

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-lāi-gōa bûn-hák kau-liú hâp-chok.

Pún hōe chú-tiu^a Tâi-oân bûn-hák tiòh-ài iōng Tâi-oân gí-bûn (m̄-sī Hōa-gí) chhòng-chok.

2018

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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。



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Tâi-bûn Pit-hōe Nî-khan



台文筆會編著

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Part I

English Version

Foreward: Be Friends With the World

| Hām Sè-kài chò Pêng-iú

Chiúⁿ, Ūi-bûn (Wi-vun CHIUNG)

It is the founding principle of the Taiwanese Pen to be engaged and dialogue with the people of the world's countries, to make friends with them. With such goal in mind, we publish this journal, and make a trip abroad every year to meet and exchange ideas with writers of other countries. This year is no exception: we will make our exchanges with Vietnam and Japan.

For Vietnam, we will have an exchange of people and publications. In June we are inviting Professor NGUYỄN Đăng Điệp, the director of the Institute of Literature, Vietnam Academy of Social Sciences, to come to National Cheng Kung University for talks and exchange. Then in August we plan to go to Hanoi, Huế and Hội An in Vietnam for cultural exchanges and to put on some Taiwanese puppet shows. We will also meet with representatives from the Vietnamese Writer's Association to promote new books and to have poetry reading salons. Right now we are rushing to print two books, one, the Vietnamese translation of "The Battle at Siraya", and the other, a Taiwanese translation of the Vietnamese poet-writer Trần Nhuận Minh's poetry collection. The first book has the support of Taiwan's Ministry of Culture. These two publications are significant for being trailblazers -- the first one is probably the first Vietnamese translation

of a work of Taiwanese literature, published in Vietnam and the second the first time a work of Vietnamese literature has been translated into Taiwanese and published in Taiwan. This means that the cultural exchange of the two countries of Taiwan and Vietnam is entering a new era!

In terms of Japan, we have invited Professor Sakai Tohru to the National Cheng Kung University to be a visiting scholar for three months. Professor Tohru is a longtime loyal friend of ours, who has spoken out for the Taiwanese language a number of times. At the moment he is translating some works by the chairman of Taiwanese Pen, Tân Bêng-jîn. This project is being sponsored by Taiwan's Ministry of Culture and the Ministry of Technology. This book is slated to be published in Japan next year. When the book is published, it will be the first time that a Japanese translation of a Taiwanese literary work is published in Japan. This is also historically significant.

In the past, when the authoritarian Chinese Nationalist government ruled Taiwan, just like the colonial French government in Vietnam, it trampled on the native people's culture and language. Although there was a history of using Taiwanese in writing long before the Nationalist government came, after 1945, all Taiwanese were forced to use Chinese Mandarin instead by the Chiang Kai-shek regime. Finally, now the Chinese KMT has stepped down from power. Since then, although transitional justice has not been completely carried out, in that those who had done wrong in the past have not gotten the punishment they deserve, we still have to struggle on! To write in Taiwanese is not only a rightful duty of Taiwanese writers, but also the tool by which we writers can assist in the work of carrying out transitional justice!

(Trans.by V.T.S.)





Si 詩
Poetry

Desolation – A View of My Hometown

■ 故鄉，拋荒 ê 景緻

Chiu, Tēng-pang/Tēng-pang Suyaka Chiu

All the red columns erected
In the heart of Iâm-tiâⁿ
Were said to bring prosperity.

The sea wind brings the scent of my hometown, still;
The mangroves, dancing in the wind, as always;
Only the egrets gripe and cry over life, at the edge of the salt field.
Watching the sky,
With a pair of old couple, backs grown crooked from raking salt since
they were nubile teenagers.
Under the beach hibiscus trees, at the edge of the salt field.

The Sun is sliding towards the west.
Lengthening the shadows, of the egrets, the beach hibiscus and the
old grandpa and grandma,
Until they touch the stars and the moon in the sky.

An Iâm-tiâⁿ that is no longer our Iâm-tiâⁿ.

(Trans. by V.T.S.)

The White Áo Dài

I Pêh-sek Áo Dài

Chiúⁿ, Ūi-bûn (Wi-vun CHIUNG)

Beside a sea in Southeastern Asia,
Many coconut trees stand,
Waving their branches,
To welcome the warm southern wind and guests

In a mud-brick house in a coconut grove
A maiden takes out
A white ao dai¹ dress,
From one end of her bed,
To give her husband from Formosa.

The ao dai is the maiden's bridal dress,
It is her hope and dreams.

In love neither wealth nor poverty matters,
In love there is no desertion and betrayal,
Love is independence, trust and mutual support.

If we care for one another,
Together let's build,

1.The Ao dai is the traditional Vietnamese woman's clothing, and national costume also.

In the fog-filled coast,
Hand in hand,
A lighthouse,
To light up the way from Taiwan to Vietnam.

If we love one another,
We can enjoy the taste of freedom,
In the mountains and rivers of the southern country,
And make a blissful new home for the Vietnamese.

(Trans. by V.T.S.)



The Way Home

丨 揣路

Khng, Teng-goân (Khng, Goân)

For a long time, I have been away;
 Those streets, I used to walk on as a child,
 Are no longer familiar.
 The highways, crisscrossing over rice fields,
 Have such thick cement posts.
 The interchange exits wind through
 My family's rice fields.
 Can't find the sight of my mother at her vegetables.

For a long time, I haven't been back in my village.
 A strange young man walking on the road.
 I asked him, "Please, Son, can you tell me,
 How to get to the house of the village chief?"
 "His ashes are now at the public hall of Eng Chhoan Tong. His tomb
 is at the hillside of Lin Thau Lun."
 Listen carefully, and you'll hear the whooping of the valley wind.

The irrigation channels, built during the Japanese Period,
 Flowed through the fields in spring.
 Clouds supervised one village after another.
 When egrets rose at the call of the wind,
 It was time for the owls to go back.
 I asked the young man, "Does the old woman who does spirit calling
 still live here?"

Couldn't find one single person, one single house I knew.
Lost in the middle of the field.
The way home, becoming farther and farther away.
My heart gets heavier and heavier...

(Originally published on Taiwanese Literature Battlefield, issue 42)

(Trans. by V.T.S.)

What My Mother Tongue Means to Me

丨 思念爸母話

Ko, Goát-oân

You, are
Papa's life
Mama's culture
You gave birth to me

In the still night
Papa's knowledge
Like the gentle Moon
Like the glorious rays of the Sun

As the wind blows across the River of History
Mama understood
With Sadness and happiness
How much passion is left?

In the field, seeds have been sown
Waiting for abundant flowering; let's
Enjoy bird songs and butterflies' fluttering
All that bustle in life is but a dream
When we gather the harvest
Don't forget our sweat, don't leave it abandoned and desolate

Ebony hair has turned silver
We have seen the vicissitudes of life
Best years of our life, the traces of which only remain in our journal

To the Person in the Mirror:
Love others with your love
Love, binding us together,
All our life.

~Dec. 6, 2017
(Trans. by V.T.S)

Four Poems

詩 4 首

Lîm, Bú-hiàn

1. Sunset at Tamsui

The sun at Tamsui
Does not go behind the hill
He stays on the water
And plays magic tricks with clouds
Creating endless endearing sunsets
With fresh designs every day
No one ever tires of watching
No one tires of singing its songs
The sun really loves Tamsui

2. Autumn · Lovely Water

This autumn
Tamsui is super lovely
Poets around the world
Poets all over Taiwan
Gather at Tamsui
Poetic friendships
Poetic frames of mind
Poetic winds
Billow and flow from all corners
Different languages
Sing Paint Dance
Make Tamsui lovelier than ever
This autumn
Tamsui is super lovely

3. Tamsui Red

The Spanish The Dutch
 The Ching Dynasty The British Empire The Japanese¹
 Faded one by one
 But The Red Fort² The Red Tower The red mangrove
 And songs of Tamsui
 Thrive and glow redder and redder
 Even Mackay's black beard³
 Has to turn red

4. The Kite

The kite said,
 "If Mike doesn't hold me
 I can fly even higher."

Mike heard him
 So he let go
 The kite
 floated
 floated
 d
 o
 w
 n
 to the ground

(Trans. by Rosalind Wu)

-
1. Each of these empires colonized Tamsui for a period in Taiwan history.
 2. Chinese name of Fort San Domingo in Tamsui.
 3. Chinese name of Fort San Domingo in Tamsui. Rev. George Leslie Mackay (1844-1901) was a Canadian who began his missionary work at Tamsui in 1872 and stayed in Taiwan for the rest of his life, founding a college, building churches and hospitals. He was fondly named Black Bearded Barbarian or Black Bearded Bible Man. Tamsui has a statue of Rev. Mackay.

Life Beneath a Lamp

燈下人生

Lîm, Bûn-pêng

The lamp is on
From dusk to late night
From spring to winter
You yell with passion
To create a future for your family

Whether it's 'two for fifty'
Or 'Three for one hundred'
Each sound is something real
In the midst of the moving crowd

You shout until you run out of saliva
You hawk until your voice get hoarse
Thanking all for buying or for just looking
By the opportunities with your customers
You manage a kind of happiness
A happiness that you hope will last

The street lights are dimming
Back to the same stillness the same set of keys
You start your old truck
To go back the same way.

Under that same light
Your darling child sits over a table
Waiting for you to sign his school work.
Along with a payment notice, also waiting for you

(Trans. by V.T.S.)

Mr. Hu Jin-tao! I Have a Question

胡錦濤先生！借問咧？

Lîm, Chong-goân

Weren't the KMT the rebels of China?
They killed the Chinese, the Communists, their own comrades,
Stole gold bars, national treasures and from the people;
Why aren't you settling the accounts with them but are fawning on them
instead?
Are Chinese national laws less valued than Taiwanese laws?
Are you telling me that to annex Taiwan, you need help from the KMT?

Ha! Ha! How ridiculous! How funny!

The KMT is really the mafia of the Chiang robbers;
Fleeing to Taiwan, they've either killed or robbed the people;
Government property is the same as party property; They became so fat
from the grease that their organs are covered in oil.
The worst is that they snuffed out our love for our homeland;
Why aren't you punishing them but are ganging up on the Taiwanese
instead?
Aren't they the biggest culprits of all the Chinese people?

Ha! Ha! The Big Guy picking on Little Taiwan! Shame on you!

The first to set up a government in Taiwan were the Dutch, not the
Chinese;
After the war with Japan, Taiwan was given away as part of the treaty of

Shimonoseki, saying that there were no creatures, man or animal, worth saving;
After Taiwan prospered, the hungry dog wanted a piece of the bone
Taking the worthless Yalta paper to claim something,
Fell into the water and was humiliated instead.
If you want to eat, you must work for it, leave Taiwan alone!

Ha! Five Thousand Years of history is falling apart, like old, peeling wallpaper

The new age calls for a new way of thinking
It is not the thing for a big country to take someone else's land anymore
Look at the US, it didn't take any land after invading North Vietnam and Iraq
If Bin Laden had used biochemical weapons against the U.S.,
The Big Guy would have become a wimp
In the age of the global village, it's better to have a good neighbor.
All we ask is our own space to live...

--Nov. 12, 2007
(Trans. by V.T.S.)

The Dome of Light

| 光之穹頂

Lîm, Liông-ngá (Bók, Jû)

Light

Shining from the ceiling

A Strong light

To sweep away haze

And chase away chaos and stop the clamor

The presence of light

Multicolored splendor

Like a rich-hued stained glass window

Giving God's direction embraced by the people

Light

Coming from itself

Showing us clearly our surroundings

Giving us right directions

Light

From the dome

Producing a strong belief in us

To collect our energies

For protecting our own homeland

(Trans. by V.T.S.)

Electronic Texting

電子文句 TEXT

Ô; Bîn-siông

Coming out at the speed of light, Oh Yeah
 One day it may come back at you at the speed of light
 Maybe the text, it will kill you

The politician was all talk: No abortion!
 One day his girlfriend texted: embryo aborted
 Without warning, the text went viral, at the speed of light

Relying on their higher IQs politicians deceived the people again
 and again
 Saying how great is the theory of swimming faster than a shark
 But still lost to the text send back by speed of light

If you are in a excited state
 Although you've written your electronic message
 You'd better freeze, don't send it out yet

--Written at a MacDonald's at Li Chhiu Township, Oct. 8, 2017, at
 10:30 am

(Trans. by V.T.S.)

The Poet Silenced

詩人 é-káu

Tân, Bêng-jîn (Asia Jilimpo)

A wandering poet
Speaks about worldly things
With wandering feelings
When stars do not shine
The clouds have no cause to exist
If there is nothing wrong with the world
What can the Poet write about

What can the Poet write about
If prisons have no prisoners
If being in prison is not a terrible thing
There would be no need for justice
If a poet does not wander
Poetic words would have no meaning
The wandering heart still wanders

What is Sin
What is Life
The Wandering Poet
Cannot find the reason to write poetry
When Justice has no meaning
God has no meaning
And Meaning has no meaning

(Trans. by V.T.S.)

Our Real Name

| 正名

Tân, Chèng-hiông

Don't want to be like the ancestors
 Who slinked, for centuries
 At the edge of their homeland,
 Changing their names, forced to leave and hide.
 Look at my face -- after washing off the thick layer of grime:
 The deep-set eyes,
 Still possessing the gentle yet firm spirit of our grandmothers;
 The nose, straight and high-bridged,
 Still preserving the forthright toughness of our grandfathers.

Let's not let our children,
 Some generations from now,
 Hide in someone else's corner of history
 To suffer injustice silently.
 Lift up the layers of veil-like fog
 And read my lips carefully.
 What are those high notes?
 Aren't they the transitional tones of the Austronesian peoples'
 emotions?
 Or the low tones the off-key feelings of the Pêⁿ-po' People?

Near the end of winter, as the blustery winds pass,
 The long dormant self-esteem, suddenly awakened by a spring
 thunder,
 Exposing the long-frozen veins to the hot sun,

To look for those scattered feelings that had turned cold.
Embracing together,
With passions that are thousands of degrees hot,
Lighting up the coral trees along the road, making a column of torches,
Leading us back to our homeland,
Called Sincan.

On a gradually lightening February day,
Shedding the false outer shells of our body,
Stretching and straightening the bent torso,
Collecting sounds of the fading, bewildered heartbeat that was about to
go out,
To make an exciting symphony that is thousands of decibels loud.
Just like the ancestral spirits,
Calling us from far, far away,
Pulling us up,
To say our name loudly,
“Siraya.”

(Trans. by V.T.S.)

Two Poems Associated with Light

| 光 ê 聯想

Tân, Lī-sêng (Tân, Īn)

Meaning of Warmth

Such short spring
Is it long enough for a heart
Blossom to bloom?

Love, kept frozen in frost and snow,
For millions of years
Every time you walk by,
I took your footprints to be the rays of the Sun
Although just stars in the sky
At least they know
The meaning of warmth

Twinkling in the cold night sky
Is it your glance, or
My loneliness...

No one
Knows.

This song, supposed to be short
But doesn't seem to ever finish?

Far, Far Away

All these feelings
But not a single poem can be written
Those lively and bright eyes
Where are they now?
All I found as I went looking
With a single candle
Is my own loneliness
What is life? Destiny
Often passes us by in the midst of a noisy crowd; I believe in God,
And in love; no one is meant to be
Alone forever; the right one must be
Somewhere faraway, writing a poem, like me, in solitude;
And dreaming of a spring full of flowers
Whether in morning or at night,
With a look I think of.
While Time gets old,
My heart gets younger
The dreams are still on fire. Their fragrance is drifting, drifting away
to Somewhere far, far away
Far, far away; far...far.. away ...

(Trans. by V.T.S.)

The Life of Han-U

「罕有」ê 人生

Tiuⁿ, Siok-chin

‘Han’ her real name was, but ‘A-u’ she was called by husband’s family’,

At a tender age both parents were lost; though nimble and clever, she had no chance to be a scholar.

Married to an older son, became a wife and mother.

Was filial, generous, helpful and honest.

Also loyal, diligent, and indomitable.

Lived to be 80 years old, having labored all her life.

Her husband’s family owned a farm, had young siblings to raise.

She was determined, uncomplaining, always working.

The household she managed well and also did all manners of work well.

In middle age she went to work in a factory to provide for a grandchild.

For twenty years she was a devout vegetarian, worshipped the Queen Mother of the West, save alms and spread the religion.

‘Her Pêⁿ-po Spirit’

From her youth to her old age she worked, never asking for help until one day she was struck down by a stroke.

‘Her Japanese Spirit’

Four years of schooling taught her how to be a good person, to get along with others, better than a college graduate knew.

‘Her Taiwanese Spirit’

All her life she had no time for those with empty talk and shameless smiles.

Oh Mother!

In long time past Grandpa divided up the property by the household,
but assigned work by numbers;

Work you were given, but no perks.

Father was upright, loyal to his family, telling you not to complain
and we kids not to be greedy.

He spoke little and was honest, while you toiled silently until your
back became bent.

A pity you were the wife of the oldest, but were not treated any better
than the next.

Oh Mother!

When your health began to decline, your husband suddenly dies, and
two years later your second son also;

The oldest son was a spendthrift, while his son sold everything of
value.

Wanting to put you in a nursing home, yet unwilling to foot the bill.

Oh Mother!

When you were young, you said whatever came to your mind;

When you became a daughter-in-law, you had no right to speak;

When you became a mother-in-law, you had no chance to speak;

When you were old, no one could listen to you speak;

When you lay dying, no words would come.

--In memory of my mother, who left this world 'accidentally' on
September 19,2012.

(Trans. by V.T.S.)

The Purpose

| 宿題

Tō; Sìn-liông

Don't ask what the meaning of life is;
 It isn't a calculus equation you can think up.
 Yet, no one wants to hand in a bad report card.
 After crossing the threshold of middle age,
 It's time to gather the scattered pieces of one's memory, to make an
 abstract painting.
 Shadows, lengthened by time,
 Mustn't be seen as loneliness.
 Who cares how big or small, whatever the shape or size, is your picture,
 Or how unfashionable the colors were for a conservative era?
 Try using the humorous ways of our youth
 To make up a dream of past happiness
 And build a miracle for the future.
 Sometimes the tale comes down like rain
 Words falling drop by drop.
 The defiant memories
 Won't be put away.
 Just like an open wound that won't close.
 The welling of passions, in such amount, so hard to express properly –
 Only oneself can understand it.
 Pressed by time, one is torn apart by all the urgencies.
 Had to be as rapid as the thunder claps
 To finish all the tasks one by one
 Yet individual seeds, not yet sprouted, remained.

How does a rushing, middle-aged man face this problem?
Admit it – you can't do it all.
Head bowed down in thought;
Who made the mark for middle age?
Only when you turn back will you detect it.
However,
At the end of this life, don't forget
To travel to the other, unfamiliar destination,
To look for the word that means the same as 'salty-bitter-
sweetness'.
That is the only purpose of life.

-2017/11/26-27
(Trans.by V.T.S.)



Sàn-bùn 散文
Essays

Penang: A City that Tells Stories

(An excerpt)

一個會講故事 ê 城市：檳城

Chiúⁿ, Jit-êng

In summer of 2016(between 7/29-8/03), I went to George Town, Penang with the ‘Taiwanese Malaysian Cultural Exchange Group’, organized by the Taiwanese Pen. During that week, I was struck by some observations while looking at the sights in another country. All the stops on the itinerary of this exchange trip were in the capital city of Penang State, George Town. During the ride to our hotel after we landed, our tour guide told us that the whole city is a heritage site. The whole city! I was stunned and couldn’t believe what I had heard. Can there be such a thing? To someone from Taiwan, a country that loves to tear down old buildings, this was practically unheard of.

George Town is located on the northeastern corner of Penang Island. Its name was given by the English captain Francis Light after the king of England, George III, in 1786. It is mainly composed of Malaysian, ethnic Chinese and Indians, making up over 90% of the population. Because the city has preserved a large amount of historical remains and integrated multiple cultures, the UNESCO put it on the list of its World Heritage Sites, making it the third such site in Malaysia.

When we arrived at our hotel, it was already dark, so, as soon as we got our luggage settled we went to take a walk in a night market and find food to eat. The night market was not far from our hotel. On our way there, we saw signs written in Romanized letters on both sides of

the street. Signs painted by tempera on the walls were made earlier, mainly in the Hokkien language, easily decipherable by anyone who reads Romanized Taiwanese. Reading those words, it was as if you were transported back in time. In the next few days, we saw signs in other dialects, such as the Chiuⁿ dialect, the Choan dialect or the Hak dialect (Hakka). Of course, there were also signs in Chinese, English and Malay. Most of the buildings were more than a century old. The significant thing is that not just the buildings but the signs written on them were preserved from one hundred years ago. Although the buildings are longer used in the way for which they were built, they are still used. One could say that they are living relics. Their noodle stands are similar to the ones in Taiwan, but the vendors don't offer napkins or tissues, which have to be bought.

The importance of historical sites is that although they stand silently there, the people around them know their stories, and can tell the stories to their children and grandchildren. Or it may be the children who get curious and ask about the old buildings. It is more interesting and easier to understand history when there is something real to look at. There are also more opportunities to understand things related to the old buildings and historical sites, that may have to do with one's uncles or elderly relatives. This way, one connects one's feelings for one's family to a place.

In comparison, the Taiwanese lack these things. Most historical buildings have been torn down, making the roots of the society shallow and the people rootless. A rootless people is like a tree planted in a pot, easily moved about by others. Nowadays, many people complain that the gap between grandparents and grandkids is getting bigger and bigger, that the younger generation has less and less feelings for

the land. All this may have to do with the disappearance of historical buildings. When old buildings are no longer there, when one wants to know the history of a place one has to look up some emotionless documents instead of asking a grandfather or elderly relative to tell its story. Naturally, the feeling is much different. The whole George Town is a cultural heritage site; there are stories after stories for every building, every house, about who built it, who lived there, what it was used for, etc. Some of the stories may be told by a grandfather to a grandchild, as they stroll along a street looking at the houses on both sides of the street. As one tells and the other hears the stories, the opportunity to become emotionally closer will present itself. (The rest of the essay omitted)

The whole article can be found in issue 278, May 2017, of
Tai-bun Thong-sin Bong-po
(Trans. by V.T.S.)

Companionship

相放伴

Hân, Boán

When we were first married, my husband often took me to the countryside to see his father. We would always see him, nearly blind, sitting on a rattan chair in the front yard, talking with neighbors. Once when he saw us, he said, “Your mother is very sociable, obliging, and has accompanied a friend to do some weeding at the farm.”

One Sunday afternoon, I turned on the TV, thinking to relax and take a nap while listening to the TV. A while later, a young lady and a young man came on stage, singing the song “Bathing Companions”. I woke up suddenly. “What!” I thought. “Isn’t that the song made famous in the early days by Ng Se-ten?” He had sung it with much enthusiasm then. Now, these two brats are singing it, so inappropriate! Although the two young singers are kind of nice looking, had adorable expressions and gestures, but, with sly looks and a little coyness, they made the song come out all wrong, like ‘burning a sugar cane field with fire’—it won’t do.

One evening while I was making dinner, the phone rang. The first time it rang, I had some fish frying in a pan and rice soup cooking in a pot, so I didn’t answer it. The second time it did, I thought it might be something urgent, so I turned the stove off and went to answer it. It was from a college classmate, who had a favor to ask me. Before I heard what it was I said quickly, “As long as it is within my capabilities, I will do it.” It turned out that she had acute hepatitis B,

with a liver index of 1600, and is now at the Ka-gi Christian Hospital. In a moment I got a few things ready and rushed to the hospital. When I saw her, she was in such pain that I dare not ask questions or talk to her, just let her rest as much as possible. Everything that goes in and out of her body had to be weighed-- what she eats, what she poops and or pees. One minute it was taking her blood pressure, the next minute taking her temperature. Then more blood had to be drawn—because they hadn't taken enough the first time. Hah? That night I slept next to her bed in the hospital room, listening for sounds of coughing, watching over her when she turned over, or when she got up in the middle of the night to go to the toilet, making sure that there were no accidents.

One day, I felt something unfamiliar on the underside of my chin on the right side. It was round, smooth, hard and slightly painful. Could it be cancerous? I became worried. So I got on the Internet to find a doctor to have it checked. But that medical center I found was too popular, and an appointment would take two weeks. A good friend, knowing that I wouldn't be able to sleep out of worrying, went in person to that medical center to make a same-day appointment. Unfortunately that office wasn't open that day. So the friend took me to another medical center. The doctor there found nothing wrong with the growth. Afterwards, my mind, which had been so nervous and tense, was finally able to feel relieved.

Another time, another friend went to stay in a hospital. I brought some golden kumquats to see him. He was all by himself there, looking tired and dejected. The instant he saw me his eyes lit up. He said he hadn't had any appetite for days, but now, smelling the delicious fragrance of the kumquats, he felt like eating. So I washed and served him the fruit, then got permission from the nurses to wheel him out for a simple meal. We ordered some noodle soup and some stewed side dishes.

After he finished eating, my friend said that the meal was the best he has tasted in days.

In this day and age, we all have so many things going on all the time. If we don't have any friends, and some of us don't even contact our relatives frequently, there may come a time when we need someone and can't find anyone. We should lend a hand to others whatever chance we get — maybe someday it will be our turn to be helped. This is another kind of companionship, isn't it?

(Trans. by V.T.S.)

Can Fate be Switched?

設使運命相替換

Iûⁿ, Ún-giân

How did we get to this point? Was it inevitable or a twist of fate? When one discusses the destiny of Taiwan, one's mind inevitably becomes doubtful.

After the Meiji Reform, the new rising nation of Japan, wanting to shake off its Asian identity and act more like a European power, began to expand its territories outwardly, just as the Europeans did a century or two earlier. It increased its defense and economic spheres. Under this atmosphere, Taiwan became its target. For Taiwan, it was undoubtedly unfortunate, but for Japan, it was no easy task, either. For Japan had to face the 'nation within a nation', that is, the indigenous tribes of Taiwan, a task that was more difficult than fighting against the Manchu Government of China.

After Taiwan became part of the Japanese empire, the Office of the Governor-General of Taiwan spent much effort in laying out railroads, taking surveys, building government offices, establishing a public education system, instituting agricultural reforms and planning for national parks. All seemed to be going well.

Then one day out of the blue, Japan became enemies with its former ally, the U.S., and wars were started. Taiwan became embroiled in the World War. Although Japan had the upper hand in the first few years and seemed unstoppable militarily, its advantage couldn't last forever, when supplies and manpower began to run short. When the situation turned

against them, defeats came like torrents of water. At the time, the U.S. considered turning back to Asia, to take Taiwan or Okinawa.

The U.S. Navy first considered invading Taiwan. In June 1944 Operation Causeway was made to land in southern Taiwan and advance to the north. But the plan was ultimately abandoned, and Okinawa was taken instead. But still the U. S. did not give up on taking Taiwan, and a new plan was made in December to throw gas bombs over northern Taiwan, to devastate the whole region. For some reason, this plan was not carried out, either.

In April, 1945 during the Battle of Okinawa, the greatest war casualty in the Pacific occurred. More than 100,000 Japanese soldiers died, including a significant number of Taiwanese. The population of Okinawa was decimated by one-third. Afterwards, Okinawa came under U.S. military control, and was returned to Japan only after 30 years. Now the Okinawans are fighting for their independence.

We are not certain what would have become of Taiwan if the U.S. had taken over Taiwan during WWII. Would we still be alive? Would we come to hate the Americans as much as the Okinawans? After the war, the Allied Forces appointed the Republic of China to occupy Taiwan, leading to the February 28 Incident, purges, White Terror and the longest institution of Martial Law in the world. The outbreak of the Korean War in the 1950's affected how the U.N. dealt with Taiwan. To this day, the question of the status of Taiwan is still an open case. All things considered, was the end the best it could have been?

Needless to say, history cannot be relived. However, if we have a better understanding of our own history, in the future, when we need to make a new choice, we may be able to make a better decision.

(Trans. by V.T.S.)

AIT

| AIT

Koeh, Iàn-lîm

On February 2, 2017, students from the Weekend School of Soan kha Churc, Wan-li, went to Ko Khen(Gu Keng), for some leisure activities. Usually, the Weekend School takes place from 2 O'clock in the afternoon on Saturday.

Classes consist of two periods. The first period focuses on Christian faith. First there are praise singing, which introduces students to know God through singing and dancing. Then there is a themed activity, with Bible storytelling to communicate to the youngsters Biblical lessons, and to spread the Gospel of God's Kingdom.

The second period focuses on the arts. The church has some highly-qualified music teachers, so the church has invited them to contribute their talent in designing music lessons for children in this small town, so the parents don't have to spend lots of money to send their kids to music schools to learn music. On special days like Mother's Day and Christmas, the church has the students take part in the church service playing recorders, to let parents see what their children have learned, on the one hand, and on the other hand, to draw parents to come to church.

Besides the regular lessons, occasionally the church organizes outings to scenic places for parents to participate. These outings encourage parental participation, and through informal and fun activities, encourage more parents-children interactions. That was the purpose for the Kó'-kheⁿ field trip.

