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Organizers | Jill Chen, Sanyu Chang

Address | North Tobacco Factory 2F., No.133, Guangfu S. Rd., Xinyi Dist., Taipei City 11072, Taiwan

Website | <http://en.taicca.tw/>

Telephone | +886-2-2745-8186

Email | service@taicca.tw

Managing Director | Gray Tan

Editor-in-Chief | Joshua Dyer

Copyeditor | Bernie Yang, Catrina Liu, Itzel Hsu

Production Manager | Anting Lu

Editorial Consultants | Emily Ching-Chun Chuang, Gi Liu, Hsin Ma, Sean Hsu, Shang-Yeh Lu, Yuan-Pu Chiao

Cover Design | Hikaruketsu Li

Design and Layout | Wei-Jie Hong

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TAICCA'S PREFACE

ABOUT TAIWAN CREATIVE CONTENT AGENCY

Gifted with cultural and natural diversity, Taiwan has created admirable economic and political miracles over time that empowers many fascinating stories. Even though cultural industries in Taiwan have been prosperous and prolific, in response to the knowledge economy and evolving technologies, we stand at a critical point to adapt and innovate.

Founded in 2019, TAICCA is a professional intermediary organization supervised by the Ministry of Culture to facilitate cultural industry development, including but not limited to publishing, audiovisual, music, animation, comics, games, and cultural technology applications. TAICCA drives industrial investments, innovations, and formulates Taiwan's cultural brand that enriches the international cultural landscape through our diverse and rich cultural content.



GRANT FOR THE PUBLICATION OF TAIWANESE WORKS IN TRANSLATION (GPT)

MINISTRY OF CULTURE,
REPUBLIC OF CHINA
(TAIWAN)

GPT is set up by The Ministry of Culture to encourage the publication of Taiwanese works in translation overseas, to raise the international visibility of Taiwanese cultural content, and to help Taiwan's publishing industry expand into non-Chinese international markets..

- Applicant Eligibility: Foreign publishing houses (legal persons) legally registered in accordance with the laws and regulations of their respective countries.
- Conditions:
 1. The so-called Taiwanese works must meet the following requirements:
 - A. Use traditional characters;
 - B. Written by a natural person holding an R.O.C. identity card;
 - C. Has been assigned an ISBN in Taiwan.
i.e., the author is a native of Taiwan, and the first 6 digits of the book's ISBN are 978-957-XXX-XXX-X or 978-986-XXX-XXX-X.
 2. Applications must include documents certifying that the copyright holder of the Taiwanese works consents to its translation and foreign publication (no restriction on its format).

3. A translation sample of the Taiwanese work is required (no restriction on its format and length).

- Grant Items:

1. The maximum grant available for each project is NT\$600,000, which covers:

- A. Licensing fees (going to the copyright holder of the Taiwanese works);
- B. Translation fees;
- C. Marketing and promotion fees (limited to economy class air tickets for the R.O.C. writer to participate in overseas promotional activities related to the project);
- D. Book production-oriented fees;
- E. Tax (20% of the total award amount);
- F. Remittance-related handling fees.

2. Priority consideration is given to books that have received the Golden Tripod Award, the Golden Comic Award, or the Taiwan Literature Award.

- Application Period: Twice every year. The MOC reserves the right to change the application periods, and will announce said changes separately.
- Announcement of successful applications: Winners will be announced within three months of the end of the application period.
- Application Method: Please visit the Ministry's official website (https://grants.moc.gov.tw/Web_ENG/), and use the online application system.

For full details, please visit https://grants.moc.gov.tw/Web_ENG/

Or contact: books@moc.gov.tw



About TAICCA Select

As book adaptations and interdisciplinary development gain momentum in recent years, TAICCA recommends outstanding titles in each issue to publishers, TV and film producers, and other media developers worldwide, with sample translations and related articles available online. For more details, email booksfromtaiwan.rights@gmail.com.

T A I C C A

S E L E C T

ONCE UPON A TIME IN HOLLYWOOD TAIWAN: THE LIFE AND DEATH OF TAIWANESE HOKKIEN CINEMA

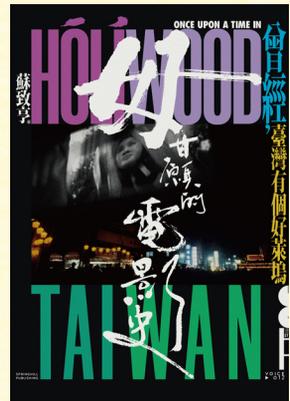
毋甘願的電影史： 曾經，臺灣有個好萊塢

While Taiwanese directors like Hou Hsiao-Hsien and Ang Li are well-known to film buffs worldwide, few outside Taiwan will have heard of the golden age of Taiwanese cinema that predates these perennial award-winners, nor of the dramatic boom-and-bust that ended Taiwan's first flash of cinematic glory.

Starting in the mid-1950's with the first screen adaptations of Hokkien-language folk operas, Taiwan's film industry quickly ramped up production, gracing local theaters with three new releases per week. In the 1970's, however, this thriving industry collapsed, and Taiwanese cinema showed no signs of recovery until the rise of the New Wave in the 1980's.

Once Upon a Time in Hollywood Taiwan brings this forgotten flourishing of Hokkien film to life. Blending narrative history and critical analysis, the book situates Taiwan's golden age of cinema within the economic and political landscape of the times. A former researcher at the Taiwan Film Institute, author Su Chih Heng carefully considers the impact of politically imposed Mandarin-language standards, the technical challenges of conversion to color film, and structural problems within the industry in his post-mortem of Taiwan's early film studios.

A valuable study of a neglected era of cinematic history, *Once Upon a Time in Hollywood Taiwan* is equally a work of nostalgia. Through production stills, period movie posters, and painstaking research, Su Chih Heng pays fond tribute to those who worked in Taiwan's Hokkien-language film industry, and the movie studios where their dreams were brought to life.



Category: History, Art

Publisher: SpringHill

Date: 1/2020

Rights contact:

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Pages: 463

Length: 283,616 characters
(approx. 185,000 words in English)



Su Chih Heng

蘇致亨

A former researcher at the Taiwan Film Institute, Su Chih Heng's writing and research have received numerous academic awards, including prizes from the National Museum of Taiwan Literature and the Cultural Studies Association, Taiwan. Born in 1990, Su holds a Master's degree from National Taiwan University's Institute of Sociology.

Film researcher Su Chih Heng guides readers through the rise and fall of Taiwan's golden age of cinema, a brief flourishing of local-language blockbusters that swept the island nation during the 1960's.

UNFINISHED STORIES: IN CONVERSATION WITH SU CHIH HENG, AUTHOR OF *ONCE UPON A TIME IN HOLLYWOOD TAIWAN*

Written by Lee Yijhen
Translated by Joshua Dyer

You may have heard of India's Bollywood, or even the Nigerian Nollywood, but did you know that, once upon a time, Taiwan also had a Hollywood?

The story of cinema often gets explained in a kind of film-lovers short-hand: *Singing in the Rain* shows us the transition from silent films to talkies, right down to the elocution lessons. *Cinema Paradiso* is a nostalgic look at the era of celluloid film. *Day for Night* shines a light on the outsized passions that fueled the production of great films... *Once Upon a Time in Hollywood Taiwan*, however, reveals an overlooked sub-plot in this familiar story. Readers will learn that while the Western cinema was exploring new avenues in the post-war era, filmmakers in Taiwan were brimming with creative energy, churning out Hokkien language films to the order of a hundred films per year for markets that spread beyond Taiwan to Southeast Asia. This once flourishing industry, however, fell victim to government imposed language politics and regulations on technology. As a result, an entire generation of films was stamped with pejorative labels: poorly produced, low-class, outdated – and then forgotten.

Our Stories, Our History

When it comes to this early period of Hokkien language film, you'll find that even Taiwanese people have rarely heard of it. How was this period of our own history silenced? "This feeling of being

a stranger in one's own country is quite common for many Taiwanese people of my generation," says author Su Chih Heng, former researcher at the Taiwan Film Institute and M.A. graduate of National Taiwan University's Institute of Sociology. It is exactly this situation that compelled Su Chih Heng to commit the seven years of research and writing necessary to complete his book. Unlike other cultural histories of Taiwan, you'll find no pontificating on elite culture in



Movie poster of *Three Beautiful Blind Female Spies*
(Resource: Taiwan Film Institute)

Once Upon a Time in Hollywood Taiwan. The book takes popular culture as its subject, and the filmmaking industry as its primary locus of analysis, re-establishing the cultural pedigree of the early period of Hokkien language film.

“Cultural histories of Taiwan have typically centered on Mandarin speakers, adopting a historical perspective of Chinese nationalism, which obscures the experiences of the majority population, the authentic representation of Taiwanese culture,” says Su Chih Heng. In comparison to the voices of Taiwanese writers, who were effectively silenced under the “language movement” promoted by the Kuomintang Administration, filmmakers in 1950’s Taiwan produced a sizeable number of Hokkien language films.¹ More than just a flourishing of nativist culture, these movies spanned a broad range of subjects. “Americans had their Laurel and Hardy, and we had *Brother Wang and Brother Liu Tour Taiwan* (王哥柳哥遊臺灣). While *Zatoichi, the Blind Swordsman* held sway in Japan, we had *Three Beautiful Blind Female Spies* (豔謀三盲女), a local remake involving blind women swordsmen.” Su Chih Heng also points out the influence of mainstream consumers: “This (range of films) reflects consumer preference for local language culture, as well as the creative dynamism of the Taiwanese people.” From these examples we can see that Hokkien language production houses were actively engaged with other film markets, and exhibited great flexibility in mobilizing their resources, enabling them to keep pace with current trends.

