

### 5.3 Introductory Passages of Railway Sceneries

Another feature in this version is the insertion of introductory passages encompassing the charming sceneries along the railway journey. A specific paragraph is devoted to each railway, including the first railway erected in Taiwan that traverses the western plain, the “North-South Line”(縱貫線) and other regional branches, “Tan-shui Branch Railway” (淡水河線), “Chao-zhou Branch Railway” (潮州線), “I-lun Branch Railway” (宜蘭線), “Tai-dong Branch Railway” (台東線), “Ji-ji Branch Railway” (集集線) and “Ping-xi Branch Railway” (平溪線).(See appendix B)

In my regard, the introductory passage was not only a preview of Taiwanese landscape that foretold the readers what was worth attention on the way, but also a simulation of the passengers’ fascinating experience on the move which suggested the principal of having a joy ride. While the train and railway were considered as necessary and practical transportation facilities to reach the destination, they also formed new spaces that allowed new mode and tempo of perceiving Taiwanese landscape.

Compared to the description of “Eight Views and Twelve Resorts” (臺灣八景十二勝) in Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案內》) (1927), the description of railway tour sceneries here proposed an alternative way of looking: it presented a manner of “scanning” rather than “gazing” or “observing”. It no longer

put emphasis on those grand scenic spots. Even though they were eye-catching, they have already become a set of yet “fixed” “markers” in identifying Taiwanese locality. Instead, the introductory passages move on to describe an “in-between” experience with a series of rapid movement from one place to another. Therefore, what readers learned from this simulated “on the road” travelogue, were views equally charming, but without adhering to a particular site or locality. In addition, the lack of view photography also liberated the reader from adopting a certain point of view in imagining specific tourist attraction. In general, this description demonstrated a quick, distant look of the Taiwanese locality, and implied the reader that aside from those officially designated views and resorts, the lure of this southern colony also lies in its pastoral scene that is available all over the island, which entertained both the eyes and the body.



In these introductory passages, “seeing through the railway window”(車窓に近  
つ見), “window views”(車窓風景) were common expressions to notify potential  
tourists to seize a variety of local scenes from the window in time even when the train  
was rushing by. Therefore, the “window” was emphasized as a major access and  
frame of watching the cultivated lands and untainted nature along the way. It  
presented farm and fields, changing mountain views as well as grand seascape. The  
journey started as long as the passenger took their seats. These introductory passages

indicated the railway journey was especially designed in search of the picturesque.

Moreover, the appealing pastoral scene (田園風景) is unusually emphasized in every railway. Take the description of the “North-South Line”(縱貫線) for example, rather than focusing on the hustling and bustling downtown street of Taipei, it concentrated on the flickering images of country scenery that successively come into sight, including the farm houses, the bamboo fence, the egrets and the water buffalos. As the passage emphasized, the fish swimming in the clear river could also be seen near the window. Then, as the train dashed across the central part of Taiwan, the lavish green field and its abundant economic products including rice and banana were taken as objects of seeing. To the south of Zhuo-shui River (濁水溪), the views of green sugar cane bathing in the sunshine was depicted as a representative scenery throughout southern Taiwan. While marking out the monument of the Tropic of Cancer to indicate the “tropicality” of Taiwan, mango(芒果) and longan (龍眼) trees were also taken as interesting views since it offered exotic visual pleasure especially for Japanese tourists.

Next, the description of “Tan-shui Branch Railway” (淡水線) showed that the pleasure of this journey not only lies in the fact that it is bound for the famous resorts in the suburb of Taipei, where one enjoys hiking and relaxing in the hot spring. It is also because in the 40-minute ride from Taipei to Tan-shui(淡水), one sees the view

of the Taiwan Shindo Shrine(台灣神社), Tan-shui River(淡水河), Mount Da-tun(大屯山), Mount Chi-xing(七星山), Mount Sha-mao(紗帽山) and Mount Guan-yin(觀音山). The continuous mountain scenery makes one feel comfortable and relaxing.

As for “Chao-zhou Branch Railway” (潮州線), it runs from the burgeoning new town Kaohsiung to Ping-dong (屏東). According to the description, its main attraction was mainly composed of rice, pineapple, papaya and banana grow on the green field; while the cool wind, and the sweet fragrance of orchid flowers blow into the window also furnish this appealing landscape under the sun.

“Ji-ji Branch Railway” (集集線) runs by the Zhuo-shui River(濁水溪). The description pointed out that passengers can see the view of betel nut trees and bananas from the window, which offered much pleasure along the way. This railway journey also suggested an alternative angle to appreciate the scenery of Mount Shin-kao (新高山) together with Zhuo-shui River(濁水溪) from the ground, since the view photographs in the guidebooks conventionally presented the prospect of the peak.