What can one see and do in Kó'-kheⁿ? Well, there is the 'Green Tunnel' of Highway Number 3, with a length of two kilometers. It is flanked by mango trees on two sides, and under many of these trees one can find various stands selling the local specialties, coffee and oranges. When we arrived there it was already noon, and my two daughters are so hungry they can eat a horse. Next to a vendor we found a roadside eatery selling brick oven-baked chicken, so we ordered half a chicken, since the kids are young and can't eat much. Accompanied with rice or vermicelli dripped with chicken grease, it was a delicious meal. After the meal, we saw that there was a Go-Kart track. My oldest, Liang-chi, wanted to go on one. The price was NT. 150, which seemed reasonable, so I purchased a ticket to let her have a go at it. First she had to put on a safety helmet. Then a staff person showed her how to make it go forward and stop. Very soon Liang-chi picked it up, and was ready drive herself. My job as the Dad was just to videotape her. After ten minutes, I took her by the hand to look for her mother and younger sister. When I turned around, I almost laughed out loud. A four-year old driving a Go-Kart? When she got stuck in the middle of the track, she spun her steering wheel hard and finally got herself unstuck. This made her so happy that she had a huge grin on her face. I saw her go straight, turn, round a corner, and back up, all with good skill. Maybe she's a natural? I thought to myself. But where is her mother? How could she leave a small child alone by herself?

When I saw my wife, I realized something. She was the one controlling the cart with a remote control, not my four-year old.

After one week, on December 12, Taiwan's Legislature passed an amendment to the Referendum Law. According to news reports,

Mr. James Moriarty, chairman of the AIT had paid a visit to the leader of Taiwan, Dr. Ing-wen Tsai beforehand. Is it then possible that Mr. Moriarty was in control of the Referendum amendment?

On the surface, we Taiwanese fixed the Referendum Law through a democratic process, and, just like my four-year old, are happily spinning our steering wheels. But actually, could it be an act directed by Chairman James Moriarty of AIT and the Legislature of Taiwan was simply putting on a political show for the Taiwanese to look at?

After our day of fun in Kó'-kheⁿ on December 2, I asked a church colleague to take me to the Tau-lam train station, because my uncle's funeral was the next day. On the way from Tau-lam to Tainan, I thought about some happy moments and my late uncle. All at once my heart was full of a mixture of sorrow and joy; maybe that's what life is about !

(Trans. by V.T.S.)

The Charlatan

| Pián 𠵼 á

Lí, Siok-cheng

The day after the contract was cancelled, I went to a police station to file a report. I told them that Hân-ê had impersonated a member of the police force, went around scamming people and stalked me until I had insomnia and a nervous breakdown. Every officer that heard my story laughed. Although I didn't lose any money, I gave them Hân-ê's Health ID card and filed a report in the name of forgery. The police said they will send people to patrol my neighborhood around the clock to insure my safety. So that scum cooked up stories with some efforts, and faked everything except his name and his national ID card. After I filed the report, I stepped out onto the pavement, and a shower of rain came down on my face. Was the heaven showing sympathy to me? Of was the heaven ashamed of harboring a trickster like Hân-ê?

I recall that two years ago, Hân-ê was always bragging to A-khim, my next door neighbor, about what good friends he was with the dentist. We couldn't find out what he did for a living, to get off paying for the doctor's fees. When we tried to ask him his family background, he refused by saying that it's private information.

My brother-in-law, Hū--ê had been a dentist for over twenty years. A compassionate and patient man, he waived fees for two kinds of people: police officers, because they served the people tirelessly; and

religious people like monks and nuns, because they transported souls to another world. The person of Hân-ê wasn't impressive; not tall, in his 30's when he first met my brother-in-law, had thick eye brows over two large eyes. An air of educatedness and a nice way of talking. He told my brother-in-law that he was a police officer. Usually he went around in a scooter, wearing a beige jacket, navy-blue pants and black shoes. Later his wife and two children would also come to be seen by Hū-ê for free. Said he has known Hū-ê for twenty years, and only trusted him to treat his teeth. Every time he came to see the dentist, he said he had come, purposely from Taipei taking the High Speed Rail, to have his teeth seen to and must get back to work right away. Anyone hearing this would have believed that he was some kind of police officer, but worked in a unit so special that it was a mystery what and where it was. If it weren't for his unbelievable boasting, too over-the-top to be believed, we wouldn't have discovered the truth.

One December two years ago, Hân-ê saw an unoccupied house near the side of the road while he was looking for some place to rent. The house actually belonged to my brother-in-law, who had bought it some years ago after the great earthquake of 1999. He bought it with a second mortgage, then left it unoccupied soon after. Inside the house, all was in disarray and piles of junk. Until that time, no one could persuade my brother-in-law to either rent or sell the house.

The next year, one March afternoon after he had his dental work done, Hân-ê sat on a sofa in the dentist's office looking thoughtful. When we questioned him, he said that he had come on the purpose of renting my brother-in-law's house. Not possible, my brother-in-law said. The whole house had been shut up for more than ten years. It looks worse inside than a scrap metal yard. Hân-ê kept begging, but Hū-ê would not give in. Hân-ê kept coming back; however, and finally Hū-ê

thought he would let Hân-ê have a look, to scare him away. But after having a look at the inside, Hân-ê said he wanted to rent it. Said that in his job, he had seen too many scary homes to consider this anything bad. Just needed a little work.

He mentioned the reason he needed to rent a house. Said his older son is a judge, the younger works at the National Security Bureau, and his future daughter-in-law is also a judge. His second wife is a pharmacist working in the city. He wanted to find a place near her work. He said that when he is ready to retire he will move back home in the country to live out his retirement years.

We wondered, why didn't he own his house, if all his family members had such good jobs? This was the sad story he told us. His life had been full of misfortune. First his first-born son almost died when he was born prematurely. He promised the Boddhisattva to give half of his monthly salary to charities if the child would get well, and carried out a religious pilgrimage. Then during the 1999 earthquake his wife died when the house collapsed on her. He had to raise his two sons alone, and scrimped and saved all the time to buy a small house. Then after he had bought it, due to urban renewal it was reduced to a fraction of its size. Afterwards his younger son had a serious car accident. Then his uncle ran away with the four million he had lent him. At the same time he had to provide for his father- and mother-in-law. So he and his sons drove a taxi and worked as packers in their spare time to make extra bucks. My brother-in-law believed his story, and agreed to rent him the house, on the condition it is notarized for two years. The cost of fixing up the house was not to exceed 1.3 million, and the monthly rent 9,000.

But we still wondered how someone who has worked as a police officer for three decades could not able to afford a house. Were his words really true?

The home improvement guy lived two blocks from the house and was referred to by our neighbor, A-khim. He promised to have the house done by the end of three months. In the meantime, we promised to keep the news about the house being rented under wraps. Hân-ê took it upon himself to supervise the renovations. At the same time, my sister managed to become his adoptive sister to know more about his background. After they sworn to be like brother and sister to each other, Hân-ê came to my home frequently. We discovered that he was a cheapskate, often using his status as a police officer to cut down on the payment made to the workers until they had no profits left. So he fought with people. Also, we never see him wearing any sort of uniform or carry any identifications. He seemed to be idle all the time. To prove that he was a policeman, he showed us wounds from bullets. He bragged that he was such as a honest guy that he never took bribes, and had dealt with about 30,000 cases. Said he knew all the important and rich business people – Cher Wang, Terry Kuo, the wife of the former President, and the mobster boss Bai Lang. Every time he met us, he parked his scooter at a police station. Said all the district office directors were his police academy classmates. He even gave orders to officers in front of us. When he took photos of trucks that broke traffic laws on the highway, he demanded the Highway Safety Bureau to punish the wrongdoers severely. To us all this seemed to show his power and authority.

Next, in June he boasted that he had been named the new director of a police district. We thought that such big news would be mentioned in the police website, but when we checked there was no mention of it. He told us that the information online would be changed after six months. At that point we stopped believing in him and started to investigate about him. That same month, my sister found his lost smartphone, and discovered his resume inside. It listed his past experiences of being a

salesperson for water heaters, motors, and cars. We kept quiet, and kept investigating.

From our neighbor A-khim we found out that his former wife worked at a cafeteria restaurant, was divorced and had run a karaoke parlor. The woman said she must have been blind to be married to such a foul-tempered scumbag like Hân-ê. As for his brilliant children, the oldest was actually a security guard, the younger a baker, and his daughter-in-law auctions things online. The address he listed was unoccupied, and his official address located on an off-shore island.

After we found out the true facts about him, my brother-in-law decided to be the one to sign the contract with him.

At the end of June, we kept the appointment with Hân-ê to meet at the notary lawyer's office, across from a 7-11 convenience store. When my brother-in-law saw him, he demanded to see his police ID or proof of work documents, whichever he had. Being confronted with such a demand suddenly, Hân-ê did not know how to react. He argued that no one had ever heard that one had to show work ID to rent a house, and complained that my brother-in-law was unreasonable and going back and forth on his words. Finally he said he would cancel the contract.

After two months, the house was rented at twice the price to someone else. Since that day, we have never seen Hân-ê again!

(Trans. by V.T.S.)

Thoreau's Walden Pond and I

Thoreau ê Walden 湖 kah 我

Lîm, Chùn-iók

Since I moved to Boston in 1990, I have often taken my family to the Walden Pond for picnics. After reading *Walden; Or, Life in the Wood*, I have felt closer to it than ever before.



The Walden Pond made memorable by Henry David Thoreau is only 15 minutes from my house by car. Whenever writer friends come visit, I always bring them to it. Everyone enjoys seeing it, and thought it a most special place. Especially memorable was Rev. Frank Lo, who once feelingly remarked: “Thoreau became famous with just one book; and I, who has written many, am still an unknown!” Besides him, Rev. Ong Cheng-bun (Wang Jen-wen) has also written about the Walden Pond when she came to do reserach on the church historian, Elder Loa Eng-siong, in Boston in 2012. The article was published in the Taiwan Church News.

This April, when Professor Taiffalo Wi-vun Chiung came to attend a conference on Vietnam studies at Harvard University, I took him to the Walden Pond also. After we circled the lake once, we went into a souvenir shop. Seeing the many versions of *Walden* there, he was told by the manager that there are more than thirty editions of the book, with different commentaries. Prof. Chiung then said there

should be a Taiwanese version of such a famous book. So now the Society for Progress in Taiwanese in Boston has taken on the task of translating it into Taiwanese.

I did some Google-search, and found that there are seven Chinese editions published in Taiwan. All of them have the title “Lakeside Essays”(Hu Pin San Chi). In simplified Chinese, there are three editions, two with the title “Walden”(Wah Er Deng Hu) and one, published in Hong Kong, has the title “Lakeside Essays” (Hu Pin San Chi).

Henry David Thoreau (1817-1862) was a writer, philosopher and naturalist. His *Walden; Or, Life in the Woods* was recognized as his best work. It was first published in 1854, and is a pioneering book that influenced several generations of readers until today. The book encourages us to open our minds to care about nature, and seek simplicity and contemplation. It is hoped that when the book is published in Taiwanese we Taiwanese people will learn to love and care for nature!

The U.S. Library of Congress has chosen this book as one of the foremost classics of ‘Books that Changed the World’! *Walden; Or, Life in the Woods* connects our spirituality with modernity, and is called an early model of modern American literary essays. In the book, the author paints an exquisite picture of the lakeside scenery, and gives a clear and complete explanation of his views. After reading this book, one will be amazed to see that for a 19th century book, it has no distinct form or obscure words. Rather, it is closer in style with later writers such as Hemingway in terms of simplicity, but richer in style.

According to the American Heritage’s choice of ‘Ten Books that Shaped the American Character’, *Walden; Or, Life in the Woods*

is number one on the list! In the book, a minute record of the time he spent in solitude in a cabin in the woods near the Walden Pond in Concord, Massachusetts between 1845 to 1847, is given. In this collection of essays, he gives us his insights on life, nature and the universe by interweaving personal experiences and allegorical metaphors. His views perfectly match the philosophy of simple life that many of today's people are seeking.

Thoreau was a representative of transcendentalism, and his *Walden; Or, Life in the Woods* is a classic of modern American literature! His lifelong love for truth, and the breadth of that truth, despite some repetitions, make his writing read like a mythical riddle. Perhaps, such natural outpouring of symbolic meaning is a common trait in all great writing. Reading the *Walden*, one can feel spiritually nourished, while feeling calm and contemplative, recognizing the value of our own existence. The book also encourages us to return to nature, reflect on the true essence of life, and learn to meditate, treat solitude properly, and not to be affected by a desire for material goods!

After Thoreau passed away, Ralph Waldo Emerson said this about him: "America does not know (maybe a little) what a great son it has lost!" After all, Thoreau was not a hermit but a forebearer who deserves our most profound respect, a real historical person who was as humble as he was eager to learn, forward-thinking, willing to practice what he believed, knowledgeable about many subjects and wise. He's someone I deeply admire for his courage and wide learning.

(Trans. by V.T.S.)

My Older Sister

| A-chí

Lîm, Jū-khái

This is my sister's picture. She was only one year older than I am. She hardly ever lived a happy life. One of my articles, "Park of Civilization" was written to the memory of her, which is definitely not complete enough, of course. Although, I just couldn't write more, while thinking of her sorrowfully.



Suffering for my mischievous faults, she used to get scolded severely. I can still reminisce about the days when we were at the same class in Hî-kong Elementary School. I was only six, but entered the school in advance like she did. We lived at Piân-bér, two and half hills away from the school. For a tiny short and fat boy, it took more than two hours to get to school from home. With my weak legs, I loved to squat down when we walked up and down the hills, thus my bottoms and satchel would get soiled, and my sister would consequently be blamed by my parents. Playful and ignorant, I enjoyed kidding around while walking to school. That always dragged and slowed our companions down. Kids who went to school with me thus got a record of demerit. Besides, I was afraid of walking over the bridge and she was rebuked for not waiting for me, not taking my hand, etc. And, I was once frightened by a schoolmate's dog on the

way to school and burst out crying. I did not dare to move a step, then a neighbor girl angrily beat my sister instead.

On the days when we didn't have to go to school, I just played around the house. I recall that an older boy in our neighborhood often hid and scared us. Rumor had it that he left home to study in another city and got back somewhat lunatic. However, we were not afraid of him. One day, he caught a snake and shared the snake soup with us. Another thing I remember is the day when my youngest sister was born. My sister, some cousins and I were told to get out and stay at the buffalo shed. My older sister might know what the grown-ups were doing. She kept peeping through a hole to see what was going on inside the house, while I was occupied playing with a buffalo's tail. In brief, as a boy and the youngest brother in my family, my older sister had to humor me and protect me on all accounts. But I didn't have any awareness of it.

I don't know whether it was she or I who wrote better calligraphy. It seemed to be so true that I did her calligraphy assignment for her and got her an A+, which was the only and best grade she obtained, but she remembered the story differently: It was her who wrote for me. After my family moved to Éng-hô (永和), she could finally enter the elementary school officially. I was still too young, so I continued to play about everywhere. We lived at my uncle's, and I was playful and ignorant as usual. The only thing I knew was that my sister loved me and cherished me a lot. Some months later, we moved to Tan-hōng (丹鳳), and I began to go to school as a transfer student. I was in Class E of the first grade, and she in class D of the second grade. We took the DGH (Directorate General of Highways) bus to school, where we spent the morning and then returned home at noon by bus again. One day, I took the bus home alone and missed the stop. I didn't realize it

until the bus passed by the factory of Paolyta-B. After getting off the bus, I was so scared that I strayed and cried loudly before someone noticed me on the street and gave me a ride home on a motorcycle.

Two years later, my sister became a fourth grade student, which meant she had to study at school the whole day, so she could have school lunch (also called “nutritional lunch”). Sometimes I joined her at noon to have her nutritional lunch together, which was our best meal then. And alimentation was something my mother worried about in those years. She was never late paying the tuition and school lunch fee for fear of leaving a bad impression on the school administration, teachers and schoolmates. She was exceedingly scared of hearing that some hungry kids would pick and munch the chewed sugar cane spat on the pavement.

“Love me, love my dog.” I think that was why my sister’s good friends in her class treated me well, too. I could be quite cute at that time. But we both sang terribly. She had an affection of the ear when she was a baby, so she suffered from partial hearing impairment. Nevertheless, she’s always ranked number one in her class, had better grades than the classmates who got trained at cram schools. She was sociable, admired and adored by all except their teacher who had a bias for another student. While elected president by her classmates, this teacher bullied and humiliated her, and refused to accept her as class president. Yet she was re-elected by the kids.

She was such an overachiever student, thus I wrote in memory of her the story of “Park of Civilization”. The term “Civilization” means in fact “sadness” to me. That’s a tragedy in civilization, an endless tragedy of two generations.

(Trans. by E.H.T)

Sunny Days Are Not Always Good

丨 好天歹天不 chhiâng-chāi

Tân, Hong-hūi

When it is sunny out, we generally call it ‘a nice day’. Conversely, when it rains, we say it’s ‘a bad day’. But really, what makes it a ‘good’ or ‘bad’ day are simply value judgments based on what human beings consider convenient for them. Whether the weather is sunny, windy, or rainy, they are all part of the naturally occurring weather phenomena. None are absolutely good or bad. They only become ‘bad’ or ‘good’ when human activities are affected by them, purely out of human preferences.

For enjoying a day outdoors, the preferred weather is sunny with some breeze. But these days, due to the horrible air pollution and the lack of good soil management in Taiwan, sunny weather doesn’t mean comfortable weather. In big cities, when it is hot, all you get when you are outside are smelly fumes from cars and hot air from all the air conditioners installed on all the tall buildings. All those hot air and smelly fumes make one afraid to take big gulps of air; in addition, they can make one’s face become black after being out for a few hours. Sometimes the hot weather even threatens to melt the asphalt on the streets. It gets so hot that when you are outside, you feel that there is no place to hide, no place to run to.

Then maybe rainy weather is better—at least the rain will wash off some dust and grime in cities, and the air feels a bit cleaner, easier to breathe. The roadside trees get a shower that makes them look brighter and greener, more beautiful. But if the rain continues for a few weeks, then it becomes a disaster. Farmers watch helplessly as their crops get soggy and rot, office workers complain about all the traffic congestions from all the cars on the road, and housewives worry about getting their families' clothes dried on the clothesline. As for people like me, whose mode of transportation is a motorscooter, we have a big problem too. When there is a rainstorm our scooters get hit by the wind, and it is difficult to keep the scooter steady. Roads get slippery and we are afraid of falling. When the rain is accompanied by wind, the raindrops feel like needle pricks on our faces, causing tears to come out of our eyes. We get soaking wet despite wearing rain ponchos, and sometimes even get splashed by large cars driving through big puddles.

Originally I was a lover of sunny weather, but now, after working in society for a number of years, I've discovered that 'good' is not always good, and 'bad' not always bad, when it comes to weather. Part of the reason is the corrupt past policies of the government; lack of foresight has caused much of the environment to become damaged and destroyed. Natural laws have been broken, so that all weather patterns have become extreme—when it rains it floods, when it doesn't rain there's a drought. It is not the fault of nature; it is our own fault! Unless we restore our natural and humanist environment, we won't have any 'nice' days – no matter it is sunny or rainy.

(Trans. by V.T.S.)

The Public House Night Sacrifice of the Pêⁿ-po` Makataos

┃ Makatao 平埔族 —Ka-náh-po`公廨夜祭

Tân, Kim-hoa

Taiwan's Austronesian indigenous peoples, including the Mountain Tribes and Plains Tribes, are mostly matriarchal societies. They worship nature as the source of their spiritual comfort, and are pantheistic. A being called A-lid is the revered ancestral spirit of the Pêⁿ-po`Tribe. The Pêⁿ-po`people communicate with their



ancestral spirit through female mediums, and have distinct names for their ancestral spirit and the female medium. For the Makataos, their ancestral spirit is called Amuh-cho, and the medium A-muh. For the Sirayas in the Tainan area their ancestral spirit is called Alid, and their medium called Ang-î.

For hundreds of years the Austronesians in Taiwan have been oppressed, taken as wives and Sinicized by occupying outsiders. They have experienced being claimed by the Dutch, the Spanish, the Ming loyalist Koxinga, the Manchus, the Republic of Formosa, Japan and the Nationalist Chinese Government,. Consequently, they have lost the sense of who they really are. Through the mixing of 'Chinese Grandfathers and Pêⁿ-po`Grandmothers', a new people have been born. But without

their own language and culture, most Taiwanese today are people with empty shells and no souls, not knowing who they are. Nowadays, we can only find some trace of our ancestors in the rare night sacrifice ceremonies of the Makatao Siraya people.

In order to remember our ancestors, every year we go to Ka-nah-po, Pingtung, to participate in the night sacrifice ceremony held in the Public House of the Makatao people on the 15th day of the 11th month of the Lunar calendar. We try to look for evidence of the existence of the Pêⁿ-po' people earlier than the coming of the 'Chinese Grandfathers'. Beneath the caper trees our spirit commune with our ancestral spirit. The rituals include the Changing of Water, Worshipping the Lord of Heaven, Announcing the Sacrificial Pig, Turning the Pig, Song Chanting, and dance performances.

During the night sacrifice, the history of the land and the story of the people are told. We hear about how the Taiwanese Austronesians worshipped their ancestral spirits before the 17th century and how the origin of the Ang-î came about under a caper tree. In the 21st century, the ceremonies dedicated to A-lid are being held in all Siraya public houses. Through the process of the night sacrifice we gradually find the last remaining traces of the Pêⁿ-po' people, and hear their final call.

Late at night, immersed in the song chant, we pray to our spirit: "Dear Ancestor A-muh, please deliver us from evil and save us from misfortune. Give us wisdom and courage to chase away the power of evil. Let the children born in this land learn their roots, and not associate with the foreign Southern Min people to steal our souls' roots. Let us get the right of our mother tongue, our culture and traditions back, so we will have hope in saving the roots of our people."

Despite the fact that the Pêⁿ-po' culture is lost, most Taiwanese have Pêⁿ-po' blood in their veins, therefore there is the possibility that our generation can recover some of our ancient culture. Right now we can

only accept the present situation and imagine something better in the future. In spite of everything, we now understand where we came from.

Using Romanized alphabets is the most accurate and efficient way of writing down words. On December 20, 2012 I purposely interviewed Mr. Chin-tiong Ong, a Ka-nah-po cultural researcher. He recited some Makatao terms, which I took down in Taiwanese Romanization. Afterwards Mr. Ong said I pronounced them accurately. Here are a few: 【kā-mā-nā-lī-un】 drinking wine / 【tō-bāi-lan】 go home/ 【bāi-tó】 shorter version of go home/ 【hē-ā-lan】 house/ 【mī-láh】 a place name/ 【mī-lin】 eave/ 【mī-tū-kū-hiā-un】 please have a seat/ 【kū-má】 inside the house / 【ā-lō-oh】 welcome/ 【khā-khī-mùh】 hurry/ 【mai】 rice cake/ 【tāk-ka】 a place name/ 【tâng-ki】 male medium/ 【ta-bo-hó】, 【lō-mī-ā-tā-sá】, 【kā-u-lau】 name of a song (meaning unclear).

Conclusion:

My good Taiwanese people!

Our native ancestral spirits love us,

So let us repay them with loyalty and wisdom.

Let us use Romanization of our mother tongue to pass down our Taiwanese ancestors' speech!

Otherwise, it will become like the language of the Makatao, only ceremonial words remain!

If we don't continue having the Pêⁿ-po' night sacrifices, even traces of the Pêⁿ-po' will disappear.

If we see ourselves as belonging to the land, even if our male ancestors are foreigners, our female ancestors are still native, therefore as long as we were born here we are the masters of our homeland. Furthermore, 'the children of immigrants are not always immigrants!'

On Dec. 30, 2017

(Trans. by V.T.S.)

Living Through Forty-Eight Years

行過 48 歲 ê 生日

Teng, Hōng-tin

“What day is today?” Mother asked Ui-lim while waiting for the elevator to come this morning. Ui-lim didn’t know the answer.

“It’s my BIRTHDAY! Did you get me anything?”

“Uh...”He couldn’t answer. His sister had already cleaned the house and the refrigerator two days ago. His mother now wants him to do the washing, drying, folding and putting away of clothes as her birthday present.

After sending Ui-lim to high school in Taitiong (Taichung), I started going to school myself at the Taichung University of Education. While walking through the campus one day, I spotted an old couple doing Taichi and Qi Kung exercises. Suddenly I thought, “I have passed forty-eight years on this earth. Thanks, Mom, for giving me a healthy body. I will continue to work hard and progress this year.” Forty-eight years is not young; maybe I need to start exercising diligently, take better care of my body and keep fit, so I won’t become a burden to my children later on.

Time has really gone by fast. In the blink of an eye I have reached almost half a century. Ironically, I feel more relaxed at 48 than at 38, 28 or even 18. With things you can’t change, I do my best and not feel any regrets. With things I can’t accomplish, I just let them go. This way, I always feel worryfree and easy whether I am turning 58, 68 or 78.

When I was 41, my dear mother left this earth. Then in my 47th year my father passed away. This year is the first time on my birthday that no parents are around to celebrate it with me. Thinking about how much work and love my parents poured into me to raised me, I feel an ache thinking about them. My parents' biggest hope for us children was to grow up happy, healthy and without mishaps. When they lit incense sticks to pray in front of their gods, it was always to pray for our safety and careers. As I recall that image, I feel as if my mom and dad are still with me. Their bodies may be buried beneath a layer of earth, nevertheless their blessings for us never change.

At 48 years old, I am still my parents' darling. I am indeed fortunate. I feel deeply grateful, and with that thought, I want to wish everyone peace and happiness.

--Jan. 3, 2018, in Tai-tiong
(Trans. by V.T.S.)

Resoluteness—A letter from a Taiwanese-speaking Mama

| Giám-ng — Chit tiuⁿ Tâi-gí ma-ma ê phoe

Tiuⁿ, Giòk-phêng

December 16

Dear Bō'-chin,

Although it is getting late, I still feel like writing to you. Because I feel that with you, I have nothing to hide; I can say whatever it is on my mind. Besides, you are probably the only friend who can really understand how I feel about what I am about to write.

Tomorrow I am going to have lunch with some college friends of mine. They live in another part of the country and have been here a few times, but I've never been out with them. This time, I couldn't find any excuses not to go, so I am going to, bringing my son with me. And because of him, I've had to spend quite a lot of time just now explaining things to him: "Darling, tomorrow Mommy is going to use a lot of Chinese to talk to an auntie, because she can't speak Taiwanese -- she is a Hakka person." Worried that he might think his mother is a wimp when it comes to the issue of speaking Taiwanese, I kept on: "I'm doing it because this auntie doesn't know Taiwanese, so there's nothing we can do. But remember, the last time we were at a restaurant, Mommy spoke to our server in Taiwanese, and the lady spoke back to us in Taiwanese, so we still have to try speaking in Taiwanese when we are out, alright?"

Actually, I don't really want to go. You know, since starting to travel on the road of the Taiwanese literature in my grad student years, I am no longer that same person who had wanted to become a teacher of Chinese at school. But my past is still inescapable. Strange to say, when I am with these friends of mine, I would revert back to my former college self, with my Taiwanese going into hiding. We would chat and talk in Chinese, and I would feel totally at ease doing it until Someone reminded me, "How can you set a good example for the children when you do that?" Then I would start to pay attention to what I am doing, telling myself that for the sake of the children, I need to use Taiwanese all the time, not only at home, but also in public. On the other hand, it's weird that when I am in a Taiwanese-speaking setting, or with Taiwanese speakers, then it becomes totally natural for me to speak only in Taiwanese. But, when I am by myself, whether it's shopping or making a call to the phone company, or the water works department, before I know it, I would begin using Chinese. Is it because I have been too brainwashed by our school system to shake free of the Chinese-language influence? No matter how much I remind myself not to do it, I still make this kind of mistakes. But recently, I have gotten better.

Not too long ago, I got to know a group of 'Taiwanese Mamas' and have met them face to face and also read their discussions on the Facebook about situations relating to speaking Taiwanese with their children. One day, I read the post of a mom that said she's quite a conformist, not brave enough to go against the grain, so even though she uses Taiwanese at home all the time, she uses Chinese when she goes out. When I read that, I realized that that was the reason I haven't been able to completely shake off the influence of our schools' Chinese education. I AM the 'no guts' person who is too afraid to do something different from the mainstream society. I am also not brave enough to ignore others' questioning looks, and try to be the 'perfect student'. After that mom posted her post, many people responded. Some said that we should create a Taiwanese-speaking space for our children; another said that if parents lack the courage to be firm, then we cannot give our children the confidence, or convince our children to speak

Taiwanese. Another said, this is an issue of dignity, we must have the courage to use Taiwanese in public. Yet another said that sometimes it is the CHILDREN that remind the adults to be the first to speak Taiwanese “to the other people, because it may turn out that the other person can speak it.” Seeing these discussions and opinions, I seemed to have found my courage, and comrades with the same views. Moreover, how can I be less brave than some kindergartener?

I had heard from a mother who talked about the difficulties of creating a ‘All-Taiwanese Space’ for her children, somewhere to speak Taiwanese with companions of their age. I felt that I could just see the helplessness in her eyes. When your son grows up, and begins to have encounters with the outside world, you will understand what a struggle it is to be a mother to someone Taiwanese-speaking in Taiwan today. Of course I realize that it is not that big of a help if we only speak it at home; if schools don’t teach it, and people don’t use it in public, the minute we go out the door, Taiwanese will disappear. It will soon become a dead language. But I am just one lone mother, and all I can do is to do the best in what I am able to do. To think on it more is to bring tears into my eyes. Which was what had just happened.

Someone once told me, “As someone who participates in the Taiwanese movement, we don’t have the privilege to be pessimistic.” After becoming a mother, I can really appreciate that statement. The statement doesn’t mean that we are necessarily braver, or more optimistic than other people. What it means is that, faced with the challenges to the survival of Taiwanese, we are more resolved, more determined to do the most we can to help preserve it and pass it on. Do you know this word, “giám-ngē” (Resoluteness)? It doesn’t matter if you don’t. Pretty soon, when your child grows up, and you make the decision to make your child know the Taiwanese language, you will know it soon enough.