In the 1960’s, in response to the advent of color television, American film studios also began their gradual transition to color film. Advances introduced by Eastman Kodak, the sole company with the imaging technology to produce color film stock, dramatically lowered the barriers to making color movies, with the result that the rest of the world soon followed in America’s footsteps,

transitioning from black and white to color filmmaking. On the topic of this epochal transition, Su Chih Heng points out the unique circumstances faced by the Hokkien language film industry in the midst of the language unification movement. The Kuomintang Administration, which had become involved in managing the movie industry in the post-war years, restricted the use of color film to movies shot in the “national language” of Mandarin, amounting to a form of covert suppression of the predominantly black and white Hokkien language movies. At the same time, foreign currency controls were imposed that made it more difficult to import black and white film stock, forcing a rapid deterioration of the Hokkien language film industry.

The Past Reborn: Restoring Taiwan to its Place in Global Film Studies

“Raw material” is one of the themes that ties together Su Chih Heng’s portrait of Hokkien language film. “I believe that the sourcing of film stock is one of the keys to re-assessing movie history, one which ties movie history to world history.” He points out that as the so-called “Camphor Kingdom,” Taiwan exported the raw materials needed to manufacture celluloid film, thereby forming a pillar of the emerging Hollywood film industry.

Su shares another historical example of Taiwan’s role in the global film production, this time involving Nollywood, Nigeria’s film industry. As a major supplier of blank video cassettes, Taiwan played a supporting role in Nollywood’s rise in the 1990’s as an industry focused on direct-to-video movies. Yet, the reason Taiwan could manufacture low-cost video cassettes had to do with its own film industry. As the costs of black and white film rose, Taiwanese filmmakers increasingly turned to shooting on video to save on capital costs and stay competitive. This

¹ Influenced by nationalist ideologies, language unification movements took root in many countries in the post-war era, including France and Spain, which resulted in the suppression of local dialects. The National Language Movement in Taiwan began with the formation of the Taiwan Province National Language Promotion Committee by the Kuomintang Administration in 1946, which established Beijing Mandarin as the standard for the National Language Movement. Hokkien, Hakka, and other regional dialects were prohibited out of fears that “Without a unified language, there can be no unified nation.”

being dominated by charts, data, and dry discussions of government policy. The final form of *Once Upon a Time in a Hollywood Taiwan* is an attempt fill these gaps: a complete history of Taiwan's vanished local-language film industry presented in a readable, hard-hitting, narrative style.

Su Chih Heng had to completely re-organize his thesis, incorporating in-depth interviews with filmmakers, crew-members, and actors, to create a more story-centered approach to history. "It was like writing a work of creative non-fiction," he says. He hoped the book would provide readers a window on the dynamism of Taiwanese filmmakers within a global, industrial framework, restoring the voices of those who created Taiwan's golden age of film. Su Chih Heng spent many painstakingly hours developing and filling out the predominantly chronological structure of the book. "The first chapter looks at three particularly well-crafted films as a starting point for discussion. Next we look back at the history of the Japanese colonial period. Then we look at the entire process of developing an industry (of filmmaking), and later, film promotion and distribution to theaters. After two waves (of development) comes the pinnacle of Hokkien language film, with its reliance on tent pole color productions, leading to the 'color ceiling' effect, and the inevitable decline of the industry. Finally, we look at the modest revival that came after the relaxing of martial law and analyze the continuing influence of early Hokkien language film."

Tân Saⁿ and Gō-niū (陳三五娘), released on New Year's Eve 1981, is often considered the last major Hokkien language film release, but Su Chih Heng believes the story of Hokkien language film hasn't

yet reached its conclusion. *Once Upon a Time in Hollywood Taiwan* is only one chapter in the story. By re-engaging with these classic films, Su Chih Heng's book challenges previous historical perspectives on Taiwanese cinema, reviving and extending the pedigree of Hokkien language film into the present era. As such, the book is a model for overturning the historical assumptions of the past by establishing a true cultural history of post-war Taiwanese society. By reconnecting readers to the pulse of this golden age of Taiwan cinema, Su Chih Heng unearths the forgotten stories of Taiwan cinema, liberating them to resonate in our present times, and on into the future.



Movie Poster of *The Best Secret Agent: Fake Couple*
(Resource: Taiwan Film Institute)

MY SISTER IS A TEENAGE BONE COLLECTOR (VOL.1): NEVER SAY DIE

地火明疑：少女撿骨師系列 (1)

After the death of their father, I-Feng and I-Chi take charge of the family “bone collection” business – a traditional practice that involves opening tombs to collect the bones of the deceased for storage in funerary urns. I-Chi conducts the ritual bone retrievals, while older brother I-Feng handles day-to-day affairs, but business is suffering as society increasingly opts for modern funerals.

To make matters worse, a scheduled bone collection has been delayed because the granddaughter of the deceased is convinced her grandfather will be returning from the grave. Odds are the girl is mentally unbalanced by grief, but I-Feng and I-Chi start investigating, if only to find a means to comfort the girl and move forward with the bone collection.

Meanwhile, a local policeman has discovered a wooden board with the outline of a human body burned into it. As more boards turn up, the officer suspects they are related to string of murders, but he needs the help of our teenage bone collectors to crack the case.

Charting a course between ghastly horror and winsome humor, *My Sister is a Teenage Bone Collector (Vol.1): Never Say Die* is a detective story packed with mystical references and religious ritual. As suspicions mount, and the threads of the twin investigations fade into darkness, only one thing is certain: readers won't be able to put down this skillfully plotted tale until the final mystery is revealed!



Category: Crime Fiction

Publisher: Sharp Point

Date: 8/2019

Rights contact:

booksfromtaiwan.rights@gmail.com

Pages: 384

Volume: 3 (ongoing)

Length: 152,967 characters (approx. 100,000 words in English)

After the death of their father, I-Feng and his sister I-Chi carry on the family profession of “bone collecting”– the ritual retrieval of bones from gravesites. When a family delays the opening of a grave because they believe the

Hassengo 八千子

Hassengo is a Taiwanese mystery writer, a graduate in forensic science, and recipient of the Ministry of Culture Young Creatives grant. His novel *Testimony* received special recognition at the third annual Sharp Point Media awards.



deceased may be returning to life, the bone collectors are drawn into a paranormal mystery that reveals the skeletons in this family's closet might be more significant than the one buried in the ground!

SCIENCE, FAITH, AND LIGHT NOVEL: HASSENGO AND THE *MY SISTER IS A TEENAGE BONE COLLECTOR SERIES*

Written by Lee Jiheng
Translated by Joshua Dyer

He was a twenty-three-year-old university student when his first novel, *Testimony*, won a special recognition prize at the third annual Sharp Point Media Awards. Shortly afterwards Hassengo was shortlisted for the Mystery Writers of Taiwan annual submission prize. Not six months after that, the first novel of his *My Sister is a Teenage Bone Collector* series was published, describing the adventures of a young girl who is a specialist in the grisly work of traditional Taiwanese funerary rites. While *My Sister is a Teenage Bone Collector 1: Never Say Die* incorporates elements of Taiwanese folk religion and burial practices, its tone is light, easing readers into comfortable contact with its sometimes macabre subject matter. By focusing on traditional Taiwanese culture, Hassengo liberates himself from the perennial subjects of popular fiction – fantastic heroes, teenage angst, and campus romance – delving instead into philosophical questions concerning life and death, tradition and modernity, and reason and faith. The result is tale of deduction built on a foundation of mysticism and superstition, but whose ultimate allegiance lies with that most enjoyable of literary genres: the light novel.

When Forensics and Locality Collide

When asked about the impetus for the novel, Hassengo smiles and replies, “I wanted to use this imported literary form, the light novel, to write a story that only a Taiwanese author could write.”

Once the form was set, the inspiration for the subject matter struck during his undergraduate studies. Hassengo was pursuing a degree in forensic medicine at the University of Leicester at the time, and was particularly fascinated by his lab courses in forensic autopsy. He was dissecting cadavers when it hit him. “That’s it! I could use ritual bone collecting¹ as a starting point, and write a story against a backdrop of traditional Taiwanese culture.”

After graduating and returning to Taiwan, Hassengo discovered there were practical limitations to applying the forensic science he had learned: his coursework was based on data collected in Western countries. Hassengo explains, “As a practical matter, forensic science places a lot of emphasis on the geographical environment. Everything I had seen and

1 Bone collecting is a religious rite that involves retrieving bones from graves, usually three to five years after burial, to be stored in a special funerary urn. The process is carried out by a ritual specialist known as a bone collector.

researched in school was based on case studies from outside Taiwan. If I directly applied that knowledge in Taiwan, it could lead to a lot of problems." This realization led him to ponder how the land and culture of Taiwan had shaped him growing up. That's when he decided he had to reevaluate Taiwanese folk beliefs from a scientific perspective.

