

## 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 chhông-chok,
- 2) Thoân-kiat Tâi-gí-bûn chok-ka,
- 3) Thê-seng chhông-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<sup>u</sup> Tâi-oân bûn-hák tiòh-ài iōng Tâi-oân gí-bûn (m̄-sī Hōa-gí) chhông-chok.

# 2023

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Tâi-bûn Pit-hōe Nî-khan

台文筆會 年刊



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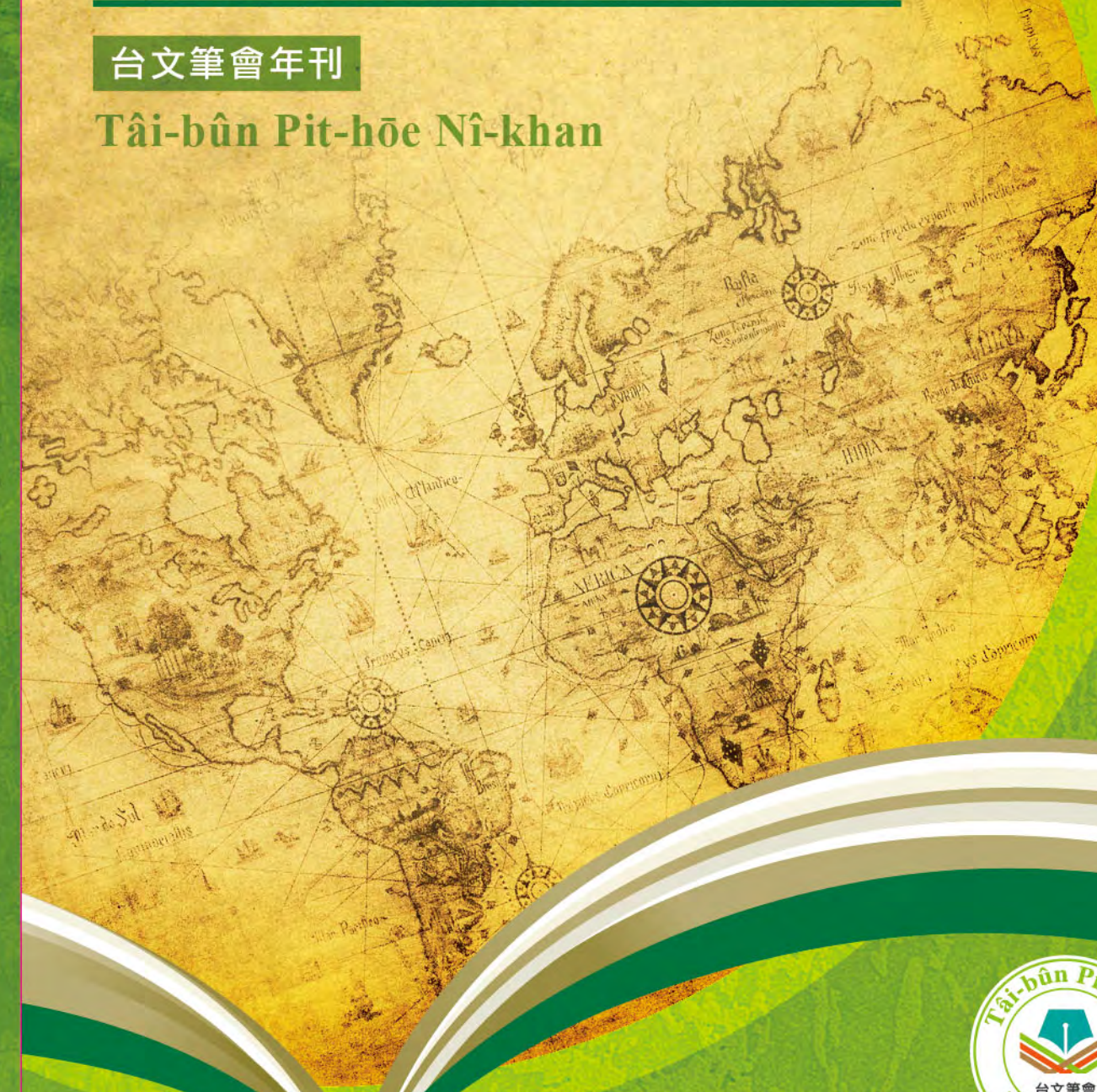
NO.10 July 2023

# Taiwanese Pen

## Annual Selections

台文筆會年刊

Tâi-bûn Pit-hōe Nî-khan



## TAIWANESE PEN

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

## 台灣語ペンクラブ

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

## 台文筆會

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



NO.10 July 2023

# Taiwanese Pen

## Annual Selections

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台文筆會年刊

Tâi-bûn Pit-hōe Nî-khan



台文筆會編著

本冊榮獲



國立臺灣文學館  
National Museum of Taiwan Literature

優良文學雜誌 補助

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# Part I

English Version





# Preface

台文筆會年刊話頭

## President's Foreword

理事長 ê 話

Tân, Chèng-hiông

Every year, as our annual issue nears its publication, I get mixed feelings. On one hand, it means that we've gotten through another difficult year; on the other hand, we look forward to a new year of happy harvest again.

The Taiwanese Pen is not only an organization working for the propagation of Taiwanese literature; it is also one that encourages people to write. I hope that all of our members can feel free, not passive, to: "Stand on our beloved land of Taiwan, use our most familiar mother tongue language, to write out our true feelings, and to create our most dignified literature." This is not only our hobby and interest, but also our duty. It is, moreover, our ideal.

(Trans. by Vivian Su)

## The Taiwanese Poet's Day and the First Ong Iok-lim Taiwanese Poetry Prize on March 14th

314 台灣詩人節 kap 第一屆王育霖台語詩賞

Chiúⁿ, Ūi-bûn

The Taiwanese Pen passed a resolution, during its annual meeting in 2022 making the March 14th of every year ‘Taiwanese Poet’s Day’, in order to memorialize poet-prosecutor Ong Iok-lim, who lost his life on that day for the sake of Taiwan. Turning ideas to action, the Taiwanese Pen decided to hold the first ever Poet-Prosecutor Ong Iok-lim Taiwanese Poetry Contest this year, and opened call for poetry submissions. Many submissions by young poets were received.

Why are we commemorating Ong Iok-lim? Although many knew him as someone who sacrificed himself for the sake of justice, few people knew that he was also quite a person of culture, especially in poetry and ballads.

Born in Tainan in 1919, Ong Iok-lim was the elder brother of well-known scholar of the Taiwanese language, Ong Iok-tek. In 1944, Ong was named a local prosecutor in the district court of Kyoto, Japan, the first Taiwanese to hold such a position in mainland Japan during the Japanese rule period. At the end of World War II, Ong came back to Taiwan with the purpose of serving his home country. As the prosecutor for the City of Sin-tek, he brought action against the then mayor of Sin-tek, Kuo Suau-chung, for corruption. By prosecuting against a member of the KMT, Ong became a thorn in the side of the non-native Chiang regime. On March 14, 1947, he was taken away by plain-clothed government agents, and has since vanished from the



world. People have said that he was executed at the end of March, and his body dumped into the Tamsui River. Even until now there have been no apologies made by the KMT for the heinous act, nor have the facts been made clear. Ong Iok-lim was not only a justice-upholding prosecutor, but also a gifted poet, and a lover of Taiwanese ballads. Some outstanding poems he wrote in his later twenties include “When will we meet again after today’s goodbye” (Japanese original〈今別れては何時か見ん〉) and “Don’t bid farewell to our youth” (〈春を送るの歌〉in Japanese).

