



The Night's Events

A Full English translation is available.

夜的事變

Author: Fish Wang **Illustrator:** Fish Wang **Publisher:** Fish Wang (self-published)

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Adaptation: Animation

BFT2.0 Translator: William Serrano

In this haunting graphic novel collection, memory, history, and everyday life take shape as eerie yet compelling tales. Multidisciplinary artist Fish Wang explores a breadth of themes, among them Taiwanese folk religion, the uneasy relationship between humans and gods, sharp critiques of the education system, historical trauma, and the psychological wounds we struggle to carry and heal.

Through a fluid and inventive style, Wang conjures figures that are at once playful, haunting, and unexpectedly sympathetic. His restrained, shadowed tones evoke a dreamlike world of uncertainty, punctuated by sudden bursts of color that suggest resilience and hope. The subtle layering of watercolor creates a meditative cadence, inviting the reader to linger. Atmospheric and resonant, *The Night's Events* merges the surreal with social critique, emerging as a striking and unforgettable work of imagination.



Author **Fish Wang**

Born in 1971 in Taipei, Taiwan, Fish Wang has worked in animation since 1987. A multidisciplinary artist, he also creates picture books, short stories, and three-dimensional sculptures. He has served as planner and editor for comic magazines *TAIWAN COMIX (TX)* and *Graphic Fiction (GF)*.

His comics include *Goldfish LOVE Dream Road*, *Jack & The Beanstalk*, *Secret Whisper*, *The Night's Events*, and *QQ-1*. His works of fiction include *Miss Elephant in the Movies*, while his illustrated books include *Scenery of the Dim Path*, *The Traveler Cat's Carry-on Luggage*, *Faint Signal from A*, and *The Clear Club*. His animation projects include *Orz Boyz* (animated segment), *Jack & The Beanstalk*, *Goldfish*, among others. His short film *Goldfish* won Best Animated Short at the 2019 Golden Horse Awards, while *Red Tail* earned the Crystal Award for VR at the 2023 Annecy International Animation Film Festival in France. His animated short *The Ghosts of the Dim Path* qualified for submission to the Academy Awards in the animated short category.

The Night's Events: Wandering Spirits and Memories That Haunt the Night

by Chi-Hsuan Wu

Night is a time when the world feels both silent and unbearably loud. It is a space where memories stir, histories return, and the borders between reality and fantasy grow thin. In the graphic novel collection *The Night's Events*, five short stories explore a wide range of themes—from Taiwanese folk religion and the fraught relationship between humans and gods, to incisive critiques of the education system, meditations on historical trauma, and the psychological wounds we struggle to carry and heal.

The characters in these stories—cute, bizarre, and sometimes unsettling—are brought vividly to life through the distinctive linework of Fish Wang. His expressive, freeform drawing style gives each figure a sense of movement and

emotional depth. The artwork's dark, muted palette enhances the eerie, dreamlike atmosphere, yet flickers of warm tones occasionally break through, offering glimmers of hope. The use of watercolor washes lends each panel a meditative quality, encouraging readers to linger and absorb the subtle shifts in mood and meaning. Together, these visual choices reinforce the magical realism that permeates the entire book.

In "The Ocean Gentlemen," the story is told from the perspective of anthropomorphized marine deities—ancient, otherworldly beings living in the sea, misunderstood as gods by the fishermen who depend on them. These "gentlemen" are not divine but exist within a bureaucratic hierarchy, bound by rules:

they provide blessings and protection only in exchange for human offerings. If their contractual obligations are unmet, they face punishment. Promotion within their world depends on seniority and reputation, such as being honored with a shrine built in their name. While the story playfully imagines this divine labor system, it also provokes a deeper question: is faith an act of connection, or is it simply an exchange? Are rituals genuine conversations with the unknown, or are they bargains struck in desperation?

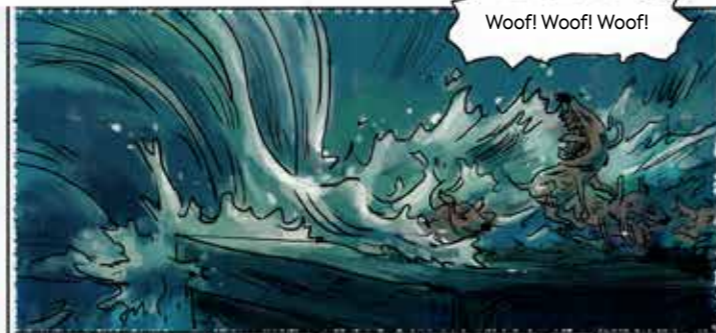
The title story follows two cartoonists who, in the quiet hours of the night, bring their politically sensitive manuscripts to a publishing editor, hoping for a chance at publication. Their work is rejected due to the risk it poses. The story, through cinematic framing and clever panel composition, shifts between wide shots and close-ups to create an atmosphere of surveillance and dread. The lines echo a haunting truth: "The doctor said some illnesses can't be cured in times like these—especially when the times themselves are diseased..." The book is a subtle reference to Taiwan's 228 Incident of 1947, when government forces violently suppressed civilian protests, leading to a massacre and decades of political repression. In such times, even the simple act of free expression could cost lives.