A Family Legend and the Nature of Belief

"Some of the material for *My Sister is a Teenage Bone Collector* came from my paternal grandfather who ran a traditional massage and therapy clinic. He was more than just a traditional healer; he also performed Daoist rituals. He had a number of disciples at the time, and left behind written records of his work. Unfortunately, no one understands his writings very well, so I don't know how the rituals were carried out." Hassengo's excitement is obvious as he shares the connection between the precious heirlooms left by his grandfather and the subject matter of his novel.

"Much of my grandfather's writing had been passed on to his disciples. As I was gathering materials for my novel, I had to run all over Taiwan visiting these disciples and piecing together my grandfather's work. But in the end, there were a lot



of discrepancies. Various handwritten notes and journals came to have different interpretations in the eyes of different disciples. It was hard to know which version was authoritative." Hassengo recalls, "My research forced me to conclude that every student has their own interpretation of what they learned from the master."

For this reason, as Hassengo began to grapple with issues of belief in his novel, he gradually broke with the exacting demands of science, and adopted an attitude of broad-minded acceptance. "I had to follow a certain principle to avoid coming across as an absolutist. Basically, if someone believes something is true, then it's true. If someone else has a different point of view, you can't say it's wrong. As long as each person can go on believing what they believe, then everything's ok."

There is a depth in Hassengo's thinking that belies his youth, and nowhere is that more apparent than in his handling of sensitive topics. In the second and third novels of the series, he touches on the political events at the heart of the deepest divisions in Taiwanese society: the period known as the White Terror. How does Hassengo view this period of history, and why did he choose to write about it?

Introducing a Historical Twist: Humanity

"One branch of my family came to Taiwan with the Nationalists. No matter how you approach it, it's a sensitive topic.² My grandfather served in a Nationalist military intelligence unit. I started thinking, wouldn't it be interesting if you had a spy in that era who was actually working for the benefit of the local people?" So, Hassengo wrote just such a character into his series.

While discussing the February 28 Incident,³ it becomes clear how much thought Hassengo has put into the matter, "I'm half descended from Taiwanese stock, half from the mainlanders who came across with the Nationalists. When I was young, everyone around me tiptoed around the



subject of ethnicity. What I want to do is find a way for these two ethnicities to drop their mutual distrust." Hassengo recalls that when the Nationalists arrived in Taiwan, many that worked in intelligence units were living under assumed identities. They had to bury their names, and even deny the families they once had. In the end, many of them were buried with only their assumed names to mark their graves. Even Hassengo's grandfather, because of the intense political conflicts of the times, had to make a living from his humble clinic. Today, it is difficult to appreciate the

2 There is significant political conflict between the Taiwanese who are descended from settlers who came to the island 3-400 years ago, and those who are descended from the Nationalists who arrived in the late 1940's, owing to the harsh rule initially imposed by the Nationalist government.

3 Tensions between the local Taiwanese and the newly arrived Nationalists reached a head on February 28, 1947, when Nationalist soldiers opened fire on protestors, killing thousands of civilians.

hardships suffered in those times.

Nonetheless, Hassengo maintains a sense of humor concerning his grandfather's legacy. When he was visited by his grandfather's disciples to collect material for the novel, he was bemused by the conflicting interpretations he received. "In the end I found that most of them didn't even completely believe themselves. They had to admit that more had been lost than had been preserved." The idea expressed in *Never Say Die*, that "belief is the spell at the core of faith", came directly from these experiences, Hassengo adds.

On Writing a Human Story

Regarding his long-term vision, Hassengo says that he originally had not intended *My Sister is a*

Teenage Bone Collector to be a tight-knit series; he hoped that readers could start from any book in the series without feeling they were missing out on important details. However, by the time he began work on the second book, *Gods Never Forget*, Hassengo had already received feedback from readers and his editors that they would like stronger continuity between the books. In response, he introduced some foreshadowing and mysterious events that he hoped would give readers the cohesion they desired. Now that he has several books under his belt, Hassengo hopes to draw more heavily from his personal experiences in his writing, so his books can function as a kind of conversation between himself and his readers, between himself and the world.

Hassengo recalls that his original intention was to write crime fiction that revolved around characters, as opposed to a crime or incident, and the light novel seemed like the most suitable medium in which to pursue this. At the same time, he hopes to explore the rich, multidimensional possibilities that arise from setting these characters against a background of traditional Taiwanese culture.

Now that his books have the opportunity to step out onto the world stage, Hassengo feels grateful to be in a position to help promote Taiwanese culture, and give his readers a deeper understanding of this unique island nation.



A S I A N

E D I T I O N

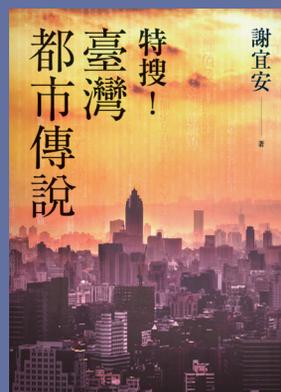
TAIWAN URBAN LEGENDS AND WHERE THEY COME FROM

特搜！台灣都市傳說

Spread by word of mouth and internet memes, urban legends are the just-so stories of contemporary life. Though widely known, we rarely delve into the origins of these stories, nor bother to ask what truths these untruths have the potential to reveal.

Each of the thirteen chapters of this book begins with a retelling of one of Taiwan's best known urban legends, and then proceeds to analyze the scientific and historical plausibility of the tale. Readers learn about the times in which the legends arose, how they have been passed on and altered over time, and, finally, the societal anxieties and fears that might motivate the construction of such yarns.

Author Hsieh Yi-An categorizes urban legends into five broad types: collective memories of horror (plane crashes, disasters, etc.), universal legends found across the world (muggers who steal their victims' organs), fears associated with specific locations, historical tales that reflect contemporary politics, and monster stories. After years spent researching this last category, Hsieh has recently expanded the scope of her inquiries to include all urban legends, treating readers to a feast of Taiwan's favorite oft-told tales perfectly complemented by enlightening historical and psychological analysis.



Category: Social Science
Publisher: Gaea Books
Date: 3/2020
Rights contact:
booksfromtaiwan.rights@gmail.com
Pages: 288
Length: 88,633 characters
(approx. 58,000 words in English)

This deep dive into the origins, motivations, and logic of thirteen of Taiwan's best known urban legends combines historical, psychological, and sociological perspectives to pose an important question: what do these oft-told tales tell us about the hopes and fears of contemporary society?



Hsieh Yi-An 謝宜安

Born in Lukang, one of Taiwan's best-preserved historical towns, Hsieh Yi-An now resides in Taipei, where she graduated from National Taiwan University. A member of the Taipei Legend Studio, Hsieh is dedicated to researching and promoting local legends of monsters and mysterious happenings. She has contributed writing to the *Daemon Tales* series of books, and helped develop of the associated tabletop game.

SECRET DIARY OF A MEDICAL INTERN

實習醫生的祕密手記

Occupying the front lines of treatment, but frequently delegated the most menial tasks, medical interns have front row seats on the lives of their patients. Though their work is challenging, the experiences of these precious years will stay with them for a lifetime. For psychiatrist and writer Abucastor, they taught him the very heart of medicine: to meet every person in need with kindness.

Birth, disease, old age, and death are staples of hospital life, and each is brought into vivid focus under the humane and sensitive pen of Abucastor. There is the retired general, still possessed of a commanding presence, now reduced to battling that least dignified of foes, the feeding tube. There are the foreign caretakers shepherding the elderly through their final years of life; though trusted with the most tender and intimate aspects of care, they are unable to accompany their wards in their inner struggles with mortality. There is the young mother with her face pressed to the glass of the nursery, her delicate frame radiating an indomitable love, as if to tell the world, "For this child, I will do anything."

In between the sentimental vignettes, the harried intern's life can run the gamut from thrilling to downright terrifying. When transporting a precious donated cornea, Abucastor feels more secret agent than doctor, charged with safely delivering a life-altering cargo. While waiting for his test results after accidentally pricking himself with an infected needle, he can't help but wonder if the final countdown on his own life has begun.

An essayist and poet, Abucastor's writing benefits from his expressive imagery and penetrating powers of observation, embedding readers within the milieu of the hospital, where the celebration of life and the tragedy of death are forever rubbing elbows, and the often menial – but rarely trivial – work of the intern is never done.



Category: Memoir

Publisher: Aquarius

Date: 7/2019

Rights contact:

booksfromtaiwan.rights@gmail.com

Pages: 240

Length: 76,000 characters
(approx. 49,000 words in English)

Rights sold: Simplified Chinese
(Zhongguo Gongren)



A specialist in psychiatry, Abucastor (Dr. Liu Chun-Hao) is also a well-known poet and essayist. His collection of non-fiction writing *The Subtle Light of Heaven* is based on his experiences from his obligatory service posting in Eswatini. He is the recipient of the Ministry of Education's Art and Culture Award; the China Times Literature Award; first prize at the Huai-En Foundation Literature Awards; and first prize at the Hong Kong Youth Literary Awards. His collections of poetry include *Here and Now*, *Déjà vu*, and *Jamais vu*.

Abucastor

Liu Chun-Hao
阿布

Confronted by the drama of ordinary lives in crisis, medical intern Abucastor reflects on his final years of medical training in this collection of essays. By turns thrilling, sentimental, and reflective, these real-life vignettes of hospital life take readers straight to the heart of medicine.

