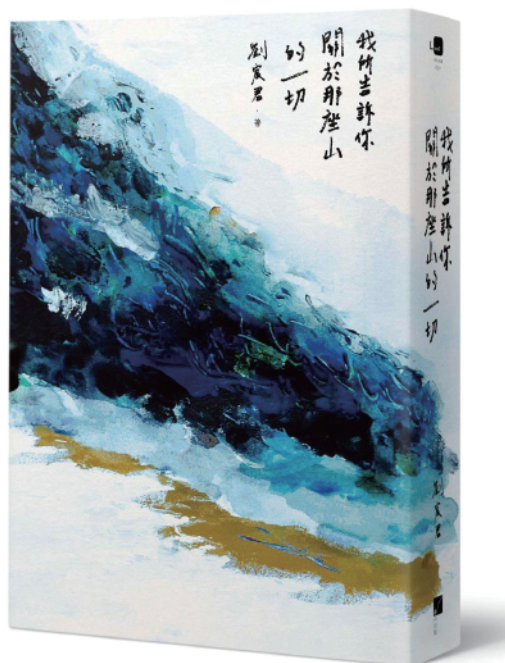


The Mountain I'd Share, With You

《我所告訴你關於那座山的一切》—劉宸君

In the spring of 2017, Liu Chen-Chun and her travel mate took off from India and headed for Nepal. While backpacking at high elevation, they were caught by an unseasonal snow storm driving the two backpackers to seek shelter in a cave. When they were eventually found by a rescue team on their 47th day, Liu Chen-Chun had already passed away three days before the rescue team arrived. Her travel journal and the letters she had written to her family and friends were brought back by her travel mate.



Liu Chen-Chun managed her writing with the same attitude she brought to managing her travels; she explored the world through movement. Even writing out of impulse, she never ceased reflecting on her own writing in her journals. Liu Chen-Chun regularly questioned her own capacity and qualification as a writer, she once asked her teacher, novelist Wu Ming-Yi, "Can a person who dreads solitude write?" Her question about solitude was her philosophical contemplation upon the meanings of being that drove her to find her reasons for writing.

In her words regarding the 2017 Nepal trip, Liu Chen-Chun wrote down her deepest reflection on all the doubts she had in her life with the last of her energy. Centering upon her own being, she spread out a map to measure the distance between life and death through her travels. She wanted to feel the mountains physically and examine the boundary between humanity and nature. Liu Chen-Chun's exploration originated from the purity contained in the core of life, and her writing was mostly for no one else but herself—genuine and profound.

The drafts Liu Chen-Chun left behind, complete or not, were curated with different forms and narrative voices. With the agreement of her family and her closest friends, the publishing house selected several of her travelogues, poems, letters and pieces from her journal to compile this book.

Liu, Chen-Chun

劉宸君

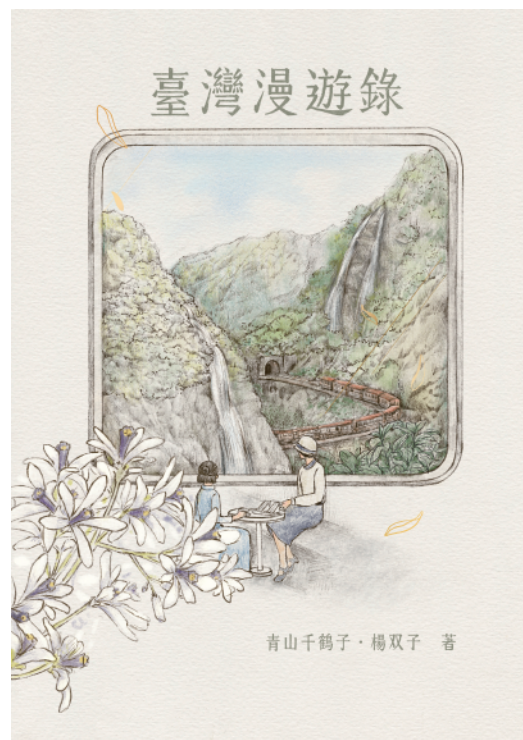
Born on July 7, 1998, in Miaoli, Liu Chen-Chun enrolled in the Dept. of Sinophone Literature, National Dong Hwa University in 2016. In January 2017, she traveled to India with her travel mate, and entered Nepal in February for their one-month backpacking in the areas of Tamang and Langtang. In mid March they were hit by a freak out of season snow storm and were trapped in a rock cave near Narchet Khola. She died in the end of April. Liu Chen-Chun loved literature, hiking and travel. Her backpacking trips were mostly around mountains of middle elevations.



Remembrance of Things Past in Taiwan

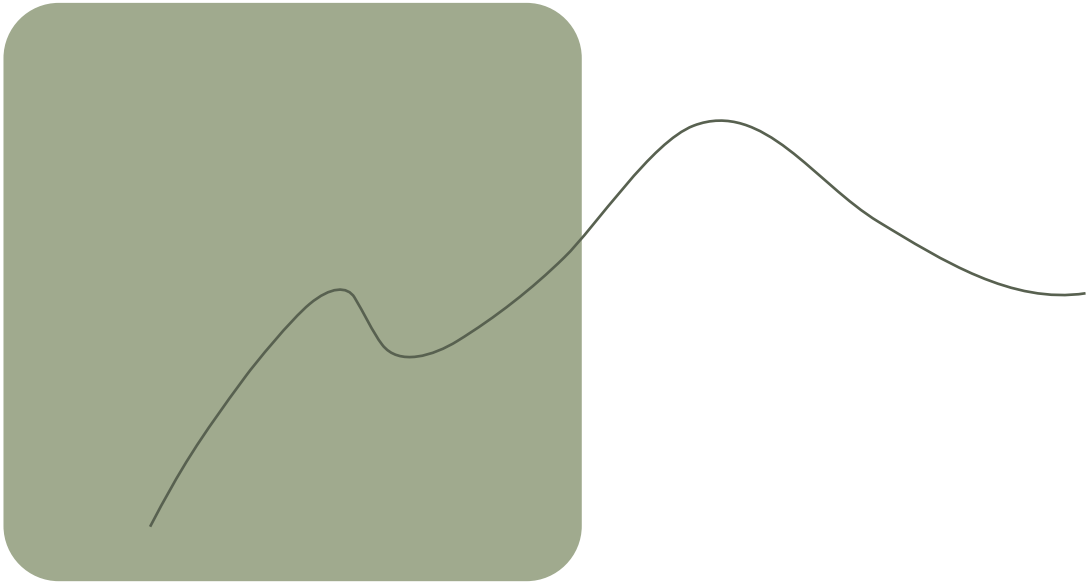
《臺灣漫遊錄》—楊若慈(楊双子)

Watermelon seeds, silver needle noodle, white jute soup, sashimi, sukiyaki, steamed cake with minced meat, and iced sweet kidney... this novel is a feast. Chizuko Aoyama's one-year stay in Taiwan and her experience of the four seasons is concocted in this feast. From Taiwanese snacks to formal Japanese cuisine, dishes mixed from diverse sources are served up in this book. The novel chief-cook has secretly added some flavors of life without missing the indescribable tastes for one's tongue, and it will be felt differently depending on one's life story.



In the 13th year of the Shōwa Era, a movie based on Japanese writer Chizuko Aoyama's semi-autobiographic novel *The Youth Played in Taiwan*. It was very popular, thanks to the campaign of the women's association, Nisshinkai, and the author was invited to come to Taiwan again and give speeches and tour. Chizuko Aoyama was from a wealthy family of the gentry class in Japan, but was sent to relatives in Nagasaki after her mother's early death. During Chizuko Aoyama's earlier life in Taichung, she had an interpreter recommended by the Nisshinkai, Ms. Wang Qien-Heh, a concubine's child from an upper-class Taiwanese family. The two girls of completely different childhood backgrounds traveled together to Taiwanese cities and towns along the north-south railroads. Chizuko Aoyama realized that Wang Qien-Heh had been a teacher in a public school, but she wished to be a translator. Knowing how challenging it was for a woman to establish her career, Chizuko Aoyama thought of supporting Wang Qien-Heh in her profession.

Unfortunately, the war was threatening. With their fates unknown, would the two girls find the lives they had wished for?



The new translation of the *Remembrance of Things Past in Taiwan*, a legendary book out of prints for decades, has finally been published. After returning to Japan, Chizuko Aoyama rewrote the articles of her newspaper column that she wrote during her stay in Taiwan into a work of fiction. The readers are able to attain a first-hand observation of Taiwan through the eye of a Japanese lady during the colonial era, and the challenges she had faced when she attempted to be an independent individual and a professional person at that time.

(This publication is a fabricated work, including the fictional identity of the author Chizuko Aoyama)

Yang, Jo-Tzu (Yang, Shuang-Tzu)

楊若慈(楊双子)

Yang Shuang-Tzu is the shared penname of twin sisters Yang Jo-Tzu and Yang Jo-Hui. Yang Jo-Tzu was in charge of the plots, and Yang Jo-Hui took care of the historical investigations and the Japanese translations. Together they have created several fictional works on girls' love(yuri or lesbian), including *Extravagant Island of Blooming Girls*, *The Blossoming Season*, and co-authored *Anecdotes of Extravagant Island: Keys*.



A Nickel's Worth Of Dreams

《低價夢想》—許哲維（臥斧）

In a train derailment, a man was thrown out of the cabin and severely injured. When he regained consciousness, he was taken in by the owner of a night club. Although he seemed to be living normally, he couldn't remember who he was. In his head there were memories filled with movies, music and books. Although he could not retrieve his own personal memories of his identity, he found he could pull out threads of dreams from others and see through their memories.



Working in the night club, his existence hovered at the border of dark and light. Commissioned by the night club owner, he used his sharp sense of detective work to investigate cases with the bartender Ah-Dog, a fellow hacker and journalist. In Episode One "Avenue of Broken Dreams", he tracks down a missing erotic dancer and discovers that her disappearance involves the big financial interests behind urban renewal projects, leading him to wrestle with politician Mr. Hei. Episode Two "Inform Me When You Arrive at the Dreamland" is set at the time of the Sunflower Student Movement, the protagonist saves a bleeding woman, an immigrant worker, from a violent beating but finds himself becoming the police's prime suspect as an immigrant stalking serial killer. To clear his name, he investigates the cases on his own and finally catches the perpetrator. In Episode Three "A Nickel's Worth of Dreams", the protagonist is commissioned to solve the kidnapping of a school child Yifei, and his investigation leads him to the power struggles within a large religious group. His pursuit of this case also helps him start to remember who he is.

In these three episodes, the topics of urban renewal, the plight of immigrant workers, and corruption in religious institutes, are all presented as problematic issues in Taiwan. The amnesia of the protagonist could be a metaphor of Taiwan: a society never ceasing to pursue the value and meaning of its being even when it is a society without a clearly defined identity.

Hsu, Wolf

許哲維 (臥斧)

The author majored in Biomedical Engineering in college but decided to try his hand at the publishing industry. With so many things he'd like to do, he works long hours and sleeps little. He has problems keeping his money whenever stopping by a bookstore or a record store or a cinema. He often takes solo adventures. Wolf Hsu's publications include *Musical Love Letters to S*, *An Empty Room Filled with Keys*, *Rainy Doggy Space*, *Warm Beer and Cold Woman*, *The Circus Has Left Town*, *The Family of Tongue*, *No One Noticed I Am Gone*, *Avenue of Broken Dreams*, *A Tough Guy Softens Sometimes*, *Inform Me When You Arrive the Dreamland*, *FIX*, and *Ants Climbing Trees*. Wolf Hsu likes to tell stories, but hates to introduce himself.



Once Upon a Time in Hollywood Taiwan: The Life and Death of Taiwanese Hokkien Cinema

《毋甘願的電影史：曾經，臺灣有個好萊塢》
—蘇致亨

Once upon a time, Taiwanese operas were performed in cinemas instead of on street stages and that era kicked off the golden age of Taiwanese language movies. Young directors and photographers were given all kinds of opportunities with promising talent rarely overlooked. Becoming a movie star was the dream of youth, and the youth applied for acting schools enthusiastically in those times. Celerated actors and actresses received tons of letters from their fans daily, they had to hire people to respond to their fans for them. The first Golden Horse Awards were all picked up by Taiwanese language movies, not a single work in the Chinese language was a winner. At the climax of the Taiwanese language cinematic industry, Beitou was comparable to Hollywood; each week there were as many as three movies produced. Such prosperity never returned to Taiwan's cinema industry .



Once Upon a Time in
Hollywood Taiwan:
The Life and Death of
Taiwanese Hokkien Cinema

The fairytale-like golden age began in the 1950s but quickly faded away in the 1970s. Why was the wonderful dream shattered? After many years of research, Su Chih-Heng has solved the mystery of the Taiwanese cinematic industry in his book *Once Upon A Time In Hollywood Taiwan*.

To bring the past to readers today, many stories are retold including those incidents from on set in the film studios. These stories narrate the dreams which were made but also broken over the past hundred years while simultaneously discussing critical issues.

Through the introduction of film negatives—the most indispensable material in the development of the cinematic industry—and the technological barriers of color motion pictures, this book reexamines the two factors commonly believed to be the causes of the fall of Taiwanese language movies: They were roughly produced, and the Taiwanese language was repressed. This book discovers the structural problems the industry faced, including impacts to the industry from political turmoils in East Asia. The findings also point out the unique status of Taiwan in the global history of the cinematic industry.

Once Upon A Time In Hollywood Taiwan has marvelously reversed the verdict regarding the fate of the Taiwanese language cinematic industry and rewritten the historical landscape of local culture after World War II.