It was as if Ong already knew his fate, so his poems at that time sounded like he was saying goodbye to everyone! After World War II, out of his concern for his homeland, Ong came back to Taiwan from Japan, wanting to make meaningful contributions to Taiwan’s society. He could not expect in a million years that he would be murdered by the robber Chiang regime. He was 28 when he died, his younger son only one month old at the time. All her life, his widow struggled to raise their two sons alone.

Ong’s younger brother, Ong Iok-tek, believed that ‘a language is the soul of a nation’, and that Taiwanese is the soul of the Taiwanese people! In order to spread the use of Taiwanese, and establish the standardization of Taiwanese writing, Ong Iok-tek went to study at the Tokyo University and received a Ph.D. there. His ultimate goal

was to make Taiwanese the national language of Taiwan, the country. Although his brother Iok-lim was murdered at age 28, Ong Iok-tek inherited his brother's sense of fairness and justice, devoting himself to the spoken and written Taiwanese and the Taiwan nation-building movement all his life.

In order to promote making March 14 of every year 'Taiwanese Poet's Day', remember the poet-prosecutor Ong Iok-lim's literary talents and his righteous actions, at the same time encourage young people to get involved in creating written works in their Taiwanese mother tongue, the Taiwanese Pen, Taiwanese Romanization Association, the Tainan Care Association for 2-2-8 and the Taiwanese Language Testing Center and the Department of Taiwanese Literature of NCKU worked together to hold the first Poet-Prosecutor Ong Iok-lim Taiwanese Poetry Contest.

For the contest, due to the fact that Ong Iok-lim met his death at age 28, the cut-off age for submitting one's poetry is 28. For the first-ever contest, fifty-two submissions were received, from a variety of people including high school students, college students and working adults. After a thorough judging by the juries, three were chosen for the top three prizes and seven chosen as honorable mentions, for a total of ten winners. All prize winners received award certificates and prize money. We hope that there will be more young people getting involved in the



path of writing in their mother tongue in the future. All winners were announced and presented on March 11, at exactly 28 minutes past two o'clock, at the 2-2-8 Memorial Park near Tainan City Hall. The event was held in conjunction with the 2-2-8 Taiwanese Poetry and Song Cultural Festival, which has been carried out for some time.

(Trans. by Vivian Su)



For a complete list of winners and their works  
and the news report please see the webpage:  
<https://pen.de-han.org/314>



### Prize Winners of the First Poet-Prosecutor Ong Iok-lim Poetry Competition

Order of Prize / Name of winner	Sex	Title of entry / Occupation
<b>First Prize /</b>		
★ Lí, Khoan-hông	Male	Memory of the Cold Wind / Student majoring in Taiwanese Literature, NCKU
<b>Second Prize /</b>		
★ Tân, Tek-bîn	Male	Between Us / Freelance creator
<b>Third Prize /</b>		
★ Chhòa, Chîn-bûn	Male	The Puppets / Student majoring in Taiwanese Literature, NCKU
<b>Honorable Mention /</b>		
★ Chiā, Ēk-hân	Female	You are in my memory / National Khe-o High School student
★ Tân, Gú-hâm	Female	The Local Train / Student majoring in Taiwanese Literature, NCKU
★ Gân, Siāu-têng	Female	They Told Me Not to Say Your Name in Public / Student of NCKU
★ Lâm, Chí-û	Female	Our Poet's Day / Student majoring in Taiwanese Literature, NCKU
★ Tân, Iòk-hêng	Male	The Pescadores / Student majoring in Chinese Literature, NTNU
★ Tiu <sup>a</sup> , Hông-un	Male	Cloud-Watching / Student majoring in Taiwanese Literature, NTNU
★ Gô, Kèng-chhian	Female	The Silence / Student majoring in Taiwanese Literature, NCKU







Si

詩

Poetry



# Rose on Barbed Wire

## 鐵線網頂 玫瑰

Chan, Bí-boán

That day  
You left without a word or a sign  
Time stopped abruptly, while my mind stupefied  
The rest of my days  
I was wakeful at night and silent during the day,  
Waiting for news of you and the truth to be revealed  
In my half-awake dreams, tears frequently woke me up

Spinning my pens while drawing our daughter's face  
Happiness of comfort, heart-churning memories  
Spread all over the paper, sheet after sheet  
All showing your wet and sweaty face

I have gotten used to walking to the middle of the field  
when I felt sleepless  
Stepping on the shadow of the moon, searching for your voice  
in the soft breeze  
Sometimes clear and sometimes far  
May be my grief would not end  
If memories do not stop

The red rose bush in the ancient family home  
Has made its way out of the spiky fence  
And blossomed on top of the barbed wire

Love which had lost hope and my lost youth  
Have given forth new sprouts of entrusted life  
Holding the paintbrush of life, I drew the eyes,  
Each line of the wrinkles the fiery red beauty of roses  
And the fog-like purity of gardenias.  
But neither watercolors nor paintbrushes  
Could depict the love, hate and sorrow from the wartime.  
Like that letter that came, out of the blue  
After forty years, could not reconnect  
Our fate and destiny which had ended and separated.

Forgive me for being heartless in not wanting to see you  
For the man I loved was one with passion  
Revolutionary zeal and ideals.  
Let me keep him deep in my heart  
And never change him in my memory to the end of my days

Written for Lady Teng Un-sian, artist and revolutionary

(Trans. by Vivian Su)



# Prologue — Wind of Sam-tai Mountain

## ■ 三台山 ê 風 — 話頭詩

Chiu, Tēng-pang

### 01. The Bright Moon with the Lone Star

(Music: Heng-chhun Folk Song)

Sū-siang-ki<sup>1</sup>

The south wind started blowing down from the summit of  
Sam-tai Mountain

As the Sū-siang-ki was sung under a velvet persimmon tree,  
We played the hiân-á<sup>2</sup> and goèh-khîm<sup>3</sup> day and night,  
Like the bright moon guiding a lone star.

Sū-siang-ki

The old tree stood sturdy under the reachable sun  
And the feeble vines bravely climbed up the cliffs.

You spared no efforts in handing down the folk airs and  
cultivating the disciples.

With all your strength you refined my skill of playing the goèh-  
khîm.

### 02. The Musical Notes in My Heart

(Music: Heng-chhun Folk Song - Hong-kang Ditties)

Red clouds appeared in the sky as the sun passed  
over the mountain.

With a pair of pegs I adjust the two strings of goèh-khîm.

Sound of all the musical notes you taught me entered my heart

And made me more and more determined to propagate the  
Heng-chhun folk songs.

Sunshine filtering through leaves, and  
The waterfall surging and flying over a thousand miles  
off the hill.  
The goéh-khîm sounded bright and brave  
Narrating the stories and singing the folk songs of your  
hometown Heng-chhun.

### 03. Father and Son on the Peninsula

(Music: Heng-chhun Folk Song - The Four Seasons of Spring)

Peh--á's<sup>4</sup> folk songs are as sensational  
As the katabatic wind on the peninsula.  
You're the father who awakened and instructed me  
To pass down the ballads as a vanguard.

A fierce wind blew down the sand piles close to the small harbor  
And our father-son relationship.

