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內容摘要: 鑒於本校英語系成立，師資極需提升，本人於一九八九年秋季起，前往美國西雅圖華盛頓大學攻讀比較文學博士學位。今年春季已修習完九十個博士學分，完成英文外的三個語言課程及考試，並在五月十日至六月八日間通過博士資格考試，包括三種筆試(斷代文學史、文學批評、比較理論)及口試，取得博士候選人資格。這三年間修習課程重點在於西方當代文學理論、文學批評及小說理論的研究，尤其專注於新馬克思主義、後殖民理論、寫實主義、社會寫實主義、自然主義等議題。目前本人已返回花蓮師範院任教並同時從事博士論文寫作。由於本人亦從事台灣文學的教學與研究，未來論文將以日治時代台灣小說為場域，研究自然主義對台灣新小說的影響，並嘗試將台灣自然主義與歐洲、日本、美國等地的自然主義文學作一比較。

本文電子檔已上傳至出國報告資訊網

行政院及所屬各機關出國報告書
出國類別: 學位進修

比較文學博士班進修報告

花蓮師範學院英語系
講師 沈乃慧
出國地區: 美國華盛頓大學
出國期間: 1998/9—2001/6
報告日期: 2001/10/31

摘要：鑒於本校英語系成立，師資極需提升，本人於一九八九年秋季起，前往美國西雅圖華盛頓大學攻讀比較文學博士學位。今年春季我已修習完九十個博士學分，完成英文外的三個語言課程及考試，並通過資格考試，包括三種筆試（斷代文學史、文學批評、比較理論）及口試，取得博士候選人資格。這三年間修習課程重點在於西方當代文學理論、文學批評及小說理論的研究，尤其專注於新馬克思主義、後殖民理論、寫實主義、社會寫實主義、自然主義等議題。目前本人已返回花蓮師院任教並同時從事博士論文寫作。由於本人亦從事台灣文學的教學與研究，未來論文將以日治時代台灣小說為場域，研究自然主義對台灣新小說的影響，並嘗試將台灣自然主義與歐洲、日本、美國等地的自然主義文學作一比較，期盼我未來的博士論文能對台灣文學的研究及西方文學影響研究有所助益。

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題名：美國華盛頓大學 比較文學博士學位進修

目的：鑒於本校英語系成立，師資極需提升，本人於一九八九年秋季起，前往美國西雅圖華盛頓大學攻讀比較文學博士學位。

過程：歷經三個寒暑，今年春季我已修習完九十個博士學分，完成英文外的三個語言課程及考試（中文、日文、法文），並在五月十日至六月八日間通過博士資格考試，包括三種筆試（斷代文學史、文學批評、比較理論）及口試，取得博士候選人資格。這三年間修習課程重點在於西方當代文學理論、文學批評及小說理論的研究，尤其專注於新馬克思主義、後殖民理論、寫實主義、社會寫實主義、自然主義等議題。

心得：經過這三年該系所非常嚴格的學術訓練，對於英文的使用，更覺得得心應手，對於整個西方文學史與批評史亦有清楚的了解。目前本人已返回花蓮師院任教並同時從事博士論文寫作。由於本人亦從事台灣文學的教學與研究，未來論文將以日治時代台灣小說為場域，研究自然主義對台灣新小說的影響，並嘗試將台灣自然主義與歐洲、日本、美國等地的自然主義文學作一比較，期盼我未來的博士論文能對台灣文學的研究及西方文學影響研究又所助益。

建議：校方給予此一機會進修，本人獲益良多。惟三年期限，稍嫌倉卒，對於攻讀比較文學此一科目，幾乎是完全不可能之任務。即使如我能順利在三年內獲得博士候選人資格者，在此科目修習者中，亦非常態。壓力之大，可想而知。若能彈性放寬年限至四年或五年，相信對修習博士學位者幫助更大。

附錄：博士論文提綱

Nai-Huei Shen
Dissertation Prospectus
July 2001

Supervising Committee:
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The Age of Sadness:
A Study of Naturalism in Taiwanese Literature
under Japanese Colonization

I. Introduction to the field

The literary study of Taiwanese literature under Japanese Colonization, to which both the academy and the public had been forbidden access for half a century, has been seriously hampered by political power struggles. Although enormous political changes on the island gradually brought in a new era of exploring the forgotten historical memory and of rereading and rewriting Taiwanese literature, most literary critics neglected it and most research in this field was oppressed and restrained until only a few years ago.

