

# Reading the Colonial "Other": Japanese and British Motifs in Taiwanese and Quebecois Fiction<sup>1</sup>

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## ABSTRACT

Colonialism was and is a worldwide phenomenon, producing changes which are reflected in national literature. To countries threatened with imperial domination, cultural definition becomes a paramount concern. In studying early twentieth century texts from Taiwan, a region occupied and colonized by the Japanese from 1895 to 1945, readers may discover striking similarities with the literature of British-dominated Quebec. Facing difficulties ranging from the imposition of a foreign legal system to enforced bi-lingualism, both Quebec and Taiwan keenly felt the influence of a foreign colonizing power thrust upon them. A brief comparison of the short story "The Doctor's Mother," by Wu Cho-liu, and the novel *Kamouraska* by Anne Hebert, can shed light on the sense of loss and alienation experienced by peoples under foreign domination. Exploring these two texts in which colonialism plays a dominant role, and investigating them in tandem, will illuminate some universal as well as some nationally specific social concerns, thereby promoting a greater understanding of colonized society and its literary expression.

## KEY WORDS

colonialism  
nationalism  
non-participation  
*Kamouraska*  
Wu Cho-liu  
textual strategies  
literary history

cultural imperialism  
Japanese occupation  
"The Doctor's Mother"  
Quebecois fiction  
Anne Hebert  
narrative identity  
political subjugation

The metaphor of identity forged in the face of colonial domination has emerged as one of the most enduring themes and leitmotifs of Quebecois and early twentieth-century Taiwanese literature. The sense of loss and alienation experienced by peoples under foreign domination has been conveyed most poignantly by detailing the response of the individual personality to that colonizing influence. In studying early twentieth century texts from Taiwan, a region occupied and colonized by the Japanese from 1895 to 1945, readers may be interested to discover striking similarities with the literature of British-dominated Quebec. Facing difficulties ranging from the imposition of a foreign legal system to enforced bi-lingualism, both Quebec and Taiwan keenly felt the influence of a foreign colonizing power thrust upon them. Their response to colonialism can be summarized by Edward Said: "For the victim, imperialism offers these alternatives: serve or be destroyed."<sup>2</sup> Said labels this the "charting of cultural territory." A brief comparison of the short story "The Doctor's Mother" (先生媽) by Wu Cho-liu (吳濁流), and the novel *Kamouraska* by Anne Hebert, can shed light on the similarity of response to colonization in these two nation-states.

The Treaty of Simonoseki concluded the first Sino-Japanese war in 1895. By the provisions of this treaty, Taiwan (then known as Formosa) was ceded to Japanese control in June of 1895. Japanese colonial rule was at first violently resisted by the Taiwanese population, but by the end of 1895, all organized resistance had collapsed, and the Japanese assumed complete physical control of the island except for the areas dominated by aboriginal tribes.<sup>3</sup> Japanese forces developed Taiwan as a supplier of rice and sugar for Japan. Irrigation projects,

agricultural developments, and important transportation networks aided Taiwan's infrastructure, but Japanese policy was oriented toward the Japanization of the Taiwanese. Japanese became the language of instruction in the widespread basic educational system, and even after the end of World War II, Japanese remained the *lingua franca* that united the island's various dialectical groups.

Wu Cho-liu was born in Hsin-chu just at the turn of the century in 1900, five years after the Treaty of Shimonoseki. Thus, he was educated under the Japanese system, and graduated from Taipei Normal School in 1920. His Japanese language skills were of a high enough caliber to produce his first short story in Japanese in 1936, "The Moon in the Water," later translated into Chinese as "Shui yueh" (水月). During the Japanese occupation, Wu Cho-liu also began one of his most well-known works, *The Orphan of Asia* (亞細亞的孤兒, *Ya-hsi-ya ti ku-erh*), published in Japanese in 1946, and translated into Chinese in 1962. This ambitious work offered a picaresque view of Taiwan society under Japanese rule, a cross-sectional representation Japanese and Chinese at all levels of society: school teachers, government officials, doctors, businessmen, and ordinary citizens. Of all his works, this one displayed the deep imprint the Japanese occupation had left on his individual conscience, and on twentieth-century Taiwanese history as he bore witness to it.

