

## HỘI NHÀ VĂN ĐÀI LOAN

Hội Nhà văn Đài Loan được thành lập vào năm 2009, với tôn chỉ và mục đích: khuyến khích các sáng tác văn học bằng tiếng Đài, đoàn kết các nhà văn Đài Loan, nâng cao chất lượng sáng tác và vị thế văn hóa của tiếng Đài, thúc đẩy giao lưu và hợp tác văn học trong và ngoài nước. Hội chủ trương sử dụng tiếng Đài (không dùng tiếng Hoa) trong sáng tác văn học Đài Loan.

## TÂI-BÛN PIT-HŌE

Kong-goân 2009 nî sêng-lip, chong-chí sī:

- 1) Kó-lē Tâi-gí bûn-hák chhòng-chok,
- 2) Thoân-kiat Tâi-gí-bûn chok-ka,
- 3) Thê-seng chhòng-chok chúi-chún kah Tâi-gí bûn-hòa tē-ūi,
- 4) Chhiok-sêng kok-lâi-gōa bûn-hák kau-liú háp-chok.

Pún hōe chú-tiu<sup>2</sup> Tâi-oân bûn-hák tióh-ài iōng Tâi-oân gí-bûn (m̄-sī Hōa-gí) chhòng-chok.

# 2015

## 台灣語ペンクラブ選集

## Hội Nhà Văn Đài Loan

### Tác phẩm chọn lọc

# Taiwanese Pen

## Annual Selections

## Tâi-bûn Pit-hōe Nî-khan

台文筆會 年刊



Printed in Taiwan NT 480

Tâi-bûn Pit-hōe Nî-khan

Taiwanese Pen 2015 Annual Selections 台文筆會 年刊

NO.3

June 2016



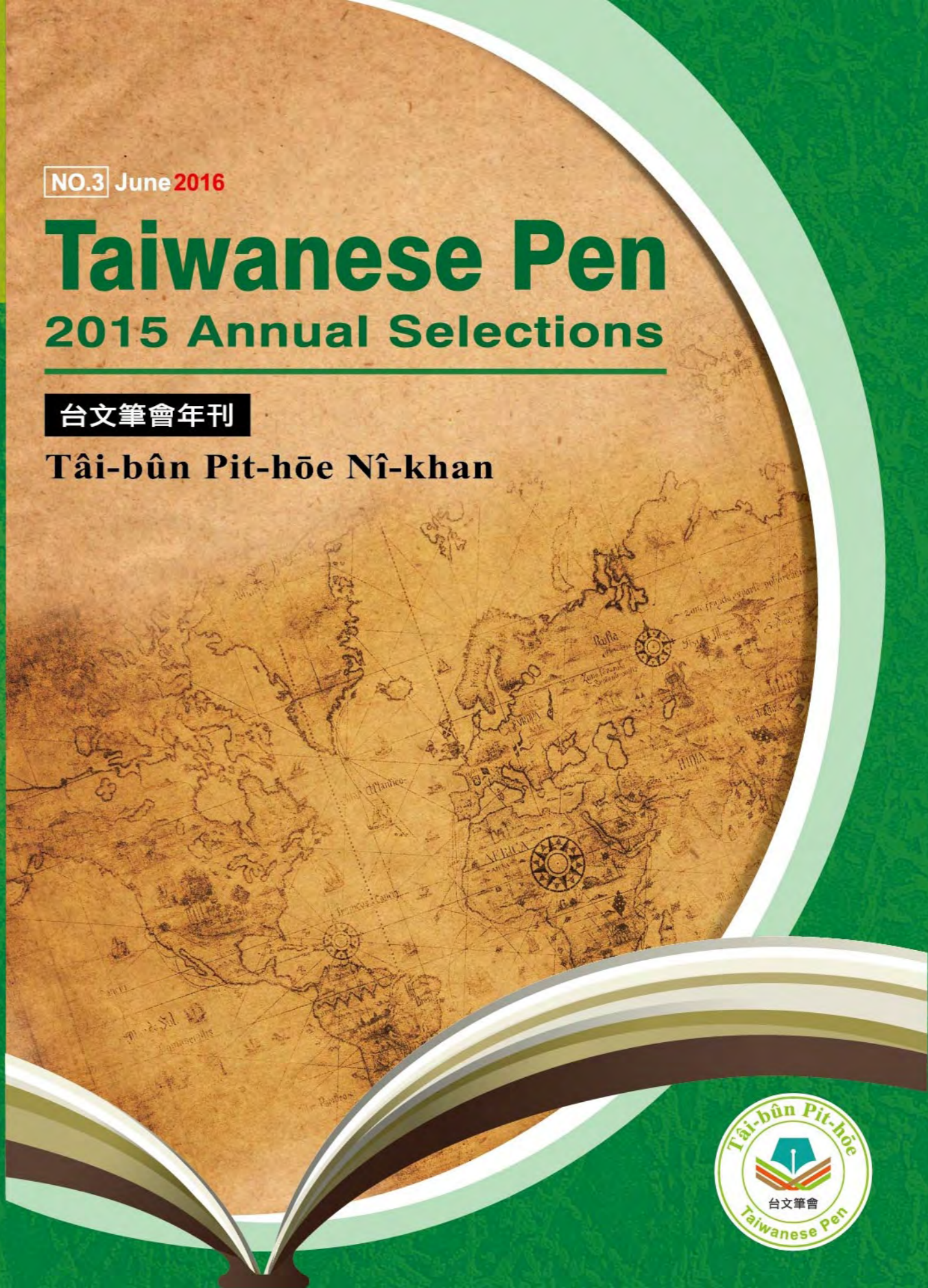
NO.3 June 2016

# Taiwanese Pen

## 2015 Annual Selections

台文筆會年刊

Tâi-bûn Pit-hōe Nî-khan



## TAIWANESE PEN

Taiwanese Pen, the literary society for Taiwanese writers for the promotion of literary creations in the Taiwanese language, was established in 2009. Taiwanese Pen asserts that Taiwan's literature must be written in Taiwanese instead of in Chinese. It's aims include 1) promoting literary creations in Taiwanese, 2) strengthening solidarity among Taiwanese writers, 3) improving the quality of literary writing and national status, 4) increasing international literary exchange.

## 台灣語ペンクラブ

本会は2009年に設立され、その趣旨は台湾語による創作を振興し、台湾語作家を団結させ、創作レベルおよび台湾語文化の地位を高め、国内外の文学交流・協力を促進することである。台湾文学の創作は台湾語で(華語ではなく)創作が行われるべきであると本会は主張する。

## 台文筆會

本會成立於2009年，以鼓勵台語文學創作、團結台語文作家、提升創作水準與台語文化地位，兼促成國內、國際文學交流合作為宗旨。本會主張台灣文學須以台灣語文(非華語)創作。

NO.3 June 2016

# Taiwanese Pen

## 2015 Annual Selections

台文筆會 2015 年刊

Tâi-bûn Pit-hōe 2015 Nî-khan



台文筆會編著

國家圖書館出版品預行編目 (CIP) 資料

臺文筆會年刊 . 2015 / 林裕凱總編輯 -- 初版 -  
臺南市 : 臺文筆會, 2016.06  
面 ; 公分  
臺英對照  
ISBN : 978-986-90003-2-1 (平裝)  
863.3 105009470

Taiwanese Pen 2015 Annual Selections  
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Editor-in-Chief: Lâm, Jū-khái  
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**Taiwanese Pen 2015 Annual Selections**  
**Tâi-bûn Pit-hōe 2015 nî-khan**  
**台文筆會 2015 年刊**

出版發行 || Tâi-bûn Pit-hōe 台文筆會 Taiwanese Pen  
704 台南市北區小東路 147 巷 32 號  
TEL : (06) 209-6384  
E-mail : taibunpithoe@gmail.com  
No. 32, Lane 147, Siotang Rd., Tainan 70457, TAIWAN  
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發行人 || 理事長 陳明仁  
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美編 || 阮意雯、許意玫  
翻譯 || 英文 Chhòa, Hiok-chi (H.C.C.) ; Lâm, Jū-khái (J.K.L.)  
Tân, Éng-him (E.H.T.) ; So, Tâi-chhian (V.T.S); 吳敏而  
日文 高屋礼佳、勝村亞季  
越文 Đặng Thị Kiều Oanh; Phạm Hải Vân  
Phạm Ngọc Thúy Vi; Nguyễn Thị Linh  
校對 || 蔣為文、呂越雄、蘇代千、張玉萍、陳理揚、柯君樺、穆伊莉  
郵政劃撥 || 戶名: 台文筆會 帳號: 42266208  
總經銷 || 亞細亞國際傳播社 劃撥帳號: 31572187  
Tel : (06) 234-9881 網站 <http://www.atsiu.com/>  
出版日期 || 2016 年 6 月初版 定價 || NT\$480 元 ISBN || 978-986-90003-2-1

◎本書著作財產權人為台文筆會。本書保留所有權利。文字轉載需經台文筆會書面授權。



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# Part I

English Version



# Let It be Taiwanese Literature!

|| Hō`Tâi-oân bîn-hák tò-tńg  
|| khi goân-lâi ê bīn-chhiu<sup>n</sup>!

Chiú<sup>n</sup>, Ūi-bîn (Wi-vun CHIUNG)

The second International Conference on Taiwanese Literature Translation was held at the National Museum of Taiwan Literature, Tainan, on 7th and 8th of November, 2015. It was my honor to be appointed conference coordinator. In addition, Taiwanese Pen took part in co-organizing this conference. I appreciate the many contributions that people have made for this conference. First of all, I would like to express my sincere appreciation to keynote speakers, forum discussants, paper discussants and staff members and students. In addition, special thanks to the National Museum of Taiwan Literature and all the sponsors. This conference could not have been possible without their participation!

For this conference, a total of 42 scholars from Japan, France, USA, Germany, New Zealand, Vietnam, Korea, and the Philippines participated. It is our hope to increase the visibility of Taiwanese literature in the international communities through such academic exchange.

Although Mandarin Chinese is the only official language adopted by the Republic of China, most people in Taiwan do not speak Mandarin Chinese as their mother tongue. On the contrary, about 75% of Taiwan's population speak Taiwanese, 12% speak Thòi-vân-fa (or Hakka), and 2 % speak Austronesian Formosa languages. Under the monolingual Chinese policy, a language shift toward Mandarin is in progress in the younger generations. In response to ROC's Chinese

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language policy, the promoters of Taiwanese have protested against the monolingual policy and have demanded vernacular education in schools. In addition, the promoters greatly encourages literary creations in Taiwanese languages.

The origin of Taiwan's modern literature came from the Taiwanese language instead of Chinese language. For example, the first modern newspaper Taiwan Prefectural City Church News (Tâi-oân-hú-siân Kàu-hōe-pò) was published in July 1885. This newspaper was published in Romanized Taiwanese Pêh-ōe-jī until March 1969. The first short story in Taiwanese, entitled "Jit-pún ê koài-sū" (an oddity in Japan), was published in this newspaper in 1886. It took place 32 years earlier than Lu Xun's "Lunatic's diary", commonly thought to be the earliest modern novel. Compared to the May Fourth New Culture Movement of 1919 in China, Taiwanese people had experienced colloquial writing decades earlier than the Chinese people. This is one of the reasons why the development of modern literature in Taiwan is quite different from China.

This example has shown that it would be impossible to trace the development of modern Taiwanese literature if Taiwanese languages were excluded from historical contexts. Writing in Mandarin Chinese is actually reluctantly practiced by most Taiwanese writers. It is our expectation that Taiwanese literature be written in Taiwanese languages instead of in Mandarin Chinese in the near future!

---

# Recent Publications on the Historical Data of Tâi-gí Literature

## ┃ Tâi-gí Sù-liāu Sin Chheh

Lîm, Jū-khái

Chronology of the Development of Tâi-gí-bûn (台語文發展年表) (Written Taiwanese) and Catalogue of Tâi-gí Authors and Books (台語作家著作目錄) are the result of NMTL<sup>1</sup>'s "Project of Collection and Publication of the Historical Data of Tâi-gí Literature". They are both the masterwork of Chùn-chiu Si, Ph.D., who is a distinguished member of Taiwanese Pen (Tâi-bûn Pit-hōe), and they are the significant concrete achievements of the localization of Tâi-gí literary aesthetics. Since the subjective Taiwanese history, figures and events have been long oppressed by the alien regime of KMT<sup>2</sup>, the development and achievements of Tâi-gí-bûn and Tâi-gí literature are considered meaningless, or, furthermore, purposely concealed by the authorities. Thus the important past and present events concerning



▲ Chronology of the Development of Tâi-gí-bûn

1. The National Museum of Taiwan Literature (NMTL), founded on October 17th, 2003, is the first national museum dedicated to the literary arts.
2. The Kuomintang of China, also translated as the Chinese Nationalist Party.

Tâi-gí-bûn are fading and disappearing. Pretending to be blind to those facts, some historians of Taiwan literature omitted Tâi-gí-bûn from their papers, knowingly. Those who read and study these incomplete papers will ignore Tâi-gí-bûn, and consequently become strangers to the predecessors devoted to the Tâi-gí literature.

Therefore, the two new books are appropriate to serve as a cure for our blindness of Tâi-gí-bûn. The author includes all the findings, important or minute, in the books with his original comments, enumerating in detail the development and historical figures and events over the last one and a half centuries (1865-2013). Over 2000 people are listed and introduced, not to mention the innumerable articles and books! The theoretical core of the two books is the collection of historical materials, which should be the most essential task that demands immense painstaking effort.

While it is all too easy to abandon all these historical materials, it takes much time and exertion to rediscover and bring them back to us. Immeasurable patience, resolution and knowledge of Tâi-gí literature are required for arranging and cataloguing the massive data. Let's salute Dr. Chùn-chiu Si. for his remarkable contribution.



( Trans. By E.H.T )

▲ Catalogue of Tâi-gí Authors  
and Books





**Si** 詩  
Poetry

# The Poet-Kite

## ■ Si-jîn hong-chhoe

Chiú<sup>n</sup>, Ûi-bûn (Wi-vun CHIUNG)

The Poet flies, all over –  
From all corners of  
The Shaken Earth.  
To Hanoi<sup>1</sup> –  
Putting together pieces of a puzzle  
Into a map of the world,  
Made up of Father tongues, mother tongues  
And Peace

The Poet flies, all over,  
From Thăng Long<sup>2</sup> to Hà Long,  
From City to Seashore  
Seeing warm smiles in the Áo Dài<sup>3</sup> long robes,  
Like Phở<sup>4</sup> and Nem<sup>5</sup>,  
That fill the spirit and heart of the Poet.

---

1. The current Capital of Vietnam.

2. The old name of Hanoi. Literally it means “rising dragons.” It was named by Vietnam’s emperor Lý Thái Tổ in the 11th century. It was heard that Lý saw a dragon flying from the ground to the sky when he came to the place of current Hanoi.

3. Vietnamese traditional long robes.

4. Vietnamese rice noodles, shaped flat and broad.

5. Vietnamese spring rolls, tiny compared to the Taiwanese or Chinese variety.

The Poet is a kite  
That flies,  
On a string,  
From Tainan, the Old Capital in Taiwan,  
To Hanoi, Vietnam.  
Witnessing Emperor Li's and Flying Dragon's legends  
And watching dewy shoots come up.  
Beneath the fullness of life,  
In the music of Quan Họ<sup>6</sup>,  
Beginning to grow and be fruitful in the land.

--Written on the occasion of the Third Vietnamese Literature Forum  
and the Second Asia-Pacific Poets Congress, March 2-6, 2015, Hanoi,  
Vietnam.

(Trans. by V.T.S)

---

6. One type of Vietnamese traditional folk songs in Bắc Ninh, Northern Vietnam.



# Swimming and Diving

## 丨 泅水 kap 藏水

Hô, Sìn-hān

### 01 Swimming

Getting as much floating power as possible  
To keep yourself from sinking,  
This is essential for swimming.

Some kick mightily and move forward rapidly;  
Others swim with gentle strokes and drift slowly.

All swimmers are showing off  
Their swimming techniques  
To prove to the whole world  
Their unique superiority.

In the most beautiful swimsuits and swimming shorts,  
The swimmers try to catch your eyes  
With each movement, arresting all attention.  
In style, they receive  
A great ovation.

### 02 Diving

Sinking is the most important key to diving.

Tie a lead weight belt around the waist,  
Squeeze the air out of clothes,  
Let go of the tenacious attachment to the world above water  
Then, sink gradually,  
G-R-A-D-U-A-L-L-Y,  
To the bottom of the sea.

Those who move about the sea floor  
 Cannot utter any words.  
 Those who are above or on the surface cannot see  
 How vigorously and formidably the divers are winding and rolling,  
 Nor can they tell the good and the bad things on-going under the water.

Under and Above the sea are  
 Two separate worlds.

You're out of people's sight.  
 You're out of people's noise.  
 For all the rarefied air,  
 The world under water has  
 No worries and no limits.

### 03 Swimming and Diving

Some love swimming,  
 Some prefer diving.  
 Some swim first, then dive.  
 Some begin with diving, then swim.  
 Swimming may attract the limelight  
 While diving brings you comfort in its own way.

Nevertheless,  
 I wonder whether  
 You often think of diving when swimming, or  
 Of swimming when you are diving?

(on the Puyuma Express heading for Hua-liân, 4<sup>th</sup> September 2015)

(Trans. by E.H.T)

# Hey, Young Bloods!

## -to the Sunflower Student Movement & the Anti Black Box Movement

Siàu-liân-lâng

--kì Jit-thâu-hoe kah hoán khò-kong

Khng, Pôe-tek

Hey, Young Bloods!

Don't grumble if we're incapable of feeding a family by tilling the fields,  
For our parents, ripped then heart-paunched, forgot  
To place our ancestors' conscience  
Back inside our bleeding chests.

Hey, Young Bloods!

Don't sigh for homes that we had to leave, grudgingly,  
For our uncles, head-transplanted and well brainwashed, forgot  
To put the glorious history  
Back inside our impoverished memory.

Hey, Young Bloods!

Don't forget our great-grandparents' language,  
For our aunts, tongue-trimmed and lip-resected, forgot  
To stitch back the sound of singing in our mother tongue  
Together with our pallid soul.

( Trans. by E.H.T )

# The Account Book – A Love Poem for My Soulmate

(Excerpt)

## ■ 寄金簿仔—予老伴的情詩

Khng, Teng-goân (Khng, Goân)

### I.

When we were young, all I saw,  
When going through our bank account book  
Were your lovely face and the sound of your laughter.  
We walked, hand in hand, down to the sea,  
To see the ocean waves rolling in.  
I could only afford a grass-woven ring,  
And a red blossom on a stem for you.  
I asked you to wait, for the day  
When I could afford some diamonds for your ears.

Though we were poor,  
We hoped, year after year,  
To go down to the sea, hand in hand, on a break.  
To listen to the rough sounds of the wind  
And see fleets of white egrets land on the beach.  
Trying to sooth your tired spirit,  
I spoke words that sounded like ‘drawing big pies’.  
Although you were silent,  
I knew you were thinking  
Of the rough roads that still needed to be walked.

## II.

When I looked at the account book in our thirties,  
I saw the tiny salary,  
Payments for the children's tuition  
Necessary gifts for family and friends  
Quarrels over money;  
We often had nothing left in the rice jar.  
Tightening my belt to make a little go further,  
I tried to be a writer, to trade words for rice.  
But my stories lacked imagination  
My novels did not please the taste  
Of newspaper editors.  
So how can we eat, by cooking words in a pot?

Couples on a government worker's salary  
Have no easy time of it.  
Even to penny-pinch doesn't make the money go farther.  
You started joining a private cooperative (to earn higher interest)  
To get the funds, you went out to work  
So our stomachs can be filled  
So our children will have a future.  
I was not able to do all of that.  
The account book recorded  
All the bittersweetness of our life  
It is said that husbands and wives owe each other  
From their previous lives.  
We don't know who owed whom.  
"A harmonious home brings many blessings,"  
Being together, we enjoy a warmth that last three lifetimes.

**III.**

When I looked through the account book in our sixties,  
 I saw the amount for tooth fillings,  
 The number of white hairs  
 Coming out one after another.  
 The bitterness of not being able to open wide one's eyes  
 The tears that would not stop flowing  
 Your thoughts when missing our children  
 Words that would not go past your throat  
 We pondered together  
 Our grandchildren's situations

The two grandsons want to go abroad to study  
 We couldn't bear to be separated from them.  
 But there's nothing we can do, except to let them go.  
 Their future is in Canada, of North America  
 A cold place that is also very far, far away.  
 As the old saying goes, "the fish that strives will become the dragon"  
 We bury our tears in the account book  
 We send them an Âng-pau  
 To that place far, far away, to warm their hearts  
 When the wind and snow blows outside.  
 To let them know how we love them  
 Oh! How my throat tightens when I think of it...

(Trans. by V.T.S)

# Rooting in the Native Culture

| Tèng-kin chāi-tē-bûn-hòa

Ko, Goát-oân

Lighting a candle, I dash into  
The Garden of Literature to find a way out.  
Tramping through the deserted land, I tasted  
All the flavours of this journey.

In this day of temptation, our parents' language,  
Has it awakened? Let's use "Speech and writing", with  
"Coarseness" and "vulgarity" trimmed off,  
In the hours before sunrise tomorrow morning,  
Pick a good color and make a suit of clothing fitting our posterity,  
Then sew a label saying "Made in Taiwan".

Go around in the field and inspect the seeds we planted! They have sprouted  
With their upper half coming up for warmth, and  
With the lower half rooting down to the earth for coolness,  
And vines on the ridge-bordered plots.

I'm concerned about the farmers laboring under the sun, who  
Record their lives and cultures with sweat, which  
Can never be experienced in an air-conditioned office!  
Only by the beads of perspiration on the lips they know  
"The salty taste."

Cultivate our own land,  
 We'll never be despised slaves!  
 With some "Certificates" we can be qualified for plowing a field,  
 While some "Scoff" may knock down our will to "Grow",  
 And how many times' "Thanks a lot" should we say in return for other people's kindness.

Behold! Those who are easily swayed lurch and fall,  
 Chilly wind is blowing, and the heart "freezes"!

The play continues being performed on the stage, with the script  
 Written by others, and the audience open  
 Their eyes wide, looking for  
 The khó-tòa<sup>1</sup> strolling among the crowd.

Hey! You! Are you on or under the stage?

A flock of wild geese fly by and disappear immediately,  
 "Flocking" is also the condition for a theatrical company,  
 Who will play the leading roles? or the supporting roles?  
 It doesn't matter, it's useless to matter.

The travelers trudge with their eyes above the brows,  
 Dreaming a collapsing dream of literature,  
 Sending an angled glimpse to people.  
 The theater is in a mess, and  
 They don't see the oecumenical value!

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1. The leading tragic female role in the Taiwanese opera or melodrama.



The traditional scripts have left no traces,  
I retrieve the vague memories,  
Yearning for the reversing clips.  
Those who have nothing more to desire are the luckiest.

In my heart, which is  
Sometimes peaceful, sometimes turbulent,  
I feel a scar. It hurts!

We have different destinies, without knowing  
When our figures will disappear, or  
When our cries will get no response.  
Keep the “golden sayings” deep in our hearts, so  
Those that come after can appreciate the “aroma”.  
Let’s be patient! Wait for the dewdrops,  
For the blossom, for the eventual fruits, for everlasting life.

(2015/06/25)

(Trans. by E.H.T)

# Why I Write in Taiwanese and English

為何我用台文 kap 英文創作

Lí, Siù (Louise Lee)

I am a Taiwanese woman, so I'm writing in Taiwanese  
Using my mother tongue keeps my heart in my home country

I am a Taiwanese woman, but I'm writing in English  
I want more English people to understand Taiwan

Speaking in Chinese and Taiwanese more than half a century  
Writing in English is a great challenge for me

Our nation used to ban our mother tongue and educate us in Chinese  
Writing in Taiwanese is also a challenge for me

English is the language of Canada, my adopted country  
Taiwanese is the language of my home country

Writers desperately need an address where their roots are  
Writing in our mother tongue takes us back to our roots

I will write the most cosmopolitan vernacular works  
I am a Taiwanese woman passionate about my mission



# Let Us Sow Hope

| Kā 希望種落去

Lîm, Bú-hiàn

We need an expanse of green  
To return blue to sky  
Return green to earth  
Return freshness to air  
Let us sow hope

We wear colorful T-shirts  
Our days are filled with color  
We don't want drab grey  
Or dull white  
We need green green

Green upon green  
Turn dust to butterflies  
Turn barren hills to green seas  
Make muddy water clear  
Come! Let us sow green

(Trans.by 吳敏而)

# The Lane

## | 小路

Lîm, Bú-hiàn

The shadowy lane  
Suddenly blossoms  
Little yellow flowers

The yellow flowers  
Shine the lane pretty  
Shine the lane bright

(Trans.by 吳敏而)

# Waiting for You at Tang-káng

## 我佇東港等你

Lîm, Bûn-pêng

I'm waiting for you at Tang-káng<sup>1</sup>,  
Time leaking from the rusty  
Seams of the old fishing boats.

The sun is setting,  
Yet you haven't come.  
Sea wind comes before you,  
Carrying the smell of diesel fuel  
Seeping from the fishing boats  
Into the Hoâ-kiâu Market, getting somewhat hotter.  
I hold the smell, plume by plume, in my hand,  
Each plume of smell is a nourishing dream for Tang-káng.

I'm waiting for you at Tang-káng,  
The pious people casting moon blocks<sup>2</sup>, louder and louder,

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1. Tang-káng (東港, literally "East Harbor") is a township in west-central Pingtung County, Taiwan. Located on Taiwan's western coastline, along the Taiwan Strait, it has one of Taiwan's largest fishing harbors. Tong-liông Temple (東隆宮, literally "Heaven Palace of Eastern Prosperity") is the most important religious centre there. The believers worship "Royal Lord Un" (溫王爺) and hold a triannual ceremony of "burning king's vessel".

2. Moon blocks (in Taiwanese: "Poe") are wooden divination tools originated in China and commonly used in East and Southeast Asia. Made out of wood or bamboo and carved into a crescent shape, the Moon blocks are used in pairs and thrown to answer a yes or no question. Poe divination is found especially in Chinese traditional religion and used in temples and home shrines along with fortune sticks, both of which are often used together when requesting an answer from the gods.

Like that of the giant drum of Tong-liông Temple,  
Awaking the streets from the midday nap.  
A king's vessel, not yet burnt, is drifting around  
Looking for prosperity, peace, good weather, and bountiful crops

The sun is setting,  
Yet you haven't come.  
Sea wind comes before you,  
Making the setting sun shattered  
All over the Tâi-phêng Bay.  
I gather the flakes of sun's ray, flake by flake.  
Each flake carrying the most profound nostalgia of people.

I'm waiting for you at Tang-káng,  
At the restaurant table overtaken by the sea.  
Thank you for bestowing on me thus  
A most splendid breaking of an appointment.

(Trans. by E.H.T)

# From a Darning Needle Comes a Different World

一支針補出一個無全款 ê 世界

Lîm, Chong-goân

A needle in her hand,  
Mama sees the map  
Torn up by Little Brother  
She drops my shirt;  
I plead, "Please fix my shirt quickly, Mama!"

From the Middle East, she makes a stitch;  
In Asia, another; in South America, another.  
North America, another stitch; one also, in Europe.  
In Africa, one stitch; another, in Siberia; the needle travels.  
Mama says, "Your brother has made the Old World all broken up.  
Let me fix it first with my stitches."

An unschooled woman, Mama is quite something, nevertheless.  
Holding her scissors, she cuts – here and there.  
Holding her darning needle, she stitches here and there.  
Making a map from her imagination.

I said, “Mama, you have sewn America where China is.  
Stitched China where America is.  
Put Russia where the Middle East is.  
And put Japan and Germany where Russia is.  
Not to mention forgetting about the oil-rich Middle East.”

“You children know nothing,” said Mama.  
“This map comes from my mind.”

She picks up the needle again, to darn my shirt.  
I grab it as soon as she’s done.  
Grab it and cover up the void in my heart.

(Trans. by V.T.S)



# The Country

| Kok-tō`

Lîm, Jū-khái

Full of contradictions and willfulness are the humans.  
Putting ambitions under a protective shield,  
Yet go deep, deep into space, searching for Black Holes,  
Wanting to colonize Mars

We see them acting like birds, according to natural laws –  
Birds die for morsels, people die for riches.  
It's so clear to see. In their struggle to get out  
Of the cycles of reincarnation,  
They cling to small certainties, small happinesses;  
These became natural and normal to them.

It is natural and normal for the human creatures  
To line up and get as much food as possible,  
“Eat ‘til you die, don’t die before you’d done eating,” Is the mantra.  
Who cares if your heart is white or black,  
We are always vying with each other,  
Either to see who’s bleached whiter,  
Or dyed blacker.

Who has the upperhand in this?  
Definitely the Boss.  
But, according to some in the popular media,  
All he cares about is what he can gain.  
Doesn't that just make you grind your teeth in envy?  
We human beings don't care about what's normal or natural.  
Not the common sense that is taken for granted.  
I wish for dignity for our country  
And gold everywhere;  
Enough food for everyone  
And no suffering, for everyone to live joyfully.

(Trans. by V.T.S)

# The Flowers and the Umbrellas

花 kap 傘

Lîm, Liông-ngá (Bòk-Jû)

If you're going out on the street, be sure to bring a flower.  
It had better be a sunflower,  
The flower that idiosyncratic Van Gogh loved so much,  
The flower that frightens the Communist Party of China,  
The flower that KMT, the Chinese Nationalist Party, represses.

If you're going out on the street, be sure to bring an umbrella..  
It had better be a black umbrella,  
For the world is shrouded by a lawless and godless vault.  
The black umbrella is our sky,  
A sky that we may trust.

The sky is  
Lord, God, and all other gods.

The flower, the Sunflower  
Lends us vigor and boldness of the youth,  
The umbrella, the black umbrella  
Shelters us with faith and confidence.

The working women liked, not long ago,  
To hold a cellphone in one hand and a cup of coffee in the other.  
But now,  
To carry flower in one hand and an umbrella in another  
Is á la mode.

We use a flower and an umbrella to manifest our identity and willpower  
for this era.

(written on 19th October,2014)  
(Trans. by E.H.T)

# My Country Formosa

我 ê 國家 Formosa

Ngô; Kéng-jū (Tân, Lûi)

## 1 The dawn

The sun embraces with a gentle kiss,  
 And the bashful dawn turns into crimson red,  
 Youthful heaven burns with flames of passion,  
 Envious of our first star.  
 Here on earth, we greet her the beautiful,  
 Island of Formosa.

With the little boy on her back sleeping,  
 Wrapped around in a yellow shawl.  
 She bent over low and hard, her hands in the cold water and rich mud,  
 Of the rice paddies of Ka-lâm,  
 As green as sparkling emeralds from paradise.  
 Here she was given the name Giók-lân,  
 A simple white flower, perfume of the dawn.

Her strong back ached, head pounding,  
 Not because the weight on her shoulder breaking,  
 Or the burden of sorrow she could not any more bear,  
 Rather the empty echoes of immoral silence,  
 Hiding behind the dark shadow  
 Of the evil murderers of her first and the last love,  
 Pure and white like the flower named Giók-lân.

Then the long silence broke,  
Into a prelude of Bāng-chhun-hong symphony,  
A little boy's cry, ten thousand chhek-chiáu chirping,  
And a young mother's solo "koai-koai, koai-koai", my good boy, my good boy,  
Like waves from a warm soothing breeze from the ancient Basu sea.

From the south of her sparkling shores,  
To the north of sacred mountains,  
Over generations of peace, war, massacre and oppression,  
Friendship and democracy,  
We offered worship and poetry.  
As sincere as the first ray of dawn today,  
To be witnessed by the last sunset of eternity.

# Day and Night, Shifts

| 日 kap 暝交接

Tân, Bō-chin

One by one, the streetlamps darken  
On the street that once  
We strolled, together.  
Throughout the whole town, silence descends.  
You walk toward the starlight,  
Dragging your shadow behind you.  
Clinging to your light blue uniform,  
Are some beads of dew.

Time saunters into the room,  
While I confide in myself.  
The deep night breeze blows by the window,  
I can still see, in my dream,  
The back of you, laboring.  
The moment we breathe as one,  
Day and Night approach each other and change shifts.  
I turn in my bed,  
And Day turns over  
A brand new page.

At the breakfast table  
Our transient meeting.  
Same moment, every day,  
Tiredness and wakefulness,  
The ending and the beginning.  
We share our life here  
You hand over Day to me, then  
Walk  
Into a deep Sleep

Day and Night change shifts  
Just like us:  
My starlight  
Is followed by your sunbeams,  
As the dew and the fog  
Vanish and rise,  
At the same time,  
Making one a complete day,  
And two people solitarysouls.

(Trans. by E.H.T)

# A Chronicle of the Uprisings in Town, 19th May 2015

2015.0519 城市暴動記事

Tân, Chèng-hiông

In March, the Kepok Student Movement came to an end in hustle and bustle.  
Demonstors had endured the chilly wind's criticism and the scorching sun's trial,  
Nevertheless, their struggles had to face the final destiny of an explosive  
separation and dispersal.

The scattered seeds all drifted alone, looking for  
A soil ideal for them to grow hope, to grow root and germinate.  
All the tangles they left behind  
Triggered off a fierce dispute of pros and cons which hasn't reached a consensus.  
In May, another rebellion, much more drastic, breaks out.

The insular people have long been impelled by excessive ignorance and avarice to an  
unceasing scramble for food,  
Which has made the island, once beautiful, suffer the notoriety of barbarism.  
Even the faithful plum rain has repeatedly postponed its rendezvous.  
The hopeless inhabitants cannot but demonstrate on the streets for no more  
than chance of survival.

The flame trees form a nativist group, promoting local cultural traits,  
They take the lead to ignite, with their constant fundamentalist beliefs.  
A group of fellows start off along the riverside, from west to east  
While another group attacks from south to north by way of the city gate.  
The long disheartened old Canal is so excited that his face glows, blood  
churning in his veins.  
The retired South Gate Tower wakes up with a start from his deep sleep, breaking  
into heavy cold sweat.



The allied forces of the demonstrators, the old Canal and the Gate Tower besieges  
the city council,  
Where those delegates, representatives of the legitimated smugglers, are  
sheltered by the Deputy Protection Act,  
And always hide in the dark.  
Don't they see the surrounding streams of light, probing into the obscure building?

The Yellow Shirts, organized by Golden shower Cassias, consisting of  
younger generations.  
Their zealous images and ideal solicitation,  
Spread through the media and the Internet, have immediately gotten the  
attention of the people,  
And struck a chord with the apathetic society.  
They've promptly mobilized in a short while,  
And occupied the City Hall Square.  
Myriads of glaring yellow flowers look like elegiac couplets,  
Conveying their discontent with the present situation and worry for the future.  
Crouched all day behind the airtight windows and soundproof walls,  
The officials look clear into the mirror for self-gratification and console each other.  
Don't they hear the unceasing flooding clamor?  
Pavements are all locked down by asphalt which is  
Incompetent to stem the roots, underground, looking for a way out.  
The high walls are shielded by concrete which is  
Unable to intercept the right of the branches and leaves aspiring to freedom.  
The Yellow Shirts that the water cannons repulse by a strong forces  
Are still holding the ranks and flowers of resentment and wrath get to an  
increasing bloom.  
Even the crape myrtles, who are usually conservative and keep a low profile,  
Can't help lifting their heads and shouting in protest.  
It's said that those neutral lotuses intend to support the demonstrators too.  
Reluctantly, the authorities indicate that  
If the events keep going this way, the situation will shortly be out of control.

An authoritative source seriously warns  
That armed anti-riot squads were been sent in from the north to deal  
with the situation.  
They have been assembled and  
Ready to go all the way down south  
To launch large-scale retaliative suppression.

Note: In 2015, a serious drought induces early and large-scale bloom due to plants' instinct to survive and reproduce. According to Central Weather Bureau, a major cold front is to come from the north after 19th May, which may cause great damage.

(Trans. by E.H.T)

**X**

Tân, Lī-sêng (Tân, Īn)

A slice of youth, burnt  
Into a wisp of smoke,  
Flies away.

In the new high school curriculum guidelines,  
Will his name be inscribed  
Inside the “black box” ?

Let’s mourn for his early death!

Even when you’re taking your last breath,  
Be sure to answer to your own conscience.

Note: Lin Koan-hoa, 20, was a spokesperson for student group Northern Taiwan Anti-Curriculum Changes Alliance. He committed suicide by burning charcoal on July 30th, his birthday. His last wish was “Minister Wu, withdraw the curriculum guidelines.”

(written on 30th July, 2015)  
(Trans.by E.H.T)

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1. The protestors used “black box” to name the non-transparent, policy making process of the Taiwanese government.

# Let's Take a Cup of Bridal Tea

大家來 chiah 新娘茶

Tiō, Thian-gî

Here comes the bride, gorgeous and great,  
Here comes the bride, gorgeous and great,  
Let's take a cup of tea from her tray.  
Drinking a hot cup of tea,  
Chewing a handful of betel nut,  
And smoking on a cigarette,  
Auntie pronounces a benediction over the couple,  
“Thank you for your Tabako”,  
“You'll soon give birth to an Otoko.”

(written on 30th May, 2015)  
( Trans.by E.H.T )

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1. During the traditional Taiwanese marriage ceremony, the bride should serve tea to both her and the groom's parents, relatives and honored guests, which is the most devout way to express their gratitude. People will usually drink a small portion of the tea and then give the bride a red envelope, which symbolizes good luck, and they will say some benediction, generally in verse.
  2. Tabako (cigarette) and Otoko (boy) are both loan words from Japanese. The auntie says so in order to rhyme.

# Uncle Rich

錢伯 á

Tō; Sìn-liông

People call him “Uncle Rich”, but it has nothing to do with his real name.  
A satirical title, maybe,  
But he takes it for an expectation.  
Not a single nickel in his pocket,  
Nor any face left to lose,  
He has nothing of value to sell.  
A long long chain, oh no, tie around the neck  
He strives for the so-called “Taiwan Miracle”,  
A pick-me-up he always carries offering enough strength needed.  
Work is actually a remedy to drug his obsessed heart, haunted by  
“Daddy, I want this.”  
A demand uttered, his heart breaks into two pieces.  
Money stealthily sneaking away,  
He couldn’t catch a glimpse of its back,  
Not even while he stays up day and night.  
Kids keep tugging at his sleeves,  
Blubbering all over him.  
The mildest man alive suddenly becomes wrathful,  
“Shut up!”

Uncle Rich tells me his worries all the time,  
And I wonder if I’m infected.  
I open my savings account book, and flare up at me  
Ten something parasitical big mouths,  
Pale and shrivelled,  
Sucking with greedy sound.  
Then I realize that  
Uncle Rich has seized me with terror.

(written on 12th August, 2015)

(Trans. by E.H.T)



# Sàn-bùn

散文

# Essay

# The A-Sang<sup>1</sup> Who Loves to Draw

(Excerpt)

愛畫圖 ê 阿桑

Âng, Kiān-pin

This morning, just after three diabetic patients had their blood sugar checked in the injection room in the back, and I was about to call them into my consulting room one by one, the power went out. All of a sudden, everything came to a stop. All the electricity-powered gadgets and appliances became silent and dark. There was no lights, no A/C, no bright computer screens. Every machine in the office was out. No one could do anything except sitting and waiting to see if the power would come back on. Nothing happened for five minutes. In the mean time, I told one of my own office staff to call the power company. After a lengthy phone call, my assistant came to tell me that the problem had to do with some power cables in the area, and the problem would take at least thirty minutes to fix. I then instructed her to let the three patients in the waiting room know about the situation, and ask them if they wanted to wait, or to go out and do some other business first, then come back at the end of the thirty minutes. None of the patients wanted to leave, all preferred to wait inside instead of wandering around outside for half an hour.

As soon as the decision was made, one of them, an elderly woman whom I have seen for at least ten years for her blood sugar problems, took out a notebook and a pen from her pants pocket. Smiling broadly at one of the assistants, she said, “Darling, would

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1. A Japanese-derived term for “elderly woman”. It’s a more familiar form than O-ba-san, also used to address elderly women.

you like a picture I make?” The assistant said, “Sure!” Soon the O-ba-san<sup>2</sup> started sketching from a corner that received some light from the street. Seemingly in the blink of an eye, the drawing, of a butterfly, was done. The artist gave it to the assistant. As the young woman takes it, everyone gathered around for a closer look. Exclamations soon poured in. “O-ba-san, you are amazing!” “That was some piece of work!” “You are so skilled!” One elderly man, about the sketcher’s age, kidded her: “You really are a surprise! Never knew there were any talents hiding in that body of yours!” Very pleased, now the old woman generously offered to draw everyone a picture.

Soon she was hard at work. One by one, flowers, trees, a monkey...you name it, appeared on her sketch book. Whatever she drew, her subjects were lifelike and well-drawn, like the work of a professional. This woman is seventy years old, with a short and round figure, looking fortunate and motherly. I have been her family doctor for many years, and never felt that there’s something special about her except that she seemed more optimistic, more positive, than most diabetic patients. Her wardrobe is quite unexceptional, also; nothing that would make her stand out in a crowd. I think my staff probably had the same opinion of her, which makes it more surprising to see this very normal, common-looking A-sang show her extraordinary artistic skills. Everyone started to bombard her with questions – How long has she been drawing, when did she started, who are her teachers.... And she answered all the questions while she continued to draw.

“Actually, I’ve loved drawing since I was little. If I had any paper I would draw on the paper, or if I went to work in the fields I would make drawings with sticks on the ground, when I got a spare moment.

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2.A respectful term for elderly women. See note for 1.



In elementary school, teachers sometimes praised me for my pictures, and a few times they sent me to competitions. Although I'd never won any prizes, just to be noticed by my teachers for anything I could do was a great honor...Me, who was so bad at learning my letters...

“After elementary school, I didn't have any more opportunities to go to school. First I worked in the fields, then got a job, afterwards got married and had a family. My interest in drawing was put far, far, away while I concentrated on my family.

“About a year and a half ago, one day, somehow my hands just itched to do something. So I took a piece of paper and drew. I was surprised that, after some fifty years of not drawing anything, I was still able to do it. Not only that, that first drawing after such a long time was still okay to look at. So I began to recover my former love of drawing. After filling up several notebooks, my daughter-in-law, seeing how I loved to draw, signed my up for a community college art course. She said having a teacher would make me even better. I am really thankful for having such children who are so thoughtful about me. I was able to learn a lot and my life is now full of fun and happiness. Now I always bring a notebook and a pen with me wherever I go, and put whatever I see on paper. Or draw whatever comes to my mind. That was the drawing tip our teacher told us.”

I, who had been waiting anxiously and impatiently in my office all this time for the power to come back on, now decided to come out and investigate what all the excitement was about. As soon as the O-ba-san saw me, she exclaimed, “Sián-sè<sup>3</sup>, you are here! At just the right time, too! Wait just a moment, and I will make a picture for you too!”

So saying, the old woman again put pen to paper. In less than three minutes, she finished her drawing and brought it to me, saying, “This

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3. Literally, “sir”, but can be used for both men or women who are teachers or medical doctors.

is for you, Sián-sè, to wish you ‘Ma Siong Seng Kong’ (Success Immediately)!” Taking it from her hand, I perused it. Indeed, there was a figure on horseback, riding. She had used the image and its pun symbol of immediately=on horse, to make a fortunate meaning. Not only was the meaning good, the lines were strong and clear, and very assured. It was a great work. But I felt I needed to make a joke, so I said, looking at the horse again, “O-ba-san, you really are a talent in disguise! I never knew you had that in you in all the years I’ve known you. When you focus so much in your art, your life will become full and your health improve. But, this horse seems a little chubby, like you, and needs to lose a little weight!” Her reaction was both a little entertained and somewhat embarrassed. She said, also jokingly, “Sián-sè, you are so unkind to say such things to me when I am giving you a gift, and a blessing for you!”

“Ha! Ha! Ha!” The whole room rang with laughter. At that moment, we all felt somewhat cooler and more at ease, less bothered by the inconvenience of not having power in the middle of the day.

(Trans. by V.T.S)

# In Memory of Mr. Ng, Chiau-êng

(Excerpt)

## 紀念黃招榮先生

Chiā, Tek-khiam

Chiau-êng,

I remember the last time I saw you. It was the 12th of July. That day, Kán, Sè-hiàn and I went to see you at your home. I'd told you that you didn't have to worry about our meal, but you still bought us lunch boxes, which made me feel like a troublesome visitor because you were so seriously ill. However, we met for over an hour, talking about some social events, ideals, and life. When I saw the swelling cellulitis on your left leg, I recommended you to request your doctor to treat it with hyperbaric oxygen therapy. Who could have known that I'd never meet you again!

The first time we met each other was on the “Conference on the 60th Anniversary of the Exile of Chinese ROC Regime to Taiwan and the International Situation of Taiwan after the World War II<sup>1</sup>”. Seeing me challenge and criticize the lecturer, you came towards me and introduce yourself. I had been engaged in social movements for years, so when I knew you're an elementary school teacher—which could mean that you might be somewhat conservative, I didn't pay too much attention to you. But, when I found out later you often wrote letters of opinion to newspapers, I gave you a phone call to show my approval and support, then we started to get in touch. When I heard about your

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1. The translation of this title was based on the photos found on the internet, which is 「中華民國流亡台灣 60 年暨戰後台灣國際處境」學術研討會。Nevertheless, in this article the original term used by the author is the “Conference on the 60th Anniversary of the Exile of Chiang Kai-shek Bandit Gang to Taiwan and the International Situation of Taiwan after the World War II” (「蔣匪集團流亡台灣 60 年暨戰後台灣國際處境」學術研討會)。

kidney transplant experience, and how that story was selected as reading material for the elementary school, I felt sorry but also proud to be your friend.

At the beginning of 2013, Prof. Tē<sup>n</sup> Chèng-io̍k called me and asked me to participate in the composition contest of the Second Takau Stories. I searched through the Internet and found that your work were the sixth among the selected 13 articles for the first level, besides which you also had three articles chosen for the second level and got special awards. I thought that maybe I should send my articles to you and ask for your advice. At that time, Prof. Tē<sup>n</sup> was weak after his long illness and you were helping him with editing. But I couldn't be of any help to you, for I was far away in Tâi-pak. I couldn't even say "thank you" to you in person.

And the result of the composition contest was that I had, with a total of 12 pieces submitted, 6 articles selected for the first level, three for the second level, and 2 chosen pieces; while your 15 pieces were all chosen: 7 got first level, 7 for second level. I criticized the jury for rejecting Tâi-gí-bûn works, and I was not happy with the corrections which I considered violating my principles. I was so critical that even Prof. Tē<sup>n</sup> called and told me to take it easy. I finally accepted the result, saying that I had, proportionally, more articles selected for the first level than you did. But in fact I realized that I wrote with my knowledge and mind, while you wrote with your blood and life. You told me that you're not sure how long you had to live, so you threw yourself into writing!

The second Takau Stories had only 200 submitted pieces, which were only four-tenths of those submitted for the first Takau Stories. You were afraid that the third composition contest would not take place, so you requested the Historical Museum for assistance and cooperation, and you asked Prof. Tē<sup>n</sup> to promote the event. Thoughtlessly, I solicited you once again to help Prof. Tē<sup>n</sup> with the editing work, and you accepted the task willingly. Among your 17

submitted articles, 16 pieces were chosen. But this time, among all the participating works, only 5 articles were selected for first level, including two of yours. And 11 pieces of yours were selected for second level among the 41 articles. The only article of yours which failed to be chosen needed, according to the jury, some rewriting to be re-selected as the first level work. But you didn't have time to do it. I was mad at the jury who looked down on the Tâi-gí-bûn. Only five for the first level? They couldn't even spell a single word!

This June, when I saw the conditions for “2015 Takau Stories” which said “5 pieces max. from one author”, I called and told you that it's the “Ŋg Chiau-êng Clause”, which specified that you were banned from taking all the prizes and money. Then I heard that you've been hospitalized for four times in two months. I told you that I would pay you a visit at the hospital when I came back to Takau but you refused. You said that you didn't want your friends to see you like this. In July, I couldn't stand it and ran to see you with some good friends. You told us that one of your colleagues was warning you against writing critiques about a religious organization's helping China, saying that it might be harmful to Taiwan instead and also get bad karma. Sè-hiàn and I didn't agree at all. You told the truth with righteousness for Taiwan and the Taiwanese people. If there was really a God of Justice, He would appreciate and praise you!

You were infected during the graduation ceremony. You said your students were so wonderful that you had to be present. In fact, you had turned in your resignation then in the hopes of securing your survival. However, you would continue writing, because, you said, you didn't know when you would leave this world. And who knew that you wouldn't come out of the hospital any more since you being sent there on the 20th of July. When I called you, you had just had your leg amputated and still didn't come to. When I got your Line message on the 1st August, I was so happy, thinking that you had finally awoken from coma. But it was just our granddaughter who sent me the message

saying that you had passed away at noon on July 31. I was as shocked as if someone had punched me at the back of my skull!

I always feel an immense gratitude to you for your efforts and enthusiasm. I have to thank you for giving me rides all the time, as I don't have a car. We undertook some very meaningful tasks together. Two years ago, You, Linda, Mr. Lâu Kim-sai and I went to Ka-gī together to interview and film a fellow sufferer of Mr. Tân Tì-hiông. Then, last year, you arranged for the stay of Mr. Tân Tì-hiông's daughter, Ngá-Hong, out of gratitude and respect for him. It was also last year when we paid a visit, with Kán and Sè-hiàn, to the Chô-kong Irrigation Ditch and Ko-pîn Bridge. You kept talking about Iida Toyoji and expressed how you envied the meticulousness and workmanship of the Japanese people.

After participating in the memorial service of Prof. Tē<sup>n</sup>, we took Legislator Chiu Gê-an to Hamaseng, Ko-hiông. We visited several historical sites and buildings which were the newest metropolitan constructions 100 years ago, including Shinhamachō and Minatochō, the first street of banks, Yamagataya—the first modern bookstore in Ko-hiông, the First Ordinary Superior Elementary School, Butokuden, etc. I bragged about my knowledge of Taiwan's history, especially the history of Takau (Ko-hiông) from the Age of Discovery to nowadays. We also had a cup of coffee at the restored British Consulate and watched the sailing and harboring of big ships.

Chiau-êng, you were only 40 something years old. You left your old mother who has to live alone now. The fact that you died so young made you an unfilial son. But, we can't do anything about life and death. What matters is your hard work and great achievement. The Heaven must regret losing you, so he sent the Typhoon Soudelor as a mourner on the day of your funeral. Many friends came, too. They all grieved deeply, for Taiwan lost not only a conscientious and righteous teacher, but also a social reformer and Taiwan Independent activist.

You were a fine example to us all, and your spirit will be of great value for Taiwan. I have nothing to offer you, however; I vow to continue struggling for the emancipation of the Taiwanese people from enslavement and I'll fight for the independence of Taiwan. You know I always keep my word, so, just rest in peace, My Brother! I'll fulfill your will ideals and our shared dream!

.....

Ŋg, Chiau-êng (March 1, 1968— July 31, 2015) was born at Tōa-chhiū District, Takau. After graduating from Tâi-tiong Normal College, he started teaching in elementary schools and finally retired from Bûn-san Elementary School in Hōng-soa<sup>n</sup>. He got his master's degree from the Graduate Institute of Taiwan Native Culture of the National Normal School (later, Normal University) of Tainan.

He was a member of the League of Taiwanese Teachers, also a member of Taiwanese Romanization Association, and a supervisor of the Taiwan Southern Society.

His story of kidney transplant was selected for the Chinese reading material for elementary schools, entitled "Deathless Love", which describes his gratitude and joy for the rebirth after the transplant surgery.

During the past decade, he gave many encouraging and optimistic speeches at schools and hospitals. A memorial anthology dedicated to him is being edited and will be published by the Taiwan Southern Society.

(Trans. by E.H.T)

# 817 Incident of Oá<sup>n</sup>-ké at the Park of Lâm-pin

(Excerpt)

## 817 Lâm-pin óa<sup>n</sup>-ké sū-kiā<sup>n</sup>

Iû<sup>n</sup>, Ún-giân

I woke up early one morning. Taking my bicycle out of the B&B, I thought to ride to Iâm-liâu<sup>1</sup>, so I just loitered around on bike in the downtown and bought a piece of óa<sup>n</sup>-ké<sup>2</sup>. Then I turned to the Lâm-pin Park, for I'd love to have my breakfast there so that I could enjoy the seascape at the same time.



I sat down and laid the plastic bag in which I put the óa<sup>n</sup>-kóe on the bench on my right, that is to say the southern side, when abruptly a gust of south wind blew and brought the plastic bag in the air. I turned about (to the north) and grabbed the bag, then turned back again. And suddenly I found that the óa<sup>n</sup>-ké was no longer in the plastic bag. It had fallen to the ground...



I did consider that it's a kindness of the Heaven who, seeing my gluttony during the three-day conference, wanted me to eat in moderation, so I'd better throw it away. But, since I had to eat something before taking my medicine, not on an empty stomach according to the doctor, I finally decided to scoop up one fourth of the óa<sup>n</sup>-ké, and swallowed it with some sand from the Pacific Ocean, in silence.

(Trans. by E.H.T)

1. A small coastal village in Hoa-liân County, Taiwan.

2. Óa<sup>n</sup>-ké is the local term for savory rice cake (or harder pudding), made and served in a bowl mixed with salted duck egg yolk, shiitake, pork, and shrimp, etc.

3. Lâm-pin, literally "Southern Coast".



# Those Sad Reservoirs

## 大埤苦傷悲

Khu, Bùn-sek

I come from a family of farmers. We used to irrigate our crops with water from the Central Reservoir and the Spring Reservoir. The two reservoirs are connected, but they don't form a double reservoir. They are separated due to the difference in levels: the bottom of the Central Reservoir is higher than that of the Spring Reservoir.

When I was a kid, the reservoirs were always drained of water after the first crop<sup>1</sup> in June when children were on summer vacation. We the cowhands would take the buffalos to the reservoirs and hammered big pins on the dry basins in order to fix ropes for tying the hitches, so the buffalos could eat up all the grass around the pins and make perfect circles. We were like unrestrained birds flying in flocks. We went poking at the beehives, swimming and playing, etc. That was the most wonderful time in my life.

Fall came. The two reservoirs were filled with water again after the Mid-Autumn Festival. I went to pasture my buffalo by the reservoirs. The surface of the Central Reservoir was quite large. Some small wild ducks swam and dived there. The reservoir rippled gently and the water was sparkling. I'm forever impressed by this beautiful scene.

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1. In Taiwan, farmers generally get two crops of rice a year. The first crop is also known as "the June crop".

The Spring Reservoir is long and triangular in shape. The vertex pointing north is a spring which is how the reservoir got its name. Along the two edges there used to stand green towering bamboos. When the autumn breeze blew, the tips of the bamboos swayed and waved. The reservoir was also filled with water, and its smooth surface glinted in the sunlight. I was reading Theodor Storm's Immensee when I saw this reservoir. I told myself, "Yes! It's exactly my Bee's Lake!"

I happened to see Uncle A-chúi herding his buffalo there. We engaged in idle talk and he said that the Spring Reservoir had become quiet water. He even cited So`Sek's Rhapsody of Red Cliff<sup>2</sup>, "A cool breeze was wafting, too soft to ripple the water." saying that the water in the reservoir was as peaceful as the water beneath the Red Cliff. Uncle A-chúi used to be a teacher of Ancient Literary Chinese, that's why he could cite that article.

Some twenty years ago, the townhall paved a road directly through the Central Reservoir. Farmers were so angry that they wanted to sue the townhall. Knowing that they were in an undefensible position, the mayor gave orders to stop the construction. Nevertheless, the Central Reservoir, ripped and amputated, would never be restored. It has been lying there as an incurable patient.

And, how's the Spring Reservoir now? One day, I paid a visit to the reservoir. All I could see were an abundance of water hyacinths as tall as people, covering the whole water, and some clusters of old bamboos along the two edges. What a shame! Alas! Adieu, the Bee's Lake of my youth!

(Trans. by E.H.T)

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2. So`Sek (蘇軾, January 8, 1037-August 24, 1101), also known as So` Tong-pho (蘇東坡), was a Chinese writer, poet, painter, calligrapher, and a statesman of the Song dynasty. He was famed as an essayist. Rhapsody of Red Cliff (赤壁賦) is one of his most important works.

# The Sandwich Generation

(Excerpt)

## | 三明治 é 年代

Lí, Siok-cheng

Sandwich is a food introduced from the West. Made by placing vegetables, tomatoes, ham, meat or bacon, or bah so (fried shredded pork), eggs or mayonnaise inside two slices of bread cut lengthwise or into two triangles, it's tasty and nutritious, perfect for a meal or snack. So who would have expected that it has now become a term describing a group of people caught in an uneviable situation? I don't know when it happened, but now the name 'sandwich' represents those people caught between the responsibilities to their children and their parents. Whether one is thinking of getting married or having children, one has to be ready to face this situation eventually.

When I ask people who are parents these questions: "Do you intend to rely on your children when you are old? Will you live with your daughter-in-law? Receive allowances from your children? Or watch your grandchildren?" Most answer that they wouldn't! This is a description of the 'sandwich generation', people who had taken care of their elders, yet do not expect to be taken care of by the younger generation.

I have known my client A-hoa for fifteen years. She is sixty. In all the time that I've known her, she and her son A-liong have shed sweat and tears over their families. A-liong didn't get married until he was 31. When a son gets married, this usually means, according to society norms, that one can take it easy now that one's main duty as a parent is finished. But for the mother and son, this was just the beginning of their

troubles. Ever since A-liong got married, his wife hasn't gotten along with her mother-in-law, and they have had quarrels over everything, including money, committing suicide, getting a divorce, etc.

What could have caused all of these? Is it a conflict of personalities? Their horoscopes not in alignment? According to what I know, A-hoa and A-liong are both very honest and hardworking people. A-liong is tall and ruggedly handsome, dark-skinned, likes to smile. He doesn't strike you as your average day laborer. He's been in construction work since high school, worked in building frameworks, tearing down steel poles and collecting them for disposal. Made a tidy income although the work is hard. One time I asked him (before he got married), why did you work as a laborer? Don't you know that it is difficult to find a wife with your line of work? He said that being a laborer is no shameful work, and if you work hard you can make a lot. He might have a point, but in the world today girls want guys with all the right packaging, and people like him are at a disadvantage. He didn't feel that there was anything wrong with himself, being confident with his appearance and abilities, so he didn't worry about finding a wife. I, however, thought he was a little naive.