Over the past two decades, a political movement of democratic opposition, galvanized by the *Kaohsiung Incident* of December 1979, has swept the island of Taiwan and impacted it both politically and culturally. The movement, fundamentally a

democratic liberation which protested against the quasi-colonial domination of the Chinese mainlanders' government, culminated in a dramatic result in the 2000 president election: a native Taiwanese from the pro-independence party won the election and ended the Nationalist Party's (the Kuomintang's) fifty-one year rule that began in 1949. In addition to its great political impact, the liberation is necessarily an act of culture, because Nationalists had oppressed indigenous cultures and languages for many decades. The democratic liberation movement actually contains two prominent cultural reconversions: simultaneous "de-Chinalization" and "re-Taiwanization," which are inverted images of each other—the former deconstructs Chinese mainlanders' assimilation while the latter constructs a new identity for Taiwan.

During its stern decades-long control of the Taiwanese, the Nationalist government dreamed of recapturing Mainland China and rebuilding a united nation of China and Taiwan, and thus they put much effort into undermining Taiwanese historical memories of themselves as an independent people. Taiwanese literature became one of the killing fields of ideologies. The Nationalist government rejected the recognition of the individuality of Taiwanese Literature. It forcefully imposed upon this genre the repressive label "Chinese literature in Taiwan" at every official occasion until the late 1980s. At the same time, it brainwashed natives by distorting, disfiguring and destroying the historical past—in particular, the memory of Japanese colonization, an

experience of subjectivity, which ironically supports the construction of the new Taiwanese identity and severs its historical and cultural ties with China. According to the historical version of the Nationalist government, Taiwan had no literature until Chang Kai-shek and his army took over Taiwan in the late 1940s and a great number of Mainland Chinese writers helped to create a mode of literature in Mandarin for the Taiwanese people. In other words, from the viewpoint of the Nationalist government, native Taiwanese had never produced literature before 1949.

To counter this official historical discourse, many Taiwanese “grass-roots” intellectuals formed literary circles secretly or openly, published their own anti-mainstream literary works and criticism and produced a unique discourse that consciously created a “Taiwanese” genre with its own literary history. In the 1980s, rewriting Taiwanese literature and literary history became one of the essential manifestations of ‘de-Chinalization’ and ‘re-Taiwanization’. One example of the historical perspective of native Taiwanese, Yeh Shih-t’ao’s 1987 *Tai-wan wen-hsüeh shih kang* 台灣文學史綱 (A Summary of the History of Taiwanese Literature), is widely recognized as the first historical text in the field; Yeh’s book elaborates a completely different historiography from the Nationalist official version. However, because of its connection with the new national identity, the subject ‘Taiwanese literature’ remained a sensitive political taboo and the subject itself, as with its many literary texts, was

excluded from all school systems, institutes and academies until the 1990s.

In the fall of 1995, when I gave my first lecture of the course *Taiwanese Literature before the End of World War II* at a college on the east coast of Taiwan, there were only three or four other colleges and universities on the island offering similar courses on Taiwanese literature. Although thus far many schools and institutes still avoid the subject and effectively resist and reject opening of the field, recent scholarly and critical study of the field has aroused much attention and the study of Taiwanese literature has been rapidly gaining ground as an academic subject. Taiwanese literature under Japanese colonization, a virgin territory to which critics and scholars were once forbidden access, now is open, but there remains much potential for various theoretical investigations.

II. Dissertation Overview

To date, most research on Taiwanese literature during the colonial period has concentrated on how the texts reflect various miserable conditions of the colonized Taiwanese. These studies interpret such texts either as ‘resistance literature’ or as ‘socialist realism’, two different perspectives of political historicism. The former asserts that descriptions of sensational violence and abject poverty serve as a voice to protest against the brutal oppression of the colonial government, while the latter emphasizes a

future paradise of socialism, which redeems contemporary sufferings. Although both practices identify a great number of essential arguments in their meticulous scholarship, neither post-colonial theory nor Marxism can completely and independently frame the research of Taiwanese literature of this period. I believe there is something very important missing: many critics apply Marxism or post-colonial theory to their analyses but totally leave out the prominence of naturalism, which accounts theoretically for many essential themes and thoughts in Taiwanese fictions of that period. The combination of these three approaches forms a triangular theoretical framework of the research. Naturalism, long ignored, is the missing and the indispensable third angle of this construction. Focusing on the tumult of a new era, which was agitated by “scientism,” “Darwinism,” “capitalism,” “atheism,” “pessimism” and so forth, naturalism gave birth to a novel literary genre and shaped a different perspective for Taiwanese writers.