Despite his success as a writer in Japanese, however, Wu Cho-liu displayed a profound loyalty to his Chinese identity. His short story, "The Doctor's Mother" demonstrates the nationalism which still inflamed him even while under the Japanese regime. When Japanese rule of Taiwan came to an end in 1945, he and other writers such as Lung Ying-tsung (龍瑛宗) and Yang Kei (楊達), began a process of painstakingly re-educating themselves in modern Chinese. In the latter part of his life, Wu Cho-liu continued to be a most prolific writer, and the fact that he was primarily responsible for the continuance of Taiwan's most important literary journal, *Taiwan Wen-i* (台灣文藝), displayed his continued dedication to the publication and propagation of the truth about twentieth-century Taiwanese history.

During the 50-year period of the Japanese occupation of Taiwan,

the subjugated Chinese displayed two widely different reactions to Japanese colonization. On the one hand, there were Taiwanese social climbers who eagerly surrendered their Chinese identity, including their names, to qualify themselves to enjoy the special privileges of a naturalized Japanese citizen. On the other hand, there were defiant nationalists, such as the title character in the story "The Doctor's Mother." In Wu Cho-liu's story, the doctor and his mother serve as a dramatic contrast between these two types.

Likewise, the Treaty of Paris, by which the colony of Quebec was ceded to England in 1763, severed the umbilical cord between Quebec and France, its mother-county. Many French Canadians, especially those concentrated in Quebec (known as Quebecois), resented British rule in Canada from the moment of its inception. Thus began a history structured by the Catholic Church, colonialism, and a language that is only a twisted dialectical version of French, struggling for survival against the dominant English-American presence. *Kamouraska* is a political novel about English-French relationships and the colonial mentality of the nineteenth century.

Anne Hebert, one of the most outstanding writers in contemporary Quebec, also takes her place in a literary tradition known for its nationalist spirit. Hebert, herself the daughter of prominent Quebec intellectuals, originally became known for her poetry, which captures the disaffected, ambivalent attitude of the Quebecois under British influence. In her best-known work of fiction, *Kamouraska*, Hebert creates a character who experiences not only moral confusion but an actual schizophrenic fragmenting of her own identity. With the inclusion of succinct references to English culture and Great British control, it is not stretch to conclude that the British domination of Quebec is a factor in the main character's demise. Through the use of pointed references to British language, politics, intellectual thought, and cultural habits, as well as the presence of minute details such as Victorian furnishings and English children's books, Anne Hebert communicates the troubling effect of a colonizing power upon individual notions of identity.

The novel *Kamouraska* reconstructs the true account of a murder

which shocked the inhabitants of Quebec in 1839. The skeletal components of the story are an adulterous relationship, the brutal murder of the husband by the lover, the lover's subsequent flight from justice, and finally, the trial of the widow. A statement appears on the copyright page attesting to the historical basis of the work. However, the author claims in her opening statement that the characters of the story "in the course of a slow interior development," have become creations of the author's own imagination. Thus, the novel does not focus on the scandalous events at Kamouraska, but on the tragic destiny of its central character, Elisabeth d'Aulnieres.

The author, Anne Hebert, expresses the events of *Kamouraska* almost exclusively in first-person narrative. Through the use of this device, the writer gives a stylistic clue that her focus is not the events of the murder itself. Indeed, very little space is given in the text for the raw re-telling of the crime story. Instead, the author's first-person psychological journey through memory reveals the character, the psychology, and the emotions wrought by living in colonized Quebec society. Through the subtle but insidious presence of English details, and the disturbed, disquieted voice of the narrator, Anne Hebert expresses the way the colonized Quebec environment can affect individuals.