<sup>1</sup> “Sū-siang-ki” is an initial phrase sung as the beginning line of a style of Taiwanese folk ballads.

<sup>2</sup> “Hiân-á” is a kind of two-stringed fiddle.

<sup>3</sup> “Goéh-khîm” is a four-stringed plucking musical instrument.

<sup>4</sup> “Peh--á” is used as an intimate and respectful term for an older man.



It's providence that you left for the Heaven as a  
national treasure,  
Then it's my responsibility to pass the folk songs of Heng-chhun  
on to the world.

04. The Mountain Path is Cold and Windy  
(Music: Heng-chhun Folk Song: Five Phrasing Melody)

The Sun sets down to the sea at dusk,  
The sky is full of red clouds dyed in brilliant colors.  
The sound of goèh-khîm is like your laughter  
making me miss my Master day and night,  
I miss you, my Master, day and night.

The Moon's going down to the West and stars rising up to the  
mountains,  
Frigid winds blew over the rugged mountain paths.  
An owl's looking all around.  
Seeking vainly for its companion.  
Finding no one for its companion.

05. Embracing the Goèh-khîm  
(Music: Heng-chhun Folk Song Pe<sup>n</sup>-po' Tune)

I embrace tightly the goèt-khîm against my chest,

Pressing the strings with one hand and pluck them with another.  
Thus the goèh-khîm becomes my companion  
And keeps me warm in the bleak wind.

Peh--á handed over his duties to me before he left  
And told me that I'd never fail to hand down the airs to the  
next generation.  
For the Heng-chhun folk songs are quite wonderful  
That with my goèh-khîm I'll sing and pass them down forever.

(Trans. by E.H.T)

# The Bone Collector Said he Wants to Become a Doctor

土公仔講 beh 去做醫生

Chiún, Ûi-bùn

The bone collector who lives next door  
Has been collecting and burying bones all his life.  
I often heard him say, “I’ve collected more bones than the ones  
you’ve eaten”.  
Recently he not only got married to a young Vietnamese bride,  
But also declared that he’s going to become a doctor.  
Because, according to him,  
He’s got the skill to arrange all the bones at the bottom  
of a golden urn  
Into a full set of skeleton.

A lecturer in Chinese living next door  
Has been collecting words all his life.  
I Often heard him say, “I’ve collected more words than the rice  
you’ve eaten.”  
Recently he was really excited  
To say that he’s going to change jobs and become a linguist.  
Because, as he proclaimed,  
He has already found  
The original root word.

(Trans. by Vivian Su)



# The Seeking

逐

Hân, Boán

The pink cherry blossoms cover half the sky  
We drink tea and enjoy their fragrance under a tree  
Let our frustrations be released  
When we seek after the flowers and our dreams

(Trans. by Vivian Su)



# The Owl in the Sky

## 鷓鴣天頂飛

Iû<sup>a</sup>, Chìn-jū

Flapping its wings mightily,  
Making use of the upward current  
The owl dives into a thick layer of cloud  
Out of grey valleys.  
It flies over forests, mountaintops  
Towards the sky high above

It listens to the wind howl and sees the clouds churn  
In the boundless sky,  
It circles in the air freely  
Like its wide-open sports field

White clouds have colored the sky faint blue  
The owl flies over mountaintops, one after another.  
It slows its speed,  
And glides freely.  
The owl, its eyes alert  
Is guarding this expanse of beautiful  
And green mountain forest.

Written on December 15, 2022  
(Trans. by Vivian Su)

# Buzzards on the Mountain above River Khoe

■ 葵河山頂 ê 鷹仔

Khng, Goân

The buzzards that fly over Bang-liau Mountain  
Like poets with strong wings  
Listening to Wind's laughter in the woods, humming  
Intoxicating the Buddha with the plot of cicadas' performance  
The Cloud Spirit that often showed up on mountain trails  
Has found a land that changed in the last three hundred years

Warriors who did not get drunk under the paper mulberry tree  
Their presence replaced by county lords who urged people to work  
on their planting  
The former samurai swords have been refashioned into the path  
leading to Hong Khe  
A path leading to the pursuit of righteousness and justice  
Now, in the Plaza of Literary Heritage  
bands of buzzards fly above the mountain over River Khoe



The butterflies also flutter in pairs  
In the dark green forest  
Searching for the floral-red and leafy-green good fortune  
of Pat-koa  
Opposite the lugubrious cloud on top of River Khoe  
A living fountain of young lives springing up  
To create the aesthetics of Pat-koa Mountain's opposite trigrams

(Trans. by Vivian Su)

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Note: For the tercentenary of the founding of Chiong-hoa County, artists put up a landscaping installation of “Khoe River Migratory Birds” on the Heritage Square of Pat-koa Mountain Literature Trail, hoping to reflect on the past and look to the future of Chiong-hoa through the imagery of migratory birds. Also to bring everyone to travel through time and space, remembering the past while flying towards future, with the migratory birds as carriers of imagination.

# You are also a Poet

## ┃ Lí mā-sī si-jîn

Khng, Pôe-tek

You also are a poet  
 Don't hesitate  
 Just pick up your cracked colored pens  
 And draw that girl-shaped cloud in the sky  
 On the left side of the letter paper

You also are a poet  
 Don't slow your pace down  
 Hurry and reach out your numb hands and feet  
 And move the youthful plant  
 To your right sleeve

Make your left and right hands interlock with each other  
 Blow a tiny puff of air  
 Make clouds in the sky drift gently to the right  
 And young plants by your side move slowly to the left  
 Words of a song fall gently on the ground nearby

You also are a poet  
 Don't grumble  
 Quickly take out the needle-and-thread you had discarded  
 And sew a colorful rainbow  
 For those apprehensive faces crouching at the edge of the city

You also are a poet  
Don't be disheartened  
Fish out the scissors you had thrown out  
And cut a colorful rainbow  
For the sunburned wrinkles stooping at the estuary in the  
countryside

You also are a poet  
Don't be discouraged  
Just raise your rusty trumpet  
Blow a majestic and powerful song from the past  
For the tired spirit of our folks

You also are a poet  
Don't be despondent  
Go find your dusty drums  
And beat out those marching rhythms  
To wake the stupefied bodies of our children

The spirits that are awakened by the sound of the drum  
Will hold those hands extended by the bodies  
Marching towards an eternal life together.

(Trans. by Vivian Su)



# Three Poems

## I 詩 3 首

Ko, Goát-oân

### 1. The Clown

Don't ask me to look in the mirror  
I will forget my own name  
I earn a buck by making people laugh  
I put on the same act tomorrow

Don't jeer at my red nose and broad mouth  
On my sky, the Cloud Spirit has no wings  
My fate is to do tricks and earn applauses

P.S. life is like a book, which page are you on?

### 2. The Lost Button

They are things of a certain time  
They follow the fashion, and keep  
Changing into myriad forms, from old times to now

When it got lost, I sensed it  
But did not know where it fell to  
Did not know how it happened

Worst comes to worst, I'll have to change the shirt  
Even if I found it again, it wouldn't be good anymore

### 3. The Street Lamps

Looking quietly outside the window at those who had each  
other's back  
You, standing guard every night  
Worthy to be praised for sticking with your duty  
And being sensible enough to go on break when it becomes day

We have a date, to meet at night  
You said, it is your responsibility to stand tall and guide  
We believe in the same things  
We serve without counting the cost  
To continue our feelings afterwards  
We don't need a contract, our minds won't change

On October 15, 2022  
(Trans. by Vivian Su)

# People with no Mouths

## 無喙 ê 人

Koeh, Iàn-lîm

The people with mouths  
Produced the Wuhan Covid Virus of China,  
Arguing that it was from bats.  
But bats didn't get fevers  
Nor sell duck eggs in Soochow<sup>1</sup> ;  
Would bats go shopping in a seafood market?