Thank you, and good night,

GP.
(Trans. by V.T.S.)

The Flower that Blooms in a Rocky Place

┃ Tī chiòh-thâu-phāng tng teh khui ê súi-hoe

Tân, Bō'-chin

Dear Giokpheng,

As I read your letter, I recall having a discussion about the problems faced by ‘women’ and ‘language’ in a Taiwanese literary society. When a woman insists on speaking her mother tongue, she faces more challenges than a man does because women are under more constraints from the mainstream society, and will unintentionally lean towards using the dominant, oppressive language. Just like what you said about the old you. You/I belong to the generation that grew up in the value system of the mainstream culture. Although we took up Taiwanese studies in our graduate school, and were determined to travel down the path of Taiwanese writing, nevertheless we face our old selves in some situations. Our Chinese past and Taiwanese present face off each other and struggle within ourselves. Especially when our personal role becomes that of a mother, if we decide to build a Taiwanese-speaking family, then we face even greater challenges—from ourselves and from the outside world.

Last year was the first year of being a mother for me. Before my son was born, I made an agreement with my husband to speak only Taiwanese with our baby. Now, my child is one year and five months old, ready to start learning to talk. Each time I hear his father talking to him in Taiwanese, I feel deeply moved. Possibly it’s because my husband’s Taiwanese is just so-so. Of it could be because I can see the passing of our ‘mother tongue’ to our next generation during this

generation of ours. It's an incredible feeling. In regards to the number of years of being a Taiwanese Mom, I am also a year-and-five-month mother; I have a long way to go. Soon, I will probably face the same problems you are facing now, and can sympathize with your feelings of frustration. Although there seems to be much difficulties up ahead, your letter also showed me hopes for the future and strength of the Taiwanese language. Think about it—twenty years ago, how many Taiwanese speaking mother/women were there? Were there any Taiwanese families and associations that consciously meet and take actions? If there were, there couldn't be that many. In the last 20 some years, the achievements of the Taiwanese movement, just like a flower that blooms in a rocky place, persevered with resilience despite a hostile outside world.

The road traveled on by the Taiwanese language and the fate of Taiwan are the same – both have been tortuous and uneven. It will take a while to get to our ideal state of the Taiwanese language. But, every time I think about the Taiwanese people in history, the 2-2-8 Incident seventy-one years ago, the White Terror period sixty-eight years ago, and those on the Black List during the Martial Law Period, all the lives lost and dreams cut off, families separated -- compared to them, we don't have the right to be pessimistic. In order to speak for them at the present time, to challenge ourselves and to hear our children converse in Taiwanese about world affairs, in twenty years, we still need to keep on going. I think this may be what you mean by 'resoluteness'.

May you have a pleasant dream. Good night!

Bōchin

-Dec 31, 2017

(Trans. by V.T.S.)

‘My Hobbies’

(An excerpt)

『我的嗜好』

Tiuⁿ, Hók-chû (Babuza Chû)

When one talks about the forsaken time of the 1960's, a country boy like Your Truly, uncouth, unsophisticated, inexperienced and often rash, moving to Taipei and going to school there was a big problem. In five years he only learned a smattering of this and that. Although his teacher often urged him to do his homework, he as often didn't finish it. So he was frequently caned and spanked by his teacher. Even when he did finish his homework, who was to say that he understood what he wrote? Or, if he remembered what it was about? Besides, to him Chinese characters were imprecise, nonsensical, the horizontal and vertical parts like beams and poles, messy like chicken dropping mixed with hog shit; the two parts of a character interchangeable—you can never tell how to put the parts together correctly. So to a boy of 10 or 11, how much can you expect him to grasp? So despite having gone to school for more than five years, he didn't learned many Chinese words. To his knowledge, when he saw the topic, "My Hobbies," he was stunned into temporary disorientedness, blanking out for a while, not knowing what to do.

In those days two subjects – arithmetics and Chinese writing -- were tested during school exams. By nature Yours Truly was bad at arithmetics. He tried not to come near it if possible. He still remembers, three weeks before his elementary school graduation, his homeroom teacher, Lîm Chúi-lâi, paid a visit to his home. Spotting Babuza's grandma, Mr. Lîm conveyed his wishes that he would like Babuza to take the exam for getting into a junior high school. Babuza wasn't sure how the talk actually went, but anyway at the conclusion of it Mr. Lîm

ran to the paint factory where Babuza was working, to tell him the decision to go back to school. Although at the time Babuza was rather disinclined towards going to school, especially when told by Old Man Chúi-lâi (that's the nickname given to the teacher by his students) . It was because he had been beaten by Old Man Chúi-lâi before that Babuza lost interest in learning, and tore up his school books. He also swore not to ever go back to school. On the other hand, being a factory worker wasn't that easy, either, and it gets tedious after a while. Not to mention that in those authoritarian times, the boss had lots of power, and acted like a minor dictator. He could slap you silly if you did anything to displease him, or if he simply didn't like you for some reason. Babuza's boss had been a farmer, was rough and strong, and his heavy hand could make your head swim when he gave you a wallop on the face. There wa no such thing as human rights, or workers' rights to speak of. That's the way it was back then. It's the exact opposite now. So when Babuza heard that they wanted him to go back to school, the first thing he thought of was that he didn't have to face his rough boss anymore. This made him agree to go back to school immediately. It wasn't until he did that he realized he had forgotten just about everything he had learned in the previous years. How was he going to take the exam for getting into a junior high school? Fortunately, Babuza was quite popular with girls in his class, and his female classmates volunteered to help him out, by giving him math crash courses. Thus that was how he managed to pick up some arithmetics in three weeks. This left the problem of Chinese writing. All he could do for it was to read as much a possible, write as much as possible, and study as much as possible with his classmates -- despite not really understanding what he was studying!

The day of the exam, Babuza's grandma went with him. The exam took place at Sam-kong Elementary School, his own school. The arithmetic problems were right up his alley, and Babuza finished them quickly. He even had time to take a nap on his desk. Afterwards

his grandma told him, “I saw you with your head on the desk, and I thought, ‘Oh No!’ the boy probably didn’t know how to answer, so he decided to go to sleep instead. He’ll get zeros for sure! No hope at all!” Who would have known that with such devil-may-care attitude, Babuza could get into a school?

Begging the reader’s pardon for being so long-winded. Now we are coming to the main theme: How the Chinese writing part of the exam was done. If it were a normal topic, Babuza probably knew how to do it. But this frustrating mother-fu*#er topic was the topic of the essay: My Hobbies (我的嗜好). The total of Babuza’s Chinese vocabulary didn’t amount to a few dozen words; how was he going to write about this topic with a key word about which he had not a clue? Honestly, it was the first time he had ever seen the character, 嗜. How was he to know its meaning? It is only until now, writing this story, that he finally learned its Taiwanese pronunciation. The word is pronounced “sī”, meaning “love, love to eat, glad”. However, at that time he didn’t know it from a rock. Babuza only knew that the other word, ‘好’, can have two meanings, one, the opposite of bad; the other, ‘like; love’. Well, right then he just made a decision to go ahead and do it – no matter the consequence. He pretended that it meant ‘like’, and wrote about having mice in the house, keeping rabbits and birds, raising silkworms, cutting rats’ tails, playing marbles, cards, spinning tops... all kinds of games and tricks and pasttimes that kids those days did. He just wrote what he knew, without pausing. As soon as he finished, he handed in his paper. Thus he finished the first entrance exam of his life.

This was how, without knowing how he did it, Babuza became a student in a junior high school. His score, for the two subjects, was 152.8. At first he thought to try for the night school, but he ended up getting into the daytime school (which is better, more academic). the name of the school was called the Taipei County Sam-tiōng Junior High School.

(Trans. by V.T.S.)



Siáu-soat 小說
Fiction

Brother Glans & Sister Raisedbrow

┃ 麟鳥頭佻颺眉姊：Lān-chiáu-thâu kap Iāⁿ-bâi-chí

Khng, Pôe-tek

Brother Glans and Sister Raizedbrow left home and ran to the bus stop very early in the morning. Brother Glans didn't wear his everyday hat and mask. When the bus came, he got on it beneath the gaze of a crowd of student passengers. Some of them just gawked at him, while some covered their faces and mouths, trying to repress their laughter like mature people would do. Only two students gave him the thumbs up, saying "Cool!" and did a mobile check-in from their smartphones at the same time. One step behind him, Sister Raizedbrow couldn't stop muttering, "What a terrible example for young people! Shame on you!"

The bus arrived at the terminal. They proceeded to the MRT (mass rapid transit). Brother Glans and Sister Raizedbrow deposited their passes at the entrance to get to the platform, then got on the train. Passengers were all busy lowering their chins onto their chests and staring at their smartphones grinning like a silly Cheshire cat. Thus none of them seemed to behold Glans. Exiting from the MRT, they went to rent U-bikes. There were almost nobody under the blazing sun. They couldn't see any heads and faces out there except a troop of pupils, led by their teacher, roaming around. Vigorously, Brother Glans and Sister Raizedbrow pedaled by, hearing kids gabbling away. "What's that?" "Look at the queer foreigner!" "What a huge and pointed nose!" "... the thick beard..." "What happened?" Brother Glans couldn't make head or tail of it.

When they stopped at the traffic light at an intersection, a woman in the limousine in front of them glanced at him. She appeared to be nauseated, feeling unbearably itchy from her hair just set at a salon to her scarlet toenail. Her luxurious glasses and high heels seemed to scream with their owner, with a retroflexed Chinese accent, “How impudent!...you... SEXUAL HARASSMENT!” Seeing this, Sister Raizedbrow took him by the hand and left the scene right away. “... Oh!...What’s happened?” Running and shouting, Brother Glans couldn’t make head or tail of it.

They fled down an alley. Sister Raizedbrow began to scold him, “Just look at what you’ve done! Why don’t you just wear your mask? You know what? I always turn my head upside down now. See? I’m safe, unmolested. And even more than that. People all call me “Big Sis”. ”

Glans couldn’t help but agree with Sister Raizedbrow on that viewpoint, and he’d like to be a “Big Bro”, too. Hastily, he “reset” his head upside down as she did and had a look at the result in the mirror. Shocked, he murmured, “I...How?.....What happened?” He saw that his head had become a bird cage.

---A chronicle to commemorate the 30th year after the abolishment of martial law, and my speaking Taiwanese in the city.

(Trans. by E.H.T)

Tōa-pêⁿ-téng

How the World Was Changed by Certain Newcomers

大坪頂：渡海移民變乾坤

Ng, Bùn-hông

Later, the Ming Government wanted to end the conflicts quickly, so it sent for the Chinese leader living in Hirado, Japan, Li Tan, to be the negotiator.

“We, the Great Ming Empire, owns the Pescadores (Pheⁿ-o), so you have no right to occupy it.” The Ming official said to Reysz. “What are you talking about, YOUR territory? All you had ever done were having a few fishing boats pass by, stopping briefly to catch a few fish. There are no government agencies running in control here, or any soldiers guarding the place, so how can you say that you own it? But we are now sending troops to occupy it, so it will soon become our territory.”

“If you refuse to listen nicely when we are being civil, don’t blame us when we get nasty. We, the Ming Empire, have lots of ships, and plenty of good soldiers so if there is a fight today you are no match for us!”

“Who do YOU think you are? Those Chinese junks of yours, and those fishing boats, if our warships encounter them, will be like ducks sitting on water. We also have these square forts that are the strongest in the world. If you send one thousand, we’ll kill one thousand. If

you send ten thousand, we'll kill ten thousand; .no amount of army is too big for us to defeat. Not to mention..”

“Not to mention WHAT?”

“Not to mention, if you keep on acting like a fool, we'll get all the other countries together to form an army big enough to destroy you Mings. What are you going to do then?”

When the Ming official heard Reysz, he was so scared that he didn't know how to reply, so he turned around and consulted with Li Tan:

“What should I do? If the Netherlands get the other countries to fight us, we Ming Dynasty will definitely lose. Then the Emperor will blame me, and I will lose my head for sure.”

“In my opinion, the Dutch just wanted to do business, have trade with you, just agree with them; there's nothing to lose.”

Hearing this, the Ming official turned back to Reysz, and said loudly and confidently,

“All right! If you leave the Pescadores, I'll agree to let you trade with our empire from now on.”

When Reysz heard it, he turned silent and stared hard at the official.

“So? Don't you want to trade with the Ming Empire?”

“Yes, but it's not that simple.”

“So what else do you intend?”

“If we are going to trade with you, we must have an operating center, like the Portuguese have Macau...So if we trade with you, you have to give us a location for our operation.”

“Now what?” The official turned back to Li Tan again.

“Let’s trick them into going to Taiwan. Anyway it’s not ours.”

“You are absolutely right. Taiwan is just like the Philippines, full of natives, and those natives are from a different race than us; they don’t wear clothes, they live in grass huts, they chop off people’s heads recklessly, and are illiterate and unclean. They sound like i-i-o-o-na-na-lu-lu when they speak. They have no culture, so if we tricked these Dutch to go there, it’s like getting two people of similar temperament together – they’ll get along fine.”

“But...doesn’t Reyrsz know how bad the land of Taiwan is? Will he accept it?”

“Don’t you worry about it; Red-haired foreigners, or the Japanese, are pretty ignorant. Didn’t you know that the Spanish took over the Philippines sixty years ago (in 1565), and now they, and the Japanese, were really interested in Taiwan, and both sent troops to occupy it...”

“So how did they fail? Was it because those natives in Taiwan are really fierce and good fighters?”

“Those natives are stupid and ignorant, what do they know about battles? They only know how to hide behind trees and bushes, and jump out suddenly, whacking off your head with those knives of theirs...”

“So how did they defeat the Spanish and the Japanese?”

“They weren’t defeated by those natives; they were blown off by the typhoons that happened to come by.”

“The conditions of Taiwan are so terrible, that’s why there are frequently typhoons. That’s why we are not interested in it.”

“Speaking of which, are these red-haired barbarians that ignorant about the place?”

“They are truly ignorant. Not only don’t they know the classics of China, they also have no idea who Confucius was. They are less learned than our three- year olds.”

“Then how come they can build such powerful warships? Maybe they aren’t so simple after all.”

“Never mind whether they are stupid or ignorant. Let’s just trick them into going to Taiwan first.”

After these whispered discussions, the Ming official turned back to Reysz, and said,

“Here is what you should do: east of the Pescadores, there’s a big island called ‘Taiwan’, you can use that for your trade operating center. We will have no objections.”

“Taiwan...” When Reysz heard these words, he became silent again, and again stared at the official.

“Don’t you know the way there? Do you need an escort to accompany you there?”

So, the two sides made the ceasefire treaty.

(Trans. by V.T.S.)

Buried Under Mount Burnt Ash

(An excerpt)

燒灰 á 山

Ngô', Kéng-jū (Tân, Lûi)

In what was the former Tainan County, there was a small village called Hong Thang. Nearby was a place no one went to, called Burnt Ash. A long time ago, an old woman, A-Lu, lived there with her dog, A-mue. In 1947, during an earthquake, Burnt Ash was half-buried by landslides. The old woman escaped unscathed, but her dog went missing. Thinking that her dog had been buried under the landslide and wanting to find the creature's body, the old lady went digging at the foot of the mountain. She dug every day.

Shovelful by shovelful, every day A-lu dug, but for more than half a year she found nothing. One day suddenly, 'thwack!' A-lu stopped and looked at what was struck. There, a bare piece of bone appeared. It looked like a human leg bone, with a crack in the middle. Surprised and excited, A-lu kept digging. Next came a large man's leather shoe. It was half disintegrated. Her heart beat fast then, and she didn't dare to dig anymore.

That night, lying in her shack, A-lu couldn't sleep. Her eyes kept blinking, just like the stars on the sky over the mountain outside. She asked Heaven, "Who is the dead man? How long had he died? Why wasn't he buried?" The more she thought about it, the more something seemed wrong. So early the next morning, she returned to her task. Sure enough, a skull appeared. It was as big as a coconut, with a big hole struck in the back. She carefully held it up to look, and saw two big empty eye sockets, and teeth protruding, as if it was

speaking. Goosebumps appeared on her body. At the same moment, a pair of rainbows appeared on the eastern sky in the valley between the hills. One hung high, one hung low. She had never seen such a sight before. Taking it as a sign from Heaven, A-lu got down on her knees and worshipped the rainbows, saying, “Please tell me, who are you, and how did you die? And how did you get such a big hole in the back of your head?”

After she cleaned up the skull and the bone, fearing that someone might see them, she wrapped them up in some rags. Then she brought them back to where she lived. In the village, she went to ask Khēng-a, the grocery store owner. He took her to the back of his store and whispered, “Rumor has it that during the February 28 Incident, some people were taken and shot dead at Mount Burnt Ash. Their bodies are still not found.” “Who was taken away?” “The paralegal guy, Iu-a’s husband.”

At night she went looking for Iu-a, a woman who struggled to make a living and raise a seven-year-old son alone by taking in other people’s wash. Her husband was taken during the February 28 Incident, and has disappeared ever since. Later on the widow heard that there were some killings at the mountainside, so she snuck out there to look for the body of her husband. Several times she looked, scouring the whole mountainside, but found nothing. That day Khēng-a the grocer and A-lu came to see her. Saying, “Sit down, Iu-a, we’ve got something to tell you,” they told her A-lu’s discovery.

Afterwards Iu-a followed A-lu unsteadily to her shack, and A-lu handed her the wrapped bundles. Opening up the wrapped bundles, she first saw the piece of leg bone with a crack in the middle. Then the lone man’s leather shoe, half disintegrated. Iu-a’s eyes got big, and she mumbled, “The day Chong-a disappeared, he was wearing a pair of black leather shoes, as big as these.” Opening up the other bundle, Heavens, a human skull, the size of a coconut. With a hole in the back of the head. Two empty eye sockets, protruding teeth, the mouth looking as if it were smiling. Very quietly Iu-a lifted it, held

it in her palms. After a while, maybe she recognized it as her husband Chong-a's remain, she cried, "It is true...Heaven has eyes!", and held the head close to her body, calling out, "Chong-a.." then fainted dead away.

A-lu, fearful of being heard by others, hurriedly told Iu-a, "Now, now, take your beloved Chong-a back. If I find anything else, I'll let you know." Then warned her solemnly, "Keep this quiet, will you?"

Nevertheless, the first thing Iu-a did after getting home was to call her son, Hong-a, to come to her. Opening the bundles to show him, she said, "This is your Pa." She then proceeded to tell him everything that had happened in the last couple years after the Chinese came over. At first his father was part of 'the Committee to Welcome Homeland Brothers' when the war ended and Taiwan was handed to the Chinese Nationalists. Later, he felt indignant on behalf of some villagers whose lands were forcibly taken by the government, and wrote some charge papers for them. Then during the February 28 Incident, he was arrested and never returned. His remains were not found until today. After telling her son all this, Iu-a lighted an incense stick for her dead husband, and, wiping away tears, solemnly told Hong-a, "Son, never touch anything having to do with the Chinese." The next day, a village woman with a cotton scarf wrapped around her head came stealthily to A-lu's. She told A-lu, "My younger sister asked me to come." A-lu asked, "Who are you?" "I'm Koh-a." "Damn!" A-lu thought to herself. "I told and told Iu-a not to tell a soul, and what did she have to do but tell someone right away. Really, the woman is not afraid to die twice." Koh-a explained, "Ever since my brother-in-law's head was found, my sister hadn't been able to eat or sleep. She's not in a condition to do more digging to find the rest of the body with you, so I am taking her place." "Besides, Hiong-a, my husband, is probably also there." "Who?" A-lu asked. "He was taken the same day as his uncle, and hasn't been seen or heard since." A-lu understood then that this woman also lost her husband just like Iu-a, and the body was missing. Taking pity on her, A-lu said, "Don't you worry, I'll think of something." Koh-a said, "You

can't go though such a large area by yourself. How long's that going to take? You need some help." Weeping, she said, "I know he is down there. The gods have told me so." Then she got down on her on her knees, took A-lu's hands, begging her, "He's my only son; whether he is dead or lives, I want to see him one last time." So A-lu had to agree to let her join in the digging. Then again she warned her, "Don't tell anyone about this. Okay?"

One day there was a torrential rain. Water runoff came down on cliffsides, and there was a landslide. Afterwards when the sun came out, the newly rinsed earth showed shiny and new. The two women unearthed a long sword. It was a samurai sword from the Japanese Colonial Era. After they cleaned it up, it looked as good as new. Upon a closer look, they saw something strange: the Sabu Nagashima was carved on one side of the blade. Looks like a Japanese name. How come it appeared here. And who is Mr. Nagashima? If he was shot dead, why did he carry a sword? Was the sword used to decapitate him?.

So the old woman went to inquire in the village. People told her that near the end of the Great War, the Japanese authorities encouraged people to change their original names into Japanese names. A man, Hok-heng, had a government job, so he changed his name to 'Sabu Nagashima'.

A-lu went to find out about Hok-heng. He had taught physical education in a public school, and was a fine kendo master. He had even been in kendo competitions in the capital. About one year ago he died. When A-lu asked his wife, she said, "Oh yeah, because the principal asked him to, and he was too polite to refuse, so he just took on some common name." Thinking that the reply was a little awkward, she added, "It was just for the sake of pretense... we are all Chinese anyway." A-lu then asked her about the sword, and she answered evasively, "Uh, you know, it was for teaching kendo at school. We had one in the house. It somehow got lost after the change of government." The fact was, the principal of the school that Hok-heng taught in was

Japanese. He admired Hok-heng's kendo skills, and before returning to Japan at the end of the war gave him his own sword as a parting gift. The principal had the name, Sabu Nagashima, especially engraved on it for Hok-heng. During the time of the February 28 Incident, the Chinese were indiscriminately arresting people, so his wife told him to get rid of the sword, otherwise it might cause trouble for them, even get them killed. Scared yet unwilling to just throw it away, Hok heng secretly took it to Mount Burnt Ash to bury it. Then he never came upon it again. It was purely by coincidence that, due to the landslide, the sword came out again. It was only today that all that mixed emotions, and thoughts, about being Chinese or being Japanese, emerged for the family of Hok-heng, like the sudden re-appearance of the sword after the landslide. And the reason for Hok-heng's wife answering so hesitantly.

Years later, when the Martial Law was lifted, and Lee Teng-hui became the President, he made the first official apology to the survivors of the February 28 Incident. On the list of the victims Tan Hen-chong (Chong-a) was one of them. They said it is 'transitional justice'. But why were the one making the apology and the ones receiving the apology all Taiwanese? How illogical! And those guilty Chinese, hiding behind a fattened butt, not daring to make a fart, yet making a huge pile of shit for others to clean up. Acting like it's none of their business. No wonder people were unsatisfied, and started talking about what happened at Mount Burnt Ash. However, many survivors of the victims have passed on, after half a century, and the rest, those who have heard, seen, or experienced aspects of the incident, are dying out also. The others, in scattered numbers, only had the information third-hand or fourth-hand, and could only tell rumors or stories about it. That was the disadvantage of a justice that came a little late.

When A-bian became the President, the ban to go near on Mount Burnt Ash had practically become nonexistent. Everyone in the village came to dig. But no more bones, or even a single article of clothing, was ever found again. Nonetheless, the discoveries made before and after the first landslide became the signal for transitional justice in the village, so they were somewhat worthwhile.

Now about the dog... what happened to A-mue, the old woman A-lu's dog? Was it ever found? Actually, the dog didn't die in the landslide. It dug itself out from the pile of dirt and rocks...

Exhausted and hungry, it ran into a forest. Too tired to walk, it crawled into a hole on the side of the mountain. Then its pains started, and it gave birth to about nine pups. After she cleaned up her babies, the bitch went to look for food, for she had no milk to produce, haven't eaten for several days. She waited until it was light out and the birds had come out, the stars went hiding, to go exploring.

All morning she looked, but being unfamiliar with her surroundings, she couldn't find anything. And it was getting hot. As she was getting worried about her babies and about to go back to her nest, out of the blue a rabbit jumped. A-mue crouched down, approached her potential prey. At the same time, she thought she heard rustling sounds near the ground, but, intent on catching the rabbit, paid no attention to them. Suddenly, 'Bang!' A bullet hit her, and she went down, losing consciousness.

The soldier who was on patrol quickly ran to the spot, seeing a pool of blood. Picking up the dog, he carried his gun on one shoulder and the dog on the other. As he walked back to camp, the soldier whistled merrily to himself. Arriving at the camp, the soldier killed and skinned the dog. Then he cut it up, put it in a big pot to cook. Soon it became a pot of fragrant dog meat soup. That evening, under the moonlight, several soldiers guarding the mountain played paper-scissors-rock while feasting on the nourishing dogmeat. Boasting and joking, they had a helluva good time of it.

(Trans. by V.T.S.)



PORTU

Tabula Geogr
de Libiana

FER



Part II
Taiwanese Version

Hām Sè-kài chò Pêng-iú

Foreward: Be Friends With the World

Chiúⁿ, Ūi-bûn (蔣為文)

Lán Tâi-bûn Pit-hōe ê sêng-lip chong-chí tō sī beh hām sè-kài kok-kok ê jîn-bîn kau-pōe chò pêng-iú. Só-pái lán chhut-pán chit-hūn khan-bút, koh múi-nî lóng ē chhut-kok khi hām gōa-kok ê chok-ka thoân-thé chò kau-liú. Lán kin-nî mā bô lē-gōa. Lán kin-nî kau-liú ê tui-siōng sī Oát-lâm hām Jit-pún.

Oát-lâm ê pō-hūn lán ē ū jîn-oân ê kau-liú mā ū hoan-ék chhut-pán ê sū-kang. Lán kin-nî 6 goeh ū iau-chhiáⁿ Oát-lâm Siā-kho-īⁿ Bûn-hák Gián-kiú-sóⁿ ê só-tiúⁿ NGUYỄN Đăng Điệp kàu-siū lâi Sêng-kong Tâi-hák hām lán kau-liú. Kin-nî 8 goeh mā ū-tēng khi Hô-lâi, Sūn-hòa hām Hōe-an chò pò-tē-hì hām bûn-hák ê kau-liú. Lán 8 goeh ē hām Oát-lâm Chok-ka Hiáp-hōe pân-lí sin-chheh hoat-piáu hām gîm-si ê kau-liú. Lán chit-má tng teh kóaⁿ ìn 2 pún chheh: chit pún sī “Koat-chiàn Siraya” ê Oát-lâm-gí pán-pún. Chit-ê kè-ōe ū tit-tiòh Tâi-oân Bûn-hòa-pōⁿ ê chàn-chō, Lēng-gōa chit pún sī Oát-lâm chok-ka Trần Nhuận Minh si-chip ê Tâi-gí pán-pún. Chit 2 pún chheh sng sī ū khai-chhòng-sèng ê ì-gī. Siraya chit pún eng-kai sī thâu 1 pún Tâi-gí bûn-hák chok-phín hoan-ék chò Oát-lâm-gí koh tī Oát-lâm chhut-pán ê bûn-hák chok-phín. Trần Nhuận Minh ê si-chip eng-kai sī thâu 1 pún Oát-lâm-gí bûn-hák chok-phín hoan-ék chò Tâi-gí koh tī Tâi-oân chhut-pán ê chheh. Che tãi-piáu Tâi-oân hām Oát-lâm líong kok ê bûn-hák kau-liú í-keng chìn-jip sin ê sī-tâi!

Jit-pún ê pō-hūn, lán kin-nî ū iau-chhiáⁿ SAKAI Tohru kàu-siū lái Sêng-kong Tâi-hák kheh-chō (visiting) 3 kó' goeh. Sakai kàu-siū sī lán kú-tng ê chiàn-iú, tng-kî ūi lán Tâi-gí hoat-siaⁿ. I chit-má chhiú-thâu tng teh hoan-ék Tâi-bûn Pit-hōe hōe-tiúⁿ Tân Bêng-jîn sian-chìn ê chok-phín. Chit-ê kè-ōe ū tit-tiōh Bûn-hòa-pō' hām Kho-ki-pō' ê chàn-chō. Chit pún chheh àn-sng mê-nî tiàm Jit-pún chhut-pán. Chit pún chheh chhut-pán liáu, Eng-kai sī Jit-pún thâu 1 pún Tâi-gí bûn-hák chok-phín ê hoan-ék chhut-pán. Che mā sī ū chin tiōng-iàu ê sī-tāi ì-gī.

Kòe-khì Tiong-kok Kok-bîn-tóng tók-chhài thóng-tī Tâi-oân ê sī-kî, in tō chhin-chhiūⁿ Hoat-kok sít-bîn cheng-koân thóng-tī Oát-lâm ê sī-kî kâng-khoán. Gōa-lâi cheng-koân lóng teh thún-táh chāi-tē ê gí-giân hām bûn-hák. Lán kòe-khì sui-bóng ū chin kú-tng iōng Tâi-gí siá-chok ê lèk-sú, m̄-koh chū 1945 nî Chiúⁿ Kài-chiōh cheng-koân cháu lái Tâi-oân liáu, lán tō hông kiông-pek kái iōng Tiong-kok Pak-kiaⁿ-ōe. Taⁿ, Tiong-kok Kok-bîn-tóng chóng-sng lóh-tâi à. Sui-bóng choán-hêng cheng-gī iáu bōe oân-choân lók-sít, in hia ê cháu-káu iáu bōe tit tiōh chheng-sng, lán mā sī tiōh piàⁿ lóh-khì! Iōng Tâi-gí siá-chok sī lán Tâi-oân chok-ka ê gī-bū mā-sī lán chok-ka tàu-saⁿ-kang choán-hêng cheng-gī ê kang-khū!