While the account of the western railway focus on presenting idyllic sceneries and tropical products, the east coast railway such as the “I-lun Branch Railway” (宜蘭線) and “Tai-dong Branch Railway” (台東線) were highly valued for the magnificent seascape along the Pacific Ocean. In contrast to the prosperous, cultivated land of the western plain, the scenery of the east was considered as totally natural, unadorned,

and celebrated for its primitiveness.

To sum up, the introductory passage of each railway no longer focused on describing individual scenic spots. Instead, separate localities were linked by the extension of the railway to form a series of continuous movement and landscape display throughout Taiwan. In my regard, in comparison with the previous version, it revealed a changing statement of landscape by coordinating scattered, heterogeneous regional views and resorts into a unified and harmonious “package”. In other words, the “autonomy” of locality was obliterated in order to form a lasting “duration”. The Eastern Asia Tourist Bureau’s(東亞旅行社) attempt to establish a conventional tourist system in Taiwan will be further testified through the discussion of the tour plan of “Around Taiwan in 17 days” (〈台灣一周旅行日程〉).

The next section presents the tour plan of “Around Taiwan in 17 days” (〈台灣一周旅行日程〉) and its related accounts in Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案內》) (1942). In my perspective, this recommended package tour highlights the mobility in the introductory passages of railway by drawing up a concrete, exemplified itinerary.

#### **5.4 Package Tour “Around Taiwan in 17 Days”**

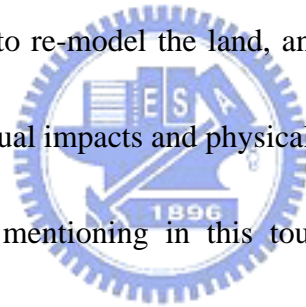
The package tour plans entitled “Around Taiwan in 17 Days”(〈台灣一周旅行日

程〉), “Around Taiwan in 10 Days” (〈台灣十日間旅行日程〉), “Around Taiwan in 7 Days”(〈台灣一週間旅行日程〉), and “Visiting Taroko in 6 Days”(〈タロコ探勝日程〉) were edited in front of Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案内》) (1942), right after a set of view photographs and the index of the locality, which showed their importance in advising potential tourists the proper route of traveling through Taiwan.

I choose to discuss “Around Taiwan in 17 Days”(〈台灣一周旅行日程〉) (see appendix C ) owing to the fact that it was presented as the archetype of “Around Taiwan in 10 Days”(〈台灣十日間旅行日程〉) and “Around Taiwan in 7 Days”(〈台灣一週間旅行日程〉). The later two were simplified versions of this original model. I will further illustrate the significance of “17 Days”: why was this duration proposed, what was concluded in this recommended package, and how was the locality described.

This package tour is aimed to construct Taiwan as a showcase, which entertained Japanese tourists with a blend of natural delights, historical heritage, and modern facilities. It is interesting to find each of these major attractions represented the understanding and conception of different cultures: while the natural sceneries, especially the amazing grandeur of mountains characterized the primitive nature of Taiwan, the historical sites such as temples and ancient establishments marked the

trace of Chinese sovereignty; the modern facilities such as sugar factory, timber factory were attributed to the latest achievement of the Japanese regime in promoting the local industry. In addition, it is clear to see an axis of “time” in sorting out multiple cultural agency in mapping Taiwanese locality: as the Chinese influence was frequently seen as a monument of the “past”, the Japanese contribution on Taiwan was regarded as an “ongoing” process with inviting prospects of “future” economic growth. Therefore, the arrangement of the tour is not simply a juxtaposition of diverse cultural elements in the colony, what underlay in this intermixture is a frame of coordination which intended to re-model the land, and renew tourists’ impression of Taiwan through a series of visual impacts and physical movement.



Another feature worth mentioning in this tour plan is the inclusion of the Japanese shindo shrine and local exhibition hall as tourist destination. In the previous guidebooks, although the shindo shrine was already marked out as an important locality of the region, it is until the publication of Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案内》) (1942) that they were packed up in a tour. According to the schedule, the route always started with a visit of the local shindo shrine. This ritual not only characterized the Japanese tourist practice in Taiwan, but also reinforced the recognition that Taiwan is part of the Japanese Empire.