Colonialism was and is a worldwide phenomenon, producing changes which are reflected in national literature. To countries threatened with imperial domination, cultural definition becomes a paramount concern. The national literature, particularly the two texts under study, mirrors the dynamics of a threatened cultural entity. Literature here becomes more than simply a fictive account of a private sensibility; it becomes a documentary narrative, and an articulation of cultural identity through art. Writers representing many cultures have dealt with the influence of colonialism for a variety of personal, political, and literary reasons. The analytical literature on colonialism, particularly in its more generalized and theoretical aspects, is a source of the ideas on colonialism generated in this paper. "It is the process of searching that matters," as Patricia Smart has stated. She maintains that the "search for an answer" to the question of identity in the face

of colonialism, "has made it possible for us to hear the [Taiwanese] and Quebec voices in literature, to listen to them in their own terms and not according to the abstract, supposedly universal models to which we used to expect them to conform."<sup>4</sup> Exploring these two texts in which colonialism plays a dominant role, and investigating them in tandem, may illuminate some universal as well as some nationally specific social concerns, thereby promoting a greater understanding of colonized society and its literary expression.

"The Doctor's Mother" echoes a fundamental argument posited by Edward Said in *Culture and Imperialism*, that is, that narrative stories "become the method colonized people use to assert their own identity and the existence of their own history."<sup>5</sup> Though the original issue for the colonizing power is land control, specifically, the attainment of physical territory, nevertheless, when it comes to who will maintain cultural superiority, and who will control the land's cultural future—these issues are reflected, contested, and occasionally decided in narrative.

This principle of contesting in narrative for cultural identity is a central issue in Wu Cho-liu's writing. In the short story examined here, the doctor, Ch'ien Hsin-fa, appropriates not only a Japanese name, Kanai Shinsuke, but the Japanese language, which he imposes on his family, and Japanese architecture, through the remodeling of his home, which forcibly alters the lifestyle of the other members of his family, invading their personal territory, such as their habits for sleeping and eating. He also trains his family to appreciate Japanese culture, indoctrinating them in the evenings with long lectures about the Japanese spirit, and the singing of Japanese folk songs. From these details, it can be clearly seen that the doctor is forcibly "re-writing" the cultural narrative of his family, replacing their Chinese identity with a predominantly Japanese one. The same battle for cultural dominance occurs in the novel *Kamouraska*, where three generations of French-Canadian women have been raising their families according to the custom of the British, beginning with the protagonist's grandmother, passed on to her mother, and finally passed on to Elisabeth herself.

As Homi K. Bhabha has suggested, nations themselves are nar-

rations. The power to narrate, and to block other narratives from forming and emerging, is of central strategic importance to colonialism and cultural dominance, and constitutes one of the main sources of ideological control. The old woman in "The Doctor's Mother" finds herself and her cultural identity threatened by the Japanization of Taiwan. Wu Cho-liu skillfully demonstrates through a juxtaposition of these two archetypal characters that the doctor and his mother are in a no-win situation. When the doctor, Ch'ien Hsin-fa, willingly relinquishes his cultural identity, he represents one typical response to colonialism. He sells out to the colonial ruler, buying power and prestige in exchange for a heavy price, and ultimately, he is left unsatisfied. His mother, on the other hand, selects a different course of action. She attempts to block the emerging "narrative" by refusing to learn Japanese, and by not participating in her son's nightly lectures and Japanese conversations. She resists the Japanization of her family by non-participation in the new narrative. These two responses constitute two typical responses to colonial imperialism, as outlined by Edward Said:

At the apex of high imperialism in this century, then, we have a conjunctural fusion between, on the one hand, the historicizing codes of discursive writing . . . positing a world universally available to transnational impersonal scrutiny, and, on the other hand, a massively colonized world. The object of this consolidated vision is always either a victim or a highly constrained character [who], despite his or her many virtues, services, or achievements, [is] excluded ontologically for having few of the merits of the conquering, surveying, and civilizing outsider . . . For the victim, imperialism offers these alternatives: serve or be destroyed.<sup>6</sup>

Thus, the doctor's mother has two options—she can adapt and enter into the new order by joining its discourse, or she can attempt to resist it and suffer total annihilation. Her death at the end of the story signifies her ultimate destruction. As her health grows weaker and

weaker, she is unable to rise from her sickbed on the fifteenth of the month to make the traditional sacrifices. The old beggar who waits at her back gate becomes anxious when she does not appear, and begs a maid to let him inside to visit the old woman. When they meet, the old woman is overjoyed to see him, and treats him like an old friend and an equal. The old woman confesses to him that her one desire is to taste again the *yu-t'iao* she had eaten in days gone by, when her family was poverty-stricken.