Si 詩
Poetry

故鄉，拋荒 ê 景緻

Desolation – A View of My Hometown

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

一支一支 ê 紅毛塗柱 chhài tī 鹽埕
Ê 心肝窟仔
講 beh hō 經濟 chhèng chiūⁿ 天

海風 sio-siāng chah 來故鄉 ê 氣味
紅樹林 kâng-khoán tòe 風 leh 跳 làng-sù
Kan-na chhun 白鴿鷺
Tī 鹽埕邊 吐 tōa-khùi 流 bák-sái
Kiau 一對 chēng 少年曝鹽曝 kah ún-ku ê 老 ang 公婆 á
Tī 鹽埕邊 ê 粿葉樹 kha
Leh 看天

日頭 chhiâ 西
白鴿鷺 粿葉樹 老 ang 公婆 á ê 影
Hō 時間 giú kah thàng
天星 月娘 ê 天

鹽埕 taⁿ m̄-sī lán ê 鹽埕

Pèh-sek Áo Dài

■ The White Áo Dài

Chiúⁿ, Úi-bûn (蔣為文)

Hng-hng Tang-lâm-a Hái hia,
 Ū chē chē ê iâ-chí-chhiū,
 Hoaⁿ-hí iát-chhiú,
 Ngîa-chiap un-loán ê lâm-hong hām lāng-kheh.

Iâ-chí-chhiū-nâ lín ê thô-kak-chhù,
 Ū 1 ê siàu-lú.
 I ùi bîn-chhng-thâu,
 Kā pèh-sek áo dài¹ thèh--chhut-lâi,
 Sàng hō hng-hng Formosa lâi ê ang-sài.

Áo dài sī siàu-lú ê sin-niū-saⁿ,
 Mā sī siàu-lú ê kî-thāi hām òng-bāng.

Ài bô hun hó-giáh iáh sán-chhiah,
 Ài bē khi-hiām mā bē hoán-pōe,
 Ài sī tók-lip, sìn-jīm koh saⁿ-hū-chhí.

Lí góa nā ū chêng-ì,
 Lán tiòh tâng-chê,
 Tī tah-bū ê hái-kîⁿ,
 Khan-chhiú khí-chō teng-thah,
 Hō Tâi-oân kàu Oát-lâm ê phāng-lō' lóng chiâu kng.

Lí góa nā ū ì-ài,
 Lán tiòh káng-sim,
 Tī Lâm-kok san-hô,
 Hiáng-siū chū-iū ê chu-bī,
 Khí-chō Oát-hiong-jîn hēng-hok ê sin kò-hiong.



1. “Áo dài” (hoat-im lūi-sū Tâi-gí ê “au-chài”) sī Oát-lâm lú-sèng ê thoân-thóng saⁿ-khò, mā sī kok-hók.

揣路

■ The Way Home

Khng, Teng-goân (康丁源／康原)

真久 無返去故鄉
細漢行過 ê 路 有一點仔
生疏 盤過田園 ê 高架公路
紅毛土柱 真大籬
高速公路 ê 交流路口
迴入 過去阮兜 ê 田園
揣無阿母為青菜梳妝 ê 身影

真久 無返去田庄
路頂 ê 少年家仔 有淡薄仔
生份 囡仔兄 借問
陳村長 ê 厝按怎行？
伊 ê 靈已經搬去穎川堂 ê 公廳
墓仔 做佇林頭崙 ê 山坪
恹恹咧聽 九降風 ê 嗽聲

日治時代 開挖 ê 四知圳
圳水 流過春天 ê 田園
白雲 巡過一庄閣一庄
風聲叫著 白令鷺緊起床
暗公鳥 已經飛倒返
阮向少年鄉親借問
收驚婆仔 甘亦有跔咱這庄？

揣無故鄉孰悉 ê 人
細漢跔過 ê 厝
失落佇 田中央
回鄉 ê 路 愈來愈長
揣路 予阮心頭
酸……

-- 發表《台文戰線 42 期》

思念爸母話

What My Mother Tongue Means to Me

Ko, Goát-oân (高月員)

你，是
阿爸 ê 生活
阿母 ê 文化
阮是你生焠

恬靜 ê 暗暝
阿爸知影
月娘溫柔
日頭猶是獻榮光

風吹過歷史 ê 河
阿母了解
悲喜相隨
熱情毋知當時歇暍

田園，已經掖種
寄望花開滿四界，咱
遊賞鳥叫蝶仔飛
繁華是夢
啥人收成，汗水
毋通放予拋荒

烏頭毛換銀絲
無常
迭過青春，歲月
賭日記簿

鏡中人
用恁 ê 疼，疼別人
愛，佢你縛相倚
規世人。

--2017.12.6

詩 4 首

Four Poems

Lîm, Bú-hiàn (林武憲)

1. 淡水夕陽無全款

淡水夕陽無落山
伊愛佇海面
佢雲變把戲
演出上可愛 ê 黃昏
逐工攏有新齣頭
耍 kah 真歡喜
予大家看 bōe siān
唱 bōe siān—〈淡水暮色〉
因為日頭上愛淡水

2. 秋 · 水

今年 ê 秋天
淡水特別水
因為世界各國
台灣各地 ê 詩人
來到淡水
詩情 詩意 詩風
四界飄揚 流動
無仝 ê 語言
佇遮唱歌 畫圖 跳舞
予淡水閣較水
今年 ê 秋天
淡水特別水

3. 淡水成紅

西班牙 荷蘭
 大清帝國 大英帝國 日本
 一直 teh 退色
 紅毛城 紅樓 紅樹林
 閣有〈淡水暮色〉，〈流浪到淡水〉
 攏愈來愈紅
 連馬偕 ê 烏嘴鬚
 也紅起來

4. 風吹

風吹講：
 王哥若 mài kā 我揪咧
 我會當飛較懸咧

王哥聽
 着 kā 手放開
 風吹
 飛啊飛
 飛啊飛
 落
 |
 佇土腳

燈下人生

Life Beneath a Lamp

Lîm, Bûn-pêng (林文平)

一葩電火
唯黃昏到深夜
唯春天到冬天
恁用熱情 ê 嚨喉
為恁歸家伙仔 hoah 出希望

毋管兩雙五十
無論三雙一百
一聲一句攏實實在在
佇人來客去中
走闖

恁有喙講 kah 無瀾
有聲 hoah kah 無聲
有買多謝 無買感謝
恁利用 hām 人客 ê 因緣
來經營一款幸福
一款向望久久長長 ê 幸福

街仔路 ê 電火
漸漸降溫
全款 ê 冷清 全款 ê 鎖匙
發動全款沉重 ê 老貨車
駛向全款 ê 方向

全款 ê 一葩電火
恁心肝仔寶貝囝趴佇桌仔頂
等欲簽名 ê 聯絡簿
佻一張繳費通知單
全款佻伊做伴

胡錦濤先生！借問咧？

■ Mr. Hu Jin-tao! I Have a Question

Lîm, Chong-goân (林宗源)

國民黨是中國 ê 叛黨 著無？
Thâi 中國人 thâi 共產黨 thâi 同志
搶金條搶國寶搶銀行搶百姓
為何無清算煞咧巴結國民黨咧？
豈講中國 ê 國法比台灣較無價值？
豈講占台灣亦著靠國民黨咧？

哈哈！真了然！笑死人！

國民黨其實是蔣匪幫派烏手黨
逃到台灣毋是 thâi 人就是搶
搶甲黨產一粒一 黨官食甲心包油
上害 ê 是 thâi 死阮對祖國 ê 愛
為何無清算煞咧鬥烏心黨欺侮台灣人
豈講國民毋是中華民族 ê 大罪人？

哈哈！大國食台灣！歹看相！

代先設政府統治台灣是荷蘭毋是中國
 戰敗割予日本訂馬關係約 閣講：
 台灣烏 bē 哮花 bē 芳男盜女娼予人無可惜
 台灣發達好額了飢狗數想豬肝骨
 提一紙無簽名 ê 雅爾達廢紙煞 beh 討食
 潑落去 ê 水豈有面可收回
 Beh 食愛家己討趁若像無台灣會飢死？

哈哈！五千年歷史離離落落像碰肚 ê 壁紙

新 ê 時代愛有新 ê 思維
 強國亦毋是占地稱霸無時行了
 恁看美國拍北越伊拉克亦無占地
 假使賓拉登用生化病毒對抗美國
 強國亦會變弱國歹食歹睏啊！
 佇世界村 ê 世紀好厝邊較保險
 阮只要求有家己 ê 天可活

--2007/11/12

光之穹頂

■ The Dome of Light

Lîm, Liông-ngá (林良雅／莫渝)

光
來自厝頂
有高強亮度 ê 光
掃開陰霾
止住了混沌 止住了囂鬧

有光
五彩 ê 奇景
親像繽紛 ê 彩色玻璃
放出神 ê 指示 被人民 ê 擁護

光
自身展現 ê 光
予咱看清楚四周圍
予咱正確 ê 指標

光
來自穹頂
產生強力 ê 信念
聚合咱 ê 能量
共同護守家己 ê 家園

電子文句 TEXT

Electronic Texting

Ô; Bîn-siông (胡民祥)

光速彈出、爽噢
有一工它光速反彈
恐驚 TEXT 會 thài 死你

政客出一支嘴：反墜胎
有一工 TEXT 女朋友 thài 子宮嬰
無料著電子文句光速四射

政客靠 IQ 比人懸濟濟一再騙
啥物鯊魚緊沔理論有佻敖
猶是拼輸 TEXT 光速倒彈

你若情緒懸漲
雖罔電子文句寫好 ah
千萬 TEXT 先凍結噢

-- 寫佇李樹鄉邁當老快餐店 10.8.2017 10:30am

詩人 é-káu

■ The Poet Silenced

Tân, Bêng-jîn (陳明仁 / Asia Jilimpo)

流浪 ê 詩人
用流浪 ê 心情
講世俗 ê 話語
星 bē 發光 ê 時
雲 chhōe 無存在 ê 意義
世事若項項公平
詩人會 tàng chhòng siáⁿ-mih

詩人會 tàng chhòng siáⁿ-mih
監獄若無犯人
坐監若 m̄ 是苦難
正義就 chhōe 無存在 ê 意義
詩人若無流浪
詩句有 siáⁿ 意義
流浪 ê 心 koh-khah 流浪

罪惡是 siáⁿ-mih

性命是 siáⁿ-mih

流浪 ê 詩人

 chhōe 無寫詩 ê 理由

正義無意義

上帝無意義

意義 mā 無意義

正名

Our Real Name

Tân, Chèng-hiông (陳正雄)

毋願 koh 親像咱 ê 祖先
幾百冬來
一直 ng-iap 佇家己土地 ê 邊墘
改名換姓走閃流浪
洗去重重掩蓋 ê 块挨
斟酌看我 ê 面路
深閔 ê 目箭
猶原隱藏阿立母溫柔儼硬 ê 靈魂
尖挺 ê 鼻刀
全款保存老太祖條直倔強 ê 本性

無希望 koh 看著阮 ê 囝孫
幾佰代後
繼續 bih-chhih 佇別人歷史 ê 壁角
無聲無說委屈吞忍
撥開層層遮罩 ê 茫霧
細膩讀我 ê 喙舌
孤單 ê 懸音
是毋是猶分會清南島族變調 ê 感情
沉重 ê 低調
是毋是猶聽會出平埔人走音 ê 心聲

佇冷風欲過 ê 寒天尾
 予春雷驚醒長期冬眠 ê 自尊
 予艷日曝燒冰封久年 ê 血脈
 走揣一个一个分裂四散
 將近失溫 ê 心情
 攬抱做伙
 燃滾千萬度燒燙 ê 熱情
 Kā 沿路 ê 刺桐點灼
 成做規排 ê 火把
 引 chhōa 咱做伙轉來去
 大步行向咱 ê 故鄉
 伊叫做 Sincan

佇天色拍咭 ê 二月天
 褪去虛偽假影 ê 外殼
 伸直拗曲變形 ê 身軀
 收集一聲一聲失落迷亂
 強欲無脈 ê 心跳
 同齊合奏
 交響出千萬分貝強烈 ê 激動
 親像祖靈
 佇遠遠 ê 所在咧呼叫
 牽挽咱重新倚起來
 大聲喝出咱 ê 族名
 伊號做 Siraya

光 ê 聯想

Two Poems Associated with Light

Tân, Lī-sêng (陳利成／陳胤)

< 溫暖 ê 意義 >

遐爾短 ê 春天
敢有夠一蕊心 花開？

愛情，冰凍佇霜雪內面
已經，千萬年矣
逐遍，你行過 ê 跂跡
阮攏叫是日頭 ê 光線
毋過，天星嘛好
至少伊知影
溫暖 ê 意義

佇冷冷夜空閃爍 ê
是你 ê 目神，抑是
我 ê 孤單……

無人 知影

這條歌，遐爾短
哪會，唱袂煞？

< 遠遠 ê 所在 >

明明感慨萬千
 筆尖竟然，無半句詩
 彼雙活靈透明 ê 目矦
 這馬，覘佇佗位？
 我點著一支稀微 ê 蠟燭
 煞干單揣著自己 ê 孤單
 人生欲按怎講，緣份
 不時佇眾人嘻嘻嘩嘩當中
 相閃身，相信上帝
 相信愛，世間無人註定
 永遠是孤單 ê，伊一定跼佇
 某一个遙遠 ê 所在，全款
 用寂寞咧寫詩，無論日時
 抑是暗暝，用我想伊 ê 目神
 咧想一个繁華花開 ê 春天
 時間直直老，我 ê 心
 煞愈來愈少年，夢想
 閣咧著火，芳味綴伊飄散去
 遠遠 ê 所在，遠遠 ê
 所在，遠遠 ê 所在……

「罕有」ê 人生

■ The Life of Han-U

Tiuⁿ, Siok-chin (張淑真)

伊本名「Hān」，夫家人叫伊「阿 ū」，
細漢就無爸無母，伶俐、頭腦好，m̄-ko 無 thang 讀書。
長男 ê 新婦，相夫教子，有孝、分張、熱心，不貪不取；
盡忠、頂真、骨力毋認輸。

伊食到 80 歲，從少年勞力作 khang-khòe ；
嫁農家大家伙，小姑小叔 iáu hiah 細，
伊 giám-ngē、認份、耐操 koh gâu 做。
伊 gâu khîⁿ 家，粗幼穡頭逐項會，中年 io 孫、tòa 工場拚經濟。

伊求道清口 20 年，堅心信老母娘，財施、無意施 m̄-bat 推辭。

「平埔媽 ê 精神」，
伊少年到老 lóng 做工，中風以前 m̄-bat 求別人，
「日本精神」，
伊公學讀 4 冬，bat 世事、bat 人情義理 khah 贏讀大學。
「台灣精神」，
伊規世人看袂起空嘴哺舌無廉恥 sàng。

母啊喂～

以早阿公分物件算房，派 khang- khòe 算人；
序大人惜花無連盆，講啥物大囡及大孫，

咱是做 -- 有，食 -- 無份。
 阿爸重情重義 koh 孝順，叫妳 tiòh 吞 lún，講阮囡仔 m̄-thang 窮分。
 阮老爸古意老實、無話無句，kap 老母妳恬恬做 kah boeh khiau 痾；
 無采大嫂 koh 大孫新婦。

母啊喂 ~

妳身體堪袂去 ê 時，尪煞死，無 2 年二囡也 tòe 咧去，
 大囡又袂靠 lih；孫（國凱）賣祖產、田厝家具斷半滴，
 叫阿媽 tòa 老人院，koh 毋出錢。

母啊喂 ~

少年時，有話直講，
 做新婦，無話講，
 做 ta-ke，無 thang 講話，
 食老，人艱苦，有話無 teh 講，
 Boeh 死，無話 thang 講。

--Siàu-liām 老母。老母 2012/9/19「意外往生」。

宿題

■ The Purpose

Tō; Sìn-liông (杜信龍)

毋通問人生 ê 宿題是啥？
 He 是無 thang 解 ê 微積分方程式
 總 -- 是，siâng 欲繳 1 張無入格 ê 成績單
 Hāⁿ 過中年 ê hō-tēng
 Thang khioh 零星 ê 記持 táuh-táuh 貼做 1 幅抽象畫
 Hō 時間拖長 ê 影
 免 kā-i 看做孤單
 免計較圖樣 ê 寸尺大細 koh-iūⁿ
 免計較色水無符合古早 ê 保守主義
 有時 mā 愛用少年時笑諷 ê 手路
 虛構 éng-kòe 幸福 ê 夢
 打造未來 ê 奇蹟
 有時故事佇落雨天
 開始 1 字 1 字 poáh--lòh-lâi
 一時 kún-lèng ê 記持
 無才調 siu-soah
 Chhan-chhiūⁿ 無法度 kian-phí ê 空 chhùi
 有時 chhiâng-kún ê 熱情
 有濟濟無法度對譯 ê 情緒
 Kan-taⁿ 家已知

時間催迫分裂濟濟對 thīn ê 分身
 Tiōh 愛 kō'sih-nah ê mé-liáh
 完成 一个 koh 一个 ê kè-ék
 Mā 遺留一粒 koh 一粒 iáu-bē puh-íⁿ ê chéng-chí
 Chheⁿ-kông ê 中年人欲 án-chóaⁿ 面對
 請承認 --lah
 面對做袂了 ê 宿題
 Àⁿ-thâu 深思
 Siâng 定義中年佇時間線 ê 位置
 Che kan-taⁿ 欲轉 -- 去時才知
 總 -- 是
 Mài 袂記佇人生 ê 清單 siōng 尾條 -----
 愛繼續去一个 koh 一个 chheⁿ-hūn ê 所在旅行
 Chhiau-chhōe kap 鹹酸甜 ê siâng 義詞。
 Che 才是唯一 ê 宿題

--2017/11/26-27





Sàn-bûn

散文

Essays

一个會講故事 ê 城市：檳城

(摘錄)

Penang: A City that Tells Stories

Chiúⁿ, Jit-êng (蔣日盈)

2016 (7/29-8/03)，我 tòe 台灣筆會主辦 ê “台灣馬來西亞兩國文化交流團”來到檳城 ê 喬治市。到國外 kiân-kiân leh，看人 ê 景緻，想咱 ê tai-chì。這 chōa 交流 ê 行程 lóng tī 馬來西亞檳城 ê 首府喬治市 (George Town)。7/29 落機 beh 去旅館 ê 車頂，導覽 ê 先生 tō 紹介 tiòh 喬治市規个城市是歷史文化遺跡。規个城市 lóng 是遺跡！Kám 有聽 m̄ 著，大大 chhoah 一 tiô，kah 有這款所在。對慣 sī 拆古蹟 ê 台灣人來講，這是千想 mā 想 bē-kàu ê。

喬治市 tī 檳榔嶼 ê 東北角，是 1786 年英國 ê 法蘭西斯·萊特 (Francis Light) 船長來到檳榔嶼，以英國國王喬治三世 (George III) 號名。馬來西亞人、華人、印度人是主要 ê 族群，合起來佔人口 ê 90% 以上，因為喬治市保留了大量歷史遺跡建築，融合多種族文化，聯合國教科文組織 tī 2008 年將伊列為世界文化遺產，成做馬來西亞第 3 个世界遺產。

車到旅館 ê 時已經暗 ah，行李安頓好，tō 做伙去 seh 夜市 chhōe chiáh--ê。夜市離旅館無 kài 遠，去食頓 ê 路途中，真正 tō 看著兩 pêng ê “khang-pang” 真 chē 是用羅馬字寫 ê，字 khōng tī 厝壁 ê 是較早有 ê，主要是福建話，bat 羅馬字 ê 人 lóng 讀有，讀 hia 字恍惚中若像行入古早 ê 時光。續 lòe 幾工 ê 活動，koh 看著較 chē 用羅馬字寫 ê 漳音、泉音、客音。當然華文、英文、馬來西亞文

mā 有。大部分建築物年份上百冬，重點是外觀 kap 提字 lóng 保留百外冬前 ê 風貌。雖罔用途 kap 原先無一定 kâng-khoán，厝 lóng 猶有 teh 用，ē-sái 講是活古蹟。賣麵 ê 麵擔仔 kap 台灣 ê chiâⁿ sêng，m̄-koh 衛生紙 ài 買。

歷史遺跡 ê 重要性，tō 是伊雖罔 tiām-tiām khiā 佇 hia，m̄-koh 在地人知影這個所在 ê 過去，可能會講故事予囡仔聽。囡仔 hoān-sè 好奇，mā 會問，有現物講故事會較精彩，會了解較清楚。Mā 有機會了解著這個遺跡過去 ê tāi-chì，這欸歷史記智，有可能 kap ka-tī 抑是親友 ê 長輩有關係，án-ne 親情 kap 在地感情慢慢 kho 做伙。

比起來，台灣人較可惜，古蹟拆了了，變做淺根 ê 社會、無根 ê 族群。無根 ê 族群 tō 像種 tī 盆仔的樹仔，隨在人搬 sóa。咱 chit-má tiāⁿ-tiāⁿ 怨嘆，阿公 kap 孫仔 ê 隔離愈來愈大，囡仔對鄉土 ê 感情愈來愈無，這 kap 無留古蹟 mā 有相關。古蹟無 -- 去，若 beh 知影歷史，是查冷冷 ê 文獻，m̄ 是聽長輩現身 ê 講法，感情當然差 chin-chē。喬治市是規个城市 lóng 是歷史文化遺跡，每一間厝是 siáⁿ-mih 人佇 siáⁿ-mih 時陣起 --ê，是做 siáⁿ-mih 用途，bat 發生 siáⁿ-mih tāi-chì 等等。

Án-ne 是 m̄ 是每一間厝 lóng 有一段歷史，規个城市 tō 有講 bē soah ê 故事。Chia-ê 故事有可能是聽阿公 a-má 講 ê。Kap 孫仔一面 seh 街一面講 kó、親近 ê 機會 mā 會較 chē。（後壁全部省略）

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相放伴

Companionship

Hân, Boán (韓滿)

拄結婚彼陣，頭 ê 誠捷載阮轉去草地，定定看著咧欲青盲干焦賭 1、2 分目 ê 大官，伊上愛坐佇 gîm 簷跤 ê 藤椅恰人開講。有一擺伊看阮轉 -- 來就講：「恁 khah-chiàng 人緣好、好央教，又閣和人相放伴去庄尾遐攀草矣」。

禮拜彼工，阮中晝頓食飽，想欲放輕鬆就開電視罔聽罔盹龜，一个查埔囡仔恰一个查某囡仔當咧唱「放伴洗身軀」。阮雄雄嚇醒，欸！這條歌較早敢毋是黃西田唱 ê？伊是唱甲誠樂暢呢！這馬目矚前煞是兩個囡仔疔咧對唱，哪會按呢？雖然囡仔 ê 人範看起來袂 báí, in ê 表情、動作嘛誠古錐，毋過，加撒一寡仔大人彼種駛目尾恰司奶 ê 味素，這款歌予囡仔唱，真正是火燒甘蔗園一無合啦！

煮暗頓 ê 時，電話雄雄鉸袂停，鼎 ê 魚仔當咧熱、鍋仔 ê 糜當咧滾，阮毋敢行徙位去接電話。第二通又閣咧鉸矣，敢是啥物緊急 ê 代誌？阮先共火關化才走去聽。原來是大學 ê 全窗 ê，講是有代誌欲拜託我，阮無等伊講了就開喙講：只要阮做會到 ê 攏無問題。原來伊是著急性 ê B 型肝炎，肝指數衝到千六，予人送來嘉義基督教病院。阮較猛欸欸咧就從去病院，看伊誠忝毋敢傷共伊攪吵和伊講話，盡量予伊歇暍。食 ê 愛稱重、放 ê 愛稱重；連鞭量血壓、連鞭量體溫。一觸久仔閣來抽血，啥？抽了無夠愛閣抽第二擺！彼暝阮佇遐陪伊，伊若咳嗽抑是翻身阮攏誠注意嘛毋敢暍落眠，伊起來便所更加愛張持、愛扶予好，千萬袂使予伊跋倒。

有一工，無意中發現阮下頰 ê 正手片有一粒會走 ê 物件，圓圓、滑滑、碇碇、疼疼，阮驚甲想講若生歹物就害，緊上網路揣醫生欲掛號，哪知彼間病院 ê 生理遮爾仔交易，閣愛等 2 禮拜才掛有號。朋友知影阮厚操，哪會堪得閣等遐久！隔轉工透早，伊就走去替阮排隊欲現場掛號。到位才知影彼日彼科無咧掛號，伊隨摸阮去別間病院做檢查，檢查了無啥代誌。阮原本驚甲弓佇半空中 ê 一粒心，這陣才放冗。

朋友踮院矣，我去到位干焦伊家己一个人佇病房，看我提金桔仔來伊誠歡喜，一直講伊原本攏無胃口，毋過鼻著金桔仔 ê 芳氣就擋袂牢，愛我緊洗洗咧予伊食。我共護士請假一點鐘，扶伊寬寬仔坐起去輪椅，揀伊去外口食扁食麵閣配幾項仔小菜，伊歡喜甲講這是伊最近食著上好食 ê 山珍海味。

這馬 ê 人沓沓滴滴 ê 代誌濟甲若山，有 ê 無啥朋友，有 ê 連 chhin-chiâⁿ 嘛無閒通聯絡，就算一粒一 ê 天才，佗一工需要人鬥相共嘛無的確！有機會 ê 時就加減做寡，凡勢有一工咱嘛會承著別人對咱付出 ê 愛。這敢毋是另外一種 ê 「相放伴」？

設使運命相替換

Can Fate be Switched?