Feeling that A-liong is a well-qualified young man, I tried to match him up with another client of mine once. Ms. Ng and A-liong somehow didn't hit it off, and six months later she married another guy, a man who owns a metal sheeting factory across from where she worked. They had made the decision to get married after only two months' dating. People say "Girls have fortune like grass," but Ms. Ng turned out happy in her married life. As for A-liong, being a New Good Man, he does all the house chores, cooking, cleaning and baby-feeding and changing diaper, and yet his wife complains endlessly. His mother A-hoa said he has married the wrong woman.

We know the old saying, “Matching doors make a marriage in heaven.” A-Liong’s wife A-chu is short, round and a little cute. She also has a bad temper and loud voice-- sometimes loud enough to flip the roof. Thirteen years ago, when they were dating, they were already arguing frequently. Her father didn’t like A-liong for a future son-in-law, said his daughter won’t have a good life. A-hoa was two million in debt, and A-liong didn’t have a regular income. A-chu came from a factory-owning family who is well-to-do, and worked as an accountant for her father. At one time the two broke up. But they always got back together eventually, mostly due to A-liong’s even temper and letting A-chu have her way. Otherwise A-chu would have married another man already. One day, A-chu suddenly found herself pregnant. Now the two had to get married, since ‘the rice is ready to be cooked.’ Can this be called fate? It doesn’t matter, and her father still disapproved of A-liong. So on the day of the wedding it was her older brother who stood at the front of the banquet hall to give the bride away. The day was rainy, too, adding to the lack of blessing from the bride’s father. Maybe it was doomed from the start.

After the wedding, due to living expenses, mortgage payments and decrease in her husband’s income, A-chu had to go back and borrow from her parents. Her husband also got a part-time job working for his mother-in-law to make extra income for his family.

“A tree will divide if it gets big”, so goes an old saying. Now A-chu wanted to divide the family property. Her reason was that, in the three-storey house they all lived in, A-liong and she were the ones paying the interest on the loan. So she argued that the house should be under his name. A-hoa disagreed. But A-chu argued endlessly, even threatening suicide and divorce, until her mother-in-law consented. She even ran away for a while. For the sake of her three grandchildren, A-chu relented. Next, a new problem appeared. What to do about A-hoa’s living support?

Before, A-hoa was working and supporting herself. Now an accident had broken her arm and she had to have treatments and rehabilitation for a while, and cannot work. The two daughters-in-law discussed and came up with the solution of each taking care of their mother-in-law for a month, alternately until she could go back to work. For the month that a daughter-in-law is not taking care of her mother-in-law, she pays the other one 3,000 NT. So A-hoa started spending one month in the south, one month in Tai-peng until her arm healed.

Unexpectedly, ‘No rice and the month is double’, Grandpa also got into a car accident. His thigh was broken and had to be in plaster, and his hypertension flared up. This time A-hoa’s two daughters-in-law couldn’t agree to share the work of caring for Grandpa, saying that their in-laws weren’t fair. The elder daughter-in-law A-chu often started arguments late at night, keeping everyone awake. Every time I see either of them, A-hoa or A-chu, they would spill their guts to me, both complained about the other tearfully. Nothing changed. A-chu had to accept the situation for the sake of her children...

I often worry about their future. How could they go on? The most unfortunate one is A-hoa, trapped between her duties and responsibilities toward her parents-in-law and her son’s family.

Three years ago, her father-in-law had a stroke and, complicated by diabetes and heart disease, became bed-ridden and depressed. Nothing A-hoa said worked. She became quite hopeless. When I went to see them after half a year, I found out that they had moved. A-chu told me that they went to get an apartment of their own because, “The Grandpa needed to have air-conditioning all the time. It wasn’t fair for everyone to pay for his electric bills. Simpler to get an apartment, less arguments.”

For A-hoa, this was almost the end of the straws. With copious tears, she sobbed out her story: “I haven’t had any easy time in the last few decades!” Her story really pained my heart. “All the troubles of today came from my in-laws. They are never pleased with anything I do. I tried and tried. It’s been more than thirty years since I married into this family. I also have problems of my own, an overactive thyroid and depression. Maybe it’s better to live separately.”

About thirteen years ago, I asked A-liong, “How many children do you want?” He answered, “At least four, the more the more fortunate, the more the merrier!” Sitting beside him, A-chu countered, “What do you think I am, a sow! If you want more children, you have them yourself! How about the living expenses, money for school, all those! Children can’t be fed like piglets!” Where did he get his ideas about many children? Unusual for a young man in his thirties to think like that. His answer was, “When a person is born, they bring along their own food supply. There’s no need to worry about survival.” How easy he made it sound!

Thirteen years later, after having been caught in the tension between parents and his own children, I asked him again, “How many children do you want?” His reply now was, “Three is enough! I can’t even get them fed and clothed. I don’t dare to have more!” So one’s circumstances change one’s view on life. If it is true, according to his earlier answer, that “When a person is born, they bring along their own food supply”, I would question him, “If that’s true, nobody would need to worry about their daily life, including your parents and yourself, wouldn’t they?”

(Trans. by V.T.S)

# Face Book—Two Pieces from the Five Posts

(Excerpt)

■ 面冊 · 五帖之二

Ngô; Chèng-jīm

## 1. The Floss-silk Tree and the Golden Trumpet Tree

Along the river which meanders through the KS District stand two lines of floss-silk trees. Swaying lightly, the trees accompany the river which winds toward the outlet to the sea. Blossoming and shedding the leaves simultaneously from summer to the end of autumn, the reddish trees ornament the riverside no matter when the branches and leaves are luxuriant or thin.

The weather is changeable around the traditional New Year. We may see some people wearing coats, jackets, or wrapped up in lots of thick and warm clothes, while some just wear short-sleeved clothing. Is this period what the ancients called “the season in which people are in disorderly dress”?

By the road across the river grow many golden trumpet trees in a row. Red and yellow blooms last from the end of winter to March next year, making the scenery a contest for beauty rivalry. Despite the different flowering seasons, the golden trumpet trees, like the floss-silk trees, blossom and shed leaves at the same time. When all leaves fall, they bloom aplenty on bare branches.

I didn't know about the two flower trees, and used to mistake the floss-silk tree for a bigger Rose of Sharon. The floss-silk tree has a thick



and bulging bottle-shaped trunk, and it's studded with thick conical prickles which look like its medals. When you see merely its trunk, you might take it for a cotton tree (Kapok, or *Bombax ceiba*). When you see a golden trumpet trees with all its leaves shed, you might take it for a thin Chinaberry (*Melia azedarach*) at the sight of its trunk and boughs.

The scenery along the "Embankment Road" changes with the seasons, where you can enjoy the changeability of views. The only thing that is constant is the falling of leaves. The reddish flowers of floss-silk trees and the pink and yellow flowers of golden trumpet trees fall and blow in the wind, saying farewell to the season before descending to the ground. Flowers strew everywhere. Cars parked under the trees are thus ornamented with colorful flowers and leaves, and become floral festooned floats.

I recall being heartily lured when I saw the gorgeous flowers for the first time. Like a ripple in my soul, the beauty of the blossoms made me pull my car over to the side of the road and stop under the trees. I was totally absorbed in the poetic dreamy ocean of flowers. To sing the praises of the amazing scenery, I improvised

"Why stop here? For all the flowers on the boughs."

"I don't know your name, but who does?"

## **2.The Hemp**

I read a news report about the successful restoration of hemp at Siông-tek Community, Chhân-liâu Village, Ko-hiông City. Siông-tek Community is my hometown. It was called Káu-in-khûn by the aboriginal Pî<sup>n</sup>-po' people. This report took me to the dream in which I returned to my childhood.

When I was a kid, my family planted hemp, too. There were almost no lucrative cash crops in our community. Farmers grew some sweet potatoes and fruit, or raised some chickens, ducks and hogs.

When the fruits were ripe, the farmers would gather and sell them at the neighboring townships. As for the grown livestock, merchants would come to purchase them in our community. All the revenues would be used to make up the sum required for provisions, or pay for the children's tuition.

The kenaf is a widely-used plant. During the years when nylon cord was not yet invented, people used kenaf fiber to make cords and ropes for binding things. We saw kenaf cords everywhere in the rural village.

The kenaf fiber should be sun-dried first, then sorted by degree of thickness for different uses. We made cords by twisting kenaf fibres between the palms or with some device, then made many kinds of ropes, such as cattle ropes, hogties, basket ears, yokes, shoe straps, rice dumpling strings, etc. Besides, the stems could be used as medicine, linstock, fishing bobbers. People even used short split stems for wiping their buttocks before toilet paper was invented..... And the leaves were fodder for hogs.

People got one crop of kenaf a year. The seeds were sown at around the Clear Bright Day (the 5th of the 24 solar terms), and the harvest must be done before the White Dew (15th solar term, name of season in old calendar, around Sept. 8), otherwise the shelling of the fiber and bark would be too difficult. When harvesting, we couldn't cut the kenaf but had to uproot them entirely.

The process of shelling is as follows: take a hemp with your left hand; bend and break the stem at the top 1/5 of the length, meanwhile peel the bark with your right hand and put the bark aside; hold this bare hemp stem between the forefinger and the middle finger of your left hand and use the thumb to press on it to keep it steady; reel off the bundles of outer skin and fiber from the top end to the root until the skin and fiber are completely torn.

Then, you have to shave the skin. Put the skin of hemp on a long bench and shave off about 30 centimeters' upper layer. Press the carpentry plane against the skin, then ask a helper to grab the fiber and walk backwards from the other end of the bench so that the whole skin could be well cleaned. This process needs perfect cooperation. Sometimes it takes several planing to get a clean skin.

My hometown Chhân-liâu Village is on the badlands, of which the earth contains a high quantity of minerals and salt. It's relatively unfavorable for agriculture. The only thing people could do was to grow some drought-proof crops such as sweet potatoes, sugarcanes, kenaf, and bamboos, etc. on the mountain slopes, beside the ponds or earthen reservoirs in the valley. Some of the farmland has become productive with soil improvement and fertilization. Now we can grow many profitable flavorful fruits like guavas, jujubes, mangoes, etc.

The resources are rather meagre in the rural regions, especially in the mountainous regions. When I was a kid, what we could play with were nothing but glass beads, elastic rubber bands, round cards, or go hide-and-peek, etc. The hide-and-peek was the most heated and exciting game. We raced and hid behind houses, trees, wooden racks and telephone poles. We loved to run into the kenaf field where the plants were very tall and the ground was very clean.

The deep ridges in the kenaf fields are like the walkways toward fairy tales. What will be the very end of the path? I'm stepping on the track, hearing carefree laughter coming from my childhood, seeing myself running among the sunbeams streaming through the leaves, and the petal-like broken pieces of the dreams lost in my tender age...

# The Sound of a Cicada

--in memory of Tân Bûn-sêng<sup>1</sup>

■ 蟬仔聲——懷念陳文成

Ô; Bîn-siông

Ah! I heard the chirrups of a cicada.

The sound came through the windows on the first floor. I wonder where the cicada was. Was it perching on the green and tall maple or the sky scraping small-leaved timber? Or in the farther verdant pine forest?

A light breeze was blowing. Why did silence follow immediately after three fleeting chirps? Was that a dream? No. That couldn't be a daydream.

Cicadas in the North America rarely chirp. At least, to my knowledge, the chirrup of cicadas is hardly heard in our mountain village in west Pennsylvania. However, it always arouses my nostalgia every time when I hear the rare and short chirrups of cicadas.

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1. Tân, Bûn-sêng was an assistant professor of mathematics at Carnegie Mellon University. During a vacation in his native Taiwan, he was detained and interrogated for twelve hours on 2 July by members of Taiwan's secret police, the Garrison Command, and his body was found on the campus of National Taiwan University the next day. The subsequent autopsy reported only his death was due to a fall. Chen's death and the earlier massacre of Lin Yihsiung's family are cited as late examples of White Terror dissident suppression activities in Taiwan, although the case remains unsolved and the Garrison Command maintains it had nothing to do with his death.

On the Ka-lâm Plain<sup>2</sup> where my hometown is located, cicadas love to sing in the white cedars or mangos during the whole summer. I went back To Taiwan, this May, to visit my parents living at Ô:chhù-liâu, a small village situated by the Chan-bûn River. One day, I walked on the paths on the fields along the riverside, trying to retrace the days when I was a young boy looking after the grazing buffalos. I reached the southern end of the Môa-siân Bridge and found a small village by the bridge called Khe-té-liâu where about a dozen of households inhabited.

A row of mongos led the way into the village, followed by some clumps of bamboos. Standing by the bamboos, I, as a man long drifted overseas, was carried back to my childhood by the waves of cicadas' chirps blowing in the wind.

When I was a child, kids used long bamboo poles with some sticky tar at their ends to catch cicadas in the white cedars. Those who were more skillful might tackle the cicadas with a slipknot made of coir, fixed at the end of the pole. The coir was so slender that the cicadas might touch and play with it without knowing that it's a trap. And, bump! The cicadas with their feet bound fell together with the poles and became, of course, the captives of the kids.

Oh! How I long to hear the chirps of cicadas. I love to hear cicadas singing in the Temple of Bamboo Forest<sup>3</sup>, in the Formosa acacias by the tea plantations, and in the childhood of Tân Bûn-sêng.

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2. The Ka-lâm Plain (嘉南平原) is an alluvial plain located at the central-southern region of western Taiwan. It is the largest plain of the island, and covers in Tâi-lâm City (台南市) and Ka-gī County (嘉義縣), from which the name of the plain derived. It also includes some portions of Hûn-lîm County (雲林縣), Chiong-hòa County (彰化縣), and Ko-hiông City (高雄市). There are several rivers flowing through it, such as the Chan-bûn River (曾文溪).
  3. 竹林山寺, which is a buddhist temple in Nâ-kháu, Tâi-pak.

Twelve years ago, to visit his parents in Taiwan, Bûn-sêng left his dwelling in the mountain village in west Pennsylvania. His body was found in the sweet potato garden in National Taiwan University. It was the season of the chirps of cicadas.

When hearing the chirps of cicadas, I always think of him, and the summer when we sold veggie balls together at the riverside park to solicit for funds for TAA<sup>4</sup>. He hawked the veggie balls as if he never got tired, like the cicadas in our homeland.

Hearing the chirps of cicadas, I can't stop yearning for our homeland, and I can't stop thinking of Bûn-sêng.

(Murrysville 24th Oct. 1993)

(Trans. by E.H.T)

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4. Taiwanese Association of America.

# Why Did It Happen?

(Excerpt)

哪會 án-ne ?

Tân, Hong-hūi

I still can't understand, why did Bi Hun (Rice Noodles) do it?

Rice Noodles and I have been in the same schools forever – from elementary, to junior high, to high school. Sometimes we were classmates, sometimes we were schoolmates. Since we lived on the same lane, we would walk to school together in the morning, or come home together. Her house occupied the coveted street corner where it faces three other streets, and has a storefront downstairs. They sold stationery items, toys and knick-knacks. I used to go to her house right after school to play with the animals on the top floor, because, besides a dog, she had - Monkeys! It was so much fun, peeling peanuts for the little monkeys to eat. I often stayed until it was time for dinner, then scramble home or I would get a scolding from Mom, who would be home from work by then.

Rice Noodles' real name was Pretty –Fragrant, Bi Hun <sup>1</sup>, but I am more used to calling her Rice Noodles and have a hard time changing it. She was born near the end of the year, so started school a bit early, that's how we ended up in the same grade. Come to think of it, we were as different as night and day – she very quiet, I talkative. She got good grades, while I was a so-so student. But we just had so much to talk about, and she would tell me things she wouldn't tell anyone else, and ask me for my opinions about them.

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1. Same pronunciation in Taiwanese, but with an even tone on the second word.

So, this time, it really puzzled me why she did it without consulting me. Without talking to me about it?

Actually, since we were in 5th grade I haven't been going to her house much. That year, her parents decided to tear down the roof garden and the monkey cage in it. With her dad getting more and more successful in business, they wanted to make a storage place on the roof. They did it without any warning for Rice Noodles, worrying that she would make a huge fuss if she knew beforehand. I still remember, that day when the monkeys were taken away and given to somebody else while we were at school. When Rice Noodles found out, she was quiet at first. Then she came to my house, said, "The monkeys are gone," and sobbed.

From then on, she started spending more and more time taking piano and drawing lessons. Her dad wanted her to become a music teacher or an art teacher. So we didn't see each other that often anymore, except in school. At the end, I didn't like going to see her at her house, because every time we went up to her room and started talking, her mother would yell at her to go practice her piano, leaving me alone not knowing what to do with myself.

I sometimes feel that Rice Noodles' upbringing was too strict. If I were her, I wouldn't be able to stand it. But maybe it was due to this strictness that she was always the top student in our class.

So now I am wondering, did her recent sudden decision has to do with her tense family relationship? For a time, Rice Noodles used to tell me that her dad was the person she most admired in the world – he knew everything and could do everything. He was also a good son to her grandfather and grandmother and everyone praised him. I was even envious of all the things she had that I didn't.



I remember, one day, when we were in our sixth grade, Rice Noodles told me that she wanted to talk to me after school. We took a walk in a nearby park. After a long time and nothing coming from her, I was getting desperate, as it was getting dark. Finally, as I made to go home, Rice Noodles said, in a broken voice: “My dad said, from now on, an Auntie will come live with us, and she will be good to me like my own mother.” Her eyes were dull. Taking off her thick glasses, she slowly wiped them, saying that she’s got to get home or she’ll get scolded.

I didn’t know what had happened in her home; I just felt that she hadn’t told me everything. Afterwards, her grades began dropping and she was no longer the top student in our class. As we went on to junior high school, going to cram schools, preparing for tests every week and heavier work took up most of our time and made it almost impossible for us to meet and hang out. She still told me things about her family, like that time when she got really agitated about a fight between her parents. Her dad had slapped her mother in the face for the way she spoke to him. When the fight was going on, Rice Noodles hid in a corner of the staircase, not making a sound. Originally, her parents were going to get divorced, but at the end her mother said, “I would never leave my Rice Noodles and the other children behind,” so the divorce was not mentioned again.

Maybe it was this incident that affected Rice Noodles so greatly that, in high school, she always avoided going home for as long as possible. And she completely gave up on studying music or art. Instead, she concentrated all her energy on getting into a school as far as way from home as possible. That’s why we both ended up in Taipei, living on a string budget, experiencing completely different lifestyles, but feeling freer at heart than ever before.

But, getting back to the question, how did she suddenly decide to marry someone fifteen years older than her? And what about her hatred for her father, and not wanting anyone ‘with abilities’? It just boggles my mind, why did she do it?

(Trans. by V.T.S)

# Strolling Along Fate

(Excerpt)

隨緣 khoa<sup>n</sup>-khoa<sup>n</sup>-á kiâ<sup>n</sup>

Teng, Hōng-tin

“The Mind turns vulgar if not touched by Poetry for long.” It’s been too long since I have written anything. As I want to write, nothing comes to me. But all of sudden this quote by Loa Ho sprang in my mind.

To be frank, it is not really the matter of not having anything to write about; rather, it is not being able to find the right moment to write and let people see it. Perhaps in my whole life I will never find the perfect moment to make public my thoughts on paper. I may look open and able to talk at length, but in truth, after experiencing life’s vicissitudes, I feel that there are things better left unsaid and unconfided. Maybe these are things not appropriate for sharing because the people involved in them are still living, and may be affected if we talked about them. Thus I have to consider their feelings, their right to privacy. So, more and more often, I keep my feelings and thoughts to myself, not making them known to anyone. As a result, I have abandoned my dream of becoming an author.

Private affairs, private feelings – everyone has their own way of interpreting them, and it’s impossible to have the same opinions on anything involving people. Whether it’s love within one’s family, romantic love, or friendship. If it’s somethings that I’m involved in, I wouldn’t want other people to discuss them with people that I don’t know. But, to quote an old saying, “The mouth grows on another’s body”, we have no control over what people will say, so why waste energy worrying about it?

Having dealt with that, let me tell you about something heartwarming that happened to me recently.

On August 15 this year, I went to Sai-lê, Hûn-lîm County to do something. At noon, a shower began to fall. Walking leisurely in the rain, I thought, the rain hasn't gotten heavy enough to use an umbrella. And it was like a refreshing sprinkle to wash away the grime that had accumulated on my soul.

"Where are you headed to? Need a ride?" A voice asked. It was from a slightly mature woman who had stopped her motorscooter next to me. At that moment, she resembled my late mother so much, I started to feel warm in my heart, and decided to get on her bike.

"Thank you so much! I am heading toward the Hok Heng Kiong (Fortune and Abundance Temple)." Then, feeling slightly uncomfortable at being given a lift by a stranger, and a little embarrassed, I stopped speaking. Plus, I was feeling somewhat melancholy. As the woman also said nothing, we had a silent ride to my destination. But as we go past street after street, I started to feel some warmth coming back and wrapping itself around me like a hug.

When we reached the temple, I thanked her. Turning her motorscooter around, my benefactor disappeared into the still falling rain. I think we will never have the chance to encounter each other again.

At the Hok Heng Kiong, I prayed, "Ma Cho Po (Goddess of the Sea), bless the kind sister who brought your worshipper here, may she have happiness and peace." Because of the rain, she stopped to give a stranger a ride, at the same time some companionship to someone who was experiencing a period of lonely sadness in her life. She may not know it, but because of her act, someone is praying for her fortune at the Sai-lê's Hok Heng Kiong, where at the moment the sound of rain is louder than the sound of people.

“Hongtin, where are you? I’ve been looking for you all morning, called all the numbers I have, none of them worked. Finally found Hun-bin, but turned out that that’s the number for the Taiwanese Romanization Association, now used by Tan Kim-hoa.” That was the Facebook message left me by Professor Lim Chheng Siâng on August 10. When I called him back, he sounded very concerned. Heard from people that I had gotten divorced last year.

I replied, “Yeah, last September.” I think I had sent him a text message about it to his phone, but maybe he missed it. His son and my ex-husband were college classmates, so he was always concerned about the two of us. “And the kids?” He doted on our two boys, who could speak Taiwanese quite fluently, and treated them like his own grandchildren.

“They stay with me. Their father moved out by himself. The children go visit him regularly. Their grandma picks them up every week to go to her place, as usual. They are old enough now to take the bus to see their dad. It’s only the two of us who can’t be together, can’t stay together. At first the kids had a little hard time adjusting; now they are fine. Since we’ve lived apart, the atmosphere in the house has become calmer. That’s better for everyone,” I explained. Not wanting him to worry, I told him as much as I could. “The atmosphere between the two of you had been bad for a long time, so maybe this is the best,” he said.

All of a sudden, it seems, my divorce is almost one year ago. During the past year, many of my teachers, friends, and relatives have showed their concern for me by asking me out for meals, for walks, or just wanting to talk to me. Most of these gestures I’ve turned down, simply because I prefer to face this year by myself, at my leisurely pace. But their kind gestures have warmed my heart. I feel immensely grateful to them.

I suspect that my ex-husband isn't too happy, either. However, what is done is done, what's severed is severed. We no longer have any relationship with each other, no longer had to suffer, hurt each other. We've both had a new beginning. I would like to thank him for making the divorce so peaceful and leaving my life so quietly. And for the nice children we had together. They are truly considerate, sweet beings.

Well, what I didn't intend to say, it just burst out on its own. So let me stop. In life, let everything flow according to the currents of Fate; though not easy, that's life. Destiny comes and goes, you can't force it. Since you can't force it, why not just stroll leisurely, along one's Fate?

(Trans. by V.T.S)

# Lord Te-Gia's Godson

帝爺公 ê kheh-kiá<sup>n</sup>

Tiu<sup>n</sup>, Giók-phêng

When I was little, A-mah told me that my father was adopted by Lord Te-Gia as his godson to change his destiny, and served as Lord Te-Gia's medium. Even now, at 70 years old, he still goes wherever the deity goes. As the god son of Lord Te-Gia, he has his own identity of a sort. The rest of the time he is known in the community as the adopted son-in-law of Auntie Lîn-Tiú<sup>n</sup>.

Besides waiting on the deity Lord Te-gia, Father was also the person in charge of burning incense and putting out Pai-pai objects in our house. In our house, there are three deities – Chheng Chui Black-faced Su Kong, Lord Un-Chu and Lord Te-Gia. Chheng-Chui Black-faced Su Kong in the center of the ancestral worship shrine, and Lord Un-Chu and Lord Te-Gia on either side of him. Father occasionally became possessed. This happened once when I was in grade school. One afternoon, while we were all sitting in the living room, he suddenly began to shake his head up and down, slap his thighs, and making some sounds with his mouth. His breath became quicker and quicker and more agitated, like he was about to have an attack of some sort. Seeing this, our great uncle next door said, "The spirit of Lord Te-Gia has arrived." At that time, Father was like those temple mediums, swinging the serrated broad swords back and forth, making you a little fearful.

Because Father and Mother had to work all day long, A-mah was the one in charge of everything in our family. Whenever we needed to pay the school fees, or needed money for lunch, we went to her. In addition,

Father sometimes became green in the face and went to his room for the whole afternoon, not even coming out for supper. At those times A-mah would say to us kids, “Your Dad is having one of his fits; don’t pay attention to him.” She also told the neighbors that Father sometimes whined about changing his family name, or about drinking herbicide to kill himself. I was pretty young at the time, and when I saw my older brothers and sisters looking really quiet after hearing A-mah talk about Father, I would become quiet and not ask anything either. Gradually, a wall sprang up between my father and I, getting higher and higher...

One time, I noticed the smoke-darkened award certificate hanging on one of the living room walls with my sister’s name. Before she was in third grade she was known as Ngo Chheng-chheng, but then it became Tiu<sup>n</sup> Chheng-chheng. I tried to ask my sister why, but she wouldn’t tell me. The other siblings told me to be quiet. As I was about to give up, Mother, sighing deeply, said that my father’s real name was Ngo, but changed it to Tiu after he became A-mah’s adopted son. And us, his children, also changed our family name to match his. She had married Father due to A-mah’s suggestions, not knowing how things would turn out...

Once, in my sophomore year in college, I came home for the holidays. Nursing a cold, I sat up in the living room in the middle of the night unable to sleep due to a bad cough. To my amazement, Father appeared suddenly with a cup of warm water for me. Sitting beside me, he began to tell me the story of his past, going on and on about how unfair his dad and mom was, not leaving him any land or properties, how or his hard-earned money was handed over to A-mah, not keeping any for himself. He was like a bubbling teapot, full of steam and agitation. The worst, he said, is that he’s been having nightmares about his grandfather, who comes with a long stick threatening to knock on his head, if he doesn’t change back his family name to Ngo, since his branch of the family would disappear from the family tree... Seeing his distress,

I did my best to calm him down, trying to make him feel less worried. But, I will always remember, the moment when I asked Father, why he let himself be adopted by A-mah. The way he tried, but failed, to explain the reason. Like he wanted to but didn't know how.

Ten years ago after the September 21 Earthquake, the roads all became pot-holed and bumpy. As a result, A-mah fell one time. Since then, her movements have become restricted. Plus, her liver became hardened and finally she died just before the Lantern Festival. Just before A-mah died, Mother said, A-mah would often ask where Father is, if he's had his meals or not. Before A-mah passed away, Father told us children that, A-mah instructed him to make her funeral service as simple as possible, and keep the money left over as capital for his business. When he said it, his eyes filled with a mixture of grief and reluctance. It's like, after all these years, all of his frustrations and grievances at A-mah had all dissolved, and the Godson of the Lord Te-Gia have finally found the place to which he belonged.

(Trans. by V.T.S)



# My Gentleman

(Excerpt)

## Goán Gentleman

Tiu<sup>n</sup>, Hók-chû (Babuza Chû)

Gentle,

Do you recall that you were just a little puppy when you came to our home? You were so naughty that, one day, you chewed up everything in the house. All around were the wrecks of sofas, slippers, leather shoes, and clothes, etc. I was mad and I locked you in the bathroom! Then you went so far as to urinate and poop insides, so I ended up taking you up to the roof and leaving you there, all alone!

When we moved to the south in 1990, you got much more space than ever! You became the king of the world. The whole world was there for you to race, jump, dash and rush! You even dived into the fishpond and frisked. Then there came your girl friend, Ah-bî-á, who played with you intimately every day and slept with you in the warm bed every night. Those were your happy days. You're always the big brother, even after A-Pûi--ê and Candy entered our dwelling.

You're the marshal of our neighborhood. You patrolled around every day. Besides our home, our neighbors' houses, Ông--ê's lodge across the street, and the doorway of Chan--ê's on the left hand side, etc., all belonged to your territory. When the mailman came at noon every day, you always barked at him with all your might. After several conflicts, that postman started to carry a rod with him in order to fight with you. One day, you're beaten so badly that, almost lamed, you howled and cried. But that didn't discourage you at all, and you still held the field in front of our door and barked at him as usual. I'd say that you asked for it, you mailman-barker!

When I worked in the yard, you always came by my side, lying prone quietly with your head on the ground and eyes wide open, looking at me. I liked it when you did so. You looked so natural, so relaxed, and so carefree, as if you wanted to tell me, “Hey, Master! I love to keep company with you so much.” Whenever I glanced at you, you always replied by wagging your tail. I loved this scene and this ambiance, and I liked to give you a soft rub from time to time.

During the first days when Candy became our family member, I took you, A-Pûi--ê and Candy to run on the playground of the elementary school. You all ran with exceeding great joy. I was 41 and you were 1 year old. Sweating like a horse, I felt cheerful and buoyant racing with you. Gee! It’s been ten years since then. How many decades does one have in his life time?

One evening, I called you back home before locking the door up. I waited for a long time but you didn’t want to enter the house, and furthermore you ran away! I got furious at you so I dragged you in with violence. I scolded you and beat you on the head. Hurt and vexed, you cried and tried to bite me! Your reaction drove me crazy, and I beat you even harder! Afterward, when I went back in my room, I started to regret and wondered why I had to burst into such a tempestuous fit of anger that I might have killed you! I just couldn’t sleep all night, worrying that I might have injured your head. I have to admit to drinking too much that evening. I lost my temper. I was too rude to you! I’m sorry!

Every time when you caught a cold, you had bronchial asthma, a dry nose, with your eyes tearing and discharging, and your long tongue sticking out. You looked so weak. It was pathetic to watch you suffer from the illness, so I administered medicine to you. I even vaccinated you myself. Now, you won’t catch a cold any more. Should I be happy for you?

You had been diagnosed with a tumor in your right front leg since long ago. But I hadn't paid too much attention to it and the tumor got bigger and bigger. When you began to limp, I knew that you're seriously ill. I was unmindful of your sufferings after the veterinarian said that's not fatal. I even became indifferent watching you limp around every day. I have been too busy these days. I always have my lunch after one o'clock, and I was exhausted when I got home in the evening. All I managed to do for you was putting some feed in your bowls and right after, I went back to get busy with my work.

One day, I-Mee came to tell me that your leg putrefied and smelled bad. I looked at it carefully and found that your paw pad seriously festered. The fester was so grave that I could almost see the bone! I felt as if a knife were piercing my heart! I was heavy-laden that day and decided to inject you with a high dose of Amikacin. After five days' injection, you seemed to get better, so I stopped the cure. But, when I heard you groaning in pain some days later, I realized that the illness was taking a turn for the worse. So I started the injection again.

On July 29, Sunday, I had to go to work. When I was stepping out, I saw you lying in a sprawl in the yard and flies were swarming around your eyes. I went to touch you and felt that your body was barely cold and stiff! You were gone. Alas! Gentle! My grief was of that kind that could not be expressed. It's our destiny never to see each other again.

Adieu, my Gentleman!  
With all my affections!



Written on 9 Aug, 2001  
Revised on 27 July, 2015

(Trans. by E.H.T)



**Siáu-soat** 小說  
Fiction

# Spirit of Cat

(Excerpt)

貓靈

Âng, Kím-tiân

“What was that?” Chheng-siông stood there staring blankly for a moment, then presumed that there was nothing moving outside the windows. He scratched his head and casually walked out of his room, chuckling over his preposterous jumpiness and nonsensical dread. But, he just didn’t know why he couldn’t stop feeling that, wherever he went, someone was behind and watching him from behind. He couldn’t imagine who it would be and what would happen if he suddenly turned around.

He was sure that he’s the only person in the house, then, he wondered, who would be there peeping at him? A great anxiety stole over him, like a pot of slowly boiling water emitting toward him a strange odor. His heart beat pit-a-pat and his breath quickend. Then he felt nervous and horrified, shivering all over with chill. He couldn’t help but switch on all the lights in the house and turn the hi-fi up to the level that the whole house shook as if it would collapse at any moment. Thus he finally had a peace of mind.

Chheng-siông felt warmer after gobbling down two bah-chàng and a bowl of hot soup. The anxiety and cold disappeared with time passing by. Sitting on the sofa, with his eyelids hanging heavier and heavier over their pupils, he suddenly started to feel very sleepy.

When his eyes were finally closed, he saw, or felt, in the mistiness a dark shape approaching him. When he wanted to open his eyes to see more clearly, he was awakened by a harsh sound.

“A-siông! You snotty little brat! What damned animal are you keeping in the house? No room for pets! Got it? Take it out and throw it away right now!” Chhî Chheng-siông was so startled that he almost fell fown from the sofa. Wheh he opened his eyes, he saw that his mother was holding a big bag and taking out a lot of stuff. She put all things on the table one by one and scolded.

“Mom! I am not! I’m not keeping anything!” Chheng-siông said, whining over his grievances.

“NO? Just wait and see how I will punish you if I find any proof!”, said Aunt Chhî angrily, “You little liar! I just saw with my own eyes a black figure was sneaking into your room!” While Chheng-siông desperately denied having a pet, she went into his room and scratched for the slightest evidence. But there was absolutely no trace of the existence of beasts inside Chheng-siông’s room. She gave up, doubtfully, shook her head then left.

“How could that be? I did see something, but how and where did it disappear to?” She muttered to herself and walked to the living room. She went searching in every corner of the house. When she finished the search in vain, she went back to Chheng-siông’s room, telling him to turn off the light and get to sleep immediately.

Chhî Chheng-siông had fallen asleep before being awakened and chided by his mother, so he walked slowly back to his room and started to snore as soon as his head touched his pillow. His mother went to the living room and began to put everything in order. After several hours of exhausting work, she took a rest on the sofa with her legs placed wide apart, stiff and straight. She was so tired that her body looked like a flat balloon. After a while, she felt relaxed and thought of

drinking some tea. Suddenly, a blast of chilly wind blew towards her from Chheng-siông's room. Her skin crawled and she just couldn't stop sneezing. As an experienced pious woman, she knew since the first second that something was wrong. She told herself, "No! No way! We just installed in the house the "Taoist magic figures for peaceful dwelling" last month. That can't be wrong! But, why the sinister wind? Ái-ioh! It's so cold!"

This house was once haunted by wandering ghosts. Their neighbors suggested she hire a Taoist priest to exorcise and purify the house. After all the rites and observances, the priest pasted some 'magical signs' above doorframes, on windows and on house beams. The house had been peaceful since. How and why now...

Anyway, she did feel that the wind was somewhat sinister. Out of her sixth sense (we don't know what it is based on) and "experiences", Aunt Chhî turned around and looked into Chheng-siông's room.

At a distance, she glanced at the door, wide open as usual, seeing Chheng-siông lying snoring on the bed with his legs and arms extended. Relieved, she breathed a long sigh and was going to turn back. Suddenly, she saw something! A dark shadow was sitting there weighing on Chheng-siông's chest and doing something!

Oh, No! Aunt Chhî started at the scene. She stood up from the sofa and slipped into her son's room without making any noise. She held her breath and observed the dark figure. Boy! What's that creature! It looked like a cat that stretched its neck toward Chheng-siông's face, licking and sucking. "What the hell is it sucking?"

She couldn't stand it any longer. "NO! NO!" She shouted sternly, then grabbed something and rushed into his room to fight

with the dark figure, but, surprisingly, the “cat” vanished just in front of her open eyes. Aunt Chhî thought, “Damned cat! Where are you hiding?” She turned the light on, but there was not any trace of the creature. She ransacked the room and found not even a single piece of fur.

What was that? Aunt Chhî was terrified and vexed. She slapped Chheng-siông on his face to wake him up and to ask how he felt. Chheng-siông was sound asleep and quiet. She touched his body. Oh, no! He had a high fever. She shook him to wake him up. But the boy could only open his eyes briefly, then fell deep asleep again...

(Trans. by E.H.T)



# Sound of Gunshots

(Excerpt)

Chhèng-sia<sup>n</sup>

Chiu, Tēng-pang (Tēng-pang Suyaka Chiu)

## 0

It was my dear husband who told me this anecdote about military service. Otherwise, as a housewife who never has army experience, how could I get to know about what happened in the barracks?

## 1

“The notorious bandit leader, Si Bēng-tek, was arrested! Si Bēng-tek was arrested! ” Shouted Skinny-ass Sán-kâu dashing breathlessly back in the barracks, with bloodshot eyes. He didn’t even stop until he reached the door of the battalion chief-counselor’s room. Taking himself for a trusted subordinate and friend of their chief-counselor, he bursted into excited shouts, without knowing whether there’s anyone inside or not, “ Phó--ê<sup>1</sup> ! Phó--ê! Si Bēng-tek was arrested! Si Bēng-tek was arrested! ”

He stood waiting in a trance for a moment, no answer. He would like to open the door directly, however, he realized suddenly it was Tuesday.

My hubby told me that the battalion chief-counselor usually went to a tearoom in the rear of the camp on Tuesdays. A woman named Siù-khîm, who worked there, was said to be his mistress.

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1. Hypocorism of “Battalion chief-counselor” or simply “Counselor” in Tâi-gí.

Sán-kâu felt a bit dejected that his chief-counselor was not there for him to share the news with him. When he's on his way back to his own room, he saw the battalion commander in the passage walking straight toward him. Before he could turn to the john to avoid seeing him, the battalion commander called his name unexpectedly, which really gave him a fright.

“Lîn-Oán!” the battalion commander called his name in Chinese.

“Yeh! Camandar!” Sán-kâu answered with all his might, also in Chinese, not “standard” after all.

“You, motherfucker! Wanna hide?” Always in Chinese.

“Dammit!” Sán-kâu thought, alarmed. He knew that the battalion commander only called him for no good reason. “Nuo, Camandar! Nuo wan to hight, Sar!”

“You, motherfucker! You ‘San-kàu’ dare ‘tello ah hooppea’?”

“Nuo, Camandar! Nuo ‘telling a whopper’, Sar!”

Sán-kâu really hated to talk to the battalion commander, who spoke Mandarin Chinese with incomprehensible Soa<sup>n</sup>-tang accent and mixed some Taiwanese (Tâi-gí) with Chinese provincial accent. That's terrible torture to him.

My dear hubby told me that the battalion commander was 15 years old when, one day, he was hanging about on the street and got abducted by the KMT army as a dogface. He was almost illiterate but very capable of harassing the pet officers..., sorry, it's ‘petty officers (like

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2. Shandong( 山東 ) Province, China.

3. Nonstandard Chinese pronunciation of “Siù-khîm”( 秀琴 ).

Sán-kâu) from “Political Warfare Division”. He always managed to find some fault in them. Why? WHY? The key to this mystery was in the depository. You don’t know, do you? OK! Since I’m quite free today, I’m gonna tell you a story.

**(Omitted by the author.)**

“Commander! I’d like to ask for your kind permission. ”

“What do you want?”

“It’s about me and Sio-tshin <sup>3</sup>.”

“Sio-tshin and you? What does it have to do with me?”

“Warrant officer told me it’s you who want the three hundred thousand dollars.”

“Three hundred thousand dollars?”

“Don’t play the fool, Commander. Warrant officer’s told me everything. ” On the point of losing his temper, Chì-hiông spoke with fury.

“How dare you! Do you think I’m afraid of you, just becuz you’re POW--E? Well, yes, it’s my idea and so what!”

“Let Sio-tshin go!” Chì-hiông shouted.

“Fuck you! Who gives you the right to tell me what to do? Do you know how much we’ve spent on her? Fucking son of bitch! Fuck! ” “Lezard <sup>4</sup>” responded angrily. He didn’t want to compromise at all.

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4. Nickname of the Commander, given by soldiers of the barracks.

“Well. Then, if you don’t, somebody is liable to get hurt. You rotten corruptionist, fraud, cheater! You killed so many Taiwanese elite, and now you’re even running a bawdy teahouse. I know everything about you! I will make it hot for you.”

“You mother fucker! C’mon! Bring it on, you loser! You were just a damned crying baby when we were fighting for this country, and now you want me...fuck... for a fucking bitch?”

Hearing “Lizard” reproving Siù-khîm, Chì-hiông flew into a rage. Pulling out a gun, he shouted, “Fuck you! Shit! I’ll kill you!”

“Fuck your mom! What the fuck are you doing? Wanna kill me? C’mon! Mother fucker...”

“Bang!” Before “Lizard” finished his sentence, Chì-hiông had fired right into the forehead of the Commander, who tumbled over immediately, and became stiff.

## 8

This is the end of the anecdote.

What happened to Chì-hiông then? Are you asking me? C’mon. Don’t make me laugh! Get on “KooKoh”<sup>5</sup> and “koo” for it by yourself. You’re good at that, aren’t you?

However, I can give you some spoiler as well. My honey Chì-hiông was “intact” and even got a promotion.

Why! Oh! He didn’t even spend a single minute in jail, for people said that the man he gunned down was exactly an “all diabolical Communist bandit.”

(Trans. by E.H.T)

# Koaitam<sup>1</sup> of the East-Gate Citadel

(Excerpt)

## 東門城怪談

Koeh, Iàn-lîm

Mr. Kaku<sup>2</sup> is a primary school teacher. He lived at Koan-tè-biō during his childhood. He passed the united examination and became a student at Tek-hîng First High School, the best school in Tāi-oân City<sup>3</sup>. In the three school years, he studied hard and read nothing but the textbooks, so he knew nothing but what the textbooks told him, except Mr. Lîm Hông-tô; his English teacher. Mr. Kaku is born to impecunious parents. As a laborer of three-shift system, his father worked hard at the Lâm-tâi Textile Company. “It won’t do one damn bit of good doing so!” said his father almost every day after work, thinking that he couldn’t never satisfy his boss.

“It won’t do one damn bit of good doing so!” His father’s most-often said words always reminded Mr. Kaku that his family was not well-off, thus he should be as frugal as possible. And that’s why he never bought Newsweek, the English magazine that their English teacher asked them to get. Fortunately, with a passable knowledge of English, Mr. Kaku was able to guess the correct meaning of some vocabulary words. When a class was finished, Mr. Lîm Hông-tô often

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1.Koaitam (怪談) is a Japanese word consisting of two kanji: 怪 (koài) meaning “strange, mysterious, rare or bewitching apparition” and 談 (tâm) meaning “talk” or “recited narrative.”

2.Japanese pronunciation of the Taiwanese name “Koeh” (郭).

3.All the proper names in this article are fictive or purposely transformed.

started to criticize the policies of Tiong-kok (Chinese) Party. He's so angry that sometimes even the school would become the target for his criticism. For example, one day, he complained to the general administration of a blackboard being damaged. The secretary of the bureau told him to continue using it since the blackboard was not completely broken and couldn't be replaced with a new one. He then went back to the classroom, threw the blackboard out, and reported that there was not any blackboard for him to use in the classroom. You know what? He got a new blackboard. Seeing this, Mr. Kaku thought that "It won't do one damn bit of good doing so!" should be changed to "It might do some bit of good doing so!" With a little cleverness and petty tricks, one might get what one wants. Mr. Kaku did admire Mr. Lâm for his instruction in studying the problems and phenomena of Taiwan, so he attended the Normal College and became a teacher. He joined the Formosa Teachers' League and finally became the Secretary-general. While the landlord asked them to pay for more rent than the League could afford, Hô Siú-it, his secretary, submitted his resignation immediately and ran to apply for a job in the Association of CHINESE Human Rights. Mr. Kaku wondered how to find a new place and recruit a new secretary to maintain the operation of their league.

Mr. Kaku heard of the East-Gate Bookshop in Tâi-oân the owner of which, Big Phoa<sup>n</sup> collected some books about Taiwan's subject consciousness, and published the "Poetry Journal of Lâm-tâi (Southern Taiwan)" to promote Taiwanese Tâi-gí writing. Mr. Kaku would like to know more about Big Phoa<sup>n</sup>'s opinion on the bounced check of the mayor who had promised to pass a resolution to set aside the 13th March to memorialize Thng Tek-chiong (湯德章) who was killed in the February 28 Incident. Mr. Kaku thought to pay Big Phoa<sup>n</sup> a visit on the 13th March. The latter graduated from the Second High School of Tek-hng. He witnessed the period of White Terror and knew relatively well about how the ruling Chinese Party suppressed Taiwanese people's rights to speak and write their own mother tongue. Therefore he worked with Lí Hoat-chìn and Koa Pôe-hōe and published "The Poetry Journal

of Lâm-tâi”. Not only the owner, Big Phoa<sup>n</sup>, but also Phoa<sup>n</sup> Giók, his associate at the bookshop, shared the work placing the “Poetry Journal of Lâm-tâi” at the most prominent position. Mr. Kaku was so happy to meet these friends with lofty ideals.

He browsed through a journal that he grasped randomly. In Tâi-gí, poets wrote

*“I smuggled a blade into the jail, to cut longer the life line on my hand.”*

*“People all know that some things, once crushed, are irreparable. We all know that. However, we just didn’t want to say it. ”*

These short poems, he thought, were both brief but so profound that they make readers ponder over life. “Who’s the author?” Big Phoa<sup>n</sup> told him that it was Koa Pêe-hóe, who was just released from his nine-year prison term. In fact, before this prison term, he was a parolee who had committed stealing and spent five years in prison. When he got out of the prison, he’s jobless, so he committed another crime and got sent to prison again. During the nine years in jail, he joined the Tâi-gí chorus, deeply moved by the mighty power of music and arts. He told himself that he might start to create some prison literature, using the language in which his mother spoke to him since he’s a kid. So he began to write Tâi-gí poems. Oh, yes! “It might do some bit of good writing so!” With the help from friends at the bookshop, he published his first Tâi-gí poetry, “The Spring of a Silkworm Pupa”. Thus he’s reborn. Recommended by Big Phoa<sup>n</sup>, he went to teach Tâi-gí at an elementary school after getting out of prison, and he became the editor-in-chief of “Poetry Journal of Lâm-tâi”. One day, the director of the school’s education administration called Big Phoa<sup>n</sup> to tell him that Koa was absent. Big Phoa<sup>n</sup> called Koa Pêe-hóe, but the latter didn’t answer. Riding on his motorcycle, Big Phoa<sup>n</sup> went in search of Koa everywhere in vain. He was about to give up when he perceived Koa lying by Tân Kheng-liâu Road, drunk, stinky, and

flushed in the face. His mobile phone kept ringing, and there's not a single penny in his wallet. Big Phoa<sup>n</sup> woke him up, but he still didn't notice how serious was the trouble he's in. Not long after that, it's said that Koa resigned from his work at the elementary school and went to Korea and engaged in international trade. Hearing Big Phoa<sup>n</sup> saying so, Phoa<sup>n</sup> Giòk led Mr. Kaku to the first floor of the bookshop, as if she'd like to tell him some secret without letting Big Phoa<sup>n</sup> know it.

At the first floor, Phoa<sup>n</sup> Giòk took out a pile of letters and told him to have a look at them. "These are your letters. Would it be proper for me to read them? "

"Well, although this is the first time we met each other, you're asking me to be the secretary of the league, and you're so concerned in the Thng Tek-chiong's affair. I am sure you must be able to give me some advice about Koa Pôe-hóe and the trouble he's made. "

"So, these are the letters from Koa. I heard that he's in Korea working in international trade. Isn't that true?" Phoa<sup>n</sup> Giòk shook her head. "He joined a criminal syndicate as a fraud transporter. To get more money, he stole money from the syndicate. His boss was angry and set up a double-crosser to sell him out to the police. So, he's now in a Korean jail. I heard that this kind of crime may be sentenced at most two years in Taiwan, and my friend suggested we demand to extradite him back."

In the letters, Koa asked for Phoa<sup>n</sup> Giòk's help to deal with problems or difficulties he left, send him some money, pay a visit to his old mother from time to time, send him a Taiwanese-Korean dictionary so that he could write the appeal in Korean by himself, and contact the Association of Chinese Human Rights concerning the rights of imprisoned Taiwanese in Korea, etc.



“What can you do, Phoa<sup>n</sup> Giòk? Is Big Phoa<sup>n</sup> aware of all this?”

“I don’t know how much I can do for Koa. I just know that everything will be all right at the end. And Big Phoa<sup>n</sup>? No! I won’t let him know. He’ll be too disappointed to hear about it.”

“Do you know the Japanese manga “Black Jack”? The volume on Human-Faced Tumor?”

She’d never read comic books. Mr. Kaku told her that, being a horrible disease, the Human-Faced Tumor can contrarily restraint the violent killer and make him a better man.

“Are you telling me to let Koa stay in Korean jail? Do you mean the prison is his Human-Faced Tumor?”

“I’m not absolutely sure. But I found that he always creates good Tâi-gí poems in jail, and he becomes wanton and causes trouble when he’s out of prison. It’s neither good for himself, nor for Tâi-gí literature, nor for his friends.”

So, what happened to Koa finally? One day, Mr. Kaku received an email transferred by a friend of Tâi-gí literature circle, it’s Koa’s latest work,

*The Fraudster /By Koa Pôe-hóe, 31st December, from Seoul, Korea.  
Fraudulence, fake, disguise and masquerade,  
On the stage in prison,  
The leading actor.*

“It won’t do one damn bit of good thinking so!” Mr. Kaku felt poked in the heart by Koa. He prayed that God would communicate with Koa.

(Trans. by E.H.T)

# Ilha Formosa - Creation from Chaos

(Excerpted from ch. 1 of the historical novel Tōa-pê<sup>n</sup>-téng, unpublished)

## 混沌創世－美麗島

Ńg, Bûn-hông

Some dozens of million years ago, the Filipino plate and the Eurasian plate began to collide. The pushing force increased day by day. Then the joined part of the two plates started to protrude out of the ocean. Thus the mountains and land of Taiwan were created.

Kó-khi<sup>n</sup> Township is situated in the central part of Taiwan. It's in the easternmost mountainous region of Hûn-lîm County, and it is the largest township in the county. It has many mountain summits from one hundred to over 1,000 metres above sea level. The mountains are beautiful and magnificent. They emerged from the ocean 10 to 15 million years ago. Once appearing out of the seawater, the scallops, the sea urchins, the corals, as well as many other animals and plants living under the sea were brought upwards at the same time and gradually became fossils. Those fossils have been completely intact because of the unique topographic and environmental features of the mountains and the appropriate weather and temperature. They are well preserved at Chiu<sup>n</sup>-ô<sup>h</sup> Village and Chháu-liá<sup>n</sup> Village, which are both located on the highest area of Kó-khi<sup>n</sup> Township. People call this place the “Area of Seashells and Fossils of Chiu<sup>n</sup>-ô<sup>h</sup>”.

There are two big terraces at, respectively, the northern part and the southern part of Kó-khi<sup>n</sup> Township. The northern terrace is

situated at Kî-pôa<sup>n</sup>-chhù & Sin-chng-á, and the southern one at Kùi-lîm Village & Hôa-san Village. Both the two terraces are at an altitude of 300-400 meters. Between 3,000 and 4,000 years ago, a lot a humans lived on the terrace of Kî-pôa<sup>n</sup> Village. They made hunting, fishing and farming tools by shaping or chipping flint and chert. They also made earthenware, such as bowls and kettles. Many remains of these tools were discovered intact on the terrace of Kî-pôa<sup>n</sup>-chhù. Thus we name the place the Kó-khi<sup>n</sup> Tōa-pê<sup>n</sup>-téng Historical Site.

The inhabitants of the Kó-khi<sup>n</sup> Tōa-pê<sup>n</sup>-téng Historical Site were immigrants coming from Africa--the origin of modern humans tens of thousands of years ago. They came along the coastal itinerary. At that time, Taiwan was still connected to the Eurasian Plate. After the glacial periods, Taiwan was separated from the continent by the deep strait, called the Black Canal, and became an independent island on the Pacific Ocean. We call these African immigrants, later the inhabitants of the Kó-khi<sup>n</sup> Tōa-pê<sup>n</sup>-téng, the Babosa people. They are one of the insular aborigines. In Babosan language, the word “Babosa” means exactly “Human.”

Hô-pau-chhù (later Hô-pau-chhun) is a place surrounded by the four major villages mentioned above which are Kî-pôa<sup>n</sup>-chhù, Sin-chng-á, Kùi-lîm Village & Hôa-san Village. It's on an even location and it's a nice habitat for deer. The Babosa people all came here for hunting. But, hunters from Kî-pôa<sup>n</sup>-chhù and Kùi-lîm Village often disputed over and fought for their rights for hunting. The conflicts became more and more serious.

On the 6th September 1623, Tiku the chief of Kî-pôa<sup>n</sup>-chhù and Buluki the chief of Kùi-lîm Village met each other at Hô-pau-chhun and decided to sign a Peace Treaty. They discussed for a long time, then Tiku told Buluki,

“Buluki! I’ve got an idea. We the hunters of Kî-pôa<sup>n</sup>-chhù will hunt during the 7 days after the full moon, then it’s your turn to hunt for another 7 days. We shift in rotation every 7 days. What do you think of it?”

“That sounds fair. Let’s do as you said.” Replied Buluki.

Seeing Buluki agreeing with him, Tiku reached out his hand and pulled a piece of thread from Buluki’s clothes, and Buluki reached out his hand to pull a piece of thread from Tiku’s clothes. They both took a deep breath, puffing out their chests, opening their eyes wide and staring at each other, then they nodded and said,

“Ina paga ta Tiku.” said Tiku. The sentence means “I am Tiku.”

“Ina paga ta Buluki.” said Buluki.

Then, both of them swallowed the thread pulled from each other’s clothes. This was how the Babosa people signed a treaty. They called it “karri”.

Time passed by, and the Babosa people have lived happily on the big terrace from generation to generation. Although the sun still rises every morning from the mountain peaks at Tōa-pê<sup>n</sup>-téng, the seawater began to fall back further and further toward the west.

(Trans. By E.H.T)

# Strawberries

(Excerpt)

刺 pho-á

Tân, Bêng-jîn (Asia Jilimpo)

I was a part-time lecturer of literature at a university at that time. When my students came to my lodgings, they always called her “Madam”. She accepted this appellation at ease and greeted them naturally. Seeing her interaction with the students, I found that they seemed to belong to the same generation. When I saw that she talked about literature with sufficient knowledge, I was sure that she’s a clever reader with a comprehensive mind. She adored literature, and this might be the reason why she’d be my soulmate.

Three months later, she told me one day that it’s not bad living with me, but our neighbors sometimes gossiped about us for not being a legitimate couple. I asked her to go with me to the Household Registration Office for changing and registering her permanent residence.

We hadn’t sent off any invitations to our wedding. The simple wedding banquet with merely one round dining table was held at home. A-kheng hadn’t notified her family and relatives of this reception. Some of her female friends were there, and so was our poet. I invited him to sit in the “chair of matchmaker” and he didn’t decline. There also came some of my literary friends. Everything appeared curious to them. But since they’re not unfamiliar with my peculiar lifestyle, they spared their comments.

Three years later, I quit my job at the university to concentrate on my literary work. A-kheng suggested buying a new dwelling in the suburbs for a better working environment. I'd had some books published not long before that, so I could just afford to make a down payment. We then moved into the new house when the building was done one year later.

I glimpsed a golden beetle on the flowers of foxtail millet two days after we moved into the new house. When A-kheng came back from work, I told her what I saw that day. She thought it but a joke to amuse her. That night on the bed, I told her once again that I had really seen the golden beetle, and she became happy this time. She mentioned a client who thought of divorcing her husband. I asked why she talked of this, and she said that's nothing but an interesting topic of conversation.

Three months later, A-kheng asked to learn French. She said that I was busy at writing and she had nothing to do all day long. I asked her why she would like to learn French. She told me that she wished to travel with me in France once I got rich as a famous writer. Nevertheless, she never talked about learning French again while she got a job at a supermarket as a cashier two weeks after that.

During the afternoons, I always took a walk on an unbeaten path behind our house. It was so remote that some little japanese white-eyes often frolicked in the Makino bamboo clumps along the path. Sometimes, when I looked at them, they seemed shy of my gaze, but they never flew away. There was some resemblance between the birds' seeming timidity to the expression that I always detected on A-kheng's face when she desired me while I was working at my desk.

The next year, she casually talked about the Shinkansen in Japan one day after making love. She draped herself all over me, saying that she's fond of the blue Bullet Trains running on the high speed rail lines that she'd seen on TV. When she said so, I saw a dreamy expression in

her eyes looking afar. A few days later, she brought back home from where she worked a magazine with a large poster of the Shinkansen the size of A0. I asked her if she's thinking of a trip on the Shinkansen, but she said she just enjoyed watching this poster since I didn't have time and we couldn't afford the traveling expenses.

I often spoke of the topics about the Shinkansen in those days. I knew that she yearned for the trip but she refrained from mentioning it because of consideration for my unstable financial position. Thus, when I finished writing a novel, I told her,

“Let's go to Japan for a ride on the Shinkansen.”

“You must be kidding!” Smiling, she stared at me, as if I was the only one who insisted on going to Japan. However, she treated me with rare great passion in bed that night.

Behind the Makino bamboo path there was a slope with a meadow, of which an alniphyllum grew right in the middle. I sometimes carried a book and went to the luxuriant tree for rest and reading under it. Some families nearby knew that I was a writer, so they just left me alone and never gossiped about me.

I met a literary critic when I was asked to give a speech at a literature society last month. He invited me to take a cup of coffee with him and told me about the poet. He said only a few people knew that the poet had a mistress long ago. The girl had a decent job before the affair. She must be very fond of literature, or incited to affections by unknown means of the poet, and finally became his nameless concubine. They separated when the poet's wife was aware of this extramarital affair, and no one had seen the beautiful girl at any literary occasions since then.

I had intended to ask him the girl's name or her appearance, but on second thoughts, I gave up the idea. Everyone has one's own experience of life, which is useless for the others to know. Granted that my guess was correct, would I be really happy if it proved true?

I lived a tranquil life with A-kheng, who was so attentive and took good care of everything for me. We had a perfectly happy marriage and satisfactory sex life. When I ran out of inspiration, her smile was the most precious thing worthy to cherish with my whole life. During the past few years, I'd never picked up the scent of any man on her. As a writer, I was confident of my perception. I'd once considered that, if she really had someone outside our marital life, I would just pretend ignorancet of it if she didn't want to talk about it, and let it end up by itself.

The sun moving overhead, I sat on a branch and plunged deeper into inane thoughts. It suddenly came into my head to smoke a cigarette, something that I quit seven years ago for the sake of my declining health. When some friends offered me one from time to time, I just lit it up and held it between my fingers, pretending that I was smoking it. I thought A-kheng must be very busy at the moment. I would get a pack of cigarette at the supermarket and pay her a visit in passing. I'd never been there before, but I'd been told that she was quite popular at her workplace.

