complex historical and political contingencies underlining this cultural practice, this study interprets the around-the-island trend as an emerging culture that echoes

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[14] See Mong-Jia Xie's mater's thesis, "Diversified Community: A Study on the Activities of Travelling around Taiwan," Hung-Li Chen's master's thesis, "An Analysis of Meaning Construction in the Films of 'Travel Around Taiwan' Theme," and Shing-Tsun Shin's master's thesis, "Ecstasy: The Study of the Experiences of Biking Around Taiwan,"all from National Taiwan Normal University.

Raymond Williams' concept of "practical consciousness." Distinct from ideology, which is an ossified, fixed, and existing cultural form that categorizes personal aesthetics and psychological states, "practical consciousness" refers to the embryonic phase in which a feeling has not yet been fully articulated and defined. Williams encourages readers to trace "structures of feeling"—specific social formations that are already widely experienced within emergent cultures but not yet formed by new semantic figures—in order to investigate the important pre-stages of determined social regimes and habitus. Following Williams' approach, this study proposes that the immense popularity of around-the-island trips in Taiwan can be considered as society's practical consciousness that obscures or embodies specific emotions toward the island. These emotions are indicative of the fact that Taiwanese society is undergoing a transition—the previous knowledge had already been unsuitable to elucidate existing social and political spheres, while new knowledge is simultaneously in the process of becoming.

It is noteworthy that this around-the-island trend is not unprecedented; instead, the practice of circling the island had already been exercised and represented in different historical periods in Taiwan. However, in contrast to the current emphasis on personal affect and bodily exploration that enrich the narratives of the island, the visual cultures during the Qing Empire, the Japanese colonial period, and the early martial law period were instead employed to mediate the production of geographical knowledge. As a historiographical study of around-the-island journeys in Taiwan, this chapter first focuses on the visual representations of the island in the Qing Dynasty, the Japanese colonial period, and the early martial law period during the 1950s. Later, it discusses how the around-the-island journey is deployed in the post martial law period. By analyzing the vicissitudes of around-the-island trend in Taiwan, this chapter sheds light on how the insular epistemology and Taiwanese identity are constituted in the past and present.

Visual Evidence and Geographic Expansion

During the Qing Imperial Annexation, the Japanese colonial period, and the martial law period under the role of the Kuomintang (KMT, also known as the Chinese Nationalist Party) in Taiwan, visual artifacts evolved alongside the dominating powers' expansive agendas, frequently functioning as evidence for framing objective knowledge of the island. However, in "The Evidence of Experience," Joan Scott problematizes the concept of seeing experiences as truth or evidence, arguing that the evidence of seeing only renders the differences rather than comprehending and analyzing these differences. Traditionally, experience indicates a sense of evidence that Scott calls "seeing in the origin." It endows narratives and arguments with legitimacy to interpret things with objectivity. Nevertheless, Scott attempts to de-neutralize experience by stating, "it is not individuals who have experience, but subjects who are constituted through experience" (779), asserting that it is the historical process that positions subjects and engenders their experiences. In this sense, experience is nothing more than an event that travelers uses to clarify their perceptions, rather than evidence that bestows travelers with authority. Visual experience, particularly underscored by Scott, is not derived from the direct reflections of an actual scenario, but is constituted from the subject's oblique receptions and fantastic projections. This assumption is highlighted when travelers possess superior national, economic, and cultural power compared with the local people. According to Mary Louise Pratt, no matter how neutral, objective, and distant the position travelers assume to delineate others, they are still "seeing men" who may consider themselves as "anti-conquest" but are de facto never far from "older imperial rhetorics of conquest" (9). The island of Taiwan, geographically located next to the Eurasian continent and in the middle of the East Asian Island Arcs, has

frequently suffered foreign military invasions and political annexation from adjacent nations. Confronting these geopolitical realities, the typical representations of visual experiences from travelers cannot be simply considered as the eyewitness account of a foreign land, but are read here as operating an expansive and penetrating power over the island of Taiwan.

The expansion of political influence is always concomitant with the development of visual mechanisms and technology, such as cartography, illustrations, modern photography, magic lantern shows, and films, which testifies to Pratt's statement that "the imperial eyes continue to renew themselves and mutate with great resilience" (xiii). During the Qing Empire's process of expansion to Taiwan (1684-1895), the Qing government heavily relied on frontier travelers' accounts and topographic pictures to construct its knowledge of this "savage island" that was originally beyond the Qing's continental territory. This use of travel records differs from how travel writing functioned in China's past. The tradition of travel writing in China is different from ethnographic travelogues written during the Age of Exploration in Europe that usually employed ethnographic investigations for colonial purposes; instead, it typically either conveys the writers' individual ambitions for and frustrations with their political careers, or expresses their philosophical understanding of natural environments. As Richard Strassberg states, "they [Chinese travel writers] show little interest in foreign countries and non- Chinese ethnic groups" (4).

At first showing little interest in Taiwan, the Qing Empire regarded the island as "a ball of mud beyond the seas" that it should not bother to incorporate into the terrain of China.[15] However, the visual travel accounts of Taiwan triggered the Qing Empire's interest in possessing

[15] Emma Teng cited Yu Yonghe's writing about how the Qing officials thought about Taiwan at that time: "Taiwan is merely a ball of mud beyond the seas, unworthy of development of China. It is full of naked and tattooed savages, who are not worth defending. It is a daily waste of imperial money for no benefits" (2).

the island. According to Emma Teng, the pictorial travelogues at that time particularly stressed the different traits of Taiwan's inhabitants from those in China in order to forge a multicultural and interracial nation that has the potential to transgress its transitional spatial boundaries. The frontier experiences of seeing Taiwan were mediated by the Qing ideology—through alienating the island of Taiwan as inferior, distant, and exterior territory, the Qing government lodged itself within central, continental, and hegemonic status that was capable of embracing differences. While Taiwan was selected and accumulated into this totality of China that refracted this multiplicity, Taiwan was in fact endowed, beyond the Qing's agenda, with its insular particularity that is materially different from the continental ethos that dominated China. Through observing the shift of the Qing Empire's attitude—from ignoring the existence of the island of Taiwan to discovering it through visual accounts—one can realize how an island was dismissed or embraced by the political attitudes that were determined by virtue of visual discoveries from the adjacent continent.

Attempting to define the demarcation of islands, Rod Edmond and Vanessa Smith pose the question of, "were islands the detritus of crumbing continents or the seeds of new ones" (2). Taiwan is an island positioned at the locus where the nearby continent and islands both intend to build correlative geographical relationships with it, and thus its geographic existence and attributes were consistently defined by exterior powers in history. The ambiguous status of Taiwan—it neither shared the thorough homogeneity with the nearby continent, nor was it completely isolated from the continent in terms of cultural, economic, and political influences—further complicate the entity of islands and the geographical receptions that Edmond and Smith raise in their inquiries.[16] In order to further explore the conceptualizations of

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[16] Joseph R. Allen also discusses similar questions. In *Taipei: City of Displacement*, Allen mentions, "to refer to

geographical perceptions of the island of Taiwan in history, the following section of this study analyzes the cultural practices of travel, an activity that highly pertains to the process of constructing relationships between subjective perceptions and object materiality, in order to understand the formations of geographical epistemology in colonial Taiwan.

Travel and the Colonial Regime

After the Qing Empire was defeated in the first Sino-Japanese War in 1895, the island of Taiwan was ceded from China to Japan, changing it from the eastern annexation of Eurasia to the southern extension of the islands of Japan. As opposed to its contemporary European imperials, who focused on economic exploitation, Japan spared no effort to reform the cultures and mentalities of the Taiwanese, attempting to change them into a "culturalized," yet not the "legitimate," Japanese. Implementing assimilation (dōka 同化) and imperialization (kōminka 皇民化) as colonial policies, Japan enforced a series of body, mental, and cultural alterations to re-orientate the identities of the Taiwanese. Pei-Feng Chen notes that while other Western colonizers had begun to abandon assimilation as a result of moral concerns and had instead adopted autonomy as a leading strategy, Japan, in contrast, strictly facilitated assimilation through compulsory national language education (6). Leo Ching articulates that these

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Taiwan as 'off the coast of China' may seen self-evident, but this is a historically contingent and profoundly ideological statement, especially given current geopolitical conditions. This positioning is also found in almost every modern map of the island: the frame of these maps is shifted just enough to allow the Fujian coast to intrude from the west, but not the Philippines from the south or the Ryukus (to say nothing of Japan) from the north." In addition, Allen points out the discrepancies between the "geographical Taiwan" and the "geological island of Taiwan," as he states, "in these discursive and cartographic renderings, Taiwan is attached to China, both geographically and culturally. The attachment is geologically inaccurate, however. The island is not an extension of the continental shelf, as are, for example, the Penghu/Pescadore Islands, but rather a volcanic uplift from the sea." (2).

reformations purposely obfuscated the differences between ethnos (minzoku) and citizen (kokumin) in order to mobilize the Taiwanese to devote themselves to becoming natural Japanese, despite the denial of their political and economic rights (6). Shifting the focus from identity to cultural and linguistic transitions, Faye Kleeman investigates the literary productions of both the colonized and the colonizers, evaluating the role that the national language of Japanese played in subsuming different cultures into a single Japanese unit. Bert Scruggs also notices the distinct multi-lingual ethos that existed in the Taiwanese literary sphere, in which translation mediated and produced an ambivalent space between two cultures and nations. Taken in combination, these studies provide insight into parsing the schemes of colonization and the ideological remedies of the Taiwanese under colonial subjugation. This study, however, returns to relatively fundamental questions: while colonization, fundamentally the geographical and spatial extension of one nation to different regions, corresponds to a new territorial permutation, how do colonizers produce new perceptions, and how do the colonized alter their perceptions to accommodate this new geography? In addition to cultural and ideological transformation, how can a fixed materiality, such as a landscape, be deployed in a colonial enterprise? What kinds of discrepancies exist between the actual materiality and the virtual emotions and perceptions experienced during these geographical shifts, and how are these incongruities intentionally or otherwise obfuscated? Through investigating travel, an individual, intimate, and private activity that experiences the landscapes and produces a "witness," this chapter analyzes these subtle transformations.

Following the Meiji Restoration, travel in Japan quickly flourished and evolved. The development of transportation—from walking and rickshaws to railroads and boats enabled Japanese to move farther and faster. Concomitant with the evolution of transportation, the map of

locomotion broadened from the domestic to the colonial, and eventually pervaded the world.[17] This process of annexation accounts for Japan's ultimate ambition: moving from one island to the next, from Asia to the world. Thus, traveling to Taiwan was not solely intended for ethnographic purposes or for increasing interests in imperial annexation; rather, it functioned as a means by which the imperial government promoted its colonial schema: demonstrating Japan's modernization in the colony. Saito Keisuke points out that building of the first north-south railroad in Taiwan in 1908 provided the modernized conditions required to develop tourism. Shao-Li Lu's study shows how Japan turned the landscapes of Taiwan into "tourist spaces," wherein travel itineraries were systematized in a specific order in order to manipulate the ways of seeing Taiwan.[18] Shuo-Bin Su's study uses abundant historical data to prove that the majority of travel was undertaken by the Taiwanese rather than the Japanese during the 1930s, with a climax being achieved in 1935, during the Fortieth Anniversary Exhibition for the Commemoration of Colonized Taiwan. He argues that it was this massive exhibition that mobilized the rural Taiwanese to feel that they needed to participate in the festivals held in cities. These studies all indicate that the development of travel activities did not stem from the natural maturation of social and economic systems, but was instead intentionally induced, customized, and prepared through the colonizer Japan whose intention was to showcase its modernity.

Among the main islands of Japan, the colony of Taiwan was frequently displayed in

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[17] In Masahiko Arayama's introduction to the series of *Travel Guidebooks During Meiji to Taishō Periods* (シリーズ明治・大正の旅行), he explores how the evolution of transportation affected the expanding areas of travel activities.

[18] The first are official government buildings displaying protuberant colonial colors; the second are places displaying rich natural resources and agricultural products; and the last is the Shinto culture transplanted to Taiwan.

travel guides. For example, Namio Ochiai's *Trips of Seven Days: Introducing Roaming* (七日の旅: 漫遊案内), imported the modern concept of leisure by providing cosmopolitan Japanese citizens with itineraries for seven-day-long trips. Focusing on the colony of Taiwan, route number twenty-one in this guidebook provides a prototype of an around-the-island itinerary that departs from the northern port of Keelung, moves to Dagou in southern Taiwan, and then returns to Keelung; this route, represented Taiwan as one of Japan's local territories that Japanese travelers coulde easily reach and explore. After the Japanese Crown Prince personally visited Taiwan in 1923, the around-the-island perspective became even more rooted in the colonizer's epistemology. For instance, a comprehensive guidebook dedicated to the Crown Prince titled *Circulating Taiwan* in 1929, introduces Taiwan's history, geography, administrative, population, and agriculture in an around-the-island order, providing encyclopedic knowledge of Taiwan to Japanese readers. Similarly, by exploiting the latest cinematic technology available during the last colonial stage of imperialization, where mobilizing Taiwan to enthusiastically participate in the Greater East Asian War was a top priority, Japan's propaganda film *Go Southward to Taiwan* (南進台湾) systematically introduces colonial officials and agricultural products in circular geographical order, which provides a panoramic perspective to testify to how Taiwan is codified, controlled, and categorized into the territory of Japan. This project serves the colonial agenda of "southward advance" (南進論) that Japan promoted, which did not perceive the island of Taiwan as an ultimate goal in its geographical expansion project, but as one of the first constructed parts of Japan in the south. The island of Taiwan was to threaded together with other islands to collectively compose the idea of the "Greater East Asia Co-Prosperity Sphere." However, aside from designating the dominant and omniscient position that an around-the-island perspective purposes, this study is more concerned about how the concept of circular trips produces this

powerful viewpoint, why the around-the-island perspective was easily and naturally deployed and became the main approach of seeing Taiwan, and how it responded to the colonial enterprise of mobilizing the materiality of Taiwan.

The Around-the-island Journey and its Visual Representation

Travel culture in Japan appears to be deeply ingrained in its religious tradition. With the exceptions of immigration and business trips, travel was usually associated with spiritual growth as a result of observing nature. Having gained wisdom from nature, a traveler was also considered to be an individual who would spread the knowledge to rural people (Ackermann 5). For example, the most important religious journey, *junrei* (巡礼), was widely undertaken by the Japanese since the Edo period. Deriving from Indian Buddhism, *junrei* is a pilgrimage that requires a pilgrimage to worship a series of Buddhist deities in different temples within a certain area, and the itineraries have to be followed in a circuit in order to echo the symbolism of reincarnation in the six realms of beings (Usui 28). The visualization of religious pilgrimage can be seen in one representative classic set of paintings, *Sudhana's Pilgrimage to Fifty-five Spiritual Teachers as Described in the Flower Ornament Scripture* (Avatamsaka Sutra). These paintings portray the religious adventures of Sudhana, named Zenzai Doji in Japanese, who visits fifty-three sacred places and fifty-five saints that enlighten his life.[19] All the difficulties he encounters and the epiphanies that he experiences ultimately prove to be necessary achieve religious transcendence. Later, these grand journeys derived from religion and the visual

[19] The surviving fragments of *Sudhana's Pilgrimage to Fifty-five Spiritual Teachers as Described in the Flower Ornament Scripture* are housed in the Nara National Museum and the Museum Rietberg Zurich. This series of paintings depicts how Zenzai Doki goes southward to visit masters of virtue in the Kegonkyo Sutra.

representations thereof were inherited and secularized by *Ukiyo-e* woodblock prints artists. Hokusa Katsushika, for instance, created the thirty-six views of Mount Fuji, transforming the objective of traveling from visiting various religious sites to circling the Japanese spiritual symbol, Mount Fuji; this, represented a shift from religious to aesthetic and cultural pursuits. Another *Ukiyo-e* artist, Hiroshige Utagawa, inheriting the number fifty-three from Zenzai's pilgrimage, visited fifty-three stations from Edo (now Tokyo) to Kyoto and created the work, The Fifty-three Stations of the Tōkaidō (1832) in order, to deplict the various stops he visited during his *junrei.* The *junrei* here was secularized as a trip for collecting visual landscapes based on physical visits.

Figure1.1. Hiroshige Utagawa's forty-ninth station, Tsuchiyama, in his series "The Fifty-three Stations of the Tōkaidō"

These circular and physically demanding journeys were all intended to prompt the awakening of life and to allow travelers to create authentic representations of experiences. By visiting and representing a certain number of representative destinations, travelers encapsulated

ephemeral moments into an everlasting medium, through which one may receive a glimpse of their experiences. It is this opportunity to see their experiences that empowers the visual evidence and transforms it into omniscient knowledge. Therefore, these two operations, circular travel and the visualization of these experiences, go together to build an overarching eyewitness account to represent the irreplaceable and authoritative impressions of the Japanese localities in these *junrei*. This technique was politicized and employed in Japan during the period of annexation in the Meiji period. A pictorial guidebook, the *Illustrated Guide Book for Travelers around Japan* (1895), particularly pairs the word "roaming around" (漫遊) with another idea "sitting and watching" (坐視), claiming that through appreciating the visual work that was collected from traveling around the territories of Japan, one can "let the world be displayed on your palm."[20] In this regard, the landscape paintings in the tourist guides attempt to offer authoritative knowledge with which Japanese individuals could recognize, feel, and explore new terrains. Through these processes of secularizing, aestheticizing, and politicizing the visual representations of *junrei*, this cultural practice of "roaming around" eventually endowed Japanese colonizers with a subtle mechanism to perceive and even create landscapes in the colony, Taiwan.

Scott has problematized the practice of using visual experiences to produce knowledge.[21] Scott points out the fact that visuality mediates between knowledge production and imagination. Using the example of appearing in a public bath to witness homosexuality, Scott asserts that the

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[20] In Illustrated Guide Book for Travelers Around Japan, the following poem was published: "坐視漫遊真化工,繙來系背德聲隆,長房秘術今何易,天下風光在掌中."

[21] Scott uses Samuel Delany's "The Motion of Light in Water" as example to interpret her arguments. Scott talks about how Delany remembers the feelings of standing on the threshold of a "gym-sized room," and the dim light from blue bulbs. Delany writes, "The room was full of people, some standing, the rest 'an undulating mass of naked, male bodies, spread wall to wall'." Scott thus asserts that watching the scene establishes for Delany a sense of political power (Scott 774).

putative experiences are constructed through the dim light in the bath, where one's visual experiences are allowed to expand with the imagination, and eventually goes back to create experience itself. Therefore, the encouragement of travel around the island in the colonial Taiwan should not be only regarded as the demonstration of colonial modernization as particularly emphasized by previous scholars. Rather, visual representations of travel experiences spawned and fostered new knowledge that provided the objective, transcendent, and authoritative evidence of interpreting Taiwan. Taking advantage of this supremacy that provided eyewitness accounts, the visual evidence de facto wields more powerful penetrative force to enact colonial policies without disclosing its imperial gestures. Here, using a representative Japanese traveling painter who was assigned to Taiwan to initiate an exemplary around-the-island trip, this study first showcases how symbolic landscapes in Taiwan were mediated, and later explains how visual presentations of journeys around the island produced authoritative geographical knowledge.

During April and May of 1927, the *Tokyo Daily News* and the *Osaka Daily News* held a vote in Japan for "The Best New Eight Views of Japan," intending to mobilize all Japanese to identify the eight most important landscapes for representing the beauty of modern Japan. Later, in June and July of the same year, the *Taiwan Daily News,* the newspaper with the widest circulation in Taiwan, duplicated this voting activity, encouraging people in *hōndo* (the island, the colony of Taiwan) to select "the best new eight views of Taiwan." Originally, this was simply an activity intended to echo the event held in *naichi* (Japan proper); however, voting, an activity that aggregates citizens' consciousness, unexpectedly transpired to be an opportunity that Taiwanese used to attach their affection to their home landscapes. Many more people engaged in the voting activity in Taiwan than in Japan: the voter turnout reached thirty million, which was

much greater than the total population of residents in Taiwan at the time.[22] The activity was in fact a reflection of Taiwanese people's eagerness to participate in a public activity revolving around Taiwan itself, the homeland that the Taiwanese had been strictly banned from thinking of, perceiving, and feeling under Japanese supervision. The final results of this voting were scenic areas scattered all around the island. Following a counterclockwise order, they were Keelung Port, Danshui, Basianshan, Lake Sun and Moon, Mountain Ali, Mountain Shoa, Cape Eluanpi, and Taroko Gorge. There were also two specialties in addition to eight views, which were the Taiwan Shrine, and the New High Mountain, referring to Jade Mountain. These eight views were not merely the natural sceneries for meeting the public's aesthetics, but were also assumed to be the most representative places that designate the spirit of Taiwan. However, as a matter of fact, this list did not directly reflect the results of the voting process; instead, the eight views were still largely chosen by the colonial authority Japanese officials occupied seventy percent of the rights of determination, whereas the voting results were only thirty percent. This proportion reveals that there was a discrepancy between the input from the public's affect and the output that was finally reported. In other words, albeit so that the process of democratic voting aroused the attention and evoked popular affect, this affect was guided and controlled in order to lead to the selection of symbolic landscapes that Japan approved of.

The selected and symbolic eight views that outwardly manifested collective consciousness were originally conceptual, but, through the process of embodying them in travel activities, the landscapes shifted from symbolic signs to concrete evidence. The Japanese painter, Hatsusaburo Yoshida, played a representative role in experiencing the scenes and transforming

[22] According to the voting results posted in the *Taiwan Daily News* on July 29th, 1927, the voter turnout was thirty-six million, but there were four million inhabitants in Taiwan at that time, which implies that many people voted multiple times in this activity.

Taiwanese landscapes into his works. In order to support the Fortieth Anniversary Exhibition for the Commemoration of Colonized Taiwan, Yoshida was invited by the *Taiwan Daily News* to undertake an around-the-island trip in order to paint the eight views in the summer of 1935. All of these paintings of the eight views would later be printed as postcards and circulated in both Taiwan and Japan. An article entitled "Through Yoshida's Paintings to See the Whole Taiwan," printed on July 15th, 1935 in the *Taiwan Daily News*, announced Yoshida's mission and around-the-island trip that the newspaper's publisher had arranged. The journey would be forty days long, and the itinerary, which started at Mountain Jiao-Ban in the southern part of Taiwan and then moved to the east and the north, was recommended and approved by the Administration of Transportation. Using terms such as "the whole island" (全島), and "one circle" (一巡) in the article, the newspaper journalist repetitively underscored how Yoshida's representative journey was to be conducted in a circular manner—a mode of seeing the entire picture of Taiwan.

Later, a report entitled "The Artist Yoshida: From Keelung to Wulai," published on June 19th in the *Taiwan Daily News*, outlined Yoshida's travel routes during June 16th and 18th and foretold the itinerary of the following days. During Yoshida's journey, his sketches and notes were submitted to the newspaper and were published as the column of travelogues named "The Cold Line of Mountain,"[23] carrying his eyewitness accounts to the audience. In his writing, in addition to the direct descriptions of the landscape, Yoshida used metaphors such as "a virgin's eyes" to describe the clear sky over Mountain Hehuan and expressed the mysterious and reverent emotions that he had felt when surrounded by mountains. From the written narratives, his admiration of the primitive beauty was akin to most of the other Japanese artists who visited Taiwan, such as Kinichiro Ishikawa, who appreciated the wild, unsophisticated side of Taiwan.

[23] The Taiwan Daily News, the 9th to the 13th of July, 1935.

[24] However, Yoshida's paintings told a completely different story.

The fine artists contemporary to Yoshida either adopted Western-style painting (seiyōga) or Oriental/Japanese-style painting (tōyōga) to depict Taiwan. Led by Kinichiro Ishikawa, those artists who created Western-style paintings employed modern tools such as watercolors to portray the untamed beauty of Taiwan (Liao 42). The Japanese-style paintings, on the other hand, captured the nostalgic local colors of Taiwan through the use of delicate technical skills (Yen 83). Although the two spheres of paintings were in competition, they both treated Taiwan in the same way: a new land preserved for the Japanese painters to explore.[25] Not being categorized in either of these two groups, Yoshida's role as an applied artist represents another approach to looking at Taiwan. Having prompted comments such as "beautiful and easy to understand" from the Japanese Crown Prince when he viewed a number of Yoshida's paintings in a railroad tourist book in Japan, Yoshida was encouraged to develop comprehensive visual techniques, such as panorama, to establish his status in the history of modern applied art.[26] In addition, being upheld as "Hiroshige Utagawa of the Taishō period," Yoshida's work presents his ambition to create a comprehensive collection similar to those of the Ukiyo-e travel painters, who transmitted not only material aesthetics but also the clear depictions of specific landscapes. However, Yoshida's work was still different from that of the Ukiyo-e painters in terms of distance and focus: the former tended to enlarge the distance between the viewpoint and the object, whereas the latter

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[24] In Hsin-Tien Liao's study of art in the colonial Taiwan, he interprets Ishikawa's perspectives of Taiwanese landscapes as follows: "For him, the beauty of the Taiwanese landscape lay in its 'roughness.' He thought that the sense of beauty came from the perception of masculinity. He categorized the Taiwanese landscape as a 'strong landscape' filled with 'vernacular color;' he called it 'the country of light' and concluded that the taste for Taiwanese landscape was different from the one for the cultivated Japanese landscape" (Liao 42-43).

