

The Research of Homeland Writing for Malaysian Chinese Writers in Taiwan (1976-2010)

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As the classical exemplification of homeland writing, the Malaysian Chinese Literature in Taiwan is based on the configuration of —the love or pursue of Malaysian Chinese writers in Taiwan to the “(Chinese) Cultural Matrix” has become part of the motives for studying in Taiwan. The heavy and incorruptible identity or attribution to " Life Homeland in Malaysia" has profoundly influenced their acceptant attitude toward themselves and the culture of sojourn space. When the "Matrix of Taiwan Literature" has developed the literary life for Malaysian Chinese writers in Taiwan, their most experienced and familiar homeland topics usually turn to the priority in the literary laboratory. However, as they sojourned longer, their skills were promoted gradually in the literary field in Taiwan, and then their homeland experiences were be refined into flavored literary materials. That was when the homeland writings were not only the tributes to their homeland in Malaysia and in Taiwan Literature but also individual masterpieces.

Inevitably, homeland writing therefore involves in the mutual dialogue and inter-related issues of multi-dimensional space and multi-directional time. As time and space change, the highly independent spiritual journey where Malaysian Chinese writers in Taiwan retain/withdrawal their personal tracks of homeland experience is presented on the creation of autobiographical homeland writing. Autobiography, family history, and history writing were be the preferred manifestations in homeland writing in Malaysian Chinese Literature in Taiwan . Once the homeland topics exhausted and the homeland writing struggled in regularized template writing, the transformation was necessary for the survival for Malaysian Chinese writers in Taiwan. Moreover, as the homeland writing is combined with life experience, the outcome of the homeland writing may be greatly influenced by the writers' inner spiritual status.

The literary works spanning more than thirty years starts from Yung-Ping Li's " A Dayak Woman" (1976) and ends at Li Yung Ping's " The End of the River (Volume II : the Mountains) " (2010). In between there are: The Curse of Baling where Wan-Yun

Shang constantly summoned herself, the illusion of Jiling built bare-handed by Yung-Ping Li and his background search traced back in Borneo, the magnificent rainforest family epic created by Kwei-Hsing Chang, mysterious river-bank legends told by Yu-Tong Pan, island chronicles and years of pamol estate by Yee-Voon Choong, dark-as-night file in rubber estate written by Kim-Chew Ng, Pasir Puteh folk stories initially created by Kim-Soon Sen, and brief history of immigrants by Chao Chang. These Malaysian Chinese writers in Taiwan tempered their homeland images by excellent skills. Their writing intentions, diachronic evolution of motifs, and the presence of homeland artistic forms are the focuses of this thesis.

Keywords : Homeland Writing, Malaysian Chinese Literature in Taiwan, autobiographical, family history