SMILING DEPRESSION

微笑憂鬱

When we think of depression we imagine someone crying in a corner, all tears and frowns. The reality is, the more positive a person's presentation, the more likely they are to be suppressing their most intolerable feelings. In the case of smiling depression, the state of depression is successfully hidden away behind a mask of positivity. The sufferer appears content and successful, but feels intense self-loathing and hopelessness on the inside.

In the current era of social media, which rewards positive thinking and proactive lifestyles, people feel pressured to create a positive image online. This kind of culture makes it difficult to accept our imperfect selves, to the point where we fear the gaze of others. To deal with smiling depression, we have to learn to go easy on ourselves, and to honestly face the vulnerability and fear inside us, so we can slowly transform our inner state towards one of self-acceptance.

Smiling Depression manifests at the societal level in the increasing number of celebrity suicides. Starting from these well known cases, *Smiling Depression* moves into the issues we face in the various roles we play in life, revealing the origins of depression, and how it can develop unnoticed. Practical tips for those suffering from smiling depression include: learning not to hide your sorrow, finding safe places to express yourself, and seeking help when needed.

Clinical psychologist Hung Pei-Yun explores the issue of smiling depression from the perspective of the social environment and the relationship between outside expectations and our inner psychological states. She pays special attention to the unique challenges faced by gifted children, managers and bosses, members of the LGBT community, men who have difficulty with emotional expression, and members of the "sandwich generation" who have to juggle the twin responsibilities of raising children and caring for elderly parents.



Category: Self-help

Publisher: Aquarius

Date: 4/2020

Rights contact:

booksfromtaiwan.rights@gmail.com

Pages: 256

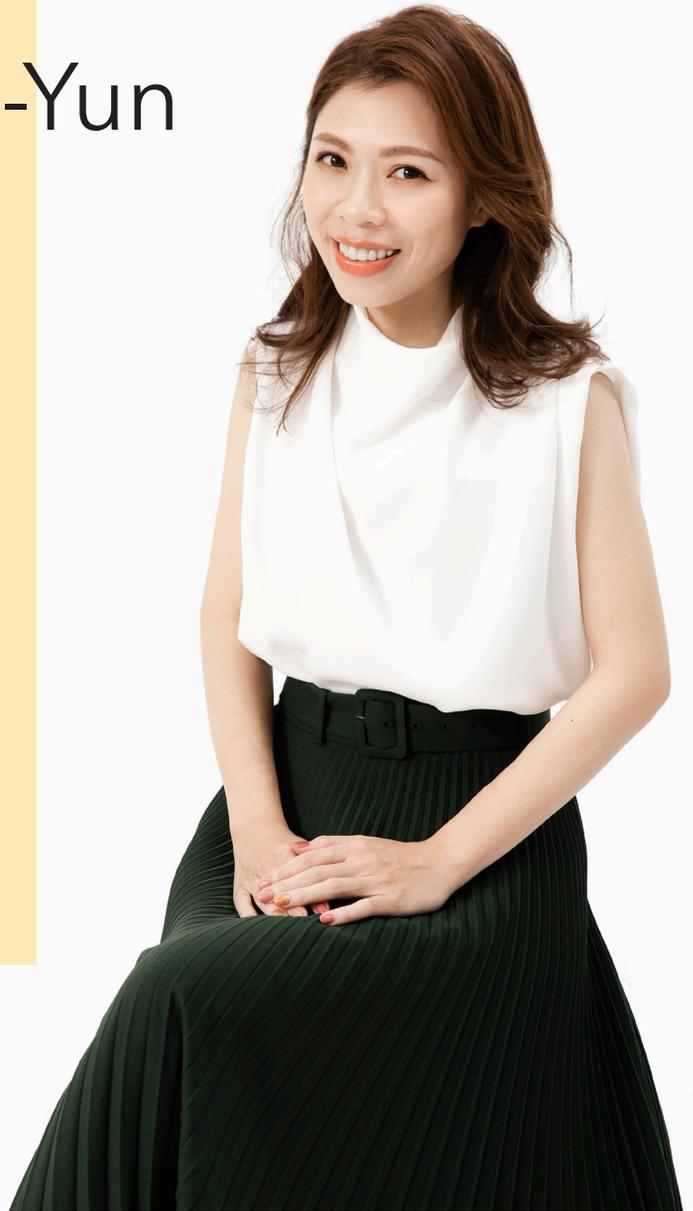
Length: 74,000 characters (approx. 48,000 words in English)

Rights sold: Simplified Chinese (Ren Tian Ulus)

Hung Pei-Yun

洪培芸

Hung Pei-Yun is a psychotherapist in private practice with specializations in relationships, mental disorders, psychosomatic symptoms, and personal exploration and growth. She regularly appears on Taiwanese television to speak about psychological issues, and the rights to her book *Interpersonal Exploitation: Why We Have Trouble Leaving the Poisonous People in Our Lives* have been sold for publication in China and South Korea. Hung Pei-Yun holds an MS in clinical psychology from Chung Yuan Christian University.



Not all depression looks the same. Some people with depression maintain successful careers and social lives, but the smiles on the surface hide an inner black hole of self-loathing. Psychotherapist Hung Pei-Yun explains the inner mechanisms of smiling depression, while teaching effective ways to develop greater self-acceptance and understanding.

THIRTY-SEVEN WAITING ROOMS MY YEARS OF CHRONIC PAIN

願受傷後能重新活一遍： 記 37 個醫療代號，我的漫漫青春

At seventeen, Chiu Tzu Yu envisioned a future of dating, love, hard work, and, eventually, a stable family life. Her teenage worries were the usual ones: fashion choices, and obsessing over the perceived flaws in her features. Then, what started as subtle pain in her right hip while riding her bicycle, grew to the point that it destroyed her hopes for the future.

She tried everything: public hospitals, private clinics, Chinese herbs, Western medicine — even prayer and fortune tellers. The only diagnosis she ever received was “inflammation of unknown origin”, but what might that unknown origin be? Was it “frozen hip” syndrome? Or was her constitution, in the language of Chinese medicine, excessively damp and cold? Or might it be the karma of some past error returning to haunt her?

Her pain tormented her like a phantom. Every time she made some progress, her renewed confidence was quickly undermined by yet another round of pain. Slowly, her lack of mobility eroded her social life and friendships. Young men who initially expressed romantic interest slowly distanced themselves. Even her family members began turning against her, saying her pain was just an excuse to avoid the responsibilities of a dutiful daughter.

Thirty-seven waiting rooms form the backdrop to these twelve years of sickness and renewal, the steady rhythm of a life ruled by pain. Chiu Tzu Yu’s naïve confidence that “this too shall pass” slowly yields to despair, hooking readers by their emotional core, and leading them through the darkness to that beating heart which, despite the suffering, still brims with passion for a sunlit tomorrow.



Category: Self-help

Publisher: Titan

Date: 10/2019

Rights contact:

booksfromtaiwan.rights@gmail.com

Pages: 256

Length: 84,093 characters
(approx. 55,000 words in English)

IG ROOMS:

While other young people spent their twenties enjoying nights out with friends, Chiu Tzu Yu spent them in hospital and clinic waiting rooms. Her struggle with chronic pain cost her friendships, love, and her hopes for a happy future, but gradually, through all the waiting, Chiu Tzu Yu learned to become whole again.

Chiu Tzu Yu is a journalism graduate of National Chengchi University now studying psychological counseling at National Taipei University of Nursing and Health Sciences. She has worked in economic journalism, website editing, and public relations. After writing numerous stories about others, she turned her pen to the struggle with pain that dominated the formative years of her life. Having sought and found the healing she needed, her hope is that she will one day have the power to heal others.

Chiu Tzu Yu
邱子瑜



WHY DON'T YOU SEE A HANDBOOK FOR ADULT CHILDREN A

一直喊不舒服，卻又不去看病

In our rapidly aging society, the challenging relationships between adult children and their elderly parents has become a hot topic of discussion. When there is a lack of understanding between the two generations, even mundane interactions can lead to arguments, and relationships can rapidly turn frosty. With her in-depth knowledge of both medicine and psychology, Dr. Tsai Chia-Fen analyzes the sources of conflict in these relationships, and arms readers with practical tips to better handle their cross-generational relationships.

Part one addresses the problems faced by adult children when trying to communicate and get along with aging parents. In these situations it is critical to identify the underlying sources of the problem. Are aging parents suffering from a slowly worsening chronic condition? Is pain wearing them down and making them irritable? Do they still see their offspring as children, causing them to interfere in their adult lives? Each cause has identifiable signs, which are indexed for easy reference.

Part two is directed to the elderly, reminding them that the challenges they are experiencing may be more common than they think. Ordinary memory loss can lead to fears of dementia. Loss of mobility and function can lead to dependence on health supplements as a form of self-soothing. These are all ordinary fears and reactions, and must be adequately understood and communicated so appropriate measures can be taken. Parents should be aware of the need to regularly update their adult children about the difficulties they are facing, while both parties need to practice being sympathetic to the other's point of view .

As director of the department of geriatric psychiatry at a major hospital, Dr. Tsai Chia-Fen sees nearly a thousand elderly patients every month. Utilizing insights from both medicine and psychology, Dr. Tsai provides a straightforward analysis of behavioral patterns and underlying conditions frequently observed in aging parents. With its abundance of practical knowledge, her book is a powerful tool to help thaw the sometimes icy relationship patterns that form as the older generation enters their waning years.