Su, Chih-Heng

蘇致亨

Su Chih-Heng was born in 1990. He studied sociology and drama in the National Taiwan University(NTU) and earned his master degree of sociology from NTU with his thesis *Rewriting the History of Taiwanese Vernacular Cinema: Black-and-White Film Stock, the Conversion to Color Film and Party-State Cultural Governance*. This thesis was granted awards by the Cultural Studies Association, Taiwan Association of University Professors, Taiwan STS Society, and the National Museum of Taiwan Literature. Su Chih-Heng's academic essays have been published by "Fa—Film Appreciation Journal" and "Journal of Chinese Cinemas", among other publications.



The Daylight Sheep

《日光綿羊》 — 蔡翔任

Tsai Shian-Zen's first poetic work *The Daylight Sheep* is an old-fashioned tale but full of new ideas about the world. Its reflection on survival compares life to dew, dropping from the seams of rocks that are as solid as his language. The dew coalesces forming streams of sweet water, coaxing aecstics to yearn for it, to incessantly think about it...



This poetry consists of three parts:

Part One "Back to the Body of Languages" consists of sixteen short poems written with a sense of speediness and saturated language.

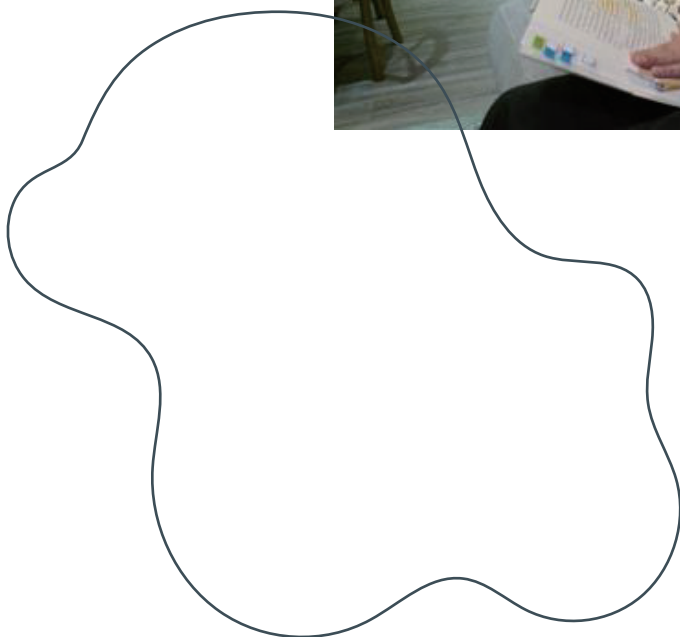
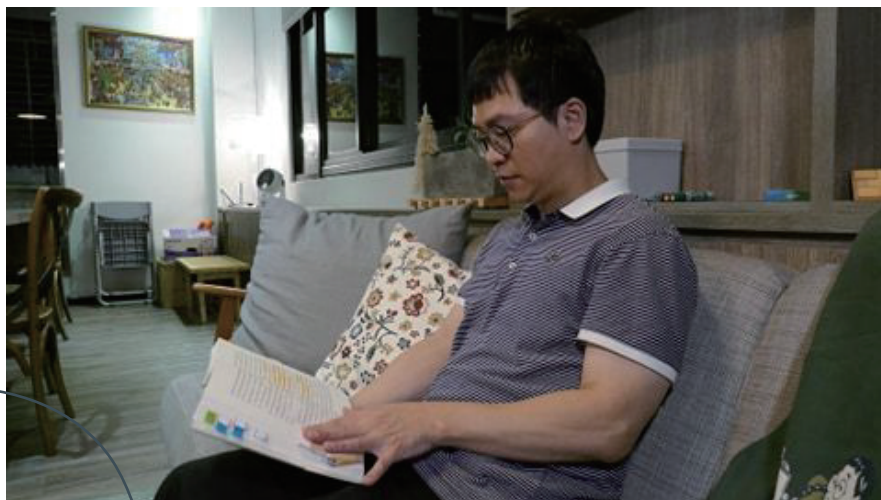
Part Two "Voices of Words" has 14 lyric arias. The arrangement of long and short sentences, the rhythms and breathing of the reading voice, the contrast of brightness and darkness, the interlacing of major and minor tones, the repeating and echoing themes, and the conceptual variations, all reflect the author's attempts to mix musical techniques (especially those of the sonata) into poetry.

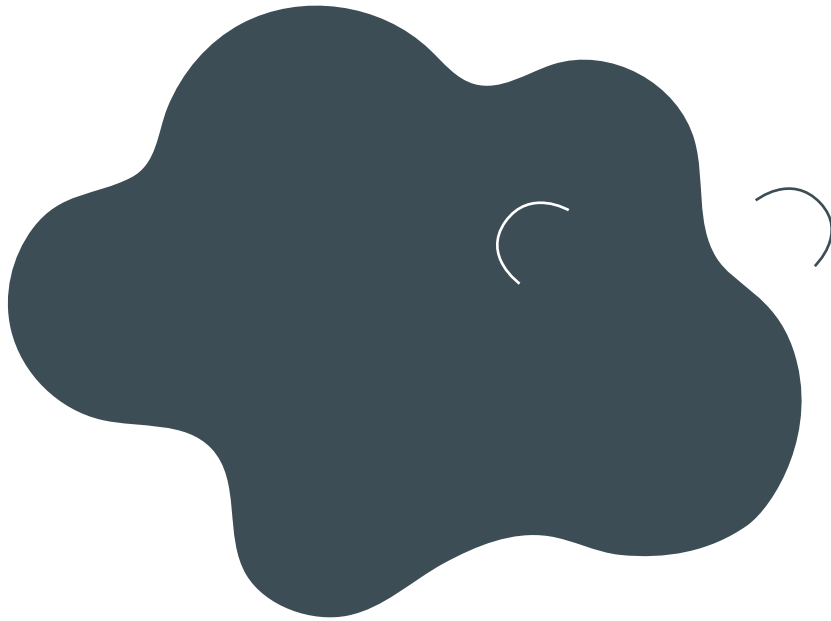
Part Three "Remnants of Myth" can be deemed as a group of long poems or "an open work" that is not finished and can't be finished. It represents the new appearances of all beings with the least words, each paragraph is a fragment of a narrative, belonging to the original myths and is deliberately left blank for the readers' own interpretation. Like hand weaving, more and more details are added to the increasing growth of meanings. It is a game connected to the past and the future, and is open to the present. Comparable to the shamanistic view of native Americans, the author has his works endlessly transfigured in such a manner that a praise of freedom is sung.

Tsai, Shian-Zen

蔡翔任

Tsai Shian-Zen was born in 1973, Tainan. He majored in English Literature at the National Kaohsiung Normal University, and earned his master and doctoral degrees of philosophy from the National Taiwan University and National Chengchi University respectively. In 2017 he was awarded the 4th Flower Bud Prize for rising poets.





"I believe that poetry has no issues other than the language itself. I explore language with a straightforward, simplistic, solid, powerful and precise attitude. But it does not mean that my works have nothing to do with other things. To the contrary, in order to correctly figure out a style of contemplating many things, languages incessantly struggle in bewilderment and formulate a series of themes and their variations. To me, the variety of phenomena comes from mutual response and simulation, thus the intriguing relationship of a triangle 'Things—Poetic Languages—Physical Sense of Body' is revealed. If the manners of all beings are completed by our involvement, then it is the work of poetry as the interface. I have no doubt that the function of language in poetry drives our ideas and personal will to brim over and reach out to all things, so we will accomplish the symbiotic transmutation together; it is vaguely the origin of a myth."

Follow the Magic Wand

《跟著寶貝兒走》黃春明

聯合文學

黃春明
作品集 II

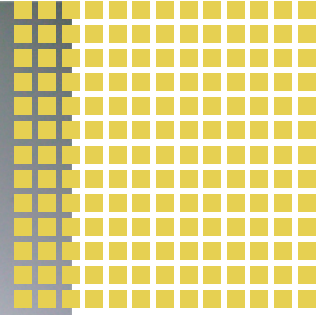


Dick Kuo is a guard and errand runner at an unlicensed brothel, he often takes advantages of the prostitutes and one day when he was forcing one of them to have sex with him, his "magic wand" was cut off by his victim. He was in despair at the loss, but an unexpected organ transplant saved him from hell. With a brand new "magic wand", Dick Kuo was living like he was in heaven and decided to work as a prostitute himself, becoming very popular among wealthy and generous women in no time. His reputation spread quickly, thanks to his clients. Nevertheless his swelling popularity also gave rise to greed. Dick Kuo found himself serving in an island-wide sex party under the guise of an art show. It is a dark comedy about money and lascivious desires that gradually goes out of control...

After many years of deferral, Huang Chun-Ming has finally released a new work of fiction. In this volume he breaks away from his previous style, with sarcasm and a great sense of humor he captures certain social phenomena that are typically inconvenient to discuss. *Follow the Magic Wand* addresses the ethical dilemmas of organ transplant, reversed gender power relations, violence in the mass media, and snobbishness in the creative industry, among many other issues. Under the author's sharp pen, no social oddities can be concealed; simply with a scene of a luxury sports car speeding by, the author leads the reader to ponder the social iniquities underlying the widening gap between the rich and the poor. As critical as he is, Huang Chun-Ming's writing never loses his empathy.

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黃春明
Huang,
Chun-Ming

Huang Chun-Ming is from Yilan and had been working as an elementary school teacher, journalist, advertiser, and drama director. In recent years, he writes as a columnist and a playwright, he also directs Taiwanese opera and children's theatre. Huang Chun-Ming is the recipient of Wu Sanlien Award, National Awards for Arts, Taiwan's China Times Literature Prize, Teco Award, Kavalan Prize, National Cultural Award, and Presidential Cultural Award. Currently Huang Chun-Ming is the publisher of *9 Turns & 18 Twists* Bi-monthly and the director of the Big Yellow Fish Children's Theatre. Huang Chun-Ming's fiction include *A Flower in the Raining Night*, *The Taste of Apples*, *Sayonara Goodbye*, *Setting Free*, *A Timeless Platform*, etc. His collections of essays include *Waiting for the Name of a Flower*, *9 Turns & 18 Twists*, and *Mr. Shit the Teacher*. He also has published illustration books *Little Hunchback*, *Me A Cat*, *Short-Nose Elephant*, *A Candy-Loving Emperor*, and *Little Sparrows & Scarecrow*.

07

Mara: Horror Stories Inspired by Idioms

《夢：恐怖成語故事》許舜傑（林秀赫）



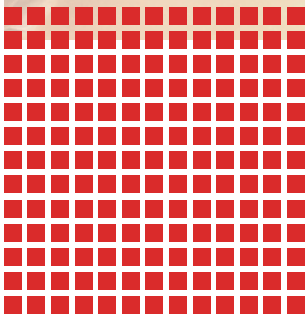
A corpse carried away from an enclosed room by fireflies, bestselling bars of handmade soap rendered from warm human flesh, a village for the elderly who foresee their solitary deaths, beautiful youth living in a bottle, ass flu transmission in Taipei resulting in a total lockdown, the cat that frightens away all cat lovers...

Lin Sho-Her changes the meanings of commonly known idioms and rewrites them into stories of horror, suspicion, thrills, black humor, and fantasy. The unpredictable plots are built on the borderline of the real and fantastic, forming a sorrowful but odd "horrifying realism". Difficulties emerging in the character's lives because of misunderstandings, uncontrollable desires or failings are transformed by the author into prophecies that alarm people to the impending end of their world. Love, solitude, selfishness, despair, and death are the motifs of his words.

Roughness, chaos, perplexion, rapid transitions and bewilderment are striking elements in the *Mara: Horror Stories Inspired by Idioms*; compared to the violence, death and bloodiness we've witnessed from commonplace everyday fates, an unchangeable social system, and the reality of human nature, lessons we've learned from our nightmares usually are scarier tapping into a surreal primal horror.

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許舜傑 (林秀赫)
Lin, Sho-Her

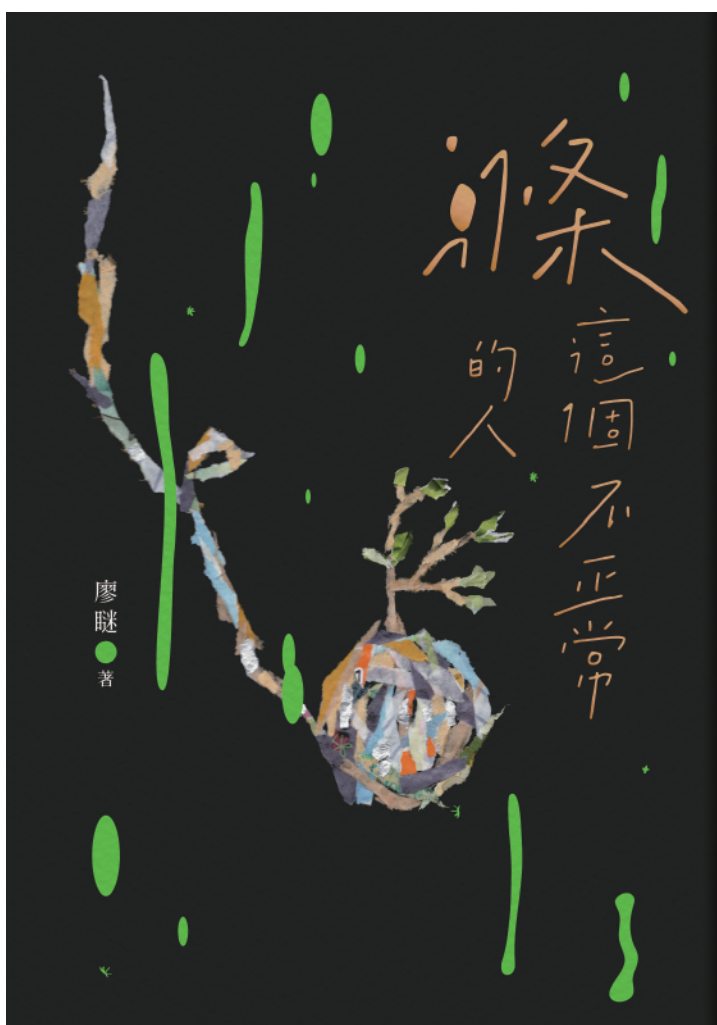
Lin Sho-Her was born in the winter of 1982, and in 2016 he won the first prize for novel of Wu Chuo-Liu Literary Award. He has published novels *Cosmetic Surgeries For Infants*, *Revolutions For Eldely*, *Journal for the Future by Master of Five Willows—Anecdote of Tao Yuanming*. His collection of short stories is *Deep Quiet Room*. Lin Sho-Her is teaching contemporary literatue and popular culture in the National University of Tainan.