I passed the elementary school and heard the pupils reading aloud in the classes and shouting noisily playing balls on the sports field. The uproar in the school made the afternoon sunshine blazing hotter than ever. There was a small grocery store. The owner was an old woman sitting at the door for basking in the sun. When she saw me, she called, "Come and have a look!"

I could have simply nodded at her and gone away, but, seeing the small number of goods in her shop, I thought that she might need and welcome an occasional customer. I entered the shop and looked around. Finally I paid one NT dollar for a lollipop. I left with the lollipop to lick as I walked out. And I knew that the old woman was there behind, showing her appreciation with her gaze upon me.

(Trans. by E.H.T)



# Where They Call Home

(Excerpt)

## 新移民 ê 歸宿

Tiu<sup>n</sup>, Siok-chin

I-kun sighed heavily tonight when she took the form out of her son Ah Chun's book bag. It was something that required her to write Hanji (Chinese characters), which she still hasn't learned how to write after learning Chinese for three years. In her native Vietnam, she had learned romanized Vietnamese. Although her family had a Chinese ancestry and her father was educated, and for sometime a teacher, she only learned to speak some Amoy<sup>1</sup> and Chinese in a Canton accent. She couldn't write Hanji at all. Shaking her head, she fretted about how to tell her son that she didn't know how to write. For a moment, she thought, only if my husband were still alive, or his father, her late father-in-law, then there would be someone who can fill out the 'Student Personal Information Survey' for Ah Chun. Now, both her kindly father-in-law and her husband are gone, leaving her, a foreigner, and an illiterate mother-in-law who can't even speak Chinese.

In December 1998, when she was only nineteen, I-kun arrived in Taiwan the bride of a Taiwanese man. Still not considered an adult yet, she was already married, to a man fifteen years her senior. She could only blame it on her family's poverty that she had to marry a husband from another country, to cross the ocean and leave all her family and friends behind. On the day of that fateful meeting, she took a two-hour-

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1. A language used in southern Canton similar to Taiwanese.

long train ride from her home village to the capital city Ho Chi Min City. Then, along with some twenty young women around her age or slightly older, they were herded into a luxury hotel, to be looked over by Taiwanese men looking for wives to take back home. Although she wasn't the best-looking one, at that age she was fresh and innocent, and took the fancy of her would-be father-in-law and her husband. She still remembers the day of that matchmaking meeting, of her initial impression of her husband being a tall and robust man, with open manners. His father was down-to-earth and kind. After they read her personal information provided by the matchmaking agency, they asked a few questions about her education and family background. Then, signaling each other with their eyes, the father and son said to the agency representative, No, they didn't need to consider any more, the girl I-kun is fine. Immediately they made the marriage payment confirming their decision that they wanted her to be married to their son, and other fees associated with carrying out the wedding soon after. Such marriages, carefully contrived between two agents from two different countries, are typical of international marriages where personal feelings are put aside to make room for the all-important purpose of achieving a marriage. Everything is done according to a scheduled plan.

Most Taiwanese men who are resorted to marrying Southeast Asian women, or Chinese women, usually have some problems and are not the best pick in the marriage market. Her husband was no exception. On I-kun's side, it was because her parents told her to, to lighten the family financial load. Her problems started to appear as soon as she arrived in Taiwan. First the place was totally unfamiliar to her, the language strange and insensible. Then, her husband's health was deceiving—he might have looked big and strong, but actually had a host of health problems. In addition, his bad habits were many – smoking, drinking, and gambling. He was also lazy, had no real job skills and often changed bosses. His temper was short and not easy to

get along with. Though faced with such a husband, I-kun had no recourse but to accept it, not knowing the local language and without any friends nearby. She just swallowed her bitterness and disappointment and accept her reality.

Thank goodness for her other in-laws! Her brother- and sister-in-law and her father-in-law were all nice people and treated her with care and politeness. Even her neighbors, her husband's relatives and family friends were all kind and helpful to her. So she gradually forgot her sadness over missing her own family and friends back home and began adjusting to her new life.

Her biggest comfort was the discovery, less than one month after she was married, that she was with child. Could it be the 'Jit Mng Hi?'<sup>2</sup> Anyway, her husband suddenly became a totally different person, perhaps sensing that he was about to become a father. His temper mellowed, and he started to look for work and to make as much money as possible for his little family; and began treating her like a considerate husband should. If he saw something he thought she would like for her family back in Vietnam, he would do his best to get it for her. It was as if the combined happiness of being an expectant father and having a young and pretty wife had the power change I-kun's husband completely, so he 'turned over a new leaf' and got rid of all of his bad habits except occasionally smoking and drinking.

From that time to the birth of their son, I-kun's husband was as sweet to her as possible, treating her like a queen. Her family life was peaceful and loving. She started to dream. In a few years she would become eligible for Taiwanese citizenship, around the time Ah-Chun starts elementary school. She could get a job then, make some money.

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2. literally, 'Happiness after entering through the door'.

Afterwards she would learn some skills, enough to help her husband with his work. Together, they might be able to persuade her father-in-law to put up some capital for her husband to start his own printing business, like his brother. They would work hard in their own business to make it a success. When her mind came to this point, I-kun became all excited and her body all alive, so she had to make an international call to tell her parents about it. At that moment, all her former sadness and disappointment about living in Taiwan were gone.

Sadly, tragedy struck. On a bitterly cold winter day in early 2002, her husband came home after a hard day of campaigning for a relative who was running for city council. He had been busy all day and not sleeping well the night before. To ward off the cold, he ate Ginger Duck with rice wine as usual. Not satisfied with the wine in the duck, he had a few glasses of strong liquor. Maybe it was due to the liquor, all of a sudden her husband's blood pressure went through the roof, causing a cerebral hemorrhage – a large artery had burst, leading to a fatal blockage. Within 24 hours he lay dead, too late for doctors. One moment I-kun was living in blissful happiness, the next minute she was plunged into a living hell by her husband's sudden departure. The result was that he left a young Vietnamese widow and a 25-month old child behind who were without their own relatives, in Taiwan by themselves. At that moment, I-kun was like a person struck by a bolt of lightning and left incapacitated. Her husband had been her only support in this foreign country, now he left her in a legal limbo. If she had not become a Taiwanese citizen before, now with her spouse gone, by law she couldn't stay. But since her child was born and its father was a Taiwanese, she could stay to raise him up, and in the meantime wait to become eligible for citizenship.

So she held her baby son to her bosom tightly, swallowed her grief, and forced the tears back inside her head. But her emotions had been exhausted, and for more than three months she barely uttered a sound.

If it were not for her lively and adorable son, she would never have been able to leave her lonely shell. Ah-Chun was the darling, the pet of all the old people in the neighborhood, and played well with the neighborhood children. Seeing how the child could laugh and play as if unaware of his father's death, I-kun gradually felt somewhat comforted. He also became her reason for living, especially after her father-in-law became very ill not long after his oldest son's death. Already suffering some chronic diseases, her father-in-law became very ill after his son's unexpected death. At that moment, the whole family hoped that I-kun would not think of leaving them, but would stay with them for the sake of their father. Her parents-in-law earnestly pleaded with her, saying that they will give her an equal portion of the family property, so she has something to her name and would she continue to live with them, in Taichung, and raise their grandson? At that time, I-kun was only twenty-four, with a future ahead of her. Should she put aside considerations for her own future, for the sake of taking care of her husband's parents?

(Trans. by V.T.S)



**Part II**  
Taiwanese Version

# Hō Tâi-oân bûn-hák tò-tńg khì goân-lâi ê bīn-chhiu<sup>n</sup>!

Let It be Taiwanese Literature!

Chiú<sup>n</sup>, Ūi-bûn (蔣為文)

2015 nî Tâi-oân Bûn-hák Gōa-ék Kok-chè Gián-thó-hōe tī 11 goeh chhe 7 kap chhe 8 tī Kok-líp Tâi-oân Bûn-hák-koán sūn-lī kí-hêng. Góa chin êng-kng ē-tàng tam-jīm chit pái gián-thó-hōe ê tiâu-chíp-jîn. Lán Tâi-bûn Pit-hōe mā ū tam-jīm hiáp-pān tan-ūi. Tâi-seng, lán beh kám-siā só-ū ê chham-ú-chiá, pau-hâm choan-tê ián-káng-chiá, lūn-tōa<sup>n</sup> ín-giân-jîn, lūn-bûn hoat-piáu-jîn, thó-lūn-jîn, kap kang-chok jîn-oân. Mā beh kám-siā Tâi-oân Bûn-hák-koán kap só-ū ê hiáp-pān tan-ūi ê chi-chhi. Ū ták-ke ê chham-ú kah chi-chhi chiah ē-tàng sūn-lī kí-pān chit piàn ê gián-thó-hōe.

Lán chit piàn ê gián-thó-hōe ū ùi Jit-pún, Hoat-kok, Bí-kok, Tek-kok, New Zealand, Oát-lâm, Hân-kok, Hui-lút-pin kap Tâi-oân lâi--ê, 9 ê kok-ka, lóng-chóng 42 ūi ê hák-chiá chham-ú hoat-piáu iáh-sī thó-lūn. Nng-bāng thàu-kòe chit pái ê kau-liú, ē-tàng cheng-ka Tâi-oân bûn-hák tī kok-chè-siōng ê lêng-kiàn-tō.

Sui-bóng bók-chiân Hôa-gí sī gōa-lâi cheng-koán Tiong-hôa Bîn-kok ê ūi-it koa<sup>n</sup>-hong jí-giân, m̄-koh tōa-to-sò Tâi-oân-lâng ê bó-gí pēng m̄-sī Hôa-gí. Tâi-iok ū 75% ê Tâi-oân-lâng ê bó-gí sī Tâi-gí, 12% ê Tâi-oân-lâng bó-gí sī Thòi-vân-fa (Hak-fa), 2% sī goân-chū-bîn chók-gí. In-ūi Tiong-hôa Bîn-kok chhái-chhú tók-chun Hôa-gí ê jí-giân cheng-chhek, tì-sú chin chē siàu-liân-pòe ê Tâi-oân-lâng ka-tī ê bó-gí kóng bē liàn-tńg, chō-sêng bó-gí sit-thoân ê gūi-ki. Sui-bóng sī án-ne, mā sī ū bē-chió Tâi-oân-lâng

phah-pià<sup>n</sup> cheng-chhú bó-gí kàu-iòk ê koân-lī. M̄ -nā án-ne, koh kian-chhî iōng ka-tī ê bîn-chòk bó-gí lâi chhòng-chok bûn-hák.

Tâi-oân sin bûn-hák ê hoat-tián choát-tùi m̄-sī ùi Hôa-gí khai-sí--ê, tian-tò sī ùi Tâi-gí khai-sí khí-kó--ê. Chhiū<sup>n</sup>-kóng, Tâi-oân tī 1885 nî tō chhòng-khan Tâi-oân Hú-siâ<sup>n</sup> Kàu-ōe-pò, oân-choân iōng Tâi-gí Pêh-ōe-jī in-soat. Tâi-oân siōng-chá ê té-phi<sup>n</sup> pêh-ōe Tâi-gí sió-soat “Jit-pún ê koài-sū” tī 1886 nî hoat-piáu, pí Tiong-kok Ló`Sìn (魯迅) ê tē-it phi<sup>n</sup> pêh-ōe sió-soat “kông-jîn jit-ki” (狂人日記 1918) chá 32 tang.

Ùi téng-bīn chit-ê lē ē-sái chai-ia<sup>n</sup>, nā kā Tâi-oân gi-giân pài-tû, sī bô-hoat-tō`kā Tâi-oân bûn-hák jīn hō`chin khòa<sup>n</sup> hō`bêng! Hiān-kai-toa<sup>n</sup> Tâi-oân-lâng iōng Hôa-gí siá-chok sī ko-put-chiong ê tãi-chì. Ng-bāng tī ták-ke ê sa<sup>n</sup>-kāng hā, Tâi-oân-lâng ē-tàng chin kín hoe-hòk iōng ka-tī ê bîn-chòk bó-gí lâi siá-chok, hō`Tâi-oân bûn-hák tò-túg khi goân-lâi ê bīn-chhiu<sup>n</sup>!



# Tâi-gí Sù-liāu Sin Chheh

## Recent Publications on the Historical Data of Tâi-gí Literature

Lîm, Jū-khái (林裕凱)

《台語文發展年表》、《台語作家著作目錄》是國立台灣文學館『台語文學史料蒐集出版計劃』ê 成果，是 lán 會會員施俊州博士 ê 大力之作。是當今 lán 台語文學，文學美學本土化，極要緊 ê khang-khòe kap 成就。因為台灣主體性 ê 歷史，人物，事件，tī chit ê 外來政權政策壓制下，也 kā lán 台語文相關 ê 發展 kap 成就放 hō 無要無緊，有 ê koh khah 橫逆 ê 刁工 iap-- 起來，致使，lán hiah-ê 台語文過往，kap 當 teh 發生 ê 重要事件，強強 beh tī 時間消磨 nih 消失去 ah。也造成 chit-kóa 文學史家無意無意放 hō 看 bōe tiòh，lán 讀 in ê 文學史，koh kā ka-kī ê 語言放 sak 了後，也 soah 變做 m-bat 台語先輩 ê 異邦人。

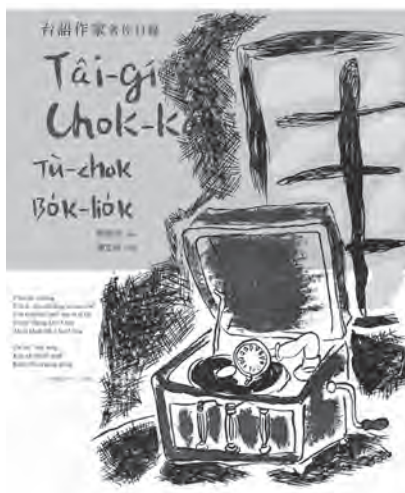
Chit n̄ng 本冊 tú 好 thang 當做 lán 對台語文界青睞 ê 解藥，明目丸。按 1865 開始，到 2013 年 beh óa 150 tang 內，重要，無重要 ê 台語文歷史發展，先輩人物 ê 貢獻 kha 跡，tī hin 有 siōng



▲ 《台語文發展年表》封面

詳細 ê 整理評述，聽講 chit-má chhìn-chhái 列也有超過 2000 人，人 ô，m̄ 是文章 ê 數量。當然，史料文獻蒐集是 chit 項 kang-khòe 極基礎 ê 難關所在，也是冊 nih 立論 ê 根據。

Kā chiah-ê 歷史陳跡放爛，hōi 毀壞 lóng 加真簡單，ah tī 過去 liâu-liâu-á 消無去 ê 狀況 beh koh kā khioh-- 轉來，tiòh 加真費氣極厚工，koh kā i 整理分列，khioh 起台灣文學專門知識，lú 是需要耐性 kap 意志。Lán 實在 tiòh kā 施博士致敬。



▲ 《台語作家著作目錄》封面





**Si** 詩  
Poetry

# Si-jîn hong-chhoe

## ■ The Poet-Kite

Chiú<sup>n</sup>, Ûi-bûn (蔣為文)

Si-jîn teh poe  
 Ûi tē-kiû tín-tāng ê tak só-chai  
 Poe lâi Hà Nội<sup>1</sup>  
 Kā chhiú lín ê tàu-tô<sup>2</sup>  
 Tàu chò chit tiu<sup>n</sup>  
 Iōng pē-bú-ōe kap hô-pêng  
 Khí-chō ê  
 Si ê sè-kài tē-tô<sup>3</sup>

Si-jîn teh poe  
 Ûi Thǎng Long<sup>2</sup> kàu Hà Long  
 Ûi siá<sup>n</sup>-chhi<sup>n</sup> kàu hái-kî<sup>n</sup>  
 Áo Dài<sup>3</sup> sī lín siōng un-sûn kam-ti<sup>n</sup> ê chhiò-iông  
 Chhin-chhiū<sup>n</sup> Phở<sup>4</sup> kap Nem<sup>5</sup>  
 Hō si-jîn ê sim-lêng pá-tī<sup>n</sup> koh bē ùi

1. Oát-lâm ê siú-tò.

2. Hà Nội ê kù miâ, lî sè-kí chhe iû Oát-lâm hông-tè Lí Thài-chó (Lý Thái Tổ) hō-miâ. Lí Thài-chó goân-té tēng siú-tò tī Tâi Lô siá<sup>n</sup>. Kun-kù thoân-soeh, i lâi kàu tong-kim ê Hà Nội ê sí khoài<sup>n</sup> 1 bóa kim-kong chhiāng-chhiāng-kún ê lêng ùi hia poe chiū<sup>n</sup> thi<sup>n</sup>. Âu-lâi i tō kā siú-tò sóa lâi chia koh kā hō-chò Thǎng Long, ì-sù sī lêng poe chiū<sup>n</sup> thi<sup>n</sup> ê Seng-liông.

3. Tng sa<sup>n</sup> ê ì-sù. Oát-lâm tēk-sek ê thoân-thóng hòk-chong.

4. Oát-lâm ê kóe-á-tiâu.

5. Oát-lâm ê sè-tiâu lūn-piá<sup>n</sup>-kauh.

Si-jîn sī hong-chhoe  
Tī Tâi-oân kó-to`Tâi-lâm  
Khan 1 tiâu sòa<sup>n</sup> thâu  
Poe lâi Oát-lâm Hà Nội  
Kiàn-chèng Lí Thài-chó`kap poe-lêng ê thoân-soeh  
Mā kiàn-chèng chit tè thó-tē  
Sè<sup>n</sup>-miā pá-tī<sup>n</sup> ê khēng ē-kha  
Ū kâm lô-chúi ê sin í<sup>n</sup>  
Tī Quan Họ ê im-gák-sia<sup>n</sup> lâi-té  
Tng teh se<sup>n</sup>-thò<sup>a</sup> chhut-thâu

--kì Tē 3 kài Oát-lâm Bûn-hák Lūn-tôa<sup>n</sup> & Tē 2 kài A-Thài Si-jîn  
Tâi-hōe, Oát-lâm Hà Nội 2015/3/2~6

# 泅水 kap 藏水

## Swimming and Diving

Hô, Sin-hān (何信翰)

### 一、泅水

按怎爭取閣 khah 濟 ê 浮力  
Hō̍ 家己袂沉落去，  
是泅水 ê 要素。

大力踢水，快速向前  
輕輕仔撥水，tāu-tāu 仔漂流

泅水 ê 人，  
步數盡展  
表現出家己  
獨特 ê 優勢。

穿上 súi ê 衫，上 phān ê 褲  
Tī 水面爭搶眾人 ê 目光  
每一個動作，攏是大家注目 ê 焦點。  
泅水 ê 人 chhia-chhia-iān-iān  
享受精采。

## 二、藏水

沉落，是藏水 siōng 重要 ê 關鍵

Tī 腰 lìn 綁鉛餅  
 Kā 衫 lìn ê 空氣漏掉  
 放下對水面世界 ê 留戀  
 人，隨 tiòh 漸漸沉落、  
 漸漸沉落  
 一直到海 ê 底層。

Tī 海底活動 ê 人  
 無法度發聲  
 毋管 tī 水底 phún kah joā 厲害  
 無論 tī 水底發生啥款好歹代  
 水面 ê 人攏看袂出來。

底層 kap 海面  
 是 2 个隔絕 ê 世界。

免驚人看  
 免 chhap 人聲  
 雖然空氣 khah 有限  
 底層 ê 世界  
 無煩無惱、逍遙自在。



### 三、泅水 kap 藏水

有人愛泅水  
有人 kah 意藏水  
有人先泅 chiah 藏  
有人先藏 chiah 泅  
泅有伊 ê 風神  
藏也有伊 ê 舒適

總是  
你敢會定定  
泅 ê 時想欲藏  
藏 ê 時 soah ka-na 想泅？

(2015/09/04 佇往花蓮 ê 普悠瑪)

# Siàu-liân-lâng --kì Jit-thâu-hoe kah hoán khò-kong

Hey, Young Bloods!

Khng, Pôe-tek (康培德)

Siàu-liân-lâng,  
M̄-thang oàn-tò lán bô-thang chò-sit khiā-ke,  
Che-sī pē-bú in hông phò-a-pak ó-sim liáu-āu,  
Bē-kì kā lán chó-ke ê liông-ti,  
Thiām tng lán bunn hoeh ê heng-khám.

Siàu-liân-lâng,  
M̄-thang oàn-thàn lán ài lí-hiong kòe-hái,  
Che-sī chek-peh in hông oá<sup>n</sup>-thâu khek-náu liáu-āu,  
Bē-kì kā lán êng-kng ê éng-kòe,  
Khng tng lán chhiah-khang ê kì-tí,

Siàu-liân-lâng,  
M̄-thang bē-kì lán a-thài ê oē-gí,  
Che-sī i--á in hông chián-chih koah-tún liáu-āu,  
Bē-kì kā lán ka-kī ê koa-sia<sup>n</sup>,  
Chhia tng lán sí-pèh ê sîn-hûn.

# 寄金簿仔—予老伴的情詩

(摘錄)

## ■ The Account Book – A Love Poem for My Soulmate

Khng, Teng-goân (康丁源／康原)

—、

少年 ê 時 phah 開 lán ê 寄金簿 á  
 Kan-ta<sup>n</sup> 看見妳美麗 ê 形影  
 存著 妳真正迷人 ê 笑聲  
 妳 kap 我 勇敢牽手鬥陣行  
 Tī 海邊看 車畚斗 ê 海湧  
 Kan-ta<sup>n</sup> 送妳草 á 枝做 ê 手指  
 鉸著 一蕊紅花送 hō 妳  
 請妳 等我有一工趁錢  
 我會 hō 妳 用鑽石掛耳

Hit-chūn lán 雖然無錢  
 希望 一年過了 koh 一年  
 有盈 牽妳 ê 手去到海邊  
 聽淡薄粗魯 ê 風聲  
 看一陣一陣白鴿鷺 ê 身影  
 安慰著妳甘苦 ê 心情  
 講出 ê 話親像 leh 畫大餅  
 雖然妳無出聲 Gún mā 知影  
 聽 bóng 聽 艱苦 ê 路途  
 Mā 愛 繼續來行……

## 二、

三十歲以後 phah 開寄金簿 á  
 紀錄著薄薄 ê 薪水  
 囡仔 提領 ê 學費  
 人情世事 ê 消費  
 Iáu-koh 有 為錢財 ê 怨氣  
 Hit 段時間 厝內米甕弄鏡  
 儉腸 neh 肚 想欲趁錢  
 學做作家想用字來換米  
 創作 ê 文章無一點詩意  
 寫小說投稿 報社主編  
 無佻意 欲怎樣 煮字療飢？

公教人員 ê 翁某  
 家庭經濟 真甘苦  
 斤斤計較 mā 無步  
 為著 納會 á 錢  
 妳只好出去 食頭路  
 為著 全家大細 ê 腹肚  
 為著 gín-á 未來 ê 前途  
 Gún 無法度 kā 妳照顧  
 Hit 本 寄金簿 á 紀錄著  
 為生活賭氣 ê 甘苦  
 人講 翁 kap 某是相欠債  
 誰欠誰 總是算 bē 清  
 人講 家和萬事興  
 翁 kap 某 是三世人 ê 溫情

三、

六十歲以後 phah 開 lán ê 寄金簿 á  
記著 補喙齒 ê 金額  
白頭毛增加 ê 數量  
一支摘了 koh 一支  
目矙 phah bē 金 ê 甘苦  
目油 又 koh 流 bē 離  
思念 kián 孫 滿腹心內話  
吞 bē 過 嚙喉管  
孫 á ê tǎi-chì lán 做夥  
參詳 食愈老愈有量

兩位 cha-bó 孫欲出國  
讀冊 心內雖然 m̄ 甘  
Mā 是愛放伊出去  
In ê 前途 tī 北美 ê 加拿大  
冷霜霜 離開 lán 遠 遠遠  
俗語 魚為奔波始化龍  
將目屎 記 tiàm 寄金簿 á  
準備淡薄紅包 寄去  
遠方 受風雪吹凍 ê 時  
小表達 疼惜孫 á ê 心意  
若想起 嚙喉就 tī<sup>n</sup>.....

# Tèng-kin chāi-tē-bûn-hòa

## Rooting in the Native Culture

Ko, Goát-oân (高月員)

Tiám-láh-tiâu, chông-jip  
 Bûn-hák-chhân-hng cháu-chhōe chhut-lō.  
 Kiā<sup>n</sup>-kòe pha-hng ê khòng-íá, tam-chhi  
 Lō-tô<sup>h</sup> ê sng kam khó<sup>h</sup> chiá<sup>n</sup>.

Chhi-thàm ê jit-chí, pē-bú ê òe  
 Chhé<sup>n</sup>--khí-lâi-bōe ? “Ōe-gí kah bûn-jī”, kā  
 “Bô-chúi-chún” “sông” ka-tiâu,  
 Thàn bîn-á-chài iáu-bōe kàu,  
 Kéng sek-tī chò chit-niá kiá<sup>n</sup>-sun-á háh-su ê sa<sup>n</sup>,  
 Tēng chit-tè “Tâi-oân-chè” ê pài-á.

Sûn-sī iā-lòh ê chéng-chí! Puh-gê  
 Pò<sup>n</sup>-chat chhut-thó<sup>h</sup> hiáng-siū un-loán,  
 Pò<sup>n</sup>-chat lòh-thô<sup>h</sup> khip liâng-khi,  
 Chit-khu chit-khu soan-tîn.

Kòa-ì jit-thâu-tiong ê choh-sit-lâng, in  
 Kōa<sup>n</sup>-lâu-chiap-tih kì-lók seng-oáh bûn-hòa, che  
 M̄ sī chē tī léng-khi-keng ē kám-siū!  
 Kan-na, lâu-lòh chhùi-kak ê kōa<sup>n</sup>-chúi chai-íá<sup>n</sup>  
 “Bī kiâm”.

Chèng-choh ka-kī ê chhân-tē,  
 M̄-goān chò lô-lē hō<sup>h</sup> lêng khòa<sup>n</sup> soe!

“Chèng-su” kúi-tiu<sup>n</sup> ōa<sup>n</sup> thoa lê-chhân ê chu-keh;  
 “Chhiò-sia” kúi-ê ē khà-tó “sêng-tióng” ê ì-chì;  
 “Kám-un” ēng gōa-chē hêng lâng ê jîn-chêng.

Khòa<sup>n</sup>! Siang-bīn-to-kúi tang-tó-sai-oai,  
 Sng hong chhoe, sim “léng”!

Bú-tâi téng iáu-koh leh poa<sup>n</sup>, ián  
 Pát-lâng ê kiòk-pún, koan-chiòng  
 Bák-chiu tián-tōa, khòa<sup>n</sup> sī  
 Séh ti lâng kho-á-lāi ê “khó-tò<sup>n</sup>”.

Lí! leh tâi-á-téng iáh tâi-á-kha?

Ko' gān poe-kòe, chit-sī-á tō siau-sit,  
 “Sêng kún” sī hì-pan ê tiâu-kiā<sup>n</sup>,  
 Chú-kak, phòe-kak ...siá<sup>n</sup> lâng ián?  
 Bián-kè-kàu, bô-khah-choáh.

Poát-siáp-chiá, bák-chiu leh bák-bâi téng,  
 Chò lún-lóh ê bûn-hák bāng,  
 Hñg-hñg sàng lâng ũ kak-tō' ê bák-sek,  
 Lāi-tiū<sup>n</sup> lōan, in  
 Khòa<sup>n</sup>-bô phó-sè ê kè-tát!

Kū hì-bûn, chhin-chhiū<sup>n</sup> hûn kòe goéh,  
 Hôe-sióng tà-bông-bū ê kì-tí,  
 Siàu-liām ká-tò-tng ê iá<sup>n</sup>-phì<sup>n</sup>,  
 Bô-só-kiū--ê, siōng tōa.

Sim-koa<sup>n</sup>-khut-á,  
Ū-sî tiām-chēng, ū-sî ū hong-éng,  
Bong tiòh siong-hûn, thià<sup>n</sup>!

Kāng-kiâ<sup>n</sup> bô kāng miā, m̄ chai  
Té tang-sî siau-sit hêng-ia<sup>n</sup>, iáh  
Ho-kiò bô lāng ìn-sia<sup>n</sup>. Kā  
“Kim-giân-giòk-gí” sak jip sim-té,  
Lâu hō`kiâ<sup>n</sup> khah bān ê “phī<sup>n</sup>-bī”.  
Tán-thāi!  
Lō-chúi kàng, Hoe khui, kiát-chí,  
Chhian-bān-tāi se<sup>n</sup>-thò<sup>a</sup>.

( 2015/06/25 )



# 為何我用台文 kap 英文創作

## Why I Write in Taiwanese and English

Lí, Siù (李秀)

我是台灣人，寫台語我 ê 母語  
會當 ùi 心肝窟仔揣著故鄉 ê 親切

我是台灣人，所以寫英文  
會當予較濟族群了解故鄉

使用華語講台語超過半世紀  
欲用英文創作是一項大挑戰

Tī bat 禁止母語受華語教育 ê 國度  
欲用台文創作 lú 是困難 ê 大 khang-khòe

英語是我新國家加拿大語言  
台語是我祖國台灣 ê 語言

作者上重要 ê 任務是探測根源  
母語創作是一種走揣根 ê 路線

我會創作上國際化 ê 鄉土  
因為我是認真拍拼 ê 臺灣人



# Kā 希望種落去

Let Us Sow Hope

Lîm, Bú-hiàn (林武憲)

咱愛一大片 ê 綠  
Kā 藍色還予天  
Kā 綠色還予地  
Kā 清新還空氣  
咱 kā 希望種落去

阮穿五彩 ê T 恤  
阮 ê 日子是彩色 ê  
阮無愛烏 mà-mà  
阮無愛白死殺  
阮愛青噴噴 ê 綠

青青青 閣 青青青  
Kā 塗粉仔變蝶仔  
Kā 光頭 ê 山變綠色 ê 海  
Kā 臭水溝變清水溪  
來喔，kā 希望、美夢種落去

# 小路

## ■ The Lane

Lîm, Bú-hiàn (林武憲)

暗暗 ê 小路仔  
忽然間 開真濟  
細細蕊 ê 黃花

黃黃 ê 細蕊花  
Kā 小路仔照 kah 真  
Kā 小路仔照 kah 真光

# 我佇東港等你

■ Waiting for You at Tang-káng

Lîm, Bûn-pêng (林文平)

我佇東港等你  
時間 ùi 老漁船生銼 ê  
接縫洩出來  
日頭漸漸倚西  
你猶未來  
海風早你一趺步  
牽入來一陣一陣  
漁船 ê 柴油味  
佇溫度略略仔 chhèng 懸 ê 華僑市仔  
我一陣一陣 kā 承起來  
每一陣攏是東港上滋養 ê 夢  
我佇東港等你  
信徒博杯，一聲一聲 ê 深  
親像東隆宮 ê 大鼓  
Kā 當咧睏晝 ê 東港街仔叫醒

一隻猶未燒 ê 王船  
四界咧走揣國泰民安、風調雨順  
日頭漸漸落西  
你猶未來  
海風早你一趿步  
Kā 夕陽擗倒  
落 kah 大鵬灣滿四界  
我一片一片 kā khioh 起來  
每一片攏是東港人上深 ê 鄉愁  
我佇東港等你  
佇餐廳予海洋霸佔 ê 桌頂  
感謝你賞賜我一个上  
上美麗 ê 失約

# 一支針補出一个無仝款 ê 世界

From a Darning Needle Comes a Different World

Lîm, Chong-goân (林宗源)

阿母手提一支針  
看見小弟拆破 ê 地圖  
放落我 ê 破衫  
我講：阿母趕緊 kā 我補

阿母 àn 中東 thīn 一針  
一針亞洲一針南美洲一針  
一針北美洲一針歐洲一針  
一針非洲一針西伯利亞一針  
阿母講：Lín 小弟 kā 一个舊 ê 世界拆拆破  
我先 kā 伊補幾針

阿母讀無幾字 m̄-kú 真趣味  
提起鉸刀剪來剪去  
提起針線 thīn 來 thīn 去  
組出一張伊心內 ê 地圖

我講：阿母，你 kā 美國 thīn tiàm 中國  
Kā 中國 thīn tiàm 美國 ê 所在  
Kā 蘇聯 khng tiàm 中東  
Kā 日本、德國補 tiàm 蘇聯  
阿母、產油 ê 中東也無補入去

阿母講：囡仔 m̄ 知世事  
伊是阿母心內 ê 地圖

阿母提起針 kap 破衫  
我趕緊接過來  
補好我心內 ê 破孔

## Kok-tō̍

## The Country

Lîm, Jū-khái (林裕凱)

人 ah , 講 in 不時 番 pí-pà  
 野望明明 kng thàng 保護 chàn  
 入太空世界 深探 Black Holes  
 也 berh 殖民 Mars

Lán 看 lán 人 ah kap 鳥禽 kâng ah  
 定規 鳥為食亡 人為財死  
 透機徹明 ê 道理  
 Tī 畜生輪迴苦 lih chhiau-chhōe  
 小小確定 ê 小小幸福  
 Soah 變做理所當然來

理所當然正正當當  
 來去排列 chiáh kah 飽 , 來去排列  
 去 Chiáh hō̍ i 死 khah 贏死無 thang chiáh  
 管 thài i 白心烏心  
 Lán 人心 chiâu terh 比賽  
 無 tióh 比 thōa 白  
 無 tióh 比烏

Siáng khah 贏

人頭家人 chiah 是人 ah

M̄-ku, 根據海 lih ê 糞埽資訊

In ê 心 oân-nā 是 錢

Chiâⁿ 實使人怨妒欣慕

Lán 人 m̄ 知驚 he 理所當然

M̄ 知驚 he 理所當然 ê 明理

願生其國土莊嚴

黃金舖地

眾生以食為其居所

無眾苦一概喜樂



# 花 kap 傘

## ■ The Flowers and the Umbrellas

Lîm, Liông-ngá (林良雅／莫渝)

出門到街路 ài 帶一蕊花  
 上好是太陽花  
 那位怪畫家梵谷上愛 ê 向日葵  
 中國共產黨驚惶 ê 向日葵  
 中國國民黨壓迫 ê 向日葵

出門到街路 ài 帶一支雨傘  
 最好是黑 ê  
 外面 ê 世界 無法無天  
 黑 ê 雨傘是咱 ê 天  
 值得咱信任 ê 天

天  
 嘛是帝 就是上帝 神明

花 太陽花  
 予咱有青春少年 ê 氣魄  
 傘 雨傘  
 予咱有信心 有保護 kā 保障

Bô loi 久前 上班族 ê 女性  
 上愛一手持手機仔 一手咖啡  
 時代變啦  
 一手花 一手雨傘  
 是型 嘛是潮

用花用傘 表明咱 tī 時代 ê 身份 kap 心志

(2014.10.19.)

# 我 ê 國家 Formosa

## ---[ 最後 ê 甘蔗園 ] 話頭

### My Country Formosa

Ngô; Kéng-jū (吳景裕 / 陳雷)

#### 1 天光

日頭輕輕 á chim 一个，  
見笑 ê 透早 thiah-háh 轉大紅。  
青春 ê 天熱情火燒，  
欣羨宇宙咱第一粒 ê 星。  
Tī chia，人世間招呼美麗，  
伊，阮 ê 島嶼 Formosa。

Kha-chiah phoáh 黃色 ê āi<sup>n</sup> 巾，  
Āi<sup>n</sup> 愛睏 ê 細漢 kiá<sup>n</sup>，  
伊 à<sup>n</sup> 腰 so 草，  
雙手 chīm 冷吱吱 ê 田水 kap 肥土，  
嘉南平地青翠 ê 稻，  
若天國 ê 寶石光 iā<sup>n</sup>。  
伊 ê 名叫做玉蘭，  
粗俗 ê 白花，透早 ê 芳水露。

伊腰酸頭殼痛，  
M̄ 是肩胛頭 siu<sup>n</sup> 重，  
也 m̄ 是悲哀 ê 擔無法度承擔，  
因為空殼 ê tiām 靜是無道德 ê 回聲，

Bih tī 初戀 ê 謀殺者 身軀後罪惡 ê 烏影。  
初戀是伊最後 ê 愛，  
白 koh 純潔若伊借花 ê 名。

Tiām 靜損破  
是望春風交響曲 ê 序奏，  
一个細漢 gín-á khàu，萬隻 ê chhek 鳥叫，  
少年老母 ná io  
“乖乖，我 ê 乖 kián，我 ê 乖 kián。”  
親像燒 lō nng-chián ê 南風，  
一湧一湧  
Uì 舊舊 ê 巴士海來鬥安慰。

南 pêng sih-cheh ê 海岸起勢，  
到北部聖靈 ê koân 山，  
帶念一代過一代  
和平，戰爭，屠殺 kap 壓迫，  
友情 kap 民主，  
阮奉獻 o-ló kap 詩，  
誠意可比今 á 日第一 choā 出日 thiah-háh，  
請永世最後 ê 日落做見證。

# 日 kap 暝交接

## Day and Night, Shifts

Tân, Bō-chin (陳慕真)

路燈漸漸 --á hoa-- 去  
Tī 咱 bat 做伙  
行過 ê 彼 chōa 路  
Kui ê 街市 tiām 靜落來  
你行向星光  
拖 leh 暗暝 ê 身影  
淺藍色 ê 制服頂面  
Tam 著一寡露水

時間 tī 房間內 cháu-sóa  
我 kap 家已交換心事  
窗 á 邊吹來深更 ê 風  
夢中猶原看見你  
勞動 ê 身影  
Tī 咱 tâng-chê 呼氣 ê hit 時  
日 kap 暝  
Tiām-tiām 交接  
我 péng 一个身  
日子已經 hian 開  
新 ê 一頁

早 tng 桌頂  
Khng 咱短暫 ê tàu-tīn  
每一日 ê chit 時  
疲勞 kap 清醒  
結束 kap 開始  
咱 tī chia kâng 時分享  
你 kā 日時交 tiàm 我手 nih  
行 -- 入深沉 ê  
眠夢

日 kap 暝交接  
親像咱  
一個人 ê 星光接續  
一個人 ê 日光  
若露水 kap 早霧  
消失 kap 發生  
攏 tī kâng 時間  
成做完滿 ê 一 kang  
成做兩人 ê 孤單

# 2015.0519 城市暴動記事

■ A Chronicle of the Uprisings in Town,  
19th May 2015

Tân, Chèng-hiông (陳正雄)

3 月 彼場斑芝花學運拄 chiah 鬧熱收 soah  
經過冷風刻薄 ê 批評艷日嚴格 ê 考驗  
辛苦 ê 結果終其尾嘛是愛面對分裂 ê 命運  
四散 ê 種籽  
隨人去走揣伊會當予希望釘根美夢 puh-ín ê 土地  
留落 ê 糾紛  
引起立場無仝 ê 雙方論戰到今猶無共識  
5 月 另外一擺量倍激烈 ê 反亂又 koh 爆發

久年來人性過度 ê 無知 kap 貪心無停搶食  
害伊原本美麗 ê 島嶼 soah 來忍受野蠻 ê 臭名  
Hām 一向遵守信用 ê 雨水嘛再三拖延毋敢赴約  
苦苦等無希望為欲活命生淚只有倚出來上街頭

鳳凰是上有在地色彩 kap 本土意識 ê 團體  
堅持基本教義 ê 精神 chhōa 頭放火  
一路沿 poh 岸對西向東出發  
一隊過城門 ùi 南上北進攻  
早就失意死心 ê 老運河激動 kah 滿面燒燙血流絞滾  
年老退休 ê 南門城佇深落 ê 眠夢裡驚醒拼出一身 ê 清汗

聯手包圍議會大樓

長期靠勢民意 ê 掩護 bih 佇烏暗中

合法偷渡私利 ê 代表

敢講猶看袂著四籬 liàn-tńg 相連繼 chhiō 入去 ê 光影

黃衫軍阿勃勃是新世代 ê 族群

熱情 ê 形象理想 ê 訴求

透過媒體 kap 網路宣傳

一下仔就吸引大眾冷淡 ê 目光打動社會麻痺 ê 心情

短短 ê 時間內快速動員

合齊攻佔市府廣場

規片顯目 ê 花蕊親像輓聯

悲傷表達 in 對現狀 ê 不滿 kap 未來 ê 憂愁

規工慣勢屈佇氣密窗 kap 隔音牆背後

不時照鏡咧自我滿足互相安慰 ê 官員

敢講閣無聽見透早到暗無歇睏 ek 過來 ê 喊喝

打馬膠全面封鎖 ê 街路

是欲按怎阻擋私底下根脈走揣出路 ê 行動

紅毛土重重圍起來 ê 懸牆

哪有法度攔截枝葉公開追求自由 ê 權利

就算噴水車採取強硬手段逼退

全款是衝袂散拍袂 hoa 愈開愈濟 ê 怨氣 kap 怒火

連平常時姿勢保守低調 ê 紫薇

攏忍袂 tiâu giáh 頭 chhiàng 聲表示抗議

聽講佇無外遠 ê 所在

猶有在來態度中立無咧交 chhap 世事 ê 蓮花嘛拍算欲出面支援

官方無奈表示

繼續落去局勢恐驚真緊就會失去控制

根據中央權威人士放出 ê 風聲嚴重警告  
一群來自北 pêng 面武力強大 ê 鎮暴部隊  
已經調集完成  
準備一路落南  
展開大規模報復性 ê 打壓

附記：2015 年嚴重洩旱，真濟植物為欲活命、生炭，攏提早、大量開花。根據中央氣象局報告，5 月 19 日以後，北方將有強烈 ê 鋒面南下，可能會造成重大 ê 損害。



# X

Tân, Lī-sêng (陳利成／陳胤)

一片青春  
燒作一陣輕輕 ê 煙  
飛走 --ah

課綱，是 m̄ 是  
愛 kā 伊 ê 名  
寫 -- 入去烏箱內面

哀悼！

就算 chhun 一口氣  
Mā 愛對 ē 起家已 .....

註解：

北區反課綱高校聯盟發言人林冠華，7/30 生日當天，被自殺。

遺願：「部長，把課綱退回吧。」

(2015/07/30)

# 大家來 chiah 新娘茶

Let's Take a cup of Bridal Tea

Tiō, Thian-gî (趙天儀)

新娘，新娘，水噹噹

新娘，新娘，水噹噹

大家來 chiah 新娘茶

捧一杯燒茶

捧一 kháu 檳榔

捧一支 hun

阿姨一面 chiah hun，一面講好話

Hō 你 chiah 一支 Tabaco

Hō 你明年生一个 Otoco

(2012.5.30)

# 錢伯 á

## Uncle Rich

Tō; Sìn-liông (杜信龍)

錢伯 á, m̄ 是姓錢  
 對別人可能是 khau-sé, keng-thé ?  
 對伊 kan-ta<sup>n</sup> 是 1 種向望  
 Lak-tē-á gīm 無二三 sián  
 面底皮散 iā 落規塗跤  
 欲拍賣 mā 無  
 不時 ām-kún-á 結 1 條長長長 ê 狗鍊 á  
 講是為奇蹟 leh phah-piá<sup>n</sup>  
 欲有 khùi-lát ùi-suh-pit tō ài choân  
 講到底是欲 bâ-pì 心肝 ê 掛礙  
 “爸爸，我欲 che”  
 囡仔 chit 出喙，心拆作 2 kóe  
 錢偷偷 á 生 kha sô 出去  
 Hām 尾溜 tō 無看見  
 暝日無暍 ah-sī hō 逃走  
 Gín-á mî-sí-mî-nōa khiú 老爸 ê 手 ng  
 Khok-khok-tiu<sup>n</sup>...  
 溫純 ê 性地 soah 來展歹  
 Tiām-tiām...  
 錢伯 á tiā<sup>n</sup> 講伊 ê 心事  
 我 mā 開始 giâu-gî 我食 tiòh 錢伯 á ê chhùi-nōa  
 Hian 開 chhiú-chih-phō-á  
 10 gōa 隻寄生 á 大喙 leh suh  
 Ki-ki-kiò...  
 Pèh-sí-sat koh ta-ko  
 Chit 時才知  
 我對錢伯 á 有 1 種驚惶

(2015/08/12)



# Sàn-bûn

散文

# Essay

# 愛畫圖 ê 阿桑

(摘錄)

## The A-Sang Who Loves to Draw

Âng, Kiān-pin (洪健斌)

今 á 早 ê 門診 chiah tú 開始，三个糖尿病 ê 病人 chiah tú tī 後壁 ê 注射室，hō 小姐 kā in ê 手指頭 á 血檢查好勢，sóa 來頭前 ê 候診室 beh 等待我 kā in 一个一个請入來診察室 niâ，雄雄 tō 碰 tiòh 無預警停電。電一停 niâ，電火 hoa ì、冷氣無 ì、電腦螢幕 mā 烏 ì，kui 个診所隨變 kah bē 振 bē 動，作業全部 hoah 停 hoah tòng。Tà k-ke 只好乖乖 á 坐 loài 等待電緊來、診所緊 ê 重見光明。本底 kiò-kóng 電一時 á tō 會恢復，結果五分鐘過 à，mā 是 iáu 無看影，我 tō 叫小姐 khà 電話問台電 jiok 詳情。問 chiah 知 chiáh-lát à，goán chit 區 ê 線路有問題，可能 ài koh 半點鐘左右 chiah 有法度 kā 故障排除。我隨吩咐小姐，問病人看 beh 留 tī chia 等，ah 是 beh 先去辦其他 ê t'ai-chì，等 è chiah koh 轉來看診。結果，三个病人 lóng beh 留 loài 等，bē-giàn 先去別位 bóng hùi<sup>n</sup>。決定留 leh 等 niâ，hit-ê tī goán chia 控制糖分十外年 ê 老主顧，tō 隨 ùi 褲袋 á jím 一本小記事本 kap 一支簽字筆出來，koh 笑笑 á tùi goán 小姐講：「Súi 姑娘 á！我畫圖送 lín，好--無？」小姐應好，o-bá-sáng tō tī 自然光透入來 ê 候診室 hia 開始畫 à。

無一時 á，一隻 iah-á tō 畫好 à，o-bá-sáng tō 送 hō 其中一位小姐。小姐接過來看，其他 ê 人，hâm hit 兩位病人，lóng óa 過來看 chim-chiok。Tà k-ke 看了，隨个隨个 lóng 目睷展大蕊，真自然 kā o-ló：「O-bá-sáng！你 ná chiah gâu 畫，畫 kah chiah súi，實在真無簡單 neh！」Koh 有一个 kap 伊年紀差不多 ê o-jí-sáng kā 消遣：「你真正是烏矸 á 貯豆油 ê neh！」伊聽了足歡喜 ê，tō 真 a-sa-lih 講 beh 在座 ê 一个 lóng 送一張，ah 講了隨繼續認真畫 lòe。有畫 tiòh 花、樹 á、猴山 á..... 等等，ē-sái 講畫 ê 題

材 koh put-chí-á 濟，mā lóng 畫了有模有樣，有相當 ê 水準。

O-bá-sáng 今年七十歲，生了無 kài koân，koh 有 tām-pòh-á 大籮，看起來真福相、mā 真慈祥。照顧伊 chiah 濟年，我 hām 伊算熟似，除了感 kah 伊有比一般 ê 糖尿病病人 khah 樂觀、khah 積極以外，從來 m̄-bat 認為伊有 sán-mih 特殊。另外，伊 ê 穿插 kap 一般 ê 老歲婦仁人並無 sán 差別。所以，伊 tī 人群內底 bē 特別引人注意。我相信 goán 診所 hia-ê 小姐應該 mā kap 我差不多 chiah tiòh。如今，thèh tiòh 伊 ê 精心作品，tāk-ke 印象一定會 lóng 改觀。印象改觀了，tāk-ke tō tùi 伊畫圖 chit ê 技能感 kah 真好玄，開始 teh 問伊問題。O-bá-sáng tō ná 畫 ná 解答 tāk-ke ê 疑問：

「其實，我自細漢 tō 真愛畫圖，無論 tī 學校 ah 是厝 lì，thèh tiòh 紙 tō 畫，有當時 á，去田 lì tàu 做穡，mā 是 that-phāng tō giáh 柴枝 tiàm 塗跤 bóng 畫。讀國校 ê 時，koh bat hō goán 老師 o-ló，koh 叫我代表 goán 班 ê 去參加比賽。雖然尾 á 無著等，我 chit ê han-bān 讀冊 ê gín-á hō 老師 án-ne 肯定，我 mā 感 kah 足光榮。國校畢業，我無 koh 繼續讀冊，sòa 來 ê 人生 tō 是做穡、食頭路、嫁翁生 kián，kap hōa goán hit ê 家 niâ，畫圖 ê tai-chì 無外久 niâ tō 放 kah lî-lî-lî à !

Ah，大約 á 一年前，想講食飽閒閒，手開始 teh 起 ngiau，tō thèh 紙來 bóng 畫看覓 leh。無疑悟，五十幾冬無畫，竟然 iáu 畫會出來，koh 畫 kah 有 chit-kóa-á 成，án-ne hit ê 趣味規个 lóng 叫轉來 à，我 tō 開始 ná siáu-ê kāng-khoán，閒閒坐 loài tō 畫 bē 停。無外久 niâ，簿 á tō hō 我畫幾 ā 本 ì à。Ah，goán 新婦看我 chiah 趣味 che，m̄-nā 無 sán 怨言，koh 講希望我會 lú 畫 lú 好，tō 替我去社區大學報名上畫圖課，ài 我 hō 老師教教 leh，會 koh-khah 進步。實在真感心 goán hia ê 序細替我安排 kah chiah 好，hō 我學真濟，tāk 工 lóng 畫 kah 真快樂，生活比進前加足有意思 ê。

Lín 看我 chit-má 紙 kap 筆 lóng mā 隨身 chah tiâu leh，看 tiòh sán、想 tiòh sán，beh 畫 tō 隨時 kā 畫 lòe：che mā 是 goán 畫圖班 ê 老

師 kā goán 傳授 ê 小撇步 ..... 。」

Ah, 聽 in tī 外口講 kah put-chí-á 歡頭喜面, bih tī 診察室內底 bē 振 bē 動 tng teh khí-mo' bái ê 我, mā 真自然 tòe leh 心肝飛飛, 足想 beh 親身看一下 á 究竟。我行出診察室, o-bá-sáng 看 tiòh 我, tō 真歡喜講: 「Ah, sián-sè! 你來了 chiah tú 好, 我 mā 畫一張 á 送你, 你小等一下, 真緊 tō 好 à! 」隨講隨畫, 無 kah 三分鐘, 伊 tō 將作品 liah loài tu hō 我, 講: 「Sián-sè! Che hō 你, 我祝你『馬上成功』! 」我接過來, 借 ùi 涼亭 á 趺來 ê 自然光, chim-chiok kā 欣賞, 果然是畫一個人騎一隻馬, 取「馬上」chit ê 形象 koh kat 「成功」一詞, 成做祝人馬上成功 ê 好吉兆。圖 m̄-nā 意思好, 畫工確實 mā 有相當 ê 水準, 線條簡潔 liú-liáh, 平穩 koh 四序, 依七十歲 ê 年紀來講, ē-tàng 畫 kah 完全 bē chhoah bē tiô, che 實在是足無簡單 ê lah。我看了, 坦白講, 真正 mā 有「o-bá-sáng! 烏研 á 貯豆油 neh! 」ê 欽佩; 但是看 tiòh hit 隻馬腹肚桶 á 有 khah 大粒, 形体有 khah 古錐, 我 mā 想 beh kā 小消遣一下:

「O-bá-sáng! 你實在無簡單 neh! Bat 你 chiah 久 à, 從來 m̄ 知 á 你 chiah gâu 畫。Ah, 你 án-ne chiah 專心畫圖, 生活 mā 會加真充實, 身體 mā 會加 khah 勇健。M̄-koh, 我看 chit 隻馬 kap 你 kāng-khoán, lóng ài 小減肥一下 chiah 會 koh-khah 好 o! 」伊 hō 我弄 kah put-chí-á 歡喜, mā 為伊 ê 身材感 kah tām-pòh-á phái<sup>n</sup>-sè, 伊 tō 笑笑 á 指向我講: 「Sián-sè! 你真無意思 o! 我畫圖送你, koh 祝你成功, 你 soah 顛倒 kā 我供體, 實在真 hāi neh! 」

「哈! 哈! 哈! 」結果是 tak-ke 笑做伙, 規个氣氛 lāng kah 真輕鬆涼勢, 停電 ê ut-būn kap 等電恢復 ê 無奈, lóng 解消 bē 少 ì à!

# 紀念黃招榮先生

(摘錄)

## In Memory of Mr. Ng, Chiau-êng

Chiā, Tek-khiam

招榮，7月12是 lán siōng 尾 á pái 相 tú 面。Hit 日，我 kah 簡 ê iáu 有世憲 à 做伙去 lín chhù。雖然，我有吩咐免操煩食 ê，汝 iáu 是替 goán chhoân 便當，實在歹勢。Lán 開講點外鐘，論社會事、講理想、開剖人生。看 tiòh lán tò-kha 生蜂 siū eng 規 ê hàm 起來，我 koh 交代愛請醫生用高壓 sàng 素治療。Siáng 知，人生就此斷路！

Lán 頭一 pái 見面是在 2009 年台教會辦 ê 「蔣匪集團流亡台灣 60 年暨戰後台灣國際處境」學術研討會。因為，我連續批判主講者，汝走來 kah 我相認。我有長幾歲 --a、做社運較早 koh 看汝是國校老師，無 siáⁿ 要意。後 -- 來，tiāⁿ tī 自由廣場看 tiòh 汝 ê 文章，掛電話 kā 汝應援，soah chiáp 有連絡。實在講，知影汝換腰子，故事 koh 變做國校 ê 教材我真 m̄ 甘，mā 足光榮。

2013 年 ê 年頭，鄭正煜老師掛電話 hō 我，愛我投稿第二屆 ê 「打狗小故事」徵文。我查 Google，看 tiòh 汝 teh 第一屆 13 篇入選（第一級）ê 佔第一屆第六名，iáu 有 3 篇特別獎（二級），我有想講 beh kah 汝 kah 看 bāi leh！當時，鄭老師 ê 身體 tō 真 bái à，汝 koh 替伊做編輯。我因為在台北無法度 tàù kha 手，tân ē-sái kā 汝感謝。

結局，我投稿 ê 12 篇有 11 篇過關，6 篇優選（一級）、3 篇佳作（二級）、2 篇入選（三級）。汝 tàn 15 篇總過關，優選 7 篇、佳作 7 篇、入選 1 篇。我有 kàn-kiāu 評審排斥台語文，mā 為 堅持原則對改稿有所批評，連鄭老師 tō 掛電話來提醒我。雖然，我笑講優選 ê 比例贏汝。M̄-koh，我真知我是用智識 kah 精神 teh 寫，汝是用血 kah 命 teh 寫。汝有講過，m̄ 知 koh 會食 gōa 久，beh koh kha 認真寫 leh！



因為第二屆小故事 ê 投稿數無 200 篇，只有第一屆 ê 四成；汝 lóng 驚第三屆辦 bē 成，m̄-niâ 要求歷史館 koh 特別拜託鄭老師 kā 摧落去。Chit pái，我 kâng 款咒 choā hō 別人死 - 拜託汝 koh 替鄭老師做編輯，汝 iáu 是歡喜接受。結果，汝擲 17 篇、入選 16 篇；其中，第一級 ê tâ<sup>n</sup> 5 篇汝佔兩篇，第二級 ê 41 篇汝有 11 篇。M̄-koh，第二級 ê 第一屆第四名 lóng 是汝 ê。無入選彼篇，汝講評審希望改過 chiah beh 排 teh 一級 ê；汝無時間，只有等後回。Chit pái，我 m̄-niâ kàn-kiāu 評審排斥台語文，mā phi<sup>n</sup>-siū<sup>n</sup> in m̄-bat 字 koh 無衛生 - 是安怎一級 ê 才入選 5 篇？In kám 有才調？

六月初，我看 tiòh 「2015 年打狗小故事」徵文，koh 限一人投稿 5 篇。我掛電話 hō 汝，笑講 che 是「黃招榮條款」，驚獎金 hō 汝提了了。Hit 時，我 chiah 知汝今年已經入院四回、日數超過兩個月。我有講，tng 來打狗 beh 去病院看汝，汝特別拜託我 m̄i 去 - 講汝無想 beh hō 朋友看 tiòh 破病形。七月，我 bē 過心堅持去看汝。汝 iáu 特別講有同事提醒汝 - 寫文章批評慈濟幫助支那顛倒是 teh 害台灣，可能會受報應。我 kah 世憲 à lóng 講無 chit 款事 (tāi)，lán 是 khiā teh 道理 teh 講話，che mā 是台灣人 ê 心聲；設使有正義 ê 神，顛倒愛 o-ló 汝 chiah 著！

針對病情，汝講是參加學生 ê 畢業典禮受感染所致 ê。M̄-koh，汝講 kah chit 屆 ê 學生特別好，無去 bē 使。同時，汝 mā 已經辦退休，ng 望命 ē-sái 先顧 leh。總是，汝講文章會繼續寫；因為，m̄知 tang 時會 tng 去。Siáng 知，lán 7 月 20 入院 tō lóng 無出來，我掛通電話 ê 時汝已經 hông 截肢 koh 猶未精神。8 月初 1 早時，我看 tiòh LINE，歡喜講汝總算醒起來 loh，siáng 知是 lín 查某孫 á 代替汝回 ê，講 lán 已經在 7 月 31 中晝往生。彼時，我 ê 後斗 khok 若像去 hông hám tiòh ！

汝 ê phah-pià<sup>n</sup> 一直 hō 我真感心，我無車通駛定定 teh hō 汝載，iáu-khah 感謝。Chit 幾年，lán 有幾回做伙對我 lóng 足有意義。兩冬前，lán kah Linda (Linda Gail Arrigo、艾琳達)，iáu 有劉金獅先生

做伙去嘉義拜訪陳智雄先生 ê 難友兼錄影。舊年，汝為 tióh 感念陳智雄先生 koh 特別撥工案內伊 ê 查某 kián 雅芳。Kāng 款是舊年，lán mā 有 kah 簡 ê koh 有世憲 à 做伙去看曹公圳 kah 高屏鐵橋。汝專工講飯田豐二技師 ê 故事，tham-soān 日本人做事情 ê 頂真。

今年正月廿五，鄭老師 ê 追思會 soah，咱 chhōa 周倪安立委去 Hamaseng (hamasen) 參觀新濱町 kah 湊町、台灣頭一 choā 銀行街、打狗頭一間現代 ê 冊店 - 山形屋、打狗尋常高等小學校、武德殿等百年前亞洲上新 ê 都市建設。我 mā kā lín 臭彈台灣，特別是打狗由西方大航海時代屆今 ê 歷史。咱 koh 去英國領事館食咖啡、看大船入港。

招榮，汝四十外歲 tō 走，老母 iáu tī leh，實在是短歲壽 koh 不孝。是講，歲壽 lán 無伊法；重要 ê 是，汝 phah-piàn 過 koh 有足好 ê 成績。Lán ê 過身連天公 mā 喉管 tī，特別在汝出山 hit 日派 Soudelor (蘇迪勒) 風颳來表示哀傷；真濟朋友 mā 來相送，大家心情 lóng kāng 款。因為，台灣 phah 無去一名有良心、正義感 ê 好老師、社會改革者 kah 台獨運動者。

汝是社會 ê 模範，汝 ê 精神 mā 會變做台灣 ê 價值。我無 sián thang kā lán 纏 tè。總是，我會繼續為解放台灣人脫離奴隸地位、為台灣獨立 phah-piàn。因為，che chiah 是汝熟悉 ê 我。請安心歇暎！汝 ê 心願、lán 共同 ê 夢請交 hō 兄弟做伙來完成！

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#### 黃招榮先生簡介

1968 年出世，打狗大樹人，  
 台中師專、南師鄉土文化所出業，  
 鳳山文山國校退休，  
 台灣教師聯盟盟員、台灣羅馬字協會會員、台灣南社監事，  
 翰林出版社選編，2004 學年國校六年 ê 支那文第五課「大愛精神不死」故事 ê 主角 - 講 ê 是伊換腰子、重生 ê 喜樂 kah 感恩 ê 心情，  
 過去十外年，伊定去學校、病院演講，鼓勵大家愛樂觀，  
 台灣南社欲出版伊 ê 紀念文集。

# 817 Lâm-pin óa<sup>n</sup>-ké sū-kiā<sup>n</sup>

## 817 Incident of Oá<sup>n</sup>-ké at the Park of Lâm-pin

Iû<sup>n</sup>, Ún-giân (楊允言)

Hit kang chái-khí, ùi bîn-siok khan khóng-bêng-chhia chhut--lâi, kin-á-jit àn-sng beh khiâ khi Lâm-liâu, seng tī chhī-khu o-péh séh, tī kau-á-bé chhī-tiû<sup>n</sup> bóe 1 tè óa<sup>n</sup>-ké, liáu-āu, khai khi Lâm-pin kong-hng, siū<sup>n</sup> beh chē tī hia ná khòa<sup>n</sup> hái ná chiáh chá-tng.