為什麼老爸老媽一句話，
秒怒中年子女？

27種常見父母健康問題與因應策略，本書提供實用、具體的解決方式，
幫助您理解父母健康狀況，改善與父母的關係。

Category: Self-help

Publisher: Aquarius

Date: 4/2020

Rights contact:

booksfromtaiwan.rights
@gmail.com

Pages: 304

Length: 78,000 characters
(approx. 51,000 words in
English)

IS A DOCTOR?: AND AGING PARENTS

Currently director of the department of geriatric psychiatry at Taipei Veterans General Hospital, Dr. Tsai Chia-Fen is a board certified specialist in geriatric psychiatry. She holds leadership positions at the Taiwanese Society of Geriatric Psychiatry, Alzheimer's Disease International, and World Young Leaders in Dementia. A former researcher at the USC Alzheimer Disease Research Center, she has written numerous books on Alzheimer's and dementia, including *When the Person You Love Has Alzheimer's* and *Do You Still Remember I Love You?*

Tsai Chia-Fen
蔡佳芬



This timely book addressing the relationships between aging parents and their adult children. Twenty-seven commonly seen points of conflict and disagreement are explored to reveal their underlying causes and practical means to resolve them. An invaluable handbook for parents and children hoping to improve their intergenerational relationships!

FIFTY EXERCISES FOR BETTER COMMUNICATION IMPROVING SELF ESTEEM AND INSPIRING OTHERS

50 堂最療癒人心的說話練習： 在溝通中肯定自己，觸動他人

Do you feel awkward in social situations? Are you ever at a loss for what to say? Do you find yourself drained by conversations, even when sharing positive experiences? We all learn to speak in childhood, but real communication takes a lifetime to master. With twenty years of experience hosting talk shows and events, Bowie Tsang has the ability to engage guests from all walks of life. In her book, she shares the professional experiences that left the deepest impressions on her, and teaches readers how to make conversations happen no matter what the setting, emphasizing that communication can be a powerful path of personal growth.

The first lesson of effective communication is “know thyself”. Only when we know our own passions and emotions can we begin to seek out points of resonance others. This is the prelude to learning how to have natural and flowing conversations. With this foundation, we can develop our own communication style and learn to better express our thoughts through storytelling practice, and reading a broad range of books.

Later, we can continue to improve our communication through two critical skills: the use of positive energy, and learning to see things through the eyes of others. Bowie Tsang believes that real conversations are co-creations. We find satisfaction and positive energy in conversations, and avoid feeling drained, by working together and giving good feedback. Good communication is a lifelong study that will help us find mutual understanding and develop greater tolerance for those around us.

Unlike other books on communication, *Fifty Exercises for Better Conversations* doesn't promote conversational gimmicks. Drawing on twenty years of experience, Bowie Tsang teaches that good conversations don't unfold according to the rules. Naturally flowing from topic to topic helps put participants at ease, encourages positive communication, and creates a space for healing. Lively and authentic, Bowie Tsang's writing will leave readers savoring the warmth and intimacy of a heartfelt talk, and inspire them to go out and create healing conversations of their own.



Category: Self-help
Publisher: Titan
Date: 5/2019
Rights contact:
booksfromtaiwan.rights
@gmail.com
Pages: 272
Length: 68,239 characters
(approx. 45,000 words in English)
Rights sold: Simplified Chinese (Beijing Zhizhetianxia Technology)

BETTER COMMUNICATION: HELPING OTHERS



The multi-talented Bowie Tsang is a talk show host, singer, and actress. She has hosted numerous galas and award shows across the globe, including K-pop artist meet and greet events. More recently she has established her own film production company.

Bowie Tsang 曾寶儀

Over the course of her twenty year career as a celebrity host, Bowie Tsang has learned to use communication as a tool for self-understanding, connection, and healing. At every moment, she reminds herself to use her speaking skills as a means to encourage others, and that the starting point of every good conversation is the human heart.

SECURE PARENTING: LESSONS FROM MONTESSORI, SATIR, AND ADLER

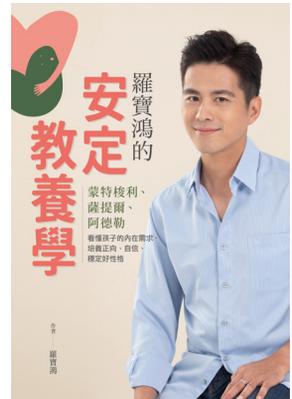
羅寶鴻的安定教養學：

蒙特梭利、薩提爾、阿德勒，看懂孩子內在
需求，培養正向、自信、穩定好性格

Are you still confused despite having read dozens of parenting books? Have you studied all the childrearing theories, but still aren't sure what to do in practice? By integrating Montessori education with the work of Adler and Satir, this easy-to-understand handbook provides more than just a solid theoretical foundation – it provides practical methods and guidance to help readers resolve parenting challenges.

Starting with some theory from Montessori, the inner developmental needs of children are explained, helping parents to look beyond the surface of their child's behavior, and develop more effective responses. Next, the author explores Adler's concept of positive parenting, providing concrete methods to facilitate the growth of the child's personality while carefully avoiding developmental pitfalls. The final section of the book uses Satir's "iceberg theory" to teach parents the skills needed to accurately observe the interior lives of their children, and themselves. Emotional soothing, methods of emotional release, and the influence of the "inner child" are discussed, giving parents tools to heal their own childhood trauma.

Author Henry Lo applies his many years of experience as an early childhood educator to the problems of childrearing, clarifying the common misunderstandings rarely addressed in other parenting books. Through numerous case studies he bridges the gap between complex theory and practical solutions. More than just a primer on childhood development, this is a guidebook to healthy parenting, helping parents interact with their children with renewed confidence and inner calm.



Category: Parenting
Publisher: Commonwealth Education
Date: 1/2020
Rights contact: booksfromtaiwan.rights@gmail.com
Pages: 368
Length: 125,000 characters (approx. 81,000 words in English)

Henry Lo is an early childhood educator with nearly twenty years of teaching experience. He is a certified Montessori teacher, holding diplomas for the 0-3 and 3-6 age groups, and a certified Parent Educator of the Positive Discipline Association. He has lectured and taught widely throughout Taiwan, Hong Kong, and China.

Henry Lo

羅寶鴻

Integrating the ideas of Montessori, Satir, and Adler, this parenting manual covers theory and practice, childhood development, and parent-child communication, helping parents to meet the challenges of raising their pre-school through elementary school aged children.



TEN LESSONS TO TRANSFORM THE WAY YOU LEARN LANGUAGES

給自己的 10 堂外語課

Foreign language ability is an essential skill in our current era of globalization, but not everyone feels they can learn new languages easily. While it may come naturally to some, for most of us learning a language feels like drowning in a sea of new vocabulary, with no signs of progress in sight.

For author Shiro, learning a language isn't about sitting at your desk memorizing heaps of vocabulary – it emerges naturally from life experience. While driving through Myanmar he used a stack of flashcards to help him chat with gas station attendants and other drivers he met along the way. He immersed himself in Spanish by taking a cruise of Latin American ports for two months, seizing every opportunity to converse with locals. Designing his own personal “Language Immersion Camps” is Shiro's passion, allowing him to experience foreign cultures as he masters a new language.

Languages are tools for exploring the world, according to Shiro. Using the local language helps you forge stronger relationships with local people, and unlocks opportunities to more deeply engage with a culture. Foreign language ability allows you to choose your own adventure, far off the beaten path of the usual tourist destinations. For Shiro, learning languages is a hobby, like learning to play an instrument, or learning to cook, except the effort we put in is doubly rewarded: while we master a new skill we also expand our view of the world, making friends with people across the world.

In this book, Shiro highlights ten important lessons about language learning. Backed by personal experience and a wealth of academic research, Shiro has constructed a comprehensive chart of the language learning journey to help guide readers. By learning to see language learning as a pursuit that transcends our traditional notions of classroom study, readers will be inspired to formulate their own adventurous plans for language mastery.



Category: Language

Publisher: Titan

Date: 10/2019

Rights contact:
booksfromtaiwan.rights
@gmail.com

Pages: 248

Length: 85,960 characters
(approx. 56,000 words in
English)

Rights sold: Korean (Chungrim)

A man with short dark hair, wearing a black t-shirt, is smiling and juggling a single orange. He is standing in an orchard with many green trees and other oranges hanging from the branches. The background is slightly blurred, focusing on the man and the orange he is juggling. The t-shirt has some text and a logo on it, including the Hebrew word 'תורה' (Torah).

Shiro 褚士瑩

NGO worker, traveler, and philosophical consultant, Shiro is a man of many hats. At thirty he left the high-tech industry and cruised the world for a year, travelling to over one hundred different countries. At present he speaks ten languages, including English, Spanish, Japanese, Korean, Thai, Burmese, and Arabic. His previous books include *Ten Lifelong Gifts to Give Yourself*, *Why the Average Penguin has More Personality than You*, and *Savage Growth*, which is his latest work and the 53rd book published.

More than just a means of communication, languages open us to the world. A master of ten foreign languages, author Shiro shares the lessons he learned while working, studying, and travelling abroad, inspiring readers to discover the passion and joy of learning languages.