The people with no mouths  
Started to have fevers;  
They went to the WHO to air their grievances  
But all was in vain.

People without mouths  
Started to get shots and swabbed their noses.  
People with mouths  
Swab out biochemical weapons.

When the people without mouths died  
Cremation has to be done within 24 hours.  
Does The Clock<sup>2</sup> know?

<sup>1</sup> An euphemistic saying meaning someone has died.

<sup>2</sup> Taiwan's Central Epidemic Command Center chief until recently. His name is homophonic with the sound of 'Clock' in Chinese.



People with mouths, the Emperor of Zero Covid carried out  
'The Reform Through Returning to the Ancients'.  
Was the Blank Paper Movement useless?  
People with mouths  
Took away the DPP's municipal leaders' primary election.  
Pak-kang River the Decisive Line! Were they Green on the outside  
and Blue inside?

The mouthless ones want to have mouths  
To remove their masks  
Tear down Deep State 台文筆會  
Please give me back the soul of DPP  
Reform Taiwan  
Thumbs up

Am I the unmasked me?  
Am I the masked me?  
How 'bout you ?

(Trans. by Vivian Su)

# Waiting

## 等待

Lí, Siù

You are soft wind, I am purging fire  
 You are absent and yet with me, always  
 We are separate, but we seem complete

Wind is your mind, and fire is my expectation  
 You can ride the clouds floating in my thoughts  
 You are away but present to me

A little stamp is the embassy of love to us  
 Like summer's breath, rose buds open  
 Their intoxicating perfume subdues separation

Fire burns the time and space between us  
 Eyes and the heart of fire fight each other  
 My eyes blur and I cannot see you clearly

The wind sends the message of your vow  
 This gives me joy, I forget where I am  
 But I am suddenly sad anew



# Four Poems

## 詩 4 首

Lîm, Bú-hiàn

### 1. The Tall Building

In the tall building,  
Many folks go upstairs,  
Many folks go downstairs.  
The upstairs folks go downstairs,  
The downstairs folks go upstairs.  
Some go upstairs but not downstairs.  
Some go downstairs but not upstairs,  
Some go downstairs and also upstairs,  
Some go upstairs and also downstairs.  
Up up down down, up down up down  
Busy busy busy, so busy they get dizzy!

### 2. Sing Out the Happy Song

Look carefully  
Listen quietly  
See clouds see flowers see scenery  
Hear water hear wind hear melody  
Ah, open your mouth  
Sing out the happy song



3. Peaches

Peaches so sweet!

Peaches so pretty!

Peaches

Blushing;

Peaches

Smiling sweet!

4. Swallow

Ah, the swallow has returned

Calling for me

Oh, swallow

Welcome to our home

Do you still remember me?

So pleased

So grateful

For your greeting

(Trans. by 吳敏而)

# Revolution

## 革命

Lîm, Chong-goân

In democracy there are no free breakfasts  
Self-immolation is the last resort of the powerless  
Why not one life for one life, then that makes it even  
Why not one life for two lives, then you get one life extra than  
before

If you don't like your face you can change it through surgery  
Hire someone to work on it to change it  
If you had the will to self-immolate, why not the courage to  
struggle  
If you are bad-looking you need to get surgery to become  
better looking

There are no free dinners when building a nation  
You had better go to sleep if you shy away from having a revolution  
for Taiwan's independence  
The peaceful reform of the DPP is like a mosquito's biting  
a bull's horn  
As long as the KMT lives Taiwanese will be slaves to China

(Trans. by Vivian Su)

# Foggy Rain

## I Bông-bū-hō

Lîm Jū-khái

It's a fact that my automobile does need fixing  
 Sounding like a loud stuffy nose  
 You can even smell an odor of breakfast  
 However the blaze of car lights is fine though  
 illuminating five feet ahead brightly  
 Revealing water droplets floating in the air and  
 Hiding my daily route from my view.  
 I raise my head to have a clear look at the Sky  
 With my low spirits and the foggy rain  
 An unbreakable unbroken daybreak  
 While the streets and 台文筆會  
 Roads are getting noisier and noisier

Only a few days after the Lesser Snow<sup>1</sup>  
 At the suburban community in which I dwell  
 Rain drops do fall down  
 Wetting and humidifying my car's exterior  
 I wish the Heaven to send me the low atmospheric pressure  
 But, on this Blue Monday  
 There's nothing but some slight foggy rain  
 And once the Sun comes out and dispels the mist  
 Southern Taiwan will be brilliant as spring again.

(Trans. by E.H.T)

<sup>1</sup> Lesser Snow is the 20th of the 24 solar terms.



# The Lackey

## 走狗

Ô, Bîn-siông

The Mongolian poet says: There are two kinds of humans --

The human-shaped one and behaves like a dog

The dog-shaped one and behaves like a human

The Taiwanese poet says: There are two more kinds --

The human-shaped one and behaves like a human

The dog-shaped and behaves like a dog

Is the lackey shaped liked a human and behaves like a dog?

Is the lackey shaped like a dog and behaves like a human?

Is the lackey shaped liked a human and behaves like a human?

Is the lackey shaped like a dog and behaves like a dog?

Let's ask the lackey!

Written on October 13, 2017

(Trans. by Vivian Su)

# Two Poems

## I 詩 2 首

Ông, Khek-hiông

1. President Hsiao-eng

Everyone loves President Hsiao-eng  
Thousands of missiles are protecting the Taiwan Strait  
Our democracy and technology are famous the world over  
As the economy takes off investments are coming in

2. Please Protect My Future

In life there are sadness and suffering  
In Jesus there are hope and peace  
May the Holy Spirit dwell in my heart  
And the Heavenly Father protect my future

(Trans. by Vivian Su)

# Memories about Smoking

## 薰 記 事

Tân, Bêng-jîn

Can't remember when I started to smoke  
Everyone was in junior high was doing it  
Some even got started in grade school  
'Banana' brand, 'New Paradise', and 'Kang Lo'  
I followed my dad in switching brands.  
Mom kept scolding us,  
"Your dad's smoking gets worse and worse!"

It was a rite of passage to give someone cigarettes  
One day when I came home from college for the holidays  
Gave Dad a stick of cigarette out of the blue  
He lowered his head, kept puffing on it  
Not making a sound for a long time.  
When it started to get dark  
In the evening  
Dad told Mom,  
"Our son is becoming an adult."

In American movies I often see them smoke  
The gestures looked so cool.  
Then I discovered, when I came to America,  
That hardly anyone smokes here  
One feels really self-conscious  
Aggrieved and depressed  
Wanting to give a big sigh

To turn hundreds of years' misery of our people  
Into cigarette smoke

On the streets of Tokyo cigarette butts are everywhere;  
Not sure if they felt depressed  
Because of their historical misery  
Or their future without hope.

On the Shinkansen on the way to Kyoto  
The train cars were so filled with smoky air  
that I could hardly breathe.