[25] This description was also applies to Fujishima Takeji, as mentioned in Hsin-Tien Liao's study: "Fujishima Takeji, a well-respected Japanese oil painter, exclaimed while traveling and painting in Taiwan in 1934 that colonial Taiwan was "a virgin place preserved for us painters'" (Liao 39).

[26] Yoshida was proclaimed as an "authority" in panoramic painting in the *Taiwan Daily News* on June 15th, 1935.

carefully detailed the close-up scenes, such as those in Hiroshige's work (Lee 236). This difference also accounts for the fact that Hiroshige's work usually incorporated human activities, whereas Yoshida's work never intended to seize authenticity through picturing the local people. In this sense, on Yoshida's canvas, Taiwan is not represented as a primitive, brightly-colored, and exotic paradise, as most of the Japanese fine artists depicted at that time; rather, it is instead represented in an objective and nonchalant fashion. Figure 1.2 shows how Yoshida represents Taiwan in a way in which reciprocal geographical relationships are clearly designated and topographic features are aesthetically showcased, but the painter's emotions are concealed.

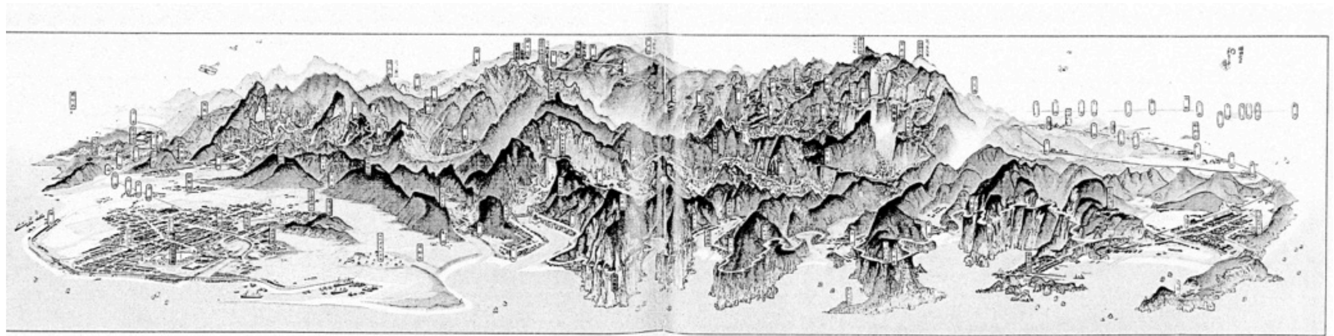

Figure 1.2. Yoshida's panoramic map of Taiwan, which takes an unusual perspective to fathom the shape of Taiwan from its East coast in 1935; this work is currently housed in the National History Museum of Taiwan.

Yoshida's visual representations of his exemplary around-the-island journey prominently follow the principle of long-distant gazes. Among his ten works of eight views and two specialties, eight paintings are either panoramic or from an elevated angle. However, different from figure 1.2 that was made for explanatory and pedagogical purposes, the series of paintings during his around- the-island trip engage more abstract and artistic skills that, to some extent, collide with the specificity and objectivity found in his other cartographies. When engaging the skill of panorama in sketching a symbolic landmark, Yoshida implicitly discloses a colonial gaze.

The panoramic expansion in the painting of “Taiwan Shrine” (Figure 1.3) particularly exhibits a condescending framework in which the Japanese symbol of the shrine stands at the top of the mountain and looks down at the river, signifying the supremacy of the Japanese colonial position. Another work, “The Cape Eluanpi” (Figure 1.4), panoramically gazes upon the southernmost part of Japanese territory. Facing toward the cliffs of the cape and the lighthouse, the viewpoint is located in the ocean, a point that is even more southern than the Cape Eluanpi. This angle of

Figure 1.3 Yoshida’s “Taiwan Shrine,” in his *Eight Views of Taiwan*.

looking at Taiwan manifests the ambition of standing in a more southern territory than Taiwan in order to gaze northward the entire archipelago that belongs to imperial Japan, implicitly echoing the “southern advance” of the colonial enterprise.

Figure1.4. Yoshida's "the Cape Eluanpi" in his "Eight Views of Taiwan."

Apart from the standpoint of the colonizer, Yoshida also grafted virtual sceneries into the actual landscapes, through which the visual proof of his physical embodiment is transformed into symbolic evidence that not only transcends materiality but also goes back to become the materiality. For instance, researchers have previously pointed out the painting, *The Six Flowers on Mount Ali*, reflects Yoshida's imagination more than the actual scenery of Mountain Ali.[27] In this painting, the six flowers (六花), an alternative name for snow, cover the rocks of the

[27] Na-Shuan Sung in her master's thesis, " The Transitions of Taiwan Eight Views from the Qing Dynasty to the Japanese Colonial Period," provides this interesting observation, and later Shuo-Bin Su also mentions this conceived painting in the article, "Tourism/Being Toured: The Sociologist Study of Travel Activities in Taiwan During the Japanese Colonial Period," *The Taiwanese Journal of Sociology*, volume36: 2006, 167-209.

mountain and the roofs of houses, exhibiting the typical beauty of cold winter. However, as it is located in a contact zone between the subtropics and tropics, summers in Mount Ali are supposed to be humid and hot. Additionally, Mount Ali is merely 7, 270 feet above sea level, which is not high enough to have frozen landscapes in all seasons. All of these conditions would not allow Mount Ali to have such extensive snow scenes given that Yoshida undertook his journey in the summer. Yoshida's paintings thus disclose his betrayal of reality through engaging his imagination rather than the directly portraying his literal trip.

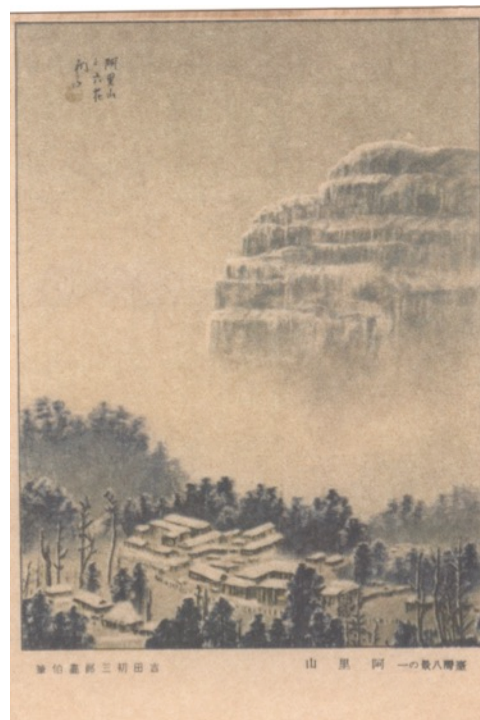

Figure 1.5. Yoshida's "Mount Ali," in his "Eight Views of Taiwan."

This "imagination" requires close scrutiny in the contexts of both Japanese traditional aesthetics and modern nationalism. First, the traditional Japanese perspective on nature

reconstructs untamed nature in an elegant form, and I contend that Yoshida's work can be understood within this tradition of inventing nature. As asserted by Haruo Shirane, the coinage of the term—"second nature" *(nijiteki shizen*) refers to "recreated or represented nature,"

> [which] was not regarded as being opposed to the human world so much as an extension of it. Indeed, this secondary nature became a substitute for a more primary nature that was often remote from or rarely seen by the aristocratswho lived in the center of Heian (Kyoto), the capital of Japan during the Heian period (794-1185) (4).

These depictions of and annotations to nature are pervasive in Japanese culture and all forms of art, which indicates that Yoshida's representations of snow-covered Mount Ali can be seen as an attempt to develop a secondary nature in order to provide a substitute to the rough primitivism that is not acceptable by Japanese aesthetic standards.

Second, this tendency to invent landscapes also relates to the concept of "inversion" mentioned by Karatani Kōjin. Inversion, as stated by Karatani, is modern Japanese intellectuals' cultural anxiety that arose as a result of confrontation with encroaching Western epistemology and modernity. By going back to rediscover the traditions of Japanese culture, such as *sansuiga* (landscape painting), Japanese literati reconstructed their conception of tradition through a certain extent of imagination, just as Karatani states that the intangible past can only " be imagined on the other shore " (18). Similar to this, Yoshida's paintings reveal the colonial anxiety of the Japanese Empire, which was the only imperial nation among all of the East Asian countries. The new role of colonizer made Japan feel insecure when it compared itself to other Western colonial powers such as England and the U.S. and felt the need to catch up. Therefore,

when Japan colonized Taiwan, the government extended a great deal of effort on promoting assimilation through converting the Taiwanese into Japanese both culturally and spiritually. While the mentality of the Taiwanese was undergoing a process of reformation, geography was also under a different format of reformation. Although geography is a fixed materiality that is impossible to change or to assimilate, through engaging imagination and inversion—such as transforming a subtropical Taiwanese landscape into a temperate Japanese snow scene in a visual representation—Yoshida attempted to invent a new landscape that did not exist in the reality but instead in the colonial mindset. When Yoshida concluded his experience of traveling around the island of Taiwan with these paintings that envisioned Japan, he actually transformed the material basis of Taiwan in a surreptitious manner.

By situating Taiwanese landscapes within the framework of Japanese aesthetics, Yoshida created a new perspective to see the island, twisting the structures of feeling from the voting activity into a physical and sensory experience that echoed the values of Japanese aesthetics and nationality. Despite the conductive power behind the collective feelings of the Taiwanese, the experiences and representations of Yoshida's travels molded these feelings in a further complex process—First, the physical exercise of traveling empowered his representations with legitimacy; second, the intermingling of Japanese aesthetics and cultural anxieties with Taiwanese landscapes transformed the actual landscapes into conceptual and idyllic locations that served Japanese colonial perspectives; and third, since the visual presentations were printed as postcards and widely circulated on the island, the new production of these mixed Japanese-Taiwanese landscapes flipped over to confound the local perspectives of their homelands. Using the visual representations of Yoshida's emblematic around-the-island trip as a political tool, Japan fused two materialities—distorting the material and concrete Taiwanese

landscapes and merging them into another material Japanese landscape. On the one hand, the around-the-island trip in which Yoshida engaged mirrored the colonial intention of the Japanese government to exhibit its contribution to the development of Taiwan, presenting a modernized paradise wherein convenient transportation could take travelers to every corner of the island. On the other hand, it also testified to how Taiwan could be encrypted and categorized into Japanese structures of aesthetics and knowledge, creating a new structure of feeling to perceive the new colonies. Through wedging the wild Taiwanese landscapes into the body of Japanese aesthetics, Yoshida eventually eliminated the geographical peculiarity of the island of Taiwan, and remolded it as an authentically Japanese one.

Visual Fantasy and the De-construction of Knowledge

After the end of WWII in 1945, the KMT took over Taiwan from Japan, and in 1949 deployed its whole government from China to Taiwan after being defeated by the Chinese Communist Party in the Chinese Civil War. Due to the humiliation of defeat, the obsession with reclaiming China, and the nostalgia for lost homes, the KMT circumscribed its perception of Taiwan by both geographically and culturally reforming the island into a miniature version of China. For example, geographical nomenclature of China past and present, such as province and city names Qingdao, Chang'an, Sichuan, etc, is projected onto the island to manifest a putative identity of Taiwan as China. By the same token, the KMT culturally defined Taiwan as the "free China" as opposed to the "communist China," precluding the maturity of the knowledge of the island itself and instead catalyzing the public comprehension of "free China."

Despite the strict censorship the KMT implemented—such as purging the red

(communist), yellow (pornography), and black (gangsters) in cultural productions—the film industry in Taiwan was not withering. According to the chronology in Taiwan Film Digital Archive Databases, Taiwan had the second-highest per capita number of ticket sales in 1968 worldwide.[28] While the KMT claimed its sovereignty of over China through enthusiastically making newsreels, propaganda, and educational films, a myriad of commercial movies made by private companies flourished, among which Taiwanese dialect films were predominantly popular. Although these Taiwanese dialect films were often condemned by critics for their immaturity, low-quality, and technical deficiency, recent scholarship has re-examined their roles and defied these negative rhetorics. Guo-Jung Hong points out the stunning varieties of genres concomitant with the development of Taiwanese dialect films (38), and Evelyn Shih articulates the important space that Taiwanese dialect films preserve for vernacular spectatorship (246). However, while the film industry was prospering both in the public and the private sector, why were there only very few cinematic productions featuring an around-the-island journey in Taiwan during this period?[29] In these few films that incorporated around-the-island journeys, how was the island perceived and configured?

In fact, traveling in Taiwan was not barred and was even advocated by the KMT, and yet the visual representations of travel were controlled and often restricted to didactic purpose. For instance, *Descendants of the Yellow Emperor* in 1956, the first state-produced dialect film, uses travel in Taiwan as an approach to establish the inseparable consanguinities between Taiwan and

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[28] The average number of times that Taiwanese people watched films in a year was the second highest in the world in 1968. The first was Japan, the third was India, followed by the United States, and Hong Kong.

[29] During the martial law period, Brother Wang and Liu Tour Taiwan is the only film that prominently features around-the-island journeys in Taiwan. Others, such as *The Last Train from Beitou* (Jiang, 1985), use it as a backdrop rather than a main theme.

China.[30] The characters travel to historical sites in southern Taiwan to find out how Taiwan is profoundly etched in the grand Chinese history. In other words, the travel does not aim at understanding the island itself, but encodes Taiwan into a Chinese grammar that designates a mode of vanishing Taiwan's colonial history and replacing it with Chinese accounts. As Marilyn Ivy asserts, "vanishing, which (dis)embodies in its gerund form the movement of something passing away, gone but not quite, suspended between presence and absence, located at a point that both is and is not here in the repetitive process of absenting" (20), the vanishing here signals the government's perpetual movement of disavowing the material Taiwan by suspending the birth of insular knowledge and meanwhile inducting the knowledge of China on the island of Taiwan, wherein the material Taiwan does not exist.

However, situated in this cultural milieu where Taiwan "was being vanished," the commercial film *Brother Wang and Liu Tour Taiwan* (abbr. *Brother*), made by a private company, explores various roles other than the pedagogical role that state cinema usually played, enriching the cinematic narratives and extricating the contents from propaganda. First, at the historical juncture when Taiwanese consciousness and images were supposed to be repudiated, *Brother* bypasses Chinese images and actively features the subject of Taiwan through a story about two good friends traveling around the island. The first shot of the film displays this deviation. Gradually moving toward the presidential palace, this mobile scene conveys a clear

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[30] The storyline is about a woman from China who starts her teaching career in Taiwan. The experiences of teaching allow her to meet more Taiwanese people whose ancestors are Chinese. She then falls in love with a Taiwanese man, traveling together to southern Taiwan. During the trip, they visit temples of Wu Feng and Zheng Cheng-Gong, and Fort Provintia. Ignoring how these historical sites might account for Taiwan's colonial memories, this film portrays how these historical incidents relate to China's autocratic reign. As Hong asserts, the historical figures 'are here enlisted as representative figures in Taiwan's multiple colonial histories, whose lives and legends in their respective historical junctures affirm the ideology of Taiwan as always part of China' (43).

awareness of this huge political sanctuary, but all of the sudden, the lens turns sheer right and leaves the palace behind, a gesture to circumvent of the grand narrative that the KMT upholds. Second, the smooth transitions between scenes, the incorporations of various genres, and most importantly, the comedic ethos, allowed *Brother* to provide the audience with novel visual stimuli and become a box office hit. In addition, choosing around-the-island journey as a main theme, *Brother* functions as a lubricant to ease racial conflicts between the original island residents and the immigrants from China after 1949. As Feii Lu explains, *Brother* "tactically and gently reveals the disparities between different races, but it leads people from either every province [of China] or Taiwan to glance at the beauty of Taiwan together" (100). The following question might be raised here: how can the around-the-island journey in *Brother* simultaneously highlight the differences and conceal skirmishes, despite the fact that they are inherently in collision?

Figure 1.6. Wang and Liu are the representations of the working class, but they suddenly have the chance to travel around the island after winning the lottery.

Laughter soothes the strains and yokes the contradiction between different classes and races in the film, albeit true that the conflicts are intentionally generated to arouse laughter. This paradox works as the main mechanism throughout the film *Brother* and simultaneously evokes and pacifies the subversion of class and social order. At first glance, the film provides an outward level of humor: replicated from Laurel and Hardy in American comedy, the sharp contrasts of body shapes and personalities between Wang and Liu engender a sense of absurdity. However, the humor that *Brother* attempts is not just in offering the visual impacts, but also at transposing the mishaps or uncivilized manners of low-class Taiwanese into a destructive force to confound the upper class order. For instance, Liu, who works as a tricycle rickshaw driver, carries a heavy, rich couple but loses control and drops them on the floor. In addition, when Wang and Liu go to a Western restaurant for the first time, they end up using forks and knives to fight and throwing chicken bones at the next table. However, the tension resulting from agitating the social order is only used for comic effects, which arouses laughter but never provides deeper interpretations of the clashes. Under the rubric of this mechanism, the around-the-island journey is arranged as the way in which Wang and Liu perform the insurrection of their original poor life and their interventions into different luxurious types of life. However, the up-ending of life is induced by destiny—Wang wins the lottery just as a fortuneteller predicts, and Liu might die since the fortuneteller also foresees his death. The momentum of the trip then denotes its infeasibility: unless you are too lucky or too unfortunate, the around-the-island trip at that time is almost impossible to initiate in post-war Taiwan.

Although *Brother*, made under the control of martial law, implies that experiencing Taiwan was still impractical given the economic and political limitations, the audience still found a chance to embark on the fabricated adventure through identifying with the main characters.

Following Wang's and Liu's steps to visually taste expensive Western food in famous restaurants, to stay in hotels with hot springs, to go hunting and have exotic dances with aboriginal beauties, and the most important of all, to enjoy being mobile and free, the audience could escape from reality and enjoy a life turned upside down in their imaginations. Thus, looking back from now, while *Brother* may be criticized for rendering illusions rather than reflecting cultural practices, it still emancipated an imaginary itinerary for the repressed locomotion during the early martial law Taiwan.

Transforming Optical Fatigue

The mainstream genres of films were healthy realism, martial arts, espionage, anti-Japanese war, romances, comedies, and imported films during the martial law period. However, this entertainment-based repertoire of visual representations and the strict ideological control of the KMT resulted in some intellectual and artistic audience members' optical fatigue—feeling exhausted of the unitary aesthetics and narrow themes—toward the cinema industry in Taiwan. This lethargy of the mainstream films forces intellectuals and artists to contemplate the forms and substances of visuality even more. Encountering this fatigue, the period of Taiwan New Cinema (1983-1987) plays a significant role in problematizing colonial and hegemonic systems of looking at Taiwan. Despite the fact that the around-the-island trip is not a major theme in Taiwan New Cinema, I contend that Taiwan New Cinema still can be regarded as a pivotal point on which the revised knowledge of Taiwan from the perspective of locality henceforth emerged, and this reflective speculation of looking has been continuously shaping the affective structures and sensory formations of Taiwanese subjectivity up to now. Two features of Taiwan New

Cinema, the passion of returning and discovering the landscape, as well as the skeptical attitudes toward nationality and visuality, bridge the pre-stages of absence of Taiwan images to the next stage of visual confusion, foreshadowing the coming sensory reconstruction in Taiwan.

The period of Taiwan New Cinema started from the release of the two films, *In Our Time* in 1982 and *The Sandwich Man* in 1983, which were both portmanteau films directed by a younger generation of filmmakers, such as Hou Hsiao-Hsien, Chuang-Hsiang Tseng, and Edward Yang.[31] These films initiated a trend of making new genres that no longer provided the empty diversion of love stories and utopian martial-arts films to spectators; they did not engage in the revival of traditional Confucian ethics and were not propaganda films promoted by the government. Reflecting the reality of Taiwan, Taiwan New Cinema produced images and stories of the urban and rural lives in Taiwan, marking a threshold at which discourses of governmental ideology were displaced by directors' aesthetics and their experiences of being the post-war generation who were born and grew up in Taiwan. In tandem with the Nativist Literature (Hsiang-tu) Movement during the 1970s, an anti-imperialist movement that was originally against the incursion of the American culture during the Cold War period, Taiwan New Cinema aimed at reflecting the post-war social and cultural scenarios and echoing the Nativist Literature Movement that embraced locality.[32] However, unlike Hisang-tu discourse claiming a single

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[31] The directors of *In Our Time* are De-Chen Tao, Edward Yang, Yi-Cheng Ke, and Yi Chang, and the directors of *The Sandwich Man* are Hou Hsiao-Hsien, Chuang-Hsiang Tseng, and Ren Wan. In *Island on the Edge: Taiwan New Cinema and After,* Chris Berry and Feii Lu compare achievements of two particular films both released in 1983: *The Sandwich Man*, a three-part portmanteau film, and *The Wheel of Life*, directed by King Hu, Lee Hsing, and Pai Ching-Jui. The directors of *The Sandwich Man* were barely known by the audience, whereas the latter directors were already famous during that period. However, *The Sandwich Man* not only surprisingly beat *The Wheel of Life* at the box office but also provoked more discussion. The directors of *The Sandwich Man* all grew up on the island and thus, as Berry and Lu assert, "As members of the first postwar generation in Taiwan, they produced films that represented the collective and individual memories of postwar life on the island" (5).

[32] According to June Yip, the connotation of "Hsiang-tu," standing in the opposite point of imperial power, is gradually constructed and concreted as time goes by. Arising from the Japanese colonial period, Hsiang-tu has been

identity to support Taiwan nationalism, Taiwan New Cinema explored the complexity of Taiwan society without disclosing its political tendency, approaching ambivalent narratives that avoid any obvious ideological declaration in their films. Embodying these attitudes through the hindrance of visuality and the declining of the light, Taiwan New Cinema not only challenged the dominative gazes that controlled or ignored the subject of Taiwan in the past, but also put the hasty construction of new nationality and identity into question.

The forms of visuality in Taiwan New Cinema manifest a reverse of visions—looking back to the familiar locality instead of looking toward the foreign lands—paralleling to the idea of "conversion" introduced by Rey Chow, who delves into the Chinese fifth-generation directors' passion of looking back to the primitive materiality in the roots of Chinese culture. Conceptualizing the visual "conversion" of Chinese elite class as a paradox, Rey Chow traces how Chinese intellectuals turn back to embrace the pre-modern bareness in order to confront the modernity in the early modern China,

> A double movement is involved in the modern Chinese intellectuals' "conversion." First, it is a movement in which an elite class tires, in the emergence of technologized visuality, to return to literary culture as the way of salvation, Second, it is a movement in which an elite class of a "third world" nation, in response to the pressure of modernity and imperialism, converts an older, premodern notion of discipline and punishment by physical torture and visual spectacle to a "progressive," because more efficient, notion of

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configured as the antagonistic power of Japanese government; while in the late 1960s to 1970s, Hsiang-tu also functions as a discourse that resists American imperial influences and the KMT's grand narratives. By playing revolutionary roles during different historical periods, the concept of "Hsiang-tu" is gradually related to the unity of Taiwanese identitity, which is significant to the coherent Taiwanese nation.

discipline and punishment by education. (17-18)

The approach of looking at the backwardness and the primitiveness was not only undertaken by early modern Chinese intellectuals, but was also embedded within the film work of the fifth generation directors in the 1980s. They contoured primitive China by seizing upon the socially oppressed classes, especially women, and displayed these images in international cinema festivals. The ways of looking back were recognized as “the moral of the humanity that is consciously ethicized and nationalized, the humanity that is ‘Chinese’” (21). Facing the menace of Western imperialism, the fifth-generation directors were eager to construct the Chineseness from depicting the primitiveness of China. In contrast to this, Taiwan New Cinema’s gesture of looking backward to the primitiveness did not entirely emanate from the opposition of the Eastern and the Western powers, and instead, through winning awards from international film festivals and gained recognitions from the Western audience, Taiwanese directors opened the door for Taiwan to seek global networking, which influentially untangled Taiwan from the figurative knots with China that was firmly tied by the KMT discourses. While Chinese directors reconstruct their nationalism through “conversion,” Taiwan New Cinema by contrast dissociated with the national discourses through its idiosyncratic visual presentations.