The following day, the beggar brings some *yu-t'iao* for her. She eats the *yu-t'iao* with renewed vigor, praising its flavor, and then reminisces about the first half of her life, when she was poor. At that time, her husband had worked as a laborer and she had knitted hats until midnight every night to make ends meet. She confesses that although there were days when they had nothing to eat but sweet-potato greens, she had been happier then. She complains that being rich is useless, and that there is no point in having a college-educated son if he cannot make his mother happy. When she breaks into tears, although the beggar tries to comfort her, assuring that she will recover from illness and get well again, she replies poignantly, “I won’t get well, because there’s no point in getting well.”<sup>7</sup>

The doctor’s mother clearly sees that she no longer has any reason to live. Her narrative—her Taiwanese past, her memories of the first half of her life—has become obsolete in the new Japanese order. The world around her has turned to a new cultural narrative, and she is unable to refashion her life and her tastes to suit the new regime. The first half of her life has become alien and unacceptable in the new society, exemplified by her awkward preference for *yu-t'iao*, her Taiwanese clothing and Taiwanese speech. These facets of her old life are considered primitive and embarrassing in the face of emerging social order. Just as twentieth century criticism suggests, in the battle for narrative dominance, she has lost.

The short story “The Doctor’s Mother” opens with the scene of a respectably dressed elderly woman, who is the “doctor’s mother” referred to in the story’s title, and her interaction with the beggar. The technical virtuosity of this opening scene has the prime purpose of



firmly fixing the story's focus. Following her traditional Taiwanese custom, the doctor's mother goes out every day on the fifteenth of the month to offer sacrifices at the local temple. On her way outside, she stops to give a generous amount of rice to a beggar. A conflict is created between the mother, who wants to give more selflessly to the beggar, and her son, the doctor, who sees no point to her excessive charity. This conflict repeats itself again and again, setting the doctor against his mother. Thus, through this simple conflict in the opening scene, the characters are expeditiously introduced, for the old woman's generous behavior contrasts directly with her son's selfishness.

Ch'ien Hsin-fa, the main character in "The Doctor's Mother", becomes rich through his lucrative medical profession, and eager for honor and prestige under the Japanese occupation, he has his name officially changed to Kanai Shinsuke. He then remodels his house in the Japanese style, "installing new tatami mats and rice paper sliding doors." As a dramatic foil to Ch'ien Hsin-fa, his mother cannot accept the Japanese style of living: "She didn't like Japanese miso soup for breakfast for one thing, and she couldn't bear the pain of sitting cross-legged on the straw mats."<sup>8</sup> While her son, the doctor, gladly lays down his Chinese cultural identity, his mother finds the new lifestyle most unnatural, and soon discovers that her health is suffering from it. For example, her legs experience pain and numbness for sitting on the tatami floors, and she tires of hanging and re-hanging mosquito nets for sleeping.

The remodeling of Ch'ien's house is a metaphor for his attempt to "fit the mold" in a new social order. The Taiwanese who wanted to become most powerful were forced to adopt foreign Japanese customs. The protagonist Ch'ien Hsin-fa happily dismantles his house and remodels it in the Japanese style, feeling that the highest honor has been bestowed upon his family. In *Kamouraska*, the identification with British habits and customs was also a way to demonstrate wealth and prestige. The powerful influence of the British is in evidence throughout the novel. Hebert brings this out through subtle details which draw attention to the prestige of the English. For example, Elisabeth

d'Aulniere's furniture is described in the opening of the novel: "In the bedroom thick with velvet, filled with furniture from England." This is meant to lend a sense of luxury to the description of the room. "Le decor victorien" or Victorian-style furnishing, the popular style of nineteenth-century England, is the style of Elisabeth's early home. Obviously, Elisabeth's household is in vogue with the most current developments in Great Britain. A further detail is noted which reflects the wealth of Elisabeth's family: "A napkin made of Irish linen."<sup>9</sup> The rarity of imported goods from Ireland obviously added a sense of luxury to households in provincial Quebec. Hebert uses the inclusion of British items in the household of the protagonist's family to contrast the wealth of Great Britain with the primitive, backward society in Quebec.