When I was about to leave Kyoto Prefecture  
Decided to throw out  
All my duty-free cigarettes in the garbage

(Trans. by Vivian Su)



# Waiting for the Daybreak — At the Ong Iok-tek Memorial Hall

■ 等待天光 — 佇王育德紀念館

Tân, Chèng-hiông

From the summer of 1949  
When you left Taiwan in a rush  
To the fall of 1985  
When you suddenly died in Japan  
You never had a chance to come back

Using our tongues, we pieced together our Mother Tongue  
To become a ray of light  
From this side of the ocean  
I called you to turn back  
Using our pens, we linked up Taiwanese, word by word  
Into a bridge  
To lead you over  
From that side of the seashore

Step by step you turned and walked back  
After being barred at the edge of memory by the Power's prison-  
cage  
And pushed to the corner of history, covered by the dust of  
deception  
Your figure, almost indecipherable at one time  
Became more and more visible  
Your face, at one time blackened until almost unrecognizable  
Now becoming more and more visible

This time

There are no more special agents following you day and night

No more sounds of gunshot threatening and disturbing people

At most

A few fish poking their heads up to take a look

Some sparrows constantly making noises publicly

From now on

We can see the young, the old, male, female, foreigners or locals

Looking with curiosity 台文筆會

At the old faded photographs

Leisurely searching for a past

That for a long time rarely appeared

Hearing voices from North, South, East and West of Taiwan,

With a curious attitude

Reading stories that we could not forget

Written in unfamiliar styles

The footsteps that have wandered

And walked thousands upon thousands of miles

Are stopping on this piece of land to put down roots

No more drifting

The soul that has returned

Will live on its homeland to branch out and bloom  
No more sorrowful longing  
After over sixty years' dark nights  
No more exiles, or stealing passages back  
Here is our land, our home  
You and I, we will live on this place together  
To await  
Daybreak



(Trans. by Vivian Su)

# Call of the Tree — Please Take Good Care of Me

┃ Chhiū ê sim-sia<sup>n</sup> —  
Chhiá<sup>n</sup> hó-hó-á thià<sup>n</sup>-sioh--góa

Tân, Lī-bûn

I have always been here  
Before you were born.  
I sprouted and put down roots here  
Freely grew my leaves and spread out my branches.

I have always been here  
Before you arrived.  
I was here in the wide-open earth  
Enjoying my riotous growth

I have always been here,  
Nurturing thousands of living creatures  
With my thickly grown body,  
In the most beautiful mission  
Of the cycles of the world.

Who would have known, not long after you came,  
You started to fight with me for the land  
Saying that ‘development’ is the foundation of civilization,  
That space is the value of the new age,  
That I was in the way of your plans  
And I had to move.



Who would have known, not long after you came,  
You became arrogant like some big shot,  
Oppressed my livelihood  
Cut off my limbs with brutal force,  
Chopping off my veins with the ax of civilization

To you, my life or death is only  
The necessary selfishness of the march towards civilization.  
There will come a day when you will realize  
That my soundless death  
Is the judgment of your Karma  
That my death will lead you to your own inescapable misfortune.

(Trans. by Vivian Su)

# I Don't Understand Art

## ■ 我毋捌藝術

Tō, Sin-liông

I don't understand art, yet sensed the fullness of your love  
 When they first took back Taiwan, the colors were happy and joyful,  
 a little proud and showy.  
 Now, it has turned into a hellish rite, a sacrifice for the devil.  
 My fear through time has sliced my vocal cords, leaving no words  
 or sounds.  
 Your self-portrait on the ancestor's offering table -- what are you  
 thinking about?  
 Are you laughing at my embarrassment in front of the lenses?  
 Are hidden tears a good theme?  
 A woman shouldering the weight of a bullet, holding up the  
 separation you refused to close your eyes at death.  
 Walking along the streets of Kagi (Chiayi), passing by the places  
 you've painted so beautifully;  
 Now, they are black with the bloodstains of the stinky National Day.  
 I knew well that this is your favorite suit;  
 The bullet-pierced chest is about the passionate telling.  
 A brief will, the divination of your unwilling death.  
 Now, memories are locked in my wrinkled forehead;  
 I don't understand art, but know that one day the wrongs you  
 suffered will be revealed

I stumble painfully in the dark,  
Carefully, opening the canvases stored in the attic  
To wipe away the dust with a moistened cloth.  
I don't understand art  
Quiet, You Woman who hid away paintings. The bloody evidence  
hidden inside the ancestral tablet,  
Is the gap that the guard missed, that broke through the plans of the  
dictator.  
The unbalanced burden of life did not crush the hope in my heart  
Your youthful face is still looking, but my tears have already flowed  
out with the water in the fountain in the town center.  
Gone is also my youth. The pigments that did not expire could not  
achieve their salvation,  
And the brushes that got broken into pieces desperately longed for  
their master. They don't understand art either.  
Language of bribery is as glaring as the sun;  
Time has dragged down my ability to think; I have no strength left  
to move your agony.  
How far is your confident gaze on the offering table looking?  
Only one breath separated fate and justice  
My white hair has wrenched out my wait, turning into your  
companionship

I don't know anything...just want to know what you did wrong...

(Trans. by Vivian Su)



Note: This was written about Tiu<sup>n</sup> Kiat, the wife of renowned artist Tan Teng-pho. After Tan was executed by the KMT, Tiu<sup>n</sup> had a friend take a picture of his corpse. In the back of the picture was Tiu<sup>n</sup> holding up Tan's dead body to let the photographer take his picture. This is the only 'couple' picture they had. Ui Chhong-chiu (Wei Chung-chou) described it as: "one facing the camera, the other hid from the camera; one lies down, the other holds the other one up on her shoulders. One is in the land of the dead, the other in the land of the living." She also kept the bloodstained shirt and many works of Tan's. Eventually the artworks were collected in the book, *The Self-portrait on the Offering Table*. Tan did a number of paintings and drawings on Kagi, the most famous amongst them is "Out on the Streets of Kagi". He also died for Kagi. "Celebration Day" was a work of his completed in 1946, showing the Kagi City Police switching the Japanese flag for the Republic of China's flag, while the onlookers waved their flags excitedly. In that moment, no one would have guessed that Tan would meet his untimely death a year after.





Sàn-bûn

散文

Essays





# Identifying with the Land, Claiming Our Ancestors

## ■ 認本土才是認祖先

Chiú<sup>n</sup>, Jit-êng

Our bad neighbor, China, is constantly making crazy demands in order to take our possessions. It says that we are descended from the Yellow Emperor, so our properties belong to them. They also claim that China is the ancestral land of all the Taiwanese, so if we don't obey them, we are 'turning our backs on our ancestors.' In general, they just try any means possible to threaten and harass us. Incredibly, some people in Taiwan believe such blatant lies, and would rather abandon their own ancestral tablets to embrace those of China's. Such people not only say that they are Chinese, they also care more about China than Taiwan. It is important, therefore, to give them a clear explanation so everyone in Taiwanese does not get confused about who their ancestors are.