Chē--lòh-lâi, kā óa<sup>n</sup>-ké khng tī góa chià<sup>n</sup>-pêng (lâm-pêng) í-á-téng, hiông-hiông chit chūn lâm-hong chhe--lâi, sok-ka-lok-á pe cháu, góa oat tui tò-pêng (pak-pêng) kā sok-ka-lok-á liáh tiâu, koh oat tng-lâi chià<sup>n</sup>-pêng, chit-sī hiông-hiông hut-jiân-kan, khòa<sup>n</sup>-bô-tiòh óa<sup>n</sup>-ké, goân-lâi sī lak-khì thô-kha...



Pún-chiâ<sup>n</sup> siū<sup>n</sup>-kóng che sī thi<sup>n</sup>-kong-peh--á tài-liām góa chêng 3 kang chham-ka gián-thó-hōe chiáh siu<sup>n</sup> hó, ài sió chat--chit-ē, tō mài chiáh--ah, m̄-koh liam-mi ài chiáh iòh-á, bōe-sái kang-pak, siū<sup>n</sup>-siū<sup>n</sup>--leh, khat chha-put-to 1/5 khí--lâi, lâm chit-kóa Thài-pêng-iû<sup>n</sup> ê hái-soa, tiām-tiām-á kā chiáh--lòh-khì.

# 大埤苦傷悲

## Those Sad Reservoirs

Khu, Bûn-sek (邱文錫)

阮厝是桃園庄跋作田人，阮 ê 田攏是用中埤 kap 水泉埤 ê 埤水來灌溉。這兩口埤是相連做伙，毋過毋是雙連埤，因為水泉埤埤底較懸，中埤較低。

細漢時，六月冬工課無閒煞，阮猶是佇 heh-joáh 期間，埤水嘛 làu-ta，阮遮 ê 看牛囡仔就佇埤底釘一枝 gû-khit-á，縛一條三丈長 ê 牛索，按呢牛圍杙仔整一个圓箍仔，一工落來，就會當食 kah 一肚飽。阮遮 ê 看牛囡仔親像鳥仔放出籠，sio-io sio-chio，去 thà-phang-siū，pah-phōng-siū……，過阮一生中上蓋快樂 ê 囡仔時。

時間來到中秋後，兩口埤 ê 埤水攏瀟瀟滿滿，我看牛來埤岸食草，中埤水面曠闊，埤中有幾隻 chúí-phi-á 佇遐 chhàng-chúi-bī，水光閃爍，chúi-ia<sup>n</sup> bi-bi，這款美景，到今猶深深印佇心肝內。

閣來是水泉埤，水泉埤是 tng-liau ê 三角形，三角尖尾 ê 所在有拖向西北片，這個尖尾就是出水泉 ê 所在，也就是水泉埤名稱 ê 由來。

三角兩片有 chhe<sup>n</sup>-phiàng-phiàng、koân tú-thi<sup>n</sup> ê 大 tek-loáh，秋風吹送，竹尾 iô-pái，埤水猶原瀟瀟滿滿，水面猶原是平波波、金爍爍，彼陣我當咧看德國小說《茵夢湖》，心內咧想，這口埤就是我 ê 《茵夢湖》。

佇遐拄著阿水伯仔嘛咧看牛，kap 伊開講，伊講 chit-má ê 水泉埤，就親像〈赤壁賦〉ê「清風徐來，水波不興」，阿水伯仔是漢文仙，會曉 pàng-khóng-chú-péh。

二十外年前，公所 bô-kóng-bô-tàn，kā 大路開對中埤經過，農民連名欲告公所，公所知影家己 té-lí，趕緊 kā 工程停掉。毋過嘛無回復原狀，中埤就按呢予人 lîu-tńg phò-a-tō，倒佇遐二十外年。

啊水泉埤呢，彼工刁工來到埤岸，看著埤中全是 chiân-lâng-koân ê 布袋蓮，連埤底埤水都看袂著，兩片賭幾節 lî-lî-lak-lak ê 老竹欖，真是 hi-bî soe-pāi，啊！永別囉，我少年時代ê《茵夢湖》！

# 三明治 ê 年代

(摘錄)

## The Sandwich Generation

Lí, Siok-cheng (李淑貞)

『三明治』是按西方傳來 ê 食物，先 kā siók-pháng 切三角形 iah 長形，chiah 青菜、tho-má-toh、há-muh、肉、bé-không (becon)、肉鬆、卵、sa-lát (salad) 等，kauh tī siók-pháng 中 ng，內容豐富、氣味好，做主食、點心 lóng 好，想 bē 到 soah hông 講是 chit 个世代人倫困境 ê 代名詞。M̄知 siáⁿ-mih 時 chūn tī 社會，『三明治』變做是 21 世紀做爸母挾 tī 兩代中間生活 ê 問題！結婚生 kiáⁿ，lóng ài 面對！

我問有結婚做人爸母 --ê 問題：「你食老有 beh 靠 kiáⁿ-- 無？ Beh kap 新婦 tòà 做伙無？ Beh kā kiáⁿ 伸手 -- 無？ Beh chhōa 孫 -- 無」？ In 大多數 lóng 無 beh 靠 kiáⁿ！Che tiōh 是三明治 ê 年代，對頂一代 kap 下一代付出，無所求 ê 心情。

我 ê 客戶阿華 chiah 六十歲，熟 sāi 阿華十五年 --ah，tī chit 段時間，伊 kap 大漢後生阿良為著家庭圓滿做石磨 á 心。阿良到三十一歲 chiah 結婚，kā kiáⁿ 娶某是盡爸母 ê 義務，照理講，阿華翁某責任完成，應該好命 chiah tiōh！想 bē 到家庭風暴 chiah beh 開始，新婦阿珠娶入門，ta-ke 新婦 bē hah，tiāⁿ-tiāⁿ 為著錢，新婦吵 beh 離婚、甚至割手節 beh 自殺！

到底是 siáⁿ 原因？雙方是個性問題？Iáh 是八字 bē háh？我所熟 sài ê 阿華母 á kián，人古意 koh 骨力。阿良 koân 大斯文、皮膚烏、好笑神，按怎看 tō 無 sêng 做小工，伊高中卒業後，就做枋模、pák 鐵 á 粗工，雖然 khang-khòe 艱苦，收入 iáu 算 bē-bái，一工 1800 kho。三十歲 iáu 無結婚對象！阿華翁某真著急！我 bat 好奇問伊：你高中 ná ē 做粗工？歹娶某 lioh！伊應我：做工 mā 是正當頭路，認真做工資 koân。話是 an-ni 講無 m̄ tiòh，m̄-koh chit-má 查某 gín-á 重外表，阿良 chit 型 khah 食虧！伊對家己 ê 能力 kap 外表有信心，一點 á tō bē 煩惱，伊 iáu 少年，未來代誌 chiok 歹講！

在我看伊人品好、iú 孝，mā bat 紹介保險客戶黃小姐 hō-- 伊，兩個都無緣。半年後，人黃小姐結婚，翁就 tī in 公司對面經營模 á 工廠，in chiah 熟 sài 一個月就結婚，查某 gín-á 菜籽命，結果人家庭美滿。阿良就無 hiah 好命！伊是『新好男人』有責任 koh 體貼，下班洗衫煮飯、做家事，飼奶換尿 chū-á 等。結果是做 kah 流汗 koh hông 嫌 kah 流 nōa，阿華怨嘆 kián 娶 m̄ tiòh 人！

俗語一句話：「門當戶對」。阿珠厝 -- 裡開工廠，伊面圓、人矮肥古錐，身 koân 無到 150 公分、歹性地、講著話厝蓋 kiōng-beh 掀 -- 起 - 來。十三年前，in teh 行 ê 時，tiòh tiān-tiān 冤家，雙方爸母 chiâu 反對，原因是阿華貸款 200 萬，阿良收入 koh bē 穩定。阿珠厝裡開工廠，環境好，lóng tī 厝裡做會計，驚查某 kián 食苦，2 ê 個性 koh bē 合，ah in 父母苦勸伊交別 ê，bat 分手過，若 m̄ 是阿良好性地讓 -- 伊，in 早就隨人 ah。想 bē 到？阿珠有身，生米煮 chián 飯，hông 逼結婚，姻緣天注定？In 爸母 iáu 是無贊成 chit chhân 親事！結婚 hit 日，爸母無來參加，tī 大雨中看著阿珠大兄 khiā tī 台頂，無得著爸母祝福 ê 婚姻，kám ē 幸福？

了後，為著貸款利息 kap 生活費用，koh 拄著 khang-khòe bē 順，收入變少，阿珠只好轉去後頭厝借錢，阿良 mā tī 丈姆 hia 無暝無日做工，補貼生活費。

樹 á 大就分 oe，阿珠 beh 分財產，一支喙親像破雞 chhéng，用離緣威脅，原因是 tòā 三樓透天厝 lóng in leh 納利息，照理應該過 hō 阿良 chiah tiòh，阿華翁某 m̄ 肯，新婦氣 tiòh 鬧自殺，離家出走，in 為著三个 gín-á 只好答應。

財產 chiah 分 soah，問題 koh 出 -- 來，阿華生活費用，beh 按怎處理？原本 i ka-kī iáu 有收入，生活無問題，有一 kái 出車禍，手骨受傷嚴重！需要時間治療 kap 復健，tàng-sāi-á 開始計較，最後決定兩個輪流顧，一人負責 1 個月，無輪 -- 著 ê 提 3000 kho 補貼生活費，阿華就 1 個月 tī 南部，1 個月 tī 太平。經過一段時間調養，chiah koh 正常上班。俗語講：「作著歹田望後冬，娶著歹某一世人」。

「無米，兼閏月」，想 bē 到，阿伯車禍，大腿受傷 khōng 石膏，koh 高血壓，無一年半年是 bōe 好！照理兩個新婦一个顧一個月，真單純 chiah tiòh，想 bē 到有意見！原來計較父母大細心，財產分無公平，大媳婦阿珠 m̄ 肯輪流顧。半暝吵 kah bē 安靜！Ta-ke 新婦看 tiòh 我 lóng ná tâu ná 哭，阿華怨嘆後生歹命娶著歹某；新婦後悔嫁 m̄-tiòh 翁，為著三个 kián，只好忍 -- 落去。

我看 in 情緒 bē 穩定，煩惱未來日子 beh 按怎繼續行 -- 落 - 去？上可憐 --ê 就是阿華 kap 阿良兩個人對兩代 ê 責任。



三年前，阿伯中風，kap 併發症糖尿病、心臟病倒 tī 眠床，心情 bái 想 bē 開，阿華苦勸無路用，老人矢志，替 in 煩惱也無奈。人講：『久病無孝子』，半年後，我揣 in，看無人，問 chiah 知，阿華搬出去就租 tī 離厝 100 公尺 ê 所在。阿珠講：「大伯計較熟 -- 人用電無公平，規氣 6000 kho 租厝省麻煩！」

阿華目屎流目屎滴講 chit 幾年來，所受 ê 委屈，我同情 -- 伊。我翻頭問原因，伊 hō 我 ê 答案聽著真心酸：「今 á 日 ē 變成 chit 種場面，lóng 是兩個老 --ê 做得來 --ê，我嫁來 chia 十年，我按怎做 in lóng 無滿意！我 mā tiòh 甲狀 chōa<sup>n</sup> 機能亢進 kap 憂鬱症，ta-ke 想 bē 開，我 mā 無辦法，該做我 lóng 做 --ah，租 mā 好。」坐 tī 椅 á 阿華已經無氣力應。看伊 ê 眼神，我 m̄ 敢 koh 問。

我 bat tī 十三年前笑笑問過阿良：「以後想 beh 生幾個囡仔？」伊應我：「生愈濟愈好，上無 mā ài 生四個，濟人濟福氣，厝裡 mā khah 鬧熱！坐 tī 身軀邊 á 阿珠應 -- 伊：「我 to m̄ 是豬母！教育費、生活費 hiah 貴 to m̄ 是飼豬 koh！Beh 生你家己生！」伊 chit 個想法真疑問？三十歲 ê 少年人，哪有 chit 個想法？伊 koh 應我：「人出世有帶糧草來，免煩惱生活 ê 問題」，想 kah 真輕鬆。

十三年來阿良為著家庭圓滿，挾 tī 父母 kap 某中間，壓力大，我全款問 -- 伊，beh 生幾個？伊苦笑講：「三個 to 飼 bē 飽，kám thang koh 生？」環境 ē 改變人 ê 想法。若有影像伊所講 hit 句：「人出世有帶糧草來」我真想 beh 問 -- 伊：「若 án-ne, 世間人就 bē 為著生活煩惱，包括你 kap 爸母 kám m̄ 是 --leh？」

# 面冊 · 五帖之二

(摘錄)

## Face Book—Two Pieces from the Five Posts

Ngô, Chèng-jīm (吳正任)

### 1. 美人樹 風鈴木

Hit 條流過 KS 區 ê 溪河，兩 pêng 溪岸，栽 kui chōa 「美人樹」，一直 tòe 溪流，款擺腰枝，彎彎 oat-oat，一路 thàng 到出海口；ù 熱 -- 人到秋天 ê 尾溜，隨著季節，沿汰開花，沿汰落葉；粉紅色水，m̄ 管枝榼 se-se，iah 是 kui 簇蕊蕊，著是欲 kā 溪岸粧 thān hō súi 噹噹。

舊曆年前後，寒熱無定，街 á 路所見，有人穿 jiàn-bah，moa 裘 á，套 leh 幾 ā 領，有人穿短截 ê 衫，有人 long 長 ng-á；古早人 tih 講 ê 「二八亂穿衣」，敢是講 chit 個時節？Thàng 溪岸另外 hit 條叉路，換栽 kui chōa 紅色水，kap 黃色水 ê 「風鈴木」，親像 leh 比 súi leh，ù 寒 -- 人尾溜，到春三月；雖罔季節無 kâng，m̄-koh，kâng 款是花那開，葉 á 那褪，落尾，chhun 花蕊滿枝榼。

Tī 我猶 bē 熟識 chit 兩款花樹進前，攏 kā 「美人樹」，準作大欖 ê 「沙漠玫瑰」，花 kap 枝骨，誠相 kâng，無 kâng 款 ê 所在，是「美人樹」，腰身懸大閣粗，而且，身軀頂四界 puh 出一粒一粒，圓弧 ê 刺粒 á，親像掛 tī 身軀頂 ê 勳章，lán 若 kan-na 看樹身，會 liáh 準伊是「斑芝」；iah 若講著 lak kah 無半葉 ê 「風鈴木」，kan-na 看伊 ê 枝骨，你會 liáh 準伊是瘦抽 ê 「苦棟」。

行過「河堤路」，無 kâng 季節，有無 kâng ê 景致，hō 人感受無 kâng ê 風情；唯一 kâng 款 ê 是，tī 無 kâng ê 季節，m̄ 管是粉紅 ê 「美人樹」，iah 是粉紅色水，黃 gìm-gìm ê 「風鈴木」，in 掛 tī 枝桠 ê 花，攏一蕊一蕊，tī 風裡，kap 季節 sa<sup>n</sup> 辭，落 kah kui 塗跫；不三時，你會看著，停 tī 樹跫，停車格 ê 小轎車，車蓬頂，hō lak-loh ê 花葉，粧 thā<sup>n</sup> 成另款（類）ê 「花車」。

想起早前，我猶 bē 熟識 chit 兩款花樹 ê 時，初頭見著花 ê 艷麗，竟然 hō 花 siâ<sup>n</sup> kah 心肝穎，ká 起一陣一陣漣漪，只為賞花，kā 車停 tiàm 樹 kha，沉醉 tī 若詩若夢 ê 花海裡，順 chhùi 唸出內心 ê 讚嘆 kap 驚疑：

「停車是欲咩？葉盡花滿枝

M̄-bat 妳名姓，芳名有誰知？」。

## 2. 「洋麻」記 tī

看著一篇，關係 tī 家鄉田寮「狗氤氳」（káu-in-khûn 原「平埔族」地名）「崇德社區」，復育「洋麻」成功 ê 報導，牽引我墜落 gín-á 時代記 kī ê 夢裡。

細漢，gún tau mā 種過「洋麻」，hit-ê 時陣，社裡種 bē 出 siá<sup>n</sup> 款經濟價值較 koân ê 農作物，有是 teh 寡蕃薯，種寡果子，iah 飼幾隻雞 á，鴨 á，抑 liáh 幾隻豬 kiá<sup>n</sup>-á 轉來弓；果子成熟了後，挽去鄰近 ê 市 á 賣，iah 若六畜飼大隻，外位 ê 人會來山裡買，收入貼補厝裡三頓所費，iah 是做為序細讀冊，註冊費用。

「洋麻」用途誠闊，tī hiàng 時，工業無發達 ê 年代，iáu bē 有「耐龍」塑膠索 á，生活內底，若欲網縛物件，kan-ta 使用「洋麻索」，só-pái，tī hit 時陣，臺灣農村，四界著 lóng thèng 好看著「洋麻」ê 影跡。

「洋麻」曝焦了後，poān 作大細無 kâng ê 洋麻索，ē-tàng 作各種用路，親像：牛羊索，豬 kha 抄，籬筐索，腳車，鞋 kin 索，粽 kōa<sup>n</sup>..... 等，額外，「洋麻骨」（芯），會使入藥，會使作火引，因為 ta 槁輕兩 siuh，mā ē-sái 作釣魚 ê 短節浮筒，若 phòà 做 pêng，at 做 5~6 寸一截，khng tiàm 便所，著成作屎 poe 篋 ..... 額外洋麻葉，koh ē-sái 得作豬飼料。

「洋麻」一冬收成一遍，「洋麻籽」，量約 tī 清明前後 tiām 落，到白露前，欲採收，若無，tī khau 皮時陣，纖維 kap 外層表皮較歹剝離；採收 ê 時，需要規欖掛頭（根）khau 起來。

作洋麻過程，是按呢：倒手 gīm 一欖掛尾溜連葉 ê 洋麻，雙手 ê 尾溜 1/5 所在，kā 麻桿 at 斷，連後，正手 úi 尾截折斷 ê 所在，順手 kā 麻桿連尾抽離，khng tiàm 邊 á，然後，chit 欖洋麻，kâng 款夾 tī 倒手 ê 食指 kap 中指空縫，倒手大頭姆合依作伙，chhih tiâu 麻（桿）欖，正手出力抽（剝）離表皮 kap 纖維，一直到洋麻頭（根）部，規欖纖維剝（脫）落為止。

接繼，khau 表皮，擲一條長椅條，kā 拄 chiah 剝落來洋麻皮，用特製 ê 刨刀，kā 頭部淺層表皮，先 khau 掉約成尺長，chiah koh 用刨刀 chhih tiâu，另外一個大人 iah gín-á，khiā tiàm 椅條頭前，手 gīm hit 截洋麻頭部纖維節，倒退，出力 giú，giú 到 kah kui 欖洋麻，頭尾表皮，攏去除清氣為止；che 愛靠兩人合作工夫，有時，khau 一遍著清氣，有時節了無好勢，愛 khau leh 2~3 遍。

家鄉「田寮」，遍佈惡地（badland），因為塗肉含有礦物質 kap 鹽份，種作困難，hiàng 時，kan-na ē-tàng tī 山坡地，iah 山谷水窟，築土壩圍塗 teh 蕃薯，插甘蔗，種洋麻插竹 á..... 等一寡耐旱作物，部份地頭，經過土質改良，壅肥，chit-má soah 已經 ē-tàng 種出口感誠讚 ê 芭 lá，棗 á，樣 á..... 等經濟價值較 koân ê 作物。

庄 kha 所在，尤其是山內貼底，無娛樂場所，mā 無啥 chhit-thô 物 á，平素時，gín-á kan-na sng thám-á（玻璃珠），跳橡乳籐 á，搨尪 á 標，sng 牛車鬼，iah 無，著是 ī bih-sio-chhōe；尤其是 bih-sio-chhōe，上激烈，上刺激，bih tiàm 厝角，樹欖後壁，柴架，iah 是電報柱，額外，塗埕邊 á ê 大片洋麻園，一排一排洋麻，發欲到兩人外懸，一 chōa 一 chōa，直 bìn-bìn，閣清氣噹噹，是 gín-á 人走相逐，iah sng bih-sio-chhōe ê 好所在。

洋麻園 ê 壟溝，一 chōa 一 chōa，深落若一條一條，thàng 往童話故事夢境 ê 門 chhùi，m̄ 知 thàng 到 siáⁿ 所在？沿路有 iā 落 gún gín-á 時代，無煩無惱 ê 笑聲，日頭花 á，nng 過葉縫，篩落稀微光影，有 gún chông 出 chông 入 ê 影跡，mā 遺落 gún gin-á 時代，若花蕊 hit 般，夢 ê 碎瓣 .....。

# 蟬仔聲——懷念陳文成

## ■ The Sound of a Cicada

Ô; Bîn-siông (胡民祥)

啊！蟬仔 ê 叫聲。

對二樓 ê 窗仔傳入來，m̄ 知伊是歇佇佗位？是佇青翠高高 ê 楓樹，抑是高 kah 欲拄天 ê 碎葉樹，抑是 koh khah 遠 ê 一大片 ê 青松？風吹微微，為何，短短急急三聲 tō 停去。敢是我咧做夢？M̄-kú，白日夢是無可能啦。

北美洲 ê 蟬仔難得叫，至少，阮賓州西方 ê 山河林鄉 ê 蟬仔，tō 是按呢？M̄ 肯展喉獻聲長叫。雖然罕得叫，叫著 koh 急 koh 短，總是攏會引來思鄉 ê 情緒。

阮嘉南平原故鄉 ê 蟬仔，in 上愛貼佇苦楝樹，抑是樣仔欖，叫 kui 个熱天。今年五月中旬，我轉去探訪父母，回 kàu 曾文溪岸 ê 胡厝寮。我有一工，行落曾文溪埔 ê 田園，走 chhōe 童年牽牛食草 ê 夢，行 kàu 麻善大橋 ê 南方橋頭。橋頭有一个部落叫作溪底寮，有十統戶 ê 人家厝。

欲入莊頭 ê 路邊一排樣仔樹，續落去是一簇一簇 ê 竹抱。我佇樣仔腳，風一陣一陣吹過來，蟬仔直直叫，一聲過一聲，hō 阮流浪海外 ê 遊子，聽 kah 神神，時光轉向童年。

囡仔時代，用竹篙粘點仔膠，掠苦棟樹 ê 蟬仔。Khah 有本事 ê 囡仔，用棕箕絲拍活結，縛佇竹篙尾溜，佢蟬仔鬥智慧。棕箕絲幼 koh 細，蟬仔 m̄ 知是陷阱，伸腳爪佢絲爽。想未夠，一時大地動，煞佢竹篙作伙落落地面。去 hō 囡仔掠去。

蟬仔聲。我想欲聽，台北林口「竹林山寺」ê 蟬仔 ê 禪聲；茶園邊想思樹 ê 蟬仔 ê 叫聲；陳文成童年 ê 蟬仔聲。

十二年前，文成離開賓西山河之鄉，轉去台灣探親，枉死母校台大蕃薯園，tō 是蟬仔叫天 ê 季節。

聽著蟬仔 ê 叫聲，阮 tō 會想起伊，想起佇熱天時，替同鄉會募款，阮作伙佇水邊公園，賣台灣菜丸仔 ê 往事。Ná chhiū<sup>n</sup> 故鄉 ê 蟬仔直直叫，伊攏未 thiám，直直叫人客，來買菜丸仔。

聽著蟬仔叫天，阮著會懷念故鄉，阮著會想起文成。

(1993-10-24 寫佇茱里鄉)

# 哪會 án-ne?

(摘錄)

## Why Did It Happen?

Tân, Hong-hūi (陳豐惠)

實在想 bē 曉，「米粉」哪會 án-ne ?

「米粉」kap 我，自國校、國中到高中，無仝班 mā 仝學校，阮 tòā 仝條巷仔，早起若無做陣去學校，下課 mā 會相 chhōe 做伙轉 -- 來。In tau khiā 巷仔口三角窗，一樓做店面 teh 賣文具 kap 一寡 chhit-thô 物。以前阮下課 tiā<sup>n</sup>-tiā<sup>n</sup> 先去 in tau 樓尾頂 sng，三樓尾有花園，koh 飼狗仔 kap 猴 san 仔！阮上愛 tī hia 飼猴仔囡，peh 塗豆 hō 伊食。逐擺攏 beh 食暗 --ah，我 chiah 趕緊走轉去厝，chiah bē hō 下班轉 -- 來 ê 媽媽罵。

「米粉」，本來是號做「美芬」-- 啦，m-koh 我叫伊「米粉」叫慣勢 --ah，改 bē 過 -- 來。「米粉」是年尾囡仔，伊早讀，chiah 會 kap 我仝班。講 -- 起 - 來 mā 是真有緣，「米粉」khah tiām，我 khah 厚話；伊成績排頭前，koh tiā<sup>n</sup> 參加作文、畫圖比賽，啊我是逐項攏中中 --a，kap 伊實在是天差地，m-koh，阮兩個 chiā<sup>n</sup> 講有話，「米粉」tiām 罔 tiām，若 kap 我做伙，啥 mih 心事攏 mā kā 我講、問我 ê 意見。

是講，這擺，「米粉」哪會雄雄做彼个決定，ā 無 kap 我參詳半句 --leh ?



事實上，自國校五年以來，我就罕 leh 去「米粉」in tau，「米粉」ê 老 pē 生理愈做愈大，choân-á kā 樓尾頂 ê 花園、猴籠仔拆掉，起倉庫。我猶會記得，彼陣「米粉」in 厝 -- 裡 kā 猴 san 掠去送 -- 人，是趁阮去學校 ê 時，in 驚「米粉」m̄甘、會 hoe，無想到「米粉」知影猴 san 無 tī--leh，無講半句話，kan-na 來 chhōe-- 我，kā 我講「無猴 san--ah. . .」就目屎 chháp-chháp 滴。

拄仔好自彼時開始，「米粉」學 piano、學畫圖 ê 時間增加，in 老 pē 希望伊以後做音樂老師 iah 是美術老師，阮就 kan-na tī 學校有見面 ê 機會。尾 --à，我無啥愛去「米粉」in tau 是因為阮見擺 tī 房間內講話，in 媽媽攏 hoah 伊去彈琴，chhun 我 tī hia m̄知 beh 創啥。

我有時仔感覺「米粉」in tau 管教 siu<sup>n</sup> 嚴，若我，一定 tòng-bē-tiâu--ê，m̄-koh，可能就是按呢，「米粉」成績 chiah 會排頭前。

我 teh 想，「米粉」chit-má 決定按呢，是不是 kap 伊 ê 家庭背景有關係 --leh？

「米粉」以前 tiā<sup>n</sup> 講，伊上尊敬伊 ê “爸爸”，tī 伊心目中，“爸爸”啥物攏知、啥物攏 bat，逐項會，koh iú 孝阿公、阿媽，通人呵佬，我 mā 真欣羨「米粉」in 厝有真 chē 阮 tau 無 ê 物件。

會記得國校六年 ê 時，「米粉」tī 學校下課以後講有代誌 beh kā 我講，阮去公園仔散步，行足久了後，伊猶 tiām-tiām，天 beh 暗 --ah，我 kiōng-beh 急 -- 死，「米粉」chiah 講：「阮爸 --ā 講 tùi 今仔日開始，有一个阿姨 beh tòā 阮 tau，伊會 kap 媽媽全款疼 -- 阮. . . . .」，「米粉」目調無神無神，伊 kā 厚 koh 重 ê 目鏡提落來拭拭 --leh，就講愛趕緊轉 -- 去，siu<sup>n</sup> òa<sup>n</sup> 會 hông 罵。我 m̄知影「米粉」in tau 發生啥 mih 代誌，kan-na 感覺伊話講無 chiâu。了後，「米粉」ê 成績無 koh 再排頭前，國中阮兩個補習、考試無閒 chhih-chhih，khah 少開講，伊有時會 kā 我講一寡厝 -- 裡冤家 ê 情形，「米粉」ká-ná 無要無緊，親像 teh 講

別人 ê 故事；Kan-na 有一擺，「米粉」真激動 kā 我講，為著講話口氣 ê 問題，in 爸爸罵媽媽罵 kah 真歹，路尾甚至 kā in 媽媽搵喙 phóe，「米粉」bih tī 樓梯間 m̄ 敢出聲，本來 in 爸爸媽媽 beh 離婚，尾 --à in 媽媽 kā 「米粉」講「絕對 bē 離開米粉 chia-ê 囡仔」，離婚 ê 代誌準拄煞。

凡勢是這件代誌對「米粉」影響真大，高中彼陣，「米粉」tiā<sup>n</sup>-tiā<sup>n</sup> chhōe 理由 khah òa<sup>n</sup> 轉去厝，伊決定無愛考音樂 iah 是美術 ê 科系，規心 kan-na 想 beh 考 tiâu 外縣市 ê 大學。Kap 我全款，阮兩個攏走來台北，體驗 kap éng 過差真 chē ê 生活方式，經濟上是 chiâ<sup>n</sup> ân，心，chiâ<sup>n</sup> 自由。

是講「米粉」是按怎雄雄決定 beh kap 加伊 15 歲 ê 查埔人結婚 --leh？伊心肝底 kám m̄ 是真怨恨 in 爸 --ā？伊 m̄ 是驚結婚？驚彼 lō 有才情 --ê. . . . . 實在想 bē 曉，「米粉」哪會 án-ne？

# 隨緣 khoa<sup>n</sup>-khoa<sup>n</sup>-á kiâ<sup>n</sup>

(摘錄)

## Strolling Along Fate

Teng, Hông-tin (丁鳳珍)

「心情俗化久無詩」。真久無好好 á 寫 kóa 物件，berh 寫 ê 時陣，頭殼 khang-khang，hiông-hiông phû 出賴和先生寫 ê chit 句詩。

論真講 -- 起來，m̄ 是無物件 thang 寫，是 iá bōe kàu 寫出來 kap tak-ke 分享 ê 時陣，無 tiā<sup>n</sup>-tiòh chit 世人 lóng bōe tú tiòh 適合寫出來 ê 時機。

Sui-bóng 阮看起來 chin 大方、chiâ<sup>n</sup> 厚話，m̄-kuh，真正 bat 人情世事了後，感覺有 kóa 代誌，有 kóa sim-chiâ<sup>n</sup>，m̄ 免講 hō 人知，可能 iā 無適合講出來。因為，有牽連 ê 人 lóng iá tī--leh，考慮 tiòh 對方 ê sim-chiâ<sup>n</sup>，掛慮 tiòh 有關係 ê 人 ê 隱私，所以，有 lú 來 lú chōe sim-chiâ<sup>n</sup> 無想 berh 講。因為 án-ni，我已經放棄 chiâ<sup>n</sup>-chòe 文學家 ê 夢。

私人 ê 代誌，私人 ê 感情，個人有個人 ê 理解角度，無法度 tak-ke lóng kāng 心，親情、愛情、友情 kap 婚姻 lóng 是 án-ni。Kap 我有關係 ê 私人代，有 chit-kóa，我 mā 無 kah-ì 別人 kóng hō 我無熟似 ê 人聽。是講，咱 ê 老祖先 án-ni 講過：「Chhùi 生 tī 別人 ê 身軀頂。」別人 berh án-chóa<sup>n</sup> 去談論，是咱管 bōe tiòh--ê，既然管 bōe tiòh，就只好 kī-chāi 伊去，又何 mih 苦要意 --leh。

Án-ni，來講 kóa hō 我體會 tiòh 性命 ê 溫暖 ê 代誌好 --ah。

今年 8 月 15 號，因為有代誌愛辦，阮來 kàu 雲林縣西螺鎮，中晝時 á，m̄ng-m̄ng-á 雨 hiông-hiông 飄落來，我—ê 人 tī 雨 --lí khoa<sup>n</sup>-khoa<sup>n</sup>-á kiâ<sup>n</sup>，想講，雨 iá 無大 kah 需要 giáh 雨傘，清涼 ê 雨絲 tú 好 sóe-thōa 心內 ê ak-chak。

「你 beh 去 tó-ūi ? 我載你來去。Teh 落雨。」

一位阿嬤 kā o-tó-bái 停 tiàm 我 ê 邊 á，án-ni kā 我講。Hiông-hiông, kan-na 看 tiòh 已經過身 4 冬外 ê 阮 ău (阿母)，我 ê 心肝 i<sup>n</sup>-á 溫暖起來，就坐起伊 ê o-tó-bái 頂。

「Chin 多謝！我 berh 去福興宮。」坐 tiàm 完全無 sio-bat ê 阿嬤 ê 後壁，我感覺 sió-khóa-á 歹勢。Hit 時，我 pún-chiâ<sup>n</sup> 有淡薄 á 憂悶，所以，無想 berh 加講話，伊 mā 無 chhōe 我開講。阮兩 ê 人 tiām-tiām 做伙經過一條 koh 一條 ê 街 á 路，雨 lú 落 lú 粗，溫柔 ê 心 koh kiâ<sup>n</sup> 轉來我 chia，kā 我攬 --leh。

到位了後，我 kā 伊說多謝，車 sérh 頭，伊就消失 tī lú 來 lú hng ê 雨 --lí。我想，chit 世人阮可能 kan-na chit pái ê 相會。

「媽祖婆！懇求你賜福 hō tú-chiah 載弟子來你 chia ê hit 位善良 ê 阿嬤，祝福伊平安幸福。」因為落雨，伊 ê 人生為無 sio-bat ê 我暫停，tī 我孤單心悶 ê 人生路途中，載我一 chōa 路。伊應該 m̄ 知影，因為 án-ni，有人 tī 雨聲大過人聲 ê 西螺福興宮，懇求媽祖婆賜福 hō 伊。

「Hongtin, góa kui-chái chhōe--lí, chhōe lóng bô. só-ū ê tiān-ōe hō-bé chhōe thàu-thàu, bô chit ki ē thong. Bóe-á chhōe tiòh Hun-bín, kiát-kó he sī TLH ê tiān-ōe, chit-má Tân Kim-hoa teh iōng.」今年 8 月初 10 下晡，Lîm Chheng Siâng 老師 tiàm 我 ê Facebook án-ni 留話。敲電話 hō 伊，伊 chin 要意，講伊聽人講我 tī 舊年離婚 ah。

我講：「Hè<sup>n</sup>--ah。舊年九月離婚 --ê。」進前我應該有發手機簡訊 kā 伊講，可能伊無注意 tiòh。因為阮 kiá<sup>n</sup> ê lāu-pē kap in kiá<sup>n</sup> 是同窗，伊對阮兩 --ê lóng chin 關心。「Ah，gín-á--leh？」伊 chiá<sup>n</sup> 歡喜阮兩 ê gín-á ê 台語講 kah siah-siah 叫，kā in 當做家己 ê 孫。

「Gín-á tòe 我，伊家己 tiām-tiām 搬出去，gín-á kāng-khoán tiā<sup>n</sup>-tiā<sup>n</sup> 轉去 in 兜，gín-á in 阿媽 kāng-khoán tak 禮拜有 êng 就會駛車來載 in 轉去，gín-á 大漢 --ah，mā 會曉家己坐公車轉去 in 兜。Kan-na 阮離緣，無 koh tòà 做伙。Tú 開始，gín-á khah bōe 慣勢，chit-má 已經慣勢 ah。無 tòà 做伙，厝 --lí ê 氣氛 khah 平靜，án-ni mā 是 chin 好。對 tak-ke lóng 好。」我驚伊煩惱阮，就詳細 kā 伊講 hō 明，伊講伊看阮兩人無 siá<sup>n</sup> 好 mā chin 久 ah，án-ni 無 tiā<sup>n</sup>-tiòh iá 是好。

Chit-bak-nih，阮離緣 mā berh 滿一冬 ah。Chit 冬來，有 bōe-chió 親友 kap 老師關心阮，自動 berh 約我食飯、揣我開講、陪我散步，大多數 lóng hō 我謝絕，因為想 berh 一 ê 人 tiām-tiām kiā<sup>n</sup> 過 chit 段日子。總是，tak-ke ê 關心 hō 阮感覺 chiá<sup>n</sup> 溫暖，真正多謝 tak-ke 對我 ê thêng-sêng。

我想 gín-á ê lāu-pē mā 無 kài 歡喜。總是，阮總算切斷姻緣，會當 mài koh 鬥陣艱苦心，án-ni 就是 chin 好 ê 開始。阮已經是無關係 ê 人，我愛感謝伊 tiām-tiām kap 我離緣，平靜離開我 ê 人生，mā 真正 chiok 感謝，因為阮兩人生 ê gín-á lóng 是溫柔 koh 貼心 ê 人。

無想 berh 加講 ê 代誌，soah hiông-hiông 講出 chit-kóa-á，講 án-ni 就好。一切隨緣，sui-bóng，無簡單，m̄-kuh，人生就是 án-ni，緣來緣去，無法度勉強。既然無才調勉強，何不隨緣 khoa<sup>n</sup>-khoa<sup>n</sup>-á kiá<sup>n</sup> ？

# 帝爺公 ê kheh-kiá<sup>n</sup>

## Lord Te-Gia's Godson

Tiu<sup>n</sup>, Giók-phêng (張玉萍)

細漢 ê 時陣，我 bat 聽阿媽講過，阿爸因為運途無好，所以 hō 帝爺公做 kheh-kiá<sup>n</sup>，做帝爺公 ê 乩身。一直到 chit-má 欲 70 歲矣，iah 是 tòe tī 帝爺公 ê 身軀邊，tī 庄仔頭服務。Hia 是阿爸少數以個人名義 kap 人 poah-noá ê 所在，chhun ê 時陣，伊是「鄰長姆仔」招入來 ê 囝婿。

除了替帝爺公廟服務，阿爸 mā 是厝內負責燒香、拜拜 ê 人。阮厝攏總有 hók-sāi 三尊神明，chhāi-tiàm âng-tè-toh 中央 ê 是清水烏面祖 sū 公，兩 pêng 是恩主公 hām 帝爺公。我 iáu koh teh 讀國校仔 ê 時陣，有一工下晡，阿爸 hiông-hiông tī 厝 lìn 起 tâng。Hit 當時，阮 kui 家伙攏坐 tī 大廳，無張持，看著伊 ê 頭殼一直 hàì<sup>n</sup>，雙手若 hōa<sup>n</sup> tī 大腿頭，koh 若 teh 拍，喙 lìn 一直 séh-séh 唸，喘氣 ê 聲音 mā lú 來 lú 大聲，kán-ná tit-beh chî-chài 袂 tiâu。我聽著隔壁 ê 叔公 hoah 講：「帝爺公 khí-kà ah。Hit 當時 ê 阿爸 kán-ná 親像 koà-hiu<sup>n</sup> ê 時，hit 个 tī 廟埕 giâ 鯊魚劍 hàì<sup>n</sup> 來 hàì<sup>n</sup> 去 ê 童乩，hō 人心肝 sió-khóa 驚驚。

因為阿爸、阿母逐工攏無閒 teh 做工，厝內底 ê 代誌攏是阿媽 teh 發落，阮若 beh ài 註冊錢、食飯錢 mā 是 chhōe 阿媽討。Koh 加上，阿爸有時會 hiông-hiông 面仔青 sún-sún，了後 oát leh tóh 入去房間，甚至暗頓 mā 無 ài 食，chit leh 時陣阿媽 tóh 會 kā 阮囝仔講：「Lín 老爸 teh tiu<sup>n</sup>，mài chhap 伊」；我 mā 聽過阿媽 kā 厝邊講，阿爸 tiu<sup>n</sup> 欲改姓、欲 lim 農藥自殺。Hit 當時我 iáu 真細漢，看著阿

兄、大姐聽阿媽講了攏 tiām-tiām 無出聲，我 mā m 敢烏白問。因為按呢，有一堵圍牆仔 khōng tī 阮 kap 阿爸 ê 中央，而且 lú khōng lú koân.....。

有一擺，我無意中注意著大廳壁邊已經 hō 香煙 hun kah 烏 sô-sô ê 獎狀，大姊 ê 名 tī 國校三年進前是寫「吳青青」，後來 soah 變做「張青青」。我 kā 大姊偷問，m-koh 大姊 tiām-tiām 無講話，其他 ê 兄姐 mā 叫我 mài 問。等我 tih-beh 放棄 ê 時，阿母吐一个大氣了 chiah kā 我講，阿爸原底 tōh 是姓吳，是尾仔 hō 阿媽做 kiáⁿ chiah 改姓張，所以阮囡仔 mā tòe leh 改 .....hit 當時會嫁 hō 阿爸 mā 是阿媽主意 ê，m 知 chit-má ná 會變按呢.....。

我大學 2 年有一擺轉去厝 lìn，因為感冒，半暝仔坐 tī 大廳 khuh-khuh-sàu，阿爸竟然 phâng 1 杯燒茶來 hō 我，了後 tōh tiām-tiām 坐 tī 我邊仔 ê 膨椅，親像 hiáⁿ 滾 ê 燒茶開始講起伊 ê 過去.....。阿爸講伊 ê 老爸、老母真無公平，厝內 hiah 濟兄弟，soah 完全無分 siáⁿ-mih hō 伊；講伊趁 ê 錢攏交 hō 阿媽，家己 ah 無留半 sián 錢；kiah 嚴重 ê 是，最近伊 tiāⁿ-tiāⁿ 眠夢吳家 ê 老祖，提拐仔頭 beh kā 伊 kòng 頭殼，若無 kā 姓改轉來，恐驚伊這房會無傳.....。看著阿爸面憂面結向我討救兵 ê 形，我用盡所有 ê 氣力安慰伊，想 beh hō 伊 ê 心肝頭 kiah 好過 leh。總是，我永遠會記得，tī 我問阿爸為 siáⁿ-mih beh hō 阿媽做 kiáⁿ ê 時陣，阿爸彼款 m 知 beh án-chóaⁿ in koh 吞吞吐吐講 bē 出喙 ê 表情。

十年前 921 大地震了，四界路面攏坎坎坷坷，阿媽 mā 因為按呢 tī 街仔路無細膩跋倒，行動自 hit 時開始變 kah 無 siáⁿ 利便，一直到最近 chit 半冬，阿媽 koh 因為肝硬化身心受拖磨，tī 元宵節進前來過往。阿母講，阿媽思考無 siáⁿ 清楚 ê 時陣，tiāⁿ-tiāⁿ 問阮阿爸去 tó 位？問阿爸吃飯 bōe？阿媽過身前幾工，阿爸 kā 阮兄弟姊妹講，阿媽交代後事盡量簡單，chhun ê 錢攏 beh hō 伊做本，hit 當陣阿爸 ê 面容除了悲傷，若準 koh 摻著 m 甘 ê 目屎。我想，凡勢阿爸經過 hiah-nih 久長 ê 時間，伊所累積 ê 怨嘆 tī chit 個時陣已經得著理解；凡勢，帝爺公 ê kheh-kiáⁿ 總算 chhōe 著家己歸屬 ê 所在。

# Goán Gentleman

(摘錄)

## My Gentleman

Tiu<sup>n</sup>, Hók-chû (張復聚 / Babuza Chû)

Gentle

Lí kiám iáu ē kì--tit? Khí-thâu lí sè-chiah, m̄-bat kui-kí, tī chhù--nih o-pêh kā. Phòng-í, chhián-thoa, phòe-ê kap sa<sup>n</sup>-á-khò`lóng hō` lí kā kàu chhùi-kò-kò. Góa khi-mo`bái kā lí koai<sup>n</sup> tī piān-só! Lí tī hia o-pêh pàng sái-jiō, góa kui-khì kā lí tàn khì lâu-bóe téng! Pàng lí chit-ê ko-toa<sup>n</sup> tī hia.

1990 lán poa<sup>n</sup>-lâi Lâm-po; lí ê thian-tē piàn khoah khoah khoah! Tī chia, lí siōng tōa, sūi-chāi lí cháu, thiàu, lòng, chông! Hî-tî-á lí mā thiàu lóh-khì sng. Āu--lâi koh ū Ah-bî-á lâi chò-phōa<sup>n</sup>. Jit--sî kā lí sai-nai, mê--sî kap lí kheh-sio, khùn sio-óa. Che eng-kai sî lí ê hó thi<sup>n</sup>-nî. A-Pûi--ê lâi, lí iáu-sī láu-tōa--ê. Candy lâi mā kāng-khóan.

Lí tī lán chia ná chò kóan-khu--ê. Keh-piah in tau, tui-bîn Ông--ê ê chhù, tò-pêng Chan--ê ê m̄ng-kháu lóng lí ê tē-pôa<sup>n</sup>. Tiong-tàu, iû-chhai lâi, lí chiū hē sî<sup>n</sup>-miā pūi, aú<sup>n</sup>-aú<sup>n</sup> kiò. I chin siū-khì iōng chhê-á kā lí siāu, kā lí kòng. Ū chit-pái lí hông kòng kah kai<sup>n</sup>-kai<sup>n</sup>-kiò, hiám pái-kha! M̄-kú lí iáu-sī m̄-kia<sup>n</sup> sí, chiàu-siōng tī m̄ng-kháu kò; khò<sup>n</sup>-tióh iû-chhai mā-sī kā pūi. Góa kóng lí sī “káu pūi iû-chhai thó phòe thi<sup>n</sup>!”

Góa nā tī tiā<sup>n</sup>--nih teh chò sit, lí lóng ē kiā<sup>n</sup> óa--lâi, tiām-tiām phak tī hia, âm-kún tah-tī thô-kha, bák-chiu tōa-tōa khian, kim-kim kā góa siōng, góa chiok kah-ì. Sī hiah-nih-á chū-jiân kap khin-sang, bô hōan bô ló, ná-



chhiū<sup>n</sup> teh kóng, “Thâu--ê, góa chin ài kap lí chò-phōa<sup>n</sup> neh”. Góa nā giâ-thâu kā lí gán--chit-ē, lí chiū bóa-liu iô--ñng-ē. Góa siōng ài chit-khóan tiū<sup>n</sup>-bīn khi-hun. Góa lóng ke-kiám ē khi kā lí so--chit-ē.

Candy tú lâi hit-chām-á, góa ták-kang chhōa lín khi Kok-hāu ūn-tōng-tiā<sup>n</sup> cháu. Lí, A-Pûi--ê kap Candy lóng cháu kàu chiok hoa<sup>n</sup>-hí. Hit-chūn góa 41 hòe, lí chiah 1 hòe thóng niâ. Sui-jiân ták-pái lóng kui-sin tâng-kōa<sup>n</sup>, mā kám-kak chin sòng-khòai kap khi-mo' giang. Sng--khi-lâi che í-keng sī 10 nī chêng ê tài-chi ah. Jīn-seng mā bô kúi-ê 10 nī.

Ū chit-àm, góa beh koai<sup>n</sup>-mng khi khùn, kiò lí jip--lâi. Kiò kui-po; lí tiòh-sī m̄ koh chò lí cháu--khi! Góa hóe-tōa khi-mo' bái, chhut chhiú kā lí liáh--jip-lâi. Góa ná chhoh, ná kā lí phah thâu-khak. Lí hō' góa phah kàu tōa-sia<sup>n</sup> kai<sup>n</sup>, koh beh kā góa kā! Góa kā lí phah chit-ē koh-khah thiám!! Jip-khi pâng-keng liáu-āu, chiah hoán-hóe góa ná-ē bē-su beh kā lí phah sí leh! Hit-mê it-tit siū<sup>n</sup>, kia<sup>n</sup> kā lí ê thâu-khak phah pháí<sup>n</sup>--khi? Góa sêng-jīn hit-àm chiú lim siu<sup>n</sup> chē, sái sêng-tē, chiah ē hiah-nih chho-ló! Chin sit-lé!

Ū kúi-pái lí kám-mō, chhóan-khùi ē hiuh<sup>n</sup>, ph<sup>n</sup>-thâu ta-ta, lâu bák-sái-ko, chhùi-chih thó-thó; bô gōan-khi. Góa khò<sup>n</sup>-tiòh chin m̄-kam, ka-kī iōng iòh-á hō' lí chiah. Liân ī-hông-siā mā lóng-sī góa kā lín chù--ê. Ta<sup>n</sup>, lí lóng bē koh-chài kám-mō ah. Góa m̄-chai kiám ài thè lí hoa<sup>n</sup>-hi?

Lí ê thâu-chêng chià<sup>n</sup>-kha, chin chá tiòh se<sup>n</sup> liú, góa bô iàu-i, sòa jú lâi jú tōa. Kàu lí kiā<sup>n</sup>-lō' khai-sí iōng chhiáng--ê, góa chiah chai-í<sup>n</sup> giâm-tiōng. Chóng-sī siù-i mā kóng bô iàu-kín, góa chiū bô koh koan-sim. Ták-kang khò<sup>n</sup> lí chhiáng leh, chhiáng leh. Khò<sup>n</sup> kàu góa ka-kī mā bà-pì! Chit-chām-á, góa chiok bô-êng, tiám gōa chiah thang chiah tiong-tàu-tng. Àm-sí kàu chhù mā lóng chiok thiám. Kán-tan khat kóa-á chhī-liâu hō' lín chiah tiòh koh khai-sí bô-êng góa ê tãi-chi.

Ū chit-jit I-Mee kā góa kóng lí ê kha teh nōa, koh ū chhàu-bī. Góa chiah chim-chiok khòa<sup>n</sup>. A-niâ òe! Lí ê kha-tê-á í-keng nōa beh chit-pò<sup>a</sup> lah! Kut-thâu mā khòa<sup>n</sup> hiān-hiān! Góa sim-koa<sup>n</sup> chhiū<sup>n</sup> to teh koah! Kui-kang sim-chêng lóng chiok báí. Koh ka-kī kā lí chù-siā, iōng siōng kiōng ê ioh-á, Amikin. Chù 5 kang kám-kak ū chìn-pō, chiū thêng. Kòe bô kúi jít, thia<sup>n</sup>-tiòh lí teh hiuh<sup>n</sup>, góa chiū chai-ia<sup>n</sup> chit-sia<sup>n</sup> báí loh! Koh chàì kā lí chù-siā.

7 góeh 29 lé-pài, góa mā ài siōng-pan, beh chhut-m̄ng ê sí, khòa<sup>n</sup>-tiòh lí tó tī chhù-tiā<sup>n</sup>--nīh, 4 kha tit-tit. Bák-chiu ū chin chē hô-sin teh chng. Góa óa-khì kā lí bong, lí ê sin-khu léng-léng, 4 kha ngē-ngē! Lí í-keng lī-khui góa chò lí ka-kī cháu--khì! Ài, Gentle! Góa bô siū<sup>n</sup> beh khàu! Lí góa ê iân-hūn kàu chia ôan-kiat lò. Hi-bāng lí khi tī khòai-lók ê sè-kài. Bô hōan bô ló. Bô pē<sup>n</sup> bô thià<sup>n</sup>.

Chài-hōe lah, Gentleman!  
Koh hō' góa sioh--chit-ē!



Goân-kó 9 Aug 2001  
Siu-kái 27 July 2015





**Siáu-soat** 小說  
**Fiction**

# 貓靈

(摘錄)

## Spirit of Cat

Âng, Kím-tiân (洪錦田)

He 是 siá<sup>n</sup> 貨 --ah ? 清松 ngā-ngā thū 有 chit 睏 --á, 確定窗 á 外無 siá<sup>n</sup> ē tín 動 ê 物件, chiah 頭 liàu-liàu--leh, 暗笑家己神經線 ká 無 ân, 無代無誌 teh he<sup>nh</sup> 驚家己, 就無 beh chhap--i, lók-sông lók-sông 行出去房間。是講 m̄ 知 án-chóa<sup>n</sup>, hit 款 hǒng tī kha-chiah 後 teh tè teh chîn ê 感覺, 一直 bē 消失 -- 去; 無論 i 行到 tó 位, 總是感覺有人 tè tiâu-tiâu, 設使若 chit 越身就 ē hām hit ê 人面 chhiâng 面, ē 生出 siá<sup>n</sup>-mih 代誌 iáu m̄ 知 --teh ?

怪奇 ê 是, i 明知 kui 間厝 kan-ta<sup>n</sup> chhun i 1 人, thah ē 有人 teh kā siam kā 相, hit 種感覺又 koh 像 1 鼎 tú 當 tī teh hiân ê 滾水, tàuh-tàuh-á、tàuh-tàuh-á ùi 燒到滾, 無停睏 teh chhèng 出 1 港怪味, hō 人真不安、kui-ê 心 chô phók-phók 跳, 前 khùi 接 bē 著後 khùi, 尾手 --ah soah 變成 1 款驚惶, 起畏寒、起 bán-méh ê 心境。姑不將 tiòh kā 厝 nih ê 電火切 tòh, 音響 chūn hō 盡腹大聲, chùn kah kui 間厝強 beh 裂裂 -- 開, án-ne chiah 略 á khah ē tek 定。

清松大喙細喙 pō 兩粒肉粽, koh lim 1 碗燒湯, 身軀 chiah 略 á 起燒 lō; 前也 hit 港畏寒 kap 不安, chit 時 á 久隨消失去 --ah, sòa 落 soah 目 chiu 皮垂垂, 略 á ē 濁 ē 澀, 直起 ài 睏。

就 án-ne 垂 àh 垂、瞓 àh 瞓, tàuh-tàuh-á 沈入去眠夢。Tī 茫茫渺渺當中, i 無張持感覺 1 phû 烏 hai<sup>n</sup>-hai<sup>n</sup> ê 形體, 一直向 i 逼倚 -- 來, tú 想 beh thián 開目 chiu kā 看 khah 真 --ê, soah hō 1 chūn chhák 耳 ê hui-hoah 聲 ...

「阿松！你 chit-ê 死囡 á pó--teh ! Koh teh 飼 siáⁿ 貨 --haⁿh ? Tòa 厝 --nih 鎮 tè, 緊 kā 提去 tàn-hìⁿ-sak kong。」，徐清松聽 chit-ê, 差 chit-sut-á poah 落膨椅跤，精神 chit 看，in 老母手 --nih lêng 1 大袋物件，正 tī teh 1 項 1 項 khng 上桌頂，ná khng ná ka 罵。

「阿母 --á ! nah 有 --lah ! 我也無飼 siáⁿ 貨 --ah !」，清松 hō in 老母罵 kah sa 無察 á 門，chiáⁿ 委屈 án-ne kā 應。

「Iáu-koh chīⁿ 無？若 hō 我 chang--著，你 chiah 皮 piⁿ khah ân--teh-hoⁿh !」，徐姆--á 鐵口硬 tauh, 1 聲就說講，i tú-chiah 看見 1 haiⁿ 烏 lu-lu ê 形影，bùn 入去 i ê 房間，看猴囡 á 死 to 無 beh 承認，kui 氣行來去 i ê 房間，bóng 巡 bóng 看。1 踏入去斟酌 kā 看--teh, chhiau kui 半晷久，連 kah 1 隻 cheng-siⁿ-á to 無，就滿腹 ê hiau 疑 ná hàìⁿ 頭 ná koh 行倒出--來。

「奇怪 --neh ! 我明明有看 -- 著，nah ē soah 變無去 --ah ?」徐姆 --á 出喙唸，行來客廳，koh tī 厝前厝後巡 1 遍，確定無 siáⁿ koh 樣，落尾 --ah chiah koh sô 來清松 ê 房間，換 1 个話題，說講 ài in 清松 liōng 早電火禁掉、通好去歇睏。

徐清松原底就目 chiu sù-sù, hō in 母 --á kā 枉屈，就懊惱懊惱，mán-mán-chhoah-chhoah 行對房間去，chit kháp 著床就 oⁿ-oⁿ 大睏。徐姆 --á tī 客廳，摸 chia 摸 hia 有 chit 睏 á, 真了 khùi tiòh 力 chiah kā 房間、廳整理好勢，家己 1 个坐 tī 膨椅頂歇喘，雙趺拔直直，像消風 ê 雞 kui-á, kui 身人懶屍懶屍；thèng 候精神略 á khah 輕鬆 --kóa, chiah 想 beh lim chit 喙 á 茶 --teh。無張持 1 港寒 suh-suh ê 冷風，ùi in 囡 á ê 房內、liu-liu 捲對 i ê 身邊來，凍 kah i 起 ka-lún-sún, soah 直直 phah-ka-chhiùⁿ, chit kah 久 á kui 身軀起雞母皮。佳哉，i 常識有到 chia, 隨致覺 tú 著有歹空 --ê, 心內 tǐ 想講：「奇 --ah ! 怪 iah ! Bē chiah tiòh--neh, 頂月 á 厝 --nih chiah 安”陣宅符”tī--teh, 就 m̄-bat 有事屎 --ah ! Chit chūn nah ē 臨時起反症，無事無白又 koh 有 1 chūn 陰風？Ái-ioh ! 有夠冷 --ê-lah !」

原來 in tú 搬來 chit 間厝 khiā，也 m̄-bat 倩人來淨宅，hō 孤魂野鬼鬧 chit-chām-á，尾 --ah hō 厝邊兜 kā 指點，請 1 个紅頭 á 來 giang-giang--teh，淨宅鎮 soah 了後，koh tī 窗 á、門斗頂 kap 大樑 ê 所在，貼幾 ā 張「鎮宅符」，kui-ê 法事舞 kah chiâⁿ 頂真，to 也 hiah 久 lóng 無出怪事 --ah，chit 久 nah ē...