The tragedy is that these forward-

thinking voices, once punished for their dissent, are often vindicated only decades later—long after they are gone. In such a context, the act of remembering becomes a form of resistance. As stated in another story, "Red Tail": "You must reclaim your sorrow. Because even if you try to forget it, it won't forget you." Healing begins with naming, holding, and honoring these wounds. Only then can we move forward.

"For me, creating stories is a way of facing my own path of growth—to organize, give form, and release the things I've held on to," writes author Fish Wang. Through these stories, he opens a shared emotional space for readers. Whether you're a reader who shares in the island's collective memories or someone simply trying to survive the complexities of modern life, *The Night's Events* offers a place to hide, to feel, and to reflect. In looking back, we find the courage to move forward.

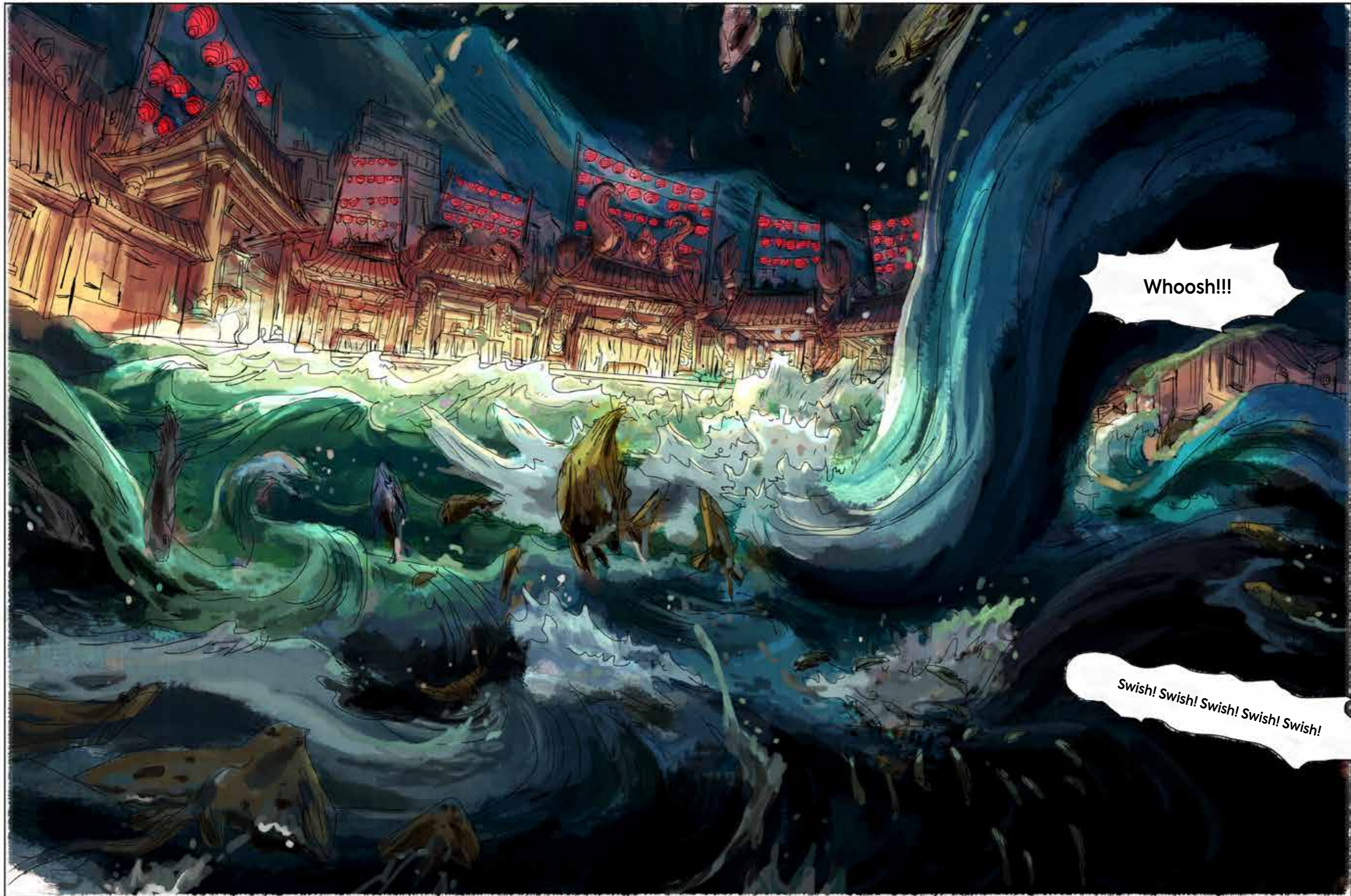
Chi-Hsuan Wu is from Taiwan, an island shaped by the meeting of the Kuroshio Current and the Tropic of Cancer. She grew up in a sugar-loving city, though paradoxically has little tolerance for sweets. A graduate of National Tsing Hua University, she has worked as an editor for online courses and audiobooks. Today, she continues to seek conversation with the world—through words, sounds, or whatever medium feels right.



The devotees seek shelter behind the temple pillars and under the offering tables...







Whoosh!!!

Swish! Swish! Swish! Swish! Swish!