Iûⁿ, Ún-giân (楊允言)

是按怎咱是這馬 ê 咱？這是歷史必然，抑是意外 chō-chiân？
Teh 討論台灣運命 ê 時，心情定著 chiân 複雜。

明治維新了後，一个想欲脫亞入歐，佻列強國家平坐倚 ê 新興帝國，伊欲學列強向外發展，擴大國防圈佻經濟圈，佇這款 ê 勢面，台灣成做伊 ê 目標。對台灣來講，當然 chiân 不幸，m̄-koh 日本欲治理台灣，mā 無 thang chiah-nī 好食暎，因為伊閣愛面對台灣內底原住民部落 chia-ê 國中之國，這比佻清國戰爭閣較食力。

成做帝國 ê 永久領土了後，台灣總督府用 chiân 濟精神來鋪鐵路、做調查、起官廳、辦教育、做農業改良、規劃國家公園……一切看起來攏 chiân 圓滿。

無疑悟，後來日本佻美國對換帖 ê 變做對敵，開始相戰，台灣 chōaⁿ hōng 絞入戰爭。雖然一開始日本較佔贏面，chhèng 甲掠袂 tiâu，總是資源少就無擋頭，局勢一下變，兵敗親像水崩山。這時，美國欲拍轉來，咧考慮欲佔台灣抑是琉球。

海軍一開始想欲拍台灣，1944 年 6 月，in 擬定堤道計畫，欲對南台灣上陸，一路拍去北部。這個計畫終其尾 hōng 按下，改做拍琉球，總是 in 對美麗島猶無死心，12 月閣訂新計畫，欲 khian 毒氣彈共北台灣 khian 甲 mi-mi-mauh-mauh，後來毋知啥原因，毒氣彈計畫 mā 無執行。

1945 年 4 月 ê Okinawa 戰役，是太平洋戰爭傷亡人數上濟 ê，日本兵死超過十萬，內底包括袂少台灣人，Okinawa ê 百姓死三份一。了後，Okinawa 予美國軍政府管欲 30 冬才還日本，這馬琉球獨立 ê 聲音 mā 出來 ah。

咱無法度知影，設使當初美軍決定欲拍台灣，台灣 ê 運命會變做按怎，你我敢猶閣有機會活佇世間，咱敢會親像琉球人 hiah-nī 感美國？戰後 ê 台灣，盟軍指派中華民國來佔領，致到後來發生二二八、清鄉、白色恐怖，閣有世界上久 ê 戒嚴軍事統治。1950 年韓戰爆發，閣影響著聯合國對台灣問題 ê 處理，台灣地位到 taⁿ 猶是公案。按呢講起來，這敢算是圓滿 ê 結局？

當然，歷史無 thang 重頭來，總是，咱若對家己 ê 歷史有較深入 ê 了解，未來面臨選擇 ê 時，無定著會當做出較好 ê 決定。

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Koeh, Iàn-lîm (郭燕霖)

2017 年 12 月初 2，苑裡山腳教會 chhōa 週末兒童營 ê 學員去古坑 chhit-thô。普通時陣，週末兒童營進行時間是 ták 禮拜六下晝二點開始。

課程分做二部份，前部分是基督教信仰課程。一開始是詩歌敬拜 o-ló，透過唱歌 kap 跳舞予小朋友佇 siōng 短時間認 bat 上帝。Koh 來是主題活動，講解聖經故事予小朋友知影聖經道理，傳揚上帝國福音。

第二部份是才藝課程，山腳教會有真優秀音樂老師，所以特別結合老師專長，才藝課程設計 pûn-phín-á，予庄腳家長免開濟濟錢，有機會予小朋友學習音樂。山腳教會佇母親節 kap 聖誕節主日禮拜安排小朋友才藝表演，一方面是欲予家長了解學生囡仔上課效果，一方面是吸引家長參加主日禮拜。

正式課程以外，有當時會設計戶外教學課程，開放家長參加，透過輕鬆 ê 活動，增加親子互動，培養親子感情，所以這回山腳教會安排去古坑 chhit-thô，原因在此。

古坑有啥好 chhit-thô leh？來古坑著 ài 去台三線綠色隧道，長度是 2 公里，兩 pêng 是樣仔樹，樹仔跤有真濟攤位，有名農特產品是咖啡 kap 柳丁，佇樹仔跤攞買會著。山腳教會到位時已經是中晝，我兩 ê 查某囡已經 iau kah 大腸告小腸，綠色隧道邊仔有一擔

磚窯雞，阮歸口灶四 ê 人，兩 ê 查某囝 iáu 細漢，所以點半隻來食，磚窯雞雞油配飯 iáh-sī 配麵線攏真好食。食飯飽以後，磚窯雞邊仔有跑車 thang kà-chhia，阮大漢查某囝亮祈講想欲 sng，價數十分鐘百五，應該會合。代先安全帽戴予好，工作人員指導伊如何催油門 kap 擋車，亮祈真巧，chit-khùn-á 就會曉，上路去 sng 囉！我做人阿爸 --ê，專心佇邊仔翕相就好 ah！十分鐘後，亮祈 sng soah，我 chhōa 伊去 chhē 阮牽手 kap 細漢囝樂祈。越頭一看，「貓 peh 樹」，毋成猴 leh，竟然四歲囝仔樂祈 mā 佇 sng 車，看伊駛車駛 kah 橫 tiâu--leh，硬 pháng han-tó-lù，好不容易總算 pháng 好適，車有法度走 ah，樂祈面笑 hai-hai。不管是直行、轉彎、séh 角、bak-khù，四歲囝仔樂祈竟然有才調 pháng han-tó-lù，處理 kah chiah 幼路，樂祈是天才兒童是也，我心肝內 án-ne 想。可是阮牽仔佇 tó-ūi leh？Thái 放四歲囝仔一 ê 人佇 hia sng leh？

我 koh 越頭一看，看著阮牽仔，手提遙控，我了解代誌囉！原來是伊 teh 控制。

一禮拜後 12 月 12，台灣統治當局立法院通過公投法補正。根據報導，AIT 主席 James Moriarty 事先 bat 拜訪台灣統治當局領導人蔡英文女士，莫非公投法補正背後 teh 遙控 --ê 是 AIT 主席 James Moriarty？

表面上是咱台灣人透過民主 ê 程序 teh 修公投法，咱台灣人，親像我四歲囝仔樂祈快快樂樂 leh pháng han-tó-lù，實際上是 AIT 主席 James Moriarty teh 指揮，台灣統治當局立法院不過是配合 AIT 演一齣公投法補正政治戲算算咱台灣人 leh？

2017 年 12 月初 2 古坑 chhit-thô soah，我請山腳教會同工載我去斗南車頭，因為隔工 12 月初 3 是阮大舅告別式出山日子。佇斗南坐電車轉台南，一面坐電車回想 chhit-thô 快樂代，一面回想阮大舅，悲喜加交，che hōan-si 就是人生吧！

Pián 仙 á

The Charlatan

Lí, Siok-cheng (李淑貞)

取消合約隔工，我 kap 小妹到派出所備案，阮指控 Hân-ê，假警察四界騙，跟蹤阮壓力大致使失眠。所有警察聽著被騙經過笑阮，雖然金錢無損失，提供 Hân-ê 健保卡予警察，以偽造文書接受報案，mā 答應排班巡邏。以後有警察保護較安心，i 用盡苦心編故事，只 chhun 名 kap 身分證無騙，筆錄做 soah 行出大門，sap-sap 雨水是同情阮？Iah 是替 Hân-ê 講白賊話傷心所流 ê 目屎！

想起 2 年前 Hân-ê 不時 kā 厝邊 A 琴展 kā 醫生關係好，Hân-ê 到底食 siáⁿ thâu 路？看喙齒免掛號費，探聽 i ê 身分，彼時以個資拒絕！

Hū--ê 開齒科診所 20 thóng 年，有醫德、人慈悲、耐心，體諒警察為百姓走 chông、出家師父度眾生，chit 2 種行業無收掛號費。Hân-ê 無大漢，óa 30 歲，2 chōa 烏眉毛、1 對 têng 巡目 chiu，講 i 是做警察。人看 -- 起 - 來斯文有修養，出入騎中古 o-tó-bái、穿米色 liàn-bak、khóng 色西裝褲、烏皮鞋。後來，某 kap 2 个後生，看喙齒全款無收掛號費。熟似 Hân-ê 超過 20 年 --a，喙齒 ê 問題干單相信 Hū--ê 醫生！見擺來擺講專工，按台北坐高鐵來看喙齒，看 soah 趕 tng 去上班，任何人聽著會感動，嘛相信 i 是警察，單位特殊所以真神秘！Nā m̄ 是雞 kui pùn siuⁿ 大，tō bē 出破！

Tng 來舊年 12 月，Hân-ê chhōe 厝，發現社區路邊關門 1 棟 3 樓透天厝。這間厝是 921 後，妹婿透過銀行 2 胎買 ê，買了後無整理，任何人攏無法度振動妹婿 chit 棟寶貝厝！

翻轉年 lán 人 ê 3 月下晡，Hân-ê 喙齒看 soah，坐佇 phòng 椅，雙手相叉，介成有心事，原來是為著稅厝來。Che 是無可能，厝關 báng 10 外年，規間 lû-chháng-chháng 比資源回收場 khah lah-sap，Hân-ê 一直拜託，妹婿毋肯。Hân-ê 連續來幾落 chōa，妹婿料準予看，一定驚著。Siáng 知看了後嘛是欲稅，兇宅看 chē，整理一下無問題。

Hân-ê 講著稅厝原因，提起大囡是法官、厝囡佇國安局、未來新婦做法官、第 2 任太太是藥劑師，考慮厝離某上班近，拜託幫忙，等退休按算 tng 去故鄉養老。

攏是高收入，安怎無厝？講著淒慘 ê 命運，後生早產險仔死，抱後生 3 步 1 拜 ùi 山腳跪 e 求菩薩，救活發願月給 1 半捐慈善單位。921 大地震厝倒某死無娶，栽培後生、勤儉粒積買透天厝，因為都更被拆樁 2 坪，koh tú 後生大車厄、借舅仔 400 萬無還，飼丈人、丈姆，爸仔囡時間外開計程車、做搵工維持生活。妹婿是信任 chiah 答應稅 i，答應先公證 2 年，翻厝費用 130 萬以內，厝稅 1 個月 9000 箍。

做警察 30 外年，安怎無厝？所講 ê 話，是真是假？

塗水師離豪宅 2 條街，是 Hân-ê 拜託 A 琴紹介，大概 3 個月完工。阮答應未洩漏稅厝 ê 消息！予 Hân-ê 監工，全時間藉著結拜兄妹關係進一步了解背景！結拜了後 i 真閒愛綴阮，叫小妹是同學。Siáu-phí-lián、靠勢警察啄價數、冤家，工程強無利巡。毋捌看 i 穿制服、掛證件，規工閒閒。證明是警察看槍孔，展清廉無收紅包，辦過 3

萬件案件。當面 kā 郭台銘通電話、熟似王雪紅、周美青、白狼等。見擺相約 o-tó-bái 停警察局，ù 南到北所長、局長攏是同學，當阮 ê 面指揮警員，高速公路 hip 相檢舉違規貨車，命令高公局嚴辦，威嚴有力！

展今年 6 月接局長，局長調動是大新聞，媒體竟然無報，查網站局長無換！騙阮交接 6 個月後，網站 chiah 變更，阮毋相信開始調查！全 6 月，小妹 khioh 著 Hân-ê 手機，發現 i 應徵履歷表，做過熱水器、電機、汽車業務 ê 資料。阮當作毋知，透過關係調查。

原來 A 琴熟似 Hân-ê 某 chē 年，佇自助餐上班，離婚開過 KTV，無目矚 chiah ē 嫁予 phái 性地糞埽人。大囡做守衛、厝仔囡做 pháng、新婦做網拍！簽約住址無人 tòà，厝仔某戶口寄金門！

查出 Hân-ê 真相，決定簽約彼日 iah 是妹婿出面。

6 月底，早起 10 點照約束約 tī 公證律師，對面 7-11 便利商店。見面了後，Hū--ê 堅持 ài Hân-ê 提供警察證件、工作證明，其中一項 chiah 稅 i。Hiông-hiông 提出 chit 个要求，Hân-ê 人 gōng 神，汰有人稅厝 ài 提工作證明，怪 Hū--ê 反起反倒！Hân-ê 知影身份 piák 空，主動取消合約。

2 個月後，豪宅厝價加 1 倍稅人，自取消合約彼日，毋捌看過 Hân-ê 影跡！

Thoreau ê Walden 湖 kah 我

Thoreau's Walden Pond and I

Lîm, Chùn-iók (林俊育)

我 1990 年移居波士頓，tòh 真 ài chhōa 家族去 Walden 湖遊覽，tī hia 野餐。讀《湖濱散記》（高寶國際，1998）了後，koh khah 有親切感。

Thoreau（梭羅）ê Walden 湖離阮 tau kan-taⁿ 15 分鐘 ê 車程，若有文學界 ê 朋友來訪，我一定 tiòh chhōa 伊去參觀；大家 lóng 真歡喜，感覺真有意義。尤其是盧俊義牧師，伊感慨講：「Thoreau 寫一本冊 tòh hiah 出名，我寫 hiah chē 本 iáu 是 bē 出名！」Iáu 有王貞文牧師 tī 2012 年八月來訪問賴永祥長老 ê 時，她寫一篇遊 Walden 湖 ê 回憶投稿台灣教會公報。

今年四月初，蔣為文教授來哈佛大學參加「越南研究會」，我 chhōa 伊去參觀 Walden 湖。阮遊湖一 liàn 了後入去紀念品店，看 tiòh 真 chē 種版本 ê “Walden”，店主 kā 阮講，原版本是手寫 ê，後來有出版 30 幾種無仝註解 ê 版本。蔣教授講 chiah 有名 ê 文學作品 mā tiòh 有台語版，阮就 án-ne 決定由 Boston 台語進步社負責翻譯。

我 Google-search，chhōe-tiòh 台灣出版中華民國語譯本有七種，冊名 lóng 是《湖濱散記》；中國簡體字版有三種，中國出版 ê 兩本冊名是《瓦尔登湖》，香港出版 ê 冊名是《湖濱散記》。

Henry David Thoreau (1817-1862) 是一个作家、哲學家 kah 自然主義者。《Thoreau Walden 湖 ê 樹林生活》（暫定冊名，原文是

“Walden/Life in the Woods）chit 本冊被認為是伊 ê 傑作，頭一版 tī 1854 年出版，是伊開創性 ê 冊，有影響幾 nā 世代 ê 讀者，到 taⁿ iáu 繼續 teh 激勵咱大家：Phah 開心門，疼惜大自然，以及 tióh 切望簡單 kah 沉思。Ng 望 chit 本冊 ê 台語版 ē-tàng 緊來出版，hō 台灣人來學習疼惜大自然！

美國國會圖書館 kā chit 本冊評選做「塑造世界 ê 冊」ê 首選經典！《Thoreau Walden 湖 ê 樹林生活》kā 咱 ê 心靈 kah 現代連接，hông 稱做美國現代文學中散文作品 siōng 早 ê 典範之一。伊對湖光山色有優美 koh 細膩 ê 描述，而且有精闢徹底 ê 講理論述。透過閱讀 chit 本冊，咱會驚奇（kiaⁿ-kî）發見 chit 本 tī 十九世紀寫作 ê 作品並無刻意特別 ê 格體（kek-thé），á 是 oh 得明白 ê 深奧字句，顛倒 kah Hemingway（海明威）等人 ê 作品風格十分 óa 近，kan-taⁿ 是 Thoreau ê 風格有 khah 豐富而已。

“American Heritage”（《美國遺產》）評選「十本構成美國人性格 ê 冊」，《Thoreau Walden 湖 ê 樹林生活》排頭一名！Chit 本冊詳實記述 1845 年到 1847 年，Thoreau tī 美國麻州 Concord 鎮 Walden 湖邊樹林內獨居 kah 耕讀 ê 經歷，以及對人生 ê 思考。伊 tī chit 本散文集內底，結合個人 ê 體驗，用象徵 ê 手路 kah 歷史傳說，留落來家己對性命、大自然 kah 宇宙 ê 見解，符合現代人簡單生活 ê 哲學重建，chit 本冊值得咱大家來讀。

Thoreau 是超越主義運動 ê 代表人物，《Thoreau Walden 湖 ê 樹林生活》是美國現代文學 ê 經典作品！Thoreau 一生熱愛真理，伊真理 ê 豐富性致使一 kóa 準講 m̄ 免重疊（têng-tháh）ê 字句，讀起來 mā ná 像一個神話格式 ê 謎猜。Kiám-chhái，chit 種自然散發出來 ê 象徵意味，tú 好是一 kóa 偉大作品 ê 共同點。閱讀《Thoreau Walden 湖 ê 樹林生活》，ē-tàng hō 咱 tùi 其中得 tióh 精神 ê 養分，koh hō 咱沉靜落來，認清自身存在 ê 價值，而且鼓勵咱人回歸自然，探討人生 ê 真諦，koh 學會曉心靈沉底 kah 正視孤獨，無受物慾 ê 影響！

Thoreau 往生以後，美國出名文學家 Emerson（愛默森）對伊做出評價：「美國 iáu m̄知（有可能知一點點 á）家已失去一个 gōa-nih 偉大 ê kiáⁿ！」Thoreau 畢竟 m̄ 是一个隱士，m̄-koh 卻是一个值得咱尊敬 ê 前輩，一个謙卑好學、思想前衛、敢做實踐、博識 koh 有智慧 ê 歷史性人物。對作者 ê 勇氣 kah 博學，我深深佩服。



A-chí

My Older Sister

Lîm, Jū-khái (林裕凱)

像是 lán 親阿姊，khêng-sit 加我 1 歲 niâ，無過幾日好日 ê 阿姊。Lán 有寫過〈文明公園〉紀念 i，當然 he，lán 看無夠 giáh。M̄-ku，nā 想起，lán 目 tiòh tâm，喉 tiòh tīn，sim tiòh 酸，無法度繼續寫 -- 落去。



自 lán 足 細 hàn ê 時，i tiòh 替 lán ê chiān、phī，受人責備。Lán ē 記得，lán chiah 6 歲，寄學 tī 漁光國小，kap in kâng 班。Tāk 日 lóng tiòh 盤過 2 粒半 ê 山頭，gún tau tòà Piān-bér 粗坑，lán 矮細，kha 短肥軟，行 tiòh 2 點鐘久。Tiān-tiān lán chiūn 山 lóh kiā，lóng ē khū 落去，kha-chhng teh 山路 ná 回 ná chhu án-ni 行 chìn-chêng，書包 mā tòe leh 回，gún 阿姊 i tiòh ē hông 罵。Lán 皮愛 sng，m̄-bat tãi-chì，沿路行沿路 sng，tiān 拖累 tiòh 1 行人，害 in hông 記點。Koh 有時，m̄ 敢過橋，i tiòh hông 罵講 ā m̄ 等我，bē 曉 kā 我牽，koh 有經過同學 ê 厝，in 兜飼狗，lán 驚 kah mah-mah 吼，m̄ 敢 koh 行，i soah hō 隔壁 ê 姊 á phah。

免上課 ê 日子 kan-ta sng，lán koh ē 記得 2，3 項。頭 1 項，是隔壁有 1 ê 大兄，聽講出外讀書讀 kah 變書 khong 轉 -- 來，tiān ē bih 半路 kā gún 嚇驚。M̄-ku，gún 無 siān 驚，i 有 1 pái，liáh tiòh 1 尾蛇，koh 煮蛇湯分 gún lim。第二項，是 gún siōng 細 hàn 小妹出世 hit 日，gún chham 叔伯兄姊 3，4 ê gín-á，hông 趕去牛間，gún 姊 á 可能

khah bat, 貓貓相, 我顧 sng 牛尾溜。橫直, tī 故鄉 lán 是 cha-po-
-ê, koh 是小弟, 項項 i 都 tiòh 讓我, 護我。Ah 我 siáⁿ-mih lóng m̄-
bat。

Gún m̄ 知寫字 siáng khah súi, 聽講有 1 pái, 我替 i 寫 tiòh 唯一
1 pái “甲上”, i 講是 tò-péng, 是 i 替我寫。搬去永和 tòa, i 正式入學,
我 iáu bē 足歲, si-kè thit-thô, tòa 阿伯 tau, 也 m̄-bat 世事, kan-ta
chai-iaⁿ 阿姊足疼惜我。過 m̄ 知 jōa 久, tiòh 搬 kàu 丹鳳, 我插班
入學讀一年戊班, i 讀二年丁班, gún lóng ka-kī 坐公路局 ê bus 去
學校, 讀半 kang niâ。有 1 kái, tng-lâi, 坐過站 kàu 保利達 B chiah
驚 1 tiô 落車, soah 沿路哭 tng-lâi, 半路 hông 看 tiòh, 用 o'tobai 載
我 kàu 厝。

過 2 年, 阿姊四年 á, 讀 kui kang ê, 有營養午餐, lán 有時 ē
去 chhōe i chiah i ê 營養午餐。He 是 gún 1 日 lih, siōng 好 ê 1tng。
M̄-koh, gún a-bú tak 學期 beh 繳學費, 營養午餐費 tiòh 真驚, 驚
慢繳 hō 人 phái 印象。I koh 有聽人講, toh 有 gín-á 行 tī 路 lih, ē
khioh 人 phui ê 甘蔗 phoh 起來 pō, i jú 驚。

因為 gún 阿姊, in ê 同學 lóng 真 kah-i 我, pháng 古錐款古錐款。
Gún 姊 á 歌喉 kap 我 kâng 款, koh i 帶 1 項破 phah, tiòh 是嬰 á ê
時, 耳孔 sió-khóa phái 去。M̄-koh, i ê 成績 lóng 是頭名, phēng in
hit 班有補習 ê khah 好, 人緣 mā 足好, 人 lóng 選 i 做班長, m̄-koh
in 老師大細目, koh kā 欺負, 無愛 hō i 做班長, 同學 kâng 款選 i。

成績好, 所以有後壁〈文明公園〉ê 古, lán 取文明, 窮底是
悲情, 文明悲劇 lah, n̄g 代悲劇演 bē soah。

好天歹天不 chhiâng-chāi

Sunny Days Are Not Always Good

Tân, Hong-hūi (陳豐惠)

出日頭，人講是「好天」，落雨 tap 滴，就講「今仔日歹天」，che 好 kap 歹 lóng mā 人 leh 評價，出日、透風、落雨本 chiân 是大自然 ê 現象，無啥好歹，只不過若礙著「人」ê 活動，人就無歡喜 --ah, án-ne nā-tiān。

若相招去 chhit-thô，上好出日 koh 有風微微仔吹，m̄-koh tī 台灣，水土受破壞、空氣汙染 hiah 嚴重，有日頭 ê 時無一定 sù-sī，若 tī 都市顛倒 ài 鼻各種車輛 ê 烏煙 kap 大樓冷氣放 -- 出 - 來 ê 燒氣，he 烏煙 kap 燒氣 hō 人 m̄ 敢喘 khùi koh 規面烏 mà-mà，燒熱 ê 氣候 ká-ná beh kā 打馬膠路 iūn-- 去，人 hō 燒氣包圍，hip kah 走無路，無 tè bih。

Án-ne，落雨好 --ah，上少落雨 kā 一寡 lah-sap 沖走，鼻空感覺 khah 清氣，路邊樹仔 ê 塗粉 mā 無--去，色青青 ke 真 súi，m̄-koh，若拄著幾若禮拜 lóng 落雨，就慘 --ah！農民煩惱果子菜蔬爛 -- 去，上班族怨嘆大 that 車，家庭主婦煩惱衫 phi bē ta，像 goán chit 款騎 o-tó-bái--ê mā 憂頭結面，五十仔 tiān-tiān hō 一陣一陣 ê 風掃 kah phiát--leh、phiát--leh，風透，路 koh 滑，he 雨 ná 針 chhák kah 規面 niau-niau，疼 kah kiōng-beh 流目屎，規身軀有穿雨 moa mā 全款 tâm-lih-lok，有時仔 koh hō 大台車衝過水窟仔噴 kah chiâu tâm...。

本底我 mā 是愛出日無愛落雨，m̄-koh，出社會食頭路了後，我發現——好天歹天不 chhiâng-chāi；若 m̄ 是久年來政府烏白舞，mā bē 環境變 kah mi-mi-mauh-mauh，破壞自然規律，害 lán chit-má 落雨是做大水，無落雨就 khó-hōa，che m̄ 是天公伯 ê 代誌，人 chiah 是殺手！重建自然 kap 人文 ê 環境，台灣 chiah 有真正 ê 好天——無論出日 iah 是落雨。

Makatao 平埔族 — Ka-náh-po` 公廨夜祭

■ The Public House Night Sacrifice of the Pêⁿ-po` Makataos

Tân, Kim-hoa (陳金花)

台灣原始族群南島語族，包含高山族 kap 平埔族，主要是母系社會結構。In 崇拜大自然 an-tah 心靈，是泛靈信仰 ê 族群。平埔族 A-lid (因為漢化 hông 稱阿立祖) 是族人尊敬 ê 祖靈。族人通過女性靈媒 kap 祖靈溝通祭拜。對祖靈 kap 靈媒 ê 稱呼有無 kâng: Makatao ê 祖靈是阿 mùh 祖，in ê 靈媒叫做阿 mùh。台南地區 Siraya ê 祖靈是阿立祖，in ê 靈媒叫做尪姨。

南島語族族群久年 hō 外來異族入侵 thún-tàh、thàu-lām、漢化。歷史行過荷蘭、西班牙、明鄭、大清、台灣民主國、日本、中華等外來異族來插過 7 支國旗了後，滄桑委屈失去 ka-kī 本位。「有唐山公，平埔媽」ê 透濫，咱「土生 á」來出世 --ah! M̄-koh 已經失去本土 ê 語言 kap 文化。大部分 ê 台灣人到今無魂附體，毋知家己是啥人? Chit-má kan-taⁿ 會當 ùi Siraya Makatao chia-ê 少少平埔族夜祭 chhiau-chhōe 祖先 ê 跂跡。

為 beh siàu 念祖先，阮逐年舊曆 11 月 15 lóng 就近來參加屏東 Ka-náh-po 公廨夜祭，看馬卡道 (Makatao) 平埔族祭祖儀式 ê 遺蹟。Chhiau-chhōe 比「有唐山公無唐山媽」閣較早 ê 台灣平埔族群 e 真

相。刺桐樹跤 hō 阮心靈 kap 祖靈交會。尪姨（阿 mǔh）、開向（hiàng）水、拜天公、點豬、轉豬、牽曲、越戲儀式進行。

夜祭，講出土地 ê 歷史 kap 平埔 ê 故事。講咱台灣 17 世紀前 ê 南島語族按怎敬祭祖靈，講起刺桐樹跤尪姨 ê 神祕故事。今 21 世紀祭阿立祖 ê 儀式 tī 各地公廨進行，透過夜祭舖排，勻勻仔揣出消失 ê 平埔族群，聽 tiōh 平埔最後 ê 聲嗽。

沉浸 tī 暗夜純人聲 ê 牽曲 lih，阮用心靈祈求：「阿 mǔh 祖！請汝替阮消災解厄，hō 阮有智慧 kap 勇氣趕走邪惡 ê 勢力。Hō 汝土生 á 囡孫有在地認同，m̄ 是 hōng 連結做異地閩南人，來搶走咱靈魂 ê 根。Ài 還咱母語人權、文化傳統，予阮救贖平埔族群 ê 根源有向望。」

雖然平埔族 ê 文化無 --khì ah！M̄-koh 平埔族 ê 血 iáu 流 tī 大部分台灣人 ê sin-khu。雖然已經摻入大量 ê 漢文化成分，m̄-koh 咱這代猶 ē-tàng ke 減 khioh --kóa。雖然阮對現狀 kan-taⁿ 會當接受 koh 懷想 niâ。M̄-koh 總算 bú 清楚咱 ê 族群根源。

用羅馬字寫話語是 siōng 準確 koh 有效率。2010/12/20 下晡有專訪 Ka-láh-po 文化工作者汪進忠先生，有唸 kóa Makatao 語，我用羅馬字記錄。汪先生講阮音唸了有準。咱來看幾 ê 詞：【kā-mā-nā-lī-un】喝酒 / 【tō-bāi-lan】回家 / 【bāi-tó】簡易 ê 講回家 / 【hē-ā-lan】房屋 / 【mī-làh】大埕 / 【mī-lin】gîm 簷 / 【mī-tū-kū-hiā-un】請坐 / 【kū-má】厝內 / 【ā-lō-oh】歡迎 / 【khā-khī-mùh】趕快 / 【mai】粿 / 【tāk-ka】篤加（地名） / 【tâng-ki】童乩 / 【ta-bo-hó】、【lō-mī-ā-tā-sá】、【kā-u-lau】越戲 / 歌名（M̄ 知意思）。

結語：

善良 ê 台灣人 ah !

咱有在地祖靈疼惜，

咱著用善心智慧回敬祖靈。

咱 tióh ài 用羅馬字 kā 母語文字化來傳渡台語祖先 ê 話語！

若無，免佻久可能像 Makatao 話語 án-ne，chhun 祭語 niâ !

若無辦平埔夜祭，連平埔族 ê 痕跡 tō 無 -- 去。

咱若有台灣在地認同，咱「土生 á」就算 cha-po 祖是外來，mā 是有 cha-bó 祖 ê 血，成做土地 ê 主人，何況「移民 ê 後代 mā 無一定是移民！」

--2017.12.30

行過 48 歲 ê 生日

Living Through Forty-Eight Years

Teng, Hōng-tin (丁鳳珍)

「今 á 日是啥物日子 --a?」透早 leh 等電梯 ê 時，阿母問 Ûi-lím, Ûi-lím 想無。「今 á 日是我 ê 生日！你 berh 送我 siáⁿ-mih 禮物？」「Ē~~」Ûi-lím m̄ 知 berh án-nóa 應話。In 阿姊前兩工已經替阿母 piàⁿ 厝內、洗冰箱 ah。阿母愛 Ûi-lím 這兩三工負責收衫、洗衫、披衫、摺衫，當做是生日禮物。

送 Ûi-lím 去台中一中讀冊了後，我 mā 去台中教育大學上課。行過校園，看見兩 ê 老歲 á 人 leh 拍拳練氣功，「想 bōe 到我已經 tiàm 世間活過 48 冬 --ah！感謝 a-pa kap āu (阿母)，送予我勇健 ê 身體。今年 mā 是繼續拍拚 òg 前行。」想講 48 mā 有歲 --ah, ài 像人 án-ni 骨力做運動、保養身體，chiah bōe 拖累 tiòh 囡兒序細。

時間確實緊緊過，一目 nih 離 50 歲 lú 來 lú 近，是講心情顛倒比 38 歲 28 歲 18 歲 khah 輕鬆。會當改變 ê 代誌，盡力去做 tō 無虧欠；無法度 ê 代誌，tō 隨緣放風吹。Án-ni 行過去，無論是 m̄ 是有 58 歲 68 歲 78 歲 ê 冬天，lóng 會當清心自在。

Ti 我 41 歲 ê 春天，阮 āu 離開 chit ê 世間，47 歲 ê 熱 -- 人阮 a-pa 過身。今年生日，頭 pái 無父母 tī 人世間，想 tiòh 父母養飼阮 ê 疼心 chham 艱苦心，難免思親心稀微。阮 a-pa kap āu 對阮上大 ê 向望 tō 是希望阮攏會當平安勇健，in 佇神明面頭前手 giáh 三穰清香，lóng 是 leh 祈求囡兒會當事事順序。想到 chia，感覺父母猶原陪 tī 阮身軀邊，雖然肉體已經 tâi 落塗，m̄-kuh, a-pa kap āu ê 祝福永遠 lóng 無變。

48 歲 ê 我，猶原是父母 ê 心肝 á 囡。我是幸福 ê 人。深深感謝。祝福逐家平安順序。

---2018.1.3 台中

Giám-ngē— Chit tiuⁿ Tâi-gí ma-ma ê phoe

■ Resoluteness—A letter from a Taiwanese-speaking
Mama

Tiuⁿ, Giók-phêng (張玉萍)

Dear Bō-chin, chiah-nih àm ah, góa iah-sī siūⁿ beh siá chit tiuⁿ phoe hō--lí.

In-ūi siá-phoe hō--lí bô su-iàu am-khàm siáⁿ-mih, siūⁿ beh kóng siáⁿ tòh kóng siáⁿ, jî-chhiáⁿ, góa siūⁿ, siōng liáu-kái góa ê sim-chêng ê lâng, mā chí ū lí.