Naturalism is not only a literary mode but also a philosophy of history. Its association with social Darwinism and material determinism, its concern for social evil and animal instincts, its pessimistic tone and its experimental method of writing, reflecting the “spirit” of the age, make naturalism as a more dominant style and mood than Socialism or resistance literature during the decades of Japanese colonization. Both socialism and resistance literature explain human relations as political tension between the oppressors and the oppressed and ignore the revolution in thought that

science has produced, which naturalism is seriously concerned about: humans are classified into the category of animals; human nature is equivalent to animal instincts; humans' destiny is mechanically determined; and humans are forced to compete one another in the struggle of "Survival of the Fittest," etc. Socialist realism represents only a small portion of the Taiwanese literature of this period, but naturalist philosophy imbues resistance literature as well as representing a separate category. In terms of a particular colonial situation, Taiwanese society provided writers with fertile soil for naturalistic writing. The novels or novellas cover diversified social issues in their colonial society: poverty, hunger, crime, economic degradation, political oppression, social corruption and racial conflicts, woman-bartering, classism and sexism. All of these themes were depicted according to the naturalist methods like 'mirroring the truth', 'scientific observation' and 'objective description' under the influence of the cult of science.

Even though its intersection with socialist realism and resistance literature distinguishes Taiwanese naturalism from other naturalist versions, naturalism, indeed, was derived from European authority. My study will also examine a kinship between Taiwanese texts and world literature and analyze how attentive and sensitive Taiwanese writers were to the naturalist influence from the West and how their works have attempted to establish a place for Taiwanese literature in this important global literary

movement. In my research I will inspect the influence of European naturalism on these individual Taiwanese naturalist texts, especially the weight of both Social Darwinism and Schopenhauerian pessimism, both of which lay the philosophical foundations of naturalism.

The scientific impact of the eighteenth and nineteenth centuries resulted, for Europeans, in the sudden realization of the inner bestial reality of human beings and destabilized their basic faith in God, whereas in Taiwan, it was the social Darwinian doctrine of the survival of the fittest that was vexing. Unlike the Chinese, the Taiwanese did not show their anxiety over the survival of their country because they had an uncertain national identity; instead, they felt apprehensive for their personal survival in the new capitalist economic system. When a great number of new inventions, machines and techniques were brought into Taiwan, they replaced traditional modes of production and caused many significant changes in both economic and social structures at the turn of the century. As a result, the conventional social order collapsed and traditional values lost their prominence and influence. For many Taiwanese naturalists, Taiwan, transforming itself from an agricultural feudal construction to a primitive industrial capitalist organism, was no longer a peaceful and lovely homeland but a battleground of economic and social forces—a competitive jungle, a metaphor which naturalists learn from Darwin. Taiwanese naturalism demonstrates how suffering,

horrible and irrational the people were when they were under the control of material fetishism: they lost their sense of morals and of values; they frantically competed each other; they traded themselves for money; they turned into human animals; and finally they fell into ruin. The determined destiny of all the less fit characterizes Taiwanese naturalism of this period.

Certainly the naturalistic pessimistic vision, which specifies the effect of Schopenhauer, also appealed to the Taiwanese native writers who despaired of Japanese colonization. The military or political breakdowns of these colonized Taiwanese during the decades of oppressions by their colonial government converted most Taiwanese into a faith of determinism. In terms of the dilemmas of the colonized, life was eternal misery and disappointment and their '*Will*' proved an endless futile struggle, just as Schopenhauer depicts. Perceiving this hostile reality, the Taiwanese naturalists were very gloomy about life and their future. Quailed by the violence of the colonial government and its system, tortured by racial tension and the national identity conflict, and frustrated by the failures of peaceful attempts to correct or ameliorate their conditions, these writers mirror the sorrow of the people and unhappiness of the age in their fictional stories, which are their mental images of the historical Real.