Directors of Taiwan New Cinema tended to block vision intentionally, such as using dullness and invisibility to produce obstacles of seeing. For instance, Hsiao-Hsien Hou’s *A City of Sadness* in 1989 starts at the interweaving of the following components: blurry shivering candle light during a power failure at night, the shadows of human movement on the back of windows, the sounds of moaning resulted from giving a birth, and the broadcast from Japan’s surrender to announce the end of World War II. These sonic elements provide more abundant

information than what visuality can convey, which also implies that the public visuality of Taiwan has been un-functional. Another of Hou's early films, *Boys from Feng Guei* in 1983, particularly puts the visuality of cinematic aesthetics into question through creating a dialectic space between what people see and feel. First, Hou captures the landscapes of a port village, Feng Gui, through a static, silent, and fixed long shot. The cinematographic framework of scenes intentionally conveys a sense of a labyrinth rather than a broad, clear, extensive spectacle, and thus the vision is consistently blocked, cut off, and constrained by the geographical limits. Second, Hou represents the discrepancies between contents that are displayed on the screen and the perceptions of the audience, deeply troubling the objectivity of visuality. In the film, boys in Feng Guei sneak into a theater where a European film is played on the screen, but what the main character A-Qing sees is not images in the film; instead, he sees his father hit by a baseball on his face—the traumatic scene in A-Qing's childhood. Third, Hou exposes how the virtual and actual scenes replace each other, creating uncertainty and illusions for the audience. When these boys from Feng Guei wander in the big city, Kaohsiung, they buy expensive movie tickets from a peddler, who lies to them by claiming that there will be kinemacolor European pornography played on the big screen. However, when they arrive at the top floor in the building, they find out there is nothing except an empty room under construction. What they can see is not a movie screen but a frame of a window, through which they "do" see a colorful landscape of Kaohsiung, a city that faced enormous economic and social changes in the 1980s. Here, the Western fantasy is replaced by the untrimmed, bold, and vivid Taiwan landscapes that surprisingly generate an unfamiliar feeling to the boys. The mise-en-scène in which A-Qing quietly stares at the far mountain through the window frame does not mean to deliver the anger of being deceived by the peddler, but more like a melancholic expression of being lost and aloof due to visual

displacement. All these examples demonstrate how Hou shows more interest in the bewilderments of visuaity rather than producing spectacles to society.

Guy Debord in *The Society of the Spectacle* argues that contemporary society is dominated by the accumulation of images rather than commodities as in Karl Marx's account. In other words, "spectacular society" is realized as a modern terrain in which images merge, interweave, and engender a dominant discourse that circulates around us and influences our perceptions. By citing Feuerbach's words in the epigraph, "illusion only is sacred, truth profane…the highest degree of illusion comes to be the highest degree of sacredness," Debord analogizes the spectacle with the sanctity of religion. Spectacles, tinted with enchantment, substitute materiality in the realm of social production, endowing themselves with justification and sacredness through the form of visuality.[33] Debord provides several strategies to fight against the world of spectacle. For instance, his first strategy of *detournement*—intentionally deploying contradictory elements into one organic work—creates a new scope that transgresses the union of spectacles.[34] Echoing

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33 One interesting ethos of the spectacle is its "concrete-abstraction." It is important to clarify the fact that the spectacles are not a collection of images that immediately render recognizable meanings; instead, the images of spectacle sometimes provide a visual impact that is predicated upon the contradiction within it. For instance, in the late 1960's, the Coca Cola Company built an advertisement of their logo characters in St. Mark's Square. The "spectacle" of these giant characters is not painted by pigments; instead, the characters were constructed by doves that were eating the birdseed spread into the shape of C-o-c-a C-o-l-a. On one hand, this magical spectacle was supposed to render a direct visual image that refers to this giant, aggressive enterprise; on the other hand, this concrete commercial logo was assembled by elements that symbolize peace and freedom, doves. This scene reveals the fact that the contradiction is always inscribed within the spectacle, and thus increases the difficulty to connect the scenes you see and the ideas you receive. In addition, since no one teaches doves to line up at the square, those doves were half-autonomous in merging into this spectacle. It is the food, which disappeared after it was consumed, that functioned as the mediator that seduced doves to be the actors in this spectacle. The invisible domination inside the spectacle echoes Debord's interpretation that, " The tendency toward the specialization of images of-the-world finds its highest expression in the world of the autonomous image, where deceit deceives itself. The spectacle in its generality is a concrete inversion of life, and, as such, the autonomous movement of non-life" (12). In this sense, human beings, just like doves, are guided to converge into the social spectacle, but the mediation is something that we are not easily made aware of. (Examples and explanations are provided by Ackbar Abbas.)

34 In "A User's Guide to the *Detournement,*" Debord defines *detournement* as follows, "It is necessary to envisage a parodic-serious stage where the accumulation of detourned elements, far from aiming to arouse indignation or

detournement, Hou and other directors of Taiwan New Cinema attempt to secularize visuality, perplexing the objectivity that visuality usually claims, in order to reveal the limitations and problems of over-reliance on the knowledge that is produced from visuality. Representing the obstacles of visions in his cinematographic technique, Hou also shows his doubt toward the possibility of using visuality to represent authenticity, particularly the authenticity of feelings and emotions. Therefore, "to detour" for Hou is to re-discover the importance of other elements, such as sounds, in movie making.

The second strategy, *derive*, encourages the drifters to move by following the attractions of the environment itself. The concept of *derive* must be apprehended in concert with the method of *psychogeography*, a methodology that delves into the relationship between the geographical environment on one hand and emotions and behavior of individuals on the other. Following their *psychogeoprahy,* subjects can sense which space is repressive and which is free, and thus the invisible discipline of social space can be revealed. In other words, *derive* does not follow one's ideology, nor is it controlled by visuality, but comes from one's physical movements. In post-martial law period, *derive* is well-exercised and performed in the travel-themed movies. By using bodies to replace visuality, Taiwanese directors seek their own new methods to recognize and feel the island of Taiwan.

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laughter by alluding to some original work, will express our indifference toward a meaningless and forgotten original, and concern itself with rendering a certain sublimity." The embodiment of *detournement* can be seen in Duchamp's work, "Fountain," a porcelain urinal that was displayed in an art museum, and can be also observed in his drawing of a mustache on Mona Lisa's face, or in Andy Warhol's appropriation of the images of Campbell's Soup. These rewritten and re-appropriated old images are endowed with a sense of incongruity that interrupts the totality of the spectacle. (Examples and explanations are provided by Ackbar Abbas.)

The Bodily Construction of Insular Knowledge

After the martial law period, the new democratic and open social atmosphere allowed Taiwanese directors in the 1990s to investigate a new geographical identity of Taiwan. For instance, borrowing the genre of road movies from the United States, Ping Ho's *Wolves Cry Under the Moon* in 1999, Issac Lee's *The Road in the Air* in 2006, and Singing Chen's *Liulang God Man Dog* in 2007, all took advantage of the specific modalities and themes that are embedded within the genre of road movies to explore the relationship between human affect and geographical environments in Taiwan. Typical American road movies start with an escape: the impulse of hitting the road manifests a social desire to break through the frustration of being stuck in the same place, attaching the hope for a better future to the journey. However, hitting the road may also bring risk to the characters, and forces them to face even more difficult scenarios than before. Typically, the end result is pessimistic wandering rather than fulfilling the vision of a better future. In another article I wrote on the emotional politics of American road movies, I conclude that road movies delineate the in-between temporalities and spaces through the trope of journey, representing these transitions on the road (85). Situated at the in-between historical stage where hegemonic regimes were declining but a new identity was still contested in the cultural milieu, Taiwanese directors found resonance with this paradigm of road movies. They appropriated this genre to convey collective anxieties toward both the desire to change and the insecurity of the future in order to underscore the temporal snag where the past is already gone and the future is not yet coming. These films by Ho, Lee, and Chen all depict the anxious wanderings on the road and act as forerunners to the around-the-island fashion.

Rather than directly imitating road movies from the United States, around-the-island

movies exhibit systematic effort to tailor and localize American road movies into a specific genre that functions "only in the island of Taiwan." Two such adaptations are highlighted here. First, around-the-island movies in Taiwan differ from American road movies through replacing the linear trajectory with circular itineraries, which denotes a devout gesture toward a conscious pilgrimage to visit every corner of the island. Motivated by a strong willpower to practice this "grand journey," the aimless wandering and pessimistic escaping in road movies is replaced by hope for enlightenment and transcendence in the around-the-island movies. Second, rather than emphasizing how motor vehicles symbolize hyper mobility, around-the-island movies underline how the slower transportation in Taiwan provides specific contingencies for travelers to turn themselves into affective and vulnerable subjects who expose their bodies to the severe climate and environments. All the impingements encountered during the journey—inhaling polluted air and being surrounded by trucks and cars—are unavoidable when hitting the road in Taiwan. It proposes a whole new bodily experience, an inherent mobility that requires sensory perceptions and bodily endurance to re-conceptualize and identify the island. Two exemplary films of around-the-island trips released in 2007, *Island Etude,* directed by Hwai-En Chen, and *The Most Distant Course,* directed by Jing-Jie Lin, both discuss how bodies and feelings replace vision in cinematic narratives in order to approach a new sensorium Taiwan.

These two films propose different political agendas in composing the insular geographical and historical knowledge and arrange the around-the-island travel experiences in different cognitive systems, which resonate with Brian Massumi 's explanation of "concreting experiences" and "narrating experiences." In Massumi's *Parables for the Virtual*, the process of becoming the experience is analogized as an arrow flying to a target—before an arrow arrives at a target, it has undergone a qualitative change that comes from perpetual indeterminacy in the

open environment, and thus not until the arrow moves to the next spot could one assess the motion. To assess the trajectory of this motion, one has to continuously bring the past into the present in order to make the experiences concrete. Therefore, making experiences is always in a mode of "back-formation." However, asserting that "the concrete is never concrete," Massumi moves on to alert us that once the above-mentioned trajectories are articulated in our narratives, the authentic experiences have, to some extent, fallen out of these representations. Massumi's deliberation of both the backward formative concretion and the difficulty of reaching the original point echoes the strategies that these two films prompt: *Island Etude* claims that the new geopolitical identity is sensed and felt through the past; whereas *The Most Distant Course* denotes the impossibility of registering the past in the present, and it is this failure of feeling, embodying, and representing the authenticity that sculpts the melancholic subjectivity of the island.

In *Island Etude*, Ming, who suffers from impaired hearing, decides to take several days off from school and starts his around-the-island trip by bike. It is noteworthy that the disability of Ming in the film does not nullify the audience's carnal sensuality; instead, it is through Ming's disabled body that the audience's bodily senses are awakened and intensified. In one scene, Ming meets another bicyclist who borrows Ming's hearing aids for fun. Wearing hearing aids on his normal ears, the bicyclist is suddenly shocked by a honk from a truck, bringing him a huge discomfort. However, his interests in this new auditory adventure are somewhat aroused. Here, the unexpected shock implies the unfamiliarity and negligence of the auditory sense that was repressed by the visuality in the past, demonstrating an ambition to subvert the visual domination in films through sensorium retrieval in this new tactile cinema.[35] The shock stirs the boundaries

[35] This "immediate tactile shock" is also elaborated by Vivian Sobchack in her experiences of watching *The Piano*

between the film and the audience, creating resonating bodies that are engaged in the plots within and beyond cinema. Through this penetration, the experiences in films produce tactile experiences for the audiences, stimulating them to physically and affectively follow the same traveling trajectories of the actors. This chain of experiences is delineated by Youngmin Choe as a "transmission of affect," and describes a film-induced tourism in which "the affected body encounters a second affecting body and a transmission process of 'infolding intensities' occurs" (125). Although it might be difficult to determine the answer to the chicken-or-egg question of whether *Island Etude* induced the trend of around-the-island trips, or the pre-existing trend of circling the island motivated the production of the film, the unworn passions for the physical practice of around-the-island trips are transmissive and collective, signaling an aggregate epistemological turn away from the visual to the sensorium in Taiwanese popular culture.

At the beginning of *Island Etude*, Ming states that, "Day two, me and my bike swept up the wind of the Pacific," revealing a close and interactive relationship between himself and the landscapes. Through blurring the boundary between the receiver and the stimulator of affect and motion, Ming points out that it is not the landscape that beckons the traveler to initiate the travel; rather, it is an osmotic relationship between the body and the scenery that orients the mobility of travel. In other words, echoing Massumi's concreting of experiences, Ming's travel experiences are built not only from bodily motions, but also from the gradual accumulation of environmental and spatial conditions. Additionally, *Island Etude* begins on the second day of the trip and ends at the first, crafting a circular order that illustrates that the end is also a new beginning. This retrospective journey allows Ming to confront the past of Taiwan by witnessing the present,

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(Campion, 1993): "the 'immediate tactile shock' opens me to the general erotic mattering and diffusion of my flesh, and I feel not only my 'own' body and but also Baines's body, Ada's body, and what I have elsewhere called the "film's" body' (66).

implementing a temporal accumulation that resonates with Massumi's configuration of the "flying arrow" that is traced from its previous movements. Through spatial buildup and temporal redemption, Ming's around-the-island journey functions as a flying arrow that guides the audience to revisit colonial spaces and authoritative history in Taiwan.

For example, when Ming rides his bike through Yi-Lan County, he sees a tour guide standing in front of Sayon's bell and introducing the story of Sayon to tourists.[36] All of a sudden, we enter Ming's imagination where the story of Sayon is presented in a somber tint. In his imagination, the characters in the original story are played by people who Ming encountered during his trip. It is through wedging the people he meets in reality into a historic scene that the colonial history is transformed into a personal, affective narrative. During the travel, Ming encounters different figures who carry diverse historical memories, such as a rebellious young man, a devoted school teacher, old protesters at a bankrupt factory, an enthusiastic cyclist that helps him to fix his flat tire, and a retired KMT soldier who is now a carving artist inscribing his love for his late mother and friends on wood. Every encounter during the journey can be regarded as a single point during a flying arrow's trajectory, solidifying Ming's experiences and feelings, and later transforming them into another new vantage point, a new identity.

[36] Sayon was a 17-year old Atayal girl from Nanoku village. While she was carrying luggage for her Japanese teacher, she unfortunately met a storm and drowned in 1938.

Figure 1.7. Ming rides his bike traveling around the island of Taiwan.

The culminating moment in *Island Etude* is when Ming visits his grandfather's house, the place where he grew up, signaling a return to the ultimate origin. In this small rural village, Ming meets his old friends, neighbors, and family members, and experiences the most important religious festival in Taiwan—the Dajia Mazu Procession.[37] Projecting the warmth of the rural people and the solemnity of the goddess Mazu, the director does not merely represent the lived scenarios but also intends to evoke the ineffable and sublime passions among the people who experience this religious ritual, including the crowds filmed in the movie and the audience watching *Island Etude*. The representations of firecrackers, the walking crowds, the trembling palanquin of the goddess, and Ming's grandfather who kneels down on the floor to pray for Ming's happiness and safety, are all processed in a documentary style. All of a sudden, Ming

[37] The Dajia Mazu Pilgrimage is a 300-kilometer, nine-day-long religious hike in Taiwan to celebrate the birthday of Mazu, the Goddess of the Sea.

wipes his tears and physically touches his heart, provoking the audiences to be quietly touched in their hearts—a stage on which carnal sensuality is transformed into a sacred and sublime terrain that releases great sympathy to embrace both tradition and present. From this setting, *Island Etude* reveals that past memories and histories of Taiwan can be overlapped and juxtaposed with the current status through a back formation in space and time, proposing to sensuously revisit both the historical trauma and traditional legacy. In this way, *Island Etude* forms consensus Taiwaneseness through its tactile exploration of the insular geography and the embrace of a multilayered history, indicating an open and inclusive political sphere where individual narratives and memories are unconditionally welcomed.

In contrast to the optimism in *Island Etude*, *The Most Distant Course* provides a revisionist and introspective political framework to configure Taiwanese geopolitics. Revolving around the uncertainty and transience of sounds, *The Most Distant Course* puts the unsolved historical problems in quotation marks to emphasize the impossibility of confronting them directly. Echoing Massumi's second idea concerning the impossibility of narrating experience, this film doubts the existence of an authentic past. In the film, a boom operator named Tang executes a recording project, entitled "Sound of Formosa," to collect natural sounds in every corner of Taiwan. By transforming acoustic environments into mechanized materiality such as reels of cassette tape, he attempts to encapsulate the present experiences and actualize his affect into a traceable format in order to deliver his lingering emotion to his ex-girlfriend. Unfortunately, Tang's tapes are not received by her as he intends; instead, they are unwrapped and listened to by Yun, the present resident of his ex-girlfriend's place. Motivated by these natural sounds of Taiwan, Yun decides to find the actual places where these sounds were recorded.

According to Michel Chion's study of listening modes, two major types of listening

behavior decide how we collect and analyze the information of the surrounding environments. First, "causal listening" consists of listening to a sound in order to gather information about its cause and source; second, "reduced listening" is a listening mode that treats the sound as independent of its cause and meaning, and takes the sound itself as an object to observe. Chion in particular addresses how reduced listening can reinforce our ability to sense raw materials, and thus "the emotional, physical, and aesthetic value of a sound is linked not only to the causal explanation we attribute to it but also its own qualities of timbre, to its own personal vibration" (51). Yun, triggered by curiosity to find the actual sites of the sounds, exercises her causal listening during most of her trip. Although she moves forward to places where she has never been, she still backwardly listens to the sounds she received from Tang earlier in her trip. At first, Yun is light and cheerful, recording in her own tapes "I found it," whenever she locates the real places of the sounds. However, the incongruity between the sound in tapes and the sound she hears in real places is gradually enlarged throughout the journey. In a scene at Chenggong fish market, Yun first closes her eyes and listens to Tang's recording of this place, which took place ten days before Yun arrives. In this mise-en-scène, the director Lin presents crowded and lively market images: fresh fish dragged on the floor, buyers bargaining for a deal, etc. However, when Yun opens her eyes, what strikes her is a sheer empty and silent scenario. Not a single person exists in the market except for her. Foreshadowing the failure of Yun's mission, the contrasting images are interlaced into an indiscernible circuit, constantly unsettling Yun's perceptions.

Similar to Yun's obsession with the sounds from the past, Tang also recorded the sounds out of his obsession with his memory of the past. Both of these anchorings can be regarded as a backward motion. However, sound, as an ephemeral form of expression, can neither be concrete nor can it be retrospectively duplicated, which signals that Tang's and Yun's projects of

accessing the actual sound that was derived from the past of the past of the past…are impossible. In this sense, although causal listening orients Yun's itinerary during this trip, she gradually turns into a melancholic drifter due to the frustration of failing to find the actual sites of these sounds. When she asks for help from local villagers to distinguish the places of these sounds, people question her back, "Why are you listening to that?" She answers, "I just want to go to the place where that sound comes from to feel it." This answer exposes both the social desire and the impotence in the post martial law period: there is always a social impulse to trace history through the process of transformative justice; however, the vanishing past and the current ambiguity of the national state postpones and impedes its implementation. Here, "the most distant course" therefore not only refers to the human relationships displayed in the film, but also accounts for the geopolitical quandary of Taiwan: as an island whose its materiality and history were removed in the past, how can it ensure its current feelings, knowledge, and identity?

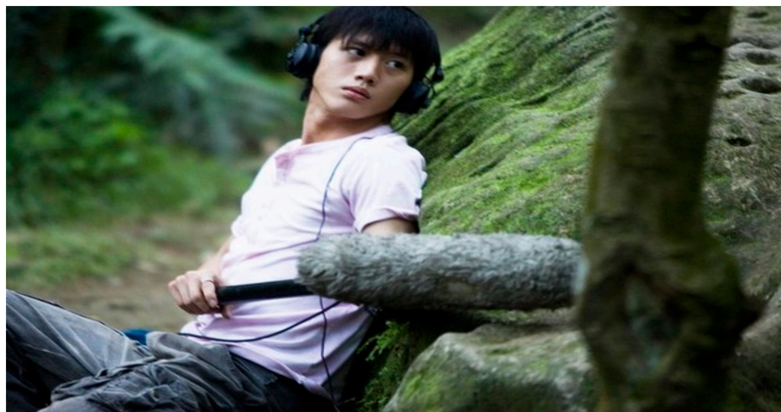

Figure 1.8. Tang practices "reduced listening," engrossing himself into the smallest piece of sounds.

Considering this struggle, the film leaves behind the causal listening that initiated the backward trips, and instead approaches reduced listening, the practice of engrossing into small pieces of knowledge in the present. For Tang, although recording is an attempt to formalize the intangible sounds, when he wears headphones and holds his professional microphone to collect specific sounds, such as squirrels' singing during courtship, he reduces his listening ability to a pure and fundamental state. For the purpose of flourishing in the present, the practice of reduction enables him to let things go and leave the traumatic past behind. The film ends at a scene where the two characters, Yun and Tang, face the ocean, separately standing at the left and right sides of the beach without talking to each other. The ending suspends the audience until the postlude song, also titled *The Most Distant Course* and sung by aboriginal singer De-fu Hu, breaks the silence. The lyrics, "this is the most difficult training, but leads to the absolute pureness," sparks hope by emphasizing that peace will eventually arrive if Taiwan can pass through this most difficult political quagmire. Probably not a coincidence, *Island Etude* also chooses a song by Hu, *Pacific Wind*, as its main theme. Repeating phrases such as "the most primitive feeling" and "the earliest world" that connote returning to the incipient insular feelings and memories, the song articulates how the wind from the Pacific Ocean can "blow away the imperial supremacy that once pervaded the island, and initiate a spectacular nation of coconut trees." Rather than confronting the Taiwan Strait that connects to China, both of these around-the-island movies select the east coast of Taiwan as the ending of their trips, posing a gesture of facing the Pacific Ocean to connect to the world. In so doing, they defy the correlation to the continent, and most importantly, reckon the birth of new insular epistemology to reposition Taiwan.

Conclusion

By observing and analyzing the emergence and the vanishing of around-the-island narratives in visual culture, this chapter traces how different governing regimes facilitate their cultural and colonial policies through constructing the geographical knowledge of Taiwan. Japan virtualized the material landscapes of Taiwan through its meticulously planned around-the-island routes in order to incorporate the island into Japanese territory and aesthetics. During the early martial law period, the first commercial film concerning around-the-island trips mediated between the KMT's cultural policy and the audience's desires, turning the trip into a fantasized journey on which people attached their dreams. In the post martial law period, the appropriation of techniques and themes from American road movies provided new molds for Taiwanese directors to trigger the birth of sensorium cinema—a new type of film that contours the shape, the history, and the affect of the island through a tactile modality.

The new around-the-island trips in sensorium films embed retrospective temporal structures within the circular spatial itinerary, which concretizes affective experiences into a process of back-formation or back-dissolution, in order to address the unsolved historical problems. Despite the differences between them, these trajectories open dynamic dialogues about the ways of conceptualizing the history and geography of the island in a sensorium structure, implying that new modalities of island knowledge are eventually born. Therefore, the presentations of around-the-island trips in contemporary films on the one hand function as a de-colonizing project that responds to the past annexation from the Qing Empire, the occupation of Japan, and the hegemonic government of the KMT. On the other hand, the subjectivity of the island is also collectively constructed through a new knowledge system that disenchants the

haunted images of China that have eliminated the legitimacy of the island not only in the past decades but also in the present. Through clarifying the distinguished geographical traits and affective structures of the island, we can realize how the political and cultural annexations were historically enforced, and how Taiwanese identity can be rectified through a new insular epistemology.

Chapter Two

Contested Mountains:

Constructing National and Ecological Intimacy in Taiwanese Pilgrimages to Tibet

> Pilgrimage is born of desire and belief. The desire is for solution to problems of all kinds that arise within the human situation. The belief is that somewhere beyond the known world there exists a power that can make right the difficulties that appear so insoluble and intractable here and now. All one must do is journey.
>
> —Alan Morinis, "The Territory of the Anthropology of Pilgrimage."