"I left Taipei in 2019 and returned to Tainan where I spent my childhood. I needed to find a place to write my fiction, and my favorite place was the CHEF-FRESH Cafe in the National Museum of Taiwan Literature. Daylight made the place very cozy, the refraction of sunlight in the cafe creates an ambiance reminiscent of old times. In May and June I spent as much time as I could in the cafe to write my fiction and devoured many cups of black coffee a day with at most one piece of molten lava brownie. Mara was completed there, a fiction with unusual mixed styles of poetry and plays.

It dawned on me at the eve of its publishing, is it the first fiction written in the Museum of Taiwan Literature?"

My Brother in the Room

《滌這個不正常的人》廖怡君（廖謎）



This work is also the winner of the grant from the 20th Taipei Literature Award.

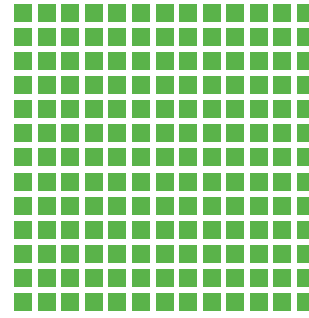
Author Liao Mi's little brother, Di, has lived in their parents' home for more than a decade since he finished college because he couldn't find a job. He spends most of his time locked in his room only coming out at certain times. Di is extremely sensitive, he can't walk among crowds, doesn't take elevators, and hardly uses any public transportation. He suffers from his delicate sensitivity and is easily generalized as cocooning, NEET, hypersensitive, OCD or a control freak....

Liao Mi knocks open Di's door and in the style of documentary prose, she records the conversations between herself, Di, their mother who sacrificed so much for years, and their father, a man of warmth but who hardly ever expressed his love. Liao Mi delves into the murky world of Di and the unspoken minds of her parents, before she stepping on to the journey of her self-reflection and self-healing.

This book is a paper documentary, according to a comment by the jury of the Taipei Literature Award, "An unusual private sphere is presented through the author's self-exposure, so the affection in it is echoed with the readers." Writer Lu Yu-Jia recommends it, "Simplistic as it is, every page of this book nonetheless imprints fresh images in the mind of its readers, reminding me of the quietness one finds in Northern European films. Mysterious, poetic, and even magical, readers are absorbed by the layers of riddles to be unfolded."

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廖怡君（廖谜）

Liao, Mi

Liao Mi spent 7 years in college to study industrial design and journalism. After she joined the Poetry Play Co-Op, she began creating poems on film negatives, and after she read the poetry magazine Toilet Paper, she resumed writing on paper. In 2015 Liao Mi published poetry *Useless Stuff*, and in 2019 she won the Taipei Literature Award with *My Brother in the Room*.

Liao Mi believes that everything in life impacts her creative process. Currently she lives in eastern Taiwan where she teaches and writes.

09

The Lights in the Darkness Will Not Die Out

《一切閃耀都不會熄滅--廖偉棠2017-2019詩選》

廖
偉
棠

一 切
閃 耀

廖偉棠2017-----2019詩選

都

lf
Literary Forest
文学
森林

The *Lights in the Darkness Will Not Die Out* includes Liu Wai-Tong's 136 poems he wrote from 2017 to 2019, many of them grouped poems. There are also five photographs of rich images taken by the author. Liu Wai-Tong has had a career as a poet spanning nearly thirty years, in this collection of poetry he has a timeline that spans from the ancient ages to the present with themes focusing on his care of his family and the society. The style changes from fundamental to experimental, and the only thing consistently shown in this work is the truthful love brimming over the lines.

那 不 會 熄 滅



一 切

Poetry is about expressing oneself, engaging others and airing grievances; poetry can be an adventure, it is a witness; it is about undying.

This collection of poetry is a love letter to Hong Kong and the imperfect world

Where the poetry fails is where one rests to appreciate the rise of wind and the gathering of clouds

Perhaps in this world there are things more essential than poetry

like shining, like shouting

But poetry is the silence that never perishes

or the torrential rain that burns vigorously

It will love this world even more frantically without regret



廖偉棠

Liu, Wai-Tong

Liu Wai-Tong is a Hong Kong writer and photographer, he lives in Taiwan. He was the recipient of Hong Kong Biennale Award for Literature, Taiwan's China Times Literature Award, United Daily Literary Award, and 2012 Best Artist(Literature) of the Hong Kong Arts Development Award.

Liu Wai-Tong has published more than ten poetic works, including *Wandering Hong Kong with Spirits*, *Barbaric Night Song*, *Eight Feet of Snow*, *Half Book of The Ghost Whispers*, *The Cup of Spring*, *Cherries and King Kong*, and *Book of Late Awakening*. His collection of short stories is *War Game in Eighteen Alleys*. His books of prose are *Wearing Flowers*, *Wandering in the Night and Affectionate Branches*, and his photography books are *Lonely China*, *Paris: Photos de scène sans titre*, *Seeking Tsangyang Gyatso*, *My City Is Romantic*, and *The Darkening Planet*. Liu Wai-Tong also has published several volumes of commentaries, including *Bohemian Hong Kong & Hippy China*, *Wandering Eyes*, *In A Late Night I Finished Reading A Fictional History of Universe*, *Reversed Tone*, and *Heterotopia Guide Series*.

10

Working Time

《工作記事》



“ If the entire volume of poems is taken as an analogy to a compressor, I am using it to compress my questions about the human mind. ”

Poems of blue collar workers, the blue note of fate

Time inundates with mud

Sound from a distance is drowned out, so is the sound of one's own heartbeat

Fortunately in my pocket there is a small pair of pliers and a piece of paper, and a pen

This is the first collection of poetry from Chen Chang-Yuan, winner of Taiwan's China Times Literary Award.

Songs of laborers surviving in a thin space, the obscure thoughts suspended in the margins

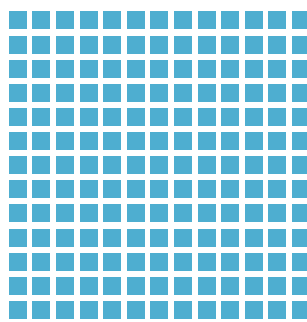
A volume that can easily switch between reality and illusion

In the endless plight of life, in the noises of operating machines

A series of poems of our grand narrative

Life is a poem, a flower of extreme poverty. The noises in rhyme can be imagined as flames and fire. As a laborer, the poet composes and appraises lines of his poems during his work when machines are operating minute by minute, inch by inch. His works encompasses cities and countries, rich and poor, bright and dark, bitter and sweet. His grouped poems are comparable to sets of industrial components, rigorously structured; they pile up or overturn or transmit a delicate and murky solitude. Under the mutual pressure and entanglement between reality and spirituality, each person is a dismissible component. *Working Time* portrays the decline of one's will power, testing the extreme limits of one's pain; it is a deep toned low-key melody.





陳昌遠

Chen, Chang-Yuan

Chen Chang-Yuan was born in 1973 in Xiaogang, Kaohsiung. After graduating from the architecture department at a vocational high school, he first worked on construction sites, then as a debt collector for banks after the financial crisis. As a word lover, Chen Chang-Yuan later worked as a printing technician for the production lines of Taiwan's China Times in Kaohsiung, and had been through layoffs and the union's failed attempt to strike during his more than one decade's employment. Chen Chang-Yuan likes to write poems on newsprint sheets, and he is accustomed to thinking in repetitive noises of operating machines. "What word should put after this word? What kind of sentence should be paralleled to this sentence? Some times a person is like a machine, which can be dismantled and replaced. Some times a machine is like a person, having separate characters under different circumstances. Sometimes I think a person must behave like a stable machine in order to deal with all kinds of rules in this world. My journey as a poet started from feeling the accent and tempos of words generated by Yu Kwang-Chung, the setting created by Lo Chih-Cheng, the structure arranged by Lin Yao-De, and the deconstruction and reconstruction of Roland Barthes. I've published my works on the electronic bulletin board PTT with penname sea35 for years and three years ago I quit my job to be a reporter in Taipei. I realized that the exhaustion of spirit causes greater damage to a person than the exhaustion of the body. I love sweetened drinks, at night I still have dreams that I work in a factory. When my sense of confusion or bewilderment grows too big, I escape by writing poetry." Chen Chang-Yuan has won Taiwan's China Times Literary Award and the Yang Mu Literary Award for Poetry.

11

Wu, Jun-Yao

A River Flows Through Chongqing South Road

《重慶潮汐》吳鈞堯

Chongqing is a space, its name is associated with a remote city but it also describes the location of the editorial desk of a publishing house located in Chongqing S. Road. Making a circle of 500M radius with the center being the editorial desk, there are Kaifeng St., Hankou St., Wuchang St., Yuanling St., 228 Park, Chengzhong Market, Café Astoria, Zhongshan Hall, and the Presidential Office... all inside the circle.



The river is about time. A road as expansive as the ocean, currents of vehicles and people move on it, the dynamics they gather are altering the streetscape. Since the 90s when handmade production played a large role in the economy to the beginning of the new century facing the impact of digitalization, and on to the era of new media today, the author has witnessed the rise and fall of this area. A variety of bookstores, camera stores, shoes stores... the history of this area had much to do with the author's literary career, including the periods he wrote poems and historical fiction. In this area, he experienced both highs and lows in life.

Because of his work, Wu Jun-Yao spent seventeen years on Chongqing S. Rd. Although everything in this area has been washed away in time, he still wishes to grab the fading cultural scenes. This book traces the deep imprints of time, as well as the mental archive of the author.



A River Flows Through
Chongqing South Road

Wu, Jun-Yao

吳鈞堯



Wu Jun-Yao was born in Kingmen. He had been the Editor-in-Chief of the Youth Literature Monthly. Now he is a full-time writer and is the columnist of several periodicals across the Taiwan Strait. His fiction had received awards from Taiwan's China Times, the United Daily, Chiuko Publishing House, the May Forth Medal, and the 35th Golden Tripod Award from the Ministry of Culture. His prose has won prizes from the Shih-Chiu Liang Literature Award and a literary award given by the Ministry of Education.

Wu Jun-Yao is a prolific writer, his major works include historical fiction about *Kingmen Fire Scorched Century*, *Forgotten Deities*, and *Twain*. His books of prose include *Waste Words*, *Map of Heat*, *One Hundred Strikes*, *Memory Is A Big Candy Knot*. His illustrated book for children is *Three Friends of Trees*.

The Bubber Chicken Club

《尖叫連線》陳柏青

The Bubber Chicken Club is the first novel of Chen Po-Ching, a writer belonging to the generation under 40. During the outbreak of the fatal pandemic HLV, in a vocational high school of filming, a group of high school students who had played in thrillers try to save Taiwan with thrillers. As the story unfolds, it also unveils the real horrors on campus, more horrifying than thrillers.

With writing skills of parody and appropriation, and with borrowed characters from classic thrillers such as *Ring*, *Ju-On*, *A Nightmare on Elm Street* and *Friday the 13th*, these unknown actors tell the problems of bullying on campus and issues of self-identity. Their love, anger, friendship, betrayal, revenge and conflicts are told and refuted, and retold.

This work is the author's homage to classic thrillers, and with his creative ideas, he leads readers to question: Who are the victims? What victims can do? How to repair the damage?



Four years after his *Mr. Adult*, Chen Po-Ching has published a new novel. In *The Bubber Chicken Club*, adolescence is portrayed as a thriller. You bite, otherwise you will be bitten. That is just the way school life goes.

If you have been in high school, you'd know there is a hole in the classroom. The hole could let in a shining ray of sunlight, but most of the time it is in shadows so it is very creepy. Furthermore, the hole emits a smell reminding you of rotten animal corpses or makes you imagine food beginning to grow fine hairs of mold, a very bad omen.

Bullying is everywhere on campus, school is a hell. Life in a senior high school is more horrible than a horror movie. "Do you know the story of the haunted video whose audience will die exactly 7 days after watching it?" The classic Japanese ghost movie *Ring* in the 1990s inhabits the shared memory of an entire generation.



The Bubber Chicken Club

Then an epidemic of HLV breaks out in Taiwan. Once infected, the patient dies within three days. To avert a crisis, the president comes up with a crazy idea: What if the lives of HLV patients could be extended to 7 days by watching Ring and other horror movies?

Over the years, the Absolute Senior High recruited all kinds of talent and collected all kinds of stage props turning it into a museum of sorts. There was a reasonable possibility that the school already had a copy of the video Ring?

Thus, a cursed video and a bunch of old time horror movie actors work together to save Taiwan with horror movies. But the high school is the real hell; in the enclosed society, the abusive relationships between people are analogous to cannibalism, worse than any curse.

(Wait, even if the old video works, we still die 7 days later!)