By the same token, Wu Cho-liu presents the contrast between what is perceived as refined and what is perceived as primitive. In the Japan-dominated society that Wu Cho-liu describes, education in Japanese cultural arts and refinement played an important role. For example, Kanai Shinsuke would use family get-togethers for instructing his household on how to act Japanese:

It was usually during this 'family hour' that Kanai Shinsuke would preach his understanding of the Japanese spirit—from how they washed their face, drank tea, and walked, to how they conducted their social activities. After he spoke, his wife would then begin to praise the beauty of koto music and dwell on the difficulty of perfecting the art of flower arrangement. The evening would usually conclude with a chorus of Japanese folk songs.<sup>10</sup>

However, the title character of the story, the doctor's mother, is perceived as primitive. The story details Ch'ien Hsin-fa's (Kanai Shinsuke's) acute embarrassment when his mother comes forward in the entry-hall to greet guests, especially high officials such as the district magistrate or the administrative head of the local district. "Wearing Taiwanese dress, speaking nothing but Taiwanese in a loud,

high-pitched voice, she was the quintessential country hick." He continues,

When Japanese came to visit, they would speak to her politely and she would smile and respond in Taiwanese. Every time Ch'ien Hsin-fa saw his mother act this way, he was distressed, for he was afraid that he might lose his social prestige because of this, or that his Japanese friends would think lightly of him. Besides, he was annoyed at his mother for wearing Taiwanese dress.<sup>11</sup>

His dissatisfaction with his mother's clothing grows more acute, and his desire for his mother to adapt to Japanese rule in order to advance his own position becomes even clearer when he gives her the following counsel: "Mother, those who understand the times become the rulers of others. In times like these, shouldn't you learn Japanese?"<sup>12</sup>

In a similar vein, Elisabeth d'Aulnieres sends her children abroad to study: "And the eldest two, my two young lords who went to have their minds improved in haughty England."<sup>13</sup> The study of English and the correct social behavior of the British are also very important in the society Hebert describes: "And the governor . . . With his oh-so British air . . . I speak such elegant English. The governor told me so . . ." <sup>14</sup> Elisabeth's early study of English is noted in the novel: "The cat, the bird. Don't forget, you make the *th* in English with your tongue on your teeth."<sup>15</sup> Her education further includes the British influence of the nineteenth-century novelist and poet Sir Walter Scott: "So much refinement, so much good taste . . . Kid, lace, first Communion, Walter Scott . . ." <sup>16</sup> She is described as "Just like the Queen with her princes by her side."<sup>17</sup>

At one point, Elisabeth claims that she even consciously imitates the Queen of England:

The Queen, against Elisabeth d'Aulnieres? Absurd. Who would dare accuse me of offending the Queen? When it's

obvious that I look just like her, enough to be her sister, with all my brood around me. I look like the Queen of England. I act like the Queen of England. I'm fascinated by the image of Victoria and her children. Perfect imitation.<sup>18</sup>

By the same token, the doctor Kanai Shinsuke clings possessively to the higher status he has gained by identifying with the Japanese: At a welcoming ceremony for a new magistrate, Shinsuke becomes incensed when accidentally called by his old Chinese name:

Kanai Shinsuke . . . wore a new kimono made of brocade from Oshima. His bearing was so impressive that no one could tell just by looking that he was Taiwanese. The new magistrate was a loquacious but courteous person who liked to ask questions. At this time the assistant introduced each of the gentry to him and unwittingly called Kanai Shinsuke by his old name. Shinsuke immediately changed color. He cursed the assistant in his heart, "You bastard!"<sup>19</sup>

This passage shows the extreme lengths that certain Taiwanese and Quebecois would go to identify themselves with the British, and, in doing so, to enhance their personal honor.