HOME BAR: RECIPES TO GO WITH A DRINK (OR THREE)

家·酒場：67 道下酒菜，
在家舒服喝一杯（或很多杯）

* 2020 Golden Tripod Award Recommended Title

Whether you enjoy wine, beer, or spirits, a quiet drink at home is an essential component of the good life. So, next time you are enjoying a glass of wine, why not pair it with a specially prepared appetizer? Whether you are alone, or in the company of a few close friends, the complementary flavors will enhance your pleasure, and, after a hard day's work, you absolutely deserve it!

A classic like coddled egg saturated with sweet soy broth is easy to throw together with the ingredients you already have in your kitchen. If you find your appetite still isn't satisfied, sardines roasted in garlic and oil will do the trick – ready in just twenty minutes. If you crave something with a little more flair try the braised oysters. Paired with white wine, this savory dish is sure to drive away the lingering worries of the workday.

The unique recipes collected in this volume are all best enjoyed with an adult beverage or two, and are accompanied by exquisite photos of the finished products. Author Bizet starts out with a personal story about the ingredients used in each dish, and then proceeds with simple instructions that even the most inept bumlbers in the kitchen will be able to follow. From Japanese classics to innovative European dishes, readers will find no shortage of culinary inspiration in this volume.

Any of these sixty-seven easy-to-prepare recipes will give readers a taste of elegance straight from their own kitchens. With fine appetizers so close at hand, the usual "drinks at home" quickly becomes an exquisite culinary experience, one to be treasured alone, or in the company of a few close companions.



Category: Lifestyle

Publisher: Route Culture

Date: 6/2020

Rights contact:

booksfromtaiwan.rights
@gmail.com

Pages: 272

Length: 52,000 characters
(approx. 34,000 words in
English)



Editor by trade, and chef by calling, Bizet is obsessed with nearly every aspect of cuisine. Whether researching recipes, collecting antique cooking implements and utensils, reading about cooking history, or travelling to distant places to sample the local food, she leads a life dedicated to the preparation and enjoyment of the finest foods. Her social media brand, “Bizet’s Japanese (and European) Dining Room” has nearly twenty thousand followers.

Bizet 比才

A fusion of Japanese and European influences, these sixty-seven exquisite dishes should be enjoyed with your favorite alcoholic beverage, and are easily prepared from ingredients you have at home. With step-by-step instructions, and mouth-watering photos, even novices in the kitchen can add a memorable touch of flair to the usual “drinks at home”.

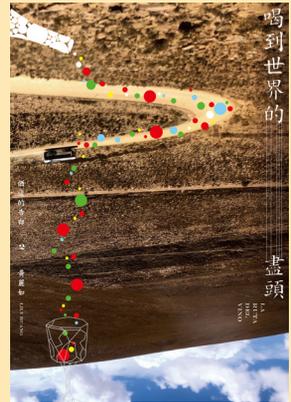
DRINKING MY WAY TO THE ENDS OF THE

酒徒的告白 2：喝到世界的盡頭 (LA RU)

In every part of the world there is that preferred alcoholic beverage without which a meal would not be complete. But what is the origin of each of these regional favorites? Was it a new varietal bred in a vineyard? Or was it found in a long-forgotten bottle in a musty cellar? With author and veteran drinker Lily Huang as their guide, readers will sample alcoholic offerings from around the world, learning the history and stories behind each of these prized libations. From Latin American countries like Argentina, Chile, and Mexico, to the less-travelled Baltic states, Lily will stop at nothing to uncover the origins of specialty alcohols – even if it means travelling to the North Pole!

Along the way Lily tells the story of how the love of a harsh local firewater took root in a war-ravaged nation, why warming medicinal liqueurs are so common in the north, and how cool, refreshing cocktails came to be associated with tourist destinations in the tropics. Her research into the origins of these regional specialties is complemented by keen observations of daily life and local customs. For readers inspired to sample these rare draughts for themselves, essential travel information is provided.

Through flowing prose, scenic photography, and attractive layouts, readers follow the course of Lily's pilgrimage of the spirits, partaking in each raised glass along the way. Whether the destination is a bustling metropolis, or a lone shack in the middle of the desert, you can be sure Lily Huang will leave no stone unturned in her pursuit of a storied tipple!



Category: Travel

Publisher: Dala

Date: 7/2019

Rights contact:

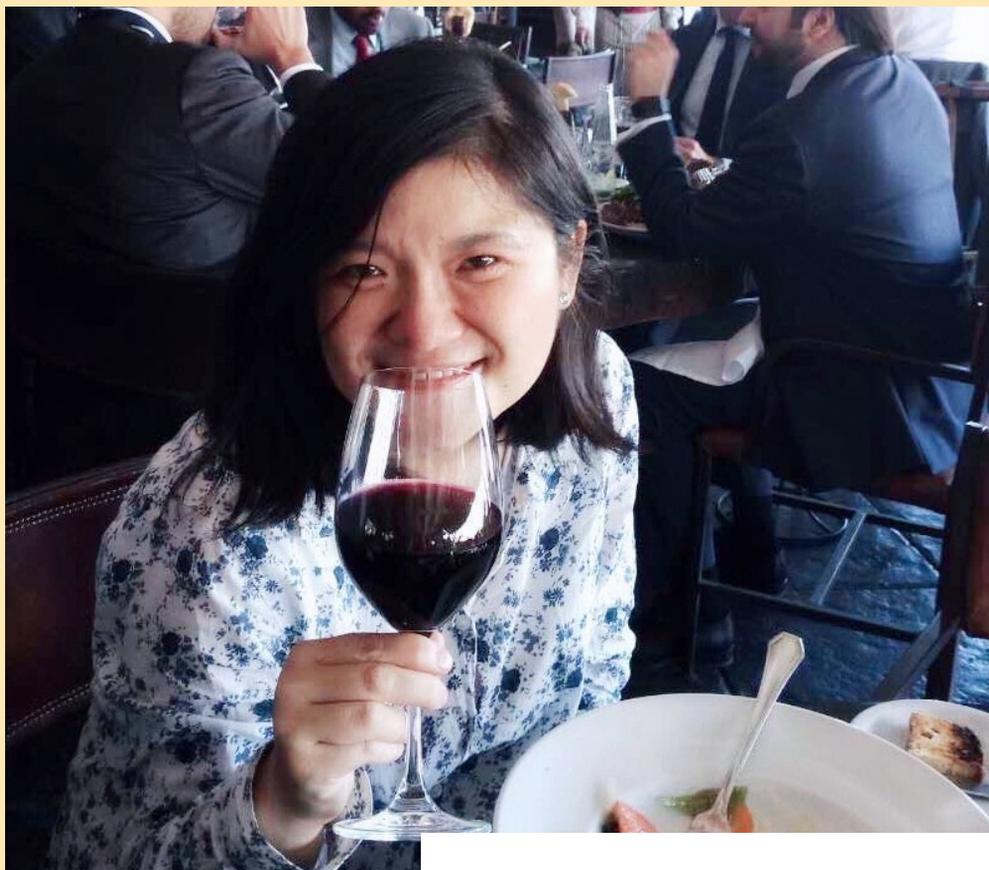
booksfromtaiwan.rights@gmail.com

Pages: 244

Length: 70,000 characters
(approx. 45,000 words in English)

E EARTH (TA DEL VINO)

Driven by a modest courage and an immoderate love of alcohol, a solo female traveler criss-crosses half the globe to complete her atlas of regional wines, beers, cocktails, and liquors.



Lily Huang
黃麗如

A veteran tippler and traveler, Lily Huang's love of a good drink has taken her on extended journeys to over eighty countries. Her previous books include *Confessions of a Itinerant Tippler*, *The South Pole*, and *Waking up in a New Corner of the World*.

THE DUCKS IN THE LAGOON

湖上的鴨子 都到哪裡去了

One semester shy of graduation, unforeseen circumstances force teaching intern Ho Po-Ssu to move to a new school to complete his internship. The new private high school is unusual – even during winter break a team of student volunteers stand guard at the front gates, and inside, all students are required to address the school’s founder and former principal as “Master”.

Moved by the struggles of a handful of special needs students, Ho Po-Ssu organizes them into an odd-jobs crew, hoping to better integrate them into campus life. His charges include Fa-Ko, who struggles with even the most basic tasks; Hui, an unapologetic class-cutter; Hsiang, who, despite his challenges, still dreams of getting top marks; and Ning who refuses to don a school uniform.

Not only are Ho Po-Ssu’s well-intentioned efforts dismissed, when a scandal rocks the school, the administration sets up Ho Po-Ssu to take the fall. Consumed with outrage, he watches helplessly as the circumstances that ended his first internship once again unfold before his eyes. Yet, far more disturbing is the way innocent students are sacrificed in the power struggle that follows.

Author Chu Yuhsun’s writing is marked by tight pacing and quicksilver prose. Chapters are interspersed with remembered dreams, providing an absurd foil to the unimaginable circumstances of Ho Po-Ssu’s waking life. Themes of integrity, outrage, injustice, and the dangers of unchecked authority pulse through the novel, as the dark tendrils of a corrupt system threaten to smother youthful innocence and idealism.



Category: Commercial Fiction

Publisher: Locus

Date: 9/2019

Rights contact:

booksfromtaiwan.rights@gmail.com

Pages: 328

Length: 110,000 characters
(approx. 71,000 words in English)

When an idealistic teaching intern takes it upon himself to provide better opportunities for his special needs students, his efforts are met reproach rather than praise, leading to a clash with a corrupt system willing to sacrifice the innocent to protect its interests.

