



PEOPLE

A Full English translation is available.

長頸鹿總統

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In a dull, gray Animal Kingdom, a giraffe full of ideals dreams of becoming president and turning the land bright yellow—a color that he says represents warmth and hope. But once elected, President Giraffe begins transforming the city, spreading yellow everywhere. His great yellow dream grows bigger and bigger—so big that he even wants to fly into outer space and splash yellow paint across the universe.

This fable carries a profound message: color becomes a metaphor for power and totalitarianism. Enforced uniformity masks the loss of individuality. Behind the cheerful façade and uplifting slogans, sameness hides submission, prompting readers to reflect on freedom, choice, diversity, and the true cost of conformity.



Author **cincin chang**

A visual artist and illustrator from Taiwan, cincin chang is recognized for her vivid use of color and strong sense of narrative. She graduated from the Nuova Accademia di Belle Arti in Milan with a degree in graphic design and art direction. Currently based in Hualien, she draws inspiration from travel and nature, exploring the intersections of time, space, and collective memory, often with reflections on colonial history and social issues. She believes art is a bridge between stories and people, inviting viewers to discover their own resonance. She also leads the Illustration Practice Course, a workshop series focused on color, composition, and storytelling, aimed to help participants reconnect with the joy of drawing.

The World Is Not Made of Just One Color

by Shan-Chung Yang

In a country where everything was gray, the citizens elected a yellow giraffe as their president. To him, yellow symbolized warmth and hope—a color that could brighten the nation’s future. With this conviction, President Giraffe unveiled his plan to transform the dull, gray land into a radiant field of gold.

Soon, yellow flags fluttered from every streetlamp, flower stalls sold only yellow blooms, and kitchens simmered with pots of golden soup. Television programs and newspapers echoed the slogan “Great Yellow Future,” and the animals gradually came to believe that yellow was unquestionably the best choice for their nation.

Under President Giraffe’s rule, a massive yellow factory was built. One by one, animals who had once been vibrant and colorful emerged painted in yellow uniform. Across the entire country, citizens forgot the colors they

once loved; yellow became not only their favorite but the only acceptable color. Towering giraffe towers rose in different regions, monuments built to proclaim the greatness of their president and the glory of the new golden era.

But when all colors have been erased—when every diverse voice is condensed into a single unifying slogan—can a world painted entirely in gold still claim to be full of hope?

In this fable, the mechanisms of totalitarianism are translated into something easier for children to understand: color. Color is one of the most direct sensory experiences in a child’s life. When one color is declared “the best,” it implicitly denies the legitimacy of all others. This mindset of dogmatic, singular correctness forms the foundation of authoritarian politics. It inculcates obedience in schools and asserts a monopoly over taste and aesthetics in

culture. It creates a world where diversity is not simply undervalued but deliberately erased.

The yellow factory functions as a metaphor for how power operates. It standardizes individuals and packages uniformity as happiness. This logic echoes the core of totalitarian rule: under the name of acting “for your own good,” it removes differences and strips away the freedom to choose. The animals may appear cheerful, but their standardized color reveals submission rather than unity. Sameness becomes a mask that hides the loss of individuality.

While the book guides children to recognize abuse of authority and develop critical thinking about dominant narratives, PEOPLE also speaks to adults. It urges us to remain cautious of collective slogans that march under the banners of “warmth,” “hope,” or “unity.” When a society becomes so homogeneous that everyone speaks the same language, follows the same belief, and praises the same ideal—that is, when differences are no longer tolerated—then “hope” becomes nothing more than oppression

disguised in bright paint.

True resistance, the story reminds us, does not lie in replacing one dominant color with another. Simply switching shades still accepts the logic of uniformity. Real freedom is not found in choosing which color should prevail, but in allowing many colors to coexist. A world enriched by varied voices and diverse hues is far more beautiful than one painted in a single tone.

Ultimately, this children’s book offers both children and adults a powerful reminder: the beauty of the world lies in its multiplicity. To embrace many colors—bright or muted, familiar or unexpected—is to embrace the full possibility of life itself.

Shan-Chung Yang graduated from the Department of History at National Taiwan University and has worked as a teacher and a literary event planner. Born in the subtropical winter of a humid island, she loves the trees and climate of the temperate zone. She is a devoted bear enthusiast, and her life idol is the Adélie penguin.



Welcome to the Yellow Factory.



Wow, President Giraffe is so sweet!

What's that?



“Trust me, believe in the Great Yellow Future, and life will get better and better!” President Giraffe says with a smile.

“The Great Yellow Future is our dream!”
All the animals coming out of the Yellow Factory no longer remember liking any other color.

“This is a really impressive feat!” says President Giraffe. He can’t help but be impressed with himself. President Giraffe erects

tall giraffe towers all over the country in honor of his own greatness.