Introduction

Located in Inner Asia with the world's highest mountains, Tibet exerts a mysterious fascination to travelers around the world. Since the 18th century, Westerners ventured to Tibet and revealed its rich cultural heritage and astounding landscapes to a global audience, turning Tibet into a wonderland on which Western societies cast their imaginations.[38] In different

[38] In 1773, the East India Company was engaged in the first Anglo-Bhutanese war. As a result of this border war, the East India Company dispatched George Bogle to Tibet in 1774. Later, Captain Samuel Turner also represented the East India Company to explore Tibet. The accounts by these two men mark the start of Western narratives of Tibet. (Bishop 25)

historical stages, image of Tibet developed into diverse roles to filling the social desires of the West. During the last quarter of the 18th century, travel accounts of Tibet brought back the nostalgia toward primitive landscapes. The scared pilgrimage in the Himalayas was considered as a revival of the medieval grand religious travel which was later replaced by smaller scale journeys taken by the lower and middle classes in Europe. Meanwhile, exploring Tibet also coincided with the ambition of spreading European power over the globe.[39] During the World War period, Tibet was a utopia uninvolved in the turbulence and degeneration of humanity. James Hilton's 1937 bestseller *Lost Horizon* invented the term Shangri-La to indicate the last pristine environment located at the Tibetan plateau, mythologizing Tibet as a paradise to preserve humanity and civilization. However, in 1950 the PRC's political invasion impacted the culture and religion of Tibet, changing it into an unsettled region of unceasing conflict.[40] The suffering in Tibet since then became a common theme in the Western consciousness. For instance, *Seven Years in Tibet*, directed by Jean-Jacques Annuad in 1997, reflects the serious conflicts between the Chinese government and Tibetan autonomy to a world audience. Encompassing these unique characteristics and histories—as the faraway place that is isolated from the Western civilization, and as the traumatic area where hegemonic politics controls its indigenous cultural traditions—Tibet has become a contested place whose stories are

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[39] Peter Bishop in *The Myth of Shangri-La: Tibet, Travel Writing and the Western Creation of Sacred Landscape* mentions that Tibet is a place of crucial importance for the British imagination. "As the highest country in the world, bounded by the highest mountains in the globe, Tibet was ideally situated to play a leading part in the extraordinary nineteenth-century upsurge of British and European mountain Romanticism" (62).

[40] *The Dragon in the Land of Snows: A History of Modern Tibet Since 1947* written by Tsering Shakya has explicit introductions of modern Tibetan history, which provides detailed analysis of the relationship between China and Tibet. It points out the two opposite political statements of Tibet—either regarding China as the savior that not only reforms the social stratification of old Tibet and brings the modernity to it, or considering China as the tyrant regime that depredates the peace of Tibet—become the main discourses that dominate domestic and international understandings of Tibet.

discursively told and histories are externally forged.

However, Tibet is not only a fantasized object for the West. China and Taiwan also play their parts in producing an enormous volume of narratives on Tibet. Under the domination of PRC government, the representations of Tibet are under strict censorship. Han Chinese who were assigned to "liberate" Tibet in the Maoist period started using Chinese to create Tibetan literature, within which they either appreciate Tibet's primitive nature or celebrate the communist party's liberation of Tibet.[41] After Tibet was opened for travel by foreigners during the reform era, Taiwanese writers were allowed to travel to Tibet and joined in the collective narratives of Tibet.[42] Although sharing the same Sinophone heritage with China, Taiwanese writers show more compassion to Tibet, whose political predicaments resemble Taiwan's political status in many ways. In this study, the goal is neither to introduce the cultural productions in Tibet, nor to reveal the traumatic and repressive modern history of Tibet; instead, through Taiwanese travelogues of Tibet, this study focuses on the complex emotional relationship and kinship affiliation between China, Taiwan, and Tibet. It first explores how Taiwanese pilgrimages to Tibet facilitate a minor-transnational modality to defy Chinese nationalism, and conversely, how Chinese travelogues to Tibet use the same route to reinforce a consanguine familyhood. Later, this study also examines an indigenous Taiwanese writer's travelogue within an ecofeminist framework, interpreting how this practice of pilgrimage challenges the abovementioned national communities.

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[41] Yi-Wen Zhong and Da-Wei Chen in *The Anthology of Sinophone Literature in Tibet* summarize Chinese writing about Tibet that, "Authors deploy single-sided passion to portray foreign places, and transform the visual landscapes into poetry that is fraught with high-pitched shouting. In such a simple way, these writers delineate this marvelous snowfield and their experiences of dwelling in Tibet" (ii).

[42] Some representative works include Lucy Chen's *Xizangxing* (*Travel to Tibet*) in 1987, Ying-Tai Zhang's *Xizang Airen* (*Tibetan Lovers*) in 2000, and Wen-Ying Zhong's *Cibei Qingren* (*Lovers of Mercy*) in 2009.

Three works are compared and analyzed in this study: Taiwanese traveler Wang-Lin Hsieh's *Zhuanshan* (Circumambulating a Mountain*),* its movie adaption produced in China tilted *Kora: One Mile Above*, and Indigenous Taiwanese author Davelavan Iban's *Laoying, Zaijian* (*Goodbye, Eagles*).[43] Through these work, this study explores the different features and processes of constructing intimate affiliations in China and Taiwan. It first interrogates how the "dark journey," a movement that requires heavy labor and pushes even experienced adventurers to the border of death, evokes and produces transcendental kinship. Second, this study introduces the different kinships embedded within these different travelogues. While minor-transnationalism is a groundbreaking theoretical framework aligning minorities around the globe to fight against the mainstream hegemony, this study points out the potential risk of analogizing others' pitfalls as ours. Third, borrowing ecological feminists' perspectives, this study also analyzes how women travelers deconstruct the fraternal nationalism and instead forge an intimate bond through spiritual connections with Tibetan sacred landscapes.

Dark Journey and Imagined Communities

Pilgrimage is not for relaxation and pleasure. It is originally a religious journey to visit hallowed places or religious masters, and during the journey, a traveler is supposed to encounter full of challenges and is expected to transform into a devoted pilgrim. Travelers endure hardship without asking for material reward but instead seeking a strengthened mentality and refined

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[43] Develavan Iban is an indigenous writer in Taiwan. She uses the aboriginal name, Iban, as her pen name. The naming systems in indigenous culture vary among different tribes and differ from the systems that are used in China and Euro-America. Some specific tribes do not have last names, but have two first names combined. More details can be seen in "Don't Ask Me About My Last Name, Since I Don't Have One." *Meta Taiwan*, April 8th, 2014, https://www.matataiwan.com/2014/04/08/stories-behind-an-indigenous-name/ Accessed January 5th, 2018.

spirituality. These transitional stages are commonly discussed in the anthropology literature. For instance, Victor Turner studies the social structures and process of pilgrimages in Christianity by appropriating Arnold van Gennap's ideas to understand the process of socialization. Before being fully socialized, the transitional phrases are categorized into three: separation, limen or margin, and aggregation.[44] In particular, Turner interprets pilgrimage as a process to represent liminality, which not only manifests the transitional stage from mundaneness, but also symbolizes the potential of the complete status. Through experiencing liminality in pilgrimages, people reach the feeling of "communitas," a sense of togetherness with the universe and the society. Turner also addresses how pilgrimages are voluntary rather than obligatory in the postindustrial societies,[45] and coins the term "liminoid" to describe modern pilgrimage experiences as secular, leisure, optional, and semi-liminal, which function "more like an individuality posted against the institutionalized milieu"(36). In addition, focusing on the transition during pilgrimages, Alan Morinis points out that pilgrimage is constituted by the movement between two polar extremes: the perfect, abstract, and unknown ideal, versus the imperfect, comprehensive, and well-known humane, as Morinis explains, "The pilgrim is a

[44] In Victor Turner and Edith Turner's *Image and Pilgrimage in Christian Culture*, they use the idea of Arnold van Gennap, the French folklorist and ethnographer, to explain the stages of socialization. "He (Gennap) shows us that all *rites de passage* (rites of transition) are marked by three phrases: separation, limen or margin, and aggregation. The first phase comprises symbolic behavior signifying the detachment of the individual or group, either from an earlier fixed point in the social structure or from a relatively stable set of cultural conditions (a cultural 'state'); during the intervening liminal phase, the state of the ritual subject (the 'passenger' or 'liminar') becomes ambiguous, he passes through a realm or dimension that has few or none of the attributes of the past or coming state, he is betwixt and between all familiar lines of classification; in the third phrase the passage is consummated, and the subject returns to classified secular or mundane social life" (2).

[45] In earlier historical stages, pilgrimages in some religious societies were obligatory, such as Muslims needing visit Mecca at least once in their life. With the changes over time, pilgrimages are mostly voluntary and are not necessarily associated with religion anymore. Modern pilgrimages are sometimes secularized into tourist activities and the motivation and purpose of pilgrimage are personalized and diverse.

cursor that shifts from problem to answer, in the hope of working a mediation and resolution between the imperfection he knows and the ideal he seeks" (26). Both of these anthropological studies conclude that the processes of pilgrimage, whether in a religious or secular sense, designate a middle ground where transformations take place.

Apart from transitions, pilgrimage is also a "ritual of affliction" (Turner 12). This affliction plays a crucial role in helping pilgrims to reach the status of enlightenment. While the new adventure broadens bodily experiences by challenging the limitations of bodies, pushing bodies to the extreme, and sometimes confronting the risk of death, perception and epistemology also switch to a new modality that allows transcendence and enlightenment to occur. On the one hand, the affliction during pilgrimage is often regarded as a process of atonement with guilt; for instance, Tibetan Buddhists perform an arduous ritual that requires their whole body to repeatedly prostrate on the floor while circumambulating a mountain in order to clean their guilt. On the other hand, pilgrimage is also a testimony of determination to take responsibility for individual acts and thoughts. For instance, using prayer for beloved ones' happiness as the motivation for a pilgrimage is considered as performing freewill in traditional societies (Turner 12). In addition, the penitential connotation of pilgrimage also engenders travel with the sense of sympathy, as Turner states,

> [Pilgrims] follow the paradigm of the *via crucis*, in which Jesus Christ voluntarily submitted his will to the will of God and chose martyrdom rather than mastery over man, death *for* the other, not death *of* the other. (10)

In Christianity, turning the self into a vulnerable subject is an avenue to feel and sympathize with

Jesus's sacrifice, which dissolves the concept of self and merges it into a broader coexistence with others. The sense of coexistence emerges through the experience of affliction and bodily pain. Pain efficiently connects one to those who are also in pain, and consequently produce the sense of sympathy to foster the consciousness of community. Therefore, from a religious perspective, the process of pilgrimage conducts two specific transitions: first, it promises a personal growth, spiritually and physically; and second, it triggers sympathy to other's feelings and emotions, which accelerates the construction of community.

Although in modern days, many religious pilgrimages are secularized and turned into a tourist attraction, the results of the personal growth and building communal kinship are still expected. The pilgrimage marks difference from ordinary travel in its difficulty, and in the secularized sense, it is this hardship and the darkness during the travel that challenges travelers and brings the emotional and spiritual rewards. The dark side of the journey indicates the trials of determination, personal will, and bodily ability. The interpretation of dark journey here is different from the "dark tourism" that was originally coined by John Lennon and Malcolm Foley (2004) and expanded by Jonathan Skinner (2012), which discusses "the tourist industry relating to death, disaster, and atrocity, a kind of secular pilgrimage for the late twentieth and early twenty first century" (Skinner 3).[46] Dark tourism visits the debris caused by the dark side of humanity—war, terrorism, and holocaust— whereas dark journey encounters the indifference and neutrality of nature. Through venturing into primitive forests, mountains, and other undeveloped landscapes, travelers face the darkness of leaving material civilization behind and

[46] This tourism is established through visiting wartime relics and the aftermath of disaster scenes, such as Pearl Harbor, Hiroshima, Auschwitz-Birkenau Concentration Camp, the World Trade Center after 9/11, to feel the negativity of humanity. Dark tourism is also emerging in Taiwan; for instance, Jing-Mei Human Rights Memorial and Cultural Park was used as Military Detention Center for political dissidents during the White-Terror Period, but now turns into a popular tourist site.

confront the weakness of human beings. The dark journey is a pilgrimage to the ancient world, which demonstrates a disconnection with modernity, and a strong desire to re-establish relationships with natural environments, locals, and themselves.

The specific dark journey introduced here is *zhuanshan* (*Kora* in Tibetan*),* meaning "circumambulation" and "revolution", requires believers to engage a full-body prostration—kneeling, prostrating, crawling forward on hands and knees, standing up, and repeating—to circumambulate the sacred Mt. Kailish in Tibet. The shortest path is about 52 km (32 miles) and the mountain is 6714 m (22,000 ft.) high. Without a long rest, a healthy, strong person has to take at least 15 hours to finish the routes by walking. Although the altitude of the mountain, the uneven landscapes, and the frigid climate increase the difficulty of the journey, this route is commonly introduced to secular travelers nowadays. Indeed, after the economic and political intervention from the Chinese government, the sacredness of the journey has been enormously transformed. In the 1950s, religious pilgrimages in Tibet could not be openly undertaken due to strict surveillance from China. After the 1970s, when the Chinese government changed its economic policy to open China to the world, Tibet revealed its holy and mysterious facet to foreign pilgrims. Due to economic development and the extension of national holidays in the 2000s, the population of domestic travelers to Tibet exceeded the number of foreign tourists.[47] In accord with this trend, the Chinese government set laws to encourage transforming

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[47] Åshild Kolås provides detailed data in *Tourism and Tibetan Culture in Transition*. "The history of tourism to the People's Republic dates back to the introduction of new economic policies in the late 1970s. The launching of foreign tourism was an important part of the move to open up the Chinese economy to the outside world. Tourism was first facilitated in China's major cities and coastal areas. During the 1980s and 1990s foreign tourists were gradually admitted to visit inland China, where areas inhabited by ethnic minorities became popular tourist destinations. As profits from foreign tourism increased, and facilities catering to tourists were improved, the authorities also encouraged domestic tourism. Travel has since become one of China's largest industries, accounting for more than five percent of GDP at the turn of the millennium. The central government regulation to prolong national holidays caused a rapid growth in China's domestic travel market in 1999. The following year earnings

the traditional Tibetan pilgrimages into secularized tourist activities. For instance, the itineraries of *zhuanshan* are included into tour agents' travel packages, and without the company of tour guides, foreign people are not allowed to do their own *zhuanshan*s. In addition, since Buddha was born in the zodiac year of the horse, according to the Buddhist tradition, if pilgrims undertake their pilgrimage in the sacred mountain during the year of the horse, the rewards will be twelve times bigger than doing that in other years. In order to make enough room for foreign and domestic Chinese tourists to join this event in this particular year, the Tibetans, who started and exercised this ritual for centuries, are prohibited by the Chinese government from undertaking their religious pilgrimages during this time.[48] In this sense, the pilgrimage in Tibet is a contested route where nature, religion, and politics all shape its current visage, and as Alex McKay comments, "pilgrimage is a core element of religious practice in the Tibetan cultural world, pilgrimage today remains not only an almost universal feature of Tibetan society but also serves as a prominent indicator of local and national cultural identity" (259). This travel route of *zhuanshan* is repeatedly represented in Taiwanese travelogues, as it challenges the traveler's mental strength and physical capability. More importantly, *zhuanshan* in Tibet brings Taiwanese a special political encounter to facilitate the community imagination.

The idea of imaged communities is demonstrated by Benedict Anderson, who focuses on the political pilgrimage of Creole pioneers who descended from European colonial settlers. By traveling together to a political summit, the capitals of the suzerainties, Creole travelers build

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from domestic tourism reached 317 billion Chinese yuan. (10)

[48] This information is based on Tibetan writer Weise's news' article in June, 2014. Entitled "The Authority Limits the Entrance Permission to Prohibit Tibetans from Pilgrimage to the Sacred Mountains," the article mentions Tibetans were not allowed to participate in *zhuanshan* during the zodiac year of horse. http://www.rfa.org/mandarin/pinglun/weise/ws-06072014125839.html. Accessed January 7th, 2018.

companionship through experiencing the same difficulties in the same travel routes. This political pilgrimage is metaphorized as an "upward-spiraling" route, as the roads toward the political center will become smaller and narrower near the top (55). Although Anderson also points out that nationalism is forged between subjects who use the same language in the colony and thus the imagined community is constructed via shared language among different political pilgrims, my study in contrast emphasizes more on how certain geography and the bodily experiences precipitate emotional affiliation between people. In other words, pilgrimage provides travelers with an opportunity to altogether witness the transitional stage of life, to suffer pain from the same physical labor and mental struggles, and eventually to engender sympathy toward each other. Consequently, the emerging kinship between travelers is not necessarily tied through similar linguistic and cultural heritage, but is concreted through bodily experiences of the same travel routes. It is the suffering from slowly creeping up the spiraling routes in the mountains that founds intimacy.

This transformation from pain to sympathy is particularly well-reflected in Taiwanese pilgrimages to Tibet. Taiwanese pilgrims to Tibet do not often perform religious rituals; instead, they practice dark journeys in a modern, secularized fashion. On the one hand, the dark journeys bring the anxiety of leaving modern civilization behind, the worry of facing an unforgiving and indifferent nature, and the mental debate between timidity and bravery, selfishness and altruism. On the other hand, Taiwanese travelers also mobilize the feeling of suffering during the travel to catalyze the emotional linkage with the victim Tibet, constructing an intimate community through both their bodily practice and imagination.

Wang-Lin Hsieh's *Zhuanshan*

Before embarking on his adventure, Hsieh proposes his travel plan to "The Wanderer Project," an award foundation in Taiwan that supports young artists and activists to travel Asia. By demonstrating his persistence and passion via proposing biking to Tibet, Hsieh successfully won the travel grant. The founder of The Wanderer Project, Hwai-Min Lin, is also a modern dancer who established the world-renowned troupe, Cloud Gate. The experience of traveling in Europe when he was young changed Lin's mindset and opened his worldview, motivating him to establish the first modern dance troupe in Taiwan. Being aware of how important it is that travel can broaden one's horizon, Lin later established the Project of Wanderer that calls applications for traveling. Lin's own travel experience is denoted on the homepage of this project, demonstrating a bildungsroman to the applicants.[49] In order to receive the grant, travelers are expected to travel by an arduous method, visit a place that is difficult to reach, perform an introspection, and turn into a better person after the journey. Following these hidden guidelines, travelers sometimes propose a journey that is beyond their ability and will, as Hsieh highlights in the preface of *Zhuanshan*, "When I knew I got the award from the newspaper, the feeling of helplessness and anxiety surpassed happiness. I thought my proposal was nothing more than a daydream, or just some nonsense. When it turned out to be true, it is like the 'boy who cried wolf ' that attracts a wolf to come" (15). This pre-story of Hsieh's journey discloses how this secularized pilgrimage is induced and shaped by the standard of the award and advances an ideal

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[49] A short description of Hwai-Min Lin's journey to Europe in 1972 is on the website of The Wanderer Project. Compared to Taiwan's conservative social atmosphere, Europe was open and energetic, significantly expanding Lin's horizons and life experiences. The whole story can be seen at http://site.cloudgate.org.tw/wanderer/about.html Accessed January 7th, 2018.

prototype and paradigm of travel. In addition, this backward-constructing, award-leaning modality of travel also influences traveler's epistemology by predetermining what landscapes should be seen and how knowledge should be produced. As a result, Hsieh's travelogue is not an individual adventure that directly stems from a traveler's personal motivations and desires; instead, it is a collective project at the intersection of public expectation, capital intervention, and private embodiment.

Published in 2008, *Zhuanshan* was a Sinophone best seller for years. Although using the Tibetan ritual of circumambulating the mountain as the book's title, Hsieh did not physically circumambulate Mt. Kailash.[50] The pilgrimage he engaged in was to bike from Yunan to Lhasa, taking him three months to finish this trip. Compared to the religious *zhuanshan*, Hsieh's route is not easier, as the severe climate and topography make biking in mountains extremely difficult. In this sense, his bike trip is intentionally packaged as a dark journey: a trip that subsumes the risk of death and determination, and a trip that is analogized with the religious *zhuanshan* in Tibetan culture.

In *Zhuanshan*, Hsieh presents his near-death experiences by narrating his night biking in mountains near Deqin: the roads in front of him suddenly narrow down to one lane without any construction sign, and due to the poor vision at night, he must suddenly brake when he sees a cliff at the end of the lane. As a result, his front wheel is stuck in a crack in the stone, and his back wheels and legs fly off the road and hang over the cliff. This dreadful experience of facing death changes his life values and his relationship with the environment, as he writes,

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[50] On the back cover, the ritual of *zhuanshan* is introduced, "*Zhuanshan* is a ritual of repetitively walking around a sacred mountain, and Tibetans believe people who suffer such pain can use this to clean the guilt and purify the mind and body. People who practice *zhuanshan* have to give away their own desire and pray for others."

> After the accident, you start to pray every morning and night, trying to focus your mind to connect the real and empty sides of nature; however, this is not a prayer for the God. Instead, you feel glad to experience the near-death incident, as the strong will to survive eventually obliterates the self-demolishing thoughts that ever haunted you in your life. This strong will tightly embraces and penetrates the present (94).

This liminal experience transforms him from a person who doubts life to one who loves existence. In another perspective, the dark journey is represented via the various dimensions of revealing the darkness of humanity, such as solitude, selfishness, and timidity, just as Hsieh addresses that the trip is not triggered by "the heroic ambitions" (29), but intends to see where his limits are and "how he capitulates in front of failure" (15). Without claiming himself to be a fearless warrior, he reveals his dark sides in this travelogue, such as being too timid to admit to breaking the hot water bottle in hotel, feeling threatened by the echoes of the river in the valley, and constantly being insecure in the primitive environment. In other words, he abandons the typical heroic, inspirational tones in many travelogues and honestly discloses his weakness to readers.

However, in this travelogue the way in which Hsieh showcases the transitional moments in his trip is obvious and dramatic, which implies that all the negative emotions generated during this trip will be eventually concealed and transcended. Through inserting an array of aphorisms, such as "You can not focus on your wound, and all human beings should learn to forget themselves temporarily, otherwise the wound will develop into a bigger problem when you concern yourself too much" (102), "Do not cry. You should not cry during the journey; you can only cry when you are done" (87), and "All the boundaries are for transgressing" (104), Hsieh

not only displays his mental growth and transitions in an attentive fashion, but also proposes to teach the readers lessons of life. Not surprisingly, this writing style echoes the paradigm of journey that is anticipated by The Wanderer Project, which asks travelers to provide enlightening, meaningful lessons of life. Furthermore, although modern pilgrims differ from religious pilgrims in representing themselves as secularized dark travelers that do not ask for spiritual and religious rewards, the transcendent moment is still unavoidably required in the narratives of pilgrimages. Which is to say, these "sacred moments" of transcendence are already pre-determined and inscribed within the manifesto of the journey, in advance settling down the tones of narrations before the journey takes off.

Another intriguing characteristic of this travelogue is its angle of narration. Instead of using the third and the first person narrative Hsieh chooses the uncommon one, the second person narrative, to depict his journey. Xun Jiang in the introduction of *Zhuanshan* discloses that this second narrative of "you" helps Hsieh "to keep the distance to reflect and observe, just like there is another me is looking at myself" (10). In fact, the narrative of "you" has been popular in the literary arena and is considered as the "hipster's tone (*wenyiqiang*)" that is particularly favored by judges of literary awards. For instance, the Chinese Nobel Prize winner, Xingjian Gao, also uses the second narrative to create a flexible space between narrator and objects in his most important work, *Soul Mountain*. However, different from how Jiang interprets Hsieh's second narrative as a method to reflect and observe himself, I contend that Hsieh uses "you" to conveniently shift between the positions of insider and outsider: compared to "I," "you" is more objective and distant, and compared to "he," "you" is more subjective and closer. Taking the advantage of in-between, the second narrative strategically allows Hsieh to reflect as well as construct himself. As the subtitle of the book *The Wanderer's Borderlands* shows, Hsieh not only

physically wanders at the borderland where different communities and identities intersect, but also tactically shift between different identities in order be included or excluded by certain communities. One important factor that enables Hsieh to smoothly transgress the borders of different communities is his Taiwanese identity, an in-between, ambivalent nationality. The Taiwanese identity might cause him trouble when confronting Chinese officer's investigation since he did not prepare a foreigner's permit to enter Tibet, but his Han appearance also brings him convenience if he wants to feign as Chinese in other occasions. During the journey, Hsieh meets a Caucasian biker from Netherlands, who is denied to entry to Tibet because of lack of a foreigner's permit. When Hsieh shows his worries after knowing the story, the traveler shrugs and says, "We have different skin colors, and you will be luckier than me in this situation" (108). From the surface, "luckier" connotes the outward similarities between Chinese and Taiwanese, which allows Hsieh to shift between these two identities contingently; however, "luckier" can also be an ironic rhetoric that refers to the political tension between China and Taiwan: China promotes consanguine brotherhood between the two sides across the Taiwan Strait to deny the discourse of independence of Taiwan. However, from a political perspective, China often uses military power to threaten Taiwan, targeting Taiwan as enemy. The fact of not having the permit in hand and pretending to be Chinese excuse Hsieh from severe surveillance, and even gives Hsieh opportunities to hide his real identity.