Some people's erroneous view about their ancestors is mainly due to the Han culture's discrimination towards women. Han culture is a patriarchal system which does not recognize the matrilineal bloodline. A woman who carries a child for ten months is only seen as a tool for making babies. All children born belong to the father. According to the Han cultural calculation method, inheritance is only carried out through the father's side. Therefore in each generation, only one parent or one ancestor is counted, which on the outside seems to make matters simpler. However, two problems result from such calculation: 1. Unfairness to the mother. In our bodies our mother's bloodline also flows. Then why is the

mother not considered one's ancestor? 2. In the case of the property being inherited by someone unrelated by blood, is such inheritance meaningful? I once heard someone say, half-jokingly, that one's daughter's child is definitely one's own grandson/granddaughter, but the child by the daughter-in-law may not 100% be one's real grandchild. Therefore, to let one's daughter inherit one's property is in fact more reliable. Strangely, there are a group of people who, while having daughters, yet claims that their daughters cannot inherit their property. Instead, they would rather raise a stranger's son to be their heir. I say we need to break down such sexist, discriminatory Han cultural practice, and accept both our male and female grandparents or ancestors. Moreover, we must not allow China to take advantage of this fallacious thinking to bully the Taiwanese people.

People who had the basic knowledge of genetics know that everyone is born from two parents, the father and the mother. And our parents have their parents. So each generation there are two parents, every two generation there are six in total, and every additional generation there are the double number of ancestors, until for ten generations there are 2,046 ancestors. Going back to the bloodline issue, the percentage of inherited bloodline from the first generation to the 10th generation is only 1/1024, as thin as paper. Of all these 2,046 ancestors, probably only the first generation came from abroad; all the other 2,045 of them were from Taiwan. Thus if we don't recognize these 2,045 Taiwanese ancestors, but instead go claim the one that is thousands of miles away in China, such thinking makes little sense.



An immigrant society, Taiwan is surrounded by water. Throughout its history, successive waves of people have come and gone. Mostly, the immigrants were male. If we go by the Chinese method of counting our descendants, then all Taiwanese people are descended from foreigners. How do we account for the aboriginal peoples then? Actually, if someone lived in a place long enough, it will become their real home, and they will intermarry with whoever is already there. Although a small number of immigrants marry foreigners, most will marry whoever lives on the land. Now isn't that crystal clear? The main bloodline of our ancestors is found here, where most of our ancestors lived. This is what is meant by "identifying with the land, claiming our ancestors".

The central concept of Han culture ignores the phenomenon of the nativization of immigrants. In general, for most first-generation immigrants, they still have many friends, relatives, and even parents in their home country, and it is natural for them to miss their home country. Before this generation dies they usually give their last instructions to their children about bringing their bones or ashes back to their home country to bury. The second generation will generally obey their father's request, and laboriously bring their father's bones or ashes back to the home country. When they get there, what usually happens is that they can't really recognize their relatives, and the environment is unfamiliar to them. As a result they do not beget any warm feelings for their father's homeland. In addition, with the journey being so long and arduous, including the crossing of the dangerous 'Black Ditch', the Taiwan Strait, the second generation most probably wouldn't want to have their

ashes brought back to the ‘old country.’ At most they will want the direction of their tombstones to face the ‘old country.’ By the time the third generation comes around, they will barely have any knowledge of the relatives in their grandfather’s homeland. Instead, they’ve already established their family with the local people, have friends who are the local people, and own business, livelihood in the ‘new’ land. The ‘homeland’ is only a distant memory, and most of their ancestors now come from the land in which they are living. Thus it is really practical to identify with the land here.

At this point, I want to stress that I am not one to forget one’s ancestors. Rather, I am calling for taking a wider view of remembering one’s ancestors and not to mistake whom one’s ancestors really are. According to common sense, unless one’s ancestors (or grandparents) often married foreigners, otherwise, successive generations will propagate on the land they are living, get married to the people who live here, so most of the ancestors are from here. Many recent genetic blood tests have proved this. Probably many of you have had this experience: You meet a complete stranger somewhere, and somehow you strike up a conversation. Pretty soon, both of you find out that you are distantly related. This illustrates a Han saying that “Cousins on the father’s side are blood relatives; on the mother’s side, bystanders.” Despite the fact that these two types of cousins are genetically equally distant, but the ones on the mother’s side are left out from the genealogy book, so they become ‘bystanders’. As a result, we have many relatives in the matrilineal line that we aren’t aware of.

There are many things from China that aren't necessarily real. Some even question the existence of the Yellow Emperor. But for the sake of argument that he is a real historical figure, after 200 generations, wouldn't the bloodline be so diluted that there is almost nothing left? We Taiwanese people should wake up to the fact that our relationship with the people across the strait is one of 'Chit lāng chit ke tāi, kong-má sūi lāng chhāi' — Each family takes of its own, and no one interferes with another. To put it more bluntly, since our ancestors are in Taiwan, when we want to acknowledge our ancestors, simply identify with this land. We revere our ancestors with gratitude, feeling, and for the passing of old wisdom. If we give up their language and culture, then it serves no purpose when we say we are worshipping our ancestors. As mentioned in the beginning, most of the ancestors were rooted in this land, and they have become bound with this land, so when we recognize the land's culture and language we are truly acknowledging our ancestors. Only by identifying with the land do we truly claim our ancestors; don't make the mistake of calling a thief "father".

Written on Sept. 15, 2022  
(Trans. by Vivian Su)

# I Have Heard the Sound of Love

■ Lán有聽 tiòh 愛 ê 聲

Lí, Siok-cheng

If I can go back in time, would my life be any different?

Traveling on State Road 6, whether it's going to the chiong-hoa County Private Christian Joy Nursery (a care institute for special-needs children and young adults) or seeing Dad off on his last journey, I always feel a sense of sadness. Only one breath divides life and death; one can only try to face Destiny's challenges. It seemed as if in a blink of an eye, and my oldest son, Tuo Tuo, is already 31. Oh, my dearest, most precious baby, seeing your angelic smile, my heart hurts for you. Is it your fate, or medical malpractice? No matter what, I will take care of you to the end of my life. It was because of my marriage to your dad that we became mother-and son!

My parents got married when he was 19 and she 18. They had seven children, five girls and two boys. I am the third daughter. My family lived in the countryside, near the tourist spot 'green tunnel' and Ji Ji Train Station. You can find our house after you go past the railroad crossing. It's the five-story house by the side of the road after you turn left. My family barely got by by growing fruit, raising chickens, selling bread and school concessionary items, and assembling factory products at home. My mother was a good homemaker and a good cook – her wine chicken and pig's

feet noodles were legendary. My father was a serious man, good at keeping his words, responsible, and neat-looking. He wanted us to keep our rooms clean and tidy, hand-mop the floor with rags to ensure cleanliness. He enjoyed cooking, especially a rich, savory and spicy bowl of beef soup. He also liked to drink, smoke, and chew betel nuts, and would not quit those habits no matter how many times we begged him. I think his esophageal cancer was due to those bad habits.

One day, the three of us older girls went to play near the railroad tracks by jumping over the railroad sleepers. From far away we saw our father's angry, swollen face, with a rubber hose in his hand. We got scared and trembled, and ran back home quickly. As soon as we came inside, all three of us knelt on the floor. My big sister, who was the leader, got it the worst. Our father kept beating her with the hose until he got a cramp in his arm. Mom cried and begged for his mercy while pulling at his arm to try to stop him. The punishment was changed to holding a pan of water over our heads, and we could only let go of it when it got too much for us.

I, who did nothing wrong, felt aggrieved to be beaten and ran out of the house. Dad chased after me and I was in such a fright to see him that I fell on the ground and stayed there, crouching down. With one hand holding my head, Dad beat me with his other hand on my back, and dragged me home to continue punishing me by having me kneel down. When I screamed from the pain, Dad scolded me severely, "So, your wings are hard now, and you become disobedient? You can run fast now for your Old Man to chase after?"