M̄-koh chit chūn 陰風確實來了有 kóa 邪氣，m̄ 知 án-chóaⁿ 徐姆 --á khah 感覺、to hām 早前家己所看著 --ê，有 hah kóa 臭破布味，致使想 to 無想、就 sóa 目對 in 囡 ê 房間去。

徐清松也無 khah 門 ê 慣勢，遠遠 kā 看，就看著 i 倒 1 个「大」字型 ê 暈勢，koh 暈 kah ná 豬 --teh，che 也無 siáⁿ koh 樣。徐姆 --á 大大嘆 1 口氣，正想 beh sóa 目倒轉 -- 來，î ! M̄-tiòh hô ! Ná 像有 1 phû 烏影誓 tī 清松 ê 胸坎，m̄ 知 beh 創 siáⁿ 貨？

Chit 聲大斗 --a ! 徐姆 --á 驚 chit-tiô，隨 peh 起身 liam 跤 nih 步，踏入去後生 ê 房間，sió-khóa 禁 khùi ná 行 ná 看，看 pà tī 囡 á ê hit phû 烏影，生做熊 iah 虎！天 --ah ! He 是 siáⁿ-mih 怪 m̄gh--ah ! Kā 看 chit-ē 真，烏影親像 1 phû 貓 ê 形體，tú 伸長 ām-kún 向清松 ê 面 --nih，suh iā suh，chng iā chng ! M̄ 知 tī teh suh siáⁿ 碗糕！

Che chit-ē 搭 hiah，非同 sió-khóa，徐姆 --á 面 á 起 lek 色，大 hoah 1 聲：「慘 --ah ! 害 --loh !」緊 chhōan 家私 beh piang 入去 liáh hit phû 烏影。就 tī i 未曾 sóa 跤，目 nih-á hit 隻「貓」隨走 kah 無影無跡；徐姆 --á 又 koh 暗 hoah 1 聲：「死貓 á 脯 --teh，跤手 hiah 緊！」隨緊切光電火，怪奇 --ê 是，hit 隻「貓」ná 像有生翅 --teh，chit 時 á 走 kah 連 chit-sut-á 貓 hiàn to 無。I kā kui 間房 chhōe 透透，連 kah 1 枝貓毛 to chhōe 無。

Che 到底是 siáⁿ 碗糕代 --ah ! 徐姆 --á 愈想愈驚惶，緊 mí 搨 in 囡 ê 喙 phóe hō 精神，想 beh 問 in 囡看有 tá-lòh 無快活？想無到 che 囡 á chiah 好暈神，暈 kah 恬靜 á 恬靜。Nah 知 chit 倚近 i ê 身軀，oah ! Bē 直 --a ! Kui 身軀燒燙燙，koh kā 搖看 m̄i--teh，目 chiu thí chit-ē，隨 koh 瞌瞌，昏昏迷迷。...

# Chhèng-sia<sup>n</sup>

(摘錄)

## Sound of Gunshots

Chiu, Tēng-pang (周定邦 / Tēng-pang Suyaka Chiu)

0

Chit-ê chò-peng-á-kó sī gún a-ná-tah kóng hō'góa thia<sup>n</sup>--ê, bô, góa  
1 ê cha-bó-lâng, iah m̄-bat chò-peng, nah-ē chai-ia<sup>n</sup> peng-ia<sup>n</sup> ê tã-chì.

1

“Kang-iū<sup>n</sup> tã-tō Si Bēng-tek hông liáh--tiòh-ah! Si Bēng-tek hông  
liáh--tiòh-ah!” Sán-kâu iân lō'hoah, iân lō'cháu, chhe<sup>n</sup>-kông-bák-kông  
cháu kah in Iân-phó--ê ê pâng-mn̄g-chhùi chiah thēng-kha, khò-siòk i  
sī in Iân-phó--ê ê má-chih--ê, kóan i lāi-té ū lāng bô, nâ-âu-khang pàng  
lēng tō sa leh hoah: “Phó--ê! Phó--ê! Si Bēng-tek hông liáh--tiòh-ah! Si  
Bēng-tek hông liáh--tiòh-ah!”

Sīm chit-ē-á, bô lāng ìn, Sán-kâu siū<sup>n</sup> beh tit-thàu khi khui-mn̄g,  
chiah siū<sup>n</sup> tiòh kin-á-jit sī pài-jī.

Thia<sup>n</sup> gún a-ná-tah kóng, pài-jī pō-pīn in chit-ê Iân-phó--ê lóng khi  
peng-ia<sup>n</sup> āu-piah hit keng tê-tiàm-á hia sòh. Thia<sup>n</sup> kóng in Iân-phó--ê kap  
tê-tiàm-á lāi-té 1 ê kiò Siù-khîm ê chhit-á leh kiân.

Sán-kâu chhōe bô in Iân-phó--ê, sim-koa<sup>n</sup>-lāi ū tām-pòh-á hi-bî,  
pah-sng beh kiân tng-khì ka-tī ê pâng-keng, soah tī thong-hāng khò<sup>n</sup>  
tiòh in Iân-thâu-á ñg i thâu-chēng tit-tit kiân--lāi, i pún-chiā<sup>n</sup> siū<sup>n</sup> beh oat  
tùi piān-só' khi siám--i, bô-gî-gō' in Iân-thâu-á soah kā kiò 1 sia<sup>n</sup>, hāi i  
chhoah-chit-tiô.



「林萬。」

“Ió!” Sán-kâu in 1 sia<sup>n</sup> chok tōa sia<sup>n</sup>.

「他媽的，你躲我呀？」

“Khàu-pē--ah.” Sán-kâu chhoh tī sim-koa<sup>n</sup>-lāi, i chai-ia<sup>n</sup> in Iā<sup>n</sup>-thâu-á nā kiò--i lóng bô hó-khang--ê.“ Pà-káu êng-châng, mê-iô’.”

「你他媽的，你這個三搞還想背叉。」

“Pà-káu êng-châng, mê-iô’ pèh-chhát.”

Sán-kâu sít-chāi chok bô-ài kap in Iā<sup>n</sup>-thâu-á kóng-ōe, Soa<sup>n</sup>-tang khiu<sup>n</sup> ê Pak-á-ōe chhap Gōa-séng-á khiu<sup>n</sup> Tâi-gí, thia<sup>n</sup> tiòh chok kék-kô.

Thia<sup>n</sup> gún a-ná-tah kóng, in Iā<sup>n</sup>-thâu-á 15 hòe ê sī tī lō-pi<sup>n</sup> lōng-liú-lian hō Kòng-bīn-tháng-á liáh khi chò-peng--ê, bô sá<sup>n</sup> thak-chheh, chok gâu chhōe in chia Chèng-chiàn-sút-á...m̄-sī, sī Chèng-chiàn-sū-á ê khang-á-phang-á. Án-chóa<sup>n</sup> ē án-ne? Che ki-koan chhàng tī chhng-khò’, bô kóng lín sī mō-chai-iang--ê, kin-á-jit êng-êng góa tō kap lín bóng phò-tāu.

(中間省略)

「營長，有件事想跟你商量，請營長成全。」

「什麼事啊？」

「是有關我和秀琴的事。」

「你和秀琴的事跟我什麼關係？」

「士官長說要三十萬是你的意思？」

「什麼三十萬？」

「營長，你就別再裝了，士官長都告訴我了。」

Chì-hiông tit-beh tòng-bē-tiâu--ah, sia<sup>n</sup>-sàu bô kài hó.

「放肆！你以為你是『破』--ê 我就怕你嗎？沒錯，是我的主意，你想怎樣？」

「要你放秀琴自由！」

Chì-hiông jiáng chok tōa sia<sup>n</sup>.

「操你媽的屎，你憑什麼叫我這麼做？你知道我們在她身上花了多少錢嗎？不知好歹的臭小子，操你媽！」 SÍ-ka-choah oan-ná bô leh nng, phá<sup>n</sup>-chhèng-chhèng kā Chì-hiông chhoh.

「既然這樣，那就別怪我不客氣，你貪污、行賄、賣假、欺上瞞下，又殺死那麼多台灣菁英，現在又開 tē-tiàm-á 做人口買賣，我要讓你吃不完兜著走。」

「操你媽的王八蛋，有種放馬過來，你這個廢物，我們在為這個國家拚命的時候，他媽的你還在流鼻涕，現在竟然為了一個草枝擺...」

Chì-hiông thia<sup>n</sup> tiòh SÍ-ka-choah leh mē Siù-khîm, gèk chit-ē sūi liáh-kông, chhèng poeh--chhut-lâi, tōa<sup>n</sup>-sia<sup>n</sup> jiáng kóng: “Kàn lín niâ, pùn-sò, hō lí sí.”

「操你媽的屎，你要幹嗎？要殺人嗎？來啊！操你媽 ...」

Sí-ka-choáh òe iáu-bōe kóng soah, Chì-hiông chhèng tō tauh--lòh-ah, piáng, chún-chún-chún tiòh hiáh-sim, Sí-ka-choáh sùi un--lòh tó tī thò-kha, liān ngiáuh to bē ngiáuh.

## 8

Chit-ê peng-á-kó kàu chia soah--ah.

Lín m̄ng góa kàu bóe-á Chì-hiông kám ū án-chóa<sup>n</sup>--oh? Ta<sup>n</sup> mā sim-sek--ah, khi Kú-kò k̄a ku--chit-ē tō chai-ah, che lín m̄ sī kài gâu?

M̄-koh góa ē-sái k̄a lín thau kóng--lah, Chì-hiông gún a-ná-tah bóe--á bô t̄ai-chì koh seng-koa<sup>n</sup> neh.

Sī án-chóa<sup>n</sup>--oh? Hó! Lí liān khi ku--chit-ē to p̄n-tōa<sup>n</sup>, soah m̄ chai in kóng i thài sí 1 ê 「萬惡的共匪」。

# 東門城怪談

(摘錄)

## ■ Koaitam of the East-Gate Citadel

Koeh, Iàn-lîm (郭燕霖)

KAKU 桑是一 ê 國小老師，伊細漢 tòā 佇關帝廟，高中考 tiâu 大員市第一學府竹園一中。KAKU 桑高中三年認真讀教科書，除了英文老師林鴻圖，教科書以外 ê 世界伊罕得知。KAKU 桑家境普通，老爸 tī 南台紡織公司上班，賺 ê 是艱苦錢，輪三班制。「Khah 做 mā 是按呢！」這句話 in 老爸下班 tiā<sup>n</sup>-tiā<sup>n</sup> 講，因為 bē phô khah 做 mā bē têng 頂司 ê 意。

「Khah 做 mā 是按呢！」不時提醒 KAKU 桑，厝內經濟普通，會 tàng 儉 tō 儉，所以老師規定 ê 《Newsweek》，lóng 無去買。好佳哉 KAKU 桑英文程度中上，雖然一寡字看無 siá<sup>n</sup> 有，運氣真好，用 ioh-ê 竟然 hō 伊 ioh 著真濟。上 kah 差不多，林鴻圖老師 tióh 會開始批評中國黨政策，piān 講著 che 伊著 iàn 氣，連學校 mā 掃著風颳尾，有一遍烏枋擦 á 破一空，伊 tióh kā 總務處反應，in 竟然講 áu 會用得，bē-tàng 換新 --ê，伊受氣 tióh kā 擲去教室外口，chiah koh 報告講 he 無 -- 去 ah，欲申請新 ê，料想 bē 到總務處竟然 hō 伊。「Khah 做 mā 是按呢！」chit 句話 KAKU 桑感覺應該改做「Khah 做 m̄ 是按呢！」，只要動一點 á 小聰明，想一寡手段、方法，目的自然會達成。KAKU 桑欣賞林鴻圖引伊思考台灣問題，chiah 立志做教員，考 tiâu 台北師範學院。畢業加入 FORMOSA 教師聯盟，KAKU 桑路尾受著重用，擔任秘書長。期間聯盟辦公室厝主 beh 起厝租，聯盟負擔 bōe 起，秘書何守一知影了後 sūi 辭頭路跳船去 ín 支那人權協會。這聲該如何 chhē 厝 kap chhē 秘書維持聯盟行政運作 leh ？

KAKU 桑知影大員市有一間東門冊店，內底有收藏一寡台灣主體意識 ê 冊，koh 出版《南台詩報》，鼓勵台灣人 kō̍ 台語文書寫。伊想欲 koh-khah 了解冊店頭家潘大對「313 湯德章紀念日」跳票 ê 看法，按算 2015 年 3 月 13 去了解。潘大早前竹園二中畢業，經歷過白色恐怖，對中國黨逼害台語文有相當體會，kiau 李發進、柯培火合編《南台詩報》。冊店潘大以外，潘玉也 leh tau hōa̍n。《南台詩報》khng̃ tī 冊店 siōng hiá̍n 目所在，KAKU 桑真歡喜 kap 台灣有志交陪，sò̍a 手提《南台詩報》iá̍n--chit-ē。

「藏一片刀仔片／將生命線／割較長的。」

「有一寡物件一旦破碎 / 是無法度恢復原形 / 這咱攏知影 / 只是 / 毋願講。」

Chit 兩首詩感覺真好，文字少，hō̍ 讀者對生命 ê 體會真深。作者是 siá̍n 人 leh？潘大講，是柯培火，伊 bat 偷提物 hōng 關五年假釋出獄，伊 chhē 無頭路，再犯，koh 判九年。關監期間，伊參加台語合唱團，無想講音樂 kap 藝術力量真大，柯培火想起台語自細漢聽阿母 teh 講，無，來創作台語文監獄文學好矣！伊按呢想，家己 tiòh 試寫一寡台語詩。喔！「Khah 寫 m̄ 是按呢！」有友志李發進、潘大 kiau 潘玉相 thīn，伊 ê 台語文詩集《娘仔豆的春天》順利出版。按呢伊性命重頭生，出獄了後，潘大 koh 介紹伊去國小教台語，兼主編《南台詩報》。M̄-koh 有一日 in 教務主任 kā 潘大講 ná-ē 上課時間到 ah，伊人 soah 無出現？Khà 電話 hō̍ 柯培火，有通無接？潘大緊 o-tó-bái 騎 leh 四界 chhē，in tau hia chhē 無，國校 hia mā chhē 無，得 beh 放棄 ê 時，soah tī 陳卿寮路邊 chhē 著伊，歸身軀臭酒 hiàn koh 醉茫茫，面紅 kì-kì，倒 tī 路邊，手機 tân 無停，錢 chiâu 無 -- 去 ah。潘大緊 kā 叫精神，伊 iáu m̄ 知 t'ai-chi 大條 ah。過無 jōa 久，聽講伊 tiòh kā 台語教職辭 sak，去韓國國際貿易。講到 chia，潘玉 chhoā KAKU 桑去冊店二樓，ká-ná 欲講一寡秘密，boái hō̍ 潘大知 ê 款。

到二樓，潘玉提一寡批出來。「Che 批是寄 hō' 你，你提 hō' 我看 kám 好？」

「Lán 初次見面，你願意牽成我做聯盟秘書，koh 關心湯德章，我想你 m̄ 是簡單人物，ta<sup>n</sup> 柯培火惹一 chān 麻煩，我想欲聽你 ê 意見看 māi。」

「原來是柯培火 ê 批，伊 m̄ 是 leh 做國際貿易業務，ná-ē 去 hō' 韓國警察 liáh 去？」潘玉講：伊是去做詐騙集團 ê 車手，伊嫌利純無夠，想欲烏食烏，集團賊頭 bē 爽 lù 檸檬，氣伊破壞行規，kui 氣 kā 出賣，hō' 伊食韓國免錢飯。Chit 種罪 tī 台灣極加關二年，聽朋友講 siōng 好爭取引渡轉來台灣。

批內容主要請求潘玉 kā 伊 tâu khêng-bé、助贖生活費、請文友有 êng 去看 in 老母、寄台韓辭典 hō' 伊 thang 家己寫韓文訴狀伸冤 koh 聯絡支那人權協會去關心韓國台灣人坐監權益等等。

「你有法度做 jōa-chē？潘大 kám 知？」

「我 mā m̄ 知有法度做 jōa-chē，橫直時到時擔當，無米 chiah 煮番薯湯。潘大喔，若 hō' 伊知影，伊會 gêng 心，iah 是 mài hō' 知 khah 妥當。」

「你有看過怪醫黑傑克人面瘤 hit 集無？」

潘玉 m̄-bat 看過怪醫秦博士，KAKU 桑 tiòh kā 伊講 hit 集是 teh 講人面瘤約束牽制殺人犯，hō' 伊做 khah 好 ê 人。

「你 ê 建議是叫柯培火乖乖 tī 韓國坐監，監獄是伊 ê 人面瘤？」

「無必然是 án-ne，但坐監會當 hō`伊創作高品質台語文文學，出獄伊放縱個人私慾，che 對伊本身、台語文運動、朋友 lóng m̄是好事。」

柯培火 tī 韓國坐監何去何從？有一工 KAKU 桑無意中 tī 電子批筒看著台語文有志轉寄一首詩。

<詐欺犯> 2014.12.31 / 柯培火寫 tī 韓國首爾

拐 siâu 拐鼻假鬼假怪 / 監獄舞台劇 / 第一男主角

「Khah 想 mā 是按呢！」KAKU 桑心 hō`柯培火刺一下，祈求聖神 kap 柯培火相通。

# 混沌創世 -- 美麗島

(長篇歷史小說《大坪頂》第1節)

Ilha Formosa -- Creation from Chaos

Ng, Bûn-hông (黃文宏)

數千萬年前，地球 ê 歐亞地板 kah 菲律賓地板，開始互相推 sat，che 推 sat ê 力量，1 日比 1 日 khah 大。漸漸，chit 2 塊地板相接 ê 所在，loh thú 出去海面，造成台灣 ê 山脈 kap 陸地。

佇台灣 ê 中 ng，有 1 个鄉鎮，叫做：古坑鄉，chit 鄉真大，伊是佇雲林縣東昇 óa 山 ê 鄉鎮。Chia ê 山，對海拔 1、2 百，真緊 loh chhèng 起 lih 到千外，是真嬌，真壯觀 ê 山脈。Chit 條山脈，佇一千萬年到五百萬年前，開始浮出海面，浮出海面以後，hia ê 以前佇海底 ê 扇貝、海膽、珊瑚等等 ê 海底生物，慢慢 á 變做化石。因為山脈 ê 地形 kap 環境 khah 特殊，氣候 kah 溫度 mā 真適當，chia ê 化石一直攏真完整，保留佇古坑鄉地勢上 koân ê 樟湖村 kah 草嶺村。現此時 ê 人，kā 伊稱呼做：「樟湖貝殼化石區」。

古坑鄉有南北 2 ê 大坪頂，北方 ê 大坪頂，是佇棋盤厝、新庄 á，南方 ê 大坪頂，是佇桂林村、華山村。Chit 2 个大坪頂 ê 海拔，大約是 3、400 公尺。三、四千年前，棋盤厝 ê 大坪頂 lóh 蹠真濟人，in kā 石頭磨尖，做槍頭來打獵，mā kā 石頭鑽孔，用繩 á chhng 過，hō 伊沉落水底，來掠魚 á，而且 in koh kā 石頭，磨做真濟種 ê 工具來種作，in mā 用火燒土，造做碗、茶鼓等等真濟種 ê 生活用品。Chia ê 攏真完整保留佇棋盤厝 ê 大坪頂。現此時 ê 人，kā 伊稱呼做：「古坑 · 大坪頂遺址」。



古坑・大坪頂 ê chit 群人，是佇數萬年前，對人類 ê 起源地：非洲，經過東南亞沿海，遷 sóa 過來 ê。Hit 咧時陣，台灣 kah 歐亞地板是連咧，後來地球 ê 冰水溶去，海水 tiù<sup>n</sup>-koân 百外公尺，台灣 lóh 獨立 lih 黑水溝 kah 太平洋 ê 中間。躡佇大坪頂 ê chit 群人，是台灣 ê 原住民之一，現此時 ê 人，kā in 稱呼做：「巴布薩 (Babuza) 族」，巴布薩原文 ê 意思 lóh 是：「人」。

荷苞厝夾佇棋盤厝、新庄 á kah 桂林、華山 ê 中 ng，chia ê 山勢 khah 平，鹿群滿四界，真濟巴布薩攏來 chia 掠鹿 á。棋盤厝大坪頂 kah 桂林大坪頂部落 ê 巴布薩，定定為 tióh 佇荷苞村打獵掠鹿 á ê 權利，發生糾紛。

1623 年 9 月初 6，棋盤厝大坪頂 ê 首領：Tiku，beh kah 桂林大坪頂 ê 首領：Buluki，簽和平條約。時間已經接近中晝 a，雙方 ê 人，mā 已經佇荷苞村上 koân ê 山頂，討論半工 a，最後，Tiku 對 Buluki 講：

「Buluki！我看按呢啦，月娘圓以後 ê 7 工，hō 恁打獵，sò 咧 7 工，換阮打獵，koh 來 ê 7 工，hō 恁打獵，sò 咧 7 工，koh 換 hō 換阮打獵。你看 -- 按呢好 moh？」

「好！按呢真公平。」Buluki 對 Tiku 應。

Tiku 聽 tióh Buluki 答應，lòh 伸手對 Buluki ê 衫，gú 一條絲線，了後，Buluki mā 伸手對 Tiku ê 衫，gú 一條絲線。In 2 个人，吸 1 口氣，胸坎展大，目睷金金 sih-sih，互相對相，ná tim 頭 ná 講：

「Ina (我) paga (是) ta Tiku。」Tiku 對 Buluki 講。(人名頭前 ài 加 ta)

「Ina (我) paga (是) ta Buluki。」Buluki 對 Tiku 講。

講了，Tiku kap Buluki loh kā 手 lih ê hit 條絲線，吞落去 pak 內。

Che lóh 是巴布薩簽訂協約 ê 風俗，巴布薩 kā 伊稱呼做：「karri」。

時間 1 日 1 日經過，巴布薩 1 代 koh 1 代，佇大坪頂，快樂生炭過日子。雖然日頭猶原逐工對大坪頂 ê 山頭出來，m̄-koh 海水 soah 1 工 1 工向西片倒退。

# 刺 pho-á

(摘錄)

## Strawberries

Tân, Bêng-jîn (陳明仁 / Asia Jilimpo)

Hit chūn 我 iáu tī 1 間大學兼文學 ê 課程，有時 á 學生 á 來相 chhōe，就叫 i 先生娘，i 也大方應，看 i kap 學生做夥，感覺 in 是 kāng 1 個時代 --ê，聽 i 講話，對文學 koh 有 kóa 底 tì，應該讀 ê 冊 lóng bat，想講 i kap 我做夥 kiám-chhái 也是對文學 ê 欣慕。

過 3 個月，i 講 kap 我過日子是 bē bái，m̄-koh 無名無份，有時厝邊隔壁會 êng 話，真費氣。我就招 i 入戶口，辦手續。

Mā 無真正請人客，kan-ta<sup>n</sup> 厝 --nih 辦 1 桌，A 卿無通知後頭厝，有幾個 cha-bó<sup>1</sup> 來，詩人有來，我請 i 坐 hūn 人 ê 大位，i 也無推辭。我幾個文友 lóng 感覺稀奇，m̄-koh 慣勢我在來生活就 koh-iū<sup>n</sup>，mā 無講 siá<sup>n</sup>。

過 3 年，我辭大學 ê 教職，beh 專心做作家，A 卿講市郊有新起 ê 厝 beh 賣，hia 寫作環境會 khah 好。Tú 好 chìn 前有收著幾本冊 ê 版費，就做頭期款訂 1 間，納 1 年，厝起好勢，就搬 -- 來 --ah。

過 2 工，我 chiá<sup>n</sup> 實 tī hit 簇 hoan-sé 花頂看著金龜，等 A 卿下班，我講有看著金龜，i soah kioh 是我想 beh 弄 i 歡喜 chhìn-chhái 講 --ê。Hit 暝 beh 睏，我 koh 講真正有看著金龜，i chiah tng 歡喜。I 講超市有 1 個顧客，無 tāi 無 chī 想 beh kap in 翁離緣。我問 i nah 會 beh 講 hō 我知，i 講是 kan-ta<sup>n</sup> 做開講 ê gī-niū niá。

搬來 3 個月，A 卿講我 lóng leh 寫作，i kui 工長 ló-ló，beh 去學法國語。問 i 學 che beh chhòng siá<sup>n</sup>，i 講等我寫作 thàn 有錢，beh

kap 我去 hia chhit-thô, he 是 i 1 個願。Koh 過差不多半個月, i 去引著超級市場收費員 ê thâu-lō, 就無講學法語 ê tãi-chi--a。

E-po 時頭 á, 我會順 góan 後壁 1 條路 á 去散步, kiám-chhái 是少人行 kha 到, 路邊 ê 桂竹 á koh tiān-tiān 有青 tih-á 這款 khah 細隻 ê 鳥 á 會 tī hia sng, 有 tang 時 á hō 我看 -- 著, 鳥 á 會有起 phái<sup>n</sup>-sè ê 目神, m̄-koh, bē 飛走, hit 款 tām-pòh-á kiàn-siàu koh 無成 ê 款式, 真成 A 卿有時 á tī 我寫作寫 1 半, beh 招我相好 ê 面樣。

Tú 來 chia ê 翻 tng 年, góan 做 sáng-khù<sup>n</sup> 煞, A 卿覆 tī 我身軀頂, 無 tiu<sup>n</sup> 無 tí soah 講起真欣羨日本 ê 新幹線, 講是讀日本人 ê 小說, tiān-tiān 會講著新幹線青 ê 車箱。看 i hit 時 ê 目 chiu 神, ká-ná 飛去 gah 真遠。Koh 過幾工, i tī 工作 ê 所在 chah 1 本雜誌 tng-- 來, 內底有 1 張全開新幹線 ê 火車。我問 i kám 是想 beh 去坐新幹線 chhit-thô, i 講無, kan-ta<sup>n</sup> 欣賞 niâ, koh 講我 ê 時間 kap 經濟預算 mā bē tú 好。

Hit chām 日子, i chhiàng-chāi teh 講新幹線 ê 話柄, 我就知影 i chiok 想 beh 去, 精差帶念我 ê 都合無利便, m̄ 敢講。等我小說寫到 1 個 khám 站, kā i 講:

「Lán 來去日本坐新幹線 chhit-thô !」

「人講 1 個影, 你就生 1 個 kiá<sup>n</sup> !」I 用笑神 kā 我 gīn, bē 輸 beh 去日本 lóng 是我個人 ê 意見, m̄-koh hit 暝 i tháu 放我罕得感覺著 ê 熱情。

過桂竹 á 巷, 有落崎 ê 草埔, 中央 soah 有 1 叢牛角樹, 枝葉真 òm, 我有時 á 會 chah 1 本冊 the tiàm 樹 á kha 讀。附近也有幾戶人家, 知影我是作家, 也 bē 講 siá<sup>n</sup> iah 是吵 -- 我。

頂個月我去 kā 1 個文學組合做演講, 有 tú 著 1 個寫文學評論 --ê, 會後招我去咖啡店坐, 講起 hit 個寫詩 --ê。I 講 hit 個 khah 早外口有 kat 1 個 cha-bó, ká-ná mā 無 siá<sup>n</sup> leh 驚人知, hit 個 cha-bó gín-á 原底有真好 ê thâu-lō, 為著愛文學, mā m̄ 知寫詩 --ê án-chóa<sup>n</sup> kā 煽動,

soah 甘願無名無份 tòe--i，聽講尾 --á in bó 知空，叫 i chhé，koh 來 hit 個生做 súi-súi ê 小姐就無 koh tī 文學場合現面。

我想 beh 問 i kám 知影 hit 個小姐 ê 名，iah 是生做 siáⁿ 款體態，koh 想 --1- 下，就無問。人 lóng 有過去 ê 生活經驗，知影 siuⁿ chē 有 siáⁿ lō-iōng，準講是我所 ioh--ê án-ni，我 kám 真正會歡喜 beh 知影。

自 kap A 卿生活了後，我感覺日子過了加真安定，tāk 項 i lóng 款好好，hoát-lòh gah 真斟酌，góan ê 婚姻美滿，性愛 ê 感覺 mā 真好，我若寫作 bē 順，kan-taⁿ i ê 笑神，就值得我用性命去 kā 寶惜。這幾年來，我 mā 無感覺 i 身軀有別個 cha-po 人 ê 氣味，我是 1 個作家，應該感覺無 hiah 鈍 chiah tiòh。我 bat 想 -- 過，準講 i 外口 koh 有 cha-po 人，i 若無講起，我就 beh tìⁿ m̄ 知，等 i 有 1 工 ka-tī 斷 -- 去。

日頭影 teh 徙，我坐 tī kē-kē 樹叢分 oe ê 所在 gōng 想，soah 想 beh pok 薰，7 年前為著身體 bē 堪 -- 得，我就無 koh 食薰 --a，有 ê 是 1 半 pái á 朋友 tu hō 我，我就 suh 空薰應付。這時 A 卿應該 bē kài 無 êng，來去買 1 包薰，順續 kā 探 --1- 下。I ê khang-khòe 場，我罕得去，m̄-koh 知影 i tī hia 真有人緣。

行過國民小學，gín-á teh 念冊歌 ê 聲真響，運動埕 mā 有 gín-á sng 球 teh 大聲 hoah-hiu，hō'e-po 時 ê 日頭感覺 khah 燒熱。學校邊就有 1 間 kám-á 店，顧店 ê a 婆坐 tī 門嘴 leh 曝日，看著我：

「來坐 --lah！」

我想 beh kā tim 1 下頭就行 -- 過，看 i 貨色無 chē，生 lí 應該是真無交易，iáu 是入去看有 siáⁿ thang 交關 --1- 下。相到尾，1 kho'gūn 買 1 支掛 chhiám-á ê 糖 á ná 行 ná 含。A 婆 tī 我身軀後 iáu-koh 用目箭 teh kā 我說謝。

# 新移民 ê 歸宿

(摘錄)

## Where They Call Home

Tiu<sup>n</sup>, Siok-chin (張淑真)

Eng-àm kā 阿俊 ùi 學校 chah--tng- 來 ê 『學生個人資料調查表』提出來 ê 時，怡君看 tiòh 就 hùi<sup>n</sup> 頭，tī 伊 ka-kī ê 國家：越南，學 ê 是羅馬字，來台灣 chiah 讀 『識字班』，漢字 kan-nā 學到第 3 年，所 bat ê 漢字無 chē，雖然是華人 ê 第 4 代，老爸也是智識份子，bat 過冊，伊細漢時 chūn 也有學講閩南話，ē-hiáu 講帶有廣東腔 ê 華語，簡單 ê 中文字看有，漢字寫 bē 好；一時 soah 心悲傷，boeh án-chóa<sup>n</sup> kā 阿俊講：『媽媽不會寫字 neh！』 Chit ê 時陣，ang 婿 nā iáu tī--leh，siōng 無阿俊 ê 『個人資料表』有人寫，iah 疼惜媳婦、孫 á ê ta 官 mā 過身半年 ah，ta 家 hām ka-kī kâng 款 『不識字』，kan-ta<sup>n</sup> ē-hiáu 講台語，華語半句 tō bē-hiáu。

1998 年 12 月，怡君嫁來台灣 ê 時，tú-chiah 滿 19 歲，tō iáu-bōe 成年 leh，比 in 翁 chió 15 歲。Lóng 是 ka-kī ê 家境無好，chiah tiòh ko<sup>n</sup> 不二三 chiong 離鄉背井、飄洋過海，遠離父母、至親好友，嫁來台灣。當初，是媒人仲介公司牽線，怡君 ùi 草地坐點外鐘 ê 車，到胡志明市一間豪華飯店，kah 20 幾 ê 相差 4、5 歲 ê 青春女子做夥，hông 安排 hām 來自台灣 ê 男方相親。伊雖然 m̄ 是 siāng súi ê，m̄-koh 也是純潔可愛 ê súi 姑娘，ta 官 hām ang 婿 lóng 看 kah 意伊。È 記得相親 ê hit 一 kang，印象真深是 in ang 外表生 chò kau-chhiāng 大漢，漢草足贊真大方；in 老 pē 真誠懇足親切，看過仲介人員提供 ê 書面資料，iáu 問一 kóa 怡君受教育、kap 家庭背景 ê 問題，當場 pē-kián 兩人眼神做號，免 koh 考慮，就 kā 在場 ê 仲介人員講 in kah 意怡君，隨 tō 決意過 tiā<sup>n</sup> 兼落聘。專工安排 ê 異國婚姻，本來就是 『感情放兩旁，結婚目的擺中間』 ê 國際姻緣，『人做之合』啦！

台灣不得已 ē 去娶東南亞甚至 China 國 ê cha-bó`人來做某 ê cha-po`人，大部分 lóng 是條件 khah bò hó--ê，怡君當然是奉父母之命嫁 hō`in ang ê 啦。嫁來台灣，一個完全生 hūn ê 所在，koh 加上語言溝通有障礙 ê 家庭。無疑誤 koh 發現 ang 婿大籮好 khò`n-thâu ê 身體有 chiok-chē 毛病，生活習慣無好，又 koh 有太 chē 『不良嗜好』，poáh-kiáu、hàu 酒，懶 si、無手藝，一年換 24 個頭家，脾氣暴躁 --- 等等。怡君進無步退無路，伊 koh-khah 按怎也必需吞 lún，tióh 接受 chit-ê 現實。好佳哉！Ta-ke-koa`n、小姑小叔 kui ke-kháu-á lóng 足良善，lóng ē kā 疼惜、照顧，連厝邊頭尾、親 chiâ`n 朋友 lóng chiâ`n 客氣、chiâ`n 好禮 teh 對待伊，ták 項 tãi-chì lóng 肯 kā tau-sa`n-kāng，hō`怡君思親思鄉 ê 苦楚 ē 得 thang 解 tháu。

怡君感覺 siōng 安慰 ê 是結婚頭 1 個月就有身 a，kán 是入門喜？忽然間 『丈夫已成父』，in ang 歡喜 kah 袂顧 lih，m̄-nā 性地變好，也肯出去 chhōe khang-khòe，拚勢賺錢，而且 koh 知影按怎對待怡君，體貼又 bē 粗魯，tiā`n-tiā`n 有 kóa siá`n 物件 lóng 會想 boeh 爭取 hō`怡君，thang hō`伊寄 tng 去外家。娶 tióh 水某 koh boeh 做老 pē--ah；愛情加上親情 ê 力量 ē-tàng 改變一 ê 人，ang 婿 『改邪歸正』 改變一 ê 人款，增差 pók-hun、lim 酒無改 niā-niā。

Ùi 結婚到 kiá`n-jī 出世 chit 段日子，ang 婿 lóng kā 怡君惜命命疼命命，歸家伙和樂生活。怡君 tng tih phah 算，若照法律規定，等阿俊讀小學進前 tō ē-sái thèh 得台灣 ê 身份證，siōng 無 ē-tàng 出去 chiah 頭路，工資會較 koân。到時，ke 學 kóa 基本智識 kah 技能，無 tiā`n-tiòh 也 ē-sái sa`n 幫 ang 婿說服 in 老爸，mā hō`in 像小叔 án-ne，ē-tàng ka-kī 開一間印刷工場，好好 á 經營。想到 chia，怡君 kui 身軀 lóng 活跳起來，歡喜 kah khà 電話轉外家 ê 父母 kā in 報好消息；tú chiah 來台灣 hit 種 bē sù-sī、思鄉 ê 苦痛心情 lóng 總消失 kah 無影無跡 loh。

2002 年初，一 ê 強烈寒流 ê kôa<sup>n</sup> 天，in ang tng-tih 全力 kā 當地親 chiâ<sup>n</sup> 議員助選，ùi 透早 bô-êng 到半暝，體力透支 koh 無眠；hit 一 kang 並 bô kò-iū<sup>n</sup>，照常吃薑母鴨 tè kôa<sup>n</sup>，siáng 知影貪 tióh 燒酒香，ke lim 兩碗燒酒，無疑悟血壓 chhèng koân，引起腦充血，大條腦筋 piak 斷，救無效，bô 到 24 小時，一命嗚呼。Ang 婿 bô kóng bô tà<sup>n</sup> 無情做伊去，放 in 母 kiá<sup>n</sup> hoah 走 tō 走，kā 2 歲 1 個月 ê 幼 kiá<sup>n</sup> kap tī 台灣無親無 chiâ<sup>n</sup> ê 越南籍太太 tàn leh，一時間，怡君若像去 hō 雷公 khà--tióh，kui-ê 人 soah 像 ùi 天堂 pòah 落到地獄 hit 款，伊無奈又無助，伊失去唯一 ê óa-khò。因為按照規定，tī 無 thèh-tióh 台灣身份證 chìn-chêng，結婚對象若死，伊 tō 喪失 theh 台灣籍 ê 資格，因為伊已經有 kiá<sup>n</sup> 兒，m̄ 免回歸原來 ê 國家 ē-sái 照規定繼續留 tī 台灣，一直到符合『歸化』ê 資格，chiah-koh 申請 chiâ<sup>n</sup> chò 台灣國民。

怡君 kā 死 ang ê 傷悲 lún tiâu，目屎 kâm--leh，kā 阿俊攬 tiâu-tiâu，一 ê 人 gōng 神 gōng 神，連繼 kui 百工 lóng 講無半句話。好佳哉，阿俊聰明活潑 koh 古錐、得人疼，kap 厝邊 ê gín-á 伴 tau-tīn 歡喜 thit-thô ê 模樣，看 bē 出伊 ê 心靈有 tah tióh 失去爸爸 ê 陰影，che 也是怡君心肝頭感覺 siāng 安慰 ê 一點，mā 是伊活 -- 落去 ê òng-bāng；hiah tú-chhian in ta 官也為『白髮人送黑髮人』leh 悲痛，身體 chih-chài bē-tiâu，症頭 chiâu giâ- 起 -- 來。老大人 tng 需要人照顧 ê 時，大家 lóng 期待怡君 ē-tàng 安心留落來，暫時 mài 離開夫家，公婆就苦勸伊，講 boeh 分 kâng 額 ê 不動產 hō-- 伊，òng-bāng 伊留 tiàm 台灣，叫伊繼續 tōa tī 台中，希望伊好好 á 安心 chhiâ<sup>n</sup> 養阿俊長大成人。Chit-chūn 怡君 chiah 24 歲，伊 kám ē-tàng bô 考慮 ka-kī ê 將來 leh？





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**Part III**  
Members / Hōe-goân

## Âng, Kiān-pin

Âng, Kiān-pin (洪健斌) was born in 1961 in Chháu-Tûn, Lâm-Tâu. He graduated from National Yang-Ming University Faculty of Medicine in 1986. He served as a doctor in Taoyuan General Hospital and as a Director of Health Center in Shueili and Caotun Township of Nantou County, respectively. Now, Âng runs Hông-Tek Clinic in his hometown.

In 2006, Âng began to teach himself Written Taiwanese. His work was first published in 2008. Most of his works are poems, essays and Seven Word Verses. They have appeared in *Tâi Bûn BONG Pò* (台文罔報), *Tâi Bûn Thong Sin* (台文通訊), *Metropolis Poetry Forum* (首都詩報), *Whale of Taiwanese Literature* (海翁台語文學), and *Tâi-kang Taiwanese Literature* (台江台語文學).

In 2013, he published his first collection of Taiwanese poems, *I Am An Election Tree* (我是一權選舉樹). (Trans. by H.C.C.)



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Âng, Kiān-pin (洪健斌)、南投草屯人で1961年に生まれ。1986年に国立陽明医学院医学部卒業。元署立桃園病院の医師と南投水里及び草屯衛生所主任として勤めた。1996年に故郷の草屯で洪徳診療所を開業する。2006年、台湾語文学を知るため、台湾語ローマ字を独学で習得した。2008年、初めて正式に台湾語文学を創作し、更に投稿し発表した。創作した詩と散文及び七字仔 (chhit-jī-á) を主とした文章の大多数は『台文 BONG 報』、『台文通訊』、『首都詩報』、『海翁台語文学』、及び『台江台語文学』で発表した。2013年、個人の台湾語の詩集を出版した。(高屋礼佳 譯)

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Hông Kiến Bân (Âng, Kiān-pin) sinh 1961, quê ở Thảo Đôn, Nam Đầu. Năm 1986, tốt nghiệp Ngành Y, Học viện Quốc lập Y học Dương Minh, từng là bác sĩ Bệnh viện Đào Viên, chủ nhiệm Sở Y tế Thủy Lí & Thảo Đôn, Nam Đầu. Năm 1996, mở phòng khám tư Hông Đức tại quê nhà.

Năm 2006, quyết tâm tự học chữ phiên âm La-tinh, bắt đầu làm quen với nền văn học tiếng Đài. Năm 2008, ông chính thức sáng tác bằng tiếng Đài, đồng thời cho đăng tạp chí và phát biểu các sáng tác của mình. Ông chủ yếu sáng tác thơ, tản văn và Koa-á-hì bảy chữ. Những sáng tác này chủ yếu được đăng trên báo và tạp chí, như: Báo BONG Văn Đài, Văn Đài Thông tấn, Thủ đô Thi Báo và Tạp chí Văn học Văn Đài Hai-ang, Văn học Văn Đài Đài Giang. Năm 2013, ông cho xuất bản tập thơ tiếng Đài. (Nguyễn Thị Linh dịch)

## Âng, Kím-tiân

Âng, Kím-tiân (洪錦田) was born in 1949 in Lók-Káng, Chiong-Hòa, Tâi-Oân. Âng started to earn his own living at 17. He currently lives in Sin-Tiàm, Tâi-Pak. After the Formosa Incident and the Deng's Self-immolation, he had a self-awakening and determined to be the master for himself.

In 1992, Âng Kím-Tiân studied Taiwanese with Âng, Ûi-Jîn, a Written Taiwanese scholar, and started writing in Taiwanese. In 1995, he published Lók-Káng-Sian's Tales (鹿港先講古). He has served as volunteer, editor, director of executive committees, and lecturer in several Taiwanese writing associations. In addition, he had been a radio host and a judge in several Taiwanese writing contests. After retirement, Âng, Kím-Tiân has endeavored in field research and writing. (Trans. by H.C.C.)



Âng, Kím-tiân (洪錦田)、1949年に生まれた。台湾彰化鹿港の人で、17歳で社会人になり、現在台北の新店に居住。美麗島及び鄭南榕事件により完璧に目覚め、自分の道は自分で決めることを決意した。1992年頃、台湾の学者洪惟仁教授に台湾語を学び始めて台湾語文学を創作し、1995年『鹿港仙講古』を出版した。台湾台語社のボランティア、編集者、また台湾語協会の理事、執行委員、講師；台湾語の講演、エッセイの論評、民主ラジオ局、台湾語番組司会者を歴任。退職後、実地調査をし執筆。(高屋礼佳 譯)

Hồng Cẩm Điền (Âng, Kím-tiân), sinh 1949, người Lộc Cảng, Chương Hóa, Đài Loan. Từ năm 17 tuổi, ông đã bươn trải xã hội, nay cư trú tại Tân Điểm, Đài Bắc. Sau sự kiện Đảo Formosa và Trịnh Nam Dung, ông hoàn toàn giác ngộ và quyết định tự làm chủ cuộc đời mình. Khoảng năm 1992, ông theo học tiếng Đài từ học giả Giáo sư Hồng Duy Nhân, đồng thời bắt đầu sáng tác văn học tiếng Đài. Năm 1995, ông xuất bản tác phẩm “Lộc Cảng Tiên giảng cổ” (鹿港仙講古).

Ông từng là tình nguyện viên, nhà biên tập của Câu lạc bộ tiếng Đài Đài Loan, cũng từng đảm nhiệm các chức vụ Ủy viên Hội đồng, Ủy viên chấp hành, giảng viên của Hiệp hội Văn Đài; thành viên Hội đồng thẩm duyệt bài và thuyết trình tiếng Đài, ngoài ra ông còn là người dẫn chương trình của Đài phát thanh Dân chủ và các chương trình về văn học tiếng Đài khác. Sau khi về hưu, ông tiếp tục tiến hành khảo sát điền dã và viết bài. (Nguyễn Thị Linh dịch)

## Chhòa, Kim-an

Chhòa, Kim-an ( 蔡金安 ) graduated from the Department of History of the Chinese Culture University, and was a former senior high school teacher. Currently, he holds the positions of the president of Kim-An Culture & Teaching Institution, Lord of Sword Lion Square, Chairman of Anping Culture Foundation, Honorary Chairman of Whale Taiwanese Educational Association, Chairman of Taiwan Sword Lion Tourism Culture Council, and the director of the Whale Singing Troupe. Chhòa established the Kim-An Culture & Teaching Institution in 1987. In recent years, he has committed himself to publishing Written Taiwanese and has published several Written Taiwanese Monthly and Quarterly, including Whale of Taiwanese Literature ( 海翁台語文學 ).



Chhòa initiated and established Whale Taiwanese Educational Association and was elected the first chairman. During his term, he did his best to hold Taiwanese teaching and learning symposiums, Taiwanese literature Camps, and Taiwanese poetry and ballad recitals. Due to his contributions, he won an award for those who have promoted the indigenous languages with exceptional results, from the Ministry of Education. (Trans. by H.C.C.)

Chhòa, Kim-an ( 蔡金安 )、文化大学歴史部卒業。高校教師歴任。現在金安文化教育機関の責任者、劍獅埕のオーナー、安平文化教育基金会の会長、台湾海翁台語文教育協会名譽理事長、台湾劍獅観光文化協会理事長、海翁歌舞団の団長。1987年「金安文化教育機関」を創立し、ここ数年で更に大量に人力と資源を投じて全力で台湾語に関連する物を開発出版する。更に『台語文月刊、季刊』、毎月1回の『台語教育報』及び『海翁台語文学雑誌』等を発行した。2003年3月初めに「海翁台語文教育協会」創立し、第1期の理事長に当選した。任期中に積極的に様々なイベント、例えば台湾語の教育会を催して研究する、台湾文学の合宿、台湾語の歌詩、歌謡のコンサート等。文部省から台湾の本土語言傑出貢献個人賞を表彰された。(高屋礼佳 譯)

Thái Kim An (Chhoà, Kim-an) tốt nghiệp Khoa Lịch sử, Đại học Văn Hoá, từng là giáo viên cấp III. Hiện nay là CEO tại Tổ chức Giáo dục Kim An, Chủ của Kiểm Sư Trình, Chủ tịch Hội đồng quản trị của Tổ chức Giáo dục An Bình, Chủ tịch vinh dự của Hiệp hội Giáo dục Ngữ văn Đài Hải Ông Đài Loan, Chủ tịch Hiệp hội Văn hoá Du lịch Kiểm Sư Đài Loan, Trưởng Đoàn Ca Vũ Hải Ông. Năm 1987, ông sáng lập Tổ chức Giáo dục Kim An. Trong vài năm trở lại đây, ông đầu tư lớn hơn về nhân lực và vật chất, tập trung hết sức cho việc phát triển các xuất bản phẩm liên quan đến tiếng Đài, đồng thời cho phát hành Nguyệt San, Quý San Văn học tiếng Đài (台語文月刊、季刊), Nguyệt San Báo Giáo dục tiếng Đài (台語教育報), Tạp chí Văn học tiếng Đài Hai-ang (海翁台語文學雜誌).

Ngày 1/3/2003, ông kêu gọi thành lập Hiệp hội Giáo dục Văn học tiếng Đài Hải Ông và trúng cử Chủ tịch khoá đầu tiên. Ông tích cực tổ chức các hoạt động về Văn học tiếng Đài như: lớp Huấn luyện giảng dạy tiếng Đài, Hội trại văn học Đài Loan, Chương trình Nhạc hội Thi ca tiếng Đài v.v. Ông từng được Bộ Giáo dục trao tặng Giải thưởng Cống hiến giành cho những cá nhân xuất sắc trong việc phát triển ngôn ngữ bản địa. (Nguyễn Thị Linh dịch)



## Chiā, Tek-khiam

Born in 1962 in Ko-hiông, Chiā, Tek-khiam (謝德謙) has had a variety of journalistic and cultural experiences. He was a special project manager for Taiwan Culture Foundation, and hosted shows on literature and news on several local radio stations. He had also been a lecturer in the Department of Translation at Chang Jung Christian University, a patent translator and editor for the law firm Lee & Li Attorneys-at-Law; AIPP's Chinese translation project coordinator, and a member of International Federation of Journalists. He is currently a doctoral candidate at the School of National Development in National Taiwan University, and teaches at Chung Shan Medical University and Providence University.



His translated works include “Letters: A letter to George W. Bush”, published in the Taipei Times, September 14, 2007, and “Taiwan: No Indigenous People claimed China”, in Indigenous Portal, published in Mar 17, 2011. In addition, in 2005 Chia took part in a trilateral conference of journalists from Korea, Taiwan and the U.S. in Washington, D.C. as a translator and participant, and in 2008 and 2009 he participated in Asia Indigenous Peoples Pact activities including serving as the Country Focal Person of Taiwan to AIPP for the Asia Regional Prep-Meeting on UN Mechanism and Indigenous peoples in Kuala Lumpur, Malaysia. (Trans. by V.T.S)

Chiā, Tek-khiam (謝德謙) 1962年高雄市に生まれ、国立台湾大学国際発展研究所博士取得(社会理論専攻)。元台湾文化財団プロジェクトマネージャ、長榮大學翻訳部の講師、法律事務所管理法の特許翻訳及び審査員。新雲林之声ラジオ局「台湾文学館の夜」番組司会者、TNTラジオ局新聞部主任、台湾公共ジャーナリズムネットワークの部長、AIPP(アジア先住民コンパクトファンデーション)で中国語の翻訳、プログラム計画番組司会者、AIPP Country Focal Person of Taiwan、国際記者連合 IFJ 会員、台湾ジャーナリスト協会の会員など。現職台湾中山医学大学台湾語文学部非常勤講師、靜宜大学資傳部非常勤講

師。翻譯作品：『Taiwan: No Indigenous People claimed China』 (Indigenous Portal, Mar17, 2010) 、 『A letter to George W. Bush』 (『Taipei Times』 P 8, Sep14, 2007) など。(高屋礼佳 譯)

Tạ Đức Liêm (Chiā, Tek-khiam) sinh năm 1962, người Cao Hùng, nghiên cứu sinh Khoa Phát triển Quốc gia, Đại học Quốc lập Đài Loan (chuyên môn là Lí luận xã hội). Ông từng đảm nhiệm nhiều chức vụ khác nhau như: Giám đốc dự án Quỹ Văn hoá Đài Loan; Giảng viên kiêm nhiệm Khoa Biên phiên dịch, Đại học Trường Vinh; Phiên dịch kiêm thẩm duyệt giấy tờ tại Văn phòng Luật sư Lí Luật; Phát thanh viên Chương trình “Đêm Viện Văn học Đài Loan” của Đài phát thanh Tân Vân Lâm; Chủ nhiệm Phòng Tin tức Đài phát thanh TNT; Trưởng Phòng tin tức Đài phát thanh tin tức công cộng Đài Loan; Giám đốc dự án phiên dịch tiếng Hoa tại AIPP (Quỹ Hiệp ước các Dân tộc bản địa Á Châu); Hội viên Liên minh phóng viên quốc tế IFJ và Hiệp hội Phóng viên Đài Loan... Hiện là Giảng viên Khoa Văn học Đài Loan, Đại học Y học Trung Sơn và Khoa Truyền thông, Đại học Tĩnh Nghi.

**Các tác phẩm dịch bao gồm:**

- 2010 Taiwan: No Indigenous People claimed China, Indigenous Portal, Mar17, 2010  
 2007 Letters: A letter to George W. Bush, Taipei Times, P 8, Sep 14, 2007

**Đặc biệt tham gia:**

- 2009 Asia Regional Prep-Meeting on UN Mechanism and Indigenous Peoples, Mar 3rd~6th, Kuala Lumpur, Malaysia  
 Country Focal Person of Taiwan to AIPP  
 2008 AIPP PAW, Sep 7th~10th, Taiwan  
 2005 Tham dự kiêm phiên dịch tại Hội nghị ba bên: Hội phóng viên Đài Loan, Hội phóng viên Hàn Quốc và Hội phóng viên xã hội Mỹ (Society of Professional Journalists) tại Washington.

(Nguyễn Thị Linh dịch)

## Chiu, Tēng-pang

Chiu, Tēng-pang (周定邦) was born in Chhe<sup>a</sup>-Khun-sin in Chiong-kun Township, Tâi-lâm, in 1958. He graduated from the Department of Civil Engineering in the Taipei Institute of Technology in 1979, and earned his Master of Arts from the Department of Taiwanese Literature at National Cheng Kung University in 2008. Currently, he serves as an assistant research fellow in National Museum of Taiwan Literature, leader of Taiwan Musical Narrative Studio, a managing director of Taiwanese Romanization Association, and a board member of Taiwanese Pen.



Earlier in his life, Chiu earned his living by house constructions and had formed his own construction company before he went to Gô`Thian-lô and Chu Teng-sūn to learn Taiwanese Liām-koa (a lyrical style music) and Hêng-chhun Folk Song.

His published works include collections of poetry *A Construction Worker* (起厝兮工儂), *Blossom of Kapok* (斑芝花開) and *Ilha Formosa*, also *Chhit-jī-á* Taiwanese vernacular epic *The Ta-Pa-nî Just War* (義戰瞧吧咩), *Discontent of Osmanthus* (桂花怨), and *Koa-á-chheh Giants of Taiwan* (台灣風雲榜). He also wrote Taiwanese play *One-String Goéh-Khîm* (孤線月琴), and a Palm Puppet play *Tears of Heros* (英雄淚). In addition, he has translated several world famous play masterpieces into Taiwanese. (Trans. by J.K.L.)

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Chiu, Tēng-pang (周定邦) 1958 年に生まれ、台湾台南將軍青鯤鯓人、台北工專土木科 (Taipei Institute of Technology)、国立成功大学の台湾文学修士課程卒業。現在台湾文学館 (National Museum of Taiwan Literature) アシスタント研究員、台湾ローマ字協会常務理事、台湾語ペンクラブ理事。初期は建設会社を創立、建設業を営み、以降吳天羅さんと朱丁順さんに台湾の謡物及び恒春民謡を学ぶ。台湾の謡曲アートスタジオ創立し、台湾謡物芸術を継承し広める。

作品は、詩集『起厝兮工儂』、『斑芝花開』、『Ilha Formosa』、台湾語七字仔白話史詩『義戰瞧吧咩』、『桂花怨』、歌仔冊『台湾風雲榜』、台湾語劇本『孤

線月琴』、布袋戲劇本集『英雄淚』。世界的に有名な劇本を台湾語に数冊翻訳した。(高屋礼佳 譯)

Chu Định Bang (Chiu, Tēng-pang) sinh năm 1958, người Thanh Côn Thân, Tướng Quân, Đài Nam. Ông học Ngành Xây dựng công trình tại Trường Công nghệ Đài Bắc (Taipei Institute of Technology) và tốt nghiệp Thạc sĩ tại Khoa Văn học Đài Loan, Đại học Thành Công. Hiện nay là Trợ lý nghiên cứu tại Bảo tàng Văn học Quốc gia Đài Loan (National Museum of Taiwan Literature), Ủy viên thường vụ Ban chấp hành Hiệp hội chữ La-tinh Đài Loan, Ủy viên Ban chấp hành Hội bút Ngữ Văn Đài Loan. Ông từng làm nghề Kiến trúc, từng mở công ty thiết kế xây dựng, nhưng sau này theo Ngô Thiên La và Chu Định Thuận học hát nói Đài Loan và dân ca Hằng Xuân, lập ra Phòng văn nghệ Hát nói tiếng Đài nhằm quảng bá và giảng dạy nghệ thuật hát nói Đài Loan. Các sáng tác của ông gồm có: Tập thơ “Thợ xây” (起厝兮工儂), “Ban Chi hoa khai” (斑芝花開), “Ilha Formosa”; Sử thi bạch thoại bảy chữ tiếng Đài “Khởi nghĩa Ta-ba-ni” (義戰瞧吧咩), “Quế hoa oán” (桂花怨); Sách ca hí “Đài Loan Phong Vân Bảng” (台灣風雲榜), kịch bản tiếng Đài vở “Cô tuyến nguyệt ca” (孤線月琴); Tuyển tập kịch bản vở rối “Nước mắt anh hùng” (英雄淚) và một số kịch bản nổi tiếng trên thế giới đã được ông dịch sang tiếng Đài. (Nguyễn Thị Linh dịch)

## Chiú<sup>n</sup>, Ūi-bûn

Chiú<sup>n</sup>, Ūi-bûn ( 蔣為文 ) usually known as Wi-vun Taiffalo CHIUNG was born in Kong-san, Ko-hông and now makes Tâi-lâm his home. He obtained his Ph.D in linguistics from the University of Texas at Arlington. He is currently a professor in the Department of Taiwanese Literature, the director of NCKU Center for Languages Testing and NCKU Centre for Vietnamese Studies at the National Cheng Kung University, Taiwan. He is also the chairperson of the Taiwanese Romanization Association (2015-2016), the secretary-general of Taiwanese Pen (2015-2017), and the executive director of the Association for Taiwanese and Vietnamese Cultural Exchange. During his college years, he founded the Taiwanese Language and Culture Study Club on campus and participated in the language and cultural movement for Taiwanization. While studying in the USA, Chiú<sup>n</sup> enthusiastically participated in the Taiwanese Student Associations and the Taiwanese American Associations.