(Don't worry, we have plenty more old horror films.)





Chen, Po-Ching
陳栢青

Chen Po-Ching was born in 1983, Taichung. He has a master degree of Taiwanese literature from the National Taiwan University and has won the Global Youth Chinese Literary Award, Taiwan's China Times Literary Award, United Daily Literary Award, Lin Rung-San Literature Award, Taiwan Literature Award, and Shih-Chiu Laing Literature Award. His works can be found in the Bilingual Anthology of Young Taiwanese Writers, Anthology of Rising Writers Across the Strait, and many of the Annual Anthology of Chiuko Publishing House. Chen Po-Ching was named one of the most promising fiction writers under 40 by the Uritas Literature Monthly. His fiction *Small Town*, published under the penname Yeh Fu-Lu was the winner of Chiuko's Two-Million Prize and the Silver Medal of the 3rd Global Award for Si-Fi in Chinese Language. His book of prose is *Mr. Adult*.

Ghost ABC

《鬼入門——陳克華詩集》

Chen Ko-Hua is a versatile artist, his new ghost work has drawn wide acclaim. Ghosts are much more lovable than living people. When partying to midnight, would you like to take a peek into the brilliant and secret world of the dead?

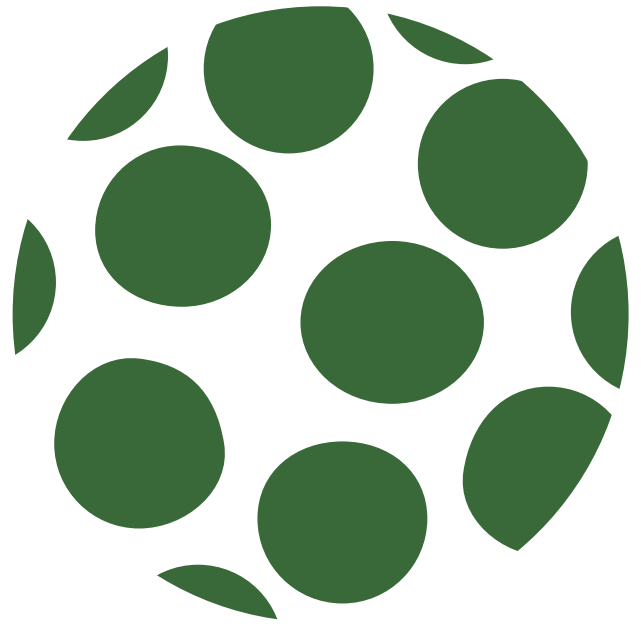
Compared to living people, what is there to be afraid of with ghosts? They are naive, straightforward, and easy to be seen through. There is nothing sophisticated or overbearing about their mannerisms.



"After the death of my father, I began to think about it eagerly—where is my father after death?" The poet said, "I never had any religious belief so it was not until I had to face the separation of death that I understood how insubstantial life is. I felt perplexed and helpless."

Over the past three years, the poet wrote many ghostly poems, most of them are included in this volume of poetry.

"If human beings fail to see gods in heaven, and fail to find their own conscience, at least they can look around and see hell. The world we live in actually is hell." This poetry consists of 26 poems by Chen Ko-Hua and 73 ghost paintings by Wu Yen-Cheng. It reveals every ghostly face hidden in another world.



Ghost ABC

Chen, Ko-Hua
陳克華



Chen Ko-Hua publishes with his real name as well as pennamed Tien Tzi-You, Keh Keh, or Chen Yeh. He was born in 1961, Hualien City, and his father was from Wenshan, Shandong Province in China. Chen Ko-Hua is an ophthalmologist in Taipei Veterans General Hospital.

His blog is called "Laureate and Caduceu" : <http://www.thinkerstar.com.tw/kc/index-c.html>

Chen Ko-Hua writes poems, prose, fiction and songs. His style is wild and varying, and his themes are diverse. In his poems there are both youthful sentiments and mature self-reflection of an adult man. His prose and fiction reflect his contemplation on life and love, his investigation of his own personality and his unusual ideas.

Chen Ko-Hua has won many literature awards, including prizes for epics and modern poems by Taiwan's China Times, prize for poems by United Daily, Literature Prize of Rising Writers by United Daily, National Literature Award for Students, One Hundred Outstanding Young People by Taiwan's China Times, the 1st Sunlight Award for poems, Best Poets of the Year by the Chinese Association of Modern Poems, and the Wenhui Prize. His lyric "Silent Mother" was the winner of the best song lyric at the Golden Tripod Awards.

Ghost Town

《鬼地方》陳思宏

It has been 12 years since Kevin Chen published his last novel.

Yongjing, the author's hometown, has been Kevin Chen's motif throughout his literary career. He portrays ordinary people and explores the wastelands in their minds.



Starting with a day on which everything seems to be normal, the commonplace is dissected as one finds fresh blood on the ground, bats in the air, dead hippos in the river. All these are inauspicious signs. People are on the verge of a breakdown. Chen Tien-Hung, a boy from Yongjing, Changhwa County, a place seldom heard of, has run to Berlin, Germany. He ran away from home but in an accident he killed his gay partner. After release from imprisonment, having no place to go but his hometown, he arrives at Yongjing on the first day of the Ghost Festival just as the gate of Hades opens and all the ghosts stroll rampantly among the people. Chen Tien-Hung's return had been destined to run into ghosts from the past.



Ghost Town

The story starts from this small place, dad, mom, oldest sister, second oldest sister, third oldest sister, fourth oldest sister, fifth oldest sister, older brother and Chen Tien-Hung. Each member of the family is staged in the narrative, so is their personal perspective. Through the interplay of the ghosts and the family, all kinds of oddities are disclosed, layers of wounds and ugly scars of the family are laid bare for the reader. In the horror and relentlessness of the times are the concealed secrets of the little town.

How does this person survive in this ghost town? Why should a small place like this become a town of ghosts?

Chen, Kevin

陳思宏



In 1976 Kevin Chen was born in Badeh Alley of Yongjing Village, Changhwa County. He is the 9th child of a farming family. Kevin Chen has bachelor degree of English literature from Fujen University and master degree of drama from the National Taiwan University. He is also an actor, and a translator/interpreter. Kevin Chen lives in Berlin.

Literature prizes Kevin Chen ever has won include Nationwide Literature Awards for College Students, Changhwa County Huangxi Literature Award, Nantou County Literature Award, Gold Award for Military Literature, Taiwan Literature Award, Chiuko Annual Literature Award, Lin Ron-San Literature Award. He also has received grants from the Council for Art Affairs and the National Foundation for Culture and Arts. Kevin Chen's articles "Orange Dragon the Cleaner" and "Mr. Chimney" are anthologized by the Nanyi version of textbook for the fifth graders.

Kevin Chen's publications include *The Generation With Flowers On Their Finger Nails*(2002), *Campfire For Ghosts*(2003), *Attitude*(2007), *Rebellion Berlin*(2011), *Berlin Continues Rebellling: For Freedom*(2014), *Three Ways to Treat Allergy*(2015), *The Ninth Body*(2018). His works published in simplified Chinese are *Go Wild in the Best Time*(2013) and *Rebellion Berlin*. He also is the translator of Julián Is a Mermaid.

Kevin Chen acted in two movies, *Ghosted*(2009) and *Global Player*(2013).

The Worst Hand Possible

《鴛鴦六七四》馬家輝

"Every person has the chance to get bad cards, the only thing we can do is to play it as well as we can." ~ Ma Kai-Fai

A pair of 6, one 7 and one 4, it is the worst combination of Pai Gow, a Chinese style of dominoes. Having these cards in hand, the player is destined to lose. Like ill-fated men and women during tumultuous times, by no means can they reverse the outcome of the game. Using the metaphor of card games, Ma Kai-Fai writes about the bad odds facing men and women in hard times. Their only chance for survival is to gamble against their fates.

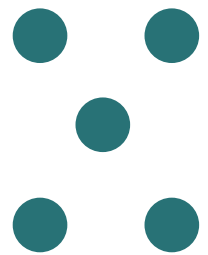
What is bet against you is nothing but your own fate, nothing but fate.



The Worst Hand Possible is about Hong Kong after World War II, the undercurrents from the clashes between the Nationalist Party and the Communist Party. Gangs organized and expanded their territories, their members pledged their loyalties to both the authorities and the criminals. In this novel the author portrays a couple of lovers, Elsa and Buck Tooth Bin. Confronting the circumstances of their times, these people nevertheless persist in maintaining an element of truth in their lives. Although betrayed by the chaotic world, they insist on being faithful to one another to the end of their lives.



The Worst Hand Possible



Ma, Kai-Fai
馬家輝



Ma Kai-Fai was born in 1963, he is from Wan Chai, Hong Kong. He majored in psychology in the National Taiwan University, then he earned his master of social science from the University of Chicago and doctor of sociology from the University of Wisconsin–Madison. Ma Kai-Fai had worked for an advertising company, a publishing house, a magazine, a newspaper, and a university. He thought he had loved making films, or he had loved conducting research, or he had loved traveling, now he knows he loves doing nothing at all except sitting in his study and writing on his computer.

Ma Kai-Fai's father was a newspaper man Ma Song-Bo. Ma Kai-Fai left Hong Kong and came to Taiwan for his idol writer Lee Ao. He has been a columnist for over thirty years and his articles are sarcastic but affectionate. After turning fifty, Ma Kai-Fai finally determined to complete works in the form he thinks the highest in writing: fiction.

He has published *It Is Not Bad to Die Here, Love & Profane World, Unreturnable, The Middle Age Scumbag Hidden in Theatre, In Love With Scums*, and the trilogy *Mirroring @ 1963* he co-wrote with Yang Chao and Hu Hung-Hsia.

16

In the Penal Colony

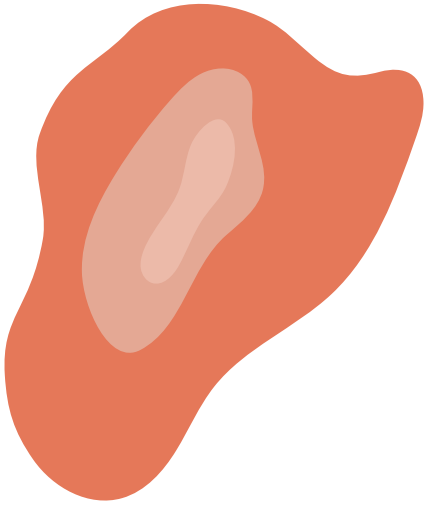
《在流放地》

Saki / 張驊 (張紹中)

An autobiographical and feminine story by an author born in the 1990s, this book reveals a self-statement that survivors never wish to share. It is a first-hand account by the author's personal observation of an underground world that outsiders could hardly imagine. After witnessing her father's death, one day she dropped out from high school and entered a peculiar world. The dead end alley not found on any map was where she saw the bizarre society with its own order. People missing or dying here would never cause any concern. They simply disappeared for good. She provided partial sex service to make a living or worked as a bottle service girl in night clubs. She experienced the most naked and cruel human nature in different industries requiring unusual services. She hung out with druggies and saw their crises and destruction again and again.



In the Penal Colony



She volunteered to stay in a mental institution, feeling she was torn and wrenched between taking drugs and maintaining a clear mind, the polarity of being a genius or being deranged. Laborers from the bottom rungs of society, people in the sex business, drug vendors, or mental health patients —people on the edge of social normalcy are characters in the layered-world of cruel reality that is Saki's writing. Like someone's mumbling in a dream, the craziness, illusion and absurdity of the characters shape the style of her storytelling.

Saki

Saki is 29 years old, her given name Chang Shao-Chung with a Shao was given according to her family tradition. She also has an alias name Yi-Chih. Saki was home schooled in childhood and was a high school dropout. She once worked as a trader of financial products. At 18 years old, Saki's mental illness drove her away from home and she spent all the money she had. She wandered around until she turned 23. Later her drug addiction resulted in her homelessness again, and was taken in and cared for by her lover. When she was 26, her addiction worsened, she broke up with her lover and was suspected of having schizophrenia. Not until the next year was her psychosis diagnosed. Saki's illness was relieved after being hospitalized and treated.



Saki

張驊 (張紹中)

“Sorrow is not sorrowful after long
departure

Each night of red lotus constitutes
one year, and year after year

One stroke of pitch dark was my
bone

Ten degrees of redness is burned to
ash

My single self is warmed
but alone”

Saki has published a book of poetry
Murky Lotus(originally titled *On an
Island*).

“My interpretation of the actual philosophy of confucianism is 'As long as everyone is happy', my maxim is 'praedicare' or preaching everywhere, and my ultimate concern is INSTAURARE OMNIA IN INSULAE(Rebuilding everything on the island). When I am not forced to introduce myself, I will simply say 'What I am supposed to know knows me, what doesn't know me can be unknown to me.' Currently I am preparing for the 2021 final exams of the Xisong Senior High School, struggling with textbooks and my poor English. I am a former victim of domestic sexual abuse, former drug dealer, former drug addict, former bottle service girl, former Enjo-kōsai girl(-sexual service provider) and the wife of a laborer. I could afford having property in Taipei but have no plan to consume myself. I am tired of pretension and bragging, and can discern the quality of truth from false claims.”

