

Housewives discourse of “Banshan” anshanvLin-Haiyin

—A drift home in Taiwan, Beijing and Japan

The purpose of this paper is to analyze the housewives discourse in Lin-Haiyin's writings. Taiwan through the Japanese occupation of 50 years, Taiwan writers had performed literary creations by the Japanese, since 1949, by the Guomindang has to promote the language policy of the national language of the Chinese, In the 1950s in Taiwan, Mainland Chinese people have possession of the literary world. Discourse by women was also originated by women writers of the main land. They after move to Taiwan, announced a work in literary column and magazines of newspapers, of which "Women and family Weekly" is a typical text in women literary study of Taiwan.

In this paper, an overview of the literary policy by the Guomindang-led First 1950s, followed by "Women and family Weekly" (1949.3.3-1955.4.27) to target, and analyzed the discourse of the six writers: Xie-Bingrong, Hui-Xiang, Lin-Haiyin, Meng-Yao, Zhong-Meiying, Ai-Wen. As a result, the "housewives" discourse of woman writer was moved to Taiwan, while fulfilling the support of one's faithful helpmate also has an economic power, female image that independence which to engage in the house to have the independence was seen. This overlaps with the "Trophy Stepford wife" image of China has been receptive to the end of the 19th century in the continent "Modern Family". In addition, it is in an emergency that continent counteroffensive, both housewife image of the ideal national government asked the woman, had not a little overlap.

However, "housewives" discourse of woman writer was moved to Taiwan, it can not be called merely formed only had received political influence. This is because, for the writer, the home experience of the continent era, it is because he has an important meaning in terms of forming the "housewives" discourse.

Among women writers who had moved to Taiwan, Lin-Haiyin was the only one with a special profile called “Banshan” (person who went to mainland China from Taiwan in the Japanese colonial age and returned Taiwan after 1945). Lin often wrote “positive modern housewives” which can be considered to be the alter ego in her essays. This paper focuses the relationship between the housewife image and "Banshan" identity. She drew housewives who manage their perfect and happy home, and at the same time enrich themselves by working busy with housekeeping and their jobs. It was an effective means to establish her identity in Taiwan.