The research fields of Dr. Chiú<sup>n</sup> include literature in Taiwanese, sociolinguistics, and comparisons of Taiwanese and Vietnamese languages and literatures. His publications include literary works Hái-Ang (海翁) (The Whale, 1996, Tâi-Lêh), and academic monographs, such as Oceanic Taiwan: History and Languages ( 海洋台灣：歷史與語言 ) (Bilingual edition in Vietnamese and English, 2004, NCKU), Language, Identity, and Decolonization ( 語言、認同與去殖民 ) (in Taiwanese and Chinese, 2005, NCKU), Language, Literature, and Reimagined Taiwanese Nation ( 語言、文學 kap 台灣國家再想像 ) (in Taiwanese and English, 2007, NCKU), Nations, Mother Tongues and Phonemic Writing ( 民族、母語 kap 音素文字 ) (in Taiwanese, 2011, NCKU), and Introduction to Taiwanese Language and Literature ( 喙講台語、手寫台文 ) (in Taiwanese and Chinese, 2014, Asian Atsiu International). Personal website at <<http://uibun.twl.ncku.edu.tw>> (Trans. by C.U.B.)

Chiú<sup>n</sup>, Ūi-bûn ( 蔣為文 ショウ イブン ) 高雄市岡山区の人、現在台南市に居住。米国テキサス大学アーリントン校の言語学博士。現在、台湾国立成功大学の台湾文学教授、台湾語評価センター (NCKU Center for Taiwanese Languages Testing) 及びベトナムの研究センター (NCKU Center for Vietnamese Studies) 主任、台湾ローマ字協会の理事長、台湾語ペンクラブ (Taiwanese Pen) 秘書長、台湾、ベトナム文化協会 (Association for Taiwanese and Vietnamese Cultural

Exchange) 常務理事。大学時代は台湾語クラブを設立、台湾のローカリゼーション運動に参加。米国への留学期間にも積極的に台湾校友会 (TSA) と台湾同郷会 (TAA) に関与している組織に参加。研究領域は台湾語文学、社会言語学、台湾、ベトナムの民族母語文学の比較など。創作品は『海翁台語文集』 (1996 台笠)。研究専門書は『海洋台灣：歴史與語言』 (越、英両国語版 2004 成功大学)、『語言、認同與去殖民』 (2005 成功大学)、『語言、文學 kap 台灣國家再想像』 (2007 成功大学)、『民族、母語 kap 音素文字』 (2011 成功大学)、『喙講台語、手寫台文』 (2014 亞細亞國際傳播社) など。個人ウェブサイト：<http://uibun.twl.ncku.edu.tw> (高屋礼佳 譯)

Tường Vi Văn (Chiú<sup>n</sup>, Ûi-bûn) là người Cương Sơn, thành phố Cao Hùng, hiện nay sống tại Đài Nam. Tốt nghiệp tiến sĩ ngành Ngôn ngữ học, Đại học Texas phân viện Arlington Mỹ (University of Texas at Arlington). Hiện nay, là giáo sư Khoa Văn học Đài Loan, Đại học Quốc gia Thành Công, cũng là chủ nhiệm hai trung tâm, gồm: Trung tâm Trắc nghiệm năng lực tiếng Đài (NCKU Center for Taiwanese Languages Testing) và Trung tâm nghiên cứu Việt Nam (NCKU Center for Vietnamese Studies). Đồng thời kiêm nhiệm Chủ tịch Hiệp hội chữ La-tinh Đài Loan (Taiwanese Romanization Association), Tổng Thư kí Hội Nhà văn Đài Loan (Taiwanese Pen), Ủy viên thường vụ Ban chấp hành Hiệp hội Văn hoá Việt Đài (Association for Taiwanese and Vietnamese Cultural Exchange). Thời sinh viên, ông thành lập Câu lạc bộ Ngữ Văn Đài Loan và tham gia các phong trào vận động cho bản sắc văn hóa Đài Loan. Trong thời gian du học tại Mỹ, ông tích cực tham gia các tổ chức như Hội sinh viên Đài Loan và Hội Đồng hương Đài Loan. Ông nghiên cứu nhiều lĩnh vực, như: Văn học tiếng Đài Loan, Ngôn ngữ xã hội học, so sánh văn học được sáng tác bằng tiếng mẹ đẻ của Đài Loan và Việt Nam. Và có nhiều sáng tác, như: “Tập Ngữ văn Đài Hải Ông” (海翁台語文集) (1996, Nhà xuất bản Đài Lập), các sách nghiên cứu chuyên đề, gồm: “Lịch sử và Ngôn ngữ Đài Loan” (海洋台灣：歷史與語言) (2004, in bản song ngữ Việt Anh, nhà xuất bản Đại học Thành Công), “Ngôn ngữ, ý thức dân tộc và phi thực dân hóa” (語言、認同與去殖民) (2005, Nhà xuất bản Đại học Thành Công), “Ngôn ngữ, văn học và sự tái tưởng tượng về quốc gia Đài Loan” (語言、文學 kap 台灣國家再想像) (2007, Nhà xuất bản Đại học Thành Công), “Dân tộc, tiếng mẹ đẻ và văn tự âm vị” (民族、母語 kap 音素文字) (2011, Nhà xuất bản Đại học Thành Công), “Miệng nói tiếng Đài, tay viết chữ Đài” (喙講台語、手寫台文) (2014, Nhà xuất bản Asian A-Tsiu International). Địa chỉ website cá nhân: <http://uibun.twl.ncku.edu.tw> (Nguyễn Thị Linh dịch)

## Èng, Hōng-hông

Born in 1950 in Tâi-Pak, Èng, Hōng-hông (應鳳凰) obtained her BA in English from Department of English, National Taiwan Normal University, and a PH.D in Literature from the University of Texas at Austin. For a time, she was on the staff of China Times (中國時報) literary supplement section. Èng has always had a great interest in the collection and sorting of Taiwanese literature materials. She commenced teaching in universities in 2001. The subjects she teaches include Research Methods and Literary Materials of Taiwanese Literature, Topics in Taiwan Literature of the 1950s, and Taiwanese Literature and Film from post-1949. Besides teaching, Èng has published a prose collection, The Garden of Taiwanese Literature (台灣文學花園) (Taiwan Interminds Publishing/2003), a thesis collection Thesis on Taiwan Literature on 1950s (五〇年代台灣文學論集) (Chun-Hui/2007), and a short story collection A Bibliophile in the Lonely World (孤零世界裡的書痴) (2010/Erya), to name a few. Previously, Èng taught in Department of Taiwanese Literature, National Cheng Kung University for 6 years and is currently a professor in the Graduate School of Taiwanese Culture, National Taipei University of Education. (Trans. by H.C.C.)



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Èng, Hōng-hông (應鳳凰) 1950年台北市生まれ、国立台湾師範大学英語学部学士、米国テキサス大学オースティン校東アジア文学の博士。数十年間、戦後の台湾文学史資料を整理及び収集し、強い興味と関心を持つ。2001年、文学史資料や研究方法、50年代の台湾文学を専攻し、戦後の台湾の文学や映画など専門的な話題を大学で講義した。出版作は散文集『台湾文学花園』（玉山社/2003年）、論文集『五〇年代台湾文学論集』（春暉/2007年）、短篇小説集『孤零世界裡的書痴』（爾雅/2010年）など。国立成功大学で6年間教え、現在は国立台北教育大学台湾文化研究所の教授。（高屋礼佳 譯）

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Ứng Phượng Hoàng (Èng, Hōng-hông) sinh năm 1950, là người Đài Bắc. Tốt nghiệp đại học khoa tiếng Anh, Đại học Quốc lập Sư phạm Đài Loan và tốt nghiệp tiến sĩ Khoa Văn học Khoa Đông Nam Á, Đại học Texas phân viện Austin (The University of Texas at Austin). Từng công tác tại Phụ bản Nhân gian Thời báo Trung Quốc. Mấy chục năm nay, Ứng Phượng Hoàng say mê thu thập, xử lý các tài liệu lịch sử văn học Đài Loan thời kỳ sau chiến tranh. Từ năm 2001 trở lại đây, bà giảng dạy nhiều chuyên đề khác nhau ở các đại học, như: Tài liệu lịch sử văn học và phương pháp nghiên cứu, chuyên đề văn học Đài Loan những năm 50, phim truyện và văn học Đài Loan sau chiến tranh... Các xuất bản phẩm, bao gồm: Tập tản văn “Đài Loan văn học hoa viên” (台灣文學花園) (2003, Nhà xuất bản Ngọc Sơn Xã); Tập luận văn “Tập luận Văn học Đài Loan những năm 50” (五〇年代台灣文學論集) (2007, Nhà xuất bản Xuân Huy); Tập tiểu thuyết ngắn “Một sách trong thế giới cô linh” (孤零世界裡的書痴) (2010, Nhà xuất bản Nhĩ Nhã)... Bà từng giảng dạy tại Khoa Văn học Đài Loan, Đại học Thành Công trong 6 năm. Hiện nay là giáo sư Viện Văn hoá Đài Loan, Đại học Quốc Lập Giáo dục Đài Bắc. (Nguyễn Thị Linh dịch)



## Ngô, Chèng-jīm

Ngô, Chèng-jīm (吳正任) was born in Ko-hiông in 1953. He is currently a graduate student in the Institute of Taiwanese Literature at National Cheng Kung University. He was a Taiwanese teacher in primary schools, including Ka-hing, Chiân-hong, Iàn-châu, Chông-tek, Kim-san and Tiong-lō; and also in junior high schools in Kong-san, Kiô-thû, A-lian, Chiân-hong and Āu-ngeh. He has published a book of essays and poetry, named *A Trailer Passing the Curved Road* (車過牛路彎). His poems have been chosen as part of Taiwanese Literature selections, 2006 (2006 台語文學選), and 100 Taiwanese Poems (台語詩 100 首), published by King-an.



His numerous awards include The Salty Land Literature Award (鹽分地帶文學獎), and the 1st Mother Language Literature Award for his Taiwanese poem and prose works, and being named The New Scriptwriter with the Most Potential (最有潛力電影編劇新人獎) by the Kaohsiung County Government, in 2008; having his prose, *Searching for the Landscape of Troublesome Land* (走揣惡地山河) selected to be part of the Taiwanese Literature Selections 2009 (2009 台語文學選) and in *Write about Our Land Together-- Prose on Landscape in the Mother Tongue* (鬥陣寫咱的土地 --- 母語地誌散文集) in 2012. He was also awarded the Award for Outstanding Contribution to the Promotion of Local Languages by the Ministry of Education. In addition, his name also appears in *The Hông-ék Literature Encyclopedia* (鳳邑文學百科全書). (Trans. by J.K.L.)

Ngô, Chèng-jīm (吳正任) 1953 年に台湾高雄市で生まれ、国立成功大学の台湾文學大学院生。嘉興 / 前峰 / 燕巢 / 崇徳 / 金山 / 中路など小学校と岡山 / 橋頭 / 阿蓮 / 前峰 / 後勁など中学の台湾語の教師歴任。個人で台湾語詩の論評集を出版『車過牛路彎』。台湾語現代詩に入選し『2006 台語文学選』、『台語詩 100 首』(金安版)；高雄県政府は、ジュニア 8 年生の教科書編集台湾語教科書の編集委員に任命。台湾語文『尪仔上天』は中学校の教科書に選ばれた(2007 年)。『鹽分地帶文学賞』(2008 年)、高雄県政府より『最も潜在力のある(映

画) 脚本新人賞』(2008年)を受賞した。台湾語文『走搵惡地山河』入選『2009年台語文學選』と『鬥陣寫咱的土地 --- 母語地誌散文集』(2012年);台湾語現代詩、散文は、文部省第一回母語文學賞を受賞した(2008年)。作家名士録『鳳邑文學百科全書』に登録された。文部省から台湾の本土語言傑出貢獻賞などの名誉を得る。(高屋礼佳 譯)

Ngô Chính Nhậm (Ngô, chêng-jīm) sinh năm 1953, người Cao Hùng Đài Loan, nghiên cứu sinh Khoa Văn học Đài Loan, Đại học Thành Công. Ông là giáo viên giảng dạy Ngữ văn Đài tại nhiều trường học với các cấp khác nhau, như: Trường tiểu học Gia Hưng, Tiền Phong, Yên Sào, Sùng Đức, Kim Sơn, Trung Lộ và các trường trung học Cương Sơn, Kiều Đầu, A Liên, Tiền Phong, Hậu Kinh. Ông đã xuất bản cuốn “Xe qua Ngưu Lộ Loan” (車過牛路彎) bình luận về thơ văn tiếng Đài; một số tác phẩm thơ hiện đại tiếng Đài được chọn in trong “Tuyển chọn Ngữ Văn Đài Loan 2006” (2006 台語文學選), “100 bài thơ tiếng Đài” (台語詩 100 首) (Kim An bản).

Ngô, Chính Nhậm được Chính phủ huyện Cao Hùng mời làm biên tập viên biên soạn, chỉnh sửa sách giáo khoa tiếng Đài cho học sinh lớp 8. Bài “Con rổi lên trời” (尪仔上天) được chọn vào giáo trình tiếng Đài cho học sinh cấp II năm 2007; Ông từng được trao giải thưởng Văn học Diêm Phân Địa Đới năm 2008. Đồng thời ông được Chính phủ Cao Hùng trao tặng giải thưởng Tiềm Năng cho nhà biên kịch trẻ năm 2008. Tác phẩm “Đi tìm những địa danh nổi tiếng vì hiểm trở” (走搵惡地山河) được tuyển chọn in trong cuốn “Tuyển tập văn học tiếng Đài” (2009 台語文學選) năm 2009 và Tập tản văn địa chí tiếng mẹ đẻ “Hãy cùng viết về đất nước chúng ta” (鬥陣寫咱的土地 --- 母語地誌散文集) năm 2012. Các sáng tác thơ hiện đại cũng như các bài tản văn của ông được bộ Giáo dục trao tặng Giải thưởng văn học đối với các sáng tác tiếng mẹ đẻ lần thứ nhất năm 2008. Ông không những vinh dự được ghi tên trong danh sách các tác gia của “Bách khoa toàn thư Văn học Phượng Ấp” (鳳邑文學百科全書); mà còn vinh dự được bộ Giáo dục trao tặng Giải cống hiến dành cho những cá nhân kiệt xuất trong việc bảo lưu và truyền bá ngôn ngữ bản địa vào năm 2012. (Nguyễn Thị Linh dịch)

## Hô, Sìn-hān

Hô, Sìn-hān (何信翰) was born in 1976. While studying in Russia, he was deeply moved by the Russian's passion for literature of Russians. Upon returning Taiwan after six years in Russia, he started doing research in and reviving Taiwanese language and Written Taiwanese literature. Realizing that research in Russian literature alone could not satisfy him. He also comprehended that it was insufficient to study Taiwanese literature in the traditional methods. Therefore, he has tried to research Taiwanese literature with a combination of European research methods and Written Taiwanese Literature. Fortunately, he has gotten some significant results for his efforts.



Hô has been studying the theory of poetry for a long time. His students have earned written Taiwanese poetry prizes under his direction. In spite of his students' achievements, Hô started to write poetry himself in February of 2012. There are two main themes in his poems. One is the search for inner peace, and the other the exposure of discrimination against Taiwanese history and language nowadays.

His goals for writing poetry are to instruct students and to spread his ideas. Hô always posts his works on Facebook first, then chooses some to submit for publication. Through various media outlets, he intends to share his works with more readers. (Trans. by H.C.C.)

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Hô, Sin-hān (何信翰) 1976年に生まれ、以前遠くのロシアに六年間留学した。その人たちの文学への情熱に深く感動し、台湾へ帰国後、台湾語文学研究に足を踏み入れ、台湾語の復興活動を始めた。それは、自分がロシア文学をどんなに研究したところでロシア人に勝てないと悟ったからだ。台湾文学の伝統の研究には欠点があった。そのため数年前からヨーロッパの文学研究法を参考にし台湾語文学の伝統的な研究と融合させた結果幾つかの成果を得た。

長年、詩の理論を研究し生徒に台湾語詩の創作指導を続け、学生は賞を得た。しかし、彼は 2012 年 2 月の冬休みから作詩を始めたばかり。現在、創作方針は二つあり、一つは心を穏やかで、自由自在な追求。もう一つは台湾社会に対して台湾語の歴史が様々な差別を受けていることを示唆させている。

作詩の目的はただ教育と理念を広めるためと彼は言う。だからより多くの人々が彼の詩を見ることができるよう Facebook で公開している。そしてその中から評判の良い作品を選択し投稿する。彼は作品に興味を持ってくれる方々を歓迎しています。ぜひ Facebook で作品を見てみてください。

(Sin-hān Hô / hosinhan09@gmail.com) (高屋礼佳 譯)

Hà Tín Hàn (Hô, Sin-hān) sinh năm 1976. Trong thời gian du học 6 năm tại Nga, cảm động trước mỗi thâm tình của người dân nơi đây với văn học, sau khi trở về nước, ông tập trung vào công tác nghiên cứu và trăn hưng tiếng Đài/văn học tiếng Đài. Ông nhận thấy nếu chỉ nghiên cứu văn học Nga thì không thể vượt qua người Nga, nếu dùng phương pháp truyền thống nghiên cứu văn học Đài Loan thì không toàn diện. Vì vậy, mấy năm trở lại đây, ông không ngừng áp dụng kết hợp phương pháp nghiên cứu của Châu Âu vào nghiên cứu văn học Đài, và đã đạt được một số thành tích nhất định.

Mặc dù có nhiều năm kinh nghiệm trong nghiên cứu lí luận thơ và hướng dẫn sinh viên sáng tác thơ Đài, đặc biệt có những sáng tác của sinh viên từng đạt giải, nhưng đến tận mùa xuân tháng 2 năm 2012, ông mới bắt đầu viết thơ. Các hướng sáng tác hiện nay của ông gồm có hai hướng chính: Thứ nhất là nguồn cảm hứng theo đuổi thể giới tự do tĩnh lặng của tâm linh, hướng thứ hai là phản ánh các hiện tượng kì thị lịch sử dân tộc, tiếng mẹ đẻ trong xã hội Đài Loan đương thời.

Hà Tín Hàn cho rằng, mục đích sáng tác thơ là để giảng dạy và truyền bá lí tưởng, do vậy mà ông đều cho đăng tải các sáng tác của mình trên trang mạng facebook. Rồi tiếp đó mới chọn những sáng tác phù hợp để gửi bài đăng tạp chí, giúp cho độc giả có nhiều cơ hội đón đọc các sáng tác của ông. Ông cũng mong được chào đón các độc giả theo dõi trang mạng cá nhân facebook (Sin-hān Hô / hosinhan09@gmail.com) để đón đọc các sáng tác của ông. (Nguyễn Thị Linh dịch)

## Iû<sup>n</sup>, Khun-hián

Iû<sup>n</sup>, Khun-hián (楊焜顯) was born in Lûn-Kha-Liâu, Chiong-Hòa, and graduated from the National Tainan Teachers College (renamed as National University of Tainan). While Iû<sup>n</sup> is working on his master's degree at the Graduate Institute of Taiwanese Literature, National Chunghua University of Education, he currently serves as an elementary school teacher in Tâi-Tiong.

He has received several prizes for his Taiwanese writing from Whale Written Taiwanese Literature Award, A-Khioh Award, Cheng Fu-Tien Ecological Literature Award, and the Ministry of



Education Awards for Minnan or Hakka Language Literature. Some of his Taiwanese poems have been included in The Anthology of Written Taiwanese Literature 2006 (2006 台語文學選), The Anthology of Written Taiwanese Literature 2007 (2007 台語文學選), The Anthology of Written Taiwanese Literature 2010 (2010 台語文學選), Daybreak: Selection of Mother Tongue Literature in Memory of the 228 Incident (天·光：二二八本土母語文學選), and 100 Taiwanese Poems (台語詩 100 首).

His publications include The Folktales of Ngô-Chhe Town (梧棲鎮民間故事集), The Home of Wind of September: Gô-Chhe, Ngô-Chhe, Sin-Ko-Káng (九降風吹的故鄉：五汊·梧棲·新高港), a history of Chiong-Hòa village, The Story of Gû-Tiâu-ah (牛稠仔的故事), and a collection of Taiwanese poems, The Water of Hông River Travels Through Pò<sup>n</sup>-Sò<sup>n</sup>-Thi<sup>n</sup> (磺溪水流過半線天), Travelling By The Place I Yearning For (行過思慕的所在). His thesis Concern for the Earth and Historical Memories in Post-War Taiwanese Poetry (戰後台語詩 ê 土地關懷 kap 歷史記憶) is about to be finished. (Trans. by H.C.C.)

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Iû<sup>n</sup>, Khun-hián (楊焜顯)、彰化崙腳寮に生まれ。台南師範大学卒業。彰化師範大学台湾文学修士。現在、台中市の小学校の教師を務めている。曾て、台湾語文学創作：海翁台文賞、阿却賞、鄭福田生態文学賞、教育部閩客語文学で賞を得る。台湾語詩の入選作：『2006 台語文学選』、『2007 台語文学選』、『2010 台語文學選』、『天·光：二二八本土母語文学選』、『台語詩 100 首』。

出版作は：『梧棲鎮民間故事集』、『九降風吹的故郷：五汊・梧棲・新高港』、彰化村史：『牛稠仔的故事』、台湾語詩集：『磺溪水流過半線天』、『行過思慕的所在』。もうすぐ台湾語詩修士卒業論文『戦後台語詩 ê 土地關懷 kap 歴史記憶』をできる。（高屋礼佳 譯）

Dương Côn Hiển (Iû<sup>n</sup>, Khun-hián), người Luân Cưc Liêu, Chương Hoá. Ông tốt nghiệp Đại học Sư phạm Đài Nam, là nghiên cứu sinh Khoa Văn học Đài Loan, Đại học Sư phạm Chương Hoá. Hiện là giáo viên tiểu học tại Đài Trung.

Các sáng tác tiếng Đài của ông từng được trao nhiều giải thưởng như: Giải thưởng văn học Đài Hải Ông, A Khước Thường, Giải thưởng văn học viết về môi trường sinh thái Trịnh Phúc Điền, Giải thưởng văn học tiếng Đài và tiếng Khách gia của Bộ giáo dục. Các sáng tác thơ được chọn vào “Tuyển chọn văn học Đài 2006” (2006 台語文學選), “Tuyển chọn văn học Đài 2007” (2007 台語文學選), “Tuyển chọn văn học Đài 2010” (2010 台語文學選), “Trời Sáng - Tuyển chọn văn học tiếng mẹ đẻ Đài Loan về chủ đề 228” (天・光：二二八本土母語文學選), “100 bài thơ tiếng Đài”(台語詩 100 首).

Các sáng tác từng xuất bản, như: “Tuyển tập Truyện dân gian Thị trấn Ngô Thê” (梧棲鎮民間故事集), “Quê hương của Cửu Giáng Phong: Ngũ Xá, Ngô Thê, Tân Cao Cảng” (九降風吹的故郷：五汊・梧棲・新高港); Lịch sử thôn làng ở Chương Hoá, như: “Truyện Ngưu Trù Tử” (牛稠仔的故事); tuyển tập thơ tiếng Đài, như: “Nước Hoàng Khê chảy qua Bán Tuyền Thiên” (磺溪水流過半線天), “Đi qua những niềm thương nhớ” (行過思慕的所在). Dương Côn Hiển sắp tốt nghiệp thạc sĩ với đề tài luận văn về thơ tiếng Đài: “Thơ tiếng Đài thời hậu chiến viết về quê hương đất nước và kí ức lịch sử” (戦後台語詩 ê 土地關懷 kap 歴史記憶). (Nguyễn Thị Linh dịch)

## Iû<sup>n</sup>, Ún-giân

Iû<sup>n</sup>, Ún-giân (楊允言), born in 1966 in Tâi-Pak, obtained his Ph.D from the Department of Computer Science and Information Engineering, National Taiwan University. He currently serves as an associate professor in the Department of Taiwanese Language and Literature at National Taichung University of Education.



He has been committed to written Taiwanese since 1987. His accomplishments include editing the magazine Tâi-Gí Students (台語學生), interviewing specialists in written Taiwanese, and collating the language materials of written Taiwanese, etc. In addition, he has also set up several written Taiwanese information systems, including Taiwanese - Chinese Dictionary, Taiwanese Concordance, Digital Archive Database for Written Taiwanese, and Taiwanese POJ script and Han-Romanization mixed script conversion systems, etc.

Iû<sup>n</sup> also has excellent achievements in written Taiwanese literature, including getting the 1st prize in prose at the Saline Land Literary Camp, 1st prize in prose at The 2nd Lâm-Khun-Sin Taiwanese Literature Camp, and being a finalist for the Written Taiwanese Prose Award (National Museum of Taiwan Literature). In addition, he has received the Award for Promoting Indigenous Languages with Exceptional Results from the Ministry of Education. (Trans. by H.C.C.)

Iû<sup>n</sup>, Ún-giân (楊允言)、1966年に台北市で生まれ、台湾大学資訊研究所博士。現在、台中教育大学台湾語文学部専任教師を務め。1987年に初めて台湾語文学に触れ、その後台湾語文学の仕事を進め続けてきた。編集を含め『台語学生』、台湾語に関係する人々を訪問、台湾語の資料整理、台湾語に関連した情報システムの作成、台湾語、中国語の辞書など語詞の検索、台湾語のデジタルコレクション、台湾語漢羅全羅互轉等々。作品は、鹽份地帯文学賞の散文で第一位を得る。第二回台湾語文学キャンプ散文賞でも第一位を得る。『飛鳥』は国立台湾文学館台湾文学賞金典賞の文学賞台湾語散文入選、他にも文部省から母語を広めた事に傑出していたので貢献賞を受賞した。(高屋礼佳 譯)

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Dương Doãn Ngôn (Iû<sup>n</sup>, Ún-giân) sinh năm 1966, người Đài Bắc, tiến sĩ ngành Công nghệ thông tin, Đại học Đài Loan. Hiện là giảng viên Khoa ngữ văn Đài Loan, Đại học Giáo dục Đài Trung. Ông tiếp xúc với văn học Đài Loan từ năm 1987 và liên tục làm các công việc liên quan đến lĩnh vực ngữ văn Đài Loan cho đến nay, bao gồm: biên tập tạp chí “Tiếng Đài cho học sinh” (台語學生), phỏng vấn các nhân vật liên quan, xử lý tài liệu ngôn ngữ, xây dựng hệ thống thông tin liên quan tới ngữ văn Đài, bao gồm: Từ điển song ngữ Đài Hoa, Hệ thống kiểm tra đối chiếu ngữ nghĩa Đài Hoa, Kho tài liệu điện tử ngữ văn Đài, Hệ thống chuyển đổi tiếng Đài giữa hệ thống kí tự Hán La-tinh và hệ thống La-tinh...

Sáng tác của Dương Ngoãn Ngôn từng đạt Giải nhất tân văn Giải thưởng Văn học Diêm Phần Địa Đới, Giải nhất tân văn tại Trại Văn học Đài Loan lần thứ 2, tác phẩm “Phi Ô” (飛鳥) được đề cử vào danh sách các tác phẩm tân văn tiếng Đài tranh giải Kim Điền trong văn học Đài Loan do Bảo tàng văn học Đài Loan tổ chức. Ngoài ra, ông còn được bộ Giáo dục trao tặng Giải cống hiến dành cho những cá nhân kiệt xuất trong việc bảo lưu và truyền bá ngôn ngữ mẹ đẻ. (Nguyễn Thị Linh dịch)



## Khng, Pôe-tek

Peter Kang (Khng, Pôe-tek), Professor, Dept. of Taiwan and Regional Studies, National Donghwa Univ.

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Khng, Pôe-tek (康培德)、国立東華大学の台湾  
文化部教授。(高屋礼佳 譯)  
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Khang Bôi Đức (Khng, Pôe-tek) là giáo sư Khoa Văn  
hóa Đài Loan, Đại học Quốc lập Đông Hoa. (Nguyễn Thị Linh dịch)



## Khng, Teng-goân

Khng, Goân (康原) is the pen name of Khng, Teng-goân (康丁源), who was born in Hàn-pó Village, Hong-óan Township, Chiang-hóa County, in 1947. He now lives in Hiang-san in Chiang-hòa. Khng had been awarded the Neo Poem of Ngô Lô-liû Literature Award, and honored with the Special Contribution Award of Hong-khe Literature Award and the Executive Yuan Golden Tripot Award. He was the director of the Lai Ho Memorial House .



Khng is now a director of the Chiang-hòa County Cultural Foundation, lecturer of Taiwanese Literature in the Community University of Chiang-hòa and Oân-lîm. He is also an adjunct instructor at the Department of Chinese at Ming-Dau University, and at the Department of Applied Chinese at Shyu Ping Technology College. He is the Writer-Lecturer of Nan Hwa University and the instructor of Writer-Lecturer of the Institute of Taiwanese Literature at National Chiang Hwa University of Education. He is now the chief coordinator of The Readers on Chiang Hwa County.

His important works are: The Old Taiwan in Memory ( 懷念老台灣 ), Stories of Taiwanese Children's Songs ( 台灣囡仔歌的故事 ), The Poet Under the Pat-kòa-Soa : Lîm Heng-thài ( 八卦山下的詩人林亨泰 ), published by Yu-san, The CEO of Chôan-heng, An Icon of the People ( 人間典範全興總裁 ), Children's Songs Reading Textbooks, with CD ( 囡仔歌教唱讀本 · 附 CD ), Taiwanese Children's Songs ( 台灣囡仔歌謠 ), Tracing the Chiang-hòa Plain ( 追蹤彰化平原 ), Let's Sing the Children's Songs, 4 Volumes ( 逗陣來唱囡仔歌 · 四本 ), The Rhythm of the Soul of The Port Capital ( 港都的心靈律動 ) by Morning Star, Literary Chiang-hòa ( 文學的彰化 ), Pat-kòa-soa<sup>n</sup> ( 八卦山 ), An American Má-chó in Jī-lîm ( 二林的美國媽祖 ) by Chiang-hóa Bureau of Culture, and Flower Fields in Chiang-hòa ( 花田彰化 ) by Booklover. In addition, he has authored more than seventy volumes on the local culture of Hong-óan Township and O-jit. (Trans. by J.K.L.)

Khng, Teng-goân (康丁源)、ペンネームは「康原」。1947年芳苑鄉漢寶村で生まれ、現在彰化市香山里に居住。過去に頼和紀念館館長を務める、第六回礪溪文学賞特別貢獻賞、吳濁流文学賞新詩賞、行政院叢書「金鼎賞」受賞。現在は彰化県文化基金会董事、彰化、員林社区大学台湾文学教諭、

明道大学中国文学部と修平科技大学応用中国語学部兼任講師、彰化師範大学台湾文学研究所「作家講座」講師、南華大学「講座作家」、彰化師範大学「彰化学」叢書総企画人を務める。代表著作は『懷念老台灣』、『台灣囡仔歌的故事』、『八卦山下的詩人林亨泰』（玉山社出版）、『人間典範全興總裁』、『囡仔歌教唱讀本・CD付』、『台灣囡仔歌謠』、『追蹤彰化平原』、『逗陣來唱囡仔歌・四本』、『港都的心靈律動』（晨星出版社出版）、『文學的彰化』、『八卦山』、『二林的美國媽祖』（彰化文化局出版）、『花田彰化』（愛書人出版）、『芳苑鄉志・文化編』（芳苑鄉公所出版）、『烏日鄉志・文化編』（烏日鄉公所出版）……等七十余りにわたる作品を出版。

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Khang Đình Nguyên (Khng, Teng-goân), bút danh Khang Nguyên, sinh năm 1947, người Phương Uyên, Bảo Hán. Hiện cư trú tại Hương Sơn, thành phố Chương Hoá.

Từng đảm nhiệm Giám đốc Bảo tàng tưởng niệm Lại Hoà. Ông từng được vinh danh nhiều giải thưởng, như: Giải thưởng Văn học Hoàng Khê lần thứ 6 dành cho cá nhân có những cống hiến tiêu biểu, Giải thưởng Văn học Ngô Trọc Lưu hạng mục Thơ mới, Giải thưởng Kim Đinh giành cho sách do Viện hành chính trao.

Hiện là Ủy viên hội đồng quản trị Quỹ Văn hoá Huyện Chương Hoá, cũng là Giảng viên văn học Đài, Đại học Cộng đồng Chương Hóa, Đại học Cộng đồng Viên Lâm, Giảng viên Khoa Trung văn, Đại học Minh Đạo, Giảng viên Khoa Ngôn ngữ ứng dụng Trung văn, Đại học Khoa học Kỹ thuật Tu Bình, Giảng viên Khoa Văn Đài, Đại học Sư phạm Chương Hoá, Giảng viên Đại học Nam Hoa, Giám đốc dự án sách Chương Hoá học, Đại học Sư phạm Chương Hoá.

Các sáng tác chính gồm hơn 70 cuốn khác nhau, như:

“Hoài niệm Đài Loan cổ” (懷念老台灣), “Các câu chuyện bài hát thiếu nhi

Đài Loan” (台灣囡仔歌的故事), “Thi nhân Lâm Hưởng Thái của Bát Quái Sơn” (八卦山下的詩人林亨泰) (Ngọc Sơn Xã xuất bản); “Nhân gian điển phạm toàn hưng tổng tài” (人間典範全興總裁), “Dạy học hát bài hát thiếu nhi kèm CD” (囡仔歌教唱讀本 · 附 CD), “Ca dao thiếu nhi Đài Loan” (台灣囡仔歌謠), “Truy tung Chương Hoá bình nguyên” (追蹤彰化平原), “Cùng hát bài hát thiếu nhi trọn bộ 4 cuốn” (逗陣來唱囡仔歌 · 四本), “Quy luật tâm linh của Cảng Đô” (港都的心靈律動) (Nhà xuất bản Thần Tinh), “Văn học Chương Hoá” (文學的彰化), “Bát Quái Sơn” (八卦山), “Ma tổ người Mỹ của Nhị Lâm” (二林的美國媽祖) (Cục Văn hoá Chương Hoá xuất bản), “Hoa điền Chương Hoá” (花田彰化) (Ái Sách Nhân xuất bản); “Phương Uyển Hương Chí - Tờ Văn hoá” (芳苑鄉志 · 文化篇) (Ủy ban Phường Phương Uyển xuất bản); “Ô Nhật Hương Chí - Tờ Văn hoá” (烏日鄉志 · 文化篇) (Ủy ban Phường Ô Nhật xuất bản)...(Nguyễn Thị Linh dịch)

## Khó', Kiàn-êng

Dr Khó', Kiàn-êng (許建榮), a.k.a. Chien-Jung HSU, is the Managing Editor of the Thinking Taiwan Forum, Adjunct Research Associate at Monash University, Adjunct Assistant Professor at National Dong Hwa University and Adjunct Researcher of the Center for Vietnamese Studies at NCKU. He received his Ph.D. from Monash University in 2012.

Dr Hsu is a columnist in some media and has also published numerous academic works on Taiwan's politics, media, the Internet and ethnic group issues over the past decade, including most recently, *The Construction of National Identity in Taiwan's Media, 1896-2012* (Boston/Leiden: Brill, 2014) and "China's Influence on Taiwan's Media" (*Asian Survey* 54:3, 2014).



Khó', Kiàn-êng (許建榮) 現在は想想フォーラムの副編集長でオーストラリア Monash 大学の兼任研究員、国立東華大学の助理教授を兼任する、および成功大学のベトナム研究センターの兼職の研究員。2012 年にオーストラリア Monash 大学博士の学位を獲得。許博士は多くの有名なメディアのコラムニストを担当し、過去 10 年間に台湾の政治、メディア、ネットワークとグループの議題に関する文章を大量に発表した。最近の記事「台湾媒體中国国家認同の建構 (1896-2012)」(Boston/Leiden: Brill, 2014) 及び「中国對台湾媒體の影響」(*Asian Survey* 54:3, 2014) を含む。(高屋礼佳 譯)

Tiến sỹ Hứa Kiến Vinh (Khó', Kiàn-êng) là Phó tổng biên tập của diễn đàn “Nghĩ về Đài Loan”, Trợ lý nghiên cứu tại Đại học Monash, Trợ lý giáo sư tại Đại học Quốc gia Đông Hoa và Trợ lý nghiên cứu tại Trung tâm nghiên cứu Việt Nam thuộc Đại học Quốc gia Thành Công. Ông nhận bằng tiến sỹ của Đại học Monash vào năm 2012.

Tiến sỹ Hứa Kiến Vinh chuyên viết bài cho một số chuyên mục nổi tiếng của truyền thông và cũng đã đăng rất nhiều bài viết mang tính học thuật về chính trị, truyền thông cũng như các vấn đề về Internet và dân tộc của Đài Loan trong suốt hơn một thập kỷ qua; trong đó gần đây nhất có bài “Kết cấu của bản sắc dân tộc trong truyền thông của Đài Loan, 1896 – 2012 The Construction of National Identity in Taiwan's Media, 1896-2012” (Boston/Leiden: Brill, 2014) và “Ảnh hưởng của Trung Quốc trong truyền thông Đài Loan China's Influence on Taiwan's Media” (Asian Survey 54:3, 2014). (Phạm Hải Vân dịch)

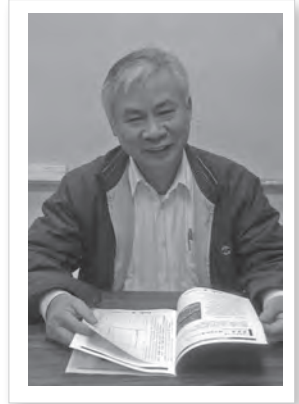
## Khu, Bûn-sek

Khu, Bûn-sek ( 邱文錫 ) was born in rural Taoyuan. He has loved literature since he was a child, and was taught Seven-word verses (Chhit-jī-á) by his father in primary school. Thus he spoke Taiwanese, and recognized the Hân characters of Taiwanese, despite the fact that it's a difficult thing to read Taiwanese Hân characters.

In the context of the Democracy and Localization Movement since the 60s and the early 70s in Taiwan, he realized that Taiwanese would lose their own identity and fundamental subjectivity if their own language vanished. It could be replaced by Chinese language and the Chinese sense of value. Therefore in a sense of the urgency, he attended the class of Âng Í-jîn, and became involved in the Taiwanese Restoration Movement. He has participated in the Taiwan Association of Taiwanese, Taiwanese Pen, and Lí Kang Khioh Association of Taiwanese Culture and Education, and other groups promoting mother tongues.

He and Tân Hiàn-kok had opened Chiang-chhiū publishing company, which had published books in Taiwanese, including the Dictionary of Chinese-Taiwanese Vocabulary (華台對照典) and Taiwanese Proverbs (台灣諺語典). He had also participated in editing the Web Taiwanese dictionary.

He has written articles for Taiwanese journals or magazines. He is now engaged in collecting Taiwanese Seven-word Verses (Chhit-jī-á) and putting down the Buddhist sutras in Taiwanese, which would be posted onto the web for public usage. (Trans. by J.K.L.)



Khu, Bûn-sek ( 邱文錫 ) 桃園の田舎で育つ。小さい頃から文学を愛し、父親はまた七字仔 (chhit-jī-á) 冊を教えた、当時はまだ小学生でしたが、彼は台湾語及び台湾語の漢字を知っていたので台湾語の読み書きが容易に学び得た。成功大学の学生時代、中国語が台湾語よりも流暢に話せるようになっていた。しかし、危機感はなかった。六十、七十年代、台湾人は民主化運動を立ち上った。本土化運動で彼は徐々に台湾語が無くなると台湾人の主体性を失うことになると感じた。すべては中国語を使う中国人の価値感を取り入れること

になる。そこで彼は危機感を持ち、洪惟仁さんに弟子入りし台湾語の復興運動、台湾台湾語社及び台湾語ペンクラブと李江却台湾語文教基金会等々の母語団体に参加。陳憲國さんと共に樟樹出版社を設立、台湾語の本を出版。『華台比較辞典』、『台湾語のことわざ辞典』の二冊の工具本、文部省のネットワーク辞書の編集、様々な台湾語の文章を書き、各出版物に投稿。現在、彼の主な仕事は台湾語の七字仔を整理すること、経典に台湾語のふりがなをつけ、すべての成果をネットワークに乗せ、台湾人が参考、使用出来る様にした。(高屋礼佳 譯)

Khu Văn Tích (Khu, Bùn-sek) sinh ra và lớn lên ở vùng quê thuộc huyện Đào Viên, từ nhỏ đã rất yêu văn học; cha ông bèn dạy cho ông những bài đồng dao bảy chữ, khi đó ông đang là học sinh tiểu học, nên ông biết nói tiếng Đài và đọc hiểu những kiểu chữ Hán dùng để ghi âm tiếng Đài và cho rằng chữ Hán trong tiếng Đài rất dễ học. Khi trở thành sinh viên của Trường Đại học Quốc gia Thành Công, ông dần phát hiện ra tiếng Hoa của mình ngày càng lu mờ hơn tiếng Đài, nhưng lại không hề nhận ra mối nguy cơ tiềm ẩn này.

Vào những thập niên 60-70, người dân Đài Loan bắt đầu phát động phong trào dân chủ và phong trào tìm lại văn hóa bản địa. Ông dần hiểu ra rằng mất đi ngôn ngữ mẹ đẻ sẽ khiến người Đài Loan mất đi tính chủ thể của mình, tất cả đều lấy ngôn ngữ và quan điểm của người Trung Quốc làm chủ đạo. Từ đó, ông đã nhìn ra mối nguy cơ này và nhận Hồng Duy Nhân làm sư phụ, tham gia vào phong trào phục hưng tiếng Đài, gia nhập vào các tổ chức bảo vệ và phát triển tiếng Đài như Hội bút văn Đài và Quỹ giáo dục tiếng Đài Lý Giang Khước; đồng thời kết hợp với Trần Hiến Quốc thành lập Nhà xuất bản Chương Thụ, chuyên xuất bản sách tiếng Đài, trong đó bao gồm hai bộ sách công cụ là Từ điển đối chiếu Hoa - Đài và Từ điển Ngạn ngữ tiếng Đài; song song đó cũng tham gia biên soạn Từ điển tiếng Đài trực tuyến cho Bộ Giáo dục, sáng tác văn học bằng tiếng Đài, thường xuyên viết bài cho các tạp chí tiếng Đài.

Hiện nay, công việc chính của ông là chỉnh lý các tập sách thơ bảy chữ tiếng Đài, chú âm tiếng Đài cho kinh Phật. Tất cả mọi thành quả đạt được, ông đều đăng tải lên mạng để mọi người dân Đài Loan đều có thể sử dụng và tham khảo.(Phạm Hải Vân dịch)



## Khu, Úi-him

Khu, Úi-him (邱偉欣) writes under the pen name A-him and Gêng-sim ('unified heart'). Born as a Hakka in Miaoli, Sintek, he lost his ability to speak his Hakka mother tongue due to government policies. Fortunately, he grew up in Ē-káng, so he absorbed some Taiwanese nutrients. He studied in schools until he was in his 30's, when he started to try his hands on Taiwanese writing. He hopes it is not too late. He calls his concept of Taiwanese language education 'Khioh Kū Ōe Sin', which translates to finding and selecting traditional Taiwanese phrases, applying them to modern situations, and creating new Taiwanese phrases suitable for today's society. Linguistics and social linguistics are at the heart of this practice. He thinks that not only should we pass down our language heritage, we should also create, expand Taiwanese, to resurrect it for the glory of a linguistic life. (Trans. by V.T.S)



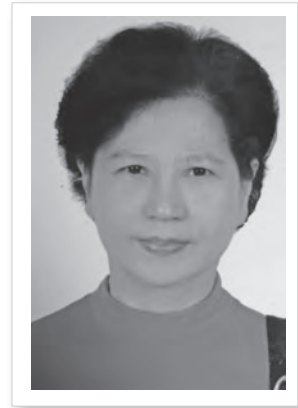
Khu, Úi-him (邱偉欣) ペンネームは A-him、凝心。彼は新竹市で生まれで苗栗県の客家人。政府は客家語を擲揄し、客家人は客家語をうまく話すことができなかつた。幸いにも彼は高雄市で育ち台湾語の栄養を吸収した。三十数歳まで勉学に励んでおり、今から急いで台湾語文を創作しても遅くはない。「拾舊話新」は彼の創作及び台湾語教育の理念である。「拾舊」は台湾語の原語である語彙を拾い創作を行い、現在に使用できるようにした。「話新」は現代の立場に立ち、新しい台湾語の言葉と使い方を増やした。言語学と社会言語学はこの実践のコアとなるものである。私たちは伝承するだけでなく、より多くを創作し台湾語を再生させる。そして言語に生命の栄光を与える。(高屋礼佳 譯)

Khâu Vĩ Hân (Khu, Úi-him), bút danh: A-him, Ngung Tâm. Ông là người Khách Gia Miêu Lật, nhưng sinh ra tại Tân Trúc; do chính sách ngôn ngữ bất cập của chính phủ nên ông chỉ nói được chút ít tiếng Khách Gia. Rất may ông lớn lên ở

Cao Hùng, nên đã có cơ hội được tiếp cận tiếng Đài. Ông kiên trì theo học tiếng Đài, đến nay ngoài 30 tuổi, bắt đầu theo đuổi sự nghiệp sáng tác bằng tiếng Đài xem như cũng không phải quá muộn. “Lượm cũ nói mới” là phương châm trong sáng tác và giáo dục tiếng Đài của ông. “Lượm cũ” tức là lượm nhặt những từ ngữ vốn có trong tiếng Đài và phù hợp với cách dùng hiện đại; “nói mới” tức là dựa trên quan điểm hiện đại, bổ sung thêm các ngữ dụng và tạo nên các từ vựng mới cho tiếng Đài. Ngôn ngữ học và Ngôn ngữ học xã hội là nền tảng để hiện thực hóa điều này. Chúng ta không những chỉ kế thừa, mà còn phải sáng tạo không ngừng để tiếng Đài được tái sinh, đồng thời vinh dự trở thành một ngôn ngữ có sức sống mãnh liệt. (Phạm Hải Vân dịch)

## Ko, Goát-oân

Ko, Goát-oân (高月員) was born in A-kong-tiàm (now Kong-san, Ko-Hiông) in 1947. Ko was happy to be a library manager, who has been enjoying reading and learning till her retirement. She is a member of Ian Thian Book Society (研田書會) and a member of Hi-I Association of Philatelic Art. She was the 7th and 8th chair of the board of Nan-yang Association of Arts, Tainan City and a member of the commission board of arts in the Association of International Culture Communication. She is now the managing supervisor of Taiwanese Pen, a member of Taiwanese Literature Battlefield, and director of several Associations of Arts. She had published tens books on arts. (Trans. by J.K.L.)



Ko, Goát-oân (高月員) 1947 年阿公店で生まれた。幸運にも圖書管理の資格を取得し、退職するまで多くの書物と関わる仕事から様々な人の知恵を享受した。研田書会 (Gián-tiân Book Will) 会員、希夷印社 (Hi-î Seal Community) 社員、台南国際文化交流協会 (International Cultural Exchange Association) 芸術委員、台南市南陽美術協会 (Art Association) 第七、八回理事長。現在台湾語ペンクラブ常務監事、台文戦線社員、台南市南陽美術協会理事、中華書道印芸学会 (China Graphic Arts Association of calligraphy) 理事、豊廬書会会員。(高屋礼佳 譯)

Cao Nguyệt Viên (Ko, Goát-oân) sinh năm 1947 ở A Công Điểm (Cao Hùng), rất may mắn được làm quản lý thư viện, trong quá trình làm việc được tiếp xúc và thường thức cả biên sách trí tuệ quý giá cho đến khi về hưu. Bà là hội viên của Hội sách Nghiên Điền (Gián-tiân Book Will), Hội viên của Hội In ấn Hi Di (Hi-i5 Seal Community), Ủy viên nghệ thuật của Hiệp hội giao lưu văn hóa Quốc tế Thành phố Đài Nam (International Cultural Exchange Association), Chủ tịch của Hiệp hội Mỹ thuật Nam Dương Thành phố Đài Nam (Art Association) nhiệm kỳ 7 và 8. Hiện nay bà là Ủy viên giám sát thường vụ của Hội bút tiếng Đài, Hội viên của

Chiến tuyến Văn Đài, Ủy viên Ban chấp hành Hiệp hội Mỹ thuật Nam Dương Thành phố Đài Nam, Ủy viên Ban chấp hành Hiệp hội nghệ thuật đồ họa thư pháp Trung Hoa (China Graphic Arts Association of calligraphy), Hội viên Hội sách Phong Lữ. Bà có hàng chục các tác phẩm văn học nghệ thuật đã được in ấn và xuất bản, kiên trì và nhẫn nại theo đuổi nghiệp tác gia, “dùng nghệ thuật vun đắp sự sống, dùng thơ văn khắc họa cuộc sống tao nhã, dùng màu sắc đánh thức tâm tư suy nghĩ và dùng sáng tác khơi dậy cảm xúc trong tâm hồn”. (Phạm Hải Vân dịch)

## Koeh, Iàn-lîm

Koeh, Iàn-lîm ( 郭燕霖 ) was born on January 3rd 1978, at Gō-kah-bóe, Koan-biō Village, Tâi-lâm. He graduated from the Department of Primary Education in the Taipei Municipal Teacher's College in 2000. He was the former Secretary-General of the Taiwanese Teachers League. He's currently a teacher at Shan-jiau Elementary School, Yuan-li Township, Miao-li County. In 2010 he supervised the publication of a trilingual (Tâi-gí Taiwanese, Hakka and Chinese Mandarin) illustrated story book entitled Yoichi Hatta and Me (Hatta Yoichi kap 阮 ê 故事 ), created by the pupils from Shan-jiau Elementary School.



Koeh, Iàn-lîm (郭燕霖)、1978年1月3日に台湾台南関廟五甲尾で生まれ、2000年に台北市立師範学院を卒業した。台湾教師連盟祕書長を歴任、現在苗栗縣苑裡鎮山腳小学校の教員をしている。2010年、彼は三語（台湾語、客家語、中国語）で絵物語『八田與一 kap 阮 ê 故事』の監督と編集を手掛け出版した。この本は山腳小学校の学生と共に創作した。（高屋礼佳 譯）

Quách Yên Lâm (Koeh, Iàn-lîm) sinh ngày mùng 3 tháng 1 năm 1978 tại Ngũ Giáp Vĩ, Quan Miếu, Đài Nam. Ông tốt nghiệp Khoa giáo dục Tiểu học của Trường Đại học Sư phạm Đài Bắc vào năm 2000. Ông từng đảm nhận chức Tổng thư ký Liên minh giáo viên Đài Loan. Hiện nay ông là giáo viên của Trường tiểu học Sơn Cước, Uyển Lí, Miêu Lập.

Năm 2010, ông đã giám sát việc xuất bản cuốn truyện tranh ba thứ tiếng (tiếng Đài, tiếng Khách Gia và tiếng Hoa) với tựa đề “Yoichi Hatta và tôi” (Yoichi Hatta and Me) được sáng tác chung bởi các em học sinh Trường tiểu học Sơn Cước. (Phạm Hải Vân dịch)

## Lí, Khîn-hōa<sup>n</sup>

Lí, Khîn-hōa<sup>n</sup> (李勤岸) was born in 1951, in Tainan, Taiwan. He received his PhD in linguistics at University of Hawaii. From 2001-2004, he taught Taiwanese at Harvard University, and is currently a professor in the Department of Taiwan Culture, Languages & Literature at National Taiwan Normal University, and the president of Taiwanese Languages League. He was the founding president of Taiwanese Pen Club. Dr. Li has won several literary prizes, and published 12 volumes of poetry collections and selections. Besides poetry, he has published more than 40 books. He was invited to attend the 7th Granada International Poetry Festival in Nicaragua, 2011. In the same year, World Poetry Almanac published Selected Poems of Khin-huann Li (李勤岸詩選) in English and Mongolian. (Trans. by K.H.L.)



Lí, Khîn-hōa<sup>n</sup> (李勤岸) (1951- ) 台南新化の人、アメリカハワイ大学言語学博士、現在は台湾国立台湾師範大学の台湾語文学部の教授であり。曾任台湾台湾母語アライアンス理事長、台湾語ペンクラブ理事長。ハーバード大学の教師歴任。榮後台湾詩人賞、南瀛文學傑出賞を受賞。詩歌集『食老才知 è 代誌』、『咱攏是罪人』等12冊、エッセイ集『哈佛台語筆記』、『新遊牧民族』、『海翁出帆』、論文集『台灣話語詞變化』、『語言政治 kap 語言政策』40冊以上の本を出版した。2011年第7回ニカラグアグランダ国際詩会に招待され参加、同じ年に世界詩歌年鑑英語モンゴル語比較版『李勤岸詩選』を発行。(高屋礼佳 譯)

Lý Càn Ngạn (Lí, Khîn-hōa<sup>n</sup>) (1951-), người Tân Hóa, Đài Nam, Tiến sỹ Ngôn ngữ học Trường Đại học Hawaii, Hoa Kỳ; hiện là giáo sư tại Khoa Ngữ văn Đài Loan thuộc Trường Đại học Sư phạm Đài Loan, nguyên Chủ tịch của Hội liên minh Tiếng mẹ đẻ Đài Loan, và Chủ tịch của Hội bút tiếng Đài. Ông từng tham gia giảng dạy ở Trường Đại học Harvard, Hoa Kỳ. Ông cũng nhận được các giải thưởng như Giải thi nhân Đài Loan Vinh Hậu, Giải kiệt xuất của Giải thưởng Văn học Nam Doanh... Các tác phẩm đã xuất bản gồm có: hơn 12 cuốn tuyển tập thơ

trong đó có “Những chuyện về già mới hiểu” (食老才知 時代誌), “Chúng ta đều là tội nhân” (咱攏是罪人), tản văn có “Bút ký tiếng Đài ở Harvard” (哈佛台語筆記), “Dân tộc tân du mục” (新遊牧民族), “Hải Ông xuất phàm” (海翁出帆), tuyển tập báo cáo khoa học có “Sự biến đổi của từ ngữ của tiếng Đài” (台灣話語詞變化), “Chính trị ngôn ngữ và chính sách ngôn ngữ” (語言政治 kap 語言政策)... và hơn 40 đầu sách. Năm 2011 ông nhận lời mời tham dự Hội thơ Quốc tế Granda lần thứ 7 được tổ chức ở Nicaragua. Cũng trong năm đó, Hội thi ca Quốc tế xuất bản cuốn sách của năm là “Tuyển tập thơ Lý Cần Ngạn” (李勤岸詩選) với song ngữ tiếng Anh và tiếng Mông Cổ đối chiếu. (Phạm Hải Vân dịch)

## Lí, Siok-cheng

Lí, Siok-cheng (李淑貞) was born in 1955, in Chiong-hòa. Currently she lives in Thài-pêng District, Tâi-tiong. She had been an accountant, a sales representative, director of a nursery school, a volunteer counselor on the Lifeline, and a radio host. Now she is a district manager of an insurance company and a volunteer for public welfare society.

In 2004, she set off doing literary creations in her mother tongue—Tâi-gí Taiwanese. She would like to thank, most of all, Ms. Tiu Siok-chin for her guidance and instruction. She considers



Taiwan to be her Mother and wishes to touch readers' hearts by showing them her love for this land in her works. Her works have been selected and she awarded several times for literature and photography since 1992.

Lí, Siok-cheng (李淑貞)、1955年に彰化で生まれ、現在台中市太平区に居住。実務経験は会計、業務代理人歴任、保育所の主任、生命線（悩みや、苦しみなど生命に関することを相談できる。）のボランティア及びラジオ放送局の司会者。現在の仕事は保険会社のマネージャー、公共救済協会のボランティア。彼女は2004年に自身の母語（台湾語）で文学に従事して創作を始めた。また、彼女は張淑真女史の導きに感謝している。彼女は台湾を自分自身の母だと思っている。また、彼女はこの土地と土地の人の愛に期待し、彼女の作品の中で表現した。そしてそれは更に読者の心を打った。1992年以来、彼女の文学作品と写真作品は多くの賞を受賞した。（高屋礼佳 譯）

Lí Thục Trân (Lí, Siok-cheng) sinh năm 1955 tại huyện Chương Hóa. Hiện nay, bà sống tại khu Thái Bình, Đài Trung. Bà làm nhiều công việc khác nhau như: kế toán, đại diện kinh doanh, chủ nhiệm trong trường mẫu giáo, tình nguyện viên đường dây nóng bảo toàn sự sống và phát thanh viên trên radio.

Công việc hiện tại: Quản lý khu vực cho một công ty bảo hiểm và là tình nguyện viên cho các chương trình phúc lợi cộng đồng.



Bà bắt đầu sáng tác văn học bằng tiếng mẹ đẻ tiếng Đài của mình từ năm 2004. Bà muốn gửi lời cảm ơn trân trọng đến bà Trương Thục Trân vì đã hướng dẫn và dìu dắt mình. Bà xem Đài Loan như là người mẹ máu thịt của mình và bà mong mỏi rằng tình yêu của mình dành cho mảnh đất cũng như con người nơi đây sẽ đi vào trái tim độc giả thông qua các tác phẩm văn học do bà sáng tác. Từ năm 1992, bà đã nhiều lần được trao giải thưởng trong cả lĩnh vực văn học và nhiếp ảnh. (Phạm Hải Vân dịch)

## Lí, Siù

Lí, Siù (李秀) usually known as Louise Lee Hsiu was born in Kaohsiung, Taiwan. There, she earned her BA in the Humanities and three English as a Foreign Language certificates. In 2002, she moved to Canada. Since then, she has earned two diplomas in Creative Writing. An award-winning author, Louise has published fifteen books in Taiwan and the U.S. Her published writings include novels, short stories, essays and poetry. At this time, she is translating Taiwanese poetry and her own works from Chinese to English and she is also writing a series of stories in English and Taiwanese. In addition to being a professional writer, she is proficient in playing the piano, and painting. (Trans. by Louise.)



Lí, Siù (李秀) 原籍は澎湖、台湾高雄で生まれ、国立空中大学人文学科、バンクーバー大学英語科を卒業。専門はピアノ、絵画、創作小説、エッセイ、童詩、新詩、作曲。2002年作家としてカナダに移住。現在英語で、台湾語、中国語の翻訳。2015年までに台湾、米国で16冊を出版。十数回文学賞を受賞。(高屋礼佳 譯)

Lý Tú (Lí, Siù) nguyên quán ở Bình Hồ nhưng sinh ra tại Cao Hùng, tốt nghiệp Khoa Nhân văn Trường Đại học Quốc gia Mở và Khoa tiếng Anh Học viện Vancouver; có sở trường về piano, hội họa; sáng tác tiểu thuyết, tản văn, thơ dành cho thiếu nhi, thơ hiện đại và lời bài hát. Năm 2002, bà chuyển tới sinh sống tại Canada với tư cách một nhà văn; hiện nay bà chuyên làm công việc phiên dịch tiếng Anh, tiếng Đài và tiếng Hoa. Cho đến năm 2015, bà đã xuất bản được 16 đầu sách tại Đài Loan và Hoa Kỳ, nhận được hơn 10 giải thưởng Văn nghệ. (Phạm Hải Vân dịch)

## Liāu, Sūi-bêng

The late Liāu, Sūi-bêng (廖瑞銘) (1955-2016), who served as the 2nd and 3rd director general of Taiwanese Pen, was born in Tâi-pak. He obtained his Ph.D in history from the Chinese Culture University in Chháu-soa<sup>n</sup> (YangmingShan). Until his death recently he had been a professor in the Department of Taiwan Language and Literature, and also the dean of the General Education Center in Chung San Medicine University.