What is more significant to this thesis is the exhibition hall set up in almost

every locality, which is also intended to draw tourists' interests. Referring back to what I have proposed in Chapter Three, photography is adopted as a means in enhancing the visibility of Taiwanese locality from the very beginning of the Japanese conquest, similarly, all kinds of exhibition halls, including the museums, botanical gardens, and especially local product exhibition hall also emerged this period and served as a frame of watching. Like various expositions under the Japanese regime created a solid knowledge system and a space for fantasy through the display of local objects, the establishment of local product exhibition hall was also highly valued at time to demonstrate the achievement of modernization and promote the image of Taiwan. Since 1899, the Japanese Central Government in Taiwan (台灣總督府) has started funding the establishment of these local exhibition halls all over Taiwan.<sup>146</sup>



But what we learn from this tour plan is a more ambitious work in linking all the individual sites, from north to south, as a series of “stops” along the journey. Furthermore, with the note of traveling time and cost between places, this tour schedule not merely benefited the potential tourists to estimate their future tour with detailed calculation, but also enabled them to have a clear idea of Taiwan by thinking it as a complete whole.

In brief, what I attempt to show through the package tour “Around Taiwan in 17

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<sup>146</sup>Cheng, Jia-hui, The Biggest Exposition in the History of Taiwan (Taipei: Yuan-liu, 2004) 18.



Days” (〈台灣一周旅行日程〉) is a rising tourist statement devoted to “organizing” and “connecting” tourist attractions throughout Taiwan. Which not only exemplified the tourist practice of the last decade of the Japanese Colonial Period in Taiwan, as Lu Shao-li (呂紹理) also reported a similar observance;<sup>147</sup> but also, in my perspective, formed a modern tourist statement of seeing Taiwanese views and resorts as a whole, thus marked a turning point in the publication of Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案內》).

### 5.5 The Formation of “Tourist Statement”

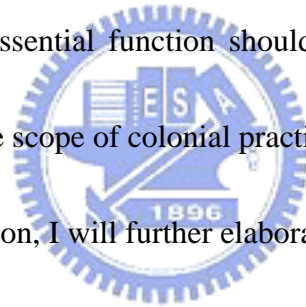
Through the discussion above, I conclude that the Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案內》) (1942) not only proposed a series of absorbing manners of active tourist involvement in recognizing Taiwanese landscape by train, but also demonstrated a set of organized tourist statements and the rules of its operation. In comparison with the germination of “tourist knowledge” in Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案內》) (1927) which suggested a proper scope in looking and evaluating Taiwanese locality after the designation of “Taiwan Eight Views and Twelve Resorts”(台灣八景十二勝), version 1942 was quite different in tone and strategy. Although it no longer emphasized the importance of the officially

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<sup>147</sup>See Lu Shao-li, “Traveling and the Construction of Geographic Views in the Japanese Colonial Period,” Huang Ko-wu, ed., When Images Speak: Visual Representation and Cultural Mapping in Modern China (Taipei: Institute of Modern History, Academia Sinica, 2001) 301-302.

issued views and resorts in 1927, it brought up a set of direct and persuasive propositions that was easy to understand and demanded potential tourists to follow.

Whether in terms of the demonstration of proper tourist position and behavior through the arrangement of figures in view photographs, or in terms of the formation of a coherent Taiwanese tourist “system” through the strategies of re-mapping in the introductory passage of railways and the package tour “Around Taiwan in 17 Days” (〈台灣一周旅行日程〉), they were not simply reporting facts or giving practical information. As they worked jointly in performing an agency and dynamism in traversing the colony, their essential function should be comprehended beyond the textual form and studied in the scope of colonial practice.



In the following discussion, I will further elaborate this point by attributing them as significant “statements” in changing. In my perspective, what is decisive in defining the view photography, the introductory passages of railway, and the package tour “Around Taiwan in 17 days” in Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案内》) (1942) as statements in working mainly lies in the understanding that these representations and accounts centering on the encouragement of action and movement were themselves a “practice” of knowledge making in the Japanese colonial Period, instead of being a projection of the actual tourist experience and practice out there. This knowledge making was directed and operated for the purpose

of the promotion of tourism under the government's policy, as I have mentioned in the beginning of this chapter. The production of these corresponding "statements" in guidebooks indicated the germination of a modern landscape discourse in which view photography played a significant role throughout its formation.

Referring back to the discussion of "statement" and "discourse" in Chapter Two, Foucault defined the concept of "discourse" by describing the operation of statements. He divided the "Discursive Regularities" of statement in four formations: including the formation of "objects", "subjective positions", "concepts" and "strategies", and further illustrated its operation in four domains, including "referential", "subject", "associated field" and "materiality". The idea of "statement" is not only the unit of "discourse"; it is the key in understanding the overall concept of discourse and the discursive formation of knowledge.