Chu Yuhsun

朱宥勳



© Lucien Lai

Chu Yuhsun's writing has been recognized with numerous awards including the Lin Rung-San Foundation Prize and the National Student Literature Prize. He has received funding from National Culture and Arts Foundation, and is a member of the Keng Hsin Youth Literary Association. His published works include short story collections *Incorrect Delivery* and *Visions in Chalk*, a collection of essays *Novels They Dare Not Teach in Schools*, and novel *The Shadow*. In addition to writing, he is deeply interested in culture, education, and current affairs.

CHRONICLES OF THE SORCERER KING

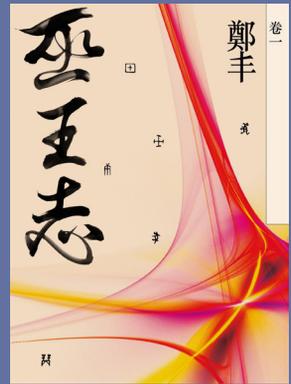
巫王志

It is the second millennium BC, and the Shang dynasty rules over a mystical ancient China, where sorcerers are employed at court to dispel hexes and commune with the gods, while factions within the royal family scheme for power over the throne.

Sunlight dances across the surface of a blood-red river as five ornately decorated merchant carriages arrive at the riverbank. Though they appear to be a merchant caravan bound for a neighboring kingdom, the carriages are in fact charged with safeguarding the royal bloodline – their secret cargo a Shang prince seeking treatment for a devastating disease.

As the caravan approaches the bank, they are ambushed and taken prisoner by the fishfolk, humanoid creatures covered in turquoise scales. To make matters worse, a rival queen consort has sent a henchman after the caravan, a murderous sorcerer who has less-than-benevolent plans for the sickly prince! Beset by intrigues within and enemies without, the clever prince must increasingly rely on his own wits to find a treatment for his illness and face down the dark secrets of the Shang royal clan.

Working from her strong foundation in martial arts fiction, author Zheng Feng adds elements of political intrigue and magic to create a vision of ancient China teeming with sorcery, fantastic creatures, and Machiavellian plots. Readers of *Chronicles of the Sorcerer King* will thrill to bloody betrayals worthy of *Game of Thrones*, and a feat of world building that combines the best of Chinese history and folklore.



Category: Fantasy

Publisher: Fantasy Foundation

Date: 8/2017

Rights contact:

booksfromtaiwan.rights@gmail.com

Pages: 384

Volume: 5 (END)

Length: 185,922 characters
(approx. 121,000 words in English)

Zheng Feng

鄭丰

Born in Taipei, Zheng Feng graduated from the Massachusetts Institute of Technology. She later worked for thirteen years as an investment banker in Hong Kong, where she still resides. Her 2007 novel *Twin Heroes: Tian and Kuan* won first prize at the World Chinese Martial Arts Fiction Competition. Dubbed the “female Jin Yong” by fans, her books have sold over half a million copies.



During the ancient Shang Dynasty, five lavish carriages arrive at the shores of a blood-red river. Though they appear to be a merchant caravan bound for a neighboring kingdom, the carriages hold more than trade goods. Among their cargo is a sickly Shang prince upon whose shoulders rests the fate of a dynasty.

THE PUPPET'S TEARS AND OTHER STORIES

傀儡血淚及其他故事

Though technically “short” stories, the eight sci-fi tales in this collection are never short on world building. Drawing on diverse influences from martial arts to high adventure, software engineering to piracy, they are nonetheless bound by a common concern with how technological advances are mediated by the limitations of our humanity.

The titular first story presents itself as classic martial arts fiction, but behind the duels and high-minded feats lies a sympathetic exploration of human beings transformed into bio-chemical robot slaves. The interstellar setting of “The Death of Chaos” echoes the terrestrial Age of Discovery, drawing out reflections on colonization, and an investigation into the truth behind a series of momentous prophecies.

An AI protagonist named Hamlet features in three stories, “An Affair”, “Hamlet’s Commensurate Crises”, and “Roba’s Farewell”, dialectics on AI morality that pay tribute to Asimov’s three laws of robotics.

Addressing the theme of reincarnation against a setting of high seas piracy, “Vengeance” portrays a man grappling with the contradictions between two selves: that of his current life, and that of his previous life. In “Yaliena” the curator of a computer museum discovers a very human mystery embedded in the code of defunct software programs. In the final story, “Inverse Function”, a simple mathematical principal becomes the deciding factor in a criminal case involving a storytelling machine.

With a firm grounding in both hard science and classic science fiction, author Isaac Hsu has a gift for posing challenging theoretical and technical questions within a narrative framework. Readers of this diverse collection will know the thrill of keeping pace with his light-speed mind as it pushes into the outer reaches of human thought.



Category: Science Fiction

Publisher: Gaea Books

Date: 2/2020

Rights contact:

booksfromtaiwan.rights
@gmail.com

Pages: 272

Length: 95,918 characters
(approx. 62,000 words in
English)

Bringing together elements as diverse as martial arts, AI, software engineering, high seas piracy, and mathematics, the eight science fiction stories collected here highlight the ways in which technology is mediated by human nature, from our basest drives to the highest flowering of morality.

Isaac Hsu

許順鎧



A graduate of National Taiwan University's Department of Electrical Engineering, Isaac Hsu is one of Taiwan's most recognized science fiction authors. His lifetime of creative work has garnered numerous awards, including the eighth annual China Times Literature Award (Best Science Fiction Novel); the 1988 Chang Shi-Kuo Science Fiction Prize; and multiple prizes at the Keng Hsin Literature Awards. He currently works in the computer industry as a new product and feature planner.

REVENGE OF THE GENERALISSIMO

蔣公銅像的復仇

- * The Weeping Angels of *Dr. Who* get a Taiwanese facelift, with zombies thrown in for good measure
- * Adapted into comic book *Does the Generalissimo Dine on Human Flesh?*

President and generalissimo of Taiwan for decades, Chiang Kai-Shek is honored with bronze statues that occupy nearly every school, park, and public square on the island. But when the statues are toppled as a form of protest, the horrifying paranormal creatures that inhabit them are awakened!

Recently unemployed, Liu Shih-Yen is convinced by an old colleague to join a metaphysical workshop. Guided by the workshop leader, Liu Shih-Yen has a near-death experience involving a vision of a bronze statue rushing towards him. Watching the news at home after class, he sees an old veteran protesting the removal of a Chiang Kai-Shek statue from a park – not on the grounds that the Generalissimo was a great man who should be honored, but due to his belief that something malevolent resides inside the statues.

After series of paranormal incidents, Liu Shih-Yen decides he must visit the park from the news story. There, he finally catches a glimpse of the horrific creatures that animate the bronze statues. Fainting in terror, he enters another visionary trance. Now convinced that knowledge of the creatures' existence is being publicly suppressed, Liu Shih-Yen joins a secret organization that is working to understand and eliminate the paranormal threat. While they succeed in halting the first wave of attacks, a second wave takes them by surprise, unleashing an entire army of Bronze Generalissimos on Taiwan's unsuspecting population!

The author's inspiration for these unique monsters came from a common legend in Taiwan – that if you watch closely, you can catch the statues of Chiang Kai-Shek blinking! Operating on multiple levels, *Revenge of the Generalissimo* provides thrills and entertainment, while also serving as a vehicle for the complex emotions surrounding one of Taiwan's most divisive historical figures.



Category: Science Fiction
Publisher: Comma
Date: 5/2019
Rights contact:
booksfromtaiwan.rights@gmail.com
Pages: 324
Length: 169,623 characters (approx. 110,300 words in English)
Rights sold: Film

As a child, Tang Chen-Wei was a Godzilla fanatic, and an avid reader of books on dinosaurs, monsters, and supernatural phenomena. Now, as an adult, he revisits his childhood obsessions in his writing. A translator by profession, Tang Chen-Wei also frequently writes for film, gaming, and monster websites. His published works include *The Super Retro Compendium of Monsters*, *Kaiju Landfall Alert*, and a documentary *Kaiju Land in Taiwan*, and the comic book adaptation of this novel, *Does the Generalissimo Dine on Human Flesh?*

Tang Chen-Wei

唐澄暉



During an anti-authoritarian political movement, Taiwan's statues of Generalissimo Chiang Kai-Shek are toppled as a form of protest, awakening the paranormal creatures that inhabit them. As the statues come to life to take vengeance, the people of Taiwan must flee to the mountainous interior to avoid one of two grisly fates: becoming zombies, or being devoured by the Bronze Generalissimos!

BAD MONEY

超惡意財神

As the God of Wealth, Fang Shih Yeh firmly believes that humans are greedy by nature, and that money is, in fact, the solution to all of the world's problems. That's why nothing irritates him more than mortals who insist "money isn't everything", or "there are some things money can't buy". Though the God of Wealth appears compassionate, always answering the sincere petitions of his followers, their unearned windfalls often come at a painful price.

Fang Shi Yeh's new intern, however, see things differently. Inexperienced and idealistic, she hopes to use her supernatural powers to benefit mankind. Their first case together involves a pair of friends operating on the fringes of the criminal underworld. Ou-Yang is a devout believer, while Gong-Ki is disinclined to religion, but both desperately need money, and fast! When the friends petition the God of Wealth, master and student are presented the opportunity to settle a debate over what humans value more: money or friendship.