III. Outline of Chapters

Chapter 1: Mapping Naturalism in Taiwanese literature

In my opening chapter, examining various versions of naturalism, including European, American, Japanese and Taiwanese naturalisms, I shall observe how they

relate to one another in both historical and theoretical contexts. A number of naturalist writers from various regions and their works will be juxtaposed. Certainly, Zola is the key figure since naturalism is usually regarded as his doctrine (Wellek 230). Zola's *Le roman expérimental* is considered the most influential statement ever made of theory of naturalism and his grandiose twenty-volume novel saga as an essential naturalist practice. In contrast to Zola's "Goncourtian type," Flaubert's *L'Éducation sentimentale*—"the so-called Bible of Naturalism," according to Neslson—represents another specie of European naturalism, in which "the determining factor of deterioration is more generalized as the insufficiency of human life itself, trapping the individual in the snare of routine existence and its sordid compromises" (Nelson 22). From 1874 to 1914, the American literary circle also produced a significant quantity of naturalistic novels that reflects the conspicuous impact of European naturalism. According to Louis J. Budd, between Civil War and World War I, American naturalism "burst out with Crane, and Norris and Dreiser, all more indebted literarily to foreign than to native masters" (*American Realism and Naturalism* 43). Budd's remark emphatically iterates the indebtedness of the early American naturalism to European heritage, especially Zola. Simultaneously, in Japan there was a considerable number of writers, who adopted European realistic-naturalistic creeds and came to be known as naturalists, such as Shimazaki Toson 島崎藤村, Masamune Hakucho 正宗白鳥, and Toyama Kata 田山花

袋; they formed the school of naturalism in the ages of Meiji and Taishō. But in the colonized Taiwan, the naturalist movement took shape as late as the 1920s when a number of periodical essays enthusiastically introduced western naturalisms, many Japanese translations of western naturalist fictions were brought into the island and Taiwanese writers started to publish their naturalist literature. I will explore what inheritance Taiwanese naturalism came into from this global family tree of naturalism. How does it relate to other naturalisms? What are idiosyncratic features that make Taiwanese naturalism unique from other naturalist versions?

Embracing Darwin's evolutionary theory and the philosophy of scientific materialism, naturalism puts emphasis on the overwhelming effect of heredity and environment on human life and pessimistically demonstrates the impotence of human struggle and the fragility of human will. This philosophical emphasis isolates naturalism from realism, which mainly asserts the true representation of reality and social concern. In general, boldly dealing with human weakness and evil—"wallowing in dirt"—naturalism is "cruder," less humorous, less graceful, but more "powerful" than realism (Stromberg xx). Since naturalism and realism are sometimes interlinked and considered a single literary mode, I will examine the difference between naturalism and realism in the arena of Taiwanese literature. Would Taiwanese writers distinguish well these two genres? How did they evaluate them? And how did the readers of their time

respond to them? Did their readers have a different opinion of naturalism from modern readers? Besides, my research will analyze the influence and significance of naturalism in Taiwanese literature of that period. Did these naturalists create a great genre that mirrors or defines the turbulence of the age? How do their works interpret the lives, the thoughts and the dreams of the colonized Taiwanese?

Chapter 2: Intersection of Post-colonialism, Marxism and Naturalism

Chapter 2 proceeds to the problem of the intersection of post-colonialism, Marxism and naturalism in this field. Both Marxism and post-colonialism seriously attack certain political systems such as capitalism, imperialism and colonization, but they are essentially convinced that all humans' suffering will be redeemed in the future when various forms of political oppression are corrected. By contrast, naturalists cast doubt on human nature, highlight human weakness, regard humans as helpless victims of their own destiny and have little faith in social correctness, although naturalism also criticizes capitalism.

Taiwanese literature under Japanese colonization is abundant in expression; it can be labeled not only as resistance literature or socialist realism but also as naturalist literature. Since the salient distinction stems from the specific cultural topography and particular colonial history of Taiwan, a triangular structure of theoretical research on

Taiwanese literature under Japanese colonization, as I have suggested before, could be regarded as a unique and unified model for my critical study. The much-debated relations between naturalism and Marxism and between naturalism and postcolonial theory will also constitute new arenas for my research.