Wild Is Inspiration

《野想到》

Lee, Chin-Wen / 李進文

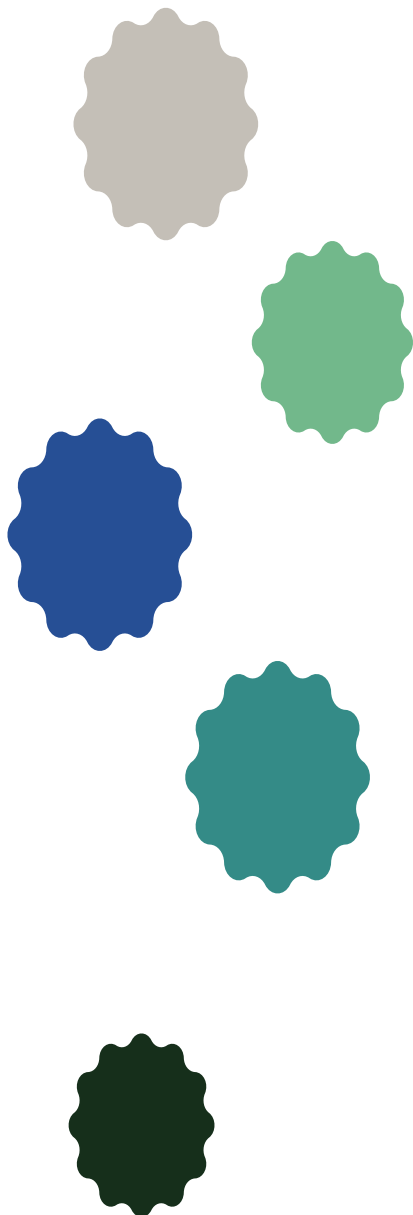
Wild Is Inspiration incorporates poetry, prose, fable, fiction, imagery and monologue. It is impossible and unnecessary to define its genre. In the variations of words, a rich world is brought to life. Through connections and endless replacement of images, tempos and scenarios, the reader is kept updated with ideas, thus the words are constantly left in the wilderness. It is an adventure of poetry, an action of collecting extraordinary imagination and experience.



Wild Is Inspiration

Even in a commonplace life, a battlefield of wild thoughts and words can be created. Themes of commerce, profanity, internet, politics, boredom, diversity, triviality or obscurity, everything can be in poetry with interesting drama or humor that breaks away from mediocrity. Echoing the contemporary world, the author writes about cities, societies, daily trips or glances at history. His poems are born and grown on the island, thus are full of wildness. There are more than two hundred articles in this book developed from the prototype of poetry. It consists of five parts. Part 1, “Words on Leafs” are short poems, flashing bright like knives. Part 2, “Exhaling Clouds” are the author’s thoughts about entering middle age in an earthly time. Part 3, “Annoyed Moon” reflects on the calming status of the mind, an ambiance of Zen by a window under moonlight. Part 4, “Tulip Walk” is the author’s indifferent observation of all kinds of oddities with his comic witticism. Part 5, “Flourishing Tranquility” is the author’s gradual path toward meditative practice, just like before falling asleep out of boredom, a flash of an aura suddenly shines.

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Lee, Chin-Wen

李進文

Lee Chin-Wen was born in 1965, Kaohsiung. He is the chief editor of Walker Publishing House. Lee Chin-Wen had worked as a journalist, vice-president of StarQ Publishing House, chief editor of Unitas and chief editor of the Commercial Press Taiwan. His books of poetry include *Wild Inspiration*, *The More Pessimistic The More*, *Quiet In A Sudden*, *Light Reminiscent of That of Marc Chagall*, *No One Is At Home Except Ginger Lilies*, *Small Things of Straggling in a Raining Day*, *(Im)possible*, and *A Journey of A Spanish Coin*. His books of prose include *Micro Meanings*, and *MSN as Poetry & Email as Prose*. Lee Chin-Wen also has published collections of illustrations and poems *Letters Written by Rapeflower* and *The Encounter of Poems and Fine Art*, and an illustrated poetic work for children *Class of Words*. Literature prizes Lee Ching-Wen has received include Taiwan's China Times Literature Award, United Daily Literature Award, Central Daily Literature Award, Taipei Literature Award, Wu Chou-Liu Literature Award, Lin Ron-San Literature Award, 2006 Poet of the Year and Digital Golden Tripod Award.

18

If I Were a Petrel:

The Story of Modern Dance in Taiwan from Japanese Colonial Period to the Lifting of Martial Law

《假如我是一隻海燕：從日治到解嚴，臺灣現代舞的故事》

Lin, Chiao-Tang / 林巧棠

We seem to have complete rights to our own body, in fact we are regulated by customs, traditions and laws that limit our freedom. Dance is an art using the body as language, it expresses the innermost emotions through bodily movements. Modern dance, from this perspective, has gone a long way since its attempt to break away from the increasingly rigid criteria of classic ballet so the dancers' bodies could be freed and moving closely with their minds and souls. Modern dance, born in the West in the 20th century, was rebellious in the face of tradition and it was symbolic of the hunger for freedom. That exploration of freedom was echoed in Asia starting in Japan then Korea until finally taking root in Taiwan.



**If I Were a Petrel:
The Story of
Modern Dance
in Taiwan
from Japanese Colonial Period
to the Lifting of Martial Law**

If I Were a Petrel: The Story of Modern Dance in Taiwan from the Japanese Colonial Period to the Lifting of Martial Law depicts the development of modern dance in Taiwan, as well as Taiwanese people's pursuit of freedom in politics, culture, and their individual bodies. "If I Were A Petrel" is the title of Lei Shih-Yu's poem that he wrote to his beloved wife Tsai Jui-Yueh, a dancer, a choreographer and a White Terror victim. Later this poem was made into dance: a petrel flaps its wings as hard as it could in a storm and in the face of monstrous waves. It is Tsai Jui-Yueh, as well as all the silhouettes of dancers who had contributed to the development of modern dance in Taiwan. Dance is an art of freedom, liberation, resistance and modern enlightenment. After the Japanese colonial occupation, the oppressive rule of Martial Law by the Nationalist Party (Kuo-mintang), and its abuses under anti-communist propaganda strengthened by the US Aides during the Cold War, modern dance in Taiwan has flown past all the obstacles, defied all the pressure, and developed its own characteristics with local elements.

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Lin, Chiao-Tang
林巧棠

Lin Chiao-Tang is from Hsinchu and lives in Taipei. She has bachelor degree of foreign literatures and master degree of Taiwanese literature from the National Taiwan University. She calls herself a half-dancer and a new-hand translator, and as a woman, she has a lot to talk about. Lin Chiao-Tang explores the mutual interactions between dancing, the body and the mind. Lin Chiao-Tang has received Taiwan's China Times Literary Award, Lin Ron-San Literary Award, and National Taiwan University Literature Award.

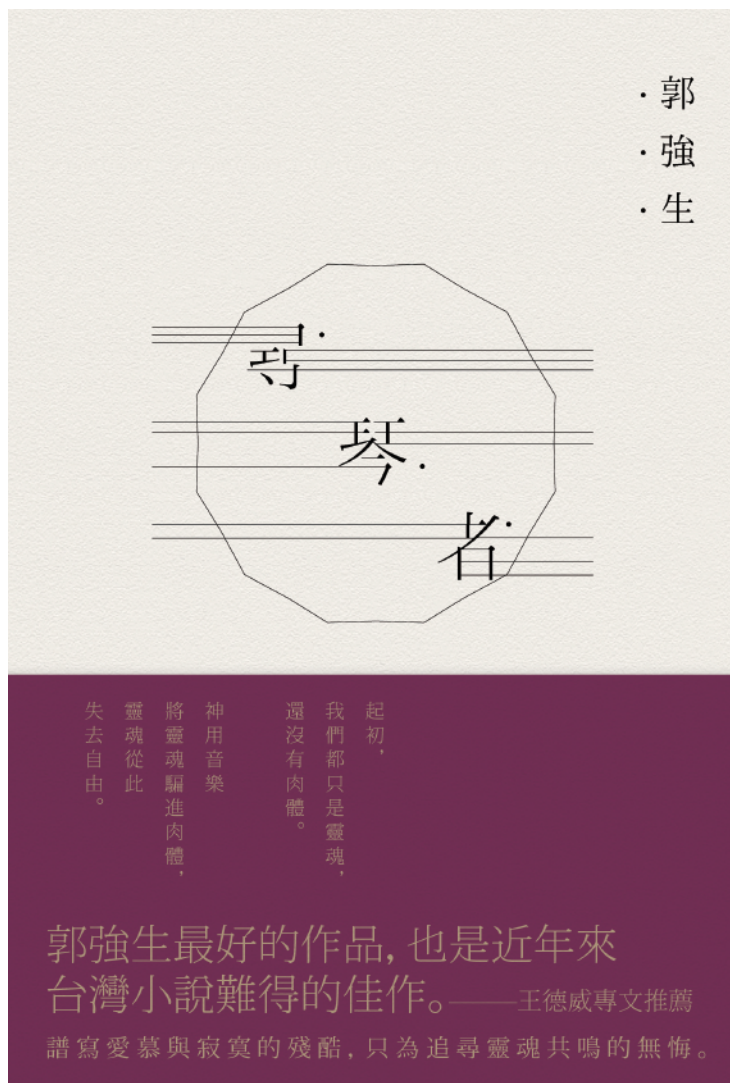
19

The Memoir of A Piano

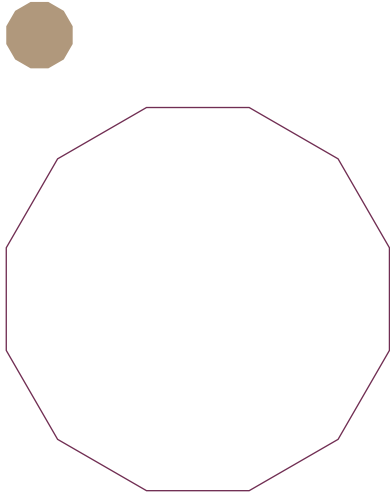
《尋琴者》

Kuo, Chiang-Sheng / 郭強生

The author of *The Memoir of A Piano* is the winner of Golden Tripod Award, Taiwan Literature Award, and Taiwan's China Times Book Award. Prof. David Wang from Harvard University praised this book as being so far the best work of Kuo Chiang-Sheng, and one of the best works of fiction among the recent works of Taiwanese literature.



The Memoir of A Piano

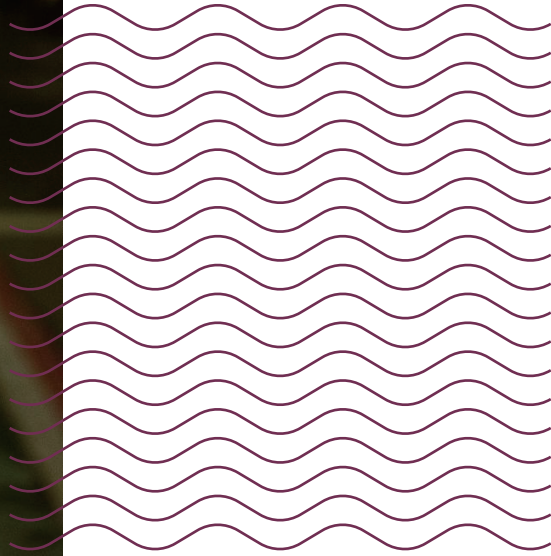


Through the intercourse of music and soul, the winding path toward one's shady mind emerges, as well as one's fleshly desires or repulsion. The protagonist is a piano tuner obsessed with his youthful love, on his journey of looking for a piano, the tuner's long repressed emotions exploded when his search is about to end. His overbrimming passion pauses suddenly. The author's writing is graceful, like musical notes, it accurately composes the loneliness and cruelty of love. Details about piano music are dutifully elaborated, and the scenario of this novel is performed like a symphony with a dramatic tempo.

Kuo Chiang-Sheng majored in English literature at the National Taiwan University and earned his doctoral degree in drama from New York University. He taught in the National Tunghwa University and helped establish the department of English literature for the then newly inaugurated university. Now he is the professor of the Dept. of Language Studies and Creative Writing, National Taipei University of Education. Kuo Chiang-Sheng's *Shall We Love* was the first prize drama of Taiwan's China Times Literary Award, the novel *People of Confusion Township* (Japanese version published in 2018) was the winner of Golden Tripod Award, his short story collection *Sinners* received the 2017 Chiuko Annual Award for Novel, and his prose work *Why Don't I Focus on My Mourning* was the winner of Taiwan's China Times Book Award, Golden Tripod Award and Taiwan Literature Award. His fictional works *Nightly* and *Broken Generation* were the finalists of Taipei International Book Exhibition Prize, and *The Remote Place I Am Going* was selected by Kingstone Bookstore as the Best 10 Books of the Year.



Kuo, Chiang-Sheng
郭強生



Kuo Chiang-Sheng's career comes across different fields of art, his literary works demonstrate a tranquil perspective with a cold but lavish style. From the conflicting excitement and hopelessness, Kuo Chiang-Sheng is able to extract wild emotions or innocent affections. Under the dramatic plots lies the solid ground the author stands on. In addition to fiction and plays, Kuo Chiang-Shen also has published prose *To Late To Be Good, Journal 2003/Kuo Chiang-Sheng*, collection of essays *We Won't Work So Hard If Literature Was That Simple, Citizens of Literature*, and *Literature in the Era of Bewilderment*, among others.

