楊青矗的工廠女兒圈之研究
A Study on Yang Ch'ing-ch'u's Factory Girls

范 文 馨
Wen-hsin Fan

私立明新工商專科學校
共同科副教授
（空大新竹中心面授教師）

摘要

本論文係研究楊青矗的《工廠女兒圈》——一部描寫工廠年輕女性勞工為臺灣經濟發展默默奉獻的偉大作品。楊青矗這部短篇小說集的主題，是反映女性勞工在工廠的生活：她們付出青春時光與體力，如牛馬一般辛苦工作，卻從未獲得公司方面給予應有的等值報酬。她們地位卑微，遭受輕視；她們默默忍受差別待遇，甚至性騷擾。這些事實，都是楊青矗在工廠的親身經驗及觀察所得，他活生生地呈現給他的讀者。他自己特有的寫作風格和強有力的描寫能力，加上他搜集的事實資料，使他成爲典型的臺灣新新聞作家，而非僅係工人作家或鄉土作家。

楊青矗是社會歷史家，他相信：文學反映人生，而非模仿或批評人生。他的成就在於爲變遷時期的臺灣留下史實。他是實用主義者，具足使命感，他肯定人的尊嚴與價值。因此，他將《工廠女兒圈》獻給爲經濟發展默默工作的姐妹們。但願本文之撰述，對於臺灣文學之流入世界文學有涓滴之貢獻。
ABSTRACT

This is a study on Yang Ch'ing-ch'u's Factory Girls--a collection of his short stories describing the contribution of the teenage girls who are tolerating sufferings in the factories for the economical development of Taiwan. The theme of this collection is to reflect the lives of female workers in the factories. Working hard like "work brutes", the teenage girls are not getting enough out of the company to warrant the springtime and strength they are putting into it. They endure brutal and merciless lives. They are humble and disdained. They tolerate a variety of discrimination and even sexual harassment. Yang Ch'ing-ch'u presents us vividly all these facts based on his own observation and experience in the factories. He presents us these stories with a great narrative power and the literary skills of his own. The combination of the facts he collects and the literary skills of his own makes him a typical writer of new journalism in Taiwan-- more than a writer of workers or a writer of "native literature".

Yang Ch'ing-ch'u is a social historian and writer of documentary novels. What he believes in is that literature is the reflection of life, rather than the copy or the criticism of life. His achievement lies in the preservation of the miscellaneous facts of the transitional age of Taiwan. He is a pragmatist with a sense of mission. He believes in the value and dignity of human beings, especially the dignity of labor. His Factory Girls is, therefore, dedicated "To the Sisters Tolerative for the Economical Development." I hope that my study on Yang Ch'ing-ch'u's works will have a little contribution to the waterway of Taiwanese literature flowing into the ocean of world literature.
I. Introduction

Yang Ch'ing-ch'u is the pen name of Yang Ho-hsiung. He was born in 1940 in the countryside of Tainan County, southwest of Taiwan. He moved with his family to the large southern port city of Kaohsiung when he was twelve. He finished junior and senior high school at night while working days. In addition to being a worker in the Kaohsiung refinery of the China Petroleum Corporation, and helping out in the family's tailor shop, he has devoted himself to the writing of stories that makes him famous as a writer of workers. However, he has had no formal training as a writer. He is not college-educated, and reads no foreign languages. His only literary training is his voracious reading of translations of the world's great novelists.

Grown up in poverty with limited formal education, the language of his works is not as refined as that of college graduates and the structure is also less tight and polished. But he is a writer. Being impelled by the creative muse and a sense of mission, he is a writer about the lives of humble people he has experienced personally. His stories are alive with the trials and tribulations of the lower classes, and full of vivid descriptions of conflicts, short-comings and inequities. He is not drawing on his imaginations, he knows how things were done. What he knows is the result of his observation and investigations. He raises questions for his readers to ponder the way of resolution.

Yang Ch'ing-ch'u is, historically and socially, a writer of the modernization of Taiwan. His works embody in themselves Taiwan's transitional process from an agricultural colony of Japan to a modernizing industrial society. While Taiwan's press does not have a tradition of investigative reporting, Yang Ch'ing-ch'u has turned out to be a writer of new journalism, persistent in pointing out contemporary social problems.
His works help people understand that there are others with the same problems as themselves, and call the attention of those in authority to those social problems that have arisen in the course of rapid change. It is true that his works reflect his modernization as well as the modernization of Taiwan: moving from farm to city, agriculture to industry, illiteracy to literacy, poverty to prosperity, and from a passive attitude toward change to a conviction that progress lies in the hands of the people.