During his whole journey, Hsieh demonstrates his fluid subjectivity that changes along with the environment. For instance, when he meets Chinese police or soldiers, he pretends to be a student from southern China to avoid inspection. In addition, when he realizes that the friendly Chinese host who provides him food and accommodation is running a construction company that exploits the natural resources of Tibet, he immediately changes his attitude and discontinues

communication with them (60). The extreme example is when he meets a Chinese man who eagerly requests him to stay in his hotel, Hsieh then pretends to be Japanese to create a language barrier and distance, in order to defy the rhetoric of "we are the same ethnicity" (255). In contrast to this anti-Chinese complex, Hsieh shows a different attitude to Tibetans, even though they do not share the same linguistic background and cultural heritage with Taiwanese and Chinese. One critical incident took place when Hsieh sought the accommodation in a Tibetan's home. He first pretends to be a student from southern China as he usually does, but after drinking some alcohol and feeling trustful, he then discloses his Taiwanese identity. What is considered as the liminal threshold of trust and non-trust is whether Tibetans are willing to tell him about their feelings of being oppressed by China or showing their secret respect for the Dalai Lama. Once they both reveal their "secrets," a Taiwanese who supports the independence movement and a Tibetan who considers the Dalai Lama as their eternal leader, a close kinship is built. This mutual trust comes from a victim's web where Tibetans and Taiwanese share similar political predicaments—the impossibility of having their independent identities under the menace of Chinese power. Before the end of his travelogue, Hsieh displays his utmost sympathy to Tibetan pilgrims. Chapter twelve, entitled "pilgrims," depicts the experience of encountering a family who practices *zhuanshan* around the area of Yarlung Zangbo Grand Canyon. All of these pilgrims are women who started their pilgrimages one year ago from Sichuan and will spend three more months to arrive in Lhasa. Hsieh describes their ritual of whole-body prostration in detail, and praises them as "people who walk their each single step precisely and sincerely" (226). These pilgrims invite him to eat zanba (tsampa)[51] and Tibetan butter tea, conveying their hospitality toward this

[51] Zanba (tsampa) is the staple food for Tibetans, which is made of barley. Since zanba is easy to make and carry, Tibetans bring it with them when going out for pasture, traveling, and working.

traveler who is sharing the same route with them. The torments suffered by mind and body are the way to demonstrate how strong their determination is. These sufferings from pilgrimage allow Hsieh and these Tibetan pilgrims to feel connected and to empathize with each other. Different from Anderson's concept that shared-language is the most important element to build community, Hsieh and the Tibetan pilgrims instead use the same bodily experiences to ally with each other regardless of language obstacles, as Hsieh writes, "although the language barrier is there, you still use hand gestures and emotions, a simple Chinese or Tibetan vocabulary, to piece together the understanding to each other's worlds" (228). When Hsieh asks the name of the youngest girl, she replies in Tibetan and discreetly mentions that the name was actually given by Dalai Lama. This moment is dramatically emphasized in Hsieh's narrative: without designating a clear subject, he expresses, "the agitating eyes seem to be filled with hot tears" (228). Whose eyes are wet? The unclear designation of subjects might trouble readers, but it is this unclear border between Hsieh and the Tibetan girl that signals a sense of solidarity: the undivided community between Taiwanese and Tibetans is here established.

The shared transcendence from pain to enlightenment during the journey join different others together, forming a bond of solidarity and creating an imagined community, but how does the suffering of pilgrimage relate to the suffering of national status? Can pain from different individuals be compared, evaluated, and analogized? Will sympathy, the harmony in feelings between people, come from fantasy rather than understanding? Although in most parts of the travelogue, Hsieh tries to keep a distance with other people and avoids taking an authoritative perspective to quickly encapsulate the feelings of others, he still implicitly shows the image of a savior who uses a masculine and heroic manner to represent others. Chapter two, entitled "The Daughter of Lake Lugo" delineates the ambiguous romance between Hsieh and a woman of

Mosuo, a minor ethnic group that practices matriarchy in the western mountains of China. Outsiders often erotize the sexual autonomy of Mosuo Women, ignoring women's dominant role in their matriarchal social system; in a similar manner, Hsieh's narrative in this chapter shows this disposition by choosing a soft, poetic, and even seductive tone to portray his encounter with Songna, a beautiful Mosuo woman. Sentences like "however, you still do not know her name, because the sound is blown away by the wind " (58) are repetitive in this chapter, establishing a melodramatic narrative that romanticizes the encounter. Deploying masculine fantasy, Hsieh delineates Songna as a sweet, vigorous, seductive, and sexually active figure who needs him as company to finish her pilgrimage to Mount Goodness. Saying to Hsieh, "If I do not have you as company, probably I do not have the courage to go there in the future"(63), Songna in this writing is a symbol of female deficiency, who requires Hsieh's masculinity to rescue her and reach the state of completion. During their trip to Mount Goodness, the sacred emblem of vagina in ancient Mosuo culture, Songna keeps making moves to get closer to Hsieh, but it is Hsieh that shows naivety and timidity, and refuses to respond Songna's sexual hint. This deliberate portrayal of the active and passionate images of Mosuo woman not only falls into a sexist cliché, but also makes his sympathy with other people he met during the trip problematic. "The shared feelings" here are not derived from a deep mutual understanding, but came from a single-sided imagination and projection. The chapter ends at the moment when Songna says goodbye to Hsieh, "her wet eyes, which are as bright as the Lake Lugu, look into him and say, is this our last moment to be together, will you come back to Lake Lugu in the future"' (75)? The melodrama displayed in this chapter is at odds with other chapters, incompatibly exposing how masculine fantasy is feigned as sympathy that transposes Songna into a weak woman who needs Hsieh's assistance to gain mobility, and a trapped villager who awaits a foreign man to enact her

autonomy. Therefore, although Hsieh's travelogue reveals his deeply reflective narratives to readers, his writing does not avoid projecting a masculine imagination and supremacy, problematizing the mechanism of sympathy. In the next section, the political power of sympathy will be closely scrutinized.

Minor-Transnationalism and its Discontents

In Hsieh's writing, his kinship with Tibetans embodies the formulation of a minor-transnationalism that constructs a network among minority ethnic groups rather than assimilating with major Chinese discourses. This model of minor-transnationalism, originally proposed by Françoise Lionnet and Shu-mei Shih, addresses the minor-to-minor horizontal collaboration in U.S. academia from the perspectives of ethnic and area studies. Lionnet and Shih point out that the struggles of marginal ethnic groups focus on the fight for full citizenship and legitimacy. However, this vertical model of resistance against the central power does not allow different margins to communicate and interact, and by consistently articulating the center, the center can become even more stabilized. Similarly, while French philosophers Gilles Deleuze, Félix Guattari, and Jacques Derrida deconstruct the Western logocentrism, they idealize the ideas of Others and rhetorically use it as futuristic promise. Therefore, Lionnet and Shih state that this French scholarship not only reinforces but also becomes the European-centered academic paradigm.[52] To solve this institutional paradox, minor-transnationalism seeks transversal

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[52] Responding to these French philosophers, Lionnet and Shih first criticize Deleuze's idea of "minor literature," as Deleuze considers that minor literature "doesn't come from a minor language; it is rather that which a minority constructs within a major language." Later, Lionnet and Shih comment on Derrida, who critiques the center but is often depoliticized and turns back to enforce the European philosophical and literary tradition. (3)

collaboration of different cultures, which not only examines the relationship between major and minor cultures, but also builds minor-to-minor networks that circumvent the center. This lateral and nonhierarchical network allows the un-categorized Others have better opportunities to be discussed, comprehended, and represented.

Instead of viewing globalism as claiming universality to unify the diversity between cultures, Lionnet and Shih state that "globalism spreads out across the world while pulling into its vortex other forms of culture to be tested by its norm" (5), transnationalism focuses more on the comparisons and exchanges between cultures and nations. Moving even one step further than the model of transnationalism, the concept of "minor-transnationalism" is first being aware that minor cultures were easily assimilated and merged into major transnational cultures. Later, Lionnet and Shih also conclude that minor-transnationalism emphasizes the similar experiences of being oppressed by colonial ideologies between different minor groups by stating that minor-transnationalism "denotes the shared, though differentiated, experience of colonialism and neocolonialism (by the same colonizer or by different colonizers), a site of trauma, constituting the shadowy side of the transnational" (11). The site of trauma and the shared experiences of being suppressed by colonialism compose the foundation of connections between minor groups.

Shih's concept of Sinophone is the rectification of the minor-transnational model. Regarding China as an empire that annexes its cultural and political territories from Tibet, Xinjiang, Inner-Mongolia, etc. to claim "territory integrity," Shih uses the idea of Sinophone to conjoin various margins within and beyond China to fight against the homogeneity of "Chineseness." In this regard, Sinophone is a study to mark the differences between the representations of China and those places that are marginalized by Chinese discourses; however, while using Sinophone as a minor-transnational paradigm to consolidate these suppressed areas,

the ethnic and political discrepancies among the margins are somewhat diluted. In other words, minor-transnationalism seeks an interconnection to weave a support system and gather international attention, but the disconnected parts are out of sight. This minor-transnational model is often used by political activists supporting independence and autonomy movements. For instance, in memorializing the genocide that happened on February 28th, 1949 in Taiwan, the Formosan Association for Public Affairs held a roundtable in Los Angeles in February, 2017 to not only introduce this historical incident, but also invites representatives from Tibet, Xingjiang, and Hong Kong to share their traumatic experiences under the hegemonic Chinese domination.[53] In this roundtable, the shared pain from being deprived of human rights by China composes the solidarity between different minor groups. Under this structure, Uyghur exile Rebiya Kadeer gave an influential talk that decries the cruelty of China to her family and Uyghur communities, and disclosed that international media deferred to China by considering the unsettlement in these areas as conflicts of internal integrity rather than a transnational intrusion on human rights.[54] Thus, to promote the togetherness of all minor groups compelled to be "internalized" by China is de facto to enact a minor-transnational collaboration to combat Chinese political and cultural violence.

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[53] According to the introduction of the event posted on social media, "This is an event started with the purpose to share the most painful past of Taiwanese people in their recent history, the February 28 Incident, to members outside of our community; however, the organizers felt it is equally if not more important to invite friends of other nations to educate Taiwanese American community about genocides occurred in other parts of the world in modern history." The details of this event can be seen in Ssu-Fang Liu's response to this event in the literary magazine *Youth Literature,* March 2017, and Key Wu's "Los Angeles: Rebiya, Tenzin, and representative of Taiwan and Hong Kong Acclaim an Announce to Flight against Chinese Tyrant Domination." http://www.pacific-times.com/Default.aspx?RC=2&nid=81d3cdf3-3848-47d9-97de-4abde7e43c27. Accessed November 4th, 2017.

[54] In addition, Xiang-Chi Deng's *Daily Exile* uses UN's "Convention Relating to the Status of Refugee" to explain how the international main stream media ignore Tibetan political problems and concede to China by regarding Tibetan riots as a Chinese "internal" problem. More details can be seen in *Daily Exile*, p56.

This minor-transnational perspective is also embedded within Taiwanese narratives of Tibet. In addition to Hsieh's travelogue, Taiwanese ethnographer Xiang-Chi Deng published her field notes about the daily experiences of exiled Tibetans in north India (Dharamsala and Bylakuppe), analogizing her personal unsettled identity with her research objects, exiled Tibetans. The title of the book, *Daily Exile: An Experience of Becoming Tibetans*, implies two layers of meaning. First, it focuses on the exiling routes and experiences of Tibetans, denoting the constructions of identity alongside diasporic experiences. Here, "becoming Tibetans" refers to the dilemma of exiled Tibetans who have to leave Tibet under Chinese domination to become real cultural Tibetans, even though meanwhile they also have to become the migrants and refugees in a new nation. Second, Deng deploys self-reflexivity in her ethnography, interweaving her individual life experiences within her informants' stories. The relationship between herself and the other is re-examined, re-situated, and mutually constructed through this perspective. Therefore, "becoming Tibetans" also refers to her own experiences. For instance, from a personal level, Deng relates Tibetan's exile to her academic path: trained by different disciplines and unable to find a suitable category to identify her profession, she states, "The exile experience of my knowledge enables me to get closer to Tibetans' lives" (28). From an ethnic level, Deng associates her unrecognized Taiwanese identity with Tibetan identity. She claims, "this ethnography about exiled Tibetans' daily life can connect each other's life experiences. The exile and diaspora is not only Tibetan's experiences but also allows 'we,' people who are in the same boat to share this same experience"(28). Therefore, the shared feeling of pain produces a community, where individual experiences are the community's experiences, and where Tibetan stories are morphed into Taiwanese stories.

Minor-transnationalism contributes to creating a victim's network to share experiences,

knowledge, and strategies to resist cultural and political invasion from the major power. It also allows individual experiences to be collected into a bigger picture to produce influential political voices. However, the theoretical model of minor-transnationalism creates problems that still need to be scrutinized and re-examined. First, while the major transnationalism is criticized by Lionnet and Shih because it focuses too much on "the politics of recognition" in order to resist the center, the model of minor-transnationalism in fact is nothing different than that: seeking international support and being recognized by a bigger audience is still the goal of minor-transnationalism. That is to say, challenging the center might not be the object to be criticized; instead, what needs to be distinguished is who is the center and why is it at the center. The centers that minor-transnationalism resist are diverse, changeable, and sometimes even not easy to be recognized. One marginalized group can be the center that is resisted by other marginalized groups. Only by distinguishing these nuances of power and different formats of resistance can we organize a network without inner conflicts.

Second, the idea of community is easily manipulated to support a system of proxies rather than create a mutually beneficial community. From Hsieh's travelogue and Deng's ethnography, their painful experiences are not mutually shared with Tibetans; instead, their Taiwanese experiences are analogized to Tibetan experiences. Analogy is used to build connections between objects in different scales and forms that share similarities, but this rhetoric also implies that the objects listed are ontologically different and do not equate. However, in the abovementioned cases, travelers and observers possess the narrative power to produce knowledge, using analogy to homogenize Tibetan experiences as Taiwanese experiences. This strategic gesture builds hierarchy within the minor-communities through the representations from proxies, forcing the most minor group to contribute their stories to serve to other second minor groups. Within the

structure of minor-transnationalism, discrepancies of privileges in different minority groups bring the potential conflicts and interstices to the community, reducing the credibility of communal solidarity.

National Fraternity in *Kora: One Mile Above*

Whereas Hsieh's *Zhuanshan* deploys minor-transnationalism to build a fraternal community with Tibetans, the movie adaption of *Zhuanshan* intensifies the theme of fraternity yet deconstructs the minor-transnational network. *Kora: One Mile Above*, adapted from *Zhuanshan* and directed by Chinese director Jiayi Du in 2011, complicates Hsieh's individual adventure and further highlights the interaction with people, changing a story from a lonely monologue to a bildungsroman that constructs a new order of Chinese family. *Kora* first obliterates the political intention and sharp criticism of Chinese policy in Hsieh's travelogue, and replaces them with romantic, passionate narratives of dreamers who will overcome all difficulties to achieve their goals during their journeys. Appropriating the structures and artistic forms from American road movies, *Kora*'s main themes revolve around buddy-companionship, mourning for the lost of brother, and finding the meaning of self, changing original reflective narratives into a commercialized road movie.

In *Kora*, the main character is a Taiwanese traveler Shu-Hao Zhang, who suffers from the loss of his big brother and decides to travel to Tibet. This journey to Tibet by bike tortures Zhang's body and mind, but at the end of the day it brings him the courage to recover from the loss. This melancholic adventure brings dramatic effects to the story, defining pilgrimage to Tibet as a way to achieve personal achievement and experience mental transition; for instance,

Zhang completes the inchoate dreams of a late brother and experiences an emotional shift from loss to gain. From deconstruction to reconstruction, *Kora* removes the original political messages and utilizes the same routes to propose the opposite national project.

In order to erase the political concerns from the Taiwanese perspective, *Kora* strategically uses dialogue and idiosyncratic cinematography to intensify and visualize the danger and difficulty of the pilgrimage, leading the audience to focus on the bodily and mental engagements of pilgrimage. *Kora* uses the third person's voices to enhance the insecurity of Zhang's pilgrimage. Before departure, Zhang gets warnings from other bikers such as, "Biking to Tibet is not traveling around the island of Taiwan; do not underestimate it," to enhance an ominous atmosphere in the film. During the journey, the difficult route of pilgrimage is introduced by Zhang's experienced Chinese companion, Brother Li, to emphasize the harsh condition of the journey. Later, after an accident stops Li, Zhang is warned by the Chinese police, "From now on, winter is coming. Young man, do not gamble with your life." All these warnings from the third voice highlight the hardship of the pilgrimage itself, successfully changing a deeply reflective travelogue into a purely heroic adventure. Second, frequently shifting between low-angled and panoramic lens, the cinematography of *Kora* visualizes Zhang's struggle by showcasing his dramatic bodily gestures and facial expressions. The scene when Zhang bikes downhill from Seventy-Two Turns at Nujiang Winding Road exhibits how these cinematic techniques capture the incredible hardship that Zhang's body suffers. First, a panoramic scene shows the spectacle of Nujiang Winding Road, which is famous for its sharp turns and the steep slope. The road starts at 4650 meters elevation and gradually follows the slope down to 2730 meters elevation. This panoramic scene displays the sublime landscape to envision the looming arduous trip. Second, the lens shifts to a low-angled lens focusing on Zhang's body. The lens move from face, feet,

back, to front, and the audience closely stares at Zhang's distorted face that is blown by strong wind, his feet that skillfully pedal to control the speed, and the burdens he carries all along this trip. The audience also witnesses how Zhang tries his best to slow down his bike but eventually crashes on the floor. After this, the panoramic scene comes back again, but this time Zhang is within the scene. He lies at the dark side of the road, where sun cannot arrive and patches of ice remained, with his half-broken bike. This sequence uses both distant and close perspectives to craft an overarching narrative of the extreme difficult condition during the pilgrimage. All these representations generate strong visual impacts, riveting the audience's focal point on the traveler's bodily engagement and mental determination in pilgrimage. The cultural and historical conflicts between China, Tibet, and Taiwan are hence completely left out in *Kora*.

Figure 2.1. In *Kora*, this panoramic scene shows the spectacle of Nujiang Winding Road, which is famous for its sharp turns and the steep slope. This panoramic scene displays the sublime landscape to envision the looming arduous trip.

away.

Figure 2.2. The low-angled lens focusing on Zhang's feet and his skillful way to pedal.

Figure 2.3. The low-angled lens focusing on Zhang's struggling face.

Figure 2.4. The panoramic scene shows how Zhang skids on the frozen road as his bike slides away.

In *Kora*, the fraternity is further expanded into a bigger theme that echoes the buddy companionship in the genre of road movies. In Western road movies, particularly during 1980s, the buddy road movies manifested a hegemonic masculine ideology.[55] In *Kora*, this masculine affiliation is constructed during pilgrimage. Viewing brotherhood as a priority in life, Zhang practices the arduous pilgrimage in devotion to it. This change of the plot turns Hsieh's motivation of self-discovery after a break-up into self-torture in the worship of lost brotherhood. Later, Zhang's journey is represented as encounters with different prototypes of "big brothers." At the beginning of his trip, Zhang meets a Taiwanese man claiming that he can take care of him because they come from the same place; however, the impression of this big brother soon collapsed because the man's irresponsibility and the evil intention of making money from Zhang. Brother Li, a Chinese man Zhang meets when he tries to pass through the a check point, later fills the position of big brother. Li not only discloses the deceptive behavior of the previous Taiwanese man, but is also an experienced cyclist who gains Zhang's trusts. In order to become Li's follower, Zhang has to increase his cycling speed, and eventually Zhang's persistence and determination allow him to become Li's travel buddy. The shift of brother images—from an absent figure, an unreliable villain, to a trustful big brother—manifests a family union that implicitly echoes Chinese political ideology. Zhang cannot maintain long or healthy relationships with the former two brothers from Taiwan, but the last Chinese brother in contrast provides him with help and guidance. Through recognizing the big brother of China and following his steps, Zhang returns to the family structure that China constitutes.

In *Kora,* Tibet also becomes one of the family members. A little Tibetan boy Zhang meets

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55 More details can be seen in Ina Rae Hark's "Fear of Flying: Yuppie Critique and the Buddy-road Movie in the 1980s."

during his trip plays the role of youngest brother within this Chinese family. The Tibetan boy grows up without having a father or brothers, and this fact makes this Tibetan boy consider Zhang as a "big brother" and leads Zhang to stay with his family. While Zhang is leaving, the Tibetan boy asks, "Big brother, when will you come back," which is also Zhang's personal question to his late brother. This Tibetan boy is represented as a utopian villager that unconditionally shows his admiration and attachment. The masculine hirearchy of the new family therefore is formed: China as the big brother who provides guidance, Taiwan as middle brother who has been getting lost, and Tibet is the yougest brother who is naïve and pure. The kinship between Taiwan and Tibet in Hsieh's travelogue is utterly replaced by this new triangle fraternity. In *Zhuanshan*, Taiwan seeks redemption from the Tibetan landscpaes and cultures in order to posit itself into a victims' web where Tibet and Taiwan feel conneted in the same anti-Chinese complex. In *Kora*, China uses alternative representations of brotherhood to faciliate the political expansion and the ethinic alignment with Taiwan and Tibet. Although exercsing pilgramge in the same routes and deploying brotherhood, *Zhuanshan* and *Kora* develop opposing political allegories. These contradictory consequences account for how landscpaes are contested in different representations, and how the experiences of bodies are utiltized to espouse different national ideologies.

Returning Mountains in Davelavan Iban's *Goodbye, Eagles*

Different from Hsieh's *Zhuanshan* and Du's *Kora* that build national brotherhood during pilgrimage, Taiwanese indigenous writer Davelavan Iban displays a complicated bodily and mental route by considering her pilgrimage to Tibet as a way to return her home: Mt. Dawu in

Southern Taiwan. Iban is not only an iconic indigenous female writer but also a performer in U-theater, a traditional drum troupe in Taiwan. In *Goodbye, Eagles*, Iban writes about the memories of traveling to Tibet to practice *zhuanshan* on Mt. Kailas with the troupe members of U-theater. Posited within the terrain of Taiwanese indigenous literature, *Goodbye, Eagles* neither follows the writing paradigm of indigenous literature from the 1980s to reveal the social injustice and decry the Han-centered domination, nor does it resemble to other indigenous writers in 1990s who devoted themselves to preserving the memories and culture of their tribe. Iban instead writes the experience of going to Tibet to re-discover her close kinship with the natural environment. This writing style is considered as atypical, as Yu-Hsin Lin observes, "The atypical aboriginal writing does not mainly observe their tribes, but focuses on their individual experiences to reflect diversity" (18). Posited within the category of travelogues to Tibet, Iban's *Goodbye, Eagles* also represents atypical contents. Compared to *Zhuanshan* and *Kora*, *Goodbye, Eagles* is not interested in providing an observant and objective eyewitness accounts of Tibetan landscapes; rather, Iban reveals more about her reminiscence with what she sees during the travel and presents a psychological travelogue of her memories in her hometown. Through deploying methodologies of the Paiwan tribe in the travelogue, Iban's experience of circumambulating the sacred mountain in Tibet is interwoven with her childhood memories of living within Mt. Dawu. In this sense, Iban's pilgrimage to Mount Kailas is for building her memoir of Mt. Dawu.

Iban starts *Goodbye, Eagles* with the old days in the Paiwan tribe: the day she was born, the moments she companied her father to hunt, the days that the sorcerer of the tribe shared dreams with her. In this preface, Iban introduces the harmonic relationship of the indigenous and the natural environment, denoting how the ecology of the mountain influences Iban's epistemology and identity. This tight knot between human and nature guides Paiwans to go home, either

physically or spiritually. According to Paiwan tradition, if ones bond with nature is loosening, then the person will be lost and cannot find the road home anymore. A sentence by Iban's father is therefore repetitive in the whole book, "If I pass away, who can lead you home? What can you do?" His words first express the older generation's anxiety toward the problem of declining population in the tribe, as the younger generation all leave for the city to make money. In addition, her father's worries also represent how young people are disorientated and obsessed within the urban material life. Facing these pressures and expectations, instead of going back home, Iban in contrast goes further away from home and travels to different places. However, leaving is not for escaping. In different foreign places, Iban consistently makes connections between the new landscapes and cultures with her old experiences, which transforms a travelogue supposed to explore the external world into an excavation of inward emotions and memories. The emblem of eagle in the work explains how this mental route rectifies the journey to home. Eagles are regarded as sacred birds that symbolize wisdom and courage in Paiwan culture, and only hunter can use eagle's feather as ornaments. At the beginning of this travelogue, Iban writes about how her father teaches her that eagles can bring her power, and with the wisdom of eagle, she can fly fast and far without getting lost. At the end of *Goodbye, Eagles*, Iban re-encounters eagles, but the eagles here are in the sky of Tibet. For Tibetans, eagles are also holy birds, and their sacred mission is to bring dead people's spirit to the heaven. The funeral of Tibetans hence is to chop the corpse into pieces and turn the body into eagles' feast. In this sense, eagles are travel guides who bring the dead to their eternal home. Even though from the Paiwan perspective, Iban is considered as disoriented and unable to recognize the road home, eagles in Tibet will lead Iban home. Through constructing the spiritual connections with nature in Tibet, Iban also rebuilds her relationship with her hometown. The title of *Goodbye, Eagles* in

this case incorporates three different life stages of Iban: first, it signifies the leaving of Paiwan tribe in Mt. Dawu; second, goodbye's Chinese, "*zaijian*," also refers to "see you again," which indicates the reunion with Tibetan eagles; the third stage, the eagles in Tibet will lead Iban to fly back to her hometown, the literal and symbolic home.