Bîn-á-chài, góa kap tãi-hák ê tông-oh iok hó beh chò-hóe chiáh-png, in-ūi in tùi pát-ūi lâi, koh lâi kúi-á-piàn ah, góa lóng bô kap in kìⁿ-bîn, sim-lâi sió-khóa bē tit-kòe, chit-pái mā bô kê-thaⁿ ê lí-iú hó the-sí, só-í tòh koat-tēng chhōa gín-á chò-hóe khi. M̄-koh, mā sī in-ūi án-ne, góa tú-chiah khai chin chē sí-kan kā gín-á kái-soeh, “Ma-ma bîn-á-chài ū khó-lêng lóng iōng hōa-gí kap a-î kóng-ōe oh, in-ūi a-î sī kheh-lâng, thiaⁿ bô Tâi-gí.....” Koh in-ūi kiaⁿ gín-á kám-kak ma-ma tùi kóng Tâi-gí chit kiāⁿ tãi-chì bô kàu kian-chhi, koh kā gín-á kiông-tiâu, “A-î bē-hiáu Tâi-gí só-í bô hoat-tō, m̄-koh lán téng-pái khi chhan-thiaⁿ, ma-ma ū iōng Tâi-gí kap hòk-bū-seng kóng-ōe, hit-ê a-chek mā ū iōng Tâi-gí kap lán kóng oh, só-í lán tī gōa-kháu ài chhīn-liōng kóng Tâi-gí oh!”

Kî-sit, góa ū tām-pòh-á bô siūⁿ beh khi! Lí mā chai, góa tùi gián-kiù-só⁷ ê sî-kî kiáⁿ tùi Tâi-gí chit tiâu lō⁷ lâi, chá tóh m̄-sī hit ê kā chò kok-bûn lāu-su tòng-chò jîn-seng chì-goān ê góa. M̄-koh he sī góa ê kòe-khì, chin kî-koài, ū kúi-ā-pái, kap in tàu-tīn ê sî-chūn, góa ê Tâi-gí hiông-hiông chhàng--khí-lâi, góa ná-chún piàn-chò tãi-hák sî-kî ê góa, ták-ke khai-káng kah chin hoaⁿ-hí, góa tī hit lê chêng-kéng mā kám-kak koàn-si-koàn-si....It-tit kàu ū lāng thê-chhíⁿ, “Lí án-ne ē kà pháiⁿ gín-á! Pháiⁿ bô-hoān!” Góa chiaⁿ ū tēk-piát chù-i, góa kā ka-tī kóng, ūi-tiòh gín-á, góa ài-kái, tū-liáu tī chhù-lâi, tùi gōa-kháu ê lāng, lóng ài chīn-liōng kóng Tâi-gí. M̄-koh, mā chin kî-koài, tī choān Tâi-gí ê tiūⁿ lâi-té, àh-sī bīn-tùi Tâi-gí-lāng, kóng Tâi-gí chin chū-jiân. Nā sī kan-nā ka-tī chit-ê, m̄-koán sī bé mih-kiáⁿ, kah tiān-ōe hō⁷ tiān-sin-kiók, hō⁷ chúi kong-si...lóng bē-hù siūⁿ, Hôa-gí toh cháu--chhut-lâi ah. Kám kóng sī góa tiòng-tók siūⁿ chhim? Siān kái tóh kái bē kòe-lâi, sit-chāi chin hāi. Ka-chài, chòe-kīn góa ū chin-pō⁷!

Chêng chit tōaⁿ sî-kan, góa ū sèk-sāi chit-tīn kian-chhī kap gín-á kóng Tâi-gí ê ma-ma, ū kîⁿ-kòe bīn, mā ū tī bīn-chheh khòaⁿ tiòh in leh thó-lūn kap gín-á kóng Tâi-gí ê chit-kóa bûn-tê. Ū chit-kang, góa khòaⁿ tiòh chit ê ma-ma kóng, i chin sió bīn-sīn, m̄-káⁿ kap pát-lāng chò bô-kāng ê tãi-chì, só-í sui-jiân tī chhù sī choān Tâi-gí, m̄-koh tī gōa-kháu iah-sī kóng Hôa-gí. Góa khòaⁿ tiòh chia ê sî, chiaⁿ hoat-hiān, che tóh sī góa bô hoat-tō⁷ thiat-té pài-tók ê goān-in. Goān-lâi góa sī bô táⁿ, bô íóng-khì chò kap chú-liú siā-hōe bô kāng-khoán ê lāng, góa kāng-khoán sī iàu-i pát-lāng ê gán-kong ê mô⁷-hoān-seng. Āu--lâi, ū chin chē lāng hōe-èng, ū lāng kóng, ài thè gín-á chè-chō kóng Tâi-gí ê khong-kan. Ū lāng kóng, tōa-lāng nā bô íóng-khì, bô hoat-tō⁷ hō⁷ gín-á sin-sim, mā bô hoat-tō⁷ soeh-hók gín-á. Ū lāng kóng, che sī chun-giām ê bûn-tê, ài íóng-kám. Ū lāng kóng, ū gín-á tian-tò thê-chhíⁿ ma-ma, “Ài seng kóng Tâi-gí, in-

ūi tùi-hong bô it-tēng mā ē-hiáu kóng Tâi-gí oh!” Khòaⁿ tiòh chia ê thó-lūn, góa kán-ná chhōe-tiòh íong-khì, mā chhōe tiòh phōaⁿ. Lí siūⁿ, góa ná ē-tàng su hō`chit ê gín-á phí leh?

Góa chìn-chêng bat thiaⁿ-tiòh chit ê Tâi-gí ma-ma teh kóng, i beh chè-chō choân Tâi-gí ê khong-kan, hō`gín-á ũ kóng Tâi-gí ê gín-á-phōaⁿ téng-téng ũ gōa khùn-lân. Kòe-tēng tiong, góa ē-tàng kám-siū tiòh i bák-chiu lâi-té ê úi-khut. Tán lí ê gín-á tōa-hān, khai-sí kah chit ê sè-kài chiap-chhiok ê sî-chūn, góa siong-sìn lí mā ē liáu-kái, chiâⁿ-chò chit ê Tâi-gí-lâng ê ma-ma tī chit-má ê Tâi-oân ũ gōa-nih-á úi-khut. Kî-sit, góa chai-iaⁿ, kan-nā tī chhù lâi-té kian-chhî kóng Tâi-gí sī bô kàu--ê. Tâi-gí nā bô hák-hāu kàu-iók, tī gōa-kháu bô sú-iōng ê khong-kan, Tâi-gí chit chhut tōa-mn̄g tòh bô--khì ah, Tâi-gí kin-pún tòh bô oáh-miā. M̄-koh, góa kan-nā sī chit ê ma-ma, tū-liáu kā ē-tàng chò ê tãi-chì chò hō`hó, góa m̄-káⁿ ke siūⁿ. In-ūi chit khoán tãi-chì lú siūⁿ bák-sái tòh ē lú liàn--lòh-lâi, chhin-chhiūⁿ góa tú-chiah tòh sī...

Ū lâng kā góa kóng kòe, “Chò Tâi-gí ê lâng bô pi-koan ê koân-lī.” Chò ma-ma í-āu, góa kán-ná lú ē-tàng thé-hōe chit kù òe ê ì-sù. M̄-sī chò Tâi-gí ê lâng khah lók-koan, khah ũ íong-khì, he sī chin-chiàⁿ liáu-kái Tâi-gí khùn-kéng liáu-āu, hông pek--chhut-lâi ê giám-ngē kap koat-sim. Lí kám ũ thiaⁿ-kòe “giám-ngē” chit ê sū? Bô-iàu-kín, tán lí ê gín-á tōa-hàn, tán lí koat-sim beh chò chit ê Tâi-gí-lâng ê ma-ma ê sī, lí tòh ē chai ah. Àm-an! おやすみ!

--By GP 2017.12.16.

Tī chiòh-thâu-phāng tng teh khui ê súi-hoe

■ The Flower that Blooms in a Rocky Place

Tân, Bō·chin (陳慕真)

Dear Giòk-phêng,

Khòaⁿ lí ê phoe, hō' góa siūⁿ tiòh chìn-chêng bat tī Tâi-gí siā-thoân thó-lūn kòe “Lú-sèng” kap “Gí-giân” tī Tâi-oân ê bûn-tê, lú-sèng beh kian-chhî kóng ka-tī ê bó-gí, siong-tùi pí lâm-sèng ke khah khùn-lân, in-ūi lú-sèng siū tiòh chú-liú siā-hōe ê sók-pák khah chhim, tī bû-hêng-tiong ē óa-hiòng siā-hōe hùt-sim ê gí-giân —tō chhin-chhiūⁿ lí só kóng ê — kòe-khì ê lí. Kòe-khì ê lí / lán lóng sī tī Hôa-gí chú-liú ê siā-hōe kè-tát-koan lín tōa-hàn ê chit tãi, sui-jiân lán chìn-jíp Tâi-bûn-só, koát-sim kiâⁿ ñg Tâi-gí-bûn chit tiâu-lō, chóng--sī, ū-tang-sī-á, tī chit kóa chêng-kéng, mā ē khi bīn-tùi kòe-khì ê ka-tī. “Hôa-gí ê kòe-khì kap Tâi-gí ê chit-má” kiám-chhái ū sī ē tī lán ê sè-miã tiong kún-ká / chhàng-bih. Tèk-piát sī tng lán ê kák-sek piàn-chò sī ma-ma í-âu, nā koát-sim beh kiàn-lip 1 ê Tâi-gí ka-têng, tō ài bīn-tùi koh khah tōa ê thiau-chiàn — tùi ka-tī ê thiau-chiàn, tùi tōa khoân-kéng ê thiau-chiàn.

Kū-nî, sī góa chò ma-ma ê tē 1 nî, gin-á iáu bōe chhút-si, góa tō kap í ê pa-pa kóng hó, í-âu beh kap gin-á kóng Tâi-gí. Chit-má, gin-á í-kéng chè 5 ah, tng teh òh kóng-ōe ê sī-chūn , tak pái, nā thiaⁿ tiòh gin-á ê pa-pa kap gin-á kóng Tâi-gí, m̄-chhái sī án-chóaⁿ, lóng ē hō' góa chin kám-tōng, khó-lêng in-ūi pa-pa ê Tâi-gí kī-sit bô lián-títg, mā khó-lêng sī in-ūi khòaⁿ-tiòh Tâi-gí chin-chiàn ùi lán chit-tãi thoân hō'âu 1 tãi , hit chiông

kî-biāu ê kám-kak. Ûi Tâi-gí ma-ma ê nî-chu lâi khòaⁿ, góa mā sī 1 ê chè 5 ê ma-ma, thâu-chêng iah ū chin tng ê lô`ài kiâⁿ. Í-āu, góa khó-lêng mā ē bīn-tùi lí só bīn-tūi ê bûn-tê, ē thé-hōe tiòh lí chit-má ê sim-chêng. Sui-jiân chhin-chhiūⁿ ū chin chē khùn-lân tī thâu-chêng, m̄-koh, lí ê phoe mā hō` góa khòaⁿ tiòh Tâi-gí ê òng-bāng kap lèk-liōng. Lí siūⁿ, tī 20 gōa nî chêng, kám ū lōa chē Tâi-gí lú-sèng / ma-ma ? Ū ì-sék, ū choi-chit ê Tâi-gí ka-têng kap siā-thoân ? Góa siūⁿ, nā sī ū, mā sī chin chió sò! 20 gōa tang lâi, Tâi-gí-bûn ūn-tōng ê sêng-kó, tō chhin-chhiūⁿ sī tī chiòh-thâu-phāng tng khui ê súi-hoe, sùi-jiân tōa khoân-kéng chin put-lī, m̄-koh hit lúi hoe hiáh-nih-á ū lūn-sèng teh seⁿ-thòⁿ.

Tâi-gí ê lô`kap Tâi-oân ê ūn-miā sio-siāng, lóng sī oan-oan oát-oát, khám-khám khiat-khiat. Beh kiâⁿ kàu lán só òng-bāng ê hit ê Tâi-oân, kiám-chhái ài koh chin kú. M̄-koh, tak-pái nā siūⁿ tiòh lèk-sú siōng ê Tâi-oân-lâng — 71 tang chêng 228 ê Tâi-oân-lâng, 68 tang chêng Peh-sek khióng-pō` sī-tāi ê Tâi-oân-lâng, kài-giâm sī-tāi o-miā-toaⁿ ê Tâi-oân-lâng — Pí-khí in sit-lòh ê sèⁿ-miā kap lí-sióng, chheng-chhun kap ka-têng, lán tō chin-chiàⁿ bô pi-koan ê koân-lī. Ūi tiòh thè in tī tong-tāi kè-siòk kóng-ōe, ūi tiòh thiau-chiàn lán ka-tī, ùi tiòh 20 tang āu lán ê gín-á beh iōng Tâi-gí tâm-lūn sè-kài ê tãi-chì, iū-oân ài án-ne kiâⁿ lòh-khì. Góa siūⁿ, che tō sī lí kóng ê “giám-ngē”.

Chiok lí ū chin súi ê bāng. Àm-an.

Bōchin
— 2017.12.31

『我的嗜好』

(摘錄)

『My Hobbies』

Tiuⁿ, Hók-chû (張復聚 / Babuza Chû)

Nā kóng-khí 1960 hit-ê pha-hng ê nî-tāi, chhiūⁿ Babuza hit-khoán tui chng-kha poaⁿ-khì Tâi-pak ê chháu-tē gín-á, sông-sông, khong-khong, bóng-tóng koh hòng-tōng, thak-chheh thak 5 tang, kiám ū bat chit-tè sái-hák-á pang, sī chin ū bün-tê--ê! Sui-bóng kóng lāu-su tak-jit lóng ū kau-tai tiòh-ài siá-jī (chiū-si chò chok-giap), i mā tiāⁿ-tiāⁿ bô siá liáu, hō^o in lāu-su kóng kap pah! Chún-kóng ū sī ke-kiám ū siá--kóa-á, siá--kòe ê jī kiám lóng chai-bat koh ē kì--tit? Che mā-sī bün-tê! Koh chàì kóng, Hàn-jī bô cheng-bit, lo-li lo-so, tek-ko tau chhâ-to, ti-sái lām ke-ko, jī-pêng ē-tàng khng chiàⁿ-pêng mā ē-sái khng tò-pêng, tui chit-ê 10 thóng hòe ê gín-á-phí, ū chài-tiâu pá-ak jōa chē? Só-í sui-jiân Babuza thak 5 nî gōa ê chheh, Hàn-jī sit-chāi bat bô jōa chē. Góa ê lí-kái, tng i khòaⁿ-tiòh chit-ê tê-bók ê sī, i kan-ta bák-chiu kim-kim lāng siong-tiōng, gāng tī hia kui po kú. M̄-chai beh án-chóaⁿ?

Hit tong-sī ê khó-chhi, ū 2 ê kho-bók: Soàn-sút kap Tiong-kok-gí. Soàn-sút sī Babuza chū-pún tiòh chin han-bān ê kho-bók. Chāi-lāi i lóng chin kiaⁿ khì kháp--tiòh. Ê kì-tit hák-hāu beh pit-giap tián-lé chìn-chêng 3 lé-pài, in lāu-su Lâm Chúi-lāi (林水來) khì Babuza in chhù, tng-tiòh in a-mah, kóng beh kiò Babuza khì khó cho-tiong. M̄-chai in án-chóaⁿ kóng, kóng liáu Lâm lāu-su sūi cháu-khì Babuza chò-kang ê phùn-chhat kang-tiūⁿ kā i kóng chit-chân tāi-chì. Hit-chūn ê Babuza sit-chāi tui thak-chheh bô sím-mih kah-ì. Tèk-piāt sī chit-ê Chúi-lāi-á-sian (tông-oh

lóng án-ne kā kiò), in-ūi i bat kā Babuza phah--kòe. Chiū-sī hō' i phah-liáu Babuza chiah khí-mo-bái kā chheh lì-lì-phò, chiù-sí-chē-chōa kui-khì bô ài khì hák-hāu thák-chheh! Chóng-sī chò-kang chin thiám-thâu, chò kú mā ē siān. Ték-piát sī tī hit-ê tók-chhâi ê nî-tāi, thâu-ke sī tōa kàu ná siàⁿ leh! I nā khòaⁿ lí sió-khóa bô kah-ì chiū chhut-chhiú tōa-tōa-lát kā lí pa--lòh-khì! He thâu-ke chò-sit lāng chho-ló' koh ū lát, pa chit-ē lí tiòh thâu-khak moh leh séh pòⁿ-kang! Mā bô sím-mih jîn-khoân ê koan-liām, hoàiⁿ-tit chiáh lāng ê thâu-lō' tiòh-sī án-ne. Thâu-ke siōng tōa! Kap chit-má tú-hó tò-péng! Babuza thiaⁿ-tiòh beh tng-khì hák-hāu thák-chheh, kan-ta siūⁿ-tiòh tī hák-hāu m̄-bián koh hō' thâu-ke mā kap phah, chiāⁿ kín chiū tap-èng! Thèng-hāu i tng-khì hák-hāu chiah hoat-hiān i chha-put-to sím-mih lóng bē kì--tit ah! Án-ne sī beh án-chóaⁿ khì kap lāng khó chho-tiong? Hó-ka-chài, chit-ê Babuza koh chiám-jian-á ū cha-bó' gín-á iân, in pan ê cha-bó' tông-oh lóng chū-tōng cháu-lâi kā tàu saⁿ-kāng! I chiū-si án-ne tī 3 lé-pài lāi kā Soàn-sút ke-kiám oh--chit-kóa. M̄-kú Tiong-kok-gí chiū bô thang án-ne ô! Kan-ta tòe lāng bóng siá, bóng khòaⁿ, bóng thák! Mā m̄-chai teh thák sím-mih óⁿ-ko!

Khó-chhì hit-chit-kang, Babuza in a-mah pòe i khì. Khó-chhì-tiūⁿ tī Sam-kong Kok-sió (三光國小), sī Babuza ê bó-hāu. Soàn-sút ê tê-bók chin háh Babuza ê khùi-kháu, chin kín tiòh siá liáu! Koh ū sī-kan thang phak tī toh-á khùn! Āu--lâi in a-mah kā kóng, “Góa tī gōa-bīn khòaⁿ lí teh khùn, siūⁿ-kóng taⁿ pau-ún hāi a! Bē-hiáu siá phak leh khùn! Chit-siaⁿ tiāⁿ-tiòh sī ah-ñg khian kòe khe, khòaⁿ-phò lah!” Bô phah-sng Babuza chhìn-chhái khó, o-péh siá koh khó ē tiâu!!

Āu-hi thoa-pêⁿ, kàu chit-má chiah beh kóng-tiòh chú-tê: Nā-sī hit-ê Tiong-kok-gí, he tiòh ū-iáⁿ ū kàu hêng-gék! It-poaⁿ chhì-tê iáu ke-kiám ē-hiáu, tók-tók sī chok-bûn, chhut chit-ê “in niá khah hó” ê sím-mih 『我的嗜好』!!! Babuza Hàn-jī chóng-a-kiōng mā chiah bat kúi jī nā-tiāⁿ!

Chhut chit-ê “嗜好” tau-té sī sím-mih óaⁿ-ko-sô? Láu-sit kóng, chit-jī “嗜” Babuza kin-pún tiòh m̄-bat khòaⁿ--kòe! Sím-mih ì-sù beh ná-ē chai? Babuza mā-sī kàu siá chit-phiⁿ bûn ê chit-má chiah chai-iaⁿ Tâi-gí beh án-chóaⁿ thák! Tâi-gí thák-chò “sī”, piáu-sī “ài, ài chiah, hoaⁿ-hí” ê ì-sù. M̄-kú tng-sī kin-pún m̄-chai chit-kho̍-á han-chî! Babuza kan-ta chai-iaⁿ “好” ū 2 chióng ì-sù: kap bái tò-péng sī hó; koh chit-ê sī ài, kah-ì. I kā sim-koaⁿ liáh thán-hoâⁿ, chhân-chhân tâu-koaⁿ kā chhiat gō-kak, kā tòng-chò kah-ì ê ì-sù, chiū tōa-tōa pān kā siá--lòh-khì! Tī chhù-lāi chhī pèh-niáu-chhí, chhī hún-chiáu, chhī thò-á, chhī niû-á, ka niáu-chhí-á bóe-liu, sng lò-chú ang-á, têng kan-lók, ī ang-á-phiau, tiak chin-chu-á, poáh phé-sī, pah chiáu-á, têng tang têng sai..... hit-tang-chūn gín-á-lâng ê pō-sò`lóng-chóng mā chiah hia-ê nā-tiāⁿ! Kán-tan láu-sit kā siá siá--chhut-lâi. Put-koán i sam-chhit jī-cháp-it, siá-liáu tiòh kā khó-chhī-chóa kau--chhut-khì. Ôan-sêng i jîn-seng thâu-chit-pái ê seng-hák khó-chhì!

Chiū-sī án-ne Babuza hô-lí hô-tô` bong-tiòh chit-keng chho-tiong thang thák! I ê sêng-chek sī 2 kho lóng-chóng 152.8 hun. Pún-té àn-sng beh khó iā-kan-pō, soah liók-chhú jit-kan-pō! Hit keng hák-hāu kiò-chò Tâi-pak Koān-lip Sam-tiōng Chhō-kip Tiong-hák (台北縣立三重初級中學).



Siáu-soat 小說 Fiction

隣鳥頭佢颺眉姊： Lān-chiáu-thâu kap Iāⁿ-bâi-chí

Brother Glans & Sister Raisedbrow

Khng, Pôe-tek (康培德)

Lān-chiáu-thâu thâu-chá chhut-m̄ng bô tì bō-á bô khàm chhùi-om, cháu--khì chhia-pâi tán kong-chhia. Kong-chhia chit lâi, chhia-téng ê hāk-seng khòaⁿ-tiòh i, ū-ê chhùi khui-khui ná giàn-thâu, ū-ê khàm-b̄n àm-chhiò ná thâu chit-kái óh choh tōa-lâng pān, kan-taⁿ n̄ng lāng kí tōa-thâu bú kóng: “khú”! Sūn-sòa thèh chhiú-ki-á chhut--lâi phah-khá. Iāⁿ-bâi-chí tòe āu-piah, chhùi-lâi jī-bú-jī-giàu seh-seh-liām: “kà-pháiⁿ gín-á tōa-sè”.

Kong-chhia kàu chām, n̄ng lāng sio-chhōa lâi-khì chē chiát-ūn. Jip chām lú khah kòe goeh-tâi, chhia-lâi lāng-kheh kai bô-êng, thâu-lê-lê bák-chiu kim-kim khòaⁿ chhiú-ki, chhùi-chhiò-bák-chhiò kha khui-khui, oai-thâu gōng-sîn gāng giàn-giàn. Bô-lāng beh chhap Lān-chiáu-thâu. Chhut chām ōaⁿ lâi khiâ u-bike, gōa-kháu jīt-thâu chhiah iām-iām, khòaⁿ-bô lāng-íáⁿ pòⁿ-liáp thâu, kan-ta chit-tīn gín-á tòe lāu-su tī ke-a-lō`bók-bók-siū. N̄ng lāng chhia-lián tōa-pō`khiâ. Gín-á sa-bô i sī siáⁿ-hòe, m̄ng-kóng chit-ê a-tok-á ná-ē hiah-nī koài-kī, phīⁿ-á ū-kàu tok iū-koh kui chhùi choân hô-chhiu. “î... ná-ē piàn án-ne?” Lān-chiáu-thâu kui-liáp thâu khah sa mā-sī sa lóng-bô.

U-bike khiâ lâi chhia-lō`kháu, n̄ng lāng tòng-chhia tán chheⁿ-teng. Thâu-chêng tóng chit-tâi ó-thâu-á, cha-bó-lāng lóh-chhia khòaⁿ-tiòh i, kám-kak kui-seng-khu chin bô-sóng-khoài, tui siat-toh hó-sè ê thâu-

chang chit-lō' chiūⁿ kàu âng-kì-kì ê kha-chéng-kah, phīⁿ-thâu ê bák-kiàⁿ-kheng hām kha-thâu ê o'koân-tâh chò-hóe kng-chih hoah: “put-sú-kúí a... ‘sèng siau-jiáu’ ”. Iāⁿ-bâi-chí tòe piⁿ-á, kín kâ i giú leh cháu. Lān-chiáu-thâu ná-cháu-ná-hoah: “î... ná-ē piàn án-ne?” Kui-liáp thâu khah sa mā-sī sa lóng-bô.

Nng lāng cháu--lâi hāng-á-lâi. Iāⁿ-bâi-chí oát-thâu kà-sī Lān-chiáu-thâu: “lí khòaⁿ! Siāng kiò lí bô-ài om-thâu khàm-bīn. Goán chit-má seⁿ-sêng lóng kâ thâu-khak tò-thâu seh. M̄-nā bô-tāi-chì, lāng tian-tó lóng-ē kiò góa chit-siaⁿ chí-á o.”

Lān-chiáu-thâu thiaⁿ-liáu kám-kak ũ tō-lí, siūⁿ-kóng ē-sái choh tōa-ko, kín óh Iāⁿ-bâi-chí á kâ thâu-khak tò-thâu seh, thèh kiàⁿ chit chiò, chhoah-chit-tiô, “î... ná-ē piàn án-ne?” Kiàⁿ lâi soah cháu-chhut chit-khian Chiáu-lam-á.

---Kì kái-giâm 30 nî, chhut-m̄ng kóng Tâi-gí.

大坪頂：渡海移民變乾坤

■ Tōa-pêⁿ-têng: How the World Was Changed by
Certain Newcomers

Ng, Bûn-hông (黃文宏)

落尾，明朝想 beh khah早結束戰爭，lòh叫 tōa tī日本平戶漢人領袖李旦來調解：

「澎湖是阮大明帝國 ê領土，恁荷蘭無理由來佔領。」明朝官員對 Reysz講。

「啥 mih咧恁 ê領土，恁一干單 1寡漁船經過，暫時 tī chia掠魚 á nīa-nīa, chia iā無恁國家 ê管理單位，mā無恁國家 ê官兵固守，ná ē-sái算做是恁 ê領土？今 á日，阮荷蘭既然已經派軍隊來佔領，以後 chia lòh是阮荷蘭 ê領土。」

「恁一好話 nā無 beh聽，mài怪以後阮來用強 ê。阮大明帝國 ê船真濟，兵一濟擱勇，論真一 nā beh真正拚起來，恁荷蘭絕對 m̄是阮 ê對手。」

「啥 mih咧 m̄是恁 ê對手，恁 hiah ê中國 junk帆船（戎克船），kap hia ê漁船，nā是去互阮 ê戰船 tú tiòh，阮攏 kā伊當作是鴨 á--拍。而且阮砌 ê荷蘭式四角形城堡，是世界勇 ê，恁 nā來 1千，阮 lòh kā恁 thài 1千，恁 nā來 1萬，阮 lòh kā恁 thài 1萬，恁一人 khah濟，mā死無夠，擱講……」

「擱講按怎？」

「擱講一你 nā是繼續 tī hia咧 tènⁿ痾，另工阮 lòh來集合其它 ê國家做伙出兵，來 kā恁明朝歸 ê滅掉，到時看你 beh按怎？」

Hit个明朝官員聽 tiòh Reysz 按呢講，驚 kah m̄知 beh按怎應，伊越頭 kah李旦細聲參詳：

「Taⁿ beh按怎 kah好，荷蘭 nā是去集合其它 ê國家來拍 lán，lán明朝一定輸，而且皇上一定 ē怪我，到時我 lòh ē去互皇上斬頭。」

「我看荷蘭是干單要求 beh kah 明朝通商、貿易 niā-niā，kā 伊答應，lán mā 無損失。」

Hit 个明朝官員聽了，lòh 越頭大板大板，大聲向 Reysz 講：

「好啦！恁 nā 是即刻撤離澎湖，我 lòh 答應恁以後 ē-tàng 來阮明朝通商。」

「……」Reysz 聽 tiòh 了，人 —tiām-tiām 無講話，兩蕊目睭掠伊金金相。

「按怎？Á 無恁是無想 beh kah 阮明朝通商？」

「想是想，m 攔代誌 m 是干單按呢 niā。」

「Á 無恁是攔想 beh 按怎？」

「Beh kah 恁通商，總是 ài 有 1 个地點來做管理，親像葡萄牙，in 有澳門……所以 nā kah 恁通商，恁 mā ài 互阮 1 个地點來做通商 ê 管理中心。」

「按呢 beh 按怎？」Hit 个明朝官員攔越頭 kah 李旦細聲參詳：

「我想 lán 來 kā 荷蘭人騙去台灣，橫直台灣 ā m 是 lán ê。」

「你講 ê 真著，台灣 hia kap 菲律賓 kâng 款，攏是土番，土番 kap lán 無 kâng 種，in 攏無穿衫，thng 褲 lān，tò 草厝，烏白斬人頭，m-bat 字攔兼無衛生，出嘴 lòh 講 i-i-o-o-na-na-lu-lu ê 番 á 話，無啥 mih 文化，lán 騙紅毛番去 kah in 做伙，算做是親 chiân tò 厝邊，真適配。」

「是講 — Reysz kám m 知影台灣 hia ê 地理環境 chiân-bái？伊 kám ē 答應？」

「Chit 點你 m 免煩惱，紅毛番，甚至是日本，攏無啥 mih 智識，你看，西班牙 tī 60 年前（1565 年）lòh 去佔菲律賓，後來聽講西班牙 kap 日本，攏真 sa^h 台灣，攏 bat 出兵想 beh 佔台灣……」

「落尾 in 是按怎佔無成？是 m 是台灣 hia ê 生番真厲害？戰輸 in。」

「He生番khong-khong gōng- gōng，beh哪ē曉戰爭，in干單ē曉匿ti樹欖後壁，等你無注意，雄雄跳出來，用番刀斬你ê頭……」

「Á無西班牙 kap日本，是按怎戰輸？」

「In m̄是kah台灣hia ê生番戰——戰輸，in是去 tú-tiòh風颳，去互風颳掃倒。」

「台灣ê地理無好，m̄-chiah ē定定去 tú-tiòh風颳，che莫怪lán攏無kah意。」

「是講——紅毛番 kám ē khong kah hām che嘛 m̄知？」

「紅毛番本來 lóh khong khong，mài講四書五經，in hām孔子是啥 mih人，lòh m̄-bat聽過，che比lán ê三歲孩童攏 khah無智識。」