Yang Ch'ing-ch'u published his first collection of short stories, Virgin Boy, in 1971. His second collection, Wife and Wife, was published in 1972. Virgin Boy and Wife and Wife deal broadly with various sorts of people in modernizing Taiwan: Peasants under the rule of Japanese power; and after the Retrocession of 1945, peasants, workers, entrepreneurs, prostitutes, intellectuals, the middle class, and so on. Each story in Cancer of the Heart, published in 1974, is a morality tale describing malignant personalities which derive partly from the custom and environment of the society, and partly from the stubborn and unchangeable traits of individuals, such as gambling, corruption, lust, etc. Factory Workers, published in 1975, is the collection of stories of workers; while Factory Girls, published in 1978, is exclusively about the lives of women workers. Homo-root Birth, published in 1978, is the new title for the new edition of Virgin Boy. The Other Day and Today, published in 1978, is the compilation of Wife and Wife and Cancer of the Heart. Echo of Writing, published in 1978, is a collection of Yang Ch'ing-ch'u's essays. Selected Stories of Yang Ch'ing-ch'u, published in 1978, is an English translation by Thomas B. Gold.

The collections of Yang Ch'ing-ch'u's works are listed as follows:

Virgin Boy (1971) (Tsai Shih Nan 在室男)
Wife and Wife (1972) (Ch'i-Yü Ch'i 妻與妻)
Cancer of the Heart (1974) (Hsin Ai 心癌)
Factory Workers (1975) (Kung Ch'ang Jen 工廠人)
Factory Girls (1978) (Kung Ch'ang Nü-eh Ch'üen 工廠女兒圈)
Homo-root Birth (1978) (T'ung Ken Sheng 同根生)
The Other Day and Today (1978) (Na Shih Yü Che Shih 那時與這時)
Echo of Writing (1978) (Pi Sheng Te Hui-hsiang 筆聲的迴響)
Selected Stories of Yang Ch'ing-ch'ü (1978) (Yang Ch'ing-Ch'ü Hsiao-shuo Hsüen 楊青矗小說選)

II. The content analysis of Factory Girls

Factory Girls is a collection of eight short stories: Chao-yü's Springtime (Chao-yü Te Ch'in-ch'en 昭玉的青春), Ch'iu-hsia's Sick Leave (Ch'iu-hsia Te Pin-chia 秋霞的病假), Wan-ch'ing's Insomnia (Wan-ch'ing Te Shih-mien-cheng 婉晴的失眠症), The Turtle Climbing up the Cliff versus the Torrent Washing down the Mountains (Kui-p'a-pi Yü Shui-peng-shan 龜爬壁與水崩山), Dance Party in the Factory (Kung-ch'ang Te Wu-hui 工廠的舞會), Self-manager (Tsu-chi Te Ching-li 自己的經理), On the Way to Promotion (Sheng-ch'ien Tao Shang 隆遷道上), and A Strange Wandering Girl (Wai-hsiang Lai Te Liu-lang Nü 外鄉來的流浪女). A brief content analysis of these short stories will demonstrate us how Yang Ch'ing-ch'ü presents his central idea, how he uses the eyes of his characters to watch and see, and how he uses the conversations and the "interior monologue" of his characters to argue and protest--the device of shifting viewpoint, and his power to bounce the reader into accepting what he says.

1. Chao-yü's Springtime

The central idea or theme of this short story is that almost all the assembly-line workers of the processing factories are teenage girls who
are temporaries and paid lower than the other workers. They do not worry nor do they protest for their promotion from temporary to regular, because they will quit and get married sooner or later. It is Chao-yü, who had been a temporary for twenty-two years and was still unmarried, to wake up and to start protesting against the merciless deprivation of their springtime. It is Chao-yü's springtime as well as the springtime of millions of teenage girls in the factories that makes possible the take-off of the economical development in Taiwan.