As a female indigenous writer, Iban's perspective on the political complex between Taiwan, China, and Tibet is also different from Han-centered nationalism, whether it is Taiwanese or Chinese nationalism. In Taiwan, the aboriginal tradition has been repressed and exploited by colonial powers and Han-dominated cultures from the past to now. Feeling mistrust toward modern nationalism, Iban does not project any nationalism on Tibet. However, during the journey, Iban once saw an old Tibetan who was treated poorly by Chinese police, and she asked her Tibetan guide about Tibetans' attitudes to China. Without answering her question directly, the Tibetan guide said, "We have good life now, but if you do not hooray for Chinese sport teams, you will be caught by police. No matter what, in our deepest heart we always support the Dalai Lama"(111). Iban neither provides her comments to this answer, nor allegorizes the political status of Tibet to the political predicaments of Taiwan. Instead, Iban recalls a similar story of an indigenous woman who was mistreated by the Han Taiwanese police. In the story, this woman who suffered domestic violence was attacked by the police, because they think a woman like her deserves to be "punished" by the husband (110). Linking the humiliations that the old Tibetan suffers with that those of indigenous Taiwanese woman, Iban focuses more on how institutional power subdues minorities in society rather than on how to foster national affiliation.

In *Goodbye, Eagles*, Iban also conceptualizes the Himalayas from a deconstructionist perspective. Facing the sublime Himalayas during the pilgrimage, Iban recalls a patriarchal song,

Ode to the Republic of China, written by Jiachang Liu, which was popular and often taught in schools during the martial-law period in Taiwan. The lyrics start from endorsing the spectacular scenery of the Himalayas, and later the chorus repeats that the Republic of China, dominated by KMT, will endure the ordeal and become prosperous.[56] The KMT was defeated in China and moved to Taiwan in 1949, but during the martial-law period, the KMT taught people in Taiwan that China is still its territory and was just temporarily stolen by the Chinese Communist Party. The lyrics align with KMT's political agenda to consider the Himalayas as a landscape subjugated by the Republic of China. As an elementary student at that time, Iban questioned the teacher asking her to sing this song, "Do the Himalayas matter to us? Are the Himalayas higher than our Mt. Dawu" (54)? By raising these questions, Iban detaches the political symbol of the natural landscapes, thereby disclosing the fabricated kinship between landscapes and nationalism. This approach echoes ecofeminism in the following two main perspectives. First, ecofeminism reveals the parallel relationship between patriarchal dominations of women and human domination of nature, claiming an environmental ethics to disclose the multiple oppressions on women and nature.[57] In Iban's travelogue, she is skeptical of the masculine affliction between

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[56] Ode to the Republic of China was made in 1978 during the martial-law period, and pervaded all corners of Taiwan. The lyrics demonstrate the spectacular scenery and long history of China, which portrays the landscapes of China as the KMT's territory. The Chinese lyrics are as follows,

"青海的草原　一眼望不完
喜馬拉雅山　峰峰相連到天邊
古聖和先賢　在這裡建家園
風吹雨打中　聳立五千年
中華民國　中華民國
禁得起考驗　就像黃河長江水不斷
中華民國　中華民國
千秋萬世　直到永遠"

[57] In Karen Warren's edited *Ecological Feminism*, multiple scholars mention the idea of "double repressions." Karen Warren in the introduction states, "Ecofeminism sees the patriarchal dominions of women and other social groups as parallel to man's exploitation of nonhuman nature"(1). In Victoria Davion's "Is Ecofeminism Feminist," the conceptual links between the domination of woman and nature under patriarchal ideologies are closely discussed

nations and highly aware of the institutional constructions on the symbolism of landscapes, which are regarded as imaginative projections rather than building a genuine, close relationship with the environment. Second, Iban creates her ecofeminist moral epistemology through re-conceptualizing the constitution of "community." Ecofeminist Lori Gruen articulates that the ecofeminist approach to moral knowledge and values is to "recognize community-based experience as central features of epistemic deliberation" (125). In Gruen's point of view, the community of origin based on national identities, family, neighborhood will eventually bring oppression and contradiction (127). Gruen thus proposes building a community grounded by "revolutionary loving," an ability to question the legitimacy of the dominant culture and to empathize with the oppressed other, such as the exploited nonhuman environment. In the same vein of thinking, Iban's journey to Tibet is not to find a brother to share the same political schemes, but to re-bond herself and nature together and build a community with the ecology of Tibet. In *Goodbye, Eagles*, Iban's words reflect the process of how she "makes sense" of the landscapes in Tibet through feeling connected to and interactively communicating with them. When Iban visits the Lake Manasarovar, she feels herself and nature are becoming the one, as she writes,

> I am naked and surprised by my tanned and strong body. Am I always this way? Or simply because I am situated in the bright and vivid nature, and it reflects myself and even turns into me. This woman stands next to the sacred lake is like a solider, who needs to be unarmed to notice the natural power and beauty insider her. (82)

(8-27).

Iban's epistemology is to understand the new landscapes through connecting herself to the rough, primitive quality of nature, which for her is the process of returning her identity, as the descendant of Paiwan.

> This should be my rhythm of life. The rhythms of my life were originally such calm and peaceful. In these years, what I chase is to find again this rhythm. It is the same rhythm as the days when I was little, I sat alone under the tree and played with the leaves and a tree's stick, my parents are in the distance, but I still can hear the sounds of soil turning over, and my parents can hear my song harmonizing with nature too (152).

In harmony with the primitivism of Tibet, Iban's pilgrimage to Tibet is also the process of finding her way home. This route first bypasses the historical and political conflicts and resemblance between travelers and residents, turning her travel into a practice of dialoguing with herself. Second, using an indigenous perspective, Iban's travel experiences also represents different kinships with the landscapes than Hsieh and Du, displaying a harmonic community with nature rather than a political community of brothers.

Conclusion

Through travelogues of pilgrimage to Tibet, this chapter examines the construction of sympathy and communities during this labor-exploited dark journey. The secularized pilgrimage in modern days still keeps some traits of religious journeys, such as using bodily suffering to

prepare for mental transitions, enlightenment, and most important of all, the feeling of sympathy. This sympathy is the emotional foundation of building a community, which is reflected in both Taiwanese writer Wang-Lin Hsieh's *Zhuanshan* and Chinese director Jiayi Du's *Kora*. Hsieh's pilgrimage conveys a national intimacy with Tibetans, forging a minor-transnational affiliation that confronts Chinese centralism; whereas Du's representation establishes a new kinship of brotherhood that posits China back in the center. Both of these constructions of kinships are closely scrutinized in this study. First, the minor-transnational model has potential risk to muffle the voice of the most minor groups due to the mechanism of analogy and the system of proxy. Second, lacking the cultural and historical engagements of Tibetan landscapes, Du's representation of pilgrimage turns into a simple formation of the triangle brotherhood between China, Taiwan, and Tibet, which implicitly serves the Chinese national ideology. Conveying the respect and nostalgia to the sacred mountain in Tibet, Develavan Iban in *Goodbye, Eagles* denotes her experience of practicing the walking ritual of *zhuanshan*. Although in the journey Iban seeks the harmonic rhythm between nature and her life, her pilgrimage is not a travel to approximate Tibet; instead, she uses this trip to return her hometown, Mt. Dawu.

Beyond using language as the method to exchange individual affect, these three travelogues demonstrate how bodies produce different epistemologies to conceptualize the landscapes of Tibet. Unpacking the pilgrimages to Tibet allows us to understand how the bodily experiences of the same travel routes not only can facilitate the different feelings of community, but also can solidify the production of contrasting knowledge. Tibet is therefore a contested land: a symbol of primitivism, a landscape that mirrors the desires of travelers themselves. However, the specific geographical characteristics of Tibet also function as the necessary materiality for exploring the bodily limits and potentials, and for experiencing transformation and transcendence. Tibet is

invited by travelers to participate in the building of new identities, and is regarded as an active trigger that arouses travelers' intimacy and affiliation with nations and nature. By emphasizing both the invented and material landscapes in the pilgrimage travelogues, this study demonstrates a new perspective to interpret the relationships between geography and body, and the mutual construction of intimacy and epistemology.

Chapter Three

Global Journey, Hybrid Love: Affective Epistemology and Bodily Negotiation of the Taiwanese Queer

> If one is not seen, then one is not registered as a threat, which can be painful but it also offer avenues to provide alternative definitions of organizing and notions of queerness.
>
> —Sabrina Alimahomed, "Thinking Outside of the Rainbow: Women of Color Redefining Queer Politics and Identity"

Introduction

The ceaseless flux of environments and landscapes shape travelers' aesthetic experiences and epistemologies. Travelers observe, discover, and interact with foreign cultures, re-examining the relationship between self and other through transgression of geographic and cultural boundaries. As environmental complexity is intensified in the global age, travelers' trajectories and behaviors are also converted into further elusive and intricate modalities. The transnational journeys of Taiwanese queers embody the concept of the journey on various levels—movement between sexual and national borderlands, Western and Eastern cultures, and navigating between objective knowledge and subjective affect. Focusing on such travel, this study investigates how

the Western adventures and bodily practices of Taiwanese queers facilitate the production of transnational queer knowledge, which has hitherto been either neglected or underestimated in the realm of Western-centered queer discourses.

Confronting Western-centered queer hegemony, existing scholarship has re-registered queer mobility in concepts such as the "queer diaspora" and the "transnational queer," presenting alternative queer discourses to fill the knowledge gap. For instance, Martin Manalansan criticizes the deliberating "globalism turn" of Western queer studies of the 1990s that uses a condescending vision to "claim an ownership of gayness and lesbians in various locations"(6), and provides an insider perspective to investigate how the Filipino immigrant queer suffers from racism and insufficiency after being uprooted and placed in Western society. In addition, Gayatri Gopinath points out that the diasporic Indian queer is not incorporated in "either normative Indian contexts nor homo-normative white Euro-American contexts"(151), and urges scholars to build a new framework to posit such queer ideology. These studies provide insights for understanding the struggles of transnational queers: they are situated at the interplay of different powers from both their hometown and their new locality, and these dominating powers work together to revoke the legitimacy of their identity. Facing similar struggles, transnational journeys of Taiwanese queers also bear the restrictions of different cultural hegemonies; meanwhile, the traveling queers discussed in this study all possess an elite status in that they hold the economic and educational privilege to enact transnational mobility. The entanglement of agency and limitation thus complicates the interpretation of the transnational experiences of Taiwanese queers.

In the history of homosexual movements in Taiwan, queer elites have played important roles in introducing Western queer discourses and localizing them within a Taiwanese context.

Since then, they also physically made academic journeys to the West in order to learn and witness the origin of sexual orthodoxy. A cluster of questions may be raised here: how has this intellectual pilgrimage reshaped Taiwanese queers' sexual and national identities; and how have Taiwanese queers been built sexual epistemology that coincides with locomotion—travel from hometown to the new destination, and from "here" to "there"? How can bodily mobility and sexual orientation be measured vis-à-vis the transnational contexts where different values intersect and create conflicts? This study answers these questions by first appropriating theories of locational feminism and queer orientations to construct a new perspective to read the relationship between epistemology, space, and affect. Later, it follows with case studies of literature by Miao-Jin Qiu, Yi-Xuan Chang, and Chiang–Sheng Kuo, and a film by Barney Cheng, to interpret how Taiwanese queers use their travel experiences and bodily involvements to create a dialogic space between different cultural milieu.

Beyond Underground Nation and Oppressed Sexuality

In contrast to China that imposes strict control on free speech and restricts human rights, Taiwan released the right of freedom of speech to the public on the lifting of martial law in 1987, thus turning itself into a frontier island to which global capital and knowledge both thronged. Under such circumstance, the queer movement emerged in Taiwan in the 1990s, and at the same time, queer writings repeatedly claimed the biggest literary prizes, becoming a burgeoning fashion merging with the mainstream literary categories.[58] The acceptance of the Western

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[58] In "Alternative Classics: The History of Taiwanese Queer Literature," Wei-Cheng Chu states, "The theme of queer started winning literature awards from the 1990s. For instance, Ling Yian's 'A Silent Thrust,' which describes the lesbians in the troupe of Taiwanese opera, won the fiction award of one million dollars from *Zhili Newspaper*.

concept of "queer" in Taiwan echoes Edward Said's notion of "travelling theory": a discursive process entailing a certain amount of adjustment and local institutionalization. Localization took two directions in Taiwan— rhetorical adaptations and the alignment with nationalist politics. First, comparing the history of the Western queer and Taiwanese homosexual movements, Ta-wei Chi points out that Taiwan does not have an adequate revolutionary history of sexual politics to support the subversive significance of the term "queer." The Chinese translation of queer, *kuer* (酷兒), is a transcription of the English word "queer," but the semantic meaning of *kuer* in Chinese is simply a "cool person." Without confronting the transformation that the Western "queer" experienced—mutating from a term of derogatory humiliation to a neutral reference to a sexual minority—the Taiwanese *kuer*/queer merely inherits the contemporary rhetoric of queer but leaves the traumatic history behind (6).

Second, looking into the specific historical and political realities of Taiwan, Fran Martin finds similarities between the political subject of Taiwan and the sexual subject of queer. Martin points out that the usages of "Queer Nation" are diverse between the United States and Taiwan. The first use of "Queer Nation" in the U.S. was an attempt to suggest a sexual affiliation to overthrow the idea of an "American nation" that was united by citizenship or ethnicity; however, it still inherits the militant nationalism of urging a public "outing."[59] While "Queer Nation" first appeared in Taiwan in the lesbian publication *Ai Bao Editorial* (1994), it was presented as an

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Later, Li-Juan Cao's 'Dance of a Maiden,' featuring the lesbians on campus and Yu-Yi Lin's 'Snow White' respectively were awarded first prize for short story and flash fiction by *United Newspaper*. However, the groundbreaking work is Tien-Wen Chu's 'Notes of a Desolate Man.' This work won the first fiction award of one million dollars from the *Chinese Times*. Later, Xiu-Lan Du's 'Rebellious Daughter,' got the first one million dollar fiction prize from the Crown Publisher. Thus, during the 1990s, homosexual writing was the most popular theme in the literary milieu, marking it as the golden age of queer literature."

[59] The "outing" advocated by the Queer Nation is criticized by Lisa Duggan. Duggan states, "outers generally not only believe in the existence of a gay nation, but are confident of their ability to identify its members and of their authority to do so."

"ambivalent hybrid" that accounts for "the contexts of its initial production in the U.S. and those of its appropriation in Taiwan" (5).[60] The "nation" here in the Taiwanese context not only refers to the imagined community of those of minority sexual identity, but also signals that Taiwan—colonized by Japan for fifty years and dominated by a hegemonic government that retreated from China for another fifty years—anticipates "coming out" from its invisible, underground national status. Highlighting the parallel and mutually indexing relationship between underground sexuality and nationality indeed captures the holistic, traumatic, and postcolonial traits of Taiwan, and thus is used as an effective interpretative tactic for scholars of Taiwanese studies. For instance, Fan-Ting Cheng employs queer scholar José Munõz's "disidentification" to conceptualize Taiwan as an island of disidentification that "ceaselessly tears down boundaries of identity and highlights those who are excluded/rejected by Chinese mainland normativity" (429). Responding to the postcolonial scenario of the nationality of Taiwan, both Martin and Cheng strategically align national politics with sexuality to depict the political localization of queer discourses in Taiwan.

Whilst being aware of these justifications and localizations of queer knowledge in Taiwan, this study instead proposes a decolonizing perspective to re-interpret these third-world scenarios under a new global dynamic. With the mobility of traveling to places beyond Taiwan, intellectual Taiwanese queers are transnational polyglots venturing westwards to not only bear witness to, but more importantly to participate in, the global knowledge production. Considering the

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[60] In the Ai Bao editorial of 1994, it states,"We take up 'queer' not only to provide a space of reflection for Taiwan's nascent *tongzhi* movement. More than this, we also want to display the *guaitai yizu* (Queer Nation)'s rich cultural legacy. Under the collective identification of 'queer' we can examine anew those *tongzhi* lives, *tongzhi* histories, *tongzhi* styles and *tongzhi* perspectives which multiply and flow silently underground, and at the same time we can begin to imagine, rebuild, and construct a collective culture for our own. Queer Nation here is a politics, a strategy, a utopian, and a concrete existence. Here the *guaitai yizu* takes shape." (Translated by Fran Martin)

westward travels of the Taiwanese queer, the question now becomes how to configure the construction of identity and the orientation of sexuality in regard to the transnational spatial composition, and how queer bodies respond to this new mobility.

Miao-Jin Qiu, born in 1969 and committed suicide at the early age of twenty-six in 1995, embodies the concept of this intellectual journey not only in her writings but also in her life experiences. As an elite student who graduated from a top tier university in Taiwan, Qiu started her academic career as an international graduate student in Clinical Psychology and Women Studies at the University of Paris VIII. Qiu's academic experiences in Paris widened the scope of her writing and aesthetics, but the difficulty maintaining a stable relationship with her lover in Taiwan began to trouble her mind. Her diary from 1993 to 1995 represents how she utilized her learning to pacify the mental firestorm. After she died, her works were hailed as some of the most remarkable representatives of lesbian writing in contemporary Chinese and Taiwanese literature. Both Taiwanese and Euro-American academics have shown interest in grappling with her sexual identity, idiosyncratic self-abjection, and the close relationship between her death and writing. Ari Heinrich states, "explaining her death purely in terms of failed romance or of underlying psychiatric problems—especially when her suicide was so deliberate, and so deliberately documented—would be a mistake. In the end we should try to understand Qiu's death *as she* wanted it to be understood: as a kind of speech act, as the ultimate means of sealing the connection between art and life" (156). However, a close reading of her foreign experiences, which enormously affected her epistemology and life path, has not been an object of study.

The second writer, Yi-Xuan Chang, born in 1973, started her writing career in 1996 by delineating lesbian student movements in her first two books. Although Chang followed a similar life trajectory to Qiu in choosing France as her sacred intellectual land, Chang used

self-satirizing mockery to soften the bitterness of life brought about by homosexuality. Her writings touch upon how a Taiwanese lesbian starts a romantic relationship with a heterosexual, white, and economically privileged man, which intentionally challenges the definition of lesbian identity and claims the fluidity of sexuality.

The third writer Chiang-Sheng Kuo, born in 1964, went to New York University after graduating from the English department at National Taiwan University. Kuo's extraordinary academic achievement led to a teaching post at Columbia University upon receiving his doctorate. However, he left behind his prominent achievements in the United States in order to take care of his elderly parents back in Taiwan. Kuo meshed his academic thinking with his creative writing, which is devoted to revealing the difficult reality that transnational queers encounter. Compared to the other two writers, Kuo's writing shows more focus on class and racial struggles, situating sexual identity on the coordinates where global capital, nationality, and race intersect.

In contrast to the educational backgrounds of these writers, the director Barney Cheng is a Taiwanese-American who graduated from Stanford University and later studied Political Philosophy at Oxford University. He has been an actor in Hollywood for twenty years, eventually directing his first feature-length movie, *Baby Steps,* in 2015. Marking a departure from typical gay-themed movies that reflect the difficulties of "coming out" as gay, *Baby Steps* discusses how parents "come out" to society when their children are homosexual. This shift allows this film to transgress the trauma of coming out and move toward the proposing of a new family relationship.

In a nutshell, these three queer writers and one director share several similarities. They are either Taiwanese with experiences of living abroad, or Taiwanese American with an identity

situated between different cultures. On the one hand, straddling two different terrains allows them to take advantage of multiple perspectives and resources to increase their agency to facilitate mobility. On the other hand, pacing back and forth between the origin and the destination does not necessarily promise an optimistic future; instead, the confusion in communication, the betrayal of orthodoxy, and the struggles between nationality and sexuality further force transnational queers to face ineluctable troubles. Oscillating between different heritages and powers, agencies and limitations, these artists thus generate convoluted epistemologies that cannot easily be interpreted through the cultural discourse of a single nation. This specific transnational modality requires a new methodology to evaluate and contextualize its complexity.

Feminist Mobility and Queer Orientation

To endorse the politics of displacement and mobility, locational feminists, such as Rosi Braidotti, Caren Kaplan, and Susan Friedman, propose different strategies to interpret the rapport between women's movements and identity. Promoting the nomadic subjectivity that relinquishes desires or nostalgia for fixity, Rosi Braidotti endows nomadism with hyper mobility in destabilizing the patriarchal structure. In particular, Braidotti regards the polyglot as the most representative nomadic subject, as the polyglot is neither obsessed with their mother tongue nor with a united identity, but rather embraces the incongruities between different languages to reconstruct a new flexible subjectivity. In a similar vein, Caren Kaplan traces the concept of displacement in postmodernist criticism and dismisses location fixation, to "offer a solution to the universalizing gestures of masculine thoughts." In this place, Kaplan advocates the politics of

displacement to trouble the strict boundaries of nations, genders, and societies. Kaplan substitutes the idea of "travel" with the concept of "displacement," through which all kinds of movements, such as exile, tourism, and diaspora, are subsumed and represented within an unstable structure that symbolizes and celebrates the arrival of postmodernity. Among feminists who study the relationship between location and women, Susan Friedman in particular recognizes the interlocking dimensions of local and global culture. The "local" is always informed by the "global" and the "global" by the "local," just as "rootlessness" is affiliated with the concept of "rootedness." The symbiosis of roots and routes in this case forms the subject's identity in two ways: familiar environments intensify the subjects' sense of roots; whereas unfamiliar cultures permeate and transform a subject's original identity. The dialectic between the global and the local then charts an oscillating itinerary and releases a certain degree of "narrative poetics," pulling the subject back and forth, gradually constituting an indiscernible subject with hybrid identities.

These locational feminists provide insightful thoughts for unpacking subjectivity of transnational women through pointing out the dialectic of geographical extremes between here and there, local and global, and home and destination. Although this mobility confounds the patriarchal structure, it is still conceptualized optimistically, strategically overlooking the subtle struggles and the negative feelings that run in parallel. However, taking the dark side of the journey into consideration, such as the trials and tribulations of perpetual movement and uncertainty of destination, the contradictions between different values, and being "lost in translation," this essay does not expect to transcend these negative aspects of travel in a rushed manner. Instead, it looks closely into these predicaments, as the unspoken darkness de facto reflects the undisclosed hegemonies and oppressions that shadow the agency of mobility.

Moreover, locational feminist discussions on mobility focus on the translation of language, cultural hybridity, and bodily transgression on cultural and national borderlands, but leave the concerns of sexuality behind. This study, however, does not treat sexuality as a fixed and determined category, but rather considers it as both the gradual orientation of bodily experiences and a contested site where institutional forces debate and intersect. In this regard, although locational feminism provides a solid framework for looking into female mobility, it reaches it limits in illuminating sexual orientation.

Additional theoretical frameworks are henceforth introduced to inspect the mutual constructions of sexuality and mobility. Considering the orientated nature of "standpoints," Sara Ahmed proposes studying body movement and spatial relationships through her appropriation of phenomenology. Ahmed interprets phenomenology as a method that emphasizes both time and space in existence, predominating the lived experience and "queer" moments of inhabiting bodies.[61] Therefore, Ahmed's stance complements locational feminism through shifting the concern about the point-to-point locations, such as departing and arriving points, to the whole process of bodily behaviors, directions, and movements during the journey. Furthermore, through configuring sex as a matter of spatial orientation, she marks a departure from traditional studies on sexuality that rely on psychoanalytical or biological explanations.[62] Echoing Michael Bronski's definition of sexuality that "sexuality connotes the never ending constellation of factors that inform how people understand their sexual desires and actions" (xviii), Ahmed's

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[61] As Ahmed mentions in the introduction to *Queer Phenomenology*, "Phenomenology can offer a resource for queer studies insofar as it emphasizes the importance of lived experience, the significance of nearness of what is ready-to-hand, and the role of repeated and habitual actions in shaping bodies and worlds." See Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Other* (Durham: Duke University Press, 2006), p. 2.

