TRANSFORMATION OF CULTURAL IDENTITY IN VISUAL ART：NARRATIVE WRITINGS ON NEW IMMIGRANT WOMEN IN TAIWAN

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Abstract- Since 1980s, the marriage pattern in Taiwan has had a huge change for a large number of female immigrants both from Southeast Asia and Mainland China started to immigrate to Taiwan. It is called "Marriage Migration." Researches concerning female immigrant spouses' homeland cultures and familial identities were seldom discussed; however, it is till recent years that the stories of those female immigrants were fully presented/ represented by means of various narratives. There are two kinds of narratives on immigrants' writing in visual art: oral/confessional narrative (with textual), and documentary films. The first is based on female immigrants' description orally with their own languages and then being translated into Chinese, or they write with simple Chinese. The Taiwanese female artist, Lulu Shur-tzy Hou, played as a medium in depicting seven female immigrant spouses by means of the first-person monologue in her three episodes Look Toward the Other Side: Song of Asian Foreign Brides in Taiwan (2005-2009). Secondly, in the documentary films, Out/Marriage and Let's not be Afraid display that women not only play as mothers, wives, daughter-in-laws, but as a defenders to protect their rights. This paper will explore the issues of cultural and national identity in female immigrants from Southeast Asia in Taiwan. It will definitely provide a new perspective in Asian ethic and women's writing and set up a landmark toward research possibilities of diasporic females studied by the approaches of displacement.

Keywords- new immigrant women, cultural and national identity, narrative writing, displacement, visual art