When she knew that a male temporary, who had worked in this factory for eight months, was promoted to be a regular, Chao-yü was very jealous. She had been in this factory for twenty-two years and she was still a temporary. She was stirred and could not help shedding tears, so she rushed to the rest room. She washed her face to calm herself. Looking in the mirror, she was aware of the passing of her springtime! She started working in this factory as a temporary when she was seventeen, now she was thirty-nine, and she was still a temporary! She went up to the second floor to the reception room where there were several receptionists sitting in the splendid sofa. They were chatting when Chao-yü entered and joined them. When Chao-yü complained about her problem they began talking about the promotion problems of the female temporaries. They discussed the reason why it was difficult for a female temporary to be promoted to be a regular. They concluded that it was only because they were women—they might be pregnant, give birth to a baby and require for a 40-day leave. It seems to be formulated that almost all of the young girls, who come to the factory at their tender age, begin their work as temporaries; and once they get married, they have to leave.2

Chao-yü went to her section chief and was firmly and immediately told that it was impossible to promote her since the general-manager would not promote a female temporary. The refusal from her section
chief demonstrates that it is conventionally true that almost all the teenage girls in the factories are temporaries, and that they get married before they start worrying about promotion from temporary to regular. In Chao-yü's case, does it matter so much why she was not married and had to encounter the problem of promotion? Employing the literary techniques of flashback and the "interior monologue", Yang Ch'ing-ch'u lets the reader share with Chao-yü's reflection over her love stories. In this tender way, he manifests his strong protest for the factory girls. And he leaves his conscientious readers to ask why the teenage female workers are destined to be temporaries. Moreover, the passages describing Chao-yü's submission of her petition to the general-manager is a satire to the belief that all men are created equal.

The story ends with Chao-yü's own meditation--the "interior monologue" again. Being notified of her promotion from a temporary to a short-term regular after the hard struggle through so much barriers, Chao-yü was overwhelmingly appreciated. "To whom shall I be appreciated?" she meditated. "The general-manager? or the section chief?...... No, not at all. It is my springtime! It is at the expense of my springtime of twenty-two years!"

We can not deny the fact that the prosperity of Taiwan we are proud of today is at the expense of the SPRINGTIME of Chao-yü as well as millions of other female workers who left their hometown at their tender age. This fact is revealed again and again in the stories involved in this collection of Factory Girls.

2. Dance Party in the Factory

The central idea of this short story is the argument claimed by the factory girls again and again, that is, "Let the staff and workers sit together." The factory girls were not given equal treatment even on the
occasion of the birthday dance party which was held by the company "once a month just to bring a little excitement into the monotonous lives of the employees." The factory girls protested their being discriminated against by the unfairness of the regulations and custom in the factories. Having read this disclosure of the contradiction between the staffers and the workers, the reader can not help asking: Is it a traditional concept to look up to officials and down on workers? Is it a dream for us to live out the true meaning of "dignity of labor" and the true meaning of the creed that "All men are created equal"?

The three floor monitors of the Number Seven Dormitory -- Chuang Feng-yuan, Pang Ming-ling, and Wu I-ch'in -- had been called by the Housemother, the fat obasan, to her office. "It's our dorm's turn to be in charge of this month's dance party on Saturday night," said the Housemother. "I want you three floor monitors along with the room captains to handle all the various and sundry details. Now let's discuss it and divide up the work." And it is in their discussion that the three factory girls argued and protested against the discriminations they had endured. They complained how they were contemned and disdained even in the dance party, the occasion for entertainment and excitement.

The following is the protestation against the contempt they suffered.

"What I hate most is the way the staffers sit up front at those tables covered with soft drinks, fruit juice, candy and snacks. There's no way they can eat it all. The girl workers are all crammed on benches in the rear; one leans, one sits. And nothing to eat."

"Now don't say 'nothing'," Chuang Feng-yuan straightened up indignantly. "Sometimes the hostesses or staffers toss some back like they were giving to charity and let you pick it up. I can't stand it. They plunder our Welfare Fund to buy things for the staff alone to enjoy...... Humph! We're all company employees attending a dance party.
Have we got to let them have special privileges?"

"Obasan," Chuang Feng-yuan proposed. "My idea is to cut out the tables for the staffers. Let the staff and workers sit mixed together. Set up the rows of chairs all the same. Let's not have any Seats for Distinguished Guests, Seats for Staff, Seats for Workers at this kind of happy occasion. And in front of each row of seats set out equal amounts of things to eat and drink so everyone can enjoy them equally. Don't take the money that belongs to all of us and only use it to feed the staff while we girl workers can just watch them enjoy it."³

Then they protested against the sexual harassment they endured.