If I don't teach you proper now, who knows what kind of delinquent girl you will become when you are older!"

He then got a feather duster to use as a whip, and kept scolding me as he whipped me with it, with his face becoming all red, and me crying and having my nose running at the same time.

"I won't do it again, Pa.."

"What! You are thinking of maybe a next time!" More whipping, and it did not stop until he ran out of breath.

My back was now all red and swollen. Worried that I might have gotten some internal injury, Mom took me to the kitchen to give me some water to drink and comfort me. The near-death experience taught me never to take a wayward step again. Today, I have realized how hard it is to be a parent when I am a wife and mother myself. However, I would never use the same type of discipline on my children.

In such strict home environment, I longed for the day when I can leave home to work. All of us inherited from our parents the tendency to get married early, and we all got married at age 18, except for my younger brother. Despite Dad's serious mien, he had a soft heart. On the day of my older brother's wedding, my younger brother was killed in an accident when he was riding his motor scooter with his girlfriend in the back to get to the wedding banquet. For many years afterwards, when our family thought of my younger

brother, sorrow filled our hearts. As for Dad, I felt like crying for him when I recalled how brave he was. When he was undergoing treatment for cancer, he didn't want to burden us. He prepared all his own meals and took the train and taxi from our small town to the hospital in Taichung for his treatment. It wasn't until the last stage of his cancer that he consented to let me accompany him to the hospital. Dad, you faced the cancer bravely to the very end, and faced death optimistically, instructing us not to have tubes inserted or perform resuscitations when the time came.

After being transferred to the hospice ward for a few days, Dad departed this world peacefully. His oldest grandson and I accompanied him in the ambulance that day. I told Dad that we are going back home, and him to go on his eternal journey peacefully, to reach the Pure Land and practice reciting sutras with Lord Buddha. I told him, "Rest in peace – we will take good care of Mom. Dear Dad, when you see Little Brother, you must have so much to talk about with each other. Don't forget to come back and see us sometime..."

Our marriages are dictated by Heaven. In my last year of high school, I secretly got a part-time job at a steakhouse with a classmate. When Mom and Dad found out, they insisted that I quit because they thought I might be swindled. After I showed them where I worked, they consented to let me continue working there. But I got pregnant by my boss accidentally. So at 18 I married my husband, who was 19. Our wedding took place a week after I graduated from high school. The family I married into worked in

the fields, were good-hearted, responsible people. My husband had an older brother and sister. My brother-in-law did not get married until he was 38, and married a Vietnamese woman at his mother's behest. His wife was a lazy woman, always saying she wanted to leave if she didn't get to have her way. My brother-in-law inherited the family land, did not have to worry about money, and was often not home. He only came home to ask for money, and was often in and out of rehabilitation centers. We suspected that he had a drug habit.

When my husband had to serve his military duties we closed down the steakhouse to prepare for the arrival of the baby. I was a dutiful daughter-in-law, followed a regular schedule in my daily life and ate very normally. So it made sense to me that, being young, I should have an uneventful birth. But when I was in my sixth month, I suddenly had pain in my stomach one day. We went to a nearby hospital and found out that I was three-fingers dilated. The doctor decided not to give me anything to delay the labor, and sent me home. But during the whole night my stomach still hurt, so much that I was perspiring profusely and breathing heavily. Early the next morning I went to another hospital to have treatment to prevent early labor. The pain persisted. While staying in the hospital for two days, the doctor found out that the baby had rapid heartbeat, and discovered that its head was stuck in the vulva and was out of air. The doctor suggested having an abortion because the baby might have brain damage. But since it's my destiny having him, I decided to deliver him. When Tuo Tuo was born, he weighed only 1700 grams. His skin was transparent, all the veins and organs were

visible. It would cost us 2 million NT to keep him in an incubator, plus other medical treatments for two months. With tears, I leaned next to his ears and said: “Son! Let’s go home. It’s not that your dad and mom don’t want to spend money on you, but that we can’t stand seeing you with all the tubes in your body and the bruises from the needles. Be brave and live! Let’s fight together!” Before leaving the hospital the doctor had us sign a letter of promise saying that all the risks would be born by the parents. I wiped away my tears, and carefully held my precious son, weighing only 1200 grams, leaving his fate to the Heaven whether he will live or die, and cried all the way home.

Gradually Tuo Tuo grew up. He was deaf, blind, unable to walk or talk. His IQ was about that of a six-month-old. For his whole life he was bed-bound. He was diagnosed with multiple cerebral disabilities. The day after I got my driver’s license, my father-in-law gave me a car so I could take Tuo Tuo to his doctor’s visits more easily. He stayed home with us until age 6. Afterwards we put him in a home for special children, that received government subsidies. Every month we paid fifteen thousand for his care. Before he was 15, during every winter and summer vacation, New Year’s holidays and major holidays he was brought back home for us to spend time together. For 31 years, I did everything asked by the institution to care for him. My Darling Child, it was Mommy’s fault that you came into this world and suffered. Although I have never once heard you call me ‘Mommy’, from your smile, I have heard it.

(Trans. by Vivian Su)

# The Making of a Leader

■ 做頭人 ê Pō-sò

Nâ, Chhun-sūi

A big headache it was coming up with a name for our national organization,  
 The government wouldn't allow us to use the name 'Taiwan';  
 Asked us for the membership charter,  
 But we hesitated due to the name 'Chinese'.  
 To gain a good name and power it takes strategies;  
 All the salaries are donated, yet the expenses were continueing.  
 If people liked you, then you feel good;  
 Going ribbon-cutting is both wonderful and fulfilling.

After Dad retired in 1983, he formed a 'North District Rock Appreciation Association' with a few people in Sui-hong (Ruifang). A little later he also founded 'The Artistic Rock Society of Taiwan' and became the president of both organizations. He took it upon himself to bring members to go hiking and cross streams in search of nice rocks while enjoying the scenery. He also had to choose good dates to put on exhibition, lead groups to go to different places to check out other exhibits, and get sponsors to print exhibition catalogs. All these tasks kept him busy, like a millstone that never seemed to stop.

One day, I returned to Sui-hong to seek out A-bun. A-bun is the secretary for the Rock Appreciation Association, and is always busy with a group of rock aficionados every day, so I rarely catch him in the office. That day, he happened to be making tea at the office lounge. I asked, "What craziness are you guys into these days?"



“F\*ck! Didn’t anybody tell you that, to have a national organization, you’ve got to do all kinds of big and small things they ask you to? I feel like cussing when I think of all the stupid sh\*t we have to do!”

“Oh Stop whining! Thought you were friends with some people in the City Hall, people you’re always hanging out with. Is there anything you can’t manage?”

“F\*ck you! Don’t you know that the Department of Interior has a rule that all nationally-based organizations have to include the words ‘ROC’ or ‘Chinese’ in their name and that you can’t use ‘Taiwan’? Because of this, I’ve almost gone to fistfights with those idiots. That’s the thing that I hate the most. As for the other requirements, like having a founders’ meeting, making an organizational charter, finding members from several regions, and so on, those are all your dad’s responsibilities, what he spends his blood, sweat and tears on. I don’t worry about those.”

“Is the work hard?”

“I am still young, so not too bad for me. But your dad, he had to travel all over the country, to Hualien, Taitung, Kaohsiung.. even Penghu to find members. He is more determined than I am.”