Ou-Yang and Gong-Ki's prayers are answered when a debt collection job yields a large sum, but Ou-Yang, who has debts of his own to pay, isn't satisfied. Hoping to speed his returns, he takes a job as a security guard at an underground casino. There, he impresses a mob boss who recommends him for a job at a scam investment company. In his pursuit of ever larger payouts, Ou-Yang finds himself ever more deeply entangled in the dark dealings of the criminal underworld.

With its twisting plot, *Bad Money* carries readers beyond the surface appearance of a cruel and indifferent world, to a place where the lines that separate good and evil, kindness and greed, begin to blur. Ultimately, this surprising work of fantasy reminds us that the darkness of human nature is shot through with glimmers of light, and even scheming self-interest can never be fully separated from our capacity for caring and connection.



Category: Fantasy

Publisher: Gaea Books

Date: 12/2019

Rights contact:

booksfromtaiwan.rights@gmail.com

Pages: 256

Length: 82,672 characters
(approx. 54,000 words in English)

Rights sold: Film



Yaming

林明亞

A history graduate of Fu Jen Catholic University, bestselling author Yaming has worked with most of the major publishing houses in Taiwan. His novel *With Sisters Like These I'll Never Find a Girlfriend* was adapted to film under the title *How to Train Our Dragon*. In cooperation with the Kaohsiung metro system he has written for the innovative franchise *Let's Go! K.R.T. Girls*, which integrates novels, video games, and public service messaging.

When the notorious God of Wealth is challenged by an idealistic intern, he uses his caseload to demonstrate the depths of human greed. Myth and legend intersect with gritty urban realities as the novel revives the age-old question: when is a windfall in fact a curse, rather than a blessing?

POOR AS HELL

窮死人的冥府經濟學

After dying of overwork at age thirty-seven, Chang Chih-Cheng arrives in the afterlife. His virtuous character saves him from going to Hell, so he is assigned to wait in the Netherworld until it is time for rebirth. His surviving family members have been busy offering spirit money and replica sports cars in his name, and he has every reason to look forward to a comfortable afterlife. So why is his post-mortem bank account hovering just above zero?

As it turns out, the ritual offerings intended for the departed are heavily taxed in the Netherworld, and no one seems to know exactly why. Using the knowledge conferred by his economics degree, Chang Chih-Cheng runs some numbers and discovers that the Netherworld's finances are a mess, causing intense inflation. To improve his lot, he hatches a plan with his still-living younger brother to launder spirit money. Before long he is a playboy of the Netherworld, drinking and partying all night, enjoying a lifestyle he could only dream of while still living.

Despite his newfound wealth, Chang Chih-Cheng finds no peace of mind. First, there's that annoying resident of the Netherworld slums who pops out of nowhere to remind him, "money can't buy happiness". What kind of joke is that? After lifetime of struggle why shouldn't Chang Chih-Cheng finally live a little? Then there's his Netherworld driver Ping An, who is suddenly hauled off to Hell for punishment. And finally, he can't ignore the fact that his brother is spending all of his earnings on himself, while neglecting their elderly parents. Slowly, Chang Chih-Cheng learns he can no longer turn a blind eye to the suffering around him.

With its innovative premise and tight pacing, *Poor as Hell* takes a hard look at the relationship between money and happiness, incorporating topical issues like wealth inequality and overwork. At the end of this entertaining journey through the afterlife, readers will be left wondering if ghosts, demons, and even Hell itself pale in comparison to the real horrors of poverty and human greed.



Category: Light Novel, Fantasy

Publisher: Sharp Point

Date: 1/2020

Rights contact:

booksfromtaiwan.rights@gmail.com

Pages: 256

Length: 78,933 characters
(approx. 51,000 words in English)

The first novel of Kagero's series *The Struggles of the Dragon-Witch Shimmy* received a silver medal at the sixth annual Sharp Point Media Awards. He is the author of the *When a Pop Idol Decides to Become a Real Man* series, and has contributed to the innovative public messaging / novel / video game franchise *Let's Go! K.R.T. Girls*.

Kagero

陽炎



After a lifetime of being broke, Chang Chih-Cheng never imagined that another economic crisis would be waiting for him in the afterlife! While waiting for his next rebirth, Chang Chih-Cheng must survive in the Netherworld, where denizens are taxed so heavily that the ritual offerings meant to sustain them are reduced to a mere pittance. Armed with his knowledge of economics, he formulates a rags-to-riches plan, figuring the afterlife may be his best shot at the good life!

MONSTER MANSION

妖怪公館的新房客

- * Over 1 million books sold
- * Bestselling author on books.com and Kingstone book platforms
- * Already adapted to radio drama, tabletop game, and a limited edition mobile game in collaboration with SONY

High school freshman Feng Ping-Lan is excited to move on-campus, make new friends, and start a new school year. Unfortunately, he has arrived a day early and can't move into the dorms. As a temporary solution, the dorm coordinator directs him to the "haunted house" on the hill next to campus.

Though the house appears empty, it is actually a magical prison for a band of monsters that entered the human world a decade ago. After losing a decisive battle, they were trapped in the house with a magical seal. In a moment of confusion, Feng Ping-Lan accidentally breaks the seal as he explores the house.

The monsters are now free, but one of their members, a monster prince, is missing. Before they can deal with that problem, however, they need to first secure their existence in the human world. Thus they adopt the appearance of ordinary high school students and befriend Feng Ping-Lan. Before long, the high school freshman's life is completely entangled with these new companions. Attending high school by day, and monster magic school by night, the mismatched crew also has to find time to track down the missing monster prince!

With its swift-moving plot and complex fantasy world-building, this series took Taiwan by storm, selling over one million individual books. If you enjoy youthful characters who exhibit cool in the face of danger, and would do anything for the sake of friendship, then this series is not to be missed.



Category: Light Novel, Fantasy
Publisher: Mikazuki
Date: 10/2014
Rights contact:
booksfromtaiwan.rights@gmail.com
Pages: 288
Volume: 13 (END)
Length: 108,994 characters
(approx. 71,000 words in English)
Rights sold: Thai (Satapornbooks)

Lan Qi Zuo Ren

藍旗左衽

Lan Qi Zuo Ren is one of Taiwan's most famous light novel writers, renowned for her work in the fantasy and campus genres. With legions of fans she dominates the bestseller lists on Taiwan's top book platforms books.com and Kingstone. Her works include *Monster Academy Dropouts* and *The Bat Star Rises in the East*.



While poking around inside a haunted house, high school freshman Feng Ping-Lan accidentally frees six monsters from a magic spell, and soon his life is completely entangled with the creatures. Now Feng Ping-Lan has to juggle the mundane challenges of high school with studying monster magic, and assisting his new companions in their quest to locate a missing monster prince!

RHAPSODY OF TIME

穿樂吧！1934 女孩

Wedding singer Li Yi-Hsing has a talent for mimicry; she can morph her voice at will to sound like any pop star. However, because of her crippling stage fright, she cannot pursue her dreams of stardom, and only performs at the familiar venue where she works.

One day after a performance she is hit with a withering criticism: like the moon, she will never shine with a light of her own, and can only reflect the light of others. Shattered, Li Yi-Hsing visits a temple for guidance, drawing a fortune on a slip of paper. When she returns home she discovers a young woman dressed head-to-toe in vintage clothes who insists that this is, in fact, her house. She says she is Peng Hsuen-Mei, a recently-signed singer about to begin her first recording sessions... in the year 1934! Adding to the mystery, the time traveler has also drawn a fortune at the temple: the exact fortune that Li Yi-Hsing drew.

Li Yi-Hsing and her brother dig through historical records but can't find anything – no surviving recordings by Peng Hsuen-Mei, nor any reference to them. Meanwhile, they have also been searching for a lost phonograph of a song written by their grandfather, also made in 1934. Could the girl from 1934 be the key that unlocks the mystery of their family's musical legacy? The only sensible thing to do is have Peng Hsuen-Mei stay with them while they continue to delve into these mysteries and search for a way to return her to 1934. For her part, Peng Hsuen-Mei must adapt to contemporary life even as she continues to pursue her musical dreams.

Young women of different eras with identical dreams, both attempting to uncover their pasts, both of them to rushing to meet their futures. In an era of great unknowns, readers are sure to appreciate this mysterious tale of youthful dreamers who join together to explore the enigmas of love, friendship, family, and fortune.



Category: Light Novel, Romantic Comedy

Publisher: Cite Original

Date: 9/2019

Rights contact:

booksfromtaiwan.rights@gmail.com

Pages: 304

Length: 137,000 characters (approx. 89,000 words in English)

Rights sold: TV series

Brimming with tears and laughter, Hua Ling's writing draws heavily from her own life experiences. She is best known for exploring themes of love and personal healing in novels that straddle the line between genre fiction and literature. Her other works include *Welcome to Office Lady Online* and *Summer Blossoms, Autumn Leaves*.

Hua Ling

花聆

When Peng Hsuen-Mei, a Taiwanese girl from 1934, travels into the present and meets Li Yi-Hsing, a wedding singer plagued by stage fright, the two young women decide to pursue their musical dreams together. Along the way, they will have to solve the mystery of Peng Hsuen-Mei's mysterious slippage through time, and recover a lost phonograph of a song written by Li Yi-Hsing's grandfather, making for an epic tale of youthful passion and idealism.



A S I A N

EDIT I O N