The climactic point in "The Doctor's Mother" is a scene in which the old woman refuses to don a kimono for a commemorative family photograph. The old woman insists on wearing traditional Taiwanese dress. The regret that Ch'ien Hsin-fa feels is likened to the "feeling that one has upon seeing jade and stone displayed on the same shelf." After the photograph is taken, the old woman astonishes everyone by violently cutting her kimono to ribbons with a cleaver. Those present at the commemoration think that the woman has gone temporarily insane, and therein lies a bittersweet moral: "'If I don't destroy this now,' explains the old woman, 'they'll put it on me when I die. And if I were to wear this kind of thing, I wouldn't have the face to meet my ancestors.'" The incident concludes with a deeper understanding being imparted to the people: "The bystanders then began to

understand the old woman's feelings, and were moved by her outspokenness."<sup>20</sup>

At the conclusion of "The Doctor's Mother," the old woman, grown ill and weak, grieves with her only friend, the beggar, confessing that she longs to eat the *yu-t'iao* of her childhood, instead of the Japanese miso soup she is served. Her last words express her final wishes to her son: "I don't understand Japanese, so don't hire Japanese monks for my funeral." Despite this wish, Kanai Shinsuke holds his mother's funeral in the Japanese style, so as not to offend the county magistrate, the distinguished figures, and local administrative bureaucrats who are in attendance. "Yet at this pompous funeral, there was no one who truly mourned the old woman, not even her own son."<sup>21</sup> Thus, although Ch'ien Hsin-fa remodeled his house, he was unable to perform the same re-fashioning on his mother. Because his mother was unable to conform to the Japanese system, she becomes an outcast in her life, is ultimately obliterated in her death.

The closing scene of the story focuses on the beggar, who now visits the old woman's grave every month on the fifteenth. In a sense, he is carrying on the old tradition maintained by the doctor's mother in her lifetime. On the surface, the beggar's behavior appears pitiful, because during the woman's funeral, he was compelled to stand far away, not daring to get too close to the coffin with all the Japanese dignitaries present, and although he was the only person in attendance who truly grieved her death, he had to stand far off by himself, shedding tears all alone. Since the old woman's death, he faithfully continues to burn joss sticks in front of her grave on the fifteenth of every month. His ceremony would seem to go unnoticed by the world at large. The picture of an impoverished beggar offering sacrifices at the grave site of a withered old woman sounds a forebodingly dismal note for the survival of Taiwanese nationalism.

And yet, the vicissitudes of history have turned the old woman's tragedy into triumph: for, as history has revealed, the Taiwanese narrative did eventually regain preeminence in Taiwan proper. For a time, during the Japanese period, the nationalism of the Taiwanese was forced underground and out of sight. However, writers such as Wu

Cho-liu have preserved it forever in literary history, demonstrating the fragility of nationalism symbolically in the weak form of an elderly woman and a beggar. In a sense, Wu Cho-liu himself played the lonely role of the beggar at the grave site, straining to keep nationalism alive from a seemingly doomed position of weakness and hopelessness. And yet now, due in part to the efforts of Wu Cho-liu to maintain the national narrative, Taiwan history continues to thrive in the Taiwanese nation.

The territory of Taiwan was not surrendered by the Japanese until their defeat in World War II. As a result of the Cairo Agreement of 1943, a declaration was issued to restore Korea to independence and to strip Japan of all the territories it had seized. For Taiwan, this meant liberation from Japanese control, and the cessation of the Japanese narrative within its borders. Thus, from a historical perspective, the efforts of Wu Cho-liu to mold the national consciousness with his satiric portrait in "The Doctor's Mother" have been validated. As Yeh Shih-t'ao (葉石濤) has pointed out in a discussion of Wu Cho-liu's works, the huge, forward-moving steps of history have trampled to dust superficial characters like Ch'ien Hsin-fa. Throughout the course of twentieth-century history, each time the politics in Taiwan have shifted, greedy, self-serving characters such as Ch'ien Hsin-fa have ultimately met with unequivocal castigation. Thus, as history has revealed, Wu Cho-liu's scathing portraiture was absolutely on target.