Socialist realism and naturalist interpretation, representing two opposing historicisms, that is, optimistic and pessimistic perspectives toward the present and the future of the colonized Taiwanese, have a dialectical relationship and shape a broader picture of the colonial situation. The debate between naturalism and Marxism reflects the uncertainty and skepticism of that age. In contrast, there is a strongly reciprocal relationship between naturalism and postcolonial theory that calls for scrutiny. How do the texts demonstrate intertextuality among these three concepts? Does the intersection of these concepts shape a fascinating mode of writing? Since naturalism works as the dominant literary mode of the age, how and why were naturalist philosophy and doctrine transmitted through this period?

Chapter 3: The Plots of Naturalist fiction: Tragedy and Conflict

The following three chapters will be separately devoted to three subgenera of Taiwanese naturalist fiction. The first category demonstrates the popular naturalist plot of human's endless failure in conflict with natural forces. Naturalism, rejecting

traditional moral values such as love, friendship, courage, kindness, honesty and compassion, exaggerates conflicts rather than harmony among individuals or between the individual and his/her surroundings. Naturalism, as compared to classical tragedies, is a new form with no hero but rather only villains and victims; nature irresistibly overwhelms the free will of the individual and man is doomed to be a loser and sufferer.

Even though naturalist determinism shapes human tragedies in different ways, naturalist tragedy differs enormously from the conventional modes. How do they differ? What 'tragedy' does naturalism formulate? Consider, for instance, how Aristotle selects his heroes and characterizes his 'tragedy'. In *Poetics*, Aristotle insists on the virtues of his heroes: all actions and speeches of his protagonists have to manifest "moral purpose" (Adams 57). To guarantee this moral intention, he excludes women and slaves from the genre of tragedy, because woman "may be said to be an inferior being, and... slave[s] quite worthless" (Adams 58). In contrast to Aristotle's theory, which lays its aesthetic foundation on sexism and classism, or with a romantic mode such as Shakespeare's tragedies, in which the protagonists are better than ordinary people, naturalist tragic narratives widen the artistic dimension of modern literature by shifting the significances and extending the implication of terms such as 'struggle' and 'conflict'. Naturalist heroes/heroines never show greatness or nobility in their meaningless and fruitless struggles; naturalist conflicts manifest no courage, dignity or grandeur of human spirits or ethical power but rather horror, violence, brutality and subservience. Naturalism replaces conventional aesthetic principles of tragedy such as 'magnitude', 'order' and 'sublimity' with new codes such as 'ugliness', 'bestiality', 'anarchy', 'lowliness', 'sordidness' and even 'obscenity'. While the death of Oedipus or Hamlet is a heroic act and Ophelia's suicide is a poetic sadness, a naturalist death is absurd and pointless.

Dreiser's Hurstwood, for example, dies a beggar; his 'nameless' body, "with many other," is gathered and shipped by a "slow, black boat," which sets out "from the pier at Twenty-seventh Street upon its weekly errand... to the Potter's field" (*Sister Carrie* 399). Crane's poor Maggie dies a prostitute; even after her death, her neighbors and family still disparage her and believe that she is going to the hell "where her sins will be judged" (78).

Both Lü He-lo's 呂赫若 *Gyusha* 牛車 (Ox-cart) and Li he's 賴和 *Yi chih kan-tsai* 一支桿仔 (*A Scale*) are exactly such tragedies of the less-fit in a primitive Taiwanese 'capitalist forest'. This chapter will include an analysis of how these tragedies deal with their unfortunate protagonists differently than classical tragedies. Do they follow the archetypal structure of western naturalism? Or do they formulate a new Taiwanese genre? The influence of social Darwinism will also be examined in these naturalist tragedies.

Chapter 4: The Characters of Naturalist Fiction: Schopenhauerian Will and Fatalism

Naturalism is recognized not only by its singular narrative technique or subject matter, but also by a particular philosophy or ideology. To a greater or lesser extent, each naturalistic work contains the theme of determinism, which underscores the dominant powers of heredity and environment over the individual in a Zolaesque sense. This determinism inevitably feeds pessimism since naturalists see humans' lives as

determined tragedies. In a naturalist view, gratification and happiness are transitory and followed by more sorrowful catastrophes so that human lives are essentially and endlessly calamitous. In this chapter I will analyze the type of naturalist fiction of the world as *Will*, which is conspicuously influenced by Schopenhauerian pessimism.