[62] By which I mean Freud's work on homosexuality and heterosexuality, and the later many discussions surrounding Freud's Oedipus complex by other scholars.

research challenges the normative ways of understanding sexuality as either biologically determined or socially constructed, through pointing out its close rapport with space and orientation. Traditionally, orientation has been conceived in various ways: Kant regards orientation as the process of "knowing the difference," while Heidegger conceptualizes it as the demonstration of familiarity with the world.[63] Adding to them, Ahmed treats sexual orientation as a subject's relationship to space. Orientation here is understood to be how the body projects its feeling toward space, and, while following the feeling, how it generates movements toward or away from a specific place. The process of orientation is hence consistently about the search for comfort; as Ahmed asserts, orientation "is not the approach about the arrival of an object: it is also how we turn toward the object" (2).

Two specific themes of orientation are highlighted by Ahmed: the social demarcation by invisible "lines," and the postcolonial conceptions of "orientalism." Ahmed first points out the dual characteristic of lines—as the directional power that guides the way, and as the dividing force that separates the world into parts—to explain how bodies align with the social mold, and how they follow the "lifeline" to inherit and reproduce, for the purposes of extending the road for followers. Second, Ahmed states that the orient is historically considered as a primitive horizon and a starting point. Echoing Edward Said's concept of orientalism, Ahmed also points out that "by being directed toward the orient, we are orientated around the occident" (116), asserting that the orient is the object that allows the occident to project and take shape. In other words, the idea

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[63] Ahmed in *Queer Phenomenology* interprets Kant's argument thus: "to become orientated depends on knowing the difference between left and right side of the body. Such a difference, in its turn, shows that orientation is not so much about the relation between objects that extend into space, rather, orientation depends on the bodily inhabitance of that space" Later, Ahmed explains Heidegger's thoughts by stating that "orientation is not about differentiating between the sides of the body, which allow us to know which way to turn, but about the familiarity of the world" (6-7).

of orientation is about finding a way to identify ourselves through imagining others. In this regard, Ahmed claims that the unbalanced power between the orient and the occident ineluctably interrupts the process of orientation, determining how bodies converge on a certain direction, rather than allowing them to freely choose their interests. Consequently, coalescing Ahmed's mobility of orientation and locational feminism, this study considers the epistemology of transnational queer sexuality as a process of orientation— one that not only follows the lines underscored by societies, but also those that guide to an ultimate, secure, and private haven. The tension resulting from being pulled in these two directions leads subjects to borderlands where different terrains meet, and contested sites are located. The oscillation of mobility, in this sense, turns into a bodily evidence and experience of consistent negotiation between orientations.

Miao-Jin Qiu's *Fort/Da*

Miao-Jin Qiu (also transliterated as Miao-Chin Chiu) was the first lesbian writer in Taiwan to receive widespread public attention. Her suicide echoed her dramatic and dismal style of writing, turning her into a symbolic figure in Taiwanese lesbian culture. Her most well-known work of fiction, *Notes of a Crocodile* (1997), is not only the classic of Taiwanese lesbian writing, but also the representative of pure literature in her generation. In *Notes of a Crocodile*, Qiu weaves together a metaphorical story about a crocodile and a romantic story of a lesbian college student—which is also believed to be her autobiography—into one mutually indexed story.[64] The technique of using a crocodile to replace dissident sexual subjects, in order to come out to

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[64] Tze-lan D. Sang uses "autobiographical representations" to refer to Qiu's writings. See Tze-lan D. Sung, "The Autobiographical Lesbian" in *The Emerging Lesbian*, (Chicago: Chicago University Press), pp. 255-274.

the public, is regarded by Fran Martin in terms of the politics of *xianshen* (coming out 現身). As a proxy, Qiu's writing represents other lesbians' marginal voices; as Chun-Yen Chen observes, "the exposure of words leads to the exposure of identities, which provides the subcultural group with a thread to narrate and see themselves" (101).

Aesthetically, her writing signals a new style that merges different genres and themes, weaving diverse narratives into one textual tapestry. After Qiu's death, the publication of her diaries exposed her private world to the public. Her last work, *Last Words from Montmartre*, together with her diaries, work as puzzle pieces for assembling the whole picture of Qiu's life, revealing the melancholic and depressive character of Qiu to the public. This mutual penetration of private and public echoes the writing strategy of Ann Cvetkovich, who asserts that negative feelings create new forms of sociality to serve as foundations for public affiliation. In practice, Cvetkovich merges memoir with academic writing to demonstrate how creativity and banality mutually interact. Similar to Cvetkovich's approach, most of Qiu's writings are interwoven with different threads and mindsets—traumatic romantic relationships, and the intensive contemplation of knowledge, art, and affect—showcasing a close interaction between love and knowledge. Qiu thus creates a new writing style that intentionally mixes the production of knowledge with private emotions. On the one hand, Qiu echoes the Western queer archive as promoted by Cvetkovich; on the other hand, Qiu delves deeply into the interconnections between knowledge, love, and space, situating idiosyncratic epistemology on this three-dimensional coordinate system.

Tze-Lan D. Sang observes Qiu's academic intelligence by stating that Qiu "calls into question the ontological and/or epistemological status of sexual identity." In addition, focusing on Taiwanese queers' intellectual temperament, Pei-Ling Lin mentions that queer writers have a

tendency to use knowledge to exchange sexual autonomy (5).[65] This vein of discussion on knowledge implicitly addresses Qiu's uniqueness in delving into the relationship between sexuality and knowledge. Adding to this consideration, my study emphasizes another dimension—that of space, one of the main influences that shapes Qiu's sexual and epistemological orientation—to explicate the analysis of her process of knowledge production. Showing an undivided bond between space and affect, Qiu's epistemology of sexuality is facilitated through contemplating space. Specifically, instead of directly disclosing her love, she contours her relationships with her lovers through revealing her affect regarding different spaces. Her attachment to different geographies is conflated with people, ultimately constituting a symbolic system where each specific place refers to a specific person in her romantic life. In Qiu's travelogue, the narrator/Qiu physically moves back and forth between Taiwan, Paris, and Tokyo.[66] In this map, Taiwan is signaled by Xu/S. When Qiu feels betrayed by Xu, she reveals her hatred toward Taiwan, and later escapes to Tokyo to seek comfort. Here, Tokyo is represented by Xiao Yong, offering Qiu a temporary and midway shelter. Laurence, a feminist activist whom Qiu met at school, represents Paris, where Qiu absorbs knowledge and broadens her aesthetics. In this way, Qiu locates a mobile self and unmovable others on a geographical map, turning her confessions to lovers into sentimental memories of places. Qiu exhibits hyper

65 In Pei-Ling Lin's Master's thesis, she utilizes the phrase, "using knowledge in exchange for sexual autonomy," to describe this status: elite lesbians taking advantage of their higher education to gain the oppertunity to live in foreign cities and countries, retrieving back their sexual autonomy in those new places where no one knows them. See Pei-Ling Lin, *Nestling In-between the Center and the Margins: A Study of Contemporary Novels of Lesbian Elites in Taiwan* (Taipei: Master's Thesis, National Taiwan University, 2002), p. 5.

66 Since I take Qiu's writings—fiction, notes, or diaries—as an integral body, I assume that the narrator in the fiction is the projection of Qiu herself. Thus, I use "Narrator/Qiu" to indicate this conflation, and similarly for the case of Xu/S. Cross-referencing Qiu's fiction and her diary, I assume that Xu, in *Last Words from Montmartre*, could be the projection of S in her diary.

mobility through constantly moving to different apartments in Taiwan and then moving from Taiwan to Paris. She turns herself into an on-the-road subject who is endlessly orientating. Ostensibly, Qiu's diffuse, unorganized, and scattered itinerary echoes Braidotti's *nomadism*—constructing a nomadic identity with the exercise of an aesthetic style based on "the compassion for the incongruities, the repetitions, the arbitrariness" (15). However, I suggest reading Qiu's nomadic routes by looking closely at the standoff where Qiu constantly projects and retrieves her lingering affect—she is leaving, but never leaves; she is arriving, but never arrives. This psychological process can be traced back to Freud's famous interpretation of *fort/da*. Freud argues that in throwing the toy and picking it up, a child initiates the formation of his identity. When the child throws the toy to a limited distance, he allows himself to experience mental torture at the loss of his beloved toy, to which he attaches his affect toward his mother. In other words, insofar as the toy is the representative of his absent mother, by throwing the toy away, the child enacts and mirrors his mother leaving him for another place and being unable to follow. However, when the child exercises his control in picking the toy up again, he is relieved of the uneasiness and anxiety of losing sight of his mother. In a similar way, by conflating the affection toward people and places, Qiu implicitly exposes her dominating position—she anchors her lovers in specific places that are not movable, and only the narrator has the agency to move. However, when Qiu enacts hyper mobility through the movement of *fort/da*, she in fact traps her self in an eternal oscillation.

In order to alleviate the feeling of being stuck in this oscillation, Qiu immerses herself in knowledge and art. As a fan of Greek director Theo Angelopoulos (1935-2012), Qiu wrote in *Last Words from Montmartre*, "My favorite line in Angelopoulos' film is—J' arrive pas. It can be interpreted as 'I can't make it' in Chinese" (42). My study suggests reading "can't make it" as

an important emotional politics, in which self-awareness and recognition immediately generate an agency to initiate a hyper-dynamic journey. As Qiu writes, "I laughed from the inside of my body. Life is so beautiful, especially when I can see my future is 'J'arrive pas'" (42). Conversely, the self-recognition of "can't arrive/can't make it" reveals Qiu's yearning to arrive at a place where love and peace are eternal, and thus she is never satisfied with incomplete love and relationships. In contrast, "can't arrive/can't make it" can also portray the enthusiastic pursual of endless knowledge. Apart from the contemplation of love and relationships, much of Qiu's writings consist of her notes on learning, ideas from academic readings, and thoughts from screening films at film festivals. By absorbing this intellectual nutrition, she attempts to turn herself into an objective subject—unemotional and rational—one who weaves a web to catch her when she falls down with the decay of love. In other words, the intellectual and cultural education she accepts in Paris to some extent emancipates her from the devastation of the un-arrived love. Therefore, passion for chasing knowledge, and deliberating on the philosophy of life and love, are interwoven with Qiu's frustrating, exhausting, and negative feelings of love, constituting her overarching mindset.

In order to support herself, Qiu even creates an archive of feelings by citing, rearticulating, and deepening thoughts of other writers and directors with similar mental and aesthetic dispositions to her owns. In so doing, she joins with other artists to orchestrate a collective theme of the journey—"can't arrive/can't make it." Qiu positions feelings of oscillation, frustration, and depression in a process of forming one's epistemology, using language that is translatable and collective. Thus, "can't arrive/can't make it" is not merely Qiu's impasse, but also Angelopoulos's lifetime theme. Additionally, the Japanese writer Dazai Osamu, is cited by Qiu several times in her work, as his "weak and fragile" disposition (as described by Mishima Yukio)

allows Dazai to be admitted into Qiu's archive. By juxtaposing and comparing other artists' feelings with her own in her writing, Qiu empowers feelings of hesitation, shame, and depression, linking her individual blockage to a public, universal, and shared archive of feelings. A map of European directors charted by Qiu reveals her intelligent and artistic mindset:

> To the north are the Russians Andrei Tarkovsky and Nikita Mikhalkov, and to the south is the Greek director Theo Angelopoulos and Serbian Emir Kusturica. They are artists with the greatest minds.… In every young artist you can perceive a spiritual outline of how they will develop. For me, the distinguishing features of this spiritual topographic map of European cinema have been formed by my experience of the past three years. Oh Xu, I beg you not to cast me aside because I am far away, do not casually cast me aside here in Paris. I am in Paris so that I can mature into a working artist, so that I can mature into a beautiful spirit worthy of your lifelong love. (153-154)

From this narrative, Qiu not only shapes her epistemology through a spatial constellation, but also envisions herself as categorized in this geographical genealogy. By showing her orientation to this interconnected and shared intellectual community, in which she receives support and comfort, Qiu establishes an epistemological network where knowledge is constituted through recognizing the similarities and universals among global artists. In this sense, Qiu intervenes in sexual epistemology by first displaying a new pattern of mobility, through which physical movement is attached to affective orientation. This mobility turns into a perpetual oscillation, trapping her "in the between." Second, Qiu's efforts in gathering other in-the-between subjects

into a community also reflect an intimate global view in opposition to the capitalist global perspective. While globalism within Western hegemonic institutions is often viewed as condescendingly homogenizing cultural productions in different locations, Qiu's interconnections with other struggling subjects instead builds a mutually understandable network, where knowledge and affect are globally shared and indexed.

Yi-Xuan Chang's Displacement

Yi-Xuan Chang shows broad interests and talents in different genres of creative work, such as criticism, prose, fiction, documentaries, and short films. The main themes of her work can be roughly divided into: Taiwanese nationality, and lesbian sexuality. Focusing on the social repression of sexuality, her early anthology of short stories, *The Broken Time* (2001), embeds a feminist perspective within the narratives, in order to criticize the hegemony and violence of patriarchal society. For instance, in the short story "The Lecher's Wife and Daughter," which won one of the most prominent literary awards in Taiwan, Chang delineates how a hypocritical father utilizes parental love to sexually harass his daughter. Later, in *The Greatest Time* (2003), Chang discusses the campus life of feminist and lesbian activists, showcasing the social process of forming a lesbian identity. Expanding from sexuality to nationality, Chang ambitiously reflects on political and ethnic confrontations in Taiwan in her latest work of fiction, *The Book of Farewell* (2015), centered on the parallel constructing of national and homosexual identities.

Although Chang writes about difficult personal experiences, she does not write with an underlying traumatic or melancholic tone; instead, through self-satire and humor, Chang proposes a new survival strategy: coexistence with predicaments. In the preface to *The Greatest*

Times, she cites architect Renzo Piano's words, "Don't think about how to solve all the problems; sometimes we just have to manage to coexist with them." She later explains, "Sometimes we shouldn't dispute; maybe it is better to just let the problems coexist, particularly when they are hilarious" (13). The attitude of living with problems, and even teasing them, is fully represented in her work describing her days studying in France, *Ephemeral Love (L'Amour le Temporaire)*. As distinct from Chang's other works—political allegories that reflect the bitterness of being a homosexual and the ambiguity of being Taiwanese—*Ephemeral Love* delves into affect and erotic sex, suggesting a new scheme of feminism to rebalance feelings of suppression and pleasure. Cherry Yu-Ping Chang reflects on this tendency: "Lesbian erotica which corresponds to lesbian pleasure reverses discourse in the 90s. Different from gender-based feminists' clinging to biological women's sexual trauma, the younger generation of feminists, under the influence of feminist sex wars, had already developed an emotional politics that finds pleasure in trauma and remembers/re-members trauma in bodily pleasure" (32). In addition to this, what prominently marks out *Ephemeral Love* is how Chang displaces typical lesbian sexuality as love only between women with a love story about a Taiwanese lesbian and a heterosexual French man. This plot confounds the literary milieu in many aspects.

At first glance, in relation to lesbian orthodoxy and postcolonial structure, *Ephemeral Love* is absolutely politically incorrect. First, the narrator, who is lesbian but falls in love with a man, "betrays" her lesbian identity, and thus when the book is published, Fran T.Y. Wu immediately questions, "Will this writing offend butch culture? Or is butch culture already mature enough, not to take this as a betrayal? " Second, in the story, Chang creates a sharp contrast between the narrator's different lovers, a naïve white French man and a selfish Taiwanese woman, to disturb the boundary of privilege and vulnerability. Beyond the majority of readers' expectations and

comprehension, this is a story deviating from the existing literary repertoire in Taiwan, and is particularly inexplicable given when it is written by a lesbian activist savvy to feminism and social movements. What causes the massive change? In contrast to Chang's other works, which are set in Taiwan, *Ephemeral Love* is a purely French story. This foreign time and space provides a new template for restructuring and reorienting sexuality—impossible to enact in Taiwan due to the conservative environment. As Ta-Wei Chi states,

> In the past (particularly before the 1990s), Taiwanese homosexuals tried their best to go abroad, because they "couldn't imagine" having a homosexual life in Taiwan (the reason I said "couldn't imagine" is because they actually did not see any local representations of gay culture). But now Taiwanese homosexuals have to go abroad to have the opportunity of having sex with the opposite sex. In addition to the irony, the displacement of time and space due to leaving home and going abroad also causes the displacement of emotions and desires, finally transforming the original body into an un-expectable state (242).

Focusing on the idea of displacement of time and space, and the displacement of bodies and sexuality, Chi provides an insight into how these displacements foreground the fiction's massive difference from other works. Extending the idea of displacement, I propose reading the sexual and geographical shift—a displacement of women with men, and a displacement of Taiwan with France—as a subversive gesture to portray the penetrating power of love to loosen sexual categories, and to re-register sexual epistemology in the terrain of love. Bringing the readers to a primitive stage of affect and perceptions, a borderland where identities are indiscernible, Chang invites us to revisit "the loci where sexuality takes shape." Chang's writing strategy echoes that

of Kath Weston in tracing back to the pre-stages of sexual bifurcation, articulating an unsexed moment before one's gender and sexuality are distinguished. Weston uses a metaphor, *zero*, to refer to a stage when a person is not yet gendered. Weston proposes observing this zero stage closely, in slow-motion, to examine how self and other, inside and outside, are not yet distinguished. Chang's writing reflects these adventures in the zero stage, and conveys the philosophy that only when the narrator transcends the narrow categories of identity can she survive and coexist with the predicaments of life.

In the beginning of *Ephemeral Love,* Chang portrays an encounter with a stranger from Yugoslavia. For the narrator, this foreign man epitomizes the ultimate Other, as "wars, genocides, separation from family members, and diaspora" are seen to deeply etch "stiff" trauma into his characteristics. Despite the differences between them, the narrator feels an immediate and deep connection with this stranger. The communication between them is not through language, but through a symmetric understanding that emerges from primitive loneliness and suffering. Through the process of recognizing a shared sameness, the narrator enters the loci of becoming, a place where self and the Other embrace, a place where language loses its function. In other parts of the book, the narrator delineates her relationship with a French man, Alex. Their close relationship is not established via a communicable language system, but through bodies and desires. Typically, languages play an important role in constructing the social order and forming the symbolic system. When language is malformed, the structures of society and categories of identity are devastated. However, in this story, language does not function in the same way. The languages that the narrator and Alex use—broken French and broken Chinese—instantiate a primitive locus, in which language is not comprehended in a normative, or civilized way. It is the encounter of incomplete, broken, and fragmented languages that bestow upon the communicators

agencies that are unmoored from fixed languages. This echoes Kamala Visweswaren's observation that the "betrayal" of language is an attempt "to reflect back at its readers the problems of inquiry, at the same moment an inquiry is conducted, striking the epistemological paradox of knowing through not knowing" (79). Similar to this "betrayal," what is intriguing is that the mutual understandings between them are not derived from literally understanding the language itself, but instead from misunderstanding. This new communicative pattern is produced through intentionally sputtering wrong vocabulary and misusing grammar, as well as from twisting and transforming the messages they receive. Therefore, although their incomplete control of their foreign language results in limited expression, Alex and the narrator communicate even more deeply by virtue of their broken grammar and pronunciation.

One particular hilarious scene is portrayed by Chang in her story. One day the narrator and Alex are waiting for a bus, and out of the blue, Alex tells the narrator in Chinese, "You are my boss, I am your *Xiao Jiji,*" the childish nickname for a penis in Chinese. Blushing, the narrator then realizes that he actually meant to say, "you are my *Xiao Jiqiren*," meaning 'little robot' in Chinese. Putting "your" in front of "*Xiao Jiji*," Alex makes a grammatically correct simple sentence in Chinese, but the connotation of this sentence is not politically simple. The narrator deconstructs Alex's sentence by revealing his attempt to dominate the relationship by abasing himself. Displacing "robot" with "penis," Alex implicitly grants the narrator the power to control him, a gesture that would not have such a dramatic effect if Alex had used the right term, robot, in the first place. A penis, on the other hand, is something that Alex is born with and an object that symbolizes masculine power. By self-castrating and giving the power to the narrator, Alex actually re-articulates his superior position. Such a skeptical way of thinking functions as a wall, preventing the narrator from really falling in love with him. Since she identifies herself as lesbian,

the narrator thinks it is impossible to love a man. However, love is penetrating and no matter how much the narrator presumes and disavows, she cannot stop love from developing. She writes,

> No matter how much we have disavowed, how much have we moved backward from each other, something that is approximating love still appears. It is not because I love Alex nor does Alex love me, it is because when we are together, love is actively there, and we are both passive (147).

At first glance, the claim that "I am lesbian, but I don't necessarily love only women" in Chang's writing seems to break down the norms of queer discourse by taking "love" and "identity" apart—love is one thing, whereas identity is another. However, challenging the definition that "lesbians only love women" proposes a reverse thinking, that destabilizes the ossified frames of love that are defined in sexual categories—man only loves woman, woman only loves man; making it impossible for woman to love woman, man to love man. Only when this exclusive rhetoric, "it is impossible that…," has collapsed, can the different formats of love—whether heterosexual or homosexual, or something else—be equally acknowledged. In Chang's writing, the presumption of the impossibility of love is denied and proved not to exist at the end of her story. Love actively engages and dominates the relationship, gradually ignoring any disavowal, penetrating innumerable bodily, linguistic, and epistemological barriers, becoming the biggest opponent in challenging the authority of objectivity/rationality, the central value of Western epistemology. Within a Chinese context, *Tongxinglian*, etymologically a compound word of "same-sex" and "love," can be translated into "gays" or "lesbians" in the

English context. *Tongxing* (same-sex 同性) here is an adjective to modify *lian* (love 戀), which implies that it is love that occupies the primary position, a that it is a condition of the same-sex relationship. Chang's writing sheds light on the prerequisite role that love plays in transgressing identity politics; she proffers an alternative epistemology to the Western knowledge of sexuality built on the debates on nurtured and natural sexuality, [67] essentialism, [68] and the later gender/sexuality bifurcation,[69] which engage a continuous academic passion and anxiety regarding categorization and taxonomy. Chang's controversial writing questions the significance of this ongoing divergence of sexuality, and instead puts the affective connections between human beings prior to differentiations.

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[67] The early stages of studies of sexuality focus on the debate between biological versus constructed sexual orientation, such as Sigmund Freud's analysis in "The Psychogenesis of a Case of Homosexuality in a Woman," and Havelock Ellis' studies of sexual inversion in his *Studies in the Psychology of Sex*. See Havelock Ellis, *Studies in the Psychology of Sex* (Philadelphia: F.A. Davis Co, 1921).

[68] A group of feminists, such as Hélène Cixous and Luce Irigaray, discuss sexuality through exploration the feminine traits, in order to differentiate female sexuality from male dominated definitions of women. Later, by asserting "Lesbians are not women," Monique Wittig creates a new category to destroy the heterosexual system.

[69] Here, I particularly refer to Judith Butler's argument about gender and sexuality. After Simone de Beauvoir notes, "one is not born, but rather becomes, a woman," feminists developed a conventional categories for "gender" and "sex": "gender" is culturally constructed, whereas sex is biologically determined. However, Judith Butler troubles gender in her work, *Gender Trouble: Feminism and the Subversion of Identity*, with an attempt to problematize this ossified category. If gender is culturally constructed, which implies personal choices might also be involved in , then there should be more free-floating artifices of gender performances than we see now. For instance, sexed men in skirts and sexed women with moustaches should be very common on the street. However, in reality the bind between the sexed body and exterior gender is so tight that we cannot easily witness the interstice between them. Given this consideration, Butler raises a reasonable doubt: "perhaps sex is as culturally constructed as gender, and even perhaps it is already the gender." Thus sex not only functions as a norm, but is also part of a regulatory practice that produces the bodies it governs. In *Bodies That Matter*, tracing back the etymology of "matter," Butler points out it combines two contradictory meanings— "matter" as origination and "matter" as a site of generation. Thus, it is a tautology to claim that matter is irreducible. In similar thinking, the notion that sex is biologically determined indeed falls into the same tautology— sex produces itself in order to be used as gender, and gender performs itself as an imitation without an origin.