"It sounds great on the outside: the company forks over money to hold a dance party to bring excitement into the workers' lives. But the money is really from everyone's Welfare Fund. And you talk about excitement! The truth is, we have to put forth our bodies to entertain them!" Wu I-ch'in pulled a long face and a rebellious glare shone from her eyes.³

"What I hate most is how three or four hundred girls have to serve thirty to forty boys on the dance floor. There isn't even one guy for ten girls. And those guys are out of the running anyway. One by one we've got to let them pick among us. You should say they choose us as they please to play around with."³

"Girls can hold girls and dance just the same," Chuang Feng-yuan said. "When the lights dim, they squeeze you tight and rub up against you and you get played with by them. It's only safe when it's girls with girls."³

"The boys in the company trade off girls. They dump one and switch to another. It's so cheap. What's the big deal?" Wu I-ch'in said.

By means of flashback and "interior monologue", Yang Ch'ing-ch'u lets the reader go over Chuang Feng-yuan's recollection and review the protestation of the factory girls.
When she was asked teasingly by the Housemother, "Didn't you squeeze with Yeh Chin-t'ang and squeeze out some romance?" Chuang Feng-yuan stood up and left for her bedroom where she sat on the edge of the bed and daydreamed. She recollected that she had attended several company birthday dance parties and hated one worse than the next. Three or four hundred people crammed into one tiny Social Hall, like the can of sardines of masses at Taipei Train Station at New Years. At the dance party, the staff and workers were clearly separated. Especially unbearable was the fact that the staff sat at tables with more soda, fruit and candy than they could possibly finish, while the girl workers were stuffed in the rear empty handed. When the hostesses were in a good mood, they'd toss some candy for the girl workers to scramble after.

She hadn't gone to one in over a year. Last month was her birthday and as the people with birthdays received a gift at the party, she had gone. She recollected how she was invited by Yeh Chin-t'ang to dance with him, how she was intoxicated, forgot herself, letting him lead her on the dance floor, madly dancing and spinning. She waked up, however, when the party was over. The smug sense of superiority written all over his face suddenly made her feel queasy. He might be playing with her. Most of the male staffers in the company looked down on the uniformed girls on the line. The girls weren't overly fond of them either. Each knew where he stood with the other, with lines clearly drawn. She had never heard of a male staffer marrying a female worker. They do a lot of playing around, but dump them in the end and split.

Waked up from her daydreaming, Chuang Feng-yuan left her bedroom, met P'an Ming-ling and Wu I-ch'in and went to lobby all the room captains. "The hostesses' work at the dance party is just flattering and serving the staffers. It would be okay to serve the girl workers,
but we have no obligation to serve the staff."

When the Housemother called them, "You three really have no spirit of service. Each dorm takes turn running the dance party and each floor monitor should get the room captains to do the hostess work." Wu I-ch'in replied, "Obasan, it isn't that we don't have a spirit of service, we just want you to accept our previous suggestions and eliminate the staff seats and let everyone mix together equally and eat together. That's the only way it'll be a meaningful party."

The night of the dance party, after it got dark, Chuang Feng-yuan proposed that they sneak into the papaya garden next to the Social Hall to see whether or not the dance party had gotten off the ground. Thus they tried to claim themselves as an eyewitness of what they had argued and protested.

From the darkness of the papaya garden, Chuang peeked through the window into the Social Hall. The obasan was directing the girl helpers temporarily recruited for sundry tasks, arrange tables, pour tea, divide up the candy; all exactly as before. The staffers as usual were in the Distinguished Guest seats, the girls crammed in the rear. The temporary hostesses tossed the leftover candy and cookies to the workers in the back. Chuang Feng-yuan couldn't help feeling hurt. Those girls had complained in the past about how the hostesses looked down on the girl workers, tossing candy at them to scramble after. Now it was their turn to be hostesses and they did the same thing.

3. The Way to Wealth

The decade from 1962 to 1972 is the golden age of manufacturing enterprise in Taiwan. A successful entrepreneur, relying on hard work, fearlessness, and the shrewd understanding of how to maneuver outside the law, may build a profitable enterprise. The following short stories demonstrate the way to wealth led by those prosperous
entrepreneurs--bribing and establishing relationship with the tax staff, and fleecing the workers of their safety, health, and welfare.

Although there are laws made by the legislature to protect the rights of workers, the regulations or custom formulated by the owners of factories are unfair even merciless to the workers.

The central idea of "Ch'iu-hsia's Sick Leave" is that most of the factories set up their own illegal regulations to maltreat their workers--for instance, sick leave without pay. Ostensibly, it is a story concerning the struggle of Ch'iu-hsia's brother to get paid on her sick leave. In reality, it reveals that the factory girls are not treated or protected by the laws made for their protection by the legislature. They are, on the contrary, maltreated and fleeced by the regulations set up illegally by the companies.