「M̄攏in做ê戰船 ná ē hiah厲害，看起來 mā無算講是真正 gōng……」

「管伊 khong亦是 gōng，lán先來 kā伊騙去台灣。」

Hit个明朝官員 kah李旦細聲參詳了後，越頭 kā Reyrsz講：

「Á無按呢啦，澎湖東方有1塊真大ê島，叫做台灣，恁去hia做通商ê管理中心，阮無意見。」

「台灣……」Reyrsz聽tiòh，tòe咧講「台灣」chit 2字，人 tiām-tiām，兩蕊目調掠伊金金相。

「Á無恁是m̄知影路 oh? 恁nā是m̄知影路，我 ē-tàng 派人 chhōa恁去。」

按呢，雙方訂停戰協定……。

燒灰 á 山

(摘錄)

Buried Under Mount Burnt Ash

Ngô, Kéng-jū (吳景裕／陳雷)

Tī 台南縣大內有一个小庄腳叫做風窗。附近一位無人所到 ê 所在叫做燒灰 á。古早一个阿婆阿女 kap 伊 ê 狗 tòà tī hia。1947 年地動崩山，燒灰 á hō 土流 tãi 一半去。阿婆無代誌，m̄-kú 伊 ê 狗無去。阿婆想講狗 tãi tī 土流下底死 a，m̄ 甘心，決心 beh kā 狗 chhōe 出來。家己一个 ták 日 giáh 鋤頭 ó 土流。

鋤頭一下一下掘，經過半冬，chhōe 無半項 雄雄 khók 一下一聲，停手 kā 看，土裡 thóng 一節骨頭白白，ó 出來，一枝人 ê 腳 tâng 骨！中央 pit 一 chōa。驚一 tiô，緊 koh ó。Liâm-mi koh 一腳查埔人 ê 皮鞋，chiah 大腳，爛一半去 a。心頭 phōng-phōng-chháiⁿ，手 nng m̄ 敢 koh 掘。

Hit 暝倒 tī 寮 a 內目睷 chhauh-chhauh-nih，睷 bē 去。山內滿天干烏，星粒密密若伊 ê 目睷 chhauh-chhauh-nih，問天公伯，伊是啥人？死外久 a? Thài 死 tī chia 無人 tãi? Lú 想 lú m̄ tiòh。隔轉日透早，koh 去 ó。成實淺淺 ê 土裡，一粒人頭骨。圓圓椰子 hiah 大粒，後 khok 破一大孔！Moh óa 來 chîn，目睷孔 thap-thap chiah 大窟，嘴齒 pok-pok，概成 teh 講話。規身軀畏寒起雞母皮。這時東旁 ê 天出一對雙生 ê 虹，一 chōa koân，一 chōa kē，kēng tī 天尾 kap 山 pak 中間。山內常常出虹，阿女一世人 m̄ bat 看過雙生 a 虹。跪落去拜，請你 kā 我講，你是啥人？你是按怎死 ê? Thài 會後 khok 破一孔 chiah 大孔？

骨頭洗清氣。驚人看 tióh, 破布包好, tái tòà 蕃薯園。轉去庄裡問 hit 个 Khēng-a。Khēng-a kā giú 去店後面細聲 chhuh: 「聽講 228 hit 時, 有人 hông 掠去, tī 燒灰 á 山槍殺, 到 taⁿ chhōe 無身屍。」
「啥人 hông 掠去?」 「咱 chia hit 个代書 柚 a in 翁。」

暗 chīⁿ 去 chhōe 柚 a。趁食人 kā 人洗衫, chhiânⁿ 一个後生 6, 7 歲。In 翁 228 時 hông sa 去, 到 taⁿ 無 koh 轉來。尾 a 聽人風聲, 燒灰 á 山 hia 有人槍殺, 家己一个偷偷 á bi 去 chhōe, 規山 chhōe 透透, 幾 lōa 擺 chhōe 無 這日 Khēng-a kap 阿女來, 講: 「柚 a 你 chia 坐。斟酌聽。」頭到尾講 hō 知

Kap 阿女 pōng-pōng-tauh-tauh 來到燒灰 á..... 拍開來, 一枝 tng-tng 白白 ê 腳 tâng 骨, 中央 pit 一 chōa。Koh 一脚查埔人 ê 烏皮鞋, 爛一半 a。柚 a 目矙 chiah 大蕊, koh 驚 koh 念: 「Hit 日宗 a 穿一雙烏皮鞋, chiah 大雙。」另外 hit 包, 天公 ôe, 一粒圓圓 ê 人頭殼骨, 若椰子 hiah 大粒。後 khok 破一大孔。2 窟目矙 thap-thap, 2 枝嘴齒 pok-pok, bē 輸 teh 笑。柚 a tiām-tiām thāⁿ 起來, 神神 mōh tī 手裡, 一睇久, 概成認 tióh in 宗 a, 念一句: 「成實天公 有目矙!」 Âⁿ 來心肝窟 á 邊, 也無目屎, hui 一聲 “宗 a...”, 昏昏 m̄ 知人去。

阿女驚人知, kā 柚 a 講: 「你 taⁿ 先請恁宗 a 轉去 若有 koh chhōe tióh 啥, chiah kā 你通知。」七吩咐八吩咐: 「攏 m̄ 通 hō 人知!」

Ná 知 he 柚 a 轉到厝, 2 包破布拍開, 叫 in kiánⁿ 煌 a 來看, 講: 「Che 恁 pâ。」 Kā in 老 pē 中國人來了 ê 經過講 hō 伊知。“光復” 初做 “歡迎委員會委員”。後來庄裡有人土地 hō 政府霸佔, 替人不平, 寫告狀告政府。228 時, hông 掠去到 taⁿ。今 á 日 chiah chhōe tióh。點香拜, 目屎拭 ta, kā in kiánⁿ 吩咐: 「煌 a,che 中國 á ê 代誌 bē chhap 得」這日, 一个查某人掩頭巾偷偷 iap-iap ùi 庄裡

來，chhōe 伊講：「.... 阮小妹報我來。」阿女問：「你啥人？」「我糊 a。」....Taⁿ 死 a。這個柚 a，七吩咐八吩咐，叫伊 m̄ 通 kā 人講，偏偏 koh 去講 成實 bân 皮死一擺 m̄ 驚。糊 a 講：「柚 a 規日燒香念經，睏 m̄ 成睏，食 m̄ 成食，bē-tàng 來鬥掘 換我來。」.... 糊 a kā 拜托：「你好心 leh，.... 阮雄 a mā tī chin。」「恁雄 a？」「Kap in 阿舅全 hit 日掠去。到 taⁿ 無轉來。」Chiah 了解，這個查某人 kap 柚 a 全款，攏 teh chhōe 無人。心內同情，勸伊：「你免煩惱，..... 我 kā 你斟酌。」糊 a 講：「Chit 大片土 kap 石，你家己一个 beh ó 到 tiāng 時？」流目屎：「我知影阮雄 a tī chia..... 神明 kā 我講伊 tī chia.... 拜托 leh。」雄雄跪落去，giú 阿女 ê 手：「我孤孤這個 kiáⁿ，別項攏無 a..... 活 ê 死 ê....hō 我 koh 見一面」姑不二 chiong 答應伊。Koh 七吩咐八吩咐：「千萬 m̄ 通 kā 人講。」

一日落大雨，山屏瀉水，又 koh 崩土流。日頭出來，he 新土一 tah 金金 sih-sih。Ó 出來，一枝 tng 刀，日本時代 ê 武士刀。洗清氣，súi-tang-tang 若新 ê。詳細 kā chin，taⁿ 怪 a，刀尾刻 4 个字“長島三郎”，明明日本名。Taⁿ 這個“長島三郎”是啥人？怎樣伊 ê súi 刀 tî tī chia？若是又 koh hông 槍殺 ê，ná 會刀也 chah 來？敢是斬頭用 ê？

阿婆去庄裡問，chiah 知影大戰尾期，日本政府鼓舞人改日本名。庄裡福興食政府頭路，改名“長島三郎”。

阿女走去 chhōe 福興。Khah 早日本時代公學校教體育，劍道厲害，bat 去台北參加全台灣劍道比賽。已經過身成冬 a。In 某阿純應：「Hioh lah，ah tō 校長 teh 鼓舞，無改 pháíⁿ 勢 ...chhìn-chhái 改一个名。」想想 leh iáu 無啥妥當，koh 講：「應付應付 niâ.... 咱攏中國人 lah。」問伊武士刀 ê 代誌，含糊 thi-thi-thū-thū 應 bē 出來。「有 lah。Ah tō 學校教劍道。厝裡一枝。光復 ê 時 i-i 無無去。」

事實是 hit 站日本戰敗，hit 个公學校 ê 校長日本人，beh 轉去日本。欣賞福興 ê 劍道，厝裡一枝武士刀，專工刻“長島三郎”ê 名送伊。228 ê 時，中國 á 四界烏白掠人，in 某講，若來厝內抄 tiòh，你 tō 死。福興驚 koh m̄ 甘 he 刀，偷偷 iap 去燒灰 á 山 tái，無 koh 去 kāng 伊。無想 tiòh 注該天意，燒灰 á 崩山，chiah koh 走出來。Taⁿ 這日阿 Khēng 來問，純 a 這家伙 chēng“光復”以來 tái tī 燒灰 á 山 ê 祕密，228 ê 驚惶，做日本人，做中國人 ê 無奈，也像武士刀雄雄崩山還魂出現，koh 來見證牽 tīⁿ，tō 是這款 thi-thi-thū-thū 應 bē 出來……

後來戒嚴令解除，阿輝 a 做總統，頭一擺 kā 受難者 kap in ê 家後會失禮。陳顯宗 ê 名在內。講是轉型正義。結局受害 ê 台灣人 kā 家己台灣人 chhē m̄ 是。怎樣變怪奇巧無講理！？He 做罪 ê 中國人，bih tī 食肥 ê kha-chhng 後，連一聲屁 tō m̄ 敢放，chhoah 一 pū 屎 chiah 大 pū，放 hō 人拭，親像攏無 in ê 代。所以人間不滿，又 koh 講起燒灰 á 山 tái 人 ê 代誌。不而過，時間過半世紀，真 chē 受難者 ê 家後已經過身，he 親身看 tiòh ê，聽 tiòh ê，經驗 ê，親像 tái tī 燒灰 á 山 ê 見證，也 tòe in 無去。Chhun ê li-li-lak-lak，只是第 3 者，第 4 者……間接 ê 風聲，傳說。死 sô òaⁿ 到 ê 正義，有這項嚴重 ê 欠點。

後來阿扁做總統 ê 坎站，燒灰 á ê 禁令有若無。規庄號齊 ó 土流。頭到尾無 koh ó tiòh 一 tè 骨頭，一領衫褲。總是，he 50 外冬前燒灰 á 崩山 ê 前後內容發現，也成做庄裡轉型正義 ê 標頭，m̄ 是全部無彩工。

He 狗路尾敢有 chhōe tiòh? 事實崩山 tái 無死，家己 ó 土孔走出來……

He 狗 入去後崙 ê 林 á iau 了過飢，無力 koh 行。頭前山壁一个 pōng 孔，nng 入去 bih.....pak 肚痛 beh 生。一暝過來 tú-tú 生一 siū 狗 kiáⁿ 8, 9 隻，chng 清氣 iⁿ-iⁿ háu beh 食奶。Taⁿ chēng 崩山 tái 無死，m̄ 成食 m̄ 成 lim，beh thài 有奶水？等到天光，星無去，山內鳥啼，嬰 á 放 leh，nng 出去 chhōe 食。

Ná 行 ná 入去，地勢生份，原在 chhōe 無食。Beh tàu 日頭炎，山內燒烘烘。阿妹煩惱 pōng 孔內 ê 嬰 á，想 beh 先 oat 轉去看，雄雄頭前草裡一隻兔。Ku 落來，liam óa 去，順風聽 tióh 土腳 si-si-suh-suh ê 聲。顧 beh 掠兔，無 kā 注心。無張持，槍 pōng 一聲，倒 tī 土腳 m̄ 知人去 a。

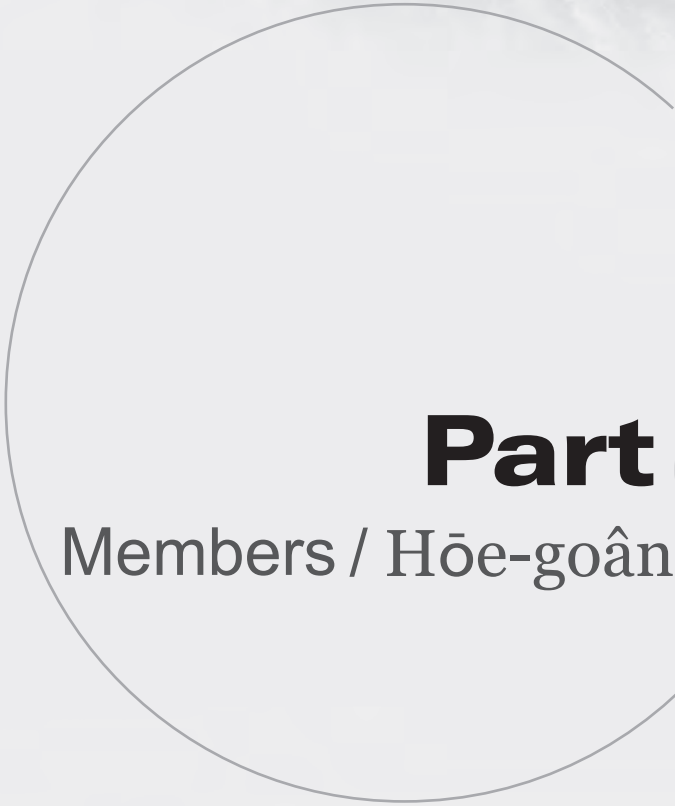
He 巡山 ê 兵緊 chông óa 去，土腳一堆血。狗 lêng 起來。一頭 phāiⁿ 槍，一頭 āiⁿ 狗，沿路歡喜 kho'-sî-á 轉來。He 狗剥皮 thài 好，洗清氣，tok-tok 切切，煮煮一大 khaⁿ tīⁿ-tīⁿ 狗母肉，芳貢貢。Hit 暗，chit 幾個顧山 ê 兵 á，月光腳 hoah 拳配燒酒，3 分酒意，5 分滾笑膨風，幹，狗肉上補，食了 khah gâu chhio。



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Part III

Members / Hōe-goân



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 Deng's Self-immolation, he experienced 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 a volunteer, an editor, a director of executive committees, and a 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年生まれ。彰化県鹿港出身で、17歳で社会人になり、現在は台北新店在住。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のもとで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、実地調査を行いながら執筆を続ける。(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 & Education 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 the *Whale of Taiwanese Literature* (海翁台語文學).



Chhòa initiated and established the Whale Taiwanese Educational Association and was elected its first chairman. During his term, he greatly promoted Taiwanese teaching and learning symposiums, Taiwanese literature Camps, and Taiwanese poetry and ballad recitals. Due to his contributions, he won an award given to 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誉理事長、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(台湾文学の合宿、台湾語の作詞、台湾語歌謡のコンサート)に参加する。このようなイベント以外にも、自ら台湾語のシンポジウムを開催する。こういった努力の結果、文部省から台湾の本土語言傑出貢献個人賞を授与される。(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 the International Federation of Journalists. He is currently a doctoral candidate at the School of National Development 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 the 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ー、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 Chheⁿ-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 the National Museum of Taiwan Literature, the 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 a Taiwanese play, *One-String Goèh-Khîm* (孤線月琴), and a hand 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.)

Chiu, Tēng-pang (周定邦) 1958 年生まれ。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から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を創立し、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)

Chiúⁿ, Jit-êng

Born in 1950 in Chú-koaⁿ Township, Kaohsiung, in a farming family, Jit-êng (蔣日盈) had a normal life growing up. After finishing his military service, Jit-êng realized the importance of understanding the history and culture of his native land, Taiwan, and of reading books about Taiwan. Later, he discovered that Taiwanese cannot be adequately expressed in kanji. So since his retirement from an electronics company, he has devoted himself to promoting Romanized Taiwanese. (Trans. by V. T. S.)



Chiúⁿ, Jit-êng (蔣日盈) 1950 年生まれ。高雄梓官郷の農家で育ち、兵役を終えた後、台湾の歴史や文化を熟知すること、台湾の書物を読むことの重要性を実感する。それと同時に、漢字では台湾語を正確に表現することが不可能であることを知る。華泰電子会社を定年退職後、台湾語のローマ字使用の推進活動に専念する。(勝村亞季 譯)

Tường Nhật Doanh (Chiúⁿ, Jit-êng) sinh năm 1950 tại làng Tử Quan Cao Hùng, lớn lên trong gia đình có truyền thống làm nông. Sau khi giải ngũ, ông nhận thức được rằng bản thân phải hiểu rõ về văn hóa và lịch sử Đài Loan, phải đọc sách viết bằng tiếng Đài. Và chính vì điều này, ông đã phát hiện ra rằng dùng chữ Hán không thể nào viết tốt được tiếng Đài Loan, vì vậy, sau khi nghỉ hưu tại công ty điện lực Hoa Thái, ông đã tập trung tinh thần để thúc đẩy phát triển chữ La tinh. (Phạm Ngọc Thúy Vi dịch)

Chiúⁿ, Ūi-bûn

Chiúⁿ, Ūi-bûn (蔣為文) usually known as Wi-vun Taiffalo CHIUNG was born in Kong-san, Ko-hiông 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 Taiwanese 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 (2015-2018), the secretary-general of Taiwanese Pen (2015-2017), and the chairperson of the Association for Taiwanese and Vietnamese Cultural Exchange (2018-2020). 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 U.S., Chiúⁿ enthusiastically participated in the Taiwanese Student Associations and the Taiwanese American Associations.



The research fields of Dr. Chiúⁿ 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.tw/ncku.edu.tw>> (Trans. by C.U.B.)

Chiúⁿ, Ūi-bûn (蔣為文 ショウ イブン) 高雄市岡山区出身、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、国立成功大学台湾文学部教授、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) 理事長。大学時代には台湾語クラブを設立し、台湾のローカリゼーション運動に参加。米国への留学期間で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で参加。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)

Tương Văn (Chiúⁿ, Ūi-bún) 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), Chủ tịch 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 the 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 Films 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 *Theses on Taiwan Literature of the 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.)



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年間指導し、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）

Ứng Phượng Hoàng (Èng, Hōng-hōng) 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)

Hân, Boán

Hân, Boán (韓滿) hails from Ka-gi, Tai-oan. She was born in the city, grew up there and attended the Ka-gi Teacher's College. She became a teacher and a coordinator for native language education. Now officially retired, she sits on the boards of the Taiwanese Folksong Society and the Ka-gi Mother Tongue Cultural Society. She is also a member of Taiwan Literature Battlefield and Taiwanese Pen. She had been awarded the Whale of Taiwanese Literature Prize and the Ministry of Education's Min-Hakka Literature Award, and given commendations for contributions to mother tongue teaching and Taiwanese literature history.



Her editorial works include two picture books, Southern Min Picture Book and The Clever Daughter-in-Law, and a Taiwanese poetry work, Honey Wine 100.

(Trans. by V. T. S.)

Hân, Boán (韓滿)、台湾嘉義在住。1952年に嘉義市で生まれ、嘉義市で育つ。嘉義大学師範学院卒業。かつては本土語言教育指導員、小学校教員として勤め、現在は退職している。過去に海翁文學賞、教育部閩客文學賞、教育部母語績優人員賞、績優臺灣文史教育有功人員の賞を受賞する。現在の主な活動は台湾歌仔冊學會理事、嘉義市母語文化學會理事、台文戰線會員、台湾語ペンクラブ会員である。その他にも台湾語の絵本『閩南語尪仔冊』、『巧新婦』及び台湾語詩集『酒蜜 100』の編集を担当する。(勝村亜季譯)

Hân Mãn (Hân, Boán), người Gia Nghĩa, Đài Loan, sinh năm 1952. Ông sinh ra, lớn lên tại tỉnh Gia Nghĩa, và tốt nghiệp trường Sư Phạm Gia Nghĩa. Từng đảm nhận vai trò chỉ dẫn trong công cuộc giáo dục ngôn ngữ bản địa, cũng là một giáo viên tiểu học, hiện đã về hưu. Ông từng đạt giải văn học Hải Ông, giải văn học Mãn Khách của Bộ Giáo dục, giải cá nhân ưu tú về tiếng mẹ đẻ của Bộ Giáo dục, cũng như cá nhân có

đóng góp trong công tác giáo dục văn học Đài Loan.

Hiện nay, ông đang đảm nhận chức vụ giám đốc của Hội Koa-a-chhèh Đài Loan, giám đốc Hội Văn hóa Tiếng mẹ đẻ tỉnh Gia Nghĩa, hội viên của Chiến Tuyến Văn Đài, hội viên của Bút hội Văn Đài. Biên soạn sách tranh ảnh tiếng Đài như “Sách tranh ảnh Tiếng Mân Nam”, “Xảo Tân Phụ” cũng như thơ tiếng Đài “Tứ Mật 100”.
(Lư Bội Thiên dịch)

Hô, Sìn-hān

Hô, Sìn-hān (何信翰) was born in 1976. While studying in Russia, he was deeply moved by the Russians' passion for Russian literature. Upon returning to 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. Not satisfied with 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.)

Hô, Sìn-hān (何信翰) 1976年に生まれ、以前ロシアに六年間留学した。現地の人たちの文学への情熱に深く感動し、台湾に帰国後、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、一つは心を穏やかにし、自由に追求すること。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詩の中で暗示することである。

作詩の目的はただ教育と理念を広めるためだと彼は言う。そのためより多くの人々が彼の詩を見れるように 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している。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 で作品をご覧ください。(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 trân 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)

Iûⁿ, Ún-giân

Iûⁿ, 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 a Taiwanese - Chinese Dictionary, a Taiwanese Concordance, Digital Archive Database for Written Taiwanese, and Taiwanese POJ script and Han-Romanization mixed script conversion systems.

Iûⁿ also has some achievements in written Taiwanese literature, including getting the first prize in prose at the Saline Land Literary Camp, first 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.)



Iûⁿ, Ún-giân (楊允言)、1966年台北市出身。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る。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獲る。『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)

Dương Doãn Ngôn (Iùⁿ, 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 tản văn Giải thưởng Văn học Diêm Phần Địa Đới, Giải nhất tản 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 tản 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, Department of Taiwan and Regional Studies, National Donghwa Univ.

Khng, Pôe-tek (康培德)、国立東華大学台湾文化部教授。(高屋礼佳 譯)

Khang Bồi 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-liú 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 writer-in-residence 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-kò-soaⁿ: 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-kò-soaⁿ* (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、現在は彰化市香山里在住。過去に頼和紀念館館長を務め、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』、『囡仔歌教唱読本・CD付』、『台灣囡仔歌謡』、『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。

Khang Đính Nguyên (Khng, Teng-goân), bút danh Khang Nguyên, sinh năm 1947, người Phương Uyển, 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 Đĩnh 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 Uyên Hương Chí - Tờ Văn hoá” (芳苑鄉志 · 文化篇) (Ủy ban Phường Phương Uyên 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 several media and has also published numerous academic works on Taiwan's politics, media, the Internet and ethnic group 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のモナッシュ大学の兼任研究員、国立東華大学の助理教授、および成功大学のベトナム研究センターの兼職研究員を兼任。2012年にオーストラリアのモナッシュ大学博士号修了。彼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, 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。新竹市生まれの苗栗系客家人。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った。幸いにも彼は高雄市で育ち台湾語文化とともに成長する。三十歳頃まで勉学に励んだ彼は、今からでも台湾語文学を創作しようと試みている。

「拾舊話新」は彼の創作及び台湾語教育の理念である。「拾舊」は台湾語の古い語彙を現代風にアレンジして新しい語彙として使用することを指し、「話新」は現代社会の需要に沿って新しい台湾語を創作することを指す。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。彼らは伝承するだけでなく、より多くの言葉を創作し台湾語を再生させ、台湾語文化の繁栄を目指している。(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

The very creative Ko, Goát-oân (高月員) was born in 1947, in A-kong-tiàm (now Kong-san), Ko-hiông (Kaohsiung). After retiring from her much-enjoyed librarian job, Ko became busy doing calligraphical works. Between 1998 and 2016 she participated in eighty art shows, garnering the first prizes in 2011, 2012 and 2013 for the International Calligraphy Cultural Exchange Show held by the Great Japan Calligraphy Academy. Her calligraphy works have been included in some 90 exhibit catalogues and selected as part of the teaching material for the art education project of the Tainan City Living Art Center and the Ministry of Culture between 2011 and 2015. She also participated in charitable auctions benefitting the 2010 and 2011 typhoon and earthquake victims. Devoting herself to promoting art, she is a member of three calligraphy associations and a board member of the Nan Yang Association of Arts. Previously she had been the 7th and 8th chair of the board of Nan-yang Association of Arts and a board member of the Association of International Culture Communication. Besides calligraphy, Ko is also involved in literature, used to serve as the managing supervisor Taiwanese Pen and being a member of Taiwanese Literature Battlefield. She has two collections published, one on her art works and the other on Taiwanese songs. (Trans. by V.T.S.)



Ko, Goát-oân (高月員) 1947年阿公店で生まれた。幸運にも図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会員、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。

芸文作品の展示会は1998年から2016年までに80回開催されており(個人展示会、合同展示会の合計回数)、出版した書籍は92冊にも及ぶ。2011年、

2012 年、2013 年に大日本書芸院主催の国際文化交流書道展で入選する。2011 年から 2015 年には文化部と国立生活美学館共催の「藝術走入家庭」、
「藝術下郷的藝術教育推廣活動」に参加し、2010 年と 2011 年には八八水害
や仙台の救済活動にも参加した。個人の芸文作品には『心藝新意高月員畫
集』、『哇拉阿媽高月員台語詩集』がある。(高屋礼佳、勝村亞季 譯)

Ko, Goát-oân (Cao Nguyệt Viên) sinh năm 1947 ở A Công Điếm (Cao Hùng), đã từng làm qua quản lý thư viện. Trong quá trình làm việc được tiếp xúc và thưởng thức cả biển sách trí tuệ quý giá cho đến khi về hưu. Bà là hội viên của Hội sách Nghiên Điền (Gián-tiên Book Will), Hội viên của Hội In ấn Hi Di (Hi-î 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 hội viên Hội Nhà văn Đài Loan, hội viên của Chiến tuyến Văn Đài, ủy viên thường trực Hiệp hội Mỹ thuật Nam Dương Thành phố Đài Nam, ủy viên thường trực Hiệp hội nghệ thuật đồ họa thư pháp Trung Hoa (China Graphic Arts Association of calligraphy), hội viên Hội sách Phong Lư.

Từ năm 1998 đến năm 2016, đã tham gia 80 buổi triển lãm các tác phẩm nghệ thuật (bao gồm liên kết triển lãm, triển lãm cá nhân, khách mời triển lãm) và xuất bản 92 quyển sách báo. Năm 2011, 2012, 2013 đã được trao giải quyển sách hay nhất trong cuộc triển lãm thư pháp giao lưu văn hóa quốc tế do Viện nghệ thuật thư pháp Nhật Bản tổ chức. Từ năm 2011 đến năm 2015 tham gia hoạt động thúc đẩy giáo dục nghệ thuật, đưa nghệ thuật đến gần hơn với các gia đình và vùng nông thôn do Bộ văn hóa và Viện mỹ học và đời sống quốc gia tổ chức. Đồng thời năm 2010, 2011 tham gia vào hoạt động từ thiện cứu trợ thiên tai tại vùng Sendai Nhật Bản và cơn bão 88. Bà đã sáng tác những tác phẩm nghệ thuật của riêng mình như “Tập tranh Cao Nguyệt Viên – những suy nghĩ mới về nghệ thuật từ trái tim” , “Tập thơ tiếng Đài Bà Oa-la Cao Nguyệt Viên.” (Phạm Ngọc Thúy Vi 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 of 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 the Shan-jiau Elementary School.



Koeh, Iàn-lîm (郭燕霖)、1978年1月3日出生。台湾台南関廟五甲尾出身。2000年台北市立師範学院卒業。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 Yến 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 Lật.

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)

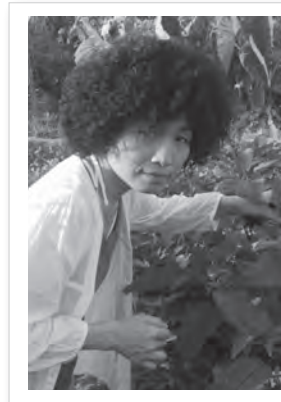
Lí, Koàn-lêng

Lí, Koàn-lêng (李冠伶) was born in Tainan in 1973. She had studied, as a graduate student, in the philosophy department of Fu Jen University but has been a graphic designer for some years. She is active in community work and is a general secretary of the Taiwan Association for Transitional Justice.

She has been engaged in social issues for more than a dozen years. In the process of getting to know those who came before her in the struggle for democracy in Taiwan, she has deeply felt the oppression the present education system puts on the development of the Taiwanese language. For instance, although she grew up in a Taiwanese-speaking family, due to the long years she spent in schools, her Taiwanese has become less and less fluent.