The Bodily Practices of Procreation

In addition to Qiu and Chang, who focus on how love challenges Western sexual epistemology, queer writer Chiang-Sheng Kuo and director Barney Cheng discuss how Taiwanese queers' transnationality mediates between the different ideologies of family in Western and East Asian societies, thus raising a realistic and pragmatic concern about current queer life. Due to the incapacity to reproduce, homosexuality has historically been precluded from the structure of the family. However, with growing equalitarianism, the right to form a homosexual family is gradually being legitimated. In December 2016, Taiwan passed the legislative reading of the same-sex marriage bill. Meanwhile, this new concept of family has been strongly fought against by the Conservative party because it defies "the true value of family," which is either regulated by religious doctrine or derives from patriarchal ideology. Despite the ensuing social upheaval, the constant debates and confrontations around defining family in modern societies precisely explain the unstable and constructive traits of family.

From the perspective of early feminist and queer scholars, family is regarded as a system that is full of exploitation and oppression of the sexualities of minors, such as the unbalanced distribution of labor between sexes as well as the blocking of homosexuality. Borrowing Marx and Engels's concepts of labor and class, the second wave feminist Shulamith Firestone articulates that the sexual dichotomy of men and women is a matter of class, and the biological family is the very institution that foregrounds this division. As the main purpose of family is for sustaining human fertility, women are deployed to produce the next generation and are responsible for child-bearing. All these burdens stem from the "unconditioned nature of mother love," an artificial sex-role that Freud created through the Oedipus complex. Echoing Firestone's

insights into the problematic structure of family, the French scholar Guy Hocquenghem also indicates the tyrannical role that family plays in precluding the emergence of homosexuality. Hocquenghem states that desire should not be separated into homo or hetero forms; but it was capitalism that created this bifurcation through exploiting the Oedipus complex at the root of the family, and expanding it to the social scale. Capitalism uses sexual desire to serve society; thus homosexuality is prohibited due to its failure to reproduce. In this regard, sexual pleasure is legitimated only for expanding the family, and homosexual desire is alienated, excoriated, and demonized.

Both Firestone and Hocquenghem reflect that reproduction dominates the oppressed classes in society, and that social prosperity demands the sacrifice of sexual minorities. However, when the reproduction of the next generation becomes practicable through adoption or surrogacy in a homosexual family, how does this new production challenge the patriarchal social structure that is firmly formed by biological families? Under the new global and postcolonial order, what new kinds of agency and restriction are affected by an interracial homosexual family? Focusing on the significance of having a child in a transnational queer family, this study asks the following questions. First, how do Taiwanese queers take advantage of technological and legislative advancement in the West as well as global labor resources to procreate? Second, what modalities of family do Taiwanese transnational queers produce? How does the new concept of family challenge the patriarchal family and the Western liberal queer family? Last, will the new formation of family provide tactical trajectories to mutually benefit and respect diverse societies, or will it repeat the exploitative arrangement of the heterosexual family?

It is not an uncommon drama for Taiwanese queers to face this extreme dilemma of life: being gay or being a son. In order to avoid the decisive moment of “chose one and lose one,”

intellectual queers tend to use their knowledge as a stake to win sexual autonomy in foreign spaces, enthusiastically turning themselves into transnational queers. As such, the writings of Kuo reveals the difficulty of coming out as gay within a patriarchal Taiwanese family; whereas Cheng reflects on the difficulties of a Taiwanese mother coming out when her son openly discloses his homosexual identity. In their works, a new hybrid family is represented in a transnational context, through which they negotiate with their original family, identity, and social legitimacy.

In the short story "Light Echo," in the anthology *Nightly*, Kuo uses a retrospective narrative to display the journeys of transnational queers that are stuck in a geographical and psychological oscillation. The narrator Wen was a Ph.D. student in New York but decided to go back to Taiwan to take care of his elderly parents after graduation; whereas his ex-boyfriend, Kai, enjoyed better financial status and was eager to apply for a green card and become an American. The different directions of their lives inevitably pulled them apart. After a decade, they manage to meet up in Taipei. Kai goes back to Taiwan for a visit with his husband, Patrick, an upper-class white male who is a psychologist. They even have a child who was created from the egg donated by Patrick's sister and born by a surrogate mother. This transnational couple showcases a paradigm of an ideal, high-tech, and upper-class gay life; in other words, they are an embodiment of queer neoliberalism, although Wen ironically describes them as "an Ikea style of fake family—a house located in the suburbs, a dog, a kid, and a couple that could have been randomly paired by anyone" (51). On the other hand, Wen teaches at a small college in rural Taiwan in order to take care of his parents. He has remained single since breaking up with Kai and can only have sex with strangers he meets through the Internet. At first glance, there is a strong contrast: one is open to his sexuality and the other is constrained; one is enacting

cutting-edge values and practices, the other is situated in a dark corner. The binary of inside and outside, upward mobility and downward degradation, is deliberately highlighted. However, Kuo yokes this contrast in the narrative, revealing a parallel relationship that shares the same pitfall of feeling stuck. During Kai's visit to his parents in Taiwan, he consistently feels a sense of contradiction between his Taiwanese and American identities. Kai has to exhibit his intimacy with his foreign husband in public, such as by calling him "sweetheart" and "darling," in order to convince his family that he has been "upgraded" to a real American through this liberal and hybrid marriage. However, Kai's performance discloses his dilemma—only by assuming an American identity, an advanced nationality, can he make up for the "fault" of being gay, a hidden sexuality. In addition, in this marriage, the American husband implicitly uses his cultural privilege to oppress Kai's Taiwanese identity. Patrick is never willing to learn Chinese and sticks to his American habits without the slightest concession, since he believes his are healthier, better, and more advanced. Furthermore, Kai has to replace his original political concerns about Taiwan's nationality with American election— and gay politics, in order to blend in with other upper-class gay intellectuals. Wen, on the other hand, by saying, "I am gay, but I can't lose my other identity," has already ended his luxurious journey of sexuality and knowledge in the United States. Oscillating between nationality and sexuality, Kai and Wen deomonstrate a dilemma: "to be an American gay, or to be a Taiwanese son, that is the question."

In contrast to Kuo's dilemma, Cheng's movie *Baby Steps* adds further complexity to the East-West opposition through the difficult process of having a baby. *Baby Steps* delineates a cross-cultural gay couple, Danny (Taiwanese American) and Tate (white American), who take a global trip to find an appropriate surrogate mother for their baby. The movie begins when Danny's mother, who lives in Taiwan, flies to Los Angeles to intervene in their plan of having a

baby. Comedic effects issue from Danny's mother, a traditional Asian lady, using her old-fashioned and empirical wisdom to interrupt her son's plan. The movie does not represent how Western technology and liberal values solve the problems of the queer family; instead, it utilizes the old mother's traditional Eastern point of view to reveal the unreliable quality of the surrogate industry, which takes advantage of a queer family's desire to have a baby to make a profit. Through the old Asian lady's philosophizing, *Baby Steps* points out the pragmatic difficulties and the risks that gay couples still have to face in forming their family, breaking the stereotypical binaries between Western modernity and Eastern backwardness.

In addition, the motivation for having a baby in a queer family cannot be interpreted here within a framework of either Western neoliberalism or Eastern feudalism. Not for exercising human rights, nor for completely following a traditional value of feudal family, having a child is a bargain, a strategy, and implicitly political for Danny. Ostensibly, the movie presents a patriarchal structure that reflects filiality. For Danny's mother, having a healthy grandchild is the pay-off for accepting Danny's sexual orientation; whereas for Danny, having a child is to exercise his filiality—somehting at which he previously failed due to coming out as gay. A similar theme appeared earlier in Ang Lee's film, *Wedding Banquet*, where a Taiwanese-American son fabricates a marriage with a Chinese woman who is eager for a green card. At the end of the film, the old father confesses to his son's partner that he actually had already noticed his son's homosexuality, and therefore he considers his son's fake heterosexual marriage and his daughter-in-law's accidental pregnancy as his pay- off too. For queer liberals, embracing and continuing the traditional Asian family structure could be easily dismissed as an obstacle that otherwise would dissolve avant-garde queer movements and be evaluated as a repetition of the patriarchal view of family, as represented by Danny's white partner Tate in

Baby Steps. Tate considers Danny's insistence on making a baby as an agreement with self-exploitation in the family structure. Without valorizing the Eastern tradition of family, these queer liberals encompass the colorblindness that is discussed by David Eng. Articulating the cleavage of racial and sexual movements in recent U.S. politics, Eng states that queer liberalism refuses to truly recognize the diverse cultural backgrounds of different races, whilst at the same time superficially utilizing these differences to serve the "abstract and universal U.S. community of individualism and merit" (3). In the same vein, the emergence of neoliberalism—an economic formation relating to a modified liberalism that favors unregulated capitalism—also shapes the mindsets of Western-centered, upper-class queers. In support of neoliberal values, particularly family values and good citizenship, neoliberal queers advocate homonormativity. Karma Chávez mentions that homonormativity considers queers of color, and migrant and immigrant queers as "strangers" who threaten the safety of the nation and the free market. Therefore, the family value that neoliberal queers embrace is homogeneous, and only certain "standardized" citizens—white, upper-class, male—are legitimated to exercise gay rights. Their value of family is fixed, and the non-Western-centered perspectives of family are viewed as deviant. Sabrina Alimahomed also points out the problems of "invisibility" of queers of color. Within the LGBT movements, neoliberal white-centered activists gradually use "invisibility" to replace "exclusion" when confronting queers of color. On the one hand, "being unable to see the differences" echoes Eng's idea of "colorblindness," but on the other hand, Alimahomed argues that when queers of color are not seen, they can also keep the "flexibility that challenges allegiance to any one space or political position, which offers room to maneuver" (154). The "unscripted resistance" that Alimahomed claims is well-reflected in *Baby Steps*: Danny's insistence of having a child is not

only his resistance to the Western-centered family value, but also a negotiation between his queer identity and Asian family burden.

Only through revealing the subtle politics in the operation of family within an Asian context can we unpack the functions of Taiwanese queers' procreation. The concept of reproduction in traditional Asian societies is even more valued than it is in the West; thus, not producing offspring can be regarded as the biggest fault in the traditional Confucian family. However, when reproduction is overwhelmingly emphasized as the only requirement of a son, it can turn into a bargaining chip. In other words, manipulating a plan for reproduction could turn into a trade between two generations. Sons and their parents could work together to conspire in an implicit manner—once reproduction is completed, the responsibility of a son can be more or less counted as accomplished. Mediating between two generations, procreation plays an important role in protecting the parents' public and the son's private desires. By borrowing the advanced condition of foreign places to practice reconciled filiality, Taiwanese queers maintain the existence of homosexual desires and demonstrate a tactical practice of individual biopolitics that Western neoliberal queer discourses often overlook.

In addition to the motivation of reproduction, the transnational journeys presented in *Baby Steps* showcase the complexity of this global reproduction. Danny first seeks a surrogate in the United States; however, unreliable candidates and unaffordable costs make him change his mind, and instead he searches for the surrogate in India. Feeling again disappointed, this time about the environment in India, Danny and his mother travel back to Taiwan, where they beg their Indonesian housekeeper to serve as their surrogate. With eggs donated in the U.S., Danny, along with his mother and housekeeper, travel together to Thailand to have the eggs implant into the housekeeper's womb. Piece by piece, the baby is gradually constituted and embodied during this

arduous trip, eventually turning into a global hybrid engendered by transnational interactions and networks. In the postcolonial context, hybridity was traditionally configured as a counter-narrative to subvert the colonizing canon by showcasing the coexistence of multiple cultures. However, Danny's production of his hybrid baby is not derived from the pain of the postcolonial quagmire, but from a deliberate grafting of different cultures and agencies. While the process of producing the hybrid baby unveils both the hopes and frustrations that a neoliberal and capitalist U.S. brings to an interracial queer family, the routes of traveling the globe propose an alternative strategy that bypasses U.S. centralism and builds a new international network. Although global capitalism renders the conditions for a queer family to seek alternative recourses, the whole global manufacturing system still consists of exploiting the innumerable lower classes in other developing Asian countries. In *Baby Step*s, the Indonesian housekeeper is utilized as the material body to produce the future of this queer family, and is exploited because of her labor class status. This ending echoes Firestone's and Hocquenghem's criticism of capitalism and remains an unsolved crack that is waiting to be patched.

Conclusion

Taiwanese queers' travelogues explore the dynamic relationships between nationality and sexuality, knowledge and body, and space and love in the new global order. Through the analysis of different mobilities in Taiwanese queers' writings and movie, this chapter examines how transnational mobility and orientation construct a queer epistemology that challenges the Western queer canons. For Miao-Jing Qiu, the oscillation between the destination and the origin constructs a *fort/da* route, through which she exercises the "can't arrive" mobility that unsettles

her mindset. This feeling of being stuck connects Qiu with other contemporary and historical artistic souls around the world, composing a shared affective archive where Taiwanese queer epistemology finds its space. Different from Qiu, Yi-Xuan Chang's writing about her experience in France confounds the lesbian orthodoxy by displacing the romance between woman and woman to woman and man. This shift takes the pre-stages of sexual orientation into consideration, suggesting placing love prior to the bifurcation of sexuality. Using the pre-linguistic stage as example, Chang discusses how misunderstanding itself replaces language as the form of communication, and gives way to the understanding of love. This approach is different from the Western epistemology of sexuality that establishes its foundation through the categorization of sexual orientations. Revealing a degree of postcolonial anxiety, these Taiwanese queer writers bring their frustrations, misunderstandings, and hesitations into the construction of sexual epistemology, testifying to how queer knowledge is formed by the orientations of bodies, affects, and spaces in the new global context.

Kuo's and Cheng's works trace corporeal trajectories through the subject of procreation. They propose a post-hybrid family to negotiate between Western liberalism and Asian values. Kuo's writing delineates the dilemma of being a Taiwanese son and an American gay, demonstrating the contesting tension between nationality and sexuality. In Cheng's film, this dilemma is transcended and becomes the privilege of exercising global mobility. By borrowing the technological and legislative advancement of the West as well as the resources of global labor, Taiwanese queers practice reconciled filiality via producing the next generation. Although being underestimated by neoliberal queers, this global procreation functions, in fact, as a tactile method to maintain homosexual desires in East Asian societies. Discussing Taiwanese queer's work in a global context, this essay showcases how Taiwanese queers choose a tactical position

in situating their sexual epistemology between different cultural and capital hegemonies, and most importantly, use their bodies to create irreplaceable knowledge that negotiates between different dominating values.

Conclusion as Departure

> If our lives are dominated by a search for happiness, then perhaps few activities reveal as much about the dynamics of this quest—in all its ardour and paradoxes—than our travels. They express, however inarticulately, an understanding of what life might be about, outside of the constraints of work and of the struggle for survival.
>
> –Alain de Botton, "The Art of Travel"

It is compelling to read how Alain de Botton in *The Art of Travel* details the psychological transitions of travelers who raise philosophical questions by undertaking their trips. Travelers contemplate the meanings of travel and envision the arrival of happiness at some point during their travel activities. In many cases, however, the happiness is in fact at the climax before departure, and it is gradually derogated throughout the following travel. Botton uses the main character of J.K. Huysmans' novel *A Rebours*, the aristocratic Duc des Esseintes, as an example to delineate this process. Living in the outskirts of Paris and never feeling interest in travel, des Esseintes is all of a sudden enticed by the city images of London under Dickens' description and decides to travel from Paris to London. Before boarding the train, des Esseintes walks to a nearby

English bookshop and an English tavern wherein he projects his imagination of the scenes from Dickens' work. These experiences of encountering the British cultures, regardless whether authentic or not, have provided him with enough happiness to give up the following itinerary. He goes back and never leaves home again, concluding this journey with this statement, "The imagination could provide a more-than-adequate substitute for the vulgar reality of actual experience" (26).

This dissertation is a journey on paper. As a researcher in the field of literature, a subject that does not require researchers to undertake physical field trip, I admit that sometimes the feeling of insecurity derived from building arguments on the representations of travel rather than physical travel still emerges. In other words, doing research on travel yet disembodying from a physical travel risks being immersed in and manipulated by imaginations. Therefore, I consider the conclusion here as also a departure—not an ending—where readers are allowed to introspect the research motivations, questions, and methodologies throughout the chapters.

Treating the representations of travel as the manifestations of cultural patterns, "On the Road, Above the Sea" traces how a cultural phenomenon emerges, flourishes, and vanishes, and explores how human emotions and perceptions are constructed by this cultural pattern. It uses the lens of travel to examine how geographical and bodily epistemologies construct individual identities, ethnic kinships, and cultural logics in Taiwan. In this study, travelogues are not viewed as a genre that represents objectivity through physical experiences and witness accounts, but are regarded as media reflect colonial imaginations, national fantasies, and sexual orientations. More importantly, travelogues produce (pseudo-)knowledge to intervene in the identifications of others and ourselves. Looking into the interplay between virtual and actual representations of travel, this study investigates three itineraries: the around-the-island journey in

Taiwan, the Taiwanese pilgrimage to Tibet, and the Taiwanese queers' global journey. These three journeys, as a whole, guide readers to visit islands, plateaus, and overseas to explore the interaction between affect and landscape.

Two theoretical methods are proposed in this study. First, deploying the concept of post-geography, this study considers natural landscape as a materiality that actively engages in identity shaping, extending the Sinophone studies that uses linguistic factors to discern diversity. Second, it explores the ways in which bodies participate in knowledge production. For instance, the visceral experiences during the journey yield transcendence and a sense of sympathy, which function as the emotional basis of constructing communities. Positing the island on three different maps, this study provides an overview to explore the colonial legacy and new insular identity of Taiwan, to examine the (dis)connection between Taiwan, Tibet and China, and to disclose Taiwan's contribution to global queer epistemology.

As one of the main research methodologies in this study, the concept of post-geography is embedded within three chapters. While studies on geopolitics stay within the mainstream in humanities and other related fields, this study diverts academic attention to spotlight on how the geography of island, mountains, etc., influence one's perceptions, and how these landscapes are inscribed into the process of knowledge construction. Chapter one, "From Visual Fantasies to Bodily Trajectories" discusses the insular knowledge in historical and contemporary Taiwan. During the Japanese colonial period, around-the-island journey was exploited as a method to incorporate the island of Taiwan into an integrated part of Japanese territory in the south. Within the martial law period, the island of Taiwan was intentionally vanished and transformed into an imaginary miniature of China. After the lift of martial law, the island has its first opportunity to create its own insular knowledge. Through engaging public and private affects toward the history

and geography of the island, this new knowledge no longer claims the bond with the Eurasian continent, but rather is re-anchored within a broader oceanic heritage. Chapter two, "Contested Mountains" explores how the highest mountains in the world function as an important catalyst for Chinese and Taiwanese travelers to create communal emotions. Walking or biking in these high mountains in Tibet, where the political and natural environments are extremely severe, offers travelers with conditions to transform bodily suffering into a sense of sympathy. It is this sympathy that yields the political analogy and amplifies the effects of "seeing the similarities." Chapter two problematizes the resultant politics of analogy and reveals the risk of minor-transnationalism. Chapter three confounds the stereotype of knowledge production in the West and East—West as the more advanced, avant-garde origin of sexuality knowledge; East as the backward, traditional region that hesitantly accepts the Western liberal values. Positing Taiwanese queer's epistemology of sexuality in a transnational context, this study points out the potential jeopardy of Western-centered neoliberal queer discourse, which not only fails to recognize the strategic approaches that transnational queers take in negotiating different values, but also underestimates these approaches as reluctant to challenge heteronormativity. In addition, this chapter also claims that the experiences of traveling between different nations and cultures provide Taiwanese queers with conditions to exercise their sexual desires and build a hybrid epistemology.

The bodily epistemology in this dissertation is examined through how travelers create itineraries, patterns, and methods of travel. In other words, this dissertation examines how bodies develop different strategies to adapt to the environments and how these bodily trajectories correspond to or contradict with hegemonic knowledge. The first chapter discusses the significance and effects of traveling in a circular route. Tracing back to the religious pilgrimage,

junrei, in Japanese classical culture, this chapter claims that "traveling around a certain place" led to a spiritual enlightenment and became a method to produce transcendent voices. This route was secularized and localized into "around-the-island journey" in colonial Taiwan. Accompanying its visual representations, around-the-island journey engendered the political power to transform people's perceptions of landscapes in order to facilitate the colonial policy of assimilation. In contrast, the bodily engagements in the post-martial law period are devoted to building an insular epistemology that only belongs to the island of Taiwan. Through analyzing sensorium cinema that features around-the-island trips in Taiwan, this chapter concludes that the bodily trajectories of traveling around the island represent two political agenda. The first approach, which is represented in *Island Etude*, is to retrieve the history of Taiwan, since moving forward in a circle also means moving backward. The second approach is exercised in *The Most Distant Course*. Using hearing to replace visuality, this film proposes conceptualizing history as a dissolving incident and Taiwan needs to focus on the present to thrive. The second chapter delves into pilgrimage to the mountains. The bodily practice of *zhuanshan*, originally a religious ritual that requires traveler to engage a full-body prostration to circumambulate the sacred mountain in Tibet, is secularized as a movement that provides travelers the experience of affliction. As Benedict Anderson mentions in *Imagined Communities* those colonizers who went on the "upward-spiraling" political route together easily engendered a sense of community, and I appropriate this concept to interpret the emotional constructions of Chinese and Taiwanese pilgrims. Through this journey, China builds a triangular brotherhood with Taiwan and Tibet, and within this family structure, China is the eldest brother. However, Taiwan defies the relationship with China, and instead weaves a victim's web with Tibet, as they share the same political predicaments. Although this minor-transnational network—built through the politics of

analogy—allows minorities to share experiences of being oppressed, the hierarchy within these minorities still exists. It might force the most minor group to contribute their stories to serve to other second minor groups. This chapter also interprets female indigenous writer's pilgrimage to Tibet, which deconstructs the abovementioned masculine community by linking her body with the primal nature. Unpacking pilgrimages to Tibet allows one to realize that, even the same travel route can arouse different bodily reactions and emotions. The third chapter discusses two transnational bodily practices—academic travel to the West and procreation through a global journey—in Taiwanese queer literature and cinema. I use two Taiwanese lesbian writers' work to represent the travel patterns of *fort/da* and displacement and demonstrates how sexual orientation is constructed through intensive interaction with space and individual affects. The second practice of procreation is an attempt to create a post-hybrid family to negotiate between Western neoliberalism and Asian family values. Although being underestimated by neoliberal queers, this global procreation functions, in fact, as a tactile method to maintain homosexual desires in East Asian societies.

This dissertation intervenes in Taiwanese and Chinese studies in four ways. First, it builds new theoretical approaches. Different from the Sinophone studies that distinguish cultural productions by examining how Sinitic culture is localized in diverse areas, this study explores the geographical entities and their impacts. The method of post-geography refers to exploring the dynamism between landscapes and emotional construction, imagination, and bodily intimacy, shifting focus from "geopolitics" under the cold-war structure to the post-geographical environment within a global modality. Second, it addresses the uniqueness of insular knowledge, which counteracts the continental epistemology that foregrounds imperialism and creates unbalanced distributions of power in human civilization. By differentiating between the

knowledge production of island and continent, this study demonstrates how geography shapes human perception and identity. Third, this study provides a closer elucidation of the significance and process of knowledge production via observing how a popular culture trend emerges, flourishes, and vanishes. It studies travelogues of various media, such as paintings, postcards, cinema, and written narratives, to facilitate a more broadly scoped analysis. Fourth, while visuality can be easily manipulated as a powerful instrument to control and distort the representations of reality, this study engages feminist body discourse to advocate the readings on bodily epistemology, regarding body as an active medium that creates voices to challenge the linguistically and visually dominant societies.

In the future, I hope expand it by incorporating the analyses of Chinese road trips. For instance, the extended project, "Laughter and Tear: Social Emotions and Ecocriticism in Chinese Road Movies" compares the differences between American road movies and their adaptions in contemporary China, particularly focusing on how the post-socialist China appropriates this specific genre to convey social anticipations, anxieties, and criticisms. Originating from the U.S., road movies emerged alongside the rapid development of highways and the auto industry. The impulse to hit the road manifests a social desire to break through the frustration of being stuck in the same place, comprising a strong social critique of modernity and nationalism. Borrowing the features of road movies, such as buddy companionship, black and sarcastic hummer, and exotic encounters, Chinese road movies localize this genre into a new comedic persona that reflects contemporary social structures and tribulations. Through analyzing three road comedies, Zhang Yang's *Returning Home* (2006), Raymond Yip's *Lost on Journey* (2010), and Han Han's *The Continent* (2014), this study will examine the transitions of social emotions and the ecologies from Maoist to contemporary China. It will first explore how the rhetorics of road are

represented from a sign of social reformation to a sarcastic of China dreams. Second, it looks into how the genre of road movies in China inherits the criticism of American road movies through an intersection with comedic ethos, and how the antagonism toward social injustice in China negotiates with capitalist resilience. Third, through parsing the apocalyptic spectacles represented in these road movies, this study will examine how human corporeality and natural resources are exploited and later discarded.

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