20

Stories to Say Sex

《性意思史》

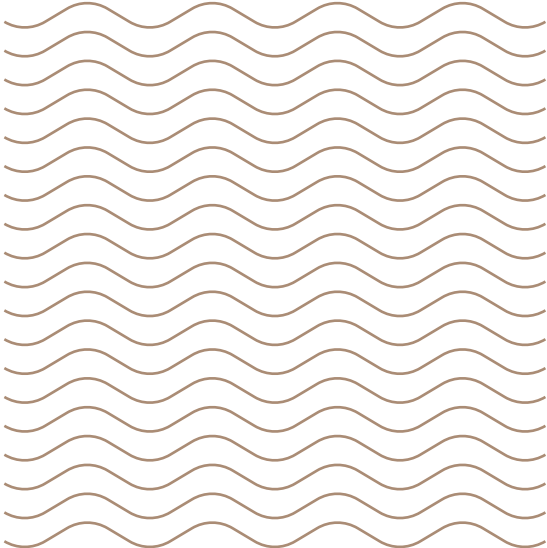
Stories to Say Sex: A Collection of Chang Yi-Hsum's Short Stories includes four stories, namely "A Harlot Is Not Made In One Day", "43-Storey", "Stories to Say Sex", and "Erotic Anecdotes". All the stories are sexual, and the sexual identities are more than binary. Issues regarding sex are not divided into those opening up under the sun and those hiding away from the light, instead, they are multi-layered. Memories and politics related to our bodies are revealed through the author's sincere style. Within a delicate frame, the author has few sexual taboos while her accomplished wit and her tender writing makes this a great erotic text.





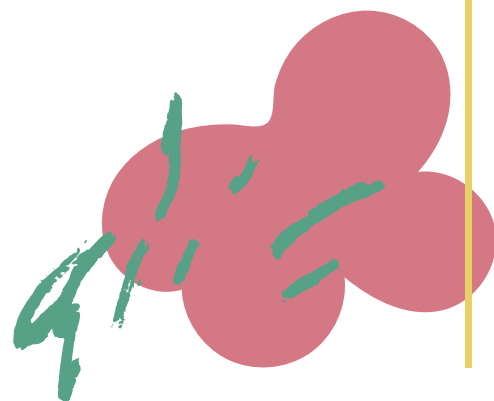
Chang, Yi-Hsum

張亦絢

A decorative graphic consisting of multiple horizontal, wavy lines in a light brown color, positioned to the left of the text.

Chang Yi-Hsum is from Mucha, Taipei City. She has master degree of cinema and audiovisual studies from the Université Paris III. Chang Yi-Hsum had published on Reader's Digest with penname when she was a child, and published her first fiction on the Independence Evening Post when she was a senior high school student. In 1996 Chang Yi-Hsum won Unitas Literary Award for rising writers with her short fiction "Screwing Wives and Daughters of Other Men". Her early works had been included in anthologies of LGBT Literature and Taiwanese Literature.

Her novels are *L'amour, le Temporaire - La mémoire de Nantes/Paris* (finalist of the Taipei International Book Fair Award), and *Book of Farewell: The Era Without Me* (finalist of the Taipei International Book Fair Award). Her collections of short stories are *The Time Gone Bad* and *Stories to Say Sex* (selected as the Best Book of the Year by Openbook and Mirror Media). She also published collections of book reviews *Gossip and Nighttime Entertainment: Detective Stories for Dummies*. Chang Yi-Hsum's book of movie reviews is *Desires to Watch Movies*, and her movie script is *We Adventure Along the River* (Honorable Mention of Excellent Screeplay Award). Her column in the Youth Literary Monthly *The Adults I Had Hated* was awarded The Best Column of the Golden Tripod Award, which had been published as a collection of the same title. In 2019, Chiang Yi-Hsum was the Writer-in-Residence in the Taipei National University of Arts. She was also the columnist of *May I Trouble You For Movies* on the BIOS Monthly in 2019, and the contributor of "Letter", an experimental project of literature. Chiang Yi-Hsum's writing is influenced by Wang Wen-Hsing, Eileen Chang, Hsia Yu, and Wong Nao. She also has written introductions to the works of Japanese writer Osamu Dazai and Miyuki Miyabe, Catalan writer Jaume Cabré, and Taiwanese writers Chen Pao-Yu, Lin Yi-Han, and Buleh.



Group Portrait

《群像》吳岱穎

Wu, Tai-Ying



This book was composed across a decade in the author's life when he was forging portraits of ordinary people. *Group Portrait* consists of four parts and 52 poems. The poems are about a range of topics including young boys and girls, the pain caused by disease, imagination of the universe and the origins of self, and the self-healing inner murmur.

Part I "Group Portrait of Youth" is about fifteen youths who had shown up in the author's life at different times and never really left. There are several common preferences in the clothing styles of these youths, despite their having very different appearances through the years. They are so delicate that one can easily look into their inner-selves through their wardrobe preferences and enjoy a kind of perverted voyeuristic fun. For instance, Boy A wears a shirt with Che Guevara's image while not even knowing who Che Guevara was, in contrast Boy B is a pianist and a philosopher. Boy C is a romanticist, and Boy D was kicked out by his family... each of their lives had intertwined with the author's for a while before taking off to different destinations in life.



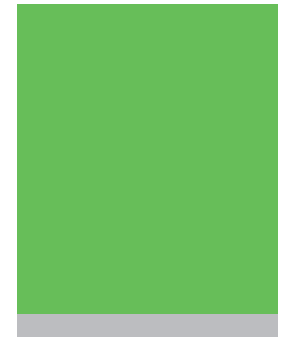
Group Portrait

Part II "Awareness of Diseases" is the author's reflection on an aging body and wilting mind. As one has to deal with all kinds of ailments, one fails to carry out the bright ideas of youth. The backbone is betrayed by time, the windpipe too frail from coughing, the stomach inflamed. These symptoms come and go unpredictably. The soul feels it loses faith in the body.

Part III "Bitter Road" explores language, phenomena, logic, and indefiniteness. It reaches out as far as universe, as near as one's self and life. The endless repetition, the always boring and bitter journey, and the same landscape that one doesn't want to be reminded of but can't be avoided. It has melted in one's flesh and bones until it is swallowed and shattered with one's own body.

Part IV "Delirium" is the poet's sarcasm and self-amusing words that emerge in dreams or in trance, the moments when beasts and deities show up in turns.

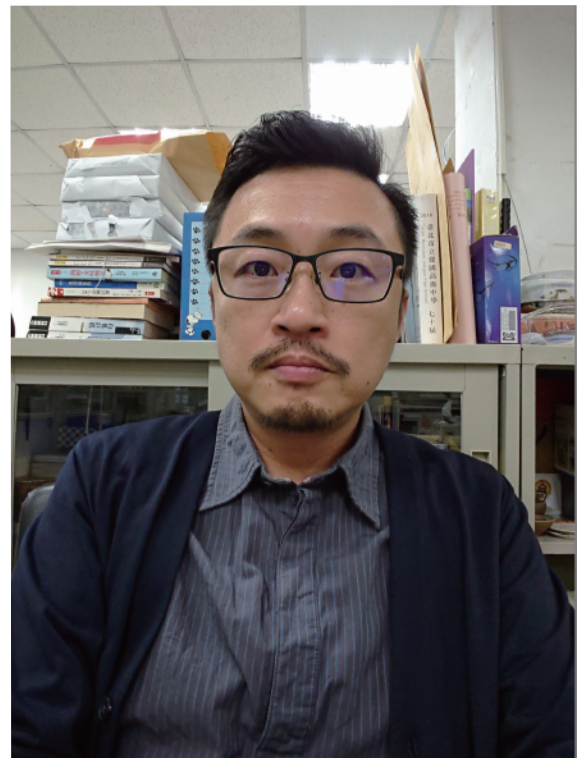
Wu Tai-Ying was born in 1976, Hualien. He attended Hualien Senior High and majored in Chinese Literature at the National Taiwan Normal University. He is teaching in the Jianguo Senior High School.



Wu, Tai-Ying

吳岱穎

Inspired by Yang Mu's poems as a senior high school student, Wu Tai-Ying started exploring poems. In college he joined the student club Fountain Poem and began writing poetry. When he was teaching in the Hwa-Gang Junior High School, he began researching the dialectic between the form and essence of poems, thanks to the instruction of poet Chen Li. Gradually Wu Tai-Ying was able to handle the roots of poetry and its musicality, and his perception of poem writing was reshaped. Wu Tai-Ying won the first prize of Taiwan's China Time Literary Award with *C'est La Vie—on An island*, his poems written around this time were published in the poetry collection *Brightening*.



Wu, Tai-Ting

After starting his teaching job at the Jianguo High Senior School, Wu Tai-Ying became an instructor of the student club Crimson Hall Poetry Society, and began creating prolifically. Through instructing students, Wu Tai-Ying deepened his understanding of the key elements of presenting poeticality, and he received the first prize for his poem entry at the Lin Ron-San Literature Award. He then published his poetry collection *Light of Winter*. Poems of this phase expressed affection associated with sounds, and the poet's exploration of essence of life surfaced with his words. The inclination of Wu Tai-Ying's attempt to look at the truthfulness of the world through a poetic lens germinated.

At the end of 2019, Wu Tai-Ying published his poetry collection *Group Portrait* representing himself and others, along with various phenomena of the subject's lives through four separate aspects. Entering middle age, his style also matured.

Wu Tai-Ying also published his interpretation of a classic Chinese poem *Finding An Explanation*, and his analysis of modern poems *A Better Life* (co-written with Ling Xin-Jie). He also co-edited *Modern Poems For All* with Sun Zi-Ping, and co-edited *Prose For Youth and Fiction for Youth* with Ling Xin-Jie. Wu Tai-Ying was also the editor of the *2017 Anthology of Food and Literature*.



Human Glitches

《瑕疵人型》林新惠

Lin, Hsin-Hui

Lin Hsin-Hui's fiction seems to be extremely realistic, but is intriguingly full of the surrealistic ambience of the cyborg. In "Peeling", "One Unit" and "Annie", the bonny woman who becomes a man, the husband who earns full credit from his virtual wife, and the perfect wife made out of a silicone doll bring up doubts about whether they are cyborgs or simply the fantasies of isolated people in a digital world.



In the fictional world, the author constructs two societies operating under contrasting rules. One is a place that would be common to us and similar to the world we live in and filled with people who feel the way we feel. The other is a place run by technology with a different logic of survival and even a different time-frame but filled with the interests and aesthetics of a machine. In each society the reader can peek at both an authentic reality and a reality approached by deviating from the truth. The only things that never change are people's desire to break away from their true identities, and the commonplace eroded by solitude.



Human Glitches

In life there are always some small faults that go hardly noticed in order that life could drag on. But when a person no longer can continue living, she/he would be trapped by the accumulated faults and eventually get caught in a faulty loop without a way to break out. This is the pattern we see in living people, or robots with human forms, or human beings that take on robotic forms. It is the obscure boundary between the human and the machine. The only difference is that the short-circuited machines could be reset, but not the out-of-order people.

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Lin, Hsin-Hui
林新惠

Lin Hsin-Hui was born in 1990, she is now a doctoral student in the graduate institute of Taiwanese Literature, National Chengchi University. Lin Hsin-Hui is the winner of Lin Ron-San Literature Award and Takao Literature Award. Her master thesis "The Cyborg Reading of Contemporary Taiwanese Literature" was the winner of the outstanding thesis award from the National Museum of Taiwan Literature. Lin Hsin-Hui was the editor of *Unitas Monthly*. Her short story *Hotel California* was part of *Kubrick*, an experimental project of sci-fi by artists from Taiwan and Hong Kong. It was exhibited in "Mercurial Boundaries : Imagining Future Memory".

Lin Hsin-Hui's research focuses on technology, humanity and ecology. In her research and creation, she investigates the shifting and dialectic of boundaries. How human bodies take in non-human components, once a remote imagination, now becomes commonplace. With a mixed style of sci-fi and surrealism, Lin Hsin-Hui raises questions: If both social science and natural science have found humanity is not as humane as we had thought, then what can be categorized as the unique traits of the human mind? Is it cognition or behavior or emotions? Is it possible to be measured by arithmetic?

A temporary answer is provided by Lin Hsin-Hui's work: It is a circuit full of defects, the errors can be corrected, but it doesn't mean the right calculation could be reached.

A Typical Girl

《台北家族，違章女生》李屏瑤

Lee, Pin-Yao

A Typical Girl is a book of the author's deep self-reflection, she tears down labels usually attached to Taiwanese women as she looks into the atypical dilemma of young people today.



23

“My I.D. Number starts with 2, an atypical female. A single woman after thirty, I am looked at with condemning eyes by my family, like I was an unpermitted member in my clan. I therefore write with the mentality of an added-on corrugated iron roof that is typically used for illegal structures to talk about my growth in the incompatible coldness and warmth.”

~Lee Pin-Yao



A Typical Girl

What manner is a girl supposed to have? How does she dress herself or eat, how does she live? There is a group of “typical girls” who set the standards for all, from the sizes of skirts to the lengths of hair, from the ways of walking to the angles of sitting. Even how one bundles her breasts requires careful measures. The most difficult part is not one’s complete failure to meet these standards, but the tiny degree to which one fails to meet the standards. In a family of three generations, there are many lunch boxes to prepare daily, and larger pieces of chicken meat must be given to boys. When watermelon disappeared from the fridge, boys eating it would be forgiven, girls eating it would be beaten or punished by protracted kneeling... they are always tried and judged first. On campus, tender girls with long hair and soft voices are produced. Rigorous performance in sports would get a girl called a dyke, a failure to meet the doll-like expectations for women in a patriarchal society. And the agonies of getting out of closet for a lesbian is comparable to a long season of a thriller, full with endless mocking and questioning. The hellish days can’t be brightened by pretending life was normal... Lee Pin-Yao wanders in her own sleepless nights, accompanied by her cat. From the cross-sections of her growth, thoughts and studies, and through details in activities, she writes about the idealistic models of her family or her school that revolve around biological males. For girls who are not allowed to sit at the main table or not given the best food, the author’s writing is very realistic. It delineates how the labels confine girls in various ways. Defining herself as the “unpermitted structure of a prestigious family”, the author confronts the world with her straightforward questions. Each fight, no matter how trivial, is energy consuming, but is, in truth, necessary.