Ch'iu-hsia got fainted at the bathroom and was sent to the hospital. When Ch'iu-hsia's brother hurried to the hospital to look after her he found that there were scores of factory girls in blue uniform around her sick bed. One of the factory girls told him that they had never been paid when they were on sick leave. "We dare not protest," she continued. "We hope that you will succeed in protesting for us and let it be an example to the company."

"I must ask them to pay the wages according to the law. It's illegal, if they don't pay her on her sick leave." Ch'iu-hsia's brother replied.

"We all support you," said the factory girls in chorus. "If Ch'iu-hsia were fired because you strive for her pay on sick leave, we are to quit altogether."

Ch'iu-hsia's brother went to the clerk in charge of the labor insurance, and to the section chief, to protest; and he got the same reply--"During the period of leave, causal leave or sick leave, no pay is offered. And it is the 'regulation' of our company."

He went, finally, to the Administration Center of the Industrial
District, and was received by Mr. Wu of the labor department. Mr. Wu sent for the president of the factory. Being an official of the Administration, Mr. Wu made the president certain that the reduction of the workers' wages during the period of their leave was illegal. Before he promised to follow the law, the president argued, "We have visited the private factories here and there in Taiwan. And we learn that most of the small factories like us do not pay the workers when they are on sick leave."

The central idea of "Wan-ch'ing's Insomnia" is that the employees of the company always suffer torture from the corruption in politics and business. Due to the defects of the tax system as well as the maneuvering outside the law to avoid tax, Wan-ch'ing, the accountant chief of a factory, always suffered torture from insomnia in the auditing season. She worried that her manipulation of accounting might be unshrouded by the auditor's investigation.

Is there anything wrong of the account submitted to the Department of Tax? How do I cope with the inquiry from the auditor? Will the auditor catch on the false entry, the false declaration, the evaded duty, the avoidance of tax,...any kind of manipulation of accounting?--All these questions puzzled her so much that Wan-ch'ing could not sleep at all.

To avoid the trouble from the troublesome tax staff, she played tricks on them and suffered humiliation and sexual harassment in return.§

She was told that everything would be all right if she had established a close relationship with the tax staff, especially the auditors, by way of sending bribes. The first time when she visited the auditor's home and sent him a gift with NT$5,000 enclosed in it, she felt as if she were a thief. Thus, an auditing season passed by without much trouble. When the next auditing season came, however, the new
auditor, who was clean and honest, refused her bribe. And her company was notified to pay back tax and the forfeit money as well. As a result, she was reprimanded by her president.

During the other auditing season, the auditor in charge of her account was Mr. Tsao. He asked her to go with him to a coffee house where she tried to send him a bribe. He refused her bribe, but he asked her to go dancing with him. In the following days, he called her again and again, asking her to go dancing with him, but was refused by her. She could not tolerate his sexual harassment on the dance floor, and she could not help worrying about his tracing errors of her account, either. Her brain was numb with exhaustion, letting herself soak in the puzzling of auditing.

Wan-ch'ing felt the necessity of retiring from it. Various pressures convinced her that she had to leave. Finally she abandoned her position of accountant chief and left for Kaohsiung. There she resumed the life as a factory girl. She had recovered a bit of her freedom, and felt the delights of irresponsibility. Her mental powers were restored, and her spirits revived. She was particularly cheered by without undue regret. It is clear to the reader, however, that Wan-ch'ing could not avoid tolerating the injustices and maltreatments to a factory girl, and that the final resolution depends on the social and political reform and improvement.

*Kui-p'á-pi* means the turtle climbing upward the cliff while *shui-peng-shan* means the torrent washing down the mountains. The central idea of the short story, "*Kui-p'á-pi Yu Shui-peng-shan*", is that making money by way of labor is the poorest way to prosperity, it is as impossible as the turtle climbing upward the cliff; and that making money by way of investment is, on the contrary, the best way to prosperity, it is as fast as the torrent washing down the mountains.

The story is presented in the form of a diary written by a little
girl. And it reads as follows. 😊

Is this girl going to a factory to make money? Is this girl able to make money? Is this girl grown up? Graduated from a junior high school just a month ago, this girl is delighted to be able to make money.

A splendid sedan car arrived at our village. We were picked up, Tsu-yeh and me, and driven away from our country. Where would the driver take us to? Might we be cheated and driven somewhere and get sold?

Here was the factory! We're not driven to be sold!

I couldn't sleep well last night, the first night in the factory. I was dreaming as I fell asleep, dreaming that I was driven to a wine house and got sold.