The focus of this chapter is how Schopenhauerian philosophy cast influence on texts such as Lung Ying-Tsung's 龍瑛宗 *Chih yu mu-kua-shu te hsiao-chen* 植有木瓜樹的小鎮 (A Town of Papaya Trees). The protagonist's mental conflict echoes the struggle between idealism and pessimism, a novel current of thoughts ascribed to Schopenhauer in the late nineteenth century. Lung's town is the objectification of the world as *Will*; it is the field of conflict between the self-affirmation of one's own will and the denial of the same will expressed in another individual. In addition, I will examine further how the ideas of Buddhism (or Hinduism) in Schopenhauer work in the text, since Schopenhauer interprets "all willing" as "need, deficiency – in short, pain," and accordingly, "the nature of animals and of man is subject to pain from its origin and in its essence" and "swings like a pendulum backwards and forwards between pain and ennui, which are the elements of which it is made" (*The World as Will and Idea* 198). Do these ideas cooperate with Japanese colonial government by equating the colonized' tortures to human nature and assuaging their anger at their oppressors?

Chapter 5: A Practice of Plot and Character: The Topic of Love

The last subgenre of naturalist fiction will highlight the fragility and impotence of humans in pursuit of love and intimacy—how the tragic plot and fatalist character of naturalism undermine the human relation. According to Zola, the aim of naturalist writing is “to uncover the animal side of them [the protagonists] and see that alone, then throw them together in a violent drama and note down with scrupulous care the sensations and actions of these creatures” (*Thérèse Raquin* 22-3). From his objective scrutiny of human and social data, Zola concludes that “[d]eterminism dominates everything” (Adams 648). Naturalist novels are almost inevitably tragic since humans are under the control of animal instincts and their destiny is determined by both defective heredity and a destructive environment. Zola’s philosophy of deterministic materialism nullifies human free will and all individual efforts. Thus, many critics identify naturalism as “pessimistic realism” or “pessimistic determinism.”

Love is and has been one of the most popular themes in every form of literature. Notwithstanding the fact that it is also very popular in naturalist literature, naturalist writers deal with the topic of love in a unique way. Since all humans are essentially animal in naturalist perspective, love is reduced to the reaction of animal sexual drives and irrational instincts. The notion of the great love shrinks and perishes and naturalist man becomes impotent in loving. Thus, Malcolm Cowley sees love as nothing but “a

form of electromagnetism” in Dreiser’s books (Pizer 227), while Zola interprets the love between Thérèse and Laurent as “the satisfaction of a need” in *Thérèse Raquin* (22). Under the influence of pessimistic determinism, naturalist writers deprive the concept of love of all traditional values, rejecting its connotation of sanctity, happiness, blessing, sacrifice, etc; all the love stories in naturalist literature have to turn out to be tragedies since love is always a fatal force in them.

There are various paradigms of the determined tragedy of love in Taiwanese fictions, for example, Chang Wen-Huan’s 張文環 *Yen-chi* 閹雞 (The Capon) and Lü He-juo’s 呂赫若 *Nü-jen-hsin* 女人心 (A Woman’s Heart). In this chapter, I will reread these works from a naturalist perspective and compare them with western fictions with similar themes, such as works by Zola, Norris, Dreiser and so forth.

Afterword:

Even though naturalism is a universal literary movement, Taiwanese naturalism demonstrates its uniqueness because of its geographical and historical characteristics. Taiwanese naturalism took place when the island was in a turbulent era: an era of Japanese colonization, World wars, western cultural shocks, enormous progresses in science and technology and the rise of capitalism, Marxism and socialism. It is more complicated than many other naturalist versions. Reflecting or refracting the tumult,

these naturalist texts provide various fragments of a unique topographical map of that age, the people and the island.

Unlike social realists or writers of resistance literature, Taiwanese naturalists display little interest in political practices and their writing does not serve specific political goals. As a matter of fact, literary historians had never even given them the label of 'naturalists'. Although the theory of naturalism was well propagated in Taiwanese literary circles and the tenets were significantly absorbed during the period of Japanese colonization, a naturalist "school" had never been formed. The concept of "naturalism" was totally foreign; no Taiwanese writers themselves assumed the title. But I believe that they deserve the title and will take it as my subject of dissertation since Taiwanese naturalism was shaped by natural historical forces and this theory provides a viable mode of depicting the colonial age.

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