A hero of the Taiwanese Movement, he headed Taiwanese Movement from 1992 to 2016. In 1997 he participated in organizing the first professional foundation of Taiwanese, Lí Kang Khioh Association of Taiwanese Culture and Education, and served as a director, at the same time the publisher and the chief editor of the publication of Tâi-bûn Thong-sin Bóng-pò. In 2001 he participated in organizing the Association of Taiwanese Romanization, serving as its chair of the board in 2009. In 2011, Liāu was invited to be part of the commission for The 100 Annual Contributors to the Promotion of Mother Tongue by the Ministry of Education.

As part of the faculty of the Department of Humanities in Providence University from 1995 to 2016, in 2001, Liāu helped set up the Department of Taiwanese Literature in the same university. Since 2006, he had been the acting chairman of the Department of Taiwanese Language and Literature in Chung San Medicine University. In recent years he had also lectured on Taiwanese Literature and Taiwanese in National Cheng Kung University, National Chung Hsing University, and National Changhua University of Education.

Liāu was a member of the editorial board of the Journal of Taiwan Literary Studies (台灣文學研究學報) from 2007 to 2016, and was in charge of the 8th special issue, whose theme was “Taiwan Mother Tongue literature Study”.

Liāu edited guidebooks for Thâi-phêng, Tâi-kah, and Éng-khong, commissioned by the local governments and he also put in place the study plan of The Digital Museum of Selected Collections of Pêh-ōe-jī and oversaw the special exhibit of Ài, Thià<sup>n</sup>, Sioh Taiwanese Literature Exhibition. (Trans. by J.K.L.)



Liâu, Sūi-bêng (廖瑞銘) (1955-2016) 祖父宅は台中西屯 (Sai-tūn) 大魚池。1955 年台北で生まれ育ち勉学に励む。台湾中国文化大学史の研究所博士、中国明朝野史を専攻し、中山医学大学の台湾語文学部の教授兼普通教育センターの主任、台湾語ペンクラブ常務理事、李江却台語文教基金会会長及び『台文通訊 BONG 報』発行人兼總編集を歴任。1992 年に台湾の母語復活運動に参加、各台湾語運動団体に参加しそれを通し、学院の体制、各種の方法で台湾語の理念を推進、台湾語を話してから台湾語の文を書きそれらを創作し研究する。そして台湾語文学全体を一步ずつ復活させ台湾語に生命を吹き込んでいる。(高尾礼佳 譯)

Liệu Thụy Minh (Liâu, Sūi-bêng) (1955-2016), nguyên quán ở Đại Ngự Trì, Tây Đồn, Đài Trung, nhưng sinh ra, lớn lên và học tập tại Đài Bắc. Ông tốt nghiệp tiến sỹ của Viện Sử học thuộc Đại học Văn hóa Trung Quốc, chuyên ngành Nghiên cứu Dã sử nhà Minh, Trung Quốc. Ông từng là giáo sư Khoa Ngữ văn Đài Loan, đồng thời kiêm giám đốc của Trung tâm phát triển Giáo dục Đại cương thuộc Đại Học Y Trung Sơn. Ngoài ra, ông còn đảm nhiệm vai trò là Ủy viên Ban chấp hành của Hội bút Văn Đài, Ủy viên Hội đồng quản trị Quỹ giáo dục tiếng Đài Lý Giang Khước và Tổng biên tập kiêm người chịu trách nhiệm xuất bản của Báo BONG thông tấn tiếng Đài.

Từ năm 1992, ông bắt đầu tham gia vào cuộc vận động phục hưng tiếng mẹ đẻ của Đài Loan, thông qua việc tham gia các tổ chức vận động cho văn học tiếng Đài và các cơ sở đào tạo để truyền bá các tư tưởng về phát triển văn học tiếng Đài bằng nhiều hình thức khác nhau. Từ việc nói tiếng Đài, viết chữ Đài, đến nghiên cứu và sáng tác văn học bằng tiếng Đài, ông từng bước góp phần phục hưng sức sống toàn diện cho văn học tiếng Đài. (Phạm Hải Vân dịch)

## Lîm, Bú-hiàn

Lîm, Bú-hiàn (林武憲) was born in a fishing village in Chiong-hòa on 3 September, 1944. He graduated from Ka-gī College of Education. He was a member of the commission for Taiwanese textbooks and of the commission for National Culture and Art Foundation, and an advisor of Chinese Education for Overseas Community Affairs Council. He is a director of the board of Taiwanese Pen.

He has published some 100 works, including a book of illustrated Chinese-English poetry, *Endless Sky* (無限的天空), a book of Taiwanese Lyric poetry, *Glace Fruits--Taste of Life* (鹹酸甜—人生的滋味), *Collections of Taiwanese children's songs — Luffa, Cauliflower and Firefly* (台語囡仔歌—菜瓜花菜火金姑) (an audio book) and *New Year in Moonlight Night Fair* (台語囡仔歌—月光夜市過新年) (an audio book). These have been selected and included in textbooks of language or music in Taiwan, Hong Kong, Singapore, and China. His works have also been frequently translated into English, Japanese and Korean, and made into more than 100 songs. He was honored with the Language Medal, the Arts Medal and the Award of Chinese Children Literature. His biography has been included in the *Dictionary of Children's Literature* (Taiwan) and the *Dictionary of Children's Literature in Korea*. (Trans. by J.K.L.)



Lîm, Bú-hiàn (林武憲) 1944年9月3日に彰化漁村で生まれ、嘉義師範大学卒業、歴任、中国語、台湾語の教科書編集審査委員、国家文芸基金会審査委員、華僑教育諮問委員会委員、現在台湾語ペンクラブ理事である。著作は集を描く中英対照の歌詩があり『無限的天空』、台湾語の歌集『鹹酸甜—人生的滋味』、台湾語の子供の歌—『菜瓜花菜火金姑』(CD付)、『月光夜市過新年』(CD付)等60数冊、作品は台湾、香港、シンガポール、中国の言葉と音楽の教材を編入して、百数編ある。百数首の歌の詩を英語、日本語、韓国語に翻訳して発表。この作品で国内外の作曲家になった。国語の賞、文芸の賞

と中華児童文学賞を得た。実績は彼の作品を『児童文學辭典』、韓国『世界児童文學事典』に編入。(高屋礼佳 譯)

Lâm Vũ Hiến (Lâm, Bú-hiàn) sinh ngày 3 tháng 9 năm 1944 tại Ngư Thôn, Chương Hóa; tốt nghiệp tại Đại học Sư phạm Gia Nghĩa. Ông từng đảm nhiệm vai trò là Ủy viên Ban thẩm tra biên tập sách giáo khoa tiếng Đài tiếng Hoa, Ủy viên Ban thẩm tra quỹ Văn nghệ Quốc gia, Ủy viên tư vấn giáo dục tiếng Hoa cho Ủy ban Hoa Kiều, hiện là Ủy viên Ban chấp hành của Hội bút Văn Đài. Ông đã sáng tác hơn 60 tác phẩm nổi tiếng, gồm có: Tuyển tập thơ tranh song ngữ Trung Anh “Bầu trời vô tận” (無限的天空) kèm CD; tuyển tập thơ ca tiếng Đài “Vị đời đắng cay ngọt bùi” (鹹酸甜 – 人生的滋味); Đồng dao tiếng Đài “Mướp, Súp-lơ và Đom đóm” (瓜花菜火金姑) kèm CD, “Tết về chợ đêm Nguyệt Quang” (月光夜市過新年) kèm CD... Ông có hơn 100 tác phẩm được đưa vào Giáo trình âm nhạc và ngữ văn của Đài Loan, Hồng Kông, Singapore và Trung Quốc; cũng có hơn trăm bài thơ ca được dịch sang tiếng Anh, tiếng Nhật và tiếng Hàn, đồng thời được các nhạc sỹ trong và ngoài nước phổ nhạc. Ông được trao giải thưởng ngữ văn, văn nghệ và văn học nhi đồng Trung Hoa. Những công hiến to lớn của ông được đưa vào biên soạn trong “Từ điển văn học nhi đồng” (兒童文學辭典) và “Từ điển văn học nhi đồng Thế giới” (世界兒童文學事典) của Hàn Quốc. (Phạm Hải Vân dịch)

## Lîm, Bûn-pêng

Lîm, Bûn-pêng (林文平) was born in Ka-gī in 1969. He grew up at Lâk-ku in Ko-hiông, and received his BA from the Department of Chinese Literature, Fu Jen Catholic University. He won the Whale of Taiwanese Literature Award, Ministry of Education's Literary and Artistic Creation Award, Ministry of Education's Mother Tongue Creation Award 2009 and Ministry of Education's Outstanding Award for Contribution to the Promotion of Mother Tongue in 2011.



These days Lîm had been going on hard adventures which cover almost every township in Taiwan. Therefore, he got the Badge of the Brave Smile twice. Lîm had published several books of poetry; here are three of them: Heysong Soft Drink (黑松汽水), Fragrance of Time (時間的芳味) and A Poem Written by Bi-long (用美濃寫的一首詩). He also edited a book named Taiwanese Proverbs (台灣歇後語典). He has a blog for Taiwanese poems, named The Wind of The Down Port (下港的風). (Trans. by J.K.L.)

Lîm, Bûn-pêng (林文平) 1969 年台湾高雄六龜で生まれ育ち。輔仁大学中文系卒業。曾ては台湾語クラブ会報『掖種』の編集長を勤め、海翁文学賞を受賞。他にも台湾文部省文芸創作賞、台湾語、客話文学賞を受賞した。2011 年に文部省母語優秀貢献賞を得て、今は台文戦線委員であり、台湾語ペンクラブの委員でもある。近年、台湾の国内旅行に没頭し、全国の津々浦々に足跡を残し、旅行の傍ら資料を集め、創作した作品は 2 回の微笑勇者賞を獲得した。作品詩集『黒松汽水』、『時間的芳味』及び『用美濃寫的一首詩』、編集作品『台灣歇後語典』、台湾語詩のブログ「下港的風」も開設している。(高屋礼佳 譯)

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Lâm Văn Bình (Lâm, Bún-pêng) sinh năm 1969, nguyên quán ở Gia Nghĩa, nhưng sinh ra và lớn lên ở Lục Quy, Cao Hùng; tốt nghiệp Khoa Trung Văn, Đại học Phụ Nhân; từng đảm nhiệm chức tổng biên tập của Tạp chí tiếng Đài “Gieo hạt” (掖種); được trao giải thưởng văn học Hải Ông, giải thưởng sáng tác văn nghệ của Bộ Giáo dục, giải thưởng văn học Mân Khách và Giải cống hiến dành cho những cá nhân kiệt xuất trong việc bảo lưu và truyền bá ngôn ngữ bản địa vào năm 2011 của Bộ Giáo dục; hiện ông là Ủy viên tạp chí “Đài Văn chiến tuyến” (台文戰線) và là hội viên của Hội bút Văn Đài. Những năm gần đây, ông chu du khắp Đài Loan, từ phố thị đến nông thôn, từng được hai lần trao tặng huân chương “Dũng sĩ cười”; một mặt chu du tìm kiếm tài liệu, một mặt không ngừng sáng tác, làm thơ ký sự về những địa danh qua các chuyến đi và đã nhận được rất nhiều phản hồi từ độc giả. Những tác phẩm nổi tiếng gồm có: tập thơ “Nước ngọt Hắc Tùng” (黑松汽水), “Hương vị của thời gian” (時間的芳味), “Viết thơ về Mỹ Nùng” (用美濃寫的一首詩); biên soạn “Từ điển Yết hậu ngữ Đài Loan” (台灣歇後語典), đồng thời mở trang blog thơ tiếng Đài “Gió Hạ Cảng”. (Phạm Hải Vân dịch)



## Lîm, Chong-goân

Lîm, Chong-goân (林宗源), male, is a native of Tâi-lâm City in Taiwan. After graduating from the Second Senior High School of Tâi-lâm City, he tried different trades: farming, fishery, hostel, architecture and others. In 1958, he acted as Chairman of the Modern Poetry Society and joined the Léh Poetry Society in 1964. In 1987, Lîm was a founder-member and executive committee member of the Taiwan Pen Society. In 1991, Lîm established the Han-chî Poetry Society as director. In 1994, he started the First Lâm-khun-sin Taiwanese Literature Camp.



For his devotion to poetry and his dazzling writing skill, Lîm won various awards: The Gô`Chòk-liú New Poetry Award in 1976, the Third Êng-āu Taiwan Poetry Award and the Second Senior High School of Tâi-lâm City Excellent Alumnus Prize as well. In 1996, Lîm was granted an honorary doctorate of arts by World Academy of Arts and Culture in the 16th World Poets Conference in San Francisco, U.S.A. In August 2004, he was granted the New Literature Contribution Award in Salt Land Literature Camp, which was organized by Gô`Sam-liân Foundation.

Lîm, Chong-goân (林宗源)、男性、台南で生まれた。国立台南第二高等学校卒業の後、異なる業界に従事し、農業、魚業、ホテル及び建築等を含む様々な産業で働いた。彼は1958年に「現代詩社」の社長に就任。そして1964年に「笠詩社」に参加する。1987年林氏は「台湾筆会」の発起人と執行委員の一人となる。1991年に文学の友人と「番薯詩社」を創立し、そして1994年に第1期の南鯤鯓台湾語文学キャンプの開催に参加し主催した。詩の貢献と傑出した作品の技巧に関して、彼は多くの項目の賞を獲得、1976年に吳濁流文學賞、第三回榮後台灣詩賞受賞、及び国立台南第二高等学校傑出学友等々。

1996年、林氏は第16期の世界で詩人大会を得て米国サンフランシスコ世界文化藝術学院で名誉文学博士を授与した。2004年に呉三連基金会の主催する塩分地帯文学營で新文學貢獻賞受賞。(高屋礼佳 譯)

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Lâm Tông Nguyên (Lâm, Chong-goân), nguyên quán ở Đài Nam. Sau khi tốt nghiệp Trường Trung học phổ thông Đệ Nhị thuộc thành phố Đài Nam, ông đã làm rất nhiều ngành nghề như: làm nông, nuôi trồng thủy sản, kinh doanh nhà nghỉ, làm kiến trúc sư... Năm 1958, ông trở thành chủ tịch của Hội Thơ mới. Năm 1964, ông gia nhập Hội thơ Lạp (Léh). Năm 1987, ông là một trong những người sáng lập và Ủy viên Ban chấp hành của Hội bút Văn Đài. Năm 1991, ông cùng bè bạn thành lập Hội thơ Khoai lang (Han-chî). Ông khởi xướng Hội trại văn học tiếng Đài Nam Côn Thân lần đầu tiên vào năm 1994. Với những cống hiến trong làng thơ và khả năng viết lách xuất chúng của mình, ông đã vinh dự đón nhận rất nhiều giải thưởng: giải thơ mới Ngô Trọc Lưu (Gô`Chók-liú) năm 1976, giải thơ Đài Loan Vinh Hậu (Êng-âu) lần thứ ba cũng như giải cựu học sinh xuất sắc của Trường Trung học phổ thông Đệ Nhị thành phố Đài Nam. Năm 1996, ông được cấp bằng tiến sỹ văn học danh dự của Viện Hàn lâm Nghệ thuật và Văn hóa Thế giới trong Hội thảo Thơ Quốc tế lần thứ 16 được tổ chức tại San Francisco, Hoa Kỳ. Tháng 8 năm 2004, ông được trao tặng Giải cống hiến cho nền Văn học mới tại Hội trại văn học khu vực Diêm Phân do Quỹ Ngô Tam Liên (Gô`Sam-liân) tổ chức. (Phạm Hải Vân dịch)

## Lîm, Jū-khái

Lîm, Jū-khái (林裕凱) was born in the mountainous village of Pî<sup>n</sup>-nâ, in 1966. Lîm received his Ph.D in Electro-physics from NCTU, in 2000. After his military service, He worked as an RD engineer in a company for about 1 year and a half. He is now an assistant professor in the General Education Center at Alethia University.

Lîm has been writing poems and several articles in Taiwanese for several years. However, he wishes to publish his own works in the near future. Lîm views writing in mother tongue as a means to regain the freedom of press and learn to speak out from heart. (Trans. by J.K.L.)



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Lîm, Jū-khái (林裕凱)、1966 年生まれ、台北坪林尾 (Pi<sup>ân</sup>-bér) 出身。2000 年に電子物理博士を取得。兵役を終えた後、サイエンスパークに勤める。今は台湾麻豆真理大学教育センターに職している。作品の台湾語詩、エッセー、1 編小説などは『台文罔報』、『首都詩報』に登載した。将来は作品をまとめて詩集として出版することを望んでいる。彼は胸の内では母語の詩を創作することこそ自由言論権を奪い返す良い手段だと考えている。(高屋礼佳 譯)

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Lâm Dụ Khải (Lîm, Jū-khái) sinh năm 1966 tại Bình Lâm Vĩ (Pi<sup>ân</sup>-bér), Đài Bắc. Năm 2000, ông nhận bằng tiến sỹ vật lý điện tử. Sau khi đi nghĩa vụ quân sự về, ông vào làm kỹ sư nghiên cứu và phát triển điện tử trong khu Công nghệ cao. Hiện nay, ông đang công tác tại phòng đào tạo Bắc Nhã thuộc Trung tâm Giáo dục Đại cương của Trường Đại học Chân Lý, Ma Đâu.

Ông đã sáng tác một số bài thơ bằng tiếng Đài, tản văn, một bộ tiểu thuyết và viết bài cho các nguyệt san như “Báo BONG thông tấn tiếng Đài”, “Báo thơ Thủ đô”... Trong thời gian tới, ông hi vọng các bài viết của mình sẽ được tập hợp thành tuyển tập và cho xuất bản. Ông cho rằng việc sáng tác thơ bằng tiếng mẹ đẻ giống như được giành lại quyền tự do ngôn luận, được nói lên tiếng nói từ sâu thẳm nội tâm mình. (Phạm Hải Vân dịch)

## Lîm, Liông-ngá

Lîm, Liông-ngá (林良雅), better known by his pen name Bók-Jû (莫渝), was born on Jan. 24, in 1948, near the banks of Tiong-káng River in Tek-lâm Town of Biâu-lek County. He graduated from the Department of French in Tamkang University. He has long been engaged in reading and writing poems. Lîm has also been concerned in Taiwanese literature as well as reading world literature.

He was the editor of literature at a publishing house for 5 years, and the editor of Li Poetry magazine for 7 years. Lîm has also translated several literary works including three books of Selections from French Poetry -- from the Ancient times, of the 19 Century, and of the 20 Century; and Les Fleurs du mal (惡之華), and Les Chansons de Bilitis (比利提斯之歌).



In recent years, Lîm had written books of Taiwanese poetry: Lilies in Spring (春天 é 百合) published in 2011, and Sky Dome of Light (光之穹頂), published in 2013. His Chinese poetry publications include The First Ray of Sunlight (第一道曙光) in 2007, Revolutionary Army (革命軍), in 2010 and Walking into Spring Shower (走入春雨) in 2011.

In addiiton, Lîm have edited critic's articles in Glittering-- 20th Century French literature (波光瀲灩—20世紀法國文學), and on Taiwanese poets in Portraits of Taiwanese Poets (台灣詩人群像) and Profiles of Taiwanese Poets (台灣詩人側顏). In other areas, he had also edited a book on the sociology of poetic love (詩人愛情社會學) and a collection of women poets, in 2011 and 2012, respectively. . As for his own works, some of his works have been translated into English, Japanese, French, Korean, Mongolian, Turkey, and so on. (Trans. by J.K.L.)

Lîm, Liông-ngá (林良雅)、ペンネームは莫渝。1948年生まれ、台湾苗栗竹南出身。台湾淡江大学を卒業。台湾文学に深く関心を持ち長期間詩文学に携わり、世界文学にも精通している。曾て出版社の文学編集長を5年間担当し、『笠』詩集の編集長も7年間に勤めた。翻訳した詩集は『法國古詩選、19世紀、

20 世紀詩選』三冊、『惡之華』、『比利提斯之歌』等。近年出版した台湾語詩集『春天 é 百合』(2011)、『光之穹頂』(2013)。中国語詩集：『第一道曙光』(2007)、『革命軍』(2010)、『走入春雨』(2011)等。評論集『波光瀲灩——20 世紀法国文學』(2007)、『台湾詩人群像』(2007)、『台湾詩人側顏』(2013)、『台湾詩走影』等。編詩文集『詩人愛情社會學』(2011)、『笠園玫瑰——笠女詩人選集』(2012)等。作品は多国に渡り(英、日、法、韓、モンゴル、トルコ)翻訳されている。(高屋礼佳 譯)

Lâm Lương Nhã (Lâm, Liông-ngá), bút danh Mạc Du, ông sinh ngày 24 tháng 1 năm 1948, người Trúc Nam, Miêu Lập. Tốt nghiệp Đại học Đạm Giang (Tam-kang). Mạc Du có một sự gắn bó lâu dài với thơ văn, ông quan tâm đến văn học thế giới, văn học Đài Loan.

Mạc Du từng đảm nhiệm vị trí Tổng Biên tập mảng Văn học trong một nhà xuất bản trong 5 năm, Tổng Biên tập Hội thơ Lạp trong 7 năm. Ông biên dịch và xuất bản 3 tuyển tập thơ: “Tuyển tập thơ cổ Pháp, tuyển tập thơ thế kỷ 19, thế kỷ 20” (法國古詩選、19 世紀、20 世紀詩選), “Ác chi hoa” (惡之華), “Khúc ca của Bilitis” (比利提斯之歌) v.v. Gần đây, ông có xuất bản một số tập thơ viết bằng tiếng Đài, như: “Bách hợp vào Xuân” (春天 é 百合) (2011), “Ánh sáng bầu trời” (光之穹頂) (2013). Tập thơ bằng tiếng Hoa, bao gồm: “Ánh bình minh đầu tiên” (第一道曙光) (2007), “Quân cách mạng” (革命軍) (2010), “Đi dưới mưa xuân” (走入春雨) (2011) v.v. Các bài bình luận bao gồm: “Văn học Pháp thế kỉ 20 - làn sóng lấp lánh” (波光瀲灩——20 世紀法國文學) (2007), “Hình tượng các nhà thơ Đài Loan” (台灣詩人群像) (2007), “Đài Loan thi nhân trắc nhan” (台灣詩人側顏) (2013), “Phai bóng thơ Đài” (台灣詩走影) v.v. Ông biên soạn tập thơ văn “Thi nhân ái tình xã hội học” (詩人愛情社會學) (2011), “Tuyển tập nhà thơ nữ Hội thơ Lạp - Lạp Viên Mai Khôi” (笠園玫瑰——笠女詩人選集) (2012) v.v. Tác phẩm thơ của ông đã được dịch ra tiếng Anh, Nhật, Pháp, Hàn Quốc, Mông Cổ, Thổ Nhĩ Kỳ. (Đặng Thị Kiều Oanh dịch)

## Nâ, Chhun-sūi

Nâ, Chhun-sūi (藍春瑞) was born in Siang-khoe Township in Taipei in 1952. He graduated from Keelung Junior High School and Cheng Kung Senior High School. Afterwards, he got his BA from the Department of Politics at Soochow University. After his military service, he worked in businesses including the mineral industry, warehouses, and in electrical materials for about 5 or 6 years. And after that, he passed the civil service examination, and has been a civil servant till now.

Nâ has used two pen names, Nâ A-lâm or A-lâm, for the public. And he has a book of short stories, named Without a Trace (無影無跡), published in 2011. He is a mountain lover, often hiking to the foothills around Taipei. He thinks it would strengthen his body and humble himself to the natural world. (Trans. by J.K.L.)



Nâ, Chhun-sūi (藍春瑞) 1952 年台北雙溪鄉生まれ、基隆中学中学部、成功中学高等部を卒業、後に東呉大学政治学部を卒業する。兵役を終え、鉱山の金属、金物等の商売を経験し、約五、六年後には公務員採用試験を受け公務員となり、今に至る。過去には”藍阿楠”、”阿楠”というペンネームで活動し、著名作には台湾語小説の『無影無跡』がある。山を非常に好み、休日はよく台北の低山に登るが、彼が登山するのは身体を鍛え健康を保つためだけでなく、より謙虚な心で見られるという最大の収穫を得るためである。(勝村亜季 譯)

Lam Xuân Thụy (Nâ, Chhun-sūi) sinh năm 1952 tại Song Khê, Đài Bắc. Ông học cấp 2 tại trường Trung học Cơ sở Cơ Long (Kee-lung), cấp 3 học tại trường Trung học Phổ thông Thành Công, tốt nghiệp chuyên ngành Chính trị của trường Đại học Đông Ngô. Sau khi xuất ngũ, ông từng làm qua những công việc như: khai thác mỏ kim loại, kinh doanh các mặt hàng vật liệu điện nước. Khoảng 5-6 năm sau

đó, ông tham gia thi tuyển công chức và làm công chức cho đến ngày nay. Ông đã từng dùng bút danh Lam A Nam, A Nam v.v...ông sáng tác tiểu thuyết viết bằng tiếng Đài “Vô ảnh vô tích” (無影無跡). Ông rất thích núi, những lúc rảnh rỗi thường đi dạo quanh khu vực đồi núi thấp ở Đài Bắc, ngoài việc rèn luyện sức khỏe, thói quen này còn giúp ông có thể nhìn đời bằng cái tâm khiêm nhường, đây chính là quan niệm sống của ông. (Đặng Thị Kiều Oanh dịch)

## Ng, Bûn-hông

Ng, Bûn-hông (黃文宏) was born in Táu-lak, Yun Lin County in 1953, graduated from Táu-lak High School in 1971, received Ph.D. in physics from National Ching Hua University in 1985, and currently a physics professor at National Cheng Kung University.

In 2011 he published his first Taiwanese novel, “Crossing the Stream at Midnight”. Since then, has continued writing novels in Taiwanese. Has published “Tears of the Betal Nut”, “White Hills”, “The Boddhisattva Eng Achieving Buddhahood”, and a medium-length novel, “Returning to Mi Ya Tribe”. Also two essays, “The Mysterious O-Chioh-Kia”, “The Creek”, and poems, “College Students at the Nan Jung Square” and “Sunflowers in Spring”.

Besides writing all manners of short stories, he is also working on an epic novel at the moment, “Toa-Pe<sup>n</sup>-teng”. (Trans. by V.T.S)



Ng, Bûn-hông (黃文宏) 1953 年、雲林斗六市出身。1971 年、斗六高校卒業。1985 年、台湾清華大学院物理研究所にて博士課程を修了する。現在は成功大学物理学部の教授である。2011 年、自身初の台湾語小説「半暝過溪」を出版発表した後、台湾語小説を創作し続けている。「檳榔 ê 目屎」、「白色 ê 山嶺」、「菩薩榮 ā 成佛」や中編台湾語小説「Tng 来米雅部落」等。他にも「祕境烏石崎」、「懷念 ê 細條溪」や短文詩「南榕広場 ê 大学生」、「春天 ê 太陽花」といった作品がある。このような創作短編小説以外にも、長編歴史小説「大坪頂」がある。(勝村亜季 譯)

Hoàng Văn Hoàn (Ng, Bûn-hông) sinh năm 1953, tại Đẩu Lục, Vân Lâm. Ông tốt nghiệp trường Trung học Phổ thông Đẩu Lục năm 1971. Năm 1985, tốt nghiệp tiến sĩ chuyên ngành Vật lý trường Đại học Thanh Hoa. Hiện ông là Giáo sư khoa Vật lý Đại học Quốc lập Thành Công Đài Loan.



Năm 2011, sau khi đăng tiểu thuyết đầu tiên viết bằng tiếng Đài, với tựa đề “Qua suối nửa đêm” (半暝過溪), ông đã tiếp tục sáng tác nhiều tác phẩm tiểu thuyết viết bằng tiếng Đài khác. Các bài viết đã đăng, bao gồm: “Nước mắt trầu cau” (檳榔 ê 目屎), “Đỉnh núi màu trắng” (白色 ê 山嶺), “Đức Bồ Tát thành Phật” (菩薩榮 ā 成佛) và tiểu thuyết tiếng Đài “Trở về bộ lạc Mễ Nhã” (Tng 來米雅部落). Cùng hai bài tản văn: “Bí cảnh Ô Thạch Kỳ” (祕境烏石崎), “Hoài niệm dòng suối nhỏ” (懷念 ê 細條溪) và tập thơ ngắn “Sinh viên ở Quảng trường Nam Dong”(南榕廣場 ê 大學生), “Hoa hướng dương vào Xuân” (春天 ê 太陽花). Hiện nay bên cạnh việc sáng tác các truyện ngắn, ông còn đang viết tiểu thuyết lịch sử dài kỳ “Đại Bình Đỉnh”. (Đặng Thị Kiều Oanh dịch)

## Ng, Goân-heng

Ng, Goân-heng (黃元興) was born in March of 1949 in Kang-kha, Kan-tâu in Taipei. He graduated from Chian-kuo Senior High School, and the Department of Dentistry of National Taiwan University. He now runs his own clinic Gō-chiu Dental clinic.

He lectured in the classes of Mother tongue at Yang Ming San and now heads the Association of Taiwanese Writing in Taipei. He has published 13 books. For more information, please refer to [www.gadang.com.tw](http://www.gadang.com.tw) (Trans. by J.K.L.)



Ng, Goân-heng (黃元興)、1949年3月台北關渡茄苳脚出身。建國中學、台灣大學齒学部を卒業し、現在は五洲齒科医院の院長を務める。1995年陽明山母語教員講座を開くの講師。台北市台灣語ライティング学会で人を集めの開催者、台灣語の著書は13冊。詳しくは：[www.gadang.com.tw](http://www.gadang.com.tw)。(勝村亜季 譯)

Hoàng Nguyên Hưng (Ng, Goân-heng), sinh tháng 3 năm 1949 tại Gia Đông Cước, Quan Độ, Đài Bắc.

Ông tốt nghiệp trường Trung học Kiến Quốc, tốt nghiệp chuyên ngành Nha khoa Đại học Quốc lập Đài Loan, hiện ông làm chủ Phòng khám Nha khoa Ngũ Châu. Năm 1995, tham gia buổi tọa đàm tập huấn cho các giáo viên về tiếng mẹ đẻ tại Dương Minh Sơn. Ông là người triệu tập Hội sáng tác văn học Đài Loan thành phố Đài Bắc. Ông có 13 đầu sách viết bằng tiếng Đài, tham khảo tại trang web: [www.gadang.com.tw](http://www.gadang.com.tw). (Đặng Thị Kiều Oanh dịch)

## Ngô, Kéng-jū

Tân, Lùi (陳雷) is the pen name of Ngô, Kéng-jū (吳景裕), who was born in Môa-tâu, Tainan, in 1939. He grew up in Tâi-lâm, graduating from National Tainan First Senior High School, and got his BA from the Department of Medicine in National Taiwan University. In 1965, he went aboard to be an intern in Michigan, and later to Toronto University where he obtained his PhD in immunology. Between 1971-1972 he went to England for further studies, and since then has been a medical physician in Canada.



Tân Lùi published books of poetry and essays (in Chinese) in college. He continued writing poems in Chinese, a few poems in English and tried to write novels since he went aboard. In 1982, he wrote a novel in Chinese, Spring of One Hundred Homes (百家春), which had the 2-2-8 massacre as the main subject. In 1986, he finished The Next Stage of the Development of Taiwanese Literature (台灣文學發展 e 下一個階段) and a Taiwanese short story, “Beautiful Camphor Woods” (美麗 e 樟腦林). Since then, he has always written in Taiwanese via the composite style of Hàn and Roman characters. His works cover poetry, prose, fiction (include 120 short stories,) drama, and essays. His major novel, expressing the society and culture of Siraya tribe, named Supplement to the Rural History (鄉史補記), was finished in 2005. (Trans. by J.K.L.)

Ngô, Kéng-jū (吳景裕)、ペンネームは陳雷。台南市麻豆出身、1939 年生まれ。台南第一中学、台湾大学医学院卒業。1965 年アメリカのミシガン大学病院で実習講師に就任し、その後カナダのトロント大学にて免疫学博士号取得。1971 ~ 72 年には引き続きイギリスで免疫学の研究を進める。そして 1973 年カナダで医者となり現在に至る。陳雷には大学時代から既に中国語詩集及び散文集等の作品があり、1965 年海外に赴任した後も中国語の詩を創作し続け、少数ではあるが英語の詩や小説も創作する。1982 年には中国語で 228 事件をテーマとした長編小説『百家春』を発表。1986 年に『台灣文學發展 e 下一個階段』と短編台湾語小説『美麗 e 樟腦林』を発表。以来全ての作品を漢字とローマ字を

用いて台灣語で書いている。作品は、詩、散文、小説（120 作あまりの短編小説を含む）、戯曲や評論等幅広いジャンルにわたる。2005 年には台灣シラヤ族の社会歴史長編小説『郷史補記』を完成させる。（勝村亜季 譯）

Ngô` Cảnh Dụ (Ngô; Kéng-jū) bút danh Trần Lôi, sinh năm 1939, người Ma Đâu, Đài Nam.

Ông học cấp 3 trường Trung học Đài Nam, ông tốt nghiệp chuyên ngành Y của Học viện Y khoa, Đại học Quốc lập Đài Loan. Năm 1965, ông học tập tại Học viện Y khoa, Trường Đại học Michigan, Hoa Kỳ trong vai trò một bác sĩ thực tập. Sau đó, ông tốt nghiệp tiến sĩ chuyên ngành Miễn dịch học tại trường Đại học Toronto, Canada. Từ năm 1971-1972 ông sống ở Vương quốc Anh và tiếp tục các nghiên cứu về Miễn dịch học. Từ năm 1973 đến nay, ông ở Canada và theo đuổi sự nghiệp bác sĩ.

Thời kì còn học Đại học, Trần Lôi đã có tuyển tập thơ văn và tản văn bằng tiếng Trung. Năm 1965, sau khi xuất ngoại, ông vẫn tiếp tục sáng tác thơ tiếng Trung và một số bài thơ, tiểu thuyết bằng tiếng Anh. Năm 1982, ông đã sáng tác cuốn tiểu thuyết “Bách gia xuân” ( 百家春 ) bằng tiếng Trung về chủ đề sự kiện 228. Năm 1986, ông viết tác phẩm “Giai đoạn phát triển tiếp theo của văn học Đài Loan” ( 台灣文學發展 e 下一個階段 ) và tập truyện ngắn bằng tiếng Đài “Vẻ đẹp của rừng cây long não” ( 美麗 e 樟腦林 ), trong tất cả các sáng tác sau này ông hoàn toàn sử dụng loại chữ kết hợp giữa chữ La-Tinh với chữ Hán. Các tác phẩm của ông bao gồm: thơ, văn xuôi, tiểu thuyết (bao gồm hơn 120 truyện ngắn), kịch ngắn và bình luận v.v... Năm 2005, ông hoàn thành cuốn tiểu thuyết dài “Ghi chép bổ sung về lịch sử làng” ( 郷史補記 )- tác phẩm miêu tả lịch sử xã hội của tộc người Siraya tại Đài Loan. (Đặng Thị Kiều Oanh dịch)

## Ô, Bîn-siông

Ô, Bîn-siông (胡民祥) was born in Ô-chhù-liâu, Siân-hòa, Tâi-lâm City in 1943. He went to America in 1967 for graduate study, receiving his PhD in Mechanical Engineering, and worked as an engineer (1974–2011) at Westinghouse Electric Company. He resides in Murrysville, western Pennsylvania. In 1979, Ou was the president of the Pittsburgh Chapter of the Taiwanese American Association. He has served as the secretary of the Society for the Study of Taiwan Literature in North America (1986–1988), and was a member of the editorial board of the Taiwan Literature Magazine (1990–93) and the editor-in-chief of the Taiwanese Culture column and Literature Garden page on Taiwan Tribune (1998–2002). From 1984 to 1992, he arranged the North America speaking tour for ten-plus Taiwanese writers.



He serves on the board of directors of Professor Chen Wen-Chen's Memorial Foundation, and is a member of Taiwanese Literature Battlefield. He has been participating in the liberation movement of Taiwanese Nation, and devoting in it from the aspects of literature, studying Taiwan Literature history, and recognizing that the Taiwanese language and writing is one of the necessary elements of the Taiwanese Nation State, thus actively engaging in the writing of Taiwanese Literature. North America where he has resided for decades is now his hometown, from which perspective he has written on the various life aspects of Taiwanese Americans regarding their homesickness, wandering and final settlement, and has published a dozen books of essays, poetry, novels and critiques. (Trans. by B.O.)

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Ô, Bîn-siông (胡民祥) 台南善化胡厝寮出身、1943 年生まれ。1967 年アメリカに留学。機械工学博士号を取得し、1974 年から 2011 年までウェスティングハウス・エレクトリックでエンジニアとして勤め、ペンシルベニア州の西側マリーズビルに定住する。1979 年度ピッツバーグ台湾同郷会会長、北米台湾文学研究会 1986 ~ 88 年秘書といった経歴を経て『台湾文藝』1990 ~ 93 年の編集委員を担当し、『台湾公論報』の【台湾文化専刊】及び【文學園】(1998 ~ 2002)

を委員の中心となって編集し、十名ほどの台湾作家を北米に招き交流する。現在は「陳文成教授紀年基金会」理事、「台文戦線」社員である。文学という面から台湾民族解放運動に参加し、台湾文学史を研究し、台湾語を知る。それは台湾という一つの民族国家として必須項目であり、台湾語文学を執筆する一員となる。北米を故郷とし、台湾とアメリカの思想の記録しながら放浪生活を送る。散文、詩、小説、評論等の著書を出版。(勝村亜季 譯)

Hồ Dân Tường (Ồ, Bîn-siông), sinh năm 1943, người Hồ Thác Liêu, Thiện Hóa, Đài Nam. Năm 1967, ông đi Mỹ học tiến sĩ chuyên ngành Kỹ thuật Cơ khí. Từ năm 1974-2011, ông là kỹ sư công ty Westinghouse. Ông định cư tại Pennsylvania, Bắc Mỹ. Ông là Hội trưởng Hội đồng hương Đài Loan tại Pittsburgh vào năm 1979. Từ năm 1986-1988, ông là thư ký Hội Nghiên cứu Văn học Đài Loan tại Bắc Mỹ. Từ năm 1990-1993, ông đảm nhận vị trí Ủy viên Ban biên tập tạp chí “Văn nghệ Đài Loan” (台灣文藝). Từ năm 1998-2002, Tổng biên tập chuyên mục “Văn hóa Đài Loan” (台灣文化專刊) và “Vườn Văn học” (文學園) trong tạp chí “Đài Loan công luận báo” (台灣公論報), ông lần lượt đưa hơn mười tác gia Đài Loan đến Bắc Mỹ giao lưu.

Hiện nay, ông là Ủy viên Ban chấp hành Quỹ tưởng niệm Giáo sư Trần Văn Thành, hội viên “Đài Văn chiến tuyến” (台文戰線). Ông nhiệt huyết tham gia phong trào giải phóng dân tộc Đài Loan bằng quan điểm văn học, đi vào nghiên cứu, thảo luận về vấn đề lịch sử văn học Đài Loan, ông nhận ra rằng ngữ văn tiếng Đài là một trong những yếu tố tất yếu của một quốc gia do dân tộc Đài Loan làm chủ. Ông chuyển sang sáng tác các tác phẩm văn học tiếng Đài như: “Quê tôi Bắc Mỹ” (北美居久是我鄉), đây là những ký sự về nỗi nhớ quê hương của những người con Đài Loan ở Mỹ, về cuộc sống trôi dạt tha phương cầu thực của họ. Ông đã xuất bản hơn mười cuốn sách với nhiều thể loại như: văn xuôi, thơ, tiểu thuyết, và các bình luận v.v. (Đặng Thị Kiều Oanh dịch)

## Ô; Goân-hiáp

Ô; Goân-hiáp (胡元洽) was born on the 10th of December, 1950, in Éng-chēng Town, Chiang-hòa. He graduated from high school and finished the Japanese program at Fu Jen University. He has been a host of “Live Together, Folks”, (鄉親來鬥陣) a radio program; an assistant in the office of the former legislator Ng Chú-bûn, and the secretary-general of Chiang-hoa Folks’ Association. He has written and edited, Precious booklet of Folksy Proverbs in Taiwanese (台灣母語民間諺語寶典), It Sounds Very Good in Taiwanese (台灣話真好聽), and Frequently Used Expressions in Taiwanese (台語捷用詞彙集). (Trans. by J.K.L.)



Ô; Goân-hiáp (胡元洽)、1950年12月10日出生。彰化永靖出身。中等學校、輔仁大學日本語學科卒業。過去に「鄉親來鬥陣」番組司会、立法委員黃主文国会秘書、資深青商会会長及び彰化県同郷会秘書長を担当する。作品は『台灣母語民間諺語寶典』、『台灣話真好聽』、『台語捷用詞彙集』がある。(勝村亞季 譯)

Hồ Nguyên Hợp (Ô; Goân-hiáp), sinh ngày 10 tháng 12 năm 1950, người Vĩnh Tĩnh, Chương Hóa. Ông tốt nghiệp lớp chuyên tu tiếng Nhật trường Phụ Nhân (Fu Jen Catholic). Ông từng đảm nhận vị trí người dẫn chương trình “Gặp gỡ đồng hương”; Trợ lý cho Ủy viên Ban Lập pháp Hoàng Chủ Văn; Hội trưởng Hội Doanh nhân trẻ và Trưởng ban Thư ký Hội đồng hương Chương Hóa. Các sáng tác của ông bao gồm: “Bộ sưu tầm quý giá về ngôn ngữ dân gian tiếng mẹ đẻ Đài Loan” (台灣母語民間諺語寶典), “Tiếng Đài nghe thật hay” (台灣話真好聽), “Tuyển tập từ ngữ thường dùng trong tiếng Đài” (台語捷用詞彙集). (Đặng Thị Kiều Oanh dịch)

## Ông, Cheng-bûn

Ông, Cheng-bûn (王貞文) is now a reverend of the Presbyterian Church in Taiwan. She studied Contextual Mission Church History in Germany, and is now an assistant professor at Tainan Theological College and Seminary. She started writing in Taiwanese since 1994, and her prolific works cover poetry, prose, fiction and translations from German. She has won the Ông Sè-hun Literature Award for New Writers, K's Youth Humane Award, The Whale Literature Award (the first place in Poetry and Novel), and the A-khioh-siú<sup>n</sup> Award. In 2006 she published a collection of Taiwanese short stories, *Angel* (天使). She has also written books and prose in Chinese, including *Kóe-hiòh-á Tree at Seaside* (海邊的稞葉樹, 1992), *Notes on Seeking the Way* (求道手記, 1996), *Back and Forth on the Bridge* (橋上來回, 1998), and *Christ in a Beech Tree* (櫻樹裡的基督, 2005). When the First Ray Broketh through the Night (當第一道光突破暗夜) published in 2005, combines a novel and travelogues. She has also written non-literary works, *Accusations and Remembrance: Reflection on the 2-2-8* (控訴與紀念——二二八的省思) in 1998, and *River of Faith—Tracing the Origins of European Religions* (信仰的長河——歐洲宗教溯源) in 2002. (Trans. by J.K.L.)



Ông, Cheng-bûn (王貞文)、台湾基督長老教会牧師、ドイツに留学して教会歴史を専攻し、現在は台南神学院にて講師を勤める。1994年に台湾語で本を書き始め、作品は詩、散文、小説や訳書等。王世勛小説新人賞、K氏青年人文賞、海翁文学賞(詩と小説の二つは最優秀賞)、阿却賞を受賞。台湾語小説集：『天使』(台南：人光)。中国語の散文集：『海邊的稞葉樹』(台北：雅歌1992)、『求道手記』(台北：雅歌1996)、『橋上來回』(台南：人光1998)、『櫻樹裡的基督』(台北：雅歌2005)。小説、遊記：『當第一道光突破暗夜』(台北：雅歌2005)。文学以外の作品では、『控訴與紀念——二二八的省思』(台北：二二八紀念館1998)、『信仰的長河——歐洲宗教溯源』(台北：三民2002)がある。(勝村亜季譯)



Vương Trinh Văn (Ông, Cheng-bùn), là mục sư Giáo hội Tin Lành Đài Loan, du học tại Đức chuyên nghiên cứu về lịch sử Giáo hội, hiện đang giảng dạy tại Học viện Thần học Đài Nam. Năm 1994 bà bắt đầu sử dụng tiếng Đài để sáng tác, tác phẩm của bà bao gồm: thơ, văn xuôi, tiểu thuyết và sách biên dịch. Bà đã từng nhận được Giải Guơng mặt mới trong Giải thưởng tiểu thuyết Vương Thế Huân; Giải thưởng Thanh niên Nhân văn K Thị; Giải thưởng Văn học Hải Ông (giải Nhất về thơ và tiểu thuyết) và Giải thưởng Văn học A Khước. Xuất bản tập tiểu thuyết tiếng Đài: “Thiên sứ” (天使) (Đài Nam: Nhân Quang 2006). Các tác phẩm viết bằng tiếng Trung bao gồm tuyển tập văn xuôi: “Cây Tra làm chiếu bên bờ biển” (海邊的稜葉樹) (Đài Bắc: Nhã Ca 1992); “Bản ghi chép cầu đạo” (求道手記) (Đài Bắc: Nhã Ca 1996); “Qua lại trên cầu” (橋上來回) (Đài Nam: Nhân Quang 1998); “Đạo Tin lành trên thân cây cừ” (檉樹裡的基督) (Đài Bắc: Nhã Ca 2005). Tiểu thuyết và bút ký: “Khi ánh sáng đầu tiên xua tan màn đêm tối” (當第一道光突破暗夜) (Đài Bắc: Nhã ca 2005). Các bài viết: “Lên án và hoài niệm – Suy nghĩ về 228” (控訴與紀念——二二八的省思) (Đài Bắc: Bảo tàng sự kiện 228 1998); “Dòng sông Tin ngưỡng – Tìm về cội nguồn tôn giáo châu Âu” (信仰的長河——歐洲宗教溯原) (Đài Bắc: Tam Dân 2002). (Đặng Thị Kiều Oanh dịch)

## Ông, Gē-bêng

Ông, Gē-bêng (王藝明) is the director of Ong Gek Beng Puppet Theater from its founding until now. The goal of the theater company is to promote traditional Taiwanese puppet theater through innovative telling of local stories through puppetry. Having performed a variety of innovative plays for decades, the company hopes to pass down the heritage of traditional Taiwanese puppet theater to the next generation. Therefore, while the company wants to retain certain traditional folk elements, it also creates new puppet characters, costumes and stories. It always strives to be creative and innovative in its efforts so an old traditional culture may have new life and attract a new audience.



From the age of 16, Mr. Ong started learning about Puppet Theater, from handling the movements of the puppets, supplying background music, making props to telling the introductory soliloquy. So he became quite familiar with all aspects of the traditional puppet theater. At 26, he started his own theater company in order to nurture a new generation of audience. He has been invited to many schools to show and demonstrate puppetry, drawing much attention and interest. The theater company has been awarded a variety of cultural awards, such as NanYing Art Award for Outstanding Arts Group, Official Tainan City Traditional Art Puppet Show, 2014 Outstanding Performance Group, and other honors.

Works (All new): 2010, Legends of Taiwanese Heros – Battle at Siraya (台灣英雄傳之決戰西拉雅). 2012, The Legend of the Spider Monster at Toa-Bak-kang (present day Sin-hoa) (大目降十八嬖傳奇). 2013, Legends of Taiwanese Heros—Battle at Ta-Pa-Ni (台灣英雄傳之決戰礁吧咩). 2014, Legends of Taiwanese Heros—The Story of the Robber Hero (台灣英雄傳之義俠傳奇). 2015, Legends of Taiwanese Heros – Boys of the Island (台灣英雄傳之海島男兒). (Trans. by V.T.S)

Ông, Gē-bêng (王藝明) は「王芸明掌中劇団」の団長で、1980年に結団して以来、「創新」かつ「現地の物語」である舞台を創り、台湾の伝統的な布袋劇を推奨している。長期に渡ってあらゆるジャンルの新しい演劇を創作することを推薦し、台湾伝統布袋劇を受け継いでいくことを望んでいる。そし

て、この団は伝統民俗文化の理念を継承しながら、時代の流れに沿った新しい台本を創作しつつ、団員や衣装道具まで創意工夫をし、実社会の行動を演出することにより劇場が台湾本土の風情で満ち溢れ、「台湾のイメージ」である布袋劇が道を開いていくことを示している。

王芸明は今年で 62 歳になるが、16 歳の時から前場の人形操作、後場の楽団が演奏する音楽、出場詩の念白と口白、及び道具等、全ての演出動作に熟練できるまでには十年もの研究歴を要した。26 歳の時には自分の布袋劇団を結団し、若年層の関心を得るために、学校訪問の要請を受け付ける以外にも、毎年自主的に学校の巡回公演の申請をする。「文化資産傳統表演藝術保存團體」、「臺南市市定傳統藝術布袋戲」、「南瀛藝術獎－傑出團隊」、「南瀛文化藝術貢獻獎」、「2013 年蕭壠國際藝術村進駐藝術家」、「2014 年傑出演藝團隊」、「2015 年傑出演藝團隊」の称号を獲得する。創作経歴：2010 年創作新演劇「台灣英雄傳之決戰西拉雅」、2012 年創作新演劇「大目降十八燒傳奇」、2013 年創作新演劇「台灣英雄傳之決戰礁吧咻」、2014 年創作新演劇「台灣英雄傳之義俠傳奇」、2015 年創作新演劇「台灣英雄傳之海島男兒」  
(勝村亜季 譯)

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Vương Nghệ Minh (Ông, Gē-bēng), Đoàn trưởng đoàn kịch rối Vương Nghệ Minh, đoàn được thành lập từ năm 1980 và hoạt động từ đó cho đến nay, lấy tiêu chí “đổi mới” và biểu diễn “những chuyện quanh ta” làm phương châm, đoàn đã phát triển nghệ thuật múa rối truyền thống Đài Loan. Đoàn kiên trì cho ra đời nhiều tiết mục sáng tạo, với hy vọng nghệ thuật múa rối truyền thống của Đài Loan sẽ được bảo tồn từ đời này sang đời khác, do đó đoàn một mặt bảo tồn phát huy các giá trị văn hóa phong tục dân gian truyền thống, mặt khác để đáp ứng được trào lưu thời đại, sáng tạo ra các kịch bản mới, vai diễn mới và trang phục đạo cụ mới. Đoàn không ngừng tăng cường đầu tư, diễn xuất được “đổi mới” sao cho phù hợp với thực tế, hi vọng có thể truyền tải được đầy đủ sắc màu văn hóa truyền thống bản địa Đài Loan, cũng là đại diện cho “hình ảnh Đài Loan” tiến bước trên con đường rộng mở.

Vương Nghệ Minh năm nay 62 tuổi, năm 16 tuổi ông bắt đầu đi theo đoàn kịch để học các kỹ năng biểu diễn trên sân khấu, cũng như về âm nhạc, về dẫn chuyện và nói lời thoại ở hậu trường, ông cũng học nhiều về các loại đạo cụ. Ông hiểu phương thức mà đoàn rối hoạt động. Ông đã trải qua 10 năm nghiên cứu và trau dồi kiến thức về nghệ thuật múa rối. Năm 26 tuổi ông tự đứng ra thành lập đoàn kịch múa rối của riêng mình, với mục tiêu đào tạo, bồi dưỡng cho những khán giả trẻ tuổi về nghệ thuật múa rối truyền thống Đài Loan, bên cạnh việc nhận lời mời đến diễn thuyết tại các trường, hàng năm ông đều tự xin tiến hành các tour biểu diễn tại khuôn viên của các trường. Đoàn kịch của ông đã nhận được nhiều giải thưởng như: “Tổ chức bảo tồn tài sản văn hóa nghệ thuật biểu diễn truyền thống”; “Đoàn múa rối nghệ thuật truyền thống thành phố Đài Nam”; “Đội xuất sắc - Giải thưởng nghệ thuật Nam Doanh”; “Giải thưởng vì sự nghiệp Văn hóa Nghệ thuật Nam Doanh”; “Nghệ nhân chuyên biểu diễn tại Làng nghệ thuật Quốc tế Tiêu Long năm 2013”; “Đoàn biểu diễn nghệ thuật xuất sắc năm 2014”; “Đoàn biểu diễn nghệ thuật xuất sắc năm 2015”.

Các sáng tác, bao gồm: Năm 2010 sáng tác vở mới “Đài Loan anh hùng truyện - Quyết chiến Siraya” (台灣英雄傳之決戰西拉雅). Năm 2012 sáng tác vở mới “Đại Mục Giáng 18 loạn truyện kỳ” (大目降十八嬈傳奇). Năm 2013 sáng tác vở mới “Đài Loan anh hùng truyện - Quyết chiến Tapani (Ngọc Tĩnh)” (台灣英雄傳之決戰礁吧咩). Năm 2014 sáng tác vở mới “Đài Loan anh hùng truyện - Kiếm sĩ truyền kỳ” (台灣英雄傳之義俠傳奇). Năm 2015 sáng tác vở mới “Đài Loan anh hùng truyện - Nam nhi hải đảo” (台灣英雄傳之海島男兒). (Đặng Thị Kiều Oanh dịch)

## Si, Chùn-chiu

Mahohshuki Ianbupo, the pen name of Si, Chùn-chiu (施俊州), was born in Tiong-chng, Hoe-tôa<sup>n</sup> Township, Chiang-hòa. He got his Master of Fine Arts from the Division of Creative Writing of the Department of Chinese Literature at National Dong Hwa University, then his PhD in Art at National Cheng Kung University. He won the 21st, 22nd, 23rd Phoenix Tree Awards, the 1st, 2nd, 4th, 5th, 14th, and 15th Hú-siâ<sup>n</sup> Literature Awards, and the Hōng-ék Tá-káu and Tâi-lâm Literature Awards in 2011. He also received the 2005 Thesis Grant of Lí Kang Khioh Taiwanese Literature Study, the Grant of National Museum of Taiwan Literature Grant and the T<sup>n</sup> Hok-tiân Foundation Grant in 2010.



His works include poetry, books and novels: Epistolary Writing in Tâi-Lâm (寫在台南的書信體) in 1999, Amour Parts (愛情部品), a novel, for his MFA in 2003, the dissertation for his Ph.D., Symbolic Power via Linguistic Institutions: A Study of Pre-movement Relations between Taiwanese Literature and Chinese Literature in Postwar Taiwan (語言、體制、象徵暴力；戰後台語文學 kap 華語文學關係研究) in 2010, and Nest Genre: Introduction to Taiwanese Literature (巢窟文類：台語文學導論) in 2012. (Trans. by J.K.L.)

Si, Chùn-chiu (施俊州)、筆名は Mahohshuki Ianbupo。1969 年彰化県花壇郷中庄出身。東華大学創作芸術研究所修士、成功大学文学博士。第 21-23 回鳳凰樹文学賞、第 1-2、4-5、14-15 回府城文学賞、第 12 回連合文学小説新人賞、2000 年優秀青年詩人賞、第 4 回砵溪文学賞、2011 年鳳邑打狗文学賞、2011 年台南文学賞、2005 年李江却台語文学研究論文賞、2007 年台湾文学館、2010 年鄭福田文教基金会博士論文賞受賞。著書は以下の通り。詩集：『寫在台南的書信體』（1999）、長編『愛情部品』（2003 MFA）、『語言、體制、象徵暴力：戰後台語文學 kap 華語文學關係研究』（2010 PHD）、『巢窟文類：台語文學導論』（2012）。（勝村亜季 譯）

Thi Tuấn Châu (Si, Chùn-chiu), bút danh Mahohsuki Ianbupo. Ông sinh năm 1969, người làng Hoa Đàn, Chương Hóa. Thạc sĩ Nghệ thuật Khoa Sáng tác, Đại học Đông Hoa, tiến sĩ Văn học, Đại học Thành Công. Đạt Giải thưởng Văn học Cây Phượng Vĩ lần thứ 21-23; Giải thưởng Văn học Phủ Thành lần 1-2, 4-5, 14-15; Giải gương mặt mới trong Giải thưởng văn học tiểu thuyết Liên Hợp lần thứ 12; Giải thưởng Nhà thơ Trẻ ưu tú năm 2000; Giải thưởng Văn học Hoàng Khê lần thứ 4; Giải thưởng Văn học Phượng Ấp Đả Cầu năm 2011; Giải thưởng Văn học Đài Nam; Ông nhận được tài trợ cho luận văn nghiên cứu Ngữ văn Đài Lý Giang Khước năm 2005; Nhận được tài trợ cho luận văn tiến sĩ của Bảo tàng Văn học Đài Loan năm 2007 và Quỹ giáo dục Trịnh Phúc Điền năm 2010. Các ấn phẩm của ông, bao gồm: tập thơ “Thẻ thư tín viết tại Đài Nam” (寫在台南的書信體)(1999); Truyện dài kỳ “Linh kiện ái tình” (愛情部品) (2003 MFA); “Ngôn ngữ, thể chế, tượng trưng bạo lực: nghiên cứu về mối quan hệ giữa văn học tiếng Hoa và văn học tiếng Đài thời kỳ hậu chiến” (語言、體制、象徵暴力：戰後台語文學 kap 華語文學關係研究) (2010 PhD); “Sào Quật Văn Loại: dẫn luận văn học tiếng Đài” (巢窟文類：台語文學導論) (2012). (Đặng Thị Kiều Oanh dịch)

## Si, Péng-hôa

Si, Péng-hôa (施炳華) was born in 1946. He graduated from Ka-gī Teacher's College and then the Department of Chinese at National Cheng Kung University. He received his Master of Arts from the Institute of Chinese Literature in National Chengchi University. He is a professor emeritus from the faculty of the Department of Chinese Literature at National Cheng Kung University.

Si was the 2nd chairman of the board of the Koa<sup>n</sup>-bâng-hoe Taiwanese Association in Tainan, and now the chairman of the board of The Association of Taiwan Koa-á-chheh, and the chief editor of Tâi-kang Taiwanese Literature (臺江臺語文學), a journal.

Si has been engaged in promoting Taiwanese, Nâm-kóan (a traditional instrument), and Liām-koá. Eliciting cooperation from official institutions and/or non-government groups for some twenty years, he has opened dozens of classes for Taiwanese Studies in Tainan and nearby towns and counties. He is also the professional advisor for textbooks published by the Nan-I Bookstore. His specialities are Si-keng, Taiwanese, Taiwanese Literature, Nâm-kóan, and Koa-á-chheh studies. (Trans. by J.K.L.)