A day passed, and I felt I was an adult who could make money. When I looked in the mirror I saw a little girl wearing the simple hair of a student from a junior high school. And it's me, a little girl of sixteen, graduated from a junior high school just a month ago.

When I had learned how to handle the mammoth machine of producing embroidery I felt delighted that it's the first time in my life I could earn money and I would bring it to my parents as soon as I got paid.

Keeping on reading her diary, the reader will know that it took her only a few days to learn the depressing truth of the factory. After dinner, there was little entertainment besides conversations. Her bedroom evidently was the center of social and intellectual life. They talked about the way to wealth: Their boss was prosperous because he "makes money by money like shui-peng-shan," while they, the factory girls, were poor because they "make money by men like kui-p'a-pi." Besides talking and complaining there was nothing to kindle a love of learning.
She suffered a sort of sexual harassment one evening when she was walking around the factory buildings. It happened to be her night shift. When she was in charge of the machine the memory of the sexual harassment haunted her again and again. Her attention flagged, and suddenly she fell down from the machine and was badly injured.

The company refused to pay for her medicine. As a protest, she left for home and never returned.

Having read her diary, the reader may be impressed that the teen-age girls were really sold to the factories, instead of the wine house or the brothel. They had literally sold their birthright for a little bit of money, and were squeezed away their springtime, in addition to their safety and health.

The central idea of the short story, "On the Way to Promotion", is that the factory officials try to get promoted by way of flattering their superiors and squeezing their subordinates. They try everything possible to exhaust the productive capacity of the assembly-line girls. Instead of leading the factory girls, they try hard to push them, force them, even threaten or reprimand them. The incidents of the "sexual harassment" the factory girls endured may be explained broadly and symbolically as an indication of their being worried, annoyed, and exhausted continually by their supervisors.®

Hoeh Li-shan could not escape the memory that Manager Lin deprived her of her virginity. Once they went mountain-climbing together--Manager Lin, Hoeh Li-shan, and the other girls of the factory.

"Upward---! Hurry---! Superintendent Hoeh, we're waiting for you!" Lan Jui-mei called among the trees.

"I'm panting to death, you, all of you, go ahead. I'll stay here." Hoeh Li-shan replied.

Thus, Hoeh Li-shan, all by herself, stayed with Manager Lin by the mountain-side. Sitting side by side with Manager Lin in the bushes, she
told him that she had been a superintendent for years, that she pushed the factory girls to increase the amount of products for him, and that she wished she might be promoted. As soon as he promised to promote her Manager Lin seized her and deprived her of her virginity with feeble resistance from her.

As the story goes on, the reader knows that Hoeh regretted that she did not go upward together with the other girls. Thus, Hoeh Li-shan turned to Lan Jui-mei who was practically leading the factory girls in their resistance against the factory officials. And the reader knows that their resistance brought them more insults and humiliation in return, and that the final resolution depends on the social and political reform and improvement.

The central idea of the short story, "Self-manager", is that the safety and health of the factory workers are not protected in the dreary working circumstance of the factory, under the merciless management of the factory officials. In the story, a female worker was seriously injured in the accident of explosion of chemicals. She was fired at once and was refused the payment for her medicine. Her husband ran for any possible help, and a good assemblyman came to help. Certain government officials in charge of the industry were asked by the assemblyman to intervene. Before the owner of the factory, who was a foreigner, agreed to pay according to the laws, he said, "I could not understand why your 'self-manager' would maltreat your 'self-workers.'"

The central idea of the short story, "A Strange Wandering Girl", is that the poor and ignorant workers in the cannery endured the most dreary labor. The hard and dirty work in the cannery impressed the reader that the ignorant "work brutes" were in need of more education, and that education was the only sure path leading up from the "Social Pit."
As a writer of new journalism, Yang Ch'ing-ch'u did not hesitate to invent such a strange character as the Strange Wandering Girl who wandered from a factory to the other and behaved herself as an eyewitness and protestant of their malpractices. From her point of view, the reader is made to pierce through the filthy lives of the cannery workers.

The food processing factory was wet, dirty, and sloppy. Most of the workers were primary school graduates, no more than a junior high school graduate. Without much education, knowing nothing about the laws of protecting themselves, they were "work brutes". Most of them were pieceworkers. They worked hard: sorting, cutting, washing, and canning the asparagus. During the height of the canning season, the pieceworkers worked early in the morning and late in the night, denied themselves all but a few hours sleep a night. They were required to sort, wash, and can all the asparagus. They worked hard under the bombardment of reprimanding from the superintendent in addition to the noise of machines.