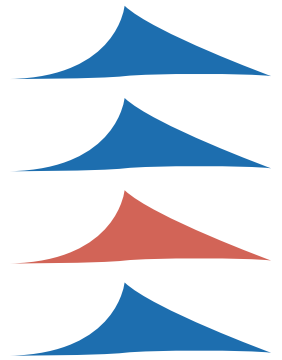




Lee, Pin-Yao

李屏瑤

Lee Pin-Yao was born in 1984, she is from Luzhou, Taipei. She has a bachelor degree of Chinese literature from the National Taiwan University, and a master degree of theatre arts from the Graduate Institute of Theatre Arts and Playwriting, Taipei National University of Arts. In Feb 2016 Lee Pin-Yao published her debut novel *Phototropic Plants*. In 2017 she published the play *Sleepless*, in the same year she won Excellent Play of Taipei Literature Award with play *Family Constellation*. In 2018 Lee Pin-Yao was awarded the fellowship of Taipei Literature Award by her reportage *One Hundred Occupations of Homosexuals*. In 2019, she published her book of prose *A Typical Girl*. Lee Pin-Yao is also a social activist. To her, her activism is the forefront of the battle, and her writing is her supply line from the rear. She is a full-time writer and is trying to sit and write more focusedly instead of traveling frequently.



'One time two girls wrote their last will, they said, "Being human is difficult. And what makes us feel frustrated is not the enormous pressure that most people imagine, but the survival rules of this world which don't suit us." Many years older than their age now, I am going to add a sentence to their last will, "Let us change the world that doesn't suit us."

Pretentious Like A Cat, Soft Like A Fern

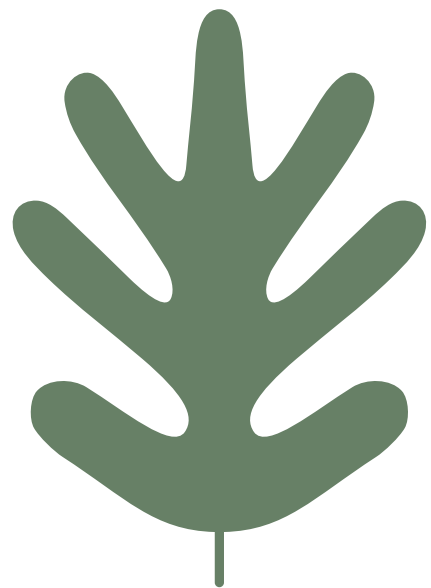
《貓蕨漫生掌紋》李筱涵

Lee, Hsiao-Han

24



A book of prose by a millennial girl who looks back on her family, thinking about the tumultuous world while resisting compromise with reality.



Pretentious Like A Cat, Soft Like A Fern

TAIWAN LITERATURE AWARDS

As the eldest sister, she is forced to grow up at an unusual speed when her youngest sister was born. The hospital failed to treat her little sister's disease, resulting in struggles between female family members as their inescapable fates unwound. It seemed the cultural challenge threatening their survival as a Myanmar-Taiwanese family lurked at every corner. The only way she could cope was to grow up overnight under the burden of tremendous anxiety enduring her vulnerable circumstances. Through her writing, the author recollects her childhood and looks into how she was shaped by her family while attempting to reach a balance point between different generations, between compromise and self-preservation. Her survival relies on a compromise between tenderness on one side of the fulcrum weighted against toughness on the other.

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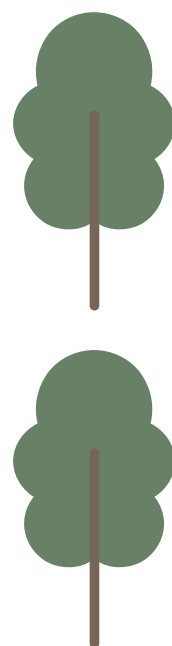




Lee, Hsiao-Han
李筱涵

A Capricorn woman, a worker of letters,
slowly growing from the soil enriched by
decomposed plants.

Lee Hsiao-Han is the winner of Lin Ron-San
Literature Award. Her poems, prose and
interviews with writers are published by a
variety of newspapers and literary journals.
She has published *Classic Literature by Liao
Yu-Hui: Stories of A Storyteller*, and *Preten-
tious Like A Cat, Soft Like A Fern*.



Dream into Rain on Flower

《雨客與花客》周芬伶

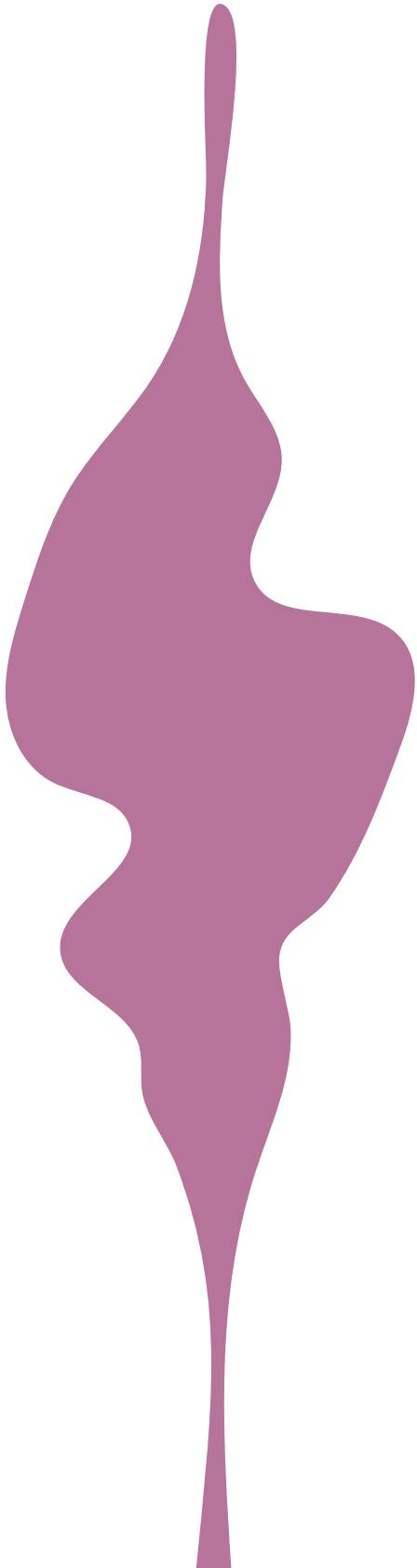
Jhou, Fen-Lin

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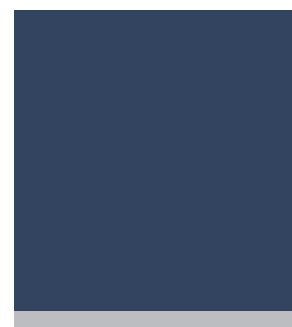
As tranquil as a poem, as chaotic as a storm, it is the author's prose regarding herself mirrored in others. From graceful tea drinking to agitating debates on Hong Kong's anti-extradition protests, or from random ideas to heavy thoughts on the pandemic, the writing is sometimes sublime, sometime worldly, sometimes factual, sometimes unreal. Living in a tiled house at the corner on campus, visited by rain, flowers, children, cats, tea drinkers or students once in a while, they come for heartfelt conversations or serious arguments, or simply for a break.

Dream into Rain on Flower



Seeing their inner-selves, the author sees herself. Sometimes the self and the others are inseparable individuals, and each time of separation is for better mutual understanding. Outside the house, flowers blossom in the drizzle, she makes tea and lights incense to set the mood for her reading and writing. Taking a walk through the plants flanking the paths, she thinks about the craziness, determination or stupidity in the world her words are going to represent. Like thinning smoke or flowing desires, people come and go, lamenting the extremity of beauty. Between the real and unreal, the coldness after burning passion hangs in among falling petals and fading fragrance. Every being has spirit and affection, entangled and sprawling. Writing is the only means for love, it approaches one's mind. Ghosts, humans, elves or devils... all are natural beings, and one hears divine words by sincerely listening.

Jhou, Fen-Lin is from Pingtung. She majored in Chinese literature in the National Chengchi University, and earned her master of Chinese literature from the Tunghai University.



Jhou, Fen-Lin
周芬伶

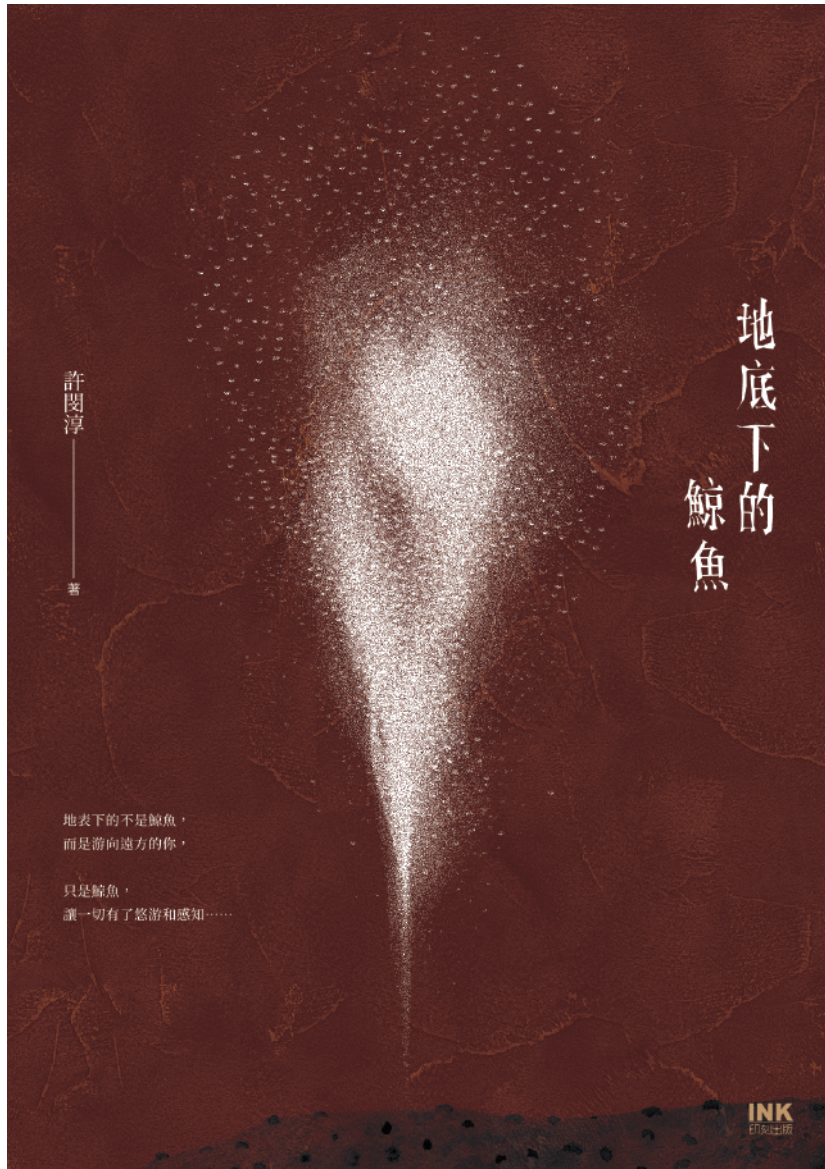
She is teaching in the Department of Chinese Literature, Tunghai University. Jhou, Fen-Lin has won Chung Shan Art Award with *Songs of Flower Conservatory*, the 1st Gold Prize of Taiwan Literature Award with *Orchid Lyrics*, and 2018 Golden Tripod and Taipei International Book Fair Award with *Those Psychic Women*. Jhou, Fen-Lin's works cover prose, fiction and literature criticism, her recent works include *Those Psychic Women*, *Wetland*, *Notes on Northern India*, *Red Curry & Yellow Curry*, *Biography of Long Ying-Tsong*, *Classes of Prose*, *Classes of Creative Writing*, and *Glass of Aesthetics*.



The Whale Under Ground

Hsu, Min-Chun

《地底下的鯨魚》許閔淳

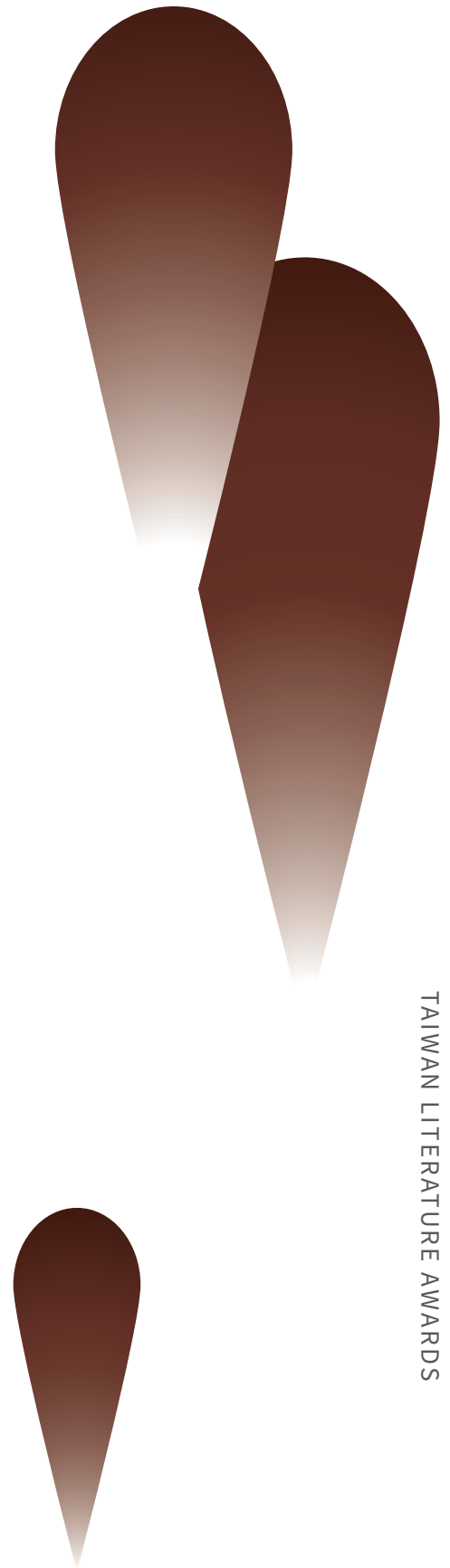


Each year she buys a datebook, but what she puts in them is so depressing, like a fish tank with unfiltered water. The days she has left to live might be like a sudden drop down a steep precipice, or perhaps they would be like a stuck cassette tape. A gnawing sensation that reaches to the core of her inner being and permeates her existence.