Si, Péng-hôa (施炳華) 1946 年生まれ。嘉義師範、成功大学中国文学部、政治大学中国文学研究所卒業。国立成功大学中国文学部教授退職。過去に台南市菅芒花台語文学会二代目理事長、『臺江臺語文學』編集長を務める。現在は台湾歌仔冊学会理事長。20 年以上台湾語、南管、唸歌を研究、推奨し、政府機関や民間団体と協力し、台南市やその近隣の市で台湾語塾を数十カ所開いている。南一郷土語教材編集指導教授。専門：詩經、台湾語、台湾語文学、南管、歌仔冊。(勝村亜季 譯)

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Thi Bính Hoa (Si, Péng-hôa), sinh năm 1946. Tốt nghiệp Đại học Sư phạm Gia Nghĩa, Khoa Văn học Trung Quốc, Đại học Thành Công, Viện nghiên cứu Văn học Trung Quốc, Đại học Chính Trị. Nguyên Giáo sư khoa Văn học Trung Quốc, Đại học Quốc lập Thành Công. Ông đã từng đảm nhiệm vị trí Chủ tịch Hội văn học tiếng Đài Hoa lau thành phố Đài Nam nhiệm kỳ 2; Tổng biên tập “Ngữ Văn Đài Đài Giang” (臺江臺語文學); Hiện là Chủ tịch Hội Sách Ca Tử Đài Loan (歌仔冊). Hơn 20 năm qua, ông nghiên cứu, phát triển tiếng Đài, âm nhạc Nam Quản (南管), hát nói. Ông hợp tác với Cơ quan Chính phủ, các đoàn thể dân gian tại thành phố Đài Nam, các huyện, thành phố lân cận để mở hàng chục lớp học tập, nghiên cứu tiếng Đài. Ông cũng là Giáo sư hướng dẫn biên tập Giáo trình ngôn ngữ bản địa của Hiệu sách Nam Nhất.

Chuyên nghiên cứu: Kinh Thi, tiếng Đài, Văn học tiếng Đài, Nam Quản, Sách Ca Tử. (Đặng Thị Kiều Oanh dịch)



## So', Siōng-kî

So', Siōng-kî (蘇頌淇) was born in the town of Iâm-tiâ<sup>n</sup> in Tâi-lâm in 1977. She got her BA from the Department of Taiwanese Literature at Aletheia University, and her Master of Arts from the Literary Creation Group of the Institute of Creative Writing and English Literature in National Dung Hwa University. So' was one of the editors of Hâi-ang Taiwanese Teaching Quarterly (海翁台語文教育季刊).

So's short stories had been selected for a book of collections, The Parking lot of Gods (眾神的停車位) by the Vistaread Publishing Co. in 2002, and her novel, Sister (阿姐), was published by Tainan Public Libraries in 2009. Currently she teaches at Nan Ying Vocational High School, and also serves as the graphics editor of the newsletter for volunteers at Tâi-Lâm Culture Center. (Trans. by J.K.L.)



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So, Siōng-kî (蘇頌淇) 1977 年台南市塩埕で生まれる。真理大学台湾文学科卒業。東華大学創作英語文学研究所文学創作部芸術修士。過去に『海翁台語文教育季刊』の編集長を務める。現在は南英商工の教師を務めながら、台南市文化センターのボランティア通訳(通信)『文化義世代』のイラスト、レイアウト編集をし、組版と美術の仕事も担当する。専門文学：小説を専門とし、影絵芝居は広い意味で芸術的な趣味である。小説作品入選：遠景版『眾神的停車位』(2002)、2008 年教育部母国語文学賞。著作：中国語長編小説『阿姐』(台南市立図書館、2009 年 12 月)。(勝村亜季 譯)

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Tô Tụng Kì (So', Siōng-kî) sinh năm 1977 tại Diêm Trinh, Thành phố Đài Nam. Bà tốt nghiệp Khoa Văn học Đài Loan, Đại học Chân Lý; Thạc sĩ Nghệ thuật chuyên ngành Sáng tác Văn học thuộc Viện Sáng tác và Văn học Anh, Đại học Đông Hoa. Bà từng đảm nhiệm vị trí Chủ biên của Tạp chí quý Văn hóa Giáo dục Đài ngữ Hải Ông. Hiện nay, bà là giáo viên bán thời gian trường Thương mại và

Công nghiệp Nam Anh, đồng thời là Biên tập Mỹ thuật tạp chí “Thời đại nghĩa Văn hóa” của Trung tâm Văn hóa Thành phố Đài Nam, phụ trách công việc biên tập và thiết kế mỹ thuật. Sở trường văn học của bà: ngoài tiểu thuyết ra, vẫn chỉ có tiểu thuyết. Bên cạnh đó, làm phim viết kịch chỉ là những nổi hứng thú nghệ thuật của bà. Tác phẩm tiểu thuyết “Chỗ đỗ xe của chúng thần” (眾神的停車位) (2002) năm 2008, được nhận giải thưởng Văn học tiếng mẹ đẻ của Bộ Giáo dục Đào tạo. Ấn phẩm: Truyện dài kỳ viết bằng tiếng Hoa “Chị gái” (阿姐) (Thư viện thành phố Đài Nam 2009.12).(Đặng Thị Kiều Oanh dịch)

## Tân, Bêng-jîn

Asia Jilimpo is a pen name of Tân, Bêng-jîn (陳明仁), who was born in Goân-táu-lí, Tek-ûi-á-chng, Jī-lîm Town in Chiang-hòa. He was one of the first Taiwanese writers to use the writing style of composite Hàn and Roman characters, and a pioneer grass-roots organizer of the Taiwanese Writing Movement.

He was a member of the commission of Information Bureau of the Executive Yuan, and a supervisory member of the Hakka Affairs Council. Currently, he holds a number of posts: as the Chairperson of Taiwanese Pen (2015~2017), the Chairman of the executive committee of Taiwan Whale Taiwanese Education Association, managing director of the Association of LKKs for Taiwanese Education, publisher for Taiwanese Writing News Bong-Po (台文通訊罔報), lecturer at Lin Rung San Foundation for Culture and Social Welfare, and the chief editor of Taiwanese Education News (台語教育報).

His works include many poetry selections and short stories, notably Search for a Wandering Taiwan (走找流浪的台灣), Notes of A Rover (流浪記事), Tân Bêng-jîn's Taiwanese Odes (陳明仁台語歌詩), Fallow Stories (A-Chhûn, Pha 荒 ê 故事), Crickets under Roadside Trees (路樹下 ê tō-peh-á) and Tân Bêng-jîn's Selected Taiwanese Works (陳明仁台語文學選), an anthology etc. (Trans. by J.K.L.)



Tân, Bêng-jîn (陳明仁) Asia jilimpo は彼のペンネームの一つである。1954年生まれ、彰化二林原斗里竹竹園仔庄出身。台湾語文学を漢字とローマ字で描き始めた作家で、台湾語文学運動を先駆けた存在である。経歴：行政院新聞局審議委員、行政院客家委員会諮詢委員。現任：台湾語ペンクラブ理事長、台湾海翁台語文教育協会理事長、李江却台語文教基金会常務代表取締役、『台文通訊罔報』雑誌社社長、林榮三文化公益基金会台湾語文学講師、『台語教育報』編集長。著書：『走找流浪的台灣』、『流浪記事』、『陳明仁台語歌詩』、『A-chhûn』、『Pha 荒 ê 故事』、『陳明仁台語文學選』、『路樹下 ê tō-peh-á』等。(勝村亜季 譯)

Trần Minh Nhân (Tân, Bêng-jîn), bút danh Asia Jilimpo. Ông sinh năm 1954, người làng Trúc Vi Tử, Nguyên Đầu, Nhị Lâm, Chương Hóa.

Ông là thế hệ nhà văn đi đầu trong phong trào sáng tác văn học Đài Loan bằng chữ Hán - Latinh, ông cũng là chiến sĩ nòng cốt tiên phong trong cuộc vận động ngữ văn Đài. Ông từng đảm nhiệm vị trí: Ủy viên Kiểm tra và Phê duyệt Sở Thông tin Viện Hành chính; Ủy viên Tư vấn Ủy ban Khách Gia (Hakka) Viện hành chính. Hiện nay ông đảm nhiệm vị trí: Chủ tịch Hội Bút Đài Loan (Taiwanese Pen); Chủ tịch Hiệp hội Giáo dục Ngữ Văn Đài Hải Ông; Thành viên thường vụ Hội đồng Quản trị Quỹ Giáo dục Ngữ văn Lí Giang Khước; Giám đốc Tạp chí Báo Bong Thông tấn xã văn học Đài Loan; Giảng viên Văn học tiếng Đài Quỹ Công ích Văn hóa Lâm Vinh Tam; Tổng biên tập Báo Giáo dục tiếng Đài. Các tác phẩm của ông đã xuất bản, bao gồm: “Đi tìm Đài Loan lưu lạc”( 走找流浪的台灣 ); “Lưu lạc ký sự”( 流浪記事 ); “Thơ ca tiếng Đài Trần Minh Nhân”( 陳明仁台語歌詩 ), “A Tồn”(A-chhûn), “Những câu chuyện khai hoang”(Pha 荒 ê 故事 ); “Tập văn học Đài ngữ Trần Minh Nhân”( 陳明仁台語文學選 ); “Con dế dưới cây bên đường”( 路樹下 ê tō-peh-á), v.v. ( Đăng Thị Kiều Oanh dịch)

## Tân, Bō-chin

Tân, Bō-chin (陳慕真) was born on 5th Dec. 1980 in Pîn-tong. She received her Master of Arts from the Institute of Taiwanese Literature at National Cheng Kung University. Then she attained her PhD in the Department of Taiwanese Culture, Language and Literature at National Taiwan Normal University. She was one of the executive editors of Hái-ang Taiwanese Teaching Quarterly (海翁台語文教學季刊) and the co-editor of the special columns of the Taiwanese and Hakfa Literature in the newsletter of the National Museum of Taiwan Literature.



Her works include her the thesis, Views on Civilization in Romanized Taiwanese Literature--Centering on Taiwan Prefectural City Church News (漢字之外：台灣府城教會報 kap 台語白話字文獻中 ê 文明觀) and poems selected in 2009 Poets Walking--Annual Collection of Taiwanese Poets (2009 詩行——年度台語詩人大會集) and in Streams, Lands, and Love Affairs--Annual Selected Works of 2009 Taiwanese Literature (流、土地、戀：2009 台語文學選) (Trans. by J.K.L.)

Tân, Bō-chin (陳慕真)、1980年12月5日屏東に生まれ。成功大学台湾文学研究所卒業、台湾師範大学台湾文学研究所博士取得、現在は国立台湾文学館のアシスタント研究員務めている。過去に『海翁台語文教學季刊』編集長、『台湾文學館通訊』の「台語文學專欄」、「客語文學專欄」の編集を担当する。著書は『漢字之外：《台灣府城教會報》kap 台語白話字文獻中 ê 文明觀』(2007)、入選作品は『2009 詩行—年度台語詩人大會集』、『流、土地、戀：2009 台語文學選』がある。(勝村亜季 譯)

Trần Mộ Chân (Tân, Bō-chin), sinh ngày 5/12/1980, người Bình Đông, thạc sĩ Khoa Văn học Đài Loan, Đại học Thành Công và tiến sĩ Khoa Văn học Đài Loan, Đại học Sư phạm Đài Loan, đồng thời là nghiên cứu viên của Bảo tàng Văn học Quốc gia Đài Loan. Những vị trí từng đảm nhiệm: Biên tập viên “Tập thơ Hai-ang - Quý San Giảng dạy Văn học tiếng Đài Loan” (海翁台語文教學季刊),

biên tập “Chuyên mục Văn học tiếng Đài”, “Chuyên mục Văn học tiếng Khách Gia” trong Thông tấn Bảo tàng Văn học Quốc gia Đài Loan (台灣文學館通訊). Các tác phẩm của cô gồm có “Ngoài Hán tự: Đài Loan Phủ Thành Giáo Hội Báo và Quan điểm về văn minh trong tài liệu chữ La-tinh tiếng Đài” (漢字之外: 《台灣府城教會報》kap 台語白話字文獻中 ê 文明觀) (2007); Tuyển tập “Hội nhà thơ tiếng Đài năm 2009 – Thơ hành” (2009 詩行 – 年度台語詩人大會集), “Tuyển tập văn học tiếng Đài năm 2009: Dòng chảy. Đất nước. Tình yêu” (流 · 土地 · 戀: 2009 台語文學選). (Phạm Ngọc Thúy Vi dịch)

## Tân, Chèng-hiông

Tân, Chèng-hiông (陳正雄) was born in 1962 at Liú-iân Township in Tâi-Lâm. He lives in the An-Pêng District of Tâi-lâm. He retired from being an instructor at the National Tainan First Senior High School, and is now a member of the council of Taiwanese Pen.

Tân's poetry works include Homeland's Song (故鄉的歌), Silver Grass in the Wind (風中的菅芒), Romancing Tainan (戀愛府城), Insomniac's Collection (失眠集), and Notes on Pale Hairs (白髮記). His numerous awards include the Salt District Literature Award, Nan-ying Literature Award, New Writer's Award, Tainan Literature Award, Whale of Taiwanese Literature Award, Ministry of Education's Culture and Arts Award, Ministry of Education's Mother Tongue Creation Award, and Lí Kang-khioh Taiwanese Award. (Trans. by J.K.L.)



Tân, Chèng-hiông (陳正雄)、1962年台南県柳營郷出身、現在は台南市安平区に居住。台南第一高校教師を退職し、現在は台湾語ペンクラブの理事である。過去に受賞した賞：塩分地帯文学賞、南瀛文学新人賞、南瀛文学創作賞、府城文学賞、海翁台語文学賞、教育部文芸創作賞、教育部母国語文学賞、李江却台文賞、台南市推展本土語言傑出貢獻賞、教育部推展本土語言傑出貢獻賞、台南文学賞。著書：台湾語詩集『故鄉的歌』（台南県文化局）、『風中的菅芒』（台南市図書館）、『失眠集』（南一書局）、『戀愛府城』（府城旧冊店）。  
(勝村亜季 譯)

Trần Chính Hùng (Tân, Chèng-hiông), sinh năm 1962 tại thôn Liễu Doanh, Đài Nam, hiện cư trú tại An Bình, Thành phố Đài Nam. Là giáo viên đã về hưu của trường Trung học Đệ nhất Đài Nam, hiện nay là Ủy viên Ban chấp hành Hội Bút Đài Loan.

Những giải thưởng từng đạt được: Giải thưởng văn học vùng Diêm Phân; Giải Gương mặt mới và Giải sáng tác trong loạt giải thưởng văn học Nam Doanh; Giải thưởng văn học Phủ Thành; Giải thưởng văn học tiếng Đài Hai-ang; Giải thưởng sáng tác văn nghệ của Bộ giáo dục; Giải thưởng văn học tiếng mẹ đẻ do Bộ giáo dục trao tặng; Giải thưởng văn học tiếng Đài Lý Giang Khước; Giải thưởng cống hiến giành cho những cá nhân xuất sắc trong phong trào thúc đẩy và mở rộng ngôn ngữ mẹ đẻ do thành phố Đài Nam và do Bộ giáo dục trao tặng; Giải thưởng văn học Thành phố Đài Nam.

Tác phẩm: Tập thơ tiếng Đài “Bài hát quê hương” (故鄉的歌), Cục Văn hóa Đài Nam. Tập thơ tiếng Đài “Cỏ lau trong gió”(風中的菅芒), Thư viện thành phố Đài Nam. Tập thơ tiếng Đài “Mất ngủ”(失眠集), Nhà xuất bản Nam Nhất. Tập thơ tiếng Đài “Phủ Thành yêu thương” (戀愛府城), Tiệm sách cũ Phủ Thành. (Phạm Ngọc Thúy Vi dịch)



## Tân, Éng-him

Tân, Éng-him (陳永鑫) was born in 1968 at Khoe-ô' Town in Chiang-hòa County. He is about to gain his PhD in Taiwanese Literature from the Institute of Taiwanese Literature at National Cheng Kung University. He obtained a D.E.A from EHESS in France in 1994.

He was an adjunct instructor of the Department of Applied Foreign Languages at Chiankuo Technology University, and is now an adjunct instructor in the Department of Taiwanese Language and Literature at Chung San Medical University, an advisor of the Taiwan Language Examination Center in National Cheng Kung University, and a director of Taiwanese Pen.



In addition to teaching, he is also involved in music and composition, translation and editing of English and French works. His main translation works are *Le Sabotage Amoureux* (愛傷害) by Amelie Nothomb, published by Rye Field Publishing Co. in 2005; *Is Art always Late? From Avantgarde in Film to the Postmodernism in Games* (藝術總是遲到? 從電影的前衛到遊戲的後現代性) by Jens Hauser, published in *Film Appreciation Academy Journal*, Vol. 120 in 2004; and *Movies, Still* (還是電影) by Yann Beauvais (ibid, Vol. 127, 2006), and so on. (Trans. by J.K.L.)

Tân, Éng-him (陳永鑫) 1968 年生まれ。彰化県溪湖鎮出身。国立成功大学台湾文学研究所博士候補。フランス高等社会科学研究院 (EHESS) 社会言語学 D.E.A. (1994) 建国科技大学応用外国語学部で専門講師の経歴があり、現在は中山医学大学台湾文学部の兼任講師、国立成功大学台湾語検定センターの顧問、台湾語ペンクラブ理事を務めている。教育関連の仕事以外にも、音楽創作、文字創作や英語・フランス語翻訳も行っている。翻訳作品は、『愛傷害』(Le Sabotage Amoureux。Amelie Nothomb 原作、麦田出版社、2005 年 12 月 03 日)、『藝術總是遲到? 從電影的前衛到遊戲的後現代性』(Jens Hauser 作、映画鑑賞雑誌第 120 期/2004.7-9 月号)、『還是電影』(Yann Beauvais 作(映画鑑賞雑誌第 127 期/2006.4-6 月号)等。(勝村亜季 譯)

Trần Vĩnh Hâm (Tân, Éng-him), sinh năm 1968 tại Khê Hồ, Chương Hóa.

Nghiên cứu sinh tiến sĩ tại Khoa Văn học Đài Loan, Đại học Quốc gia Thành Công.

D.E.A. Ngôn ngữ Xã hội học, Viện nghiên cứu khoa học xã hội cao cấp Pháp (EHESS) (1994).

Tùng là giảng viên Khoa Ngoại ngữ Ứng dụng, Đại học Khoa học Kỹ thuật Kiến Quốc; Hiện tại là giảng viên thỉnh giảng của Khoa Văn học Đài Loan, Đại học Y học Trung Sơn; Cố vấn của Trung tâm Trắc nghiệm Ngữ văn Đài Loan, Đại học Quốc gia Thành Công; Ủy viên Ban chấp hành Hội bút Đài Loan. Ngoài công việc giảng dạy, ông còn chuyên sáng tác âm nhạc, viết văn, hiệu đính và phiên dịch các tác phẩm sang tiếng Anh và tiếng Pháp. Tác phẩm dịch tiêu biểu: “Tổn thương tình yêu” (愛傷害) (nguyên tác Le Sabotage Amoureux. Amelie Nothomb, NXB Michel, ngày 3 tháng 12 năm 2005), “Nghệ thuật luôn luôn đến muộn? Từ điện ảnh nhìn về tính chất hậu hiện đại của trò chơi” (藝術總是遲到? 從電影的前衛到遊戲的後現代性) (tác giả Jens Hauser, Tạp chí thưởng thức điện ảnh kỳ 120, số ra tháng 7-9 năm 2004; “Vẫn là điện ảnh” (還是電影) (tác giả Yann Beauvais, Tạp chí thưởng thức điện ảnh kỳ 127, số ra tháng 4-6 năm 2006) v.v. (Phạm Ngọc Thúy Vi dịch)

## Tân, Hong-hūi

Tân, Hong-hūi (陳豐惠) was born in Ko-Hiông on 16th Sep. 1968. She uses several pen names, such as Pó-hūi, A-Hūi and Siragalan. She obtained her Master of Arts from the Department of Taiwanese Language and Culture at National Taiwan Normal University. She has written books, essays and produced a CD. The book, *We love Our MotherTongue, rather than the Election* (愛母語，不是愛選舉) was published by in 1996, and a CD, “Sea Wind, Migratory Bird and Dreams”(海風渡鳥眠夢) was released in 2001. Her essay, “Sweet Beauty”(甘甜ê美麗) was chosen as a selection in the University Taiwanese Reading Selection I (大學台語文選 I), and another, “Spring Wind Comes and Goes”(春風來來去去) was chosen for the Ministry of Education’s publication of Selections for Reading. Her other works have been published in Taiwanese Communications (台文通訊), Taiwanese Literature News (台文BONG報), The Whale Taiwanese Education Quarterly (海翁台語文教學季刊), Taiwan Church News (台灣教會公報), The New Messenger (新使者), and Taiwanese Communication & Literature News (台文通訊 BONG報). (Trans. by J.K.L.)



Tân, Hong-hūi (陳豐惠) 1968年9月16日高雄市出身。過去に「ポーフィ」、  
「アーフィ」、  
「シラガラン」等のペンネームを使っている。学歴：国立台湾師範大学台湾語文学部文学修士。作品：『愛母語，不是愛選舉』、『海風 渡鳥眠夢』。入選の作品：『大學台語文選』上、文部省「台湾閩南語朗讀文章選輯」。重要な経歴：財団法人李江却台語文教基金会総幹事、社団法人台湾ローマ字協会理事、台湾基督長老協会総会台湾民族母国語推進委員会委員、高雄市教育局本土言語訪問委員、高雄医学大学兼任講師、台湾神学院兼任講師、『台文通信』台湾総連絡人、『台文罔報』と『台文通信 BONG報』副総編集、成功大学全民台湾語検定検定委員、口語リーディング試験委員。(勝村亜季 譯)

Trần Phong Huệ (Tân, Hong-hūi), sinh ngày 16 tháng 9 năm 1968 tại Thành phố Cao Hùng. Những bút danh bà từng sử dụng là “Pó-hūi”, “A-Hūi”, “Siragalan”. Trình độ học vấn: Thạc sỹ ngành Văn học khoa Văn học Đài Loan, Đại học Sư Phạm Đài Loan.

Tác phẩm: “Yêu tiếng mẹ đẻ, không phải là thích bầu cử” (愛母語，不是愛選舉), “Hải phong – Độ Điều – Nhân Mộng” (海風 渡鳥 眠夢). Tác phẩm được chọn vào “Tuyển tập văn học tiếng Đài Đại học” (Tập 1) (大學台語文選 - 上冊), “Tuyển tập các tác phẩm đọc diễn cảm tiếng Mân Nam Đài Loan” (台灣閩南語朗讀文章選輯) của Bộ giáo dục.

#### **Kinh nghiệm:**

- CEO Quỹ Giáo dục tiếng Đài Lý Giang Khước.
- Ủy viên Ban chấp hành Hiệp hội Chữ Latinh Đài Loan.
- Ủy viên Ủy ban phát triển tiếng mẹ đẻ của các dân tộc Đài Loan thuộc Tổng hội Giáo hội Cơ Đốc Giáo Đài Loan (The Presbyterian Church in Taiwan).
- Ủy viên điều tra ngôn ngữ bản địa thuộc Cục Giáo Dục, Thành phố Cao Hùng.
- Giảng viên thỉnh giảng Đại học Y học Cao Hùng; Giảng viên thỉnh giảng Viện Thần học Đài Loan.
- Người phụ trách “Thông tấn tiếng Đài”, Phó tổng biên tập “Báo điện tử tiếng Đài” và “Báo BONG thông tấn tiếng Đài”.
- Ủy viên Hội đồng thi Trắc nghiệm Ngôn ngữ tiếng Đài Loan, Ủy viên Hội đồng chấm thi phần kỹ năng nói trong kỳ thi Trắc nghiệm Ngôn ngữ tiếng Đài Loan.

(Phạm Ngọc Thúy Vi dịch)

## Tân, Kiàn-sêng

Tân, Kiàn-sêng (陳建成) was born in Tâi-lâm in 1960. He is a dramatist, poet and writer. In 2007 he was the chief editor of the Monthly *The Attitude of the City of Kings* (王城氣度), which was honored by the 31st Golden Tripod Award (an award for excellence in periodical publications). In 2008 he was selected as one of the poets in the 1st Poetry Walking, *Taiwanese Poet in Mother Tongue*. In 2009 wrote *Rover's Poetry* (浪人詩集) and turned it into an opera. In the following year he wrote the hand puppet drama, "Legends of Taiwanese Heroes — Decisive Battle in Siraya" (台灣英雄傳之決戰西拉雅), published by National Museum of Taiwan Literature and gave public performances around the island. The next drama he wrote was "The Affairs of Tâi-oân" (戀戀大員), a musical, in 2011.



In recent years Tân has been on the editorial board for several Tainan City publications, and was the chief editor of *Leisurely Tainan* (悠活台南) and of *Tainan City News* (台南都會報), in 2013. (Trans. by J.K.L.)

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Tân, Kiàn-sêng (陳建成)、1960年台湾台南出身、文字工作者。2013年、『台南都會報』の編集長になる。2012年、台南市政府出版品評委員、及び台南市刊『悠活台南』編集主任を務め、著作『大目降十八嬖』のシナリオ、及び製作公演を果たす。2011年、著作『戀戀大員』のシナリオを担当し、公演を実施。2010年、著作『台灣英雄傳之決戰西拉雅』を国立台湾文学館にて出版、巡回公演を主催する。2009年、著作『浪人詩集』を改編、舞台劇公演を実施。2008年、第一回台湾母国語詩人大会の詩人に抜擢される。2007年、月刊『王城氣度』の編集主任を務め、第三十一回金鼎賞を受賞。(勝村亜季 譯)

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Trần Kiến Thành (Tân, Kiàn-sêng), sinh năm 1960 tại Đài Nam, Đài Loan, là nhà văn. Năm 2013, ông làm tổng biên tập “Hội Báo Thành phố Đài Nam” (台南都會報).

Năm 2012, làm Ủy viên hội phê bình và tuyển chọn các ấn phẩm xuất bản của Chính phủ Thành phố Đài Nam; Chủ biên tạp chí “Đài Nam sống chậm” (悠活台南); Soạn kịch bản kiêm chế tác và diễn xuất vở kịch “Đại mục giáng thập bát nhiêu” (大目降十八嬖). Năm 2011, soạn kịch bản kiêm giới thiệu và diễn xuất vở kịch “Luyện luyện đại viên” (戀戀大員). Năm 2010, viết “Truyện kỳ anh hùng Đài Loan – Cuộc chiến Siraya” (台灣英雄傳之決戰西拉雅), Bảo tàng Văn học Đài Loan đã cho xuất bản và tài trợ biểu diễn nhiều nơi. Năm 2009, sáng tác tập thơ “Người phóng túng” (浪人詩集) và cải biên thành kịch biểu diễn sân khấu. Năm 2008, được bầu chọn là nhà thơ tiêu biểu của Đại hội nhà thơ tiếng mẹ đẻ Đài Loan Thơ Hành lần 1. Năm 2007, chủ biên Nguyệt San “Khí phách Vương Thành” (王城氣度), lọt vào danh sách đề cử của Giải thưởng Kim Đỉnh lần thứ 31 năm 2007. (Phạm Ngọc Thúy Vi dịch)

## Tân, Lē-kun

Tân, Lē-kun (陳麗君) was born on 26 Dec. 1972 in Sin-ying of Tâi-lâm. She received her PhD from the Graduate School of Modern Social Culture at Niigata University. She was a visiting fellow of Tokyo University of Foreign Studies. She is now an associate professor in the Department of Taiwanese Literature at National Cheng Kung University.

Her important works are all in Japanese: 《バイリンガリズムにおけるコードスイッチングの実態とその機能的分析—台湾における台湾中国語と台湾閩南語の関係—》、〈台湾語「有+VP」と日本語「～テアル」との対照研究〉、〈台湾語「有+VP」と日本語「～テアル」との対照研究〉. (Trans. by J.K.L.)



Tân, Lē-kun (陳麗君)、1972年12月26日台南新營生まれ。日本国立新潟大学現代社会文化研究科文学博士。過去に僑委会海外教師研究会講師、国立東京外国語大学客座研究員等を務め、現在は国立成功大学台湾文学部副教授を務める。重要著作には、『バイリンガリズムにおけるコードスイッチングの実態とその機能的分析—台湾における台湾中国語と台湾閩南語の関係—』、「台湾語「有+VP」と日本語「～テアル」との対照研究」、「台湾語「有+VP」と日本語「～テアル」との対照研究」等がある。(勝村亜季 譯)

Trần Lê Quân (Tân, Lē-kun), sinh ngày 26/12/1972, tại Tân Doanh Đài Nam, Tiến sĩ Văn học, Chuyên ngành Nghiên cứu Văn hóa Xã hội Hiện đại, Đại học Niigata, Nhật Bản, từng là cựu giảng viên của hội giáo sư Hoa Kiều; Nghiên cứu viên danh dự của trường Đại học Ngoại ngữ Tokyo, hiện tại là phó giáo sư của khoa Văn học Đài Loan trường Đại học quốc gia Thành Công.

Tác phẩm chính: “Sự chuyển đổi ngôn ngữ trong thực tế giáo dục song ngữ và phân tích chức năng của chuyển đổi ngôn ngữ - trường hợp tiếng Trung của Đài Loan và tiếng Mân Nam Đài Loan tại Đài Loan” (《バイリンガリズムにお

けるコードスイッチングの実態とその機能的分析—台湾における台湾中国語と台湾閩南語の関係—》), các tác phẩm nguyên tác tiếng Nhật khác: 台湾語「有+VP」と日本語「～テアル」との対照研究、〈台湾語「有+VP」と日本語「～テアル」との対照研究〉 v.v. (Phạm Ngọc Thúy Vi dịch)



## Tân, Lī-sêng

Tân, Īn (born Tân, Lī-sêng (陳利成), in Éng-chēng Township, Chiong-hòa County) graduated from the Department of Chinese Literature, Tamkang University. He is a junior high school teacher and the person in charge of Liú-hô Culture Studio. He has published many books, including 4 poetry anthologies, 5 volumes of essays and a collection of critiques on education, etc. He has received over 20 important literature awards. He has two blogs —“Liú-hô” (<http://blog.xuite.net/inriver/river>) and “Tân Īn’s Literature ” (<http://blog.udn.com/inriver/article>). Email: [edufire2002@yahoo.com.tw](mailto:edufire2002@yahoo.com.tw) (Trans. By E.H.T.)



Tân, Lī-sêng (陳利成)、ペンネームは陳胤。彰化県永靖郷出身。淡江大学中国文学部卒業。中学校教員。柳河文化工作室責任者。作品は、詩集『流螢』、『戀歌』、『島嶼凝視』、『青春浮彫』、散文『半線心情』、『悲歡歲月』、『放牛老師手札』、『咖啡・咖啡』、『經口之春』、創作コラージュ『秋末冬初』等。これらの作品は文部省文芸創作賞、礦溪文学賞、塩分地帯文芸創作賞、中県文学賞、大武山文学賞、花蓮文学賞、台中風華現代詩評審賞、李江却台文賞、高雄メトロ現代詩賞、吳濁流文学賞、竹塹文学賞、彰化県台湾語文学創作賞、教育部母国語文学創作賞、夢花文学賞、馬祖文学賞、鄭福田生態文学賞、菊島文学賞、玉山文学賞等を受賞している。サイト：「柳河部落」、「陳胤の文学部落」。メール：[edufire2002@yahoo.com.tw](mailto:edufire2002@yahoo.com.tw) (勝村亜季 譯)

Trần Lợi Thành (Tân, Lī-sêng), bút danh Trần Dận, người làng Vĩnh Tịnh, Chương Hóa. Tốt nghiệp Khoa Trung văn, Đại học Đạm Giang. Hiện là Giáo viên trung học, kiêm Giám đốc cơ sở kinh doanh cá nhân Văn hóa Liễu Hà.

**Tác phẩm:**

- Tập thơ: “Lư Huýnh” (流螢), “Tình Ca” (戀歌), “Đảo Dữ Ngưng Thị” (島嶼凝視), “Phù Điêu Thanh Xuân” (青春浮雕)
- Văn xuôi: “Nửa sợi tâm tình” (半線心情), “Bi hoan tuế nguyệt” (悲歡歲月), “Thư tay của Thầy giáo chăn trâu” (放牛老師手札), “Cà phê . Cà phê” (咖啡 · 咖啡), “Kinh khẩu chi xuân” (經口之春).
- Sáng tác tranh ghép dán: tác phẩm “Cuối thu đầu xuân” (秋末冬初).

Nhiều tác phẩm từng đoạt Giải thưởng sáng tác văn nghệ của Bộ giáo dục, Giải thưởng văn học Hoàng Khê, Giải thưởng sáng tác văn nghệ vùng Diêm Phân, Giải thưởng văn học Trung Huyện, Giải thưởng văn học Đại Võ Sơn, Giải thưởng văn học Hoa Liên, Giải Yêu thích trong Giải thưởng thơ hiện đại Phong Hoa Đài Trung do Ban giám khảo bình chọn, Giải thưởng văn học tiếng Đài Lý Giang Khước, Giải thưởng thơ hiện đại Tiệp Vận Cao Hùng, Giải thưởng văn học Ngô Trọc Lưu, Giải thưởng văn học Trúc Khiêm, Giải thưởng sáng tác văn học tiếng Đài huyện Chương Hóa, Giải thưởng sáng tác văn học tiếng mẹ đẻ của Bộ giáo dục, Giải thưởng văn học Mộng Hoa, Giải thưởng văn học Mã Tổ, Giải thưởng văn học sinh thái Trịnh Phúc Điền, Giải thưởng văn học Cúc Đảo, Giải thưởng văn học Ngọc Sơn, v.v. Trang web: 「柳河部落」、  
「陳胤的文學部落」. Email: edufire2002@yahoo.com.tw

(Phạm Ngọc Thúy Vi dịch)

## Tē<sup>n</sup>, Pang-tìn

Tē<sup>n</sup>, Pang-tìn (鄭邦鎮) was born in Oân-lîm, Chiang-hòa in 1947, and received his MA from the Institute of Chinese Literature at National Taiwan University. He was an associate professor, the chairman of the Chinese Literature and the chairman of Taiwan Studies Center at Providence University, Later the director-general of Education Bureau of Tâi-lâm City. He is now a member of Taiwan Association of University Professors.



Tē<sup>n</sup> participated in founding the Taiwan Independence Party in 1996. As the party candidate, he had run for the Mayer of Tai Chung City, for the legislature, and for the President of ROC. He has received the literature critic's medal from the Chinese Writers' & Artists' Association. (Trans. by J.K.L.)

Tē<sup>n</sup>, Pang-tìn (鄭邦鎮)、1947年彰化縣員林鎮出身。国立台湾大学中国文学研究所卒業。過去に静宜大学副教授、中国文学部主任、台湾研究センター主任、国立台湾文学館館長、台南市教育局長の経歴がある。台湾教授協会会員。1996年に建国党を発起し、建国党の代表として台中市長、立法委員、中華民国総統に選ばれる。中国文芸奨章文学批評賞を受賞。(勝村亜季 譯)

Trịnh Bang Trấn (Tē<sup>n</sup>, Pang-tìn), sinh năm 1947 tại Viên Lâm, Chương Hóa. Tốt nghiệp Cao học ngành Trung văn, Đại học Quốc gia Đài Loan. Từng giữ chức vụ Phó giáo sư, Trưởng khoa Văn học Trung Quốc kiêm Chủ nhiệm Trung tâm nghiên cứu Đài Loan trường Đại học Tịnh Nghi, Giám đốc Bảo tàng Văn học Quốc gia Đài Loan, Cục trưởng Cục giáo dục thành phố Đài Nam.

Ông là hội viên Hiệp hội giáo sư Đài Loan. Năm 1996, ông tham gia và thành lập Đảng Kiến Quốc, từng đại diện Đảng Kiến Quốc tham gia bầu cử Thị trưởng Thành phố Đài Trung, Ủy viên Ủy Ban Lập pháp, Tổng thống Trung Hoa Dân Quốc. Ông từng được bình chọn Giải thưởng phê bình văn học văn nghệ Trung Quốc. (Phạm Ngọc Thúy Vi dịch)

## Teng, Hōng-tin

Teng, Hōng-tin (丁鳳珍) was born on Jan. 3rd, 1970, at Sai-si-ô' of Iâm-po' township in Chiang-hòa County. She is now living in Tâi-Tiong City. She is an assistant professor in the Department of Taiwanese Languages and Literature at National Taichung University of Education.

In 1990, she graduated from the Department of Accounting and Statistics in National Taichung Commercial College. And then she continued studying in the Department of Chinese Literature of National Cheng Kung University, where, she got her Master of Arts from the Department of Chinese Literature of National Cheng Kung University in 1996, with her thesis, Female Characters in the Taiwan Short Stories during the Japanese Occupation ( 台灣日據時期短篇小說中的女性角色 ).

She received her Ph.D from the Department of Chinese Literature in Tunghai University with her dissertation, The Historical Interpretation of Taiwan in Koa-á-chheh, Taking the Narrative Songs of the Revolt of Tiu<sup>n</sup> Péng and Tè Tiâu-chhun as Study Objects ( 「歌仔冊」 中的台灣歷史詮釋 —— 以張丙、戴潮春起義事件敘事歌為研究對象 ) in 2005. (Trans. by J.K.L.)



Teng Hōng-tin (丁鳳珍)、女性、1970年1月3日生まれ。彰化県埔塩郷西勢湖庄出身。現在は台中に居住し、台中教育大学台湾語文学部教師。東海大学中国文学部博士(2005)、論文『「歌仔冊」中の台灣歷史詮釋——以張丙、戴潮春起義事件敘事歌為研究對象』(指導教授は施炳華、洪銘水)。成功大学中国文学部修士(1996)、論文『台灣日據時期短篇小說中の女性角色』(指導教授は林瑞明、吳達芸)、成功大学中国文学部修了(1993)、台中商專五專部会計統計科卒業(1990)。(勝村亜季 譯)

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Đinh Phụng Trân (Teng Hōng-tin), nữ, sinh ngày 3/1/1970 tại thôn Tây Thế Hồ, làng Phố Diêm, Chương Hóa. Hiện nay, sống tại thành phố Đài Trung, hiện tại là giáo viên khoa văn học Đài Loan, Đại học Giáo dục Đài Trung. Tiến sỹ khoa Trung Văn trường Đại học Đông Hải (2005), luận án là “Quan điểm về lịch sử Đài Loan trong Ca Tài Sách – Lấy bài ca viết về câu chuyện khởi nghĩa Trương Bính, Đới Hồ Xuân làm đối tượng nghiên cứu” (「歌仔冊」中的台灣歷史詮釋——以張丙、戴潮春起義事件敘事歌為研究對象) (Giáo sư hướng dẫn là Thi Bính Hoa, Hồng Minh Thủy); Thạc sỹ khoa Trung văn trường Đại học Thành Công (1996), luận văn là “Các nhân vật nữ trong những tiểu thuyết ngắn của Đài Loan trong thời Nhật trị” (台灣日據時期短篇小說中的女性角色) (Giáo sư hướng dẫn là Lâm Thụy Minh, Ngô Đạt Vân), sinh viên Khoa Trung văn trường Đại học Thành Công (1993), tốt nghiệp Khoa Kế toán Thống kê, Đại học Thương Mại Đài Trung hệ 5 năm (1990). (Phạm Ngọc Thúy Vi dịch)

## Tiō, Thian-gî

Tiō, Thian-gî (趙天儀) was born in Tâi-Tiong in 1935. He graduated from National Taichung First Senior High School, and got his BA, and MA from the Department of Philosophy at National Taiwan University. He became an instructor, later promoted to be a professor in the Department of Philosophy in his alma mater. After that, He went to work for the National Institute for Compilation and Translation.

Later, he went to the Providence University to teach in the Department of Chinese Literature, the Department of Ecology, and the Department of Taiwanese Literature until his retirement.

Tiō uses the pen name Liú Bûn-thiat (柳文哲). He has published twelve books of poetry including Visiting the Fruit Field (菓園的造訪). He has also written prose collections published in Essays in the Storm Building (風雨樓隨筆), The Beginning of Taiwanese Aesthetics (台灣美學的出發), and about children's literature in Child Poems First Exploration (兒童詩初探). He had won the Wu San Lien Foundation Award For New Poems in 2011, and the 16th Oxford Literature Award of Aletheia University in 2012. (Trans. by J.K.L.)



Tiō, Thian-gî (趙天儀)、1935年台中市出身。高校は台中第一高校に通い、台湾大学哲学部、哲学研究所を卒業し、哲学部教授になる。その後国立編訳館の職に就き、台中の静宜大学中国文学部、生態学部及び台湾文学部教授を務め退職。ペンネームは柳文哲、詩集は『菓園的造訪』等12作。その他にも散文集『風雨樓隨筆』、美学文集『台灣美學的出發』、児童文学『兒童詩初探』等著書は多種に及ぶ。2011年に呉三連新詩類文学賞、2012年には真理大学第16回オックスフォード文学家文学賞を受賞する。(勝村亜季 譯)

Triệu Thiên Nghi (Tiō, Thian-gî) sinh năm 1935 tại Đài Trung. Cấp 3 học tại trường Trung học Đệ nhất ở Đài Trung, tốt nghiệp Khoa Triết học và cao học ngành Triết học, là giáo sư khoa Triết học, Đại học Đài Loan. Về sau, công tác tại phòng biên dịch quốc gia, sau đó trở thành giảng viên Khoa Văn học Đài Loan, Khoa Sinh thái và Khoa Trung Văn trường Đại học Tĩnh Nghi Đài Trung cho đến khi nghỉ hưu.

Ông lấy bút danh là Liễu Văn Triết, tập thơ có 12 loại, tiêu biểu như “Đến thăm vườn trái cây” ( 菓園的造訪 ), ngoài ra còn có tập văn xuôi “Tùy bút lầu phong vũ” ( 風雨樓隨筆 ), tập văn học mỹ học “Sự khơi nguồn mỹ học Đài Loan” ( 台灣美學的出發 ), văn học thiếu nhi “Bước đầu tìm hiểu thơ thiếu nhi” ( 兒童詩初探 ) v.v. Năm 2011, đoạt Giải thưởng thơ mới trong Giải thưởng Văn học Ngô Tam Liên, năm 2012 đoạt Giải thưởng văn học mang tên Nhà văn Ngưu Tân lần thứ 16 của Đại học Chân Lý. (Phạm Ngọc Thúy Vi dịch)

## Tiu<sup>n</sup>, Giók-phêng

Tiu<sup>n</sup>, Giók-phêng (張玉萍) was born in Kok-sèng Township, Lâm-tâu County. She received her M.A. from the Department of Taiwanese Literature at NCKU, and has been studying for her PhD at the Department of Taiwan Culture, Languages and Literature in National Taiwan Normal University. Her thesis, *The Female Images and the Concept of Gender in Taiwanese Ballads Under the Japanese*, won the 2008 Taiwan Studies Award of the Dr. Peng Ming-min Foundation. (Trans. by J.K.L.)



Tiu<sup>n</sup>, Giók-phêng (張玉萍)、南投県国姓郷出身。現在は台南に住んでいる。成功大学台湾文学研究所修士、現在は台湾師範大学台湾語文学部博士。修士論文のタイトルは『日治時期臺灣歌仔冊内底ê女性形象 kap 性別思維』。財団法人彭明敏文教基金会 2008 年「台湾研究」学位論文賞奨学金を得る。  
(勝村亜季 譯)

Trương Ngọc Bình (Tiu<sup>n</sup>, Giók-phêng), sinh tại làng Quốc Tính, Nam Đầu, hiện sinh sống tại Đài Nam. Thạc sỹ khoa Văn học Đài Loan trường Đại học Thành Công, hiện nay là nghiên cứu sinh Khoa Văn học Đài Loan, Đại học Sư phạm Đài Loan. Luận văn thạc sỹ “*Tư duy giới tính và hình tượng nữ tính trong Ca Tài Sách của Đài Loan thời Nhật trị*” (日治時期臺灣歌仔冊内底ê女性形象 kap 性別思維). Từng đoạt học bổng tài trợ cho luận văn tốt nghiệp về “*Nghiên cứu Đài Loan*” năm 2008 của Quỹ Văn hóa Giáo dục Bành Minh Mẫn. (Phạm Ngọc Thúy Vi dịch)



## Tiu<sup>n</sup>, Hók-chû

Babuza Chû (Tiu<sup>n</sup>, Hók-chû 張復聚) is a descendant of Pe Po People in Changhua. Born in 1951, he graduated from the Kaohsiung Medical College in 1979. He began to develop interest in Taiwanese in 1991, and learned to write romanized Taiwanese from Rev. Tin ji-giokk (鄭兒玉) in 1994. Between 1995 and 2001 Babuza Chû trained more than 400 Taiwanese teachers in the Kaohsiung area in cooperation with Tainan Theological Seminary.



### Experience:

- 2001 Lecturer in Taiwanese, Kaohsiung Medical University
- 1997 Board member, Li Kang Khioh Foundation for Taiwanese Culture and Education
- 2001 Founding Chairman, Association for Taiwanese Romanization
- 2003-2005 President, Federation of Medical Professionals in Kaohsiung
- 2014-2016 President, Taiwan Society, Southern Chapter
- 2006 Listed in Who's Who in Medicine and Care
- 2005 Winner, Lai Ho Humanitarian Award in Medicine

### Publications:

- 2001 ABC of Taiwanese Words (台灣字 ABC)
- 2002 Aesop's Fables in Taiwanese (Í-sap Gū-giân 台語版)
- 2003 Introduction to Medical Terms in Taiwanese (醫學台語文入門)
- 2014 Doctor-Patient Dialogue (醫病對話)

### Editorial Works:

- 2005 Taiwanese Mother Tongue Q & A (台灣母語問答集)
- 2005 Romanized Taiwanese version of Magnolia (a novel originally in Hakka by Chan kui-hai, M.D.) (夜合「白話字版」)
- 2010 Romanized Taiwanese version of Images (collection of Hakka essays by Chan kui-hai, M.D.) (畫面(台語文, 曾貴海))

### Special experience:

- 1996-1999 Taiwanese teacher to Mr. Darrell Jenks, Director of AIT, Kaohsiung Branch Office
- 2012- Doctor of internal medicine, Goan Ho Him Medical Office, Pingtung

(Trans. by V.T.S)

Tiu<sup>n</sup>, Hók-chû (張復聚)、ペンネームはバブザ・チュ。彰化県平埔族の子孫。1951年に生まれ、1979年に高雄医学院医科卒業。1991年に台湾語の文章に興味を持ち始める。1994年に鄭兪玉牧師のもとで白話字を学習する。1995年から2001年には高雄及び台南地区で神学院と協力し400名以上の母国語教師を育成する。経歴：2001年高雄医学大学台湾語文講師、1997年李江却台語文教基金会董事、2001年台湾ローマ字協会総会理事長、2003-2005年高雄医界連盟会長、2006年Who Is Who in Medicine and Care大物リスト。出版：『台湾字ABC』(2001)、『伊索寓言』(Í-sap Gū-giân) 台語版(2002)、『醫學台語文入門』(2003)、『醫病對話』(2014)。主筆：『台湾母語問答集』(2005)、『夜合』「白話字版」(曾貴海醫生客語原作)(2005)、『畫面』(台語文, 曾貴海)(2010)。特殊経験：アメリカ台湾協会高雄分處處長長金大友(Darrell Jenks)、台湾語教師1996-1999年。現任：屏東市元和馨診所内科専門医(2012年～) (勝村亜季 譯)

Trương Phục Tụ (Tiu<sup>n</sup>, Hók-chû), bút danh Babuza Chû. Dân tộc Bình Phố, huyện Chương Hóa. Sinh năm 1951, năm 1979 tốt nghiệp Khoa Y, Viện Y học Cao Hùng. Năm 1991, bắt đầu quan tâm đến văn học tiếng Đài. Năm 1994, theo học chữ Bạch thoại (chữ POJ) cùng với mục sư Trịnh Nhi Ngọc. Năm 1995-2001, phối hợp với Viện Thần học Đài Nam và khu vực Cao Hùng đã bồi dưỡng đào tạo hơn 400 giáo viên tiếng Đài.

#### **Kinh nghiệm:**

- 2001, Giảng viên văn học tiếng Đài trường Đại học Y Cao Hùng.
- 1997, Ủy viên Hội đồng quản trị Quỹ giáo dục tiếng Đài Lý Giang Khước.
- 2001, Chủ tịch sáng lập Hiệp hội chữ Latinh Đài Loan
- 2003-2005, Chủ tịch Liên minh cộng đồng y tế Cao Hùng
- 2014-2016, Hội trưởng Hội Đài Loan (khu vực phía Nam).
- 2006, Danh nhân trong sách “Ai là ai trong y học và chăm sóc” (Who Is Who in Medicine and Care).
- 2005, Giải thưởng nhân văn y tế Lại Hòa

**Xuất bản phẩm:**

Chữ Đài Loan ABC ( 台灣字 ABC ) (2001)

Truyện ngụ ngôn Í-sap, bản tiếng Đài ( 伊索寓言 Í-sap Gū-giân 台語版 ) (2002)

Nhập môn tiếng Đài trong Y học ( 醫學台語文入門 ) (2003)

Đôi thoại giữa bác sỹ và bệnh nhân ( 醫病對話 ) (2014)

**Chủ biên:**

Hỏi đáp tiếng Đài Loan ( 台灣母語問答集 ) (2005)

Dạ Hợp (phiên bản chữ Bạch thoại) (nguyên tác tiếng Khách Gia của Bác sỹ  
Tăng Quý Hải) ( 夜合「白話字版」曾貴海醫生客語原作 ) (2005)

Họa Diện (Văn tiếng Đài, Tăng Quý Hải) ( 畫面 台語文 , 曾貴海 ) (2010)

**Kinh nghiệm:**

Năm 1996-1999, là giáo viên tiếng Đài cho trường phòng Darrell Jenks của Hiệp hội Người Mỹ tại Đài Loan, phân nhánh Cao Hùng.

Hiện nay, ông là bác sỹ chuyên khoa nội Phòng khám Nguyên Hòa Hình ở Bình Đông (2012~)

(Phạm Ngọc Thúy Vi dịch)

## Tiu<sup>n</sup>, Siok-chin

Tiu<sup>n</sup>, Siok-chin (張淑真). Since literature is the health food for her soul, whenever she gets the chance to speak she loves to talk about all things Taiwanese, especially Taiwanese literature and Taiwanese culture. Her childhood dream was to 1. be a teacher; 2. do fun radio broadcasting. The year that she was taking her Joint University Entrance Exam, she failed to get into her first choice school, Taichung Teacher's College. Ever since, she did not attend college. Instead, she studied from life and says she hasn't graduated yet.



After the September 21, 1999 earthquake, she started to work in radio broadcasting as a volunteer DJ. She started inadvertently, but soon discovered that it was the perfect setting for her to air her ideas and also the most cost-saving. She claims that, “When you put out a good program, you get good rewards.”

Coming from a farming/laborer's family background, at age 30, she turned to the service industry began working as a land registration agent, dealing with all things and people having to do with real estate. From her rich experience, she became inspired to write about things and people she encountered, following the footsteps of more experienced Taiwanese writers to start penning stories in Taiwanese. (Trans. by V.T.S)

Tiu<sup>n</sup>, Siok-chin (張淑真)。文学は彼女の健康食品と言われ、彼女は台湾に関することを話すのが非常に好きで、中でも台湾語文学、台湾文化が彼女の最愛である。幼少期の夢は先生になることで、趣味は放送だった。当時第一志望であった台中師專の入試に落ちてしまい、大学進学を断念する。彼女はずっと社会大学で勉強しているのに、ずっと卒業していない、と語っている。1999年の921大地震の後、不意に台湾語教育・台湾語放送界の道に踏み入るが、きっかけはボランティアでやっていたDJからであった。彼女は「番組が最も安く、最も理念を放送しやすいところ」、「良い放送をすると、良い報いが得られる」と言う。

農家の娘で肉体労働が主な仕事であったが、30歳になりサービス業に移転し、不動産業者となる。不動産関係者や関連の物事と接していくうちにますます理解が深まり、そこから多くの文学素材を得る。関心のある世態人情を描くことに勤しみ、台湾語文學界の先輩や、理想を抱き迫力のある有志の若者らとともに、チャンスがあるうちに奮闘努力する日々である。(勝村 亜季 譯)

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Trương Thục Chân (Tiu<sup>n</sup>, Siok-chin), lấy văn học làm cảm hứng tâm hồn, thích trò chuyện, đặc biệt thích nói chuyện về Đài Loan, đặc biệt yêu thích văn học tiếng Đài và văn hóa Đài Loan. Nguyên vọng lúc nhỏ là giáo viên, yêu thích truyền thông. Ngày trước, bà có nguyên vọng thi vào làm giáo viên ở Cao đẳng Sư Phạm Đài Trung, nhưng không thành nên không học đại học. Bà nói, bà theo học “trường đời” mãi, nhưng không tốt nghiệp được. Năm 1999, sau sự kiện động đất 921, vô tình tham gia vào công việc giảng dạy tiếng Đài / Nghề phát thanh tiếng Đài, khởi nghiệp từ việc làm tình nguyện viên cho DJ. Bà cho rằng “Đài phát thanh là nơi truyền bá tư tưởng tốt nhất và rẻ nhất, làm tốt truyền thông sẽ nhận được nhiều báo đáp tốt.”

Xuất thân từ gia đình nông dân, năm 30 tuổi, bà thay đổi nghề nghiệp, làm nghề địa chính, chuyên tiếp xúc với các nhân vật ngành bất động sản, bà đã có được tư duy sâu sắc và tích lũy được rất nhiều kinh nghiệm sống. Bà muốn viết về nhân tình thế thái, những nhà văn học tiếng Đài đi trước, cũng như thế hệ trẻ đang phấn đấu không ngừng vì lý tưởng. (Phạm Ngọc Thúy Vi dịch)

## Tō, Sìn-liông

Tō, Sìn-liông (杜信龍) was born in 1981, and not formally educated in Taiwanese literature. He received a master's degree in electrical engineering. Now he is working for a foreign company. He lives in Hú-siân (Tainan). His parents were not educated, and the whole family speak Taiwanese at home. He started to write in Taiwanese in 2013, hoping that he will do his part to raise the status of Taiwanese literature and the Taiwanese language in the future to recover the dignity of his mother tongue, and build the foundation for Taiwanese independence!



His poem, “The Childhood Dream of Hayashi” (Hayashi 囡仔夢) placed second in the 2014 Hayashi Department Store Poetry Contest for New Poems, his poem, “The Paint Brush” (畫筆), won first place in the Chiayi City Sixth Peach City Literature Award for New Poetry, (2015) essay, “Who Really Betrayed Taiwan” (到底 siang 出賣台灣?) won honorable mention in the essay contest on reading the classic Taiwan Betrayed, held by the AvantGarde Press. His works have been variously published in many Taiwanese magazines and periodicals, such as Tai Kang Taiwanese Literature Magazine (台江臺語文學雜誌), Taiwanese Communication & Literature News (台文通訊 BONG 報), and Taiwan Church News (台灣教會公報). Later on, he plans to put all his works in one volume of collected works, the book is tentatively titled, Children’s Mischievousness (囡仔 giát). (Trans. by V.T.S)

Tō, Sìn-liông (杜信龍)、1981 年生まれ。正式な台湾語教育や文学の訓練を受けたことがなく、電子電機学部修士を卒業し、現在は外資系企業で勤務している。府城に住み、両親は一切教育を受けておらず、家ではずっと台湾語を話す。2013 年末に台湾語文を創作し始め、将来台湾語文学と台湾語の地位を確立させ、母国語の尊厳を守り、台湾独立への基礎を作り上げることを目指している。作品「Hayashi 囡仔夢」は 2014 年林百貨詩文コンクールで新詩部門第二

位を獲得し、作品「畫筆」は嘉義市第六回桃城文学賞新詩部門第一位を獲得 (2015)、作品「到底 siang 出賣台灣？」は前衛出版社「公民，從閱讀中覺醒『被出賣的台灣』有獎徵文活動」で銀賞を受賞 (2015)。作品の多くは『台江臺語文學雜誌』、『台文戰線』、『海翁文學雜誌』、『台灣教會公報』、『台文通訊 BONG 報』、『民報論壇』等現在流行している台湾語誌で発表されている。将来自分の総作品集を作る計画をしており、タイトルは『囡仔 giát』 (暫定)。(勝村亜季 譯)

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Đỗ Tín Long (Tō, Sin-liông), sinh năm 1981, chưa từng học qua lớp văn học cũng như tiếng Đài Loan nào, tốt nghiệp thạc sỹ điện cơ điện tử. Hiện tại làm việc cho công ty ngoại thương. Sinh sống tại Đài Nam, ba mẹ chưa từng đi học, trong gia đình đều nói tiếng Đài. Năm 2013, ông bắt đầu sáng tác văn học bằng tiếng Đài và mong muốn được đóng góp cho nền văn học tiếng Đài, cũng như đấu tranh cho tiếng Đài, tìm lại được sự tôn nghiêm của tiếng mẹ đẻ, phấn đấu hết mình vì sự nghiệp Đài Loan độc lập.

Tác phẩm: “Hayashi giấc mộng trẻ thơ” (Hayashi 囡仔夢) từng đoạt Giải nhì nhóm thơ mới trong Cuộc thi sáng tác thơ Lâm Bách Hóa năm 2014, tác phẩm “Họa Bút” (畫筆) từng giành được Giải nhất nhóm thơ mới Giải thưởng văn học Đào Thành thành phố Gia Nghĩa lần 6. Năm 2015, tác phẩm “Rốt cuộc ai đã bán đứng Đài Loan?” (到底 siang 出賣台灣?) từng đoạt giải xuất sắc trong Cuộc thi sáng tác “Người dân, thức tỉnh từ việc đọc sách “Đài Loan bị bán đứng” của nhà xuất bản Tiền Vệ. “Các tác phẩm đa phần được đăng trên” “Tạp chí văn học tiếng Đài Đài Giang”, “Đài Văn Chiến tuyến”, “Tạp chí văn học Hai-ang”, “Công báo giáo hội Đài Loan”, “Báo BONG thông tấn tiếng Đài”, “Luận đàm dân báo” v.v. Hiện tại các bài phát biểu được lưu hành trong giới nghiên cứu tiếng Đài. Mục tiêu trước mắt là tập hợp tất cả tác phẩm đã sáng tác xuất bản thành sách, tạm thời đặt tên sách là “Trẻ con nghịch” (囡仔 giát). (Phạm Ngọc Thúy Vi dịch)