"You ought to continue your education. Be not a labor brute. Do the work with pen instead of labor." The older "labor brutes" told the Strange Wandering Girl again and again. And she agreed that education is the way of resolution.

III. A writer of new journalism

New journalism is a new form of narrative. Originally, it is a type of reportage and commentary developed in the United States in the middle of 1960's. When a work of the new journalism treats a single subject at considerable length, as does Truman Capote's In Cold Blood, it is called a "non-fiction novel."
1. New journalism in the United States

The new journalism of the sixties developed in the context of one of the most violent decades in American life, the rebellion from tradition it represents is a product of that social turbulence. Truman Capote, Tom Wolfe, Norman Mailer, Gail Sheehy, Gay Talese, and Jimmy Breslin are the best writers of the new journalism of the 1960's. They use the narrative techniques of fiction, including a lively and personal style, in dramatizing and reporting fact and show a more open sympathy with popular culture and with radical social and political attitudes than is acceptable in traditional journalism.

The personal style and fictional techniques that characterize the form of new journalism are hardly "new". In fact, the fictional techniques of the new journalism derived from the combination of periodical journalism and storytelling that gave rise to the novel in the eighteenth century. Defoe's *Journal of the Plague Year* heaps realistic detail on detail to create the illusion of an eyewitness report of the Great Plague of 1665. While it was fiction masquerading as fact, Defoe's account was long regarded as an accurate historical record.

According to John Hollowell, the muckraking journalism of the reform period from 1890 to 1912 reveals some works that are very similar to certain varieties of the new journalism. The vivid exposés of city life and the corruption of government and big business, such as Ida Tarbell's *The History of the Standard Oil Company*, Upton Sinclair's *The Jungle*, and Lincoln Steffens's *The Shame of the Cities* are forebears of the new journalism of the 1960's.

The new journalist uses literary techniques to convey information and to provide background not usually possible in most newspaper and magazine reporting. The six literary techniques frequently employed in the new journalism are as follows: (1) portraying events in dramatic
scenes rather than in the usual historical summary of most articles; (2) recording dialogue fully rather than with the occasional quotations or anecdotes of conventional journalism; (3) recording "status details," or "the pattern of behavior and possessions through which people experience their position in the world"; (4) using point of view in complex and inventive ways to depict events as they unfold; (5) interior monologue, or the presentation of what a character thinks and feels without the use of direct quotation; and (6) composite characterization, or the telescoping of character traits and anecdotes drawn from a number of sources into a single representative sketch.

2. A typical writer of new journalism in Taiwan

In the 1960's when the new journalism flourished in the United States, there emerged in Taiwan a group of authors, such as Pai Hsien-yung. Instead of introducing to Taiwan the narrative form of new journalism, they successfully transplanted to Taiwan the literary techniques of conventional novelists of the Western literature, such as stream of consciousness, interior monologue, fractured time sequences, stories within stories, and symbolism.

Ten years later, in the 1970's, Yang Ch'ing-ch'u began publishing his short stories that made him a typical writer of new journalism in Taiwan. It is interesting that Yang Ch'ing-ch'u's works, having nothing to do with transplanting, resemble to those of the new journalism flourished in the United States in the 1960's.

Instead of creating an unreal world to which people can flee from the struggles and frustrations of daily life, and earning big profits for the publishers who are the arbiters of popular taste, Yang Ch'ing-ch'u's literary works are reflective of the struggles and frustrations of daily life, and a means of enlightening the people as to their real conditions and urging them on to action.
His literary works are not only entertaining but also informative. His works embody in themselves Taiwan's transition from an agricultural colony of Japan to modernizing industrial society, and tell us more about this process than volumes of theories or monographs by social scientists.

He had hung around the factories and seen the sights. He recorded his impressions of the sights and sounds of the factories, all the possible literary materials. All around was the stuff of which stories were to be made, the characters, the settings, the incidents, the conflict of factory workers against a hostile environment. He had a painter's eye for the factories, for the way the workers looked. These images were summoned up by his descriptive power. The reader was plunged into the place he wanted him to be. Thus, the characters in Yang Ch'ing-ch'ü's short stories are modeled upon, real people, and the incidents closely resemble the real events. The setting gains authenticity from his search for facts.