Political history in Quebec has not been resolved so neatly, which has resulted in rancor and discontent for a number of Quebecois. Continued political campaigns, such as the 1974 attempt to have French proclaimed Quebec's official language, have produced alienation on all sides. A final detail from the novel which expresses further alienation is the title which Anne Hebert chose for her book: *Kamouraska*. Kamouraska is an old Indian name from the Algonquin tribe, which used to inhabit the Ottawa river valley. It is the name of a village between Quebec City and the Gaspé Peninsula, on the wild, untamed banks of the St. Lawrence River. The author selected this name as a title to express an essential connection to the novel's meaning. The name is referred to within the following passage:

Soon the rugged and green sounds of Kamouraska are going to clash against one another. That old Algonquin name; there are rushes along the edge of the water. Kamouraska!<sup>22</sup>

The name "Kamouraska" does not sound French or British. It is a barbaric-sounding word, an alien word, with rugged syllables to reflect the rough, untamed landscape which it names. For the reader, the name "Kamouraska" evokes a wild and rugged place on the frontiers of civilization. Through selecting this particular title for her book, Hebert conveys even more clearly the poignant situation in Quebec. The Algonquin Indians had long ago suffered political subjugation, depopulation due to disease carried by Europeans to the Western Hemisphere, and victimization at the hands of those who took their land and occupied their space.<sup>23</sup> In the author's apocalyptic vision, the French too, under British rule, are gradually experiencing the obliteration of their identity. The confused voice of the narrator, and her tragic destiny, are a metaphor for the large-scale cultural confusion of the Quebecois. It is seeking definition in the face of its own disintegration.

By employing textual strategies outlined by theorists Said, Bhabha, and Eagleton, writers such as Wu Cho-liu and Anne Hebert can be said to have waged an ideological war for independence in narrative. The resistance of Wu Cho-liu under the control of Japanese colonial rule may have seemed dangerous, and, in a sense, foolhardy. And yet, fictional accounts such as the short story "The Doctor's Mother" preserve the spirit of self-respect and consciousness of national pride in the roots of Taiwan literature. Literature for writers during the Japanese period naturally took a combative stance: because of the colonialism in which they were writing, their spiritual defiance was an undeniable outgrowth of self-expression. Similarly, the work of Anne Hebert sounds a warning cry to those Quebecois who would let French identity become diluted by political subjugation. Writers such as Wu Cho-liu and Anne Hebert are vital links to the later development of Taiwanese and Quebecois literary history, a history in

which political involvement and commitment have been constantly reasserted through literature.

## NOTES

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<sup>2</sup> Edward Said, *Culture and Imperialism* (New York: Alfred A. Knopf, Inc., 1993) 168.

<sup>3</sup> Chen I-te, "Japanese Colonialism in Korea and Formosa: A Comparison of its Effects on the Development of Nationalism" (Ph. D. diss., University of Pennsylvania, 1968) 60.

<sup>4</sup> Patricia Smart, "My Father's House: Exploring Patriarchal Culture," *Canadian Forum* LXVII, no. 774 (December 1987): 30.

<sup>5</sup> Said, p. xii.

<sup>6</sup> Said, p. 168.

<sup>7</sup> Wu Cho-liu, "The Doctor's Mother," In *The Unbroken Chain: An Anthology of Taiwan Fiction Since 1926* (Bloomington: Indiana University Press, 1983) 21. All quoted passages in the above essay are selected from the excellent translation by Jane Parish Yang in this edition.

<sup>8</sup> Wu, p. 17.

<sup>9</sup> Anne Hebert, *Kamouraska*, trans. Norman Shapiro (New York: Crown Publishers, 1973) 101.

<sup>10</sup> Wu, p. 23.

<sup>11</sup> Wu, p. 16.

<sup>12</sup> Wu, p. 18.

<sup>13</sup> Hebert, *Kamouraska*, p. 14.

<sup>14</sup> Hebert, *Kamouraska*, p. 67.

<sup>15</sup> Hebert, *Kamouraska*, p. 50.

<sup>16</sup> Hebert, *Kamouraska*, p. 40.

<sup>17</sup> Hebert, *Kamouraska*, p. 29.

<sup>18</sup> Hebert, *Kamouraska*, p. 29.



<sup>19</sup> Wu, p. 19.

<sup>20</sup> Wu, p. 18.

<sup>21</sup> Wu, p. 19.

<sup>22</sup> Hebert, *Kamouraska*, p. 206.

<sup>23</sup> See Cole Harris, *The Resettlement of British Columbia: Essays on Colonialism and Geographical Change* (Vancouver: University of British Columbia Press, 1997) 3.

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