In a chance encounter with the secretary general of Taiwanese Pen, Tan Beng-jin, and after reading his Taiwanese writing, she has been reawakened to the beauty of written Taiwanese and her childhood response to her homeland. Although she admits to having woeful gaps in her knowledge of the written and spoken Taiwanese, Koàn-lêng sees this gap as a further need for developing Taiwanese literature. Whenever she is engaged in discussions on social issues, she pays special attention to the problem of Taiwanese language and writing. Gradually, like many young people these days, she is slowly retrieving her mother tongue.

Koàn-lêng hopes to make big strides in all aspects of Taiwanese, whether it be the discussion, the presentation, or the artistic and literary creation of it. (Trans. by V. T. S.)



Lí, Koàn-lêng (李冠伶)、1973年台南生まれ。輔仁大学哲学研究科修士課程を修了し、現在は設計士として活躍している。同時に台湾轉型正義協會の秘書長も務める。

社会課題の解決に貢献し始めてまだ十数年だが、民主運動に尽力する先輩たちの活動を見ているうちに、台湾の教育方式が台湾語の発展を妨げていると実感する。たとえ彼女の実家で台湾語を話していたとしても、長時間学校にいとどうしても台湾語を話すのが困難になる。

この協会をきっかけに陳明仁理事長と知り合い、彼の台湾語の作品を知り、ますます台湾語の魅力的な世界に引き込まれ、忘れかけていた幼少期の

記憶が蘇ってきたそうだ。彼女が台湾語に目覚めるまでそう早くはなかったが、彼の作品に出会ってから、台湾語及び台湾語文学の発展の必要性をより深く認識した。彼女は数ある社会問題の中でも、特に台湾語に関する問題に関心を持ち、現代の多くの青年のように日々自分たちの母国語の存続を追求している。

近い未来で社会問題として議論されるだけでなく、文学や芸術の分野でも台湾語が活躍し、成果を出せるような社会を目指している。(勝村亞季 譯)

Lý Quán Linh (Lí, Koàn-lêng) sinh 1973 tại Đài Nam, tốt nghiệp thạc sĩ ngành Triết học của Trường Đại học Phụ Nhân. Hiện bà là chuyên viên thiết kế đồ họa chuyên sâu, đồng thời giữ chức vụ thư ký trưởng của Hiệp hội Đài Loan Chuyển hình Chính nghĩa (đấu tranh cho sự độc lập của Đài Loan).

Bà tham gia vào các hoạt động xã hội mới được hơn 10 năm. Nhưng trong quá trình tiếp xúc với các đàn anh đàn chị đi trước đã tận lực vì phong trào vận động dân chủ, bà cảm nhận sâu sắc về tình hình áp chế giáo dục đối với sự phát triển của tiếng Đài Loan. Ngay như bản thân bà lớn lên trong một gia đình nói tiếng Đài Loan, nhưng vì phần lớn thời gian tập trung cho việc học ở trường đã khiến cho việc “nói tiếng Đài” của bà ngày càng bị mai một.

Nhờ cơ duyên được gặp mặt và quen biết với Chủ tịch Trần Minh Nhân, sau khi đọc xong các tác phẩm viết bằng tiếng Đài của ông, những ký ức tuổi thơ gắn liền với tiếng mẹ đẻ và mảnh đất quê hương trong bà trở lại, là động lực đưa bà quay trở lại với tiếng Đài thân thương! Tuy bản thân bà cho rằng cần thêm nhiều thời gian hơn nữa để nâng cao kiến thức về tiếng Đài của mình, nhưng nhờ có cơ duyên tốt đẹp ấy mà bà thấu hiểu sự quan trọng trong việc phát triển tiếng Đài và văn học Đài Loan! Do vậy, trong các vấn đề sự kiện xảy ra trong xã hội, bà luôn dành sự quan tâm đặc biệt đến các vấn đề liên quan đến việc phát triển tiếng Đài. Cũng như rất nhiều các bạn trẻ hiện nay đã dần có ý thức giữ gìn và bảo vệ sinh mệnh cho tiếng mẹ đẻ của mình.

Hi vọng trong tương lai, việc sử dụng tiếng Đài trong các sáng tác văn học và nghệ thuật hay viết về các chủ đề, luận điểm sẽ gặt hái được nhiều thành công hơn nữa! (Phạm Thị 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 organization, 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^a Siok-chin for her guidance and instruction. She considers

Taiwan her Mother and wishes to touch her readers' hearts by showing them her love for the 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、彼女は張淑真さん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、彼女はこの土地と人々の愛に期待し、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年以來、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 dẫu yêu của mình và bà mong mỗi 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)

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 for 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 Market* (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 for 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『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 Award for Outstanding 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 in 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つ。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、現在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)

Lâm Văn Bình (Lâm, Bùn-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 đều 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” (台灣歌後語典), đồng thời mở trang blog thơ tiếng Đài “Gió Hạ Càng”. (Phạm Hải Vân dịch)

Lîm, Chhiū-ki

Born in 1945, Chhiū-ki (林樹枝) goes by the pen name, “Ki Peh (Uncle Ki)”. He has twice been a political prisoner on the Green Island off the coast of Taiwan. Chhiū-ki has worked in the Central Department of the Democratic Progressive Party, served as an executive secretary of Outside the Party Public Affairs Association, as a general secretary of Association for Taiwanese Political Victims, and participated as a writer in the Outside the Party Editors and Writers Union (Tong Oa Pen Lien Huei). He has also managed a radio station whose audience members are the common people, and was in charge of the Sweet Potato Stand, a radio forum.



(Trans. by V.T.S.)

Lîm, Chhiū-ki (林樹枝)、1945年生まれ。筆名は「枝伯」。火烧島(現緑島)に二度流罪になった政治被害者。過去に民進党中央部幹事、党外編集作家連合会会員、党外公政会執行秘書、台湾政治被害者協会秘書長を務めたほか、海賊放送の基層之聲放送局局長や枝伯番薯担(焼き芋の屋台販売)の責任者といった様々な分野で活動した。(勝村亞季 譯)

Lâm Thụ Chi (Lîm, Chhiū-ki) sinh 1945, bút danh “Chi Bá”, là tù nhân chính trị hai lần bị giam cầm trên đảo Hóa Thiêu. Lâm Thụ Chi từng giữ chức vụ là cán bộ cấp cao của Đảng bộ Trung ương Đảng Dân Tiến, hội viên Hiệp hội liên hiệp nhà văn ngoài Quốc Dân Đảng, thư ký ban chấp hành Hội Công chứng ngoài Quốc Dân Đảng và thư ký trưởng Hiệp hội bảo trợ tù nhân chính trị Đài Loan. Ngoài ra, ông cũng từng giữ chức trưởng ban đại phát thanh hoạt động bí mật với tên gọi “Những tiếng nói của quần chúng” trong thời kỳ đấu tranh cho vận động dân chủ. Hiện ông sống đơn sơ bình dị lúc xế chiều và mở một quán bán khoai lang nướng mang tên mình. (Phạm Thị Hải Vân dịch)

Lîm, Chong-goân

Lîm, Chong-goân (林宗源) 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 the 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 has won various awards: The Gô Chòk-liú New Poetry Award in 1976, the Third Êng-âu 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.

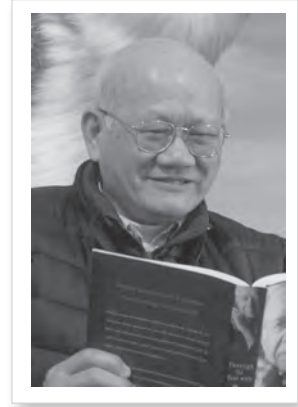
Lîm, Chong-goân (林宗源)、男性、台南で生まれた。国立台南第二高等学校卒業の後、異なる業界に従事し、農業、魚業、ホテル及び建築等を含む様々な産業で働いた。彼は1958年に「現代詩社」の社長に就任。そして1964年に「笠詩社」に参加する。1987年林氏は「台湾筆会」の発起人と執行委員の一人となる。1991年に文学の友人と「番薯詩社」を創立し、そして1994年に第1期の南鯤鯓台湾語文学キャンプの開催に参加し主催した。詩の貢献と傑出した作品の技巧に関して、彼は多くの項目の賞を獲得、1976年に吳濁流文學賞、第三回榮後台灣詩賞受賞、及び国立台南第二高等学校傑出学友等々。

1996年、林氏は第16期の世界で詩人大会を経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)

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-chi). 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-liû) 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, Chùn-iók

I, Frank Lim (Lîm, Chùn-iók), was born in 1945, in the countryside of Kokseng, Lamtau, Taiwan. During the period of “Republic of China” education, I got an A in all courses, except “composition”, because I was not allowed to use my mother language to compose. During my serving as an elder at Sianglian Presbyterian Church (1988~2000), I was promoting “Caring Services for the Blind”, and under the instruction of professor Cho Eng-iu, I started to write articles about “Caring for the Blind” in Mandarin and then submitted to Newspapers and Magazines. All of them never got rejected. The editors said that because there were very few articles about “Caring for the Blind”, and thus I was encouraged to write more.



My Mandarin writings include “Let Music Light up the Life”, and my translation works include: “Life at My Fingertips”, “Light at the Tunnel End”, “Beyond the Double Nights”. In 2002, I started to write in Taiwanese. Recently, I have translated “Madame Tân” from Japanese and is the co-translator of “Through the Year with Jimmy Carter”; both of them will be published soon.

I hope in “Taiwanese Pen”, I can learn further more from all the advanced masters, and work for our mother language—Taiwanese together.

林俊育 (Lîm, Chùn-iók)、1945 年南投県国姓郷生まれ。中華民国の教育を受けている間、全ての教科において「優」評定であったが、母国語を使えないため、唯一「作文」だけは他の生徒よりも出来が悪かった。台北市雙連教会で長老を受け持っていた際 (1988 ~ 2000 年)、盲目である人々の活動を推進し、曹永洋先生ご指導の元、華語で視覚障がい者を思いやる記事を書き始める。雑誌等に投稿しても送り返されたりすることはなく、むしろ編集部に希少な記事であることを称賛され、それが自身にとっての大きな励みであった。

華語の著書は『讓音樂燃亮生命』、訳書は『生命在我手指尖』『光在隧道那
一端』『超越雙重黑夜』がある。2002年には台湾語での執筆を開始する。近
日では、もともと原文が日本語であった『陳夫人』の翻訳を完成させ、『Kui
年 kah Jimmy Carter 做伙靈修』の翻訳作業にも参加し、現在は出版の準備を
進めている。

台湾語ペンクラブに参加して、台湾語を最先端で学び、彼らの母国語で
ある台湾語のために精励することが彼の期待である。(勝村垂季譯)

Tôi là Lâm Tuấn Dục (Lâm, Chùn-iók), sinh năm 1945 tại xã Quốc Tính, tỉnh
Nam Đầu. Trong khoảng thời gian tiếp nhận nền giáo dục Trung Hoa Dân Quốc,
mỗi môn học đều đạt thành tích cao, chỉ có “làm văn” là thua người khác, bởi vì
tôi không cách nào dùng tiếng mẹ đẻ để viết văn. Trong khoảng thời gian đảm
nhận chức trưởng lão của giáo hội Song Liên, thành phố Đài Bắc (1988-2000), tôi
thúc đẩy công việc liên quan đến người khiếm thị. Dưới sự hướng dẫn của thầy
Tào Vĩnh Dương, tôi bắt đầu viết văn chương liên quan đến vấn đề “Quan tâm đến
người khiếm thị” bằng tiếng Hoa, khi nộp cho báo chí, đều chưa từng bị từ chối
qua; tổng biên tập bảo rằng rất ít người viết về chủ đề này, điều đó đã cho tôi một
sự cổ vũ rất lớn.

Tác phẩm bằng tiếng Hoa của tôi gồm có “Hãy để âm nhạc bùng cháy sức
sống”, tác phẩm phiên dịch gồm có “Cuộc sống tại ngón tay tôi”, “Ánh sáng tại
phía kia đường hầm”, “Vượt qua song trùng đêm tối”. Năm 2002, tôi bắt đầu viết
văn chương bằng tiếng Đài. Gần đây, tôi vừa mới hoàn thành tác phẩm dịch từ
tiếng Nhật, với tên gọi “Phu nhân Trần”, cũng như hợp tác phiên dịch tác phẩm
“Những năm cùng Jimmy Carter tu luyện tâm hồn”, trong giai đoạn sắp xuất bản.
Tôi hy vọng khi bước vào Bút hội Đài Văn, có thể học hỏi ngôn ngữ văn học Đài
Loan, cùng nhau phấn đấu cho tiếng mẹ đẻ của mình, tiếng Đài Loan. (Lư Bội
Thiên dịch)

Lîm, Jū-khái

Lîm, Jū-khái (林裕凱) was born in the mountainous village of Piⁿ-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 a 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 tounge as a means to

regain the freedom of the press and learn to speak out from the heart. (Trans. by J.K.L.)



Lîm, Jū-khái (林裕凱)、1966 年生まれ、台北坪林尾 (Piⁿ-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』に掲載した。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)

Lâm Dụ Khải (Lîm, Jū-khái) sinh năm 1966 tại Bình Lâm Vĩ (Piⁿ-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 Đậu.

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 Bòk-Jû (莫渝), was born on Jan. 24, in 1948, near the banks of Tíong-káng River in Tek-lâm Town of Biâu-lèk County. He graduated from the Department of French of 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・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 addition, 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 ê 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『波光激灩——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 Lật. 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 ê 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” (波光激灩——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)

Lōa, Bûn-chhiū

Lōa, Bûn-chhiū (賴文樹) has worked in finance, accounting and law although his specialty is in photography. He has an affinity for the language, culture and history of the country people. Now he is a vice president of a construction company. (Trans. by V. T. S.)

Lōa, Bûn-chhiū (賴文樹)、1946年生まれ。過去に財務、会計、法務といった業務を経験し、現在は上市公司隆大営建の副社長を務める。趣味は撮影で、郷土の文学史や言語を好む。(勝村亞季 譯)



Lai Văn Thụ (Lōa, Bûn-chhiū) sinh năm 1946, công việc chủ yếu liên quan đến tài chính, kế toán, pháp luật; có sở trường về nhiếp ảnh; yêu thích ngôn ngữ lịch sử văn học bản địa, hiện đang là phó tổng giám đốc của công ty cổ phần xây dựng Long Đại. (Lư Bội Thiên 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, *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 年台北双溪鄉生まれ、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、鉦山の金属、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はなく、より謙虚な心で周りを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)

Ńg, Bûn-hông

Ńg, Bûn-hông (黃文宏) was born in Táu-lak, Yun Lin County in 1953. He graduated from Táu-lak High School in 1971 and received his Ph.D. in physics from National Ching Hua University in 1985, and is 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-Peⁿ-teng”. (Trans. by V.T.S)



Ńg, Bûn-hông (黃文宏) 1953 年、雲林県斗六市出身。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 (Ńg, 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” (Túg 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 Ka-tang-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 taught in Mother tongue classes 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 (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、現在は五洲齒科醫院の院長を務める。1995年陽明山母語教員講座を開いた講師。台北市台灣語ライティング学会で人を集めた主催者。台灣語の著書は13冊。詳しくは：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. (Đặng Thị Kiều Oanh 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 is in The Hōng-ek Literature Encyclopedia (鳳邑文學百科全書). (Trans. by J.K.L.)

Ngô, Chèng-jīm (吳正任) 1953 年高雄市出身、国立成功大学台湾文学部大学院生。嘉興 / 前峰 / 燕巢 / 崇德 / 金山 / 中路小学校と岡山 / 橋頭 / 阿蓮 / 前峰 / 後勁中学の台湾語の教師歴任。個人で台湾語詩の論評集『車過牛路彎』を出版。台湾語現代詩入選『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『厝仔上天』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)

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, graduated 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

て台湾語で描いている。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 年には台湾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)

Ngô, Siok-hôa

Ngô, Siok-hôa (吳淑華) holds a doctorate in Russian language and culture from Saint Petersburg State University. After graduating from the Russian Department at Chinese Culture University, she went to Russia for her master's and doctor's degrees in Russian languages. After she returned to Taiwan, Siok-hôa has been teaching in Kun Shan University of Technology as an assistant professor in the Foreign Language Center.

Professor Ngô specializes in teaching Russian, Second Language teaching, lexicology, dictionary compilation and Chinese-Russian oral and written translation. Her academic research area is in lexicon and idioms. She has also been engaged in language and culture studies for some time. In recent years she has taken up issues involving Taiwanese and Southeast Asian languages and culture. In the area of teaching, Siok-hôa has established Russian classes in and outside of her school, hoping to encourage and nurture young people in southern Taiwan to study Russian. In addition, she also works to promote the Taiwanese language and Taiwanese culture.

Her experience includes nearly two decades of Chinese-Russian oral translation and in recent years, the translation of novels. It is her hope that there will be opportunities to introduce Taiwanese culture and languages to the world and make Taiwanese culture more known and accepted in the world.

(Trans. by V.T.S.)



Ngô, Siok-hôa (吳淑華)、文化大学のロシア文学部を卒業した後にロシア留学し、サンクトペテルブルク大学国文科で修士号、博士号を修了する。帰国した現在は崑山科技大学の外国語センターで助理教授を務める。

ロシア語、第二外国語、語彙論の指導をする他に、辞書の編纂やロシア語と中国語の通訳、翻訳といった様々な分野で活躍している。学術研究では主に語彙論と成語を研鑽し、長期に渡って言語や文化に関する研究を行っている。

近年は特に台湾や東南アジアの言語・文化に関する問題への取り組みに力を入れている。教育方面では、校内外でロシア語の講習を開講し、台湾の中南部でロシア語を勉強する若者を増やすことを目指している。また、同時に台湾語と台湾文化の推進活動も行う。

ロシア語の通訳を二十年経験し、現在は小説等の翻訳も行っている。近い将来、台湾の言語を翻訳する機会を得て、台湾の文化を国際的に広め、より多くの人々に台湾の文化を理解し認めて貰うことが彼女の最大の目標である。(勝村亞季 譯)

Ngô Thục Hoa (Ngô; siok-hôa) , tiến sĩ khoa Văn học Nga trường Đại học Tổng hợp Sankt-Peterburg. Tốt nghiệp khoa tiếng Nga trường Đại học Văn hóa; theo học thạc sĩ, tiến sĩ khoa ngôn ngữ Nga tại nước Nga. Sau đó về nước giảng dạy tại trường Đại học Côn Sơn, hiện đang đảm nhiệm chức trợ lý giáo sư tại trung tâm ngoại ngữ của trường.

Chuyên về các phương diện như: giảng dạy tiếng Nga, giảng dạy ngôn ngữ thứ hai, từ vựng học, biên soạn từ điển và phiên dịch nói và viết tiếng Nga. Trên phương diện học thuật, chuyên nghiên cứu về các lĩnh vực như từ vựng và thành ngữ, dành nhiều thời gian cho các nghiên cứu liên quan đến ngôn ngữ và văn hóa, những năm gần đây cũng nghiên cứu về ngôn ngữ và văn hóa liên quan đến Đài Loan cũng như Đông Nam Á. Trên công tác giảng dạy, tổ chức các lớp học tiếng Nga trong và ngoài trường, với mong muốn có thể đào tạo thêm nhiều lớp trẻ có nguyện vọng học tiếng Nga ở khu vực Trung, Nam Bộ, cũng như đẩy mạnh công tác truyền bá tiếng Đài và văn hóa Đài Loan.

Ngoài kinh nghiệm gần 20 năm trong công tác phiên dịch nói qua lại giữa hai thứ tiếng Trung và tiếng Nga, hiện nay bỏ không ít công sức trong việc phiên dịch các tác phẩm tiểu thuyết, với mong muốn thông qua phiên dịch để quảng bá ngôn ngữ và văn hóa Đài Loan đến với bạn bè thế giới, tạo điều kiện để văn hóa Đài Loan ngày càng được nhiều người biết đến và công nhận. (Lư Bội Thiên 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 Battlefront. 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.)

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、その後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, Bìn-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” (台文戦線). 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 Ņg 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」番組司會、立法委員黃主文國會秘書、資深青商會會長及び彰化縣同鄉會秘書長を担当する。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, 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 using 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) (大目降十八嬈傳奇). 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進している。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進し、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、「台湾の象徴」である布袋劇が更に発展することを理想としている。

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咩」、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)

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) (台灣英雄傳之決戰噍吧嘸). 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). (Đăng Thị Kiều Oanh dịch)

Ông, Khek-hiông

Ông, Khek-hiông (王克雄) was born in 1944, the oldest son of Ông, iòk-lîm, the Taiwanese prosecutor put to death by the KMT during the February 28 holocaust in 1948. He has been active in the Taiwanese-American community in the U.S., having served as a board member and the founder of Taiwan Institute, the president of the Alumni Association of Tainan First Boy's School and chair of scholarship fund; CEO of Metro Properties, Inc.; president of Friends of A-Bian for President Association and Friends of Tsai Association, San Diego; president of FAPA(Formosan Association for Public Affairs), San Diego Chapter, and the founding chair of Taiwan Chamber of Commerce, San Diego. He is currently the chair of the board of Taiwanese-American Foundation in San Diego.(Trans. by V. T. S.)



Ông, Khek-hiông (王克雄)、1944年生まれ。過去に228事件で政治的な被害を受けた王育霖検察官の長男。アメリカ台湾研究院の創始者であり、董事も務めた。その他に南カリフォルニア南一中学の校友会会長及び奨学金の主幹事、大都会地産産社董事長、僑務委員、陳水扁後援会サンディエゴ支部会長、陳水扁友の会アメリカ支部副団長、蔡英文後援会サンディエゴ支部会長、台湾人公共事務会サンディエゴ支部会長、サンディエゴ台湾商会創会会長といった経歴がある。現在はサンディエゴ台米基金会董事長を務める。(勝村亞季 譯)

Vương Khắc Hùng (Ông, Khek-hiông) sinh năm 1944, là con trai cả của công tố viên Vương Dục Lâm, một nạn nhân của sự kiện chính trị 228. Ông Vương Khắc Hùng đã từng là người khởi xướng và giám đốc phụ trách Viện nghiên cứu Đài Loan ở Mỹ, hội trưởng Hội cựu sinh viên trường Trung học phổ thông đệ nhất Nam California và là người triệu tập học bổng của Hội cựu sinh viên của trường, đồng

thời ông cũng là Chủ tịch hội đồng quản trị của Công ty bất động sản đô thị, ủy viên ban Kiều vụ, Hội trưởng tổ chức những người ở San Diego ủng hộ Trần Thủy Biên trong cuộc tranh cử tổng thống, phó trưởng đoàn hội thân hữu Trần Thủy Biên ở Mỹ, Hội trưởng tổ chức những người ở San Diego ủng hộ Thái Anh Văn; ngoài ra ông còn là Hội trưởng phân hội Formosan về các vấn đề quản trị công cộng ở San Diego, Hội trưởng sáng lập thương hội Đài Loan ở San Diego. Hiện nay ông đảm nhiệm chức vụ Chủ tịch hội đồng quản trị quỹ Đài Loan-Mỹ ở San Diego. (Thái thị Thanh Thủy dịch)

Si, Chùn-chiu

Mahohshuki Ianbupo, the pen name of Si, Chùn-chiu (施俊州), was born in Tiong-chng, Hoe-tôaⁿ Township, Chiang-hòa. He got his Master of Fine Arts from the Division of Creative Writing of the Department of Chinese Literature at the National Dong Hwa University, then his PhD in Art from the National Cheng Kung University. He won the 21st, 22nd, 23rd Phoenix Tree Awards, the 1st, 2nd, 4th, 5th, 14th, and 15th Hú-siâⁿ 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^h 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)

So', Siōng-kî

So', Siōng-kî (蘇頌淇) was born in the town of Iâm-tiâⁿ 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.)



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、趣味は影絵芝居。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)

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、林栄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, Êng-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 Mother Tongue, 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「台灣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、台湾基督長老協会總會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. He wrote *Rover's Poetry* (浪人詩集) in 2009 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.)

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)

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, Kim-hoa

Tân, Kim-hoa (陳金花) Born in 1959, Tân, Kim-hoa obtained a master in Taiwanese Literature from the National Kaohsiung Normal University and since then has been teaching all levels of Taiwanese in a variety of schools. In addition, she is the secretary general of Taiwanese Romanization Association.

Since she joined the Taigibun Movement(Written and Spoken Taiwanese Movement), She has strongly felt the importance of writing, because “Words from the Mouth are made sharper by a sharp pen.” In the future she will continue to insist on carrying out Taiwanese writing, to broaden the paths of Taiwanese language and literature.(Trans. by V. T. S.)



Tân, Kim-hoa (陳金花)、1959年生まれ。高雄師範大学台湾文学部修士号を修了し、現在は様々な学校で台湾語の講師として務め、同時に台湾ローマ字協会秘書長も務める。

台湾語運動参加後、台湾語の書き取りの重要性を深く実感する。それは、台湾語の書き取りが一般的になれば、誰もが自分の口で話した台湾語を自分の手で書き取ることが出来るようになるからである。彼女は今後も引き続き台湾語の書き取りに力を注ぎ、台湾語の道を開拓するために全力を尽くすだろう。

(勝村亞季 譯)

Bà Trần Kim Hoa (Tân, Kim-hoa) sinh năm 1959, tốt nghiệp Thạc sĩ khoa Văn học Đài Loan trường Đại học Sư phạm Cao Hùng, hiện nay đang dạy tiếng Đài ở tất cả các cấp của nhiều trường học, đồng thời đảm nhiệm chức vụ thư ký trường của Hiệp hội chữ La-tinh Đài Loan.

Sau khi tham gia phong trào văn hóa ngôn ngữ Đài Loan, bà thấm thía sâu sắc tầm quan trọng của chữ viết, bởi lẽ cầm bút viết chữ Đài Loan là thực hiện khẩu hiệu “tay tôi viết những gì miệng tôi nói”. Trong tương lai bà sẽ tiếp tục kiên trì viết và sáng tác bằng chữ Đài Loan, phát triển và mở rộng con đường của chữ viết Đài Loan. (Thái thị Thanh Thủy 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 Lệ 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 (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 (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: “Lưu Huỳnh” (流螢), “Tình Ca” (戀歌), “Đảo Dữ Ngưng Thị” (島嶼凝視), “Phù Điều 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)

Tēⁿ, Pang-tìn

Tēⁿ, Pang-tìn (鄭邦鎮) was born in Ôan-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 he became the director-general of Education Bureau of Tâi-lâm City. He is now a member of Taiwan Association of University Professors.



Tēⁿ 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.)

Tēⁿ, Pang-tìn (鄭邦鎮)、1947年彰化縣員林鎮出身。國立台灣大學中國文學研究所卒業。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、中華民国總統に選ばれる。中国文芸奨章文学批評賞を受賞。(勝村亜季 譯)

Trịnh Bang Trấn (Tēⁿ, 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-sì-ò' of Iâm-po' township in Chiang-hòa County. She is now living in Tâi-Tiong City. She is an associate 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 Tiuⁿ 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」中の台灣歴史詮釋——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的女性角色』(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)

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 *A First Exploration of children's poems*(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 Nguru Tân lần thứ 16 của Đại học Chân Lý. (Phạm Ngọc Thúy Vi dịch)

Tiuⁿ, Giók-phêng

Tiuⁿ, 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.)

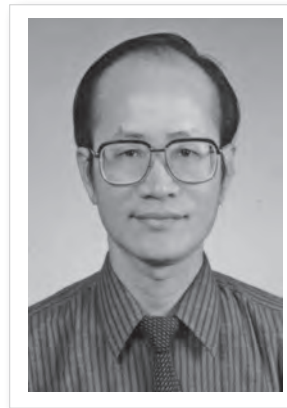


Tiuⁿ, Giók-phêng (張玉萍)、南投県国姓郷出身。現在は台南に住んでいる。成功大学台湾文学研究所修士、現在は台湾師範大学台湾語文学部博士。修士論文のタイトルは『日治時期臺灣歌仔冊内底ê女性形象 kap 性別思維』。財団法人彭明敏文教基金会 2008 年「台湾研究」学位論文賞奨学金を得る。
(勝村亜季 譯)

Trương Ngọc Bình (Tiuⁿ, 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)

Tiuⁿ, Hòk-chû

Babuza Chû (Tiuⁿ, Hòk-chû 張復聚) is a descendant of the 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)

Tiuⁿ, Hòk-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年に鄭兎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処処長長金大友(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 (Tiuⁿ, Hòk-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)

Đối 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 trưởng 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)

Tiuⁿ, Siok-chin

Tiuⁿ, Siok-chin (張淑真). Since literature is the health food for her soul, whenever she gets the chance to speak siok-chin 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 began working in the service industry 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 the people she encountered, following the footsteps of more experienced Taiwanese writers to start penning stories in Taiwanese. (Trans. by V.T.S)

Tiuⁿ, 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、理想を抱き気迫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)

Trương Thực Chân (Tiuⁿ, 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); an essay, “Who Really Betrayed Taiwan” (到底 siàng 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 siáng 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)

Đỗ Tín Long (Tō, Sìn-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, phần đầu 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 siáng 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” “Tập chí văn học tiếng Đài Đài Giang”, “Đài Văn Chiến tuyến”, “Tập 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)

2017 Event photos: literary exchange and Taiwanese puppetry show in Hanoi & Saigon, Vietnam

台文筆會到越南河內 & 西貢進行文學交流 hām 布袋戲公演

Kàu Oát-lâm Hô-lāi & Se-kòng chìn-hêng bûn-hák kau-liû
hām pò-tē-hì kong-ián