Being a social historian, Yang Ch'ing-ch'ü's short stories reflect the modernization of Taiwan. They crystallize the modernization process in Taiwan as its people have lived through it. They show us how people in the midst of rapid social change try to live their lives and survive in their turbulent environment. In this sense, the value of his short stories extends far beyond their literary merit and they become significant historical documents of the modernization in Taiwan.

Sophisticated readers, professors and critics, may hold that Yang Ch'ing-ch'ü's literary techniques may not be in the vanguard. Most of his short stories follow a straight linear narrative, but he frequently incorporates flashbacks as a means of exposition of characters. Some of the stories meander aimlessly and the endings seem tacked on without tightly tying up the strands of the plot. He is very successful in utilizing the device of interior monologue, to convey the thought
processes of the protagonists as they are faced with difficult choices and setbacks. His skill is most manifest in conversations, where he captures the rhythms and vulgarities of daily life. The characters in his *Factory Girls* are typically of composite. Whatever sufferings a factory girl encountered are the same sufferings encountered by the other factory girl. Thus, the incidents of rape or sexual harassment in Yang Ch'ing-ch'u's short stories may be, if we explain it in the symbolic or composite way, the rape or sexual harassment from the strong to the weak, not merely from the male to the female.

**IV. Conclusion**

By utilizing the devices of the conventional novel to present the absolutely true facts he collects, Yang Ch'ing-ch'u formulates a type of short story writing that resembles to the new journalism of the 1960's in the United States, and makes himself a typical writer of new journalism in Taiwan.

Since the Western literary theorists have tended to emphasize the storytelling function in defining the narrative mode, and the rhetorical relation between the teller and the tale as the distinguishing feature of narrative literature, it may leave Yang Ch'ing-ch'u's form of narrative in a somewhat ambiguous position if he is not classified as a typical writer of new journalism in Taiwan. Moreover, if he is not classified as a typical writer of new journalism in Taiwan, it is the lack of emphasis on a tightly unified structure that may produce the impression that Yang Ch'ing-ch'u's form of narrative is somehow deficient in structural design—that it is "episodic" in the pejorative sense of the term given by Aristotle.

Coherent to what A. H. Plaks has found in both the historical and
the fictional branches of Chinese tradition, Yang Ch'ing-ch'u's narrative form lies in the transmission of known facts, every given narrative is in some sense a faithful representation of what did, or what typically does, happen in human experience—that is, that the facts in question are true. The sense that what is recorded is ultimately true—either true to fact or true to life—remains a fundamental underpinning of narrative transmission in Yang Ch'ing-ch'u's literary works.

Being a pragmatist, Yang Ch'ing-ch'u has shown apparent purposes and aims in his works. In addition to his exposure of the filthy facts of various aspects of the factories, he urges his readers to receive the ideal of welfare state as the way of resolution. And it depends on the effort of the progressive movement in politics and in labor unionism to achieve it.

In addition to social science and humanities, the studies of literature today follow the way of natural science and formulate numerous theories and hypotheses by way of investigation and statistics—all these, in C.T. Hsia's opinion, may indicate the regression of culture rather than the progress of culture. A promising writer with immense narrative power and imagination, in S. M. Lau's idea, will not be nailed deadly by the theoretical terms of literary criticism such as symbolism, realism, and "native literature". If we are not hampered by our over-reliance on the literary theories, it is acceptable to say that Yang Ch'ing-ch'u is a typical writer of new journalism in Taiwan. Therefore, I hope that the finding of my study on Yang Ch'ing-ch'u's Factory Girls, especially the esteem to Yang Ch'ing-ch'u as a typical writer of new journalism in Taiwan, will not be offensive to those honorable critics of conventional novels.

Notes

Ch'ing-ch'ü Hsiao-shuo Hsüen《楊青矗小說選》). Kao-hsiung: Tun-li. 6. 8-9. (Hereafter referred to as SSYCC).


③: KCNC. 34-39.


⑤: SSYCC. 134.

⑥: SSYCC. 136.

⑦: SSYCC. 138.

⑧: SSYCC. 134-135.

⑨: SSYCC. 135-136.

⑩: SSYCC. 138-139.

⑪: SSYCC. 140.

⑫: SSYCC. 140-144.

⑬: SSYCC. 144-145.

⑭: SSYCC. 146-147.

⑮: KCNC. 54-64.

⑯: KCNC. 65-76. 79-80. 84-88. 90-91.

⑰: KCNC. 93-130.


⑲: KCNC. 145-161.

⑳: KCNC. 203-240.


⑳: Hollowell, L. op. cit. 25-32.


Plaks, A. H. op. cit. 312-314.


Bibliography