In terms of four formations of "Discursive Regularities", it is found that first of all, through the participation of both photographs and descriptions, Taiwan was involved and depicted as an effective "object" in the statement, rather than an unknown territory that has been obliterated, or falsely represented for a long time in the history.<sup>148</sup> Second, the circulation of guidebooks also consolidated the "subjective

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<sup>148</sup>Zhuang, Ya-zhong, "Overseas Travel Notes: Between Self and Other," Culture and Power: A New Taiwanese Cultural History (Taipei: Rye Field Publications, 1993) 41-59; He, Su-hua, "Chinese Literati of the Early Qing Dynasty in Taiwan: On *Overseas Travel Notes*," Taiwanese Documents 53:1 (2002): 172.

position” of the Ministry of Railway Affairs (鐵道部) in producing reliable tourist statements as guidance to the Japanese general public. Third, it was the specific social condition in the Japanese Colonial Period that made the distribution of tourist statements in Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案内》) possible, which included the diverse traffic of technological development, such as the technology of photography and printing, the establishment of railway transportation facilities, the government’s policy and its multiple institutional practice to promote the tourist industry of the age.

Moreover, investigating the discursive formation of the guidebook from the aspect of the “Discursive Regularities”, it is found that with the strong impulse in seeking genuine Taiwanese landscape and pursuing mobility, Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案内》) (1942) distinguished from other documents of view photography at the period, such as the abundant photo albums and postcards, as the later mainly aimed to “introduce” or “report” Taiwanese localities, without such emphasis on “fun” and “pleasure”. The authority of the Ministry of Railway Affairs enabled the tourist statements in the guidebook to be admitted as convincing and persuasive, while these statements also followed the statements in the previous versions, such as the indication of Japanese Shindo Shrine and Exhibition Hall as important and worth-seeing destination that should not be missed in the voyage. Last,

the “materiality” of these tourist statements lies in the wide employment of view photography as a significant access of conveying and transcribing the framing of Taiwanese landscape.

So far, Foucault’s discussion on “statement” and its domains of operation enabled this thesis to conduct a more solid and organized description and analysis of Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案內》). On the other way around, these documents also served as a tester to examine Foucault’s theoretical model of knowledge. The only default that I found through the discussion is the lack of “concept” in the formation of tourist statements. Although I discovered certain narratives work in the formation of the tourist statements, such as the emphasis of panorama, mountain grandeur and site for relaxation in Chapter Four, and the reiteration of “continuity” of movement in this chapter; in my regard, they still failed to form a rigorous and precise concept or systematic propositions. Since the tourist knowledge formulated in railway guidebooks were essentially a type of knowledge for mass entertainment, lacking serious logic, principals or argument.

## 5.6 Conclusion

In this chapter, I have pointed out the tourist statements formulated in Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案內》) (1942). View

photography, introductory passages on railway sceneries, and 17-day package tour demonstrated the pleasure of active intervention, mobility, and systematic practice in discovering and identifying the proper Taiwanese views and resorts by train. The inclusion of train and railways in the statements not only highlighted the importance of modern transportation facilities established during 1910s and 1920s in popularizing modern tourist practice, but also elaborated the significance of trains and railways through the making of statements. Since they were not simply practical means for reaching the destination, they were also new channels of looking that remapped Taiwanese landscape with new prospects, thus played a significant role in the formation of landscape discourse of the Japanese Colonial Period.

From the other aspect, as I have mentioned in the beginning of this chapter, a series of Japanese government's institutional practice in Taiwan, including the promotion of foreign investment, the inauguration of exposition, the establishment of national parks and related tourist agencies also accelerated the distribution and population of landscape discourse formulated in railway guidebooks. With these non-discursive formations beyond texts and utterances, the significance of guidebooks exceeded the limit of its textual form; therefore, I consider them as statements in working.

To sum up the discussion of Chapter Four and Chapter Five, it is found that

statements manifested through various forms, including photographs, diagram, and accounts in railway guidebook version 1942 reorganized the “tourist knowledge” formulated in version 1927, and rendered its rules of operation more straightforward and clear. Henceforth, I conclude that in the Japanese Colonial Period, guidebooks published by the Ministry of Railway Affairs (鐵道部) combined view photographs and tourist statements in constituting a landscape discourse. The making of discourse was part of the institutional practice of the Japanese Central Government in Taiwan (台灣總督府), and its operation interrelated with heterogeneous social fields in the level of modernization. The deployment of this discourse was supported by a set of appropriate practice, which jointly contributed to the formation of a proper marking system of Taiwan.