Funerals are where family dramas are staged, rather than the chilling down of a life, the flame burns.

Taking as many examinations as possible, showing the ranks, punishing oneself, and digesting it by exhaling out Qi. When hanging out with a friend, her memory goes wrong like a grounded ship. When hooking up with people she met online for various outings like meeting by a lake, or at an underground pass, she uses the opportunity to exchange scandalous secrets with them. All these incidents are like bittersweet coffee.

The author's writing style bears resemblance to solving a Rubik's Cube, the colorful cubes are placed and replaced. Through her personal path, she enters the paths of other people where objects show up randomly, guns, burning heat of days, or radiating whirlpools. In the museum of the deformed, at the U-shape lanes at the bottom of a valley, or on pitch dark streets, she knits words, bundles affection, and maps out silent resistance, so the changing relationships between people are outlined.



Hsu, Min-Chun
許閔淳



Hsu Min-Chun was born in 1991. She believes that there is truth in dreams, and dreams in truth. Literature awards she has won include the Shih-Chiu Liang Literature Award, Ministry of Education Literature Award, Takao Literature Award, Chungsing Lake Literature Award, Tunghai Literature Award, Sizihwan Literature Award, THU Writing Center Literature Prize, and Hsiao Yi-Hung Literature Scholarship.

Clouds Around the Mountain

《雲山》 陳淑瑤

Chen, Shu-Yo



A family of four living in front of a mountain has lost two family members, leaving the mother and daughter to support one another for the rest of their lives. In the seemingly quiet days, threats from aging and illness are unavoidable. They disturb the trivial daily affairs, making difficulties in each day seem to last forever. The woman and her daughter decided that once a week they should take some time off from each other's company in order to seek after their own personal situations. The art museum's free Saturday night is the only place the daughter can think of to get away and she decides to head there before nightfall. Calculating with perfect timing, she walks over to the museum and appreciates every displayed work carefully, as if she was on a pilgrimage.

The nighttime guard likes to write journal and draw portraits of the people in and around the building during his long night shifts. He comes to work via a mountain trail and returns home through the same mountain trail. Sometimes he emerges from the trailhead carrying a cup of soybean curd, sometimes a cat.

Receiving a phone call from the mother of his late lover, the man reconnected with his long forgotten youth. Each time he walks up on the mountain he is in different company. He puts up his thoughts and reactivates a long farewell.

Clouds Around the Mountain





Chen, Shu-Yo
陳淑瑤

In 1997 Chen Shu-Yo won the first prize for fiction from Taiwan's China Times Literary Award with her novel *Daughter Well*, later she won the United Daily Literary Award twice. In 1999 she published her collection of short stories *Affairs of the Ocean*, and in 2003 she received Wu Chuo-Liu Literature Award with her short story *Sand Ship*, and in 2004 she published her collection of short stories *Aging Earth*. Chen Shu-Yo's book of prose *Fairy Grass* was published in 2004, and her first novel *Running Account* was published in 2009, which was selected as the Best Book of the Year by Taipei International Book Fair Award, and was the winner of the 34th Golden Tripod Award.

Carrying Mountains with their Tumpline -

Salizan Takisvilainan

the Story of Bunun Mountain Guides, Porters, and Forest Patrols

《用頭帶背起一座座山：嚮導背工與巡山員的故事》趙聰義（沙力浪）



用頭帶
背起一座座山

嚮導背工與巡山員的故事

沙力浪
著

有一群人在山林中，
努力的工作著、努力的生活著。

這群在山上的族人們，用腳走出自己的路，
用頭背帶背出自己的生命經驗，
說出祖先的歷史。

孫大川 政治大學金文所兼任副教授
李根政 地球公民基金會執行長
瓦歷斯·諾幹 作家
也冠·索克魯曼 作家
真誠推薦

Prior to the year 2000 when the author was first taken to the place his ancestors had lived in the mountains, the phrase "ancestral dwelling" was still an obscure term to him. He hardly remembered the name of any mountain, not to mention any indigenous communities. It was also the first time he had even heard of such titles as "forest patrol" or "mountain guide." In the following two decades, he worked in the forest and saw how his people had created their own ways of life by walking and carrying their goods with tumplines. Those forest workers live out the stories of their ancestors. Participating in their tasks, Salizan Takisvilainan's perspective of life changed. He began to understand that mountains are not simply spaces or areas, they contain the history of his peoples.

While there are many job titles for people who work in the mountains like mountain guides, porters or forest patrol, they all share a common thread of people working and relying on their own resources in the mountains living in the land that belonged to their ancestors. They wear hunters outfits, they sing, they accumulate knowledge about the forests and they are the greatest contributors to ecological restoration because they live where it happens. These mountain workers are also there to ensure mountain hikers and nature lovers can make their dreams of communing with nature come true.

The author wishes to have his pen work as a hunting rifle, like his senior fellow Bunun writer Tulbus Tamapima has wished so that he can be a voice for his people. He writes down the unique culture of his people through stories inspired by the lives and occupations of these porters, mountain guides and forest patrols to be shared with a wider audience.

Carrying Mountains
with their Tumpline -
the Story of
Bunun Mountain Guides,
Porters,
and Forest Patrols



Salizan Takisvilainan
趙聰義 (沙力浪)

Salizan Takisvilainan is a Bunun poet from Nakahila Community, Takkei, Hualien County. His writing focuses on the losses and sentiments of his community. He left home for college, and after finishing his bachelor degree of Chinese literature from the Yuan Ze University, he went back to Hualien and studied in the Graduate Institute of Indigenous Affairs and Development, National Tsinghua University. Experience and academic training drove Salizan Takisvilainan to write about his community, land, and his concerns about them. In order to write in his tribal language, Salizan Takisvilainan established Tastubuqul tu maduq i malas-Bunun tu ppatasanan (A String of Millet Independent Tribal Language Studio) and started documenting the wise words from tribal elders so the disappearing Bunun culture might be retrieved little by little. Salizan Takisvilainan also works as mountain hut manager, mountain guide, or porter. His goal is to work and write without leaving his community and the mountains.

Salizan Takisvilainan is the recipient of the Indigenous Literature Award, the Hualien Literature Award, the Back Mountain Literature Award, the Tribal Language Literature Award by the Ministry of Education, and the Taiwan Literature Award. He has published *Tina's Words*, *Lights in Tribal Communities*, *Ancestral Dwelling-Tribes-Peoples*, *Carrying Mountains with their Tumpline - the Story of Bunun Mountain Guides, Porters, and Forest Patrols*.

Take a Look at My Cats

Chang, Hsin-Chieh

《借你看看我的貓》張馨潔

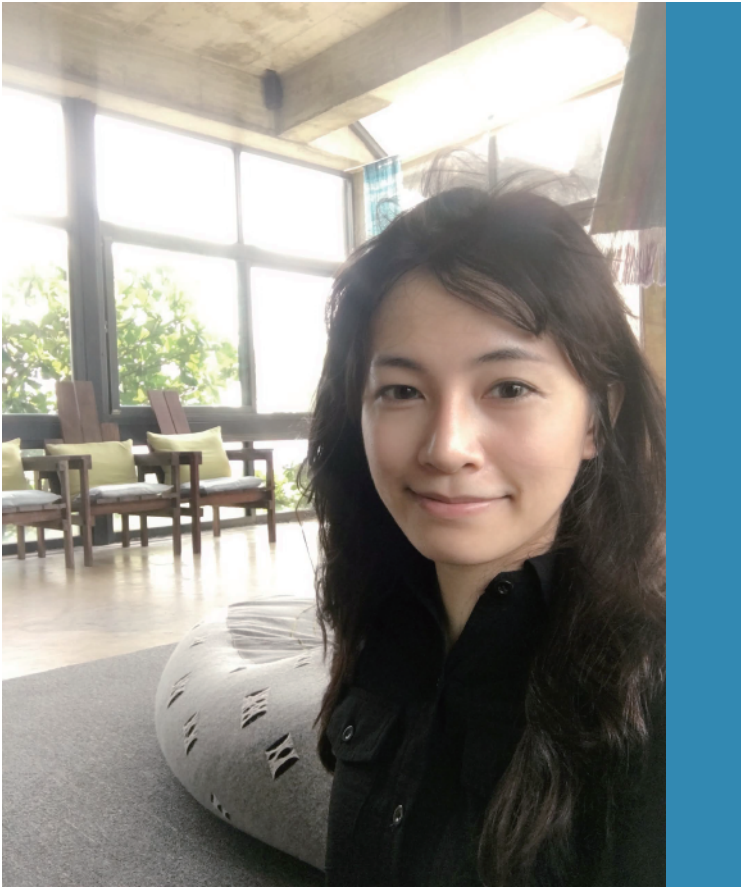


This book consists of the author's letter to her mother, her letters of confession since she started writing, and the statements of her love to Mimi and Banban.

Just like the fox choosing to be adopted by Little Prince, Chang Hsin-Chieh decided to be adopted by two cats, Mimi and Banban. They are her best friends, her sisters or daughters. They had been through disasters respectively and came to her by accident. They take care of the lonely girl who escaped her family to seek for love. They make up each other's losses.

Escapism seems to be the fate of her family, her mother gives her love as well as trauma. "Digging Practice" is about the author's eventful growth, her sense of helplessness about family love. Her words demonstrate tension and delicacy, but are desolate. While peeling open past wounds, she faces the chaos caused by the intertwined nature of love and hate. "A Person's Calendar" narrates a person who can't give up her wandering life and can only unite with her mother in dreams. But even in dreams she fails to answer her mother's inquiry, "Are you really so scared of me?" In "Tips for Adults in Disneyland" the author jumps into the cracks between reality and fairytale. In it a day could be forever, but she still can not figure out what are the tips for surviving in the world of adults. Facing the plight of life, silence doesn't mean there is nothing to say, and departure doesn't mean giving up. With a flamboyant but reticent style, Chang Hsin-Chieh meticulously dissects the undercurrents of life and reconstructs family memory. In this journey, she finds meanings in reappeared times.





Chang, Hsin-Chieh

張馨潔

Chang Hsin-Chieh possesses a bachelor degree of Chinese literature from the Tunghai University, and a master degree of Chinese literature from the National Changhua University of Education. She raises two and a half cats. She loves animals more than she loves her fellow human beings. Chang Hsin-Chieh was the winner of the first prize for prose by 2018 Global Hsin Yun Literature Award, Chung Hsin Lake Literature Award, Tunghai Literature Award, and the first place of the Tunghai Literature Workshop. Her articles can be found in a variety of newspapers and magazines.

30

Welcome to Taiwan, Rock Music

《我們的搖滾樂》熊信淵（熊一蘋）

Hsiung, Yi-Ping



This book is about how Rock & Roll developed in Taiwan from 1950 to 1980, during the three decades without freedom of speech. The backgrounds of Rock & Roll stories were constituted by incidents happening in Japan, China, and the US, and were affected by WWII, Korean War, and Vietnam War. During this time many odd places emerged, such as the Chunghwa Market, the American Military Club, night clubs, dancing halls, and western style restaurants. When western films, western music and the American Military Radio Station were introduced to Taiwan, regulations on people's appearances like bans against men having long hair and censorship of publications and speech were also enforced. Men and women went on and stepped down the stages of history, bringing out rich elements of the marvelous repertoire of Rock & Roll.

Welcom to Taiwan, Rock Music is also about people's pursuit of freedom. Through Rock & Roll, young generations learned about freedom and how it was restricted in Taiwan. In addition to the spirit of resistance in Rock & Roll, in Taiwan, it is about people's unpretentious intention to accept new things and transform them. Overwhelmed by so many dominant cultures, something is lost and simultaneously something is gained. What we are enjoying today emerged through the efforts of people from the past, who absorbed the new nutrients of foreign influences and broke away from all kinds of restraints to impregnate and fertilize their own authentic Taiwanese culture.

Welcome to Taiwan,
Rock Music



Hsiung, Yi-Ping

熊信淵（熊一蘋）

Hsiung Yi-Ping, a.k.a Hsiung Hsin-Yuan, was born in 1991. He is from Fongshan, Kaohsiung, and lives in Taipei. He has a master degree of Tawanes Literature from the National Taiwan University. Hsiung Yi-Ping started publishing since he was in college, and has won the Lin Ron-San Literature Award and the United Daily Literature Award, among others. When he was a graduate student, Hsiung Yi-Ping tried to self-publish his works. Around this time he began non-fiction writing and his articles were included in anthologies *Rioters' Pictorial: Fuck the Government*, *Trendy for A Century: Guide for Taipei Hipsters*, *Sinking Boat: Disappearing Dictionary*, and *Pineapple Core: Fongshan Journal*. Works he published independently are *Beyond Dreams*, *#Cloud Publishing*, *The Ways to Call It A Day*, and *Liao Peng-Jie*.