“Why do you say that?”

“F\*ck!” With one gulp, A-bun finished the rest of the tea, then continued. “Don’t you know?”

“What the f\*ck are you talking about? How the hell would I know anything about the tricks the government plays to trip people up? I ain’t no know-it-all!”

A-bun poured out more tea, sighed heavily before continuing: “The society these days only cares about money. They don’t care anything you say. Every time you want to socialize, meet people, spending money is the basics. You’ve got to be willing to spend, and to do it quickly; if you don’t, people won’t even give you the time of the day!”

“Brother Bun, I don’t get what you are saying, can you make it plainer?”

“See, your dad, every time he finds out that there was going to be a rock exhibition of some kind, first he will send some flower baskets or flower wreaths to congratulate the organizer. Then on the opening day he will go there in person to attend and add to the festive atmosphere. And if he was invited to cut ribbons, or be a judge or a juror, not counting the money he already spent on the flowers, he will have to pay for the airfare or train fare to get there. As for any honorariums they give him, he would immediately give them back to the organizers as a contribution. He earns practically nothing, and usually spends three to four thousand each time on travels. By spending money like this, he’s earned a pretty good reputation; people everywhere want to invite him to go to their events. He’s probably the most well-known rock enthusiast there is. Every time he goes out to recruit members, they all want to join at the first asking. They even want to nominate him as president-general of all the associations. It’s only him that has what it takes

to do it; I don't have either the money or the finances to play this game." A-bun talked non-stop, saliva coming out from the side of his mouth.

"So this is the kind of stuff he's been busy with. I had no idea until now that there are such shady business going on. No wonder he's always saying he's too busy to see me and talk with me. So, this national organization, how is it coming along?"

"On this unprofitable business we were kept busy for several months; I am really tired out. Doing this is more tiring than tending cows in the shed, let me tell you. It's a good thing that it's almost finished; or I would go crazy."

A week later I went back to my hometown, saw my father, and asked him if what A-bun said was all true.

With a smile, Dad said, "Of course they are. Why wouldn't they be?"

"Then isn't the cost rather high?"

"Not really. In my life I've never been the head of anything national. As long as the necessary work gets done, and I gain a good name for myself, the money spent is worth it."

In the Four Books, Confucius had said, "...as the bodily Qi weakens, one must stay clear of gain". The word 'gain' here means financial wealth. And Dad indeed is following this adage. He spends money to enjoy life, be happy, and he has found a good hobbies to

occupy his time. According to him, to gain the name and fame that he's never had before makes him happy. Seeing him happy, we are happy, too.

To be honest, 'artistic rocks' are to be seen and talked about, not written about. It so happens that Dad hasn't had much formal schooling, only lots of experiences of the world. He can find association members quickly, has some extra money to spend, so this business (running the rock-appreciation associations) suits him. I have given him my vocal support, saying that it makes me happy to see him being so enthusiastic about his hobby. The only drawback is, from the day he became the association president, whenever someone gets the fancy idea of wanting to publish a book and asks him to write a foreword, he would ring me up to ask me to write it for him. Since I have never attended the meetings or the events, I know very little about what they do, and have no idea how to start. Therefore, whenever he asked me to do something like that my head gets hot and I would spend a lot of time worrying about how to go about it. At the end, it usually turned out to be only about a dozen articles long.

(Trans. by Vivian Su)

# A Viable Path for Spoken and Written Taiwanese — Romanized Taiwanese: Taking the Eng-Cheng Dialect As an Example

■ 台語文 ê 活路— Pêh-ōe-jī (以永靖腔做例)

So, Iàn-tek

The Romanized Taiwanese is a fascinating writing system that is scientific and international. I say it is scientific because it can be acquired easily and it is science-based. It is international, because foreigners can learn it quickly. It only takes 17 letters to solve all the problems of turning Taiwanese into a written language. If you were to use Han-ji (Chinese characters) to write Taiwanese, I promise you your hair will turn all white before you have learned how to write everything. Even if you were able to write out all Taiwanese words in Han-ji, someone would still have questions on some words you wrote in Han-ji, saying that they are not the right words. People long ago said, ‘having read the Four Books and Five Classics, still don’t know what goân, ngô, ku, pih, chàu are’. How does one write goân, ngô, ku, pih, chàu in Han-ji? Therefore I suggest that we should all try to focus on studying the real Taiwanese writing system – Pêh-ōe-jī (Romanized Taiwanese).

There are some people who claim that the Taiwanese language only has sounds but no written words, and that it is really troublesome to write things in Taiwanese. Those who study written Chinese get annoyed at this, saying that all words pronounceable in



Taiwanese can be written out in Han-ji. These people spend decades studying to write Taiwanese in Han-ji. At the end of their life they still haven't finished their goal. This would not be a problem if one reads or writes Taiwanese using Romanized Taiwanese. We must start by getting rid of the notion that only Chinese characters are 'real words'. If that were true, then very few cultures in the world have 'words'. The soul of a language is its sounds; written words are only their written records. So those who say that Taiwanese has no words (/characters), and only sounds, including the ones who insist on writing out Taiwanese with Han-ji, are in the wrong.

台文筆會

For every country in the world, language started with sounds, not words. Later on, for the sake of keeping records of documents, history, geography and other things, words/writing symbols were invented. And ever since God created humans, there have been languages (meaning spoken sounds as languages), yet there were no written words at the time. It was the same all over the world, in any country, that sound came before written symbols. Mandarin Chinese was no exception. To insist on using Han-ji to write Taiwanese will cause one to encounter many headaches. The following is an essay with words in the Eng-cheng dialect written in Romanized Taiwanese. Please try to sound them out. If the author had attempted to write them in Han-ji, then the author's true voice would not have been possible to be discerned.

Toakongsoa<sup>a</sup> in A-lien, Kaohsiung is a biân-siàn (famous site) with tiat-siat (special features). Its kián-siat (scenery) is charming, and there are kiat-biân (revolutionary) solders on the foothills. I am from Ián-chiân (Eng-cheng); our famous local produce is giân-gián (longan, ‘dragon eyes’). There is kian (a) pian ko siat fruit and (ice shop) whose proprietor is named Ián-siàn , and he sells chhian-pian (shaved ice) and giân-gián (longan). His younger brother is named Iân-chhiân, and they have good siàn-chiân (personalities) and tiat-hiân (morals). The chiân-hiân (way) they kian-iân (run) their fruit and pian ko siat (ice shop) is really khián-tiân (commendable). At night there is lián-lián-chhian-chhian (nobody on the streets), but on holidays the streets are full of people. Ián-siàn says his head is tiân-tiân (hard), and he has bad hiân-chiàn liân-liát (administrative skills), so his father biân-liân (ordered) him to sell chhian-pian (shaved ice) and giân-gián (longan). Following their father’s tiân chiàn-chhiat (policy making), the two brothers chiàn-siat chiàn-biân (have proven) that selling chhian-pian (shaved ice) and giân-gián (longan) can bring good siân-chiat (results). In this society we need chian-ian (elites) to be kiân-chian (competitive) in business.

The way Ián-siàn talks is very mature, and his brother Iân-chhiân is very chiàn-kian (upright) in how he does things; the two brothers treat people chhian-chhian-piát-piát (very honestly) and chiat-kiát (with good attitude). On every Mother’s Day, the two brothers wear a velvet flower hian-chiân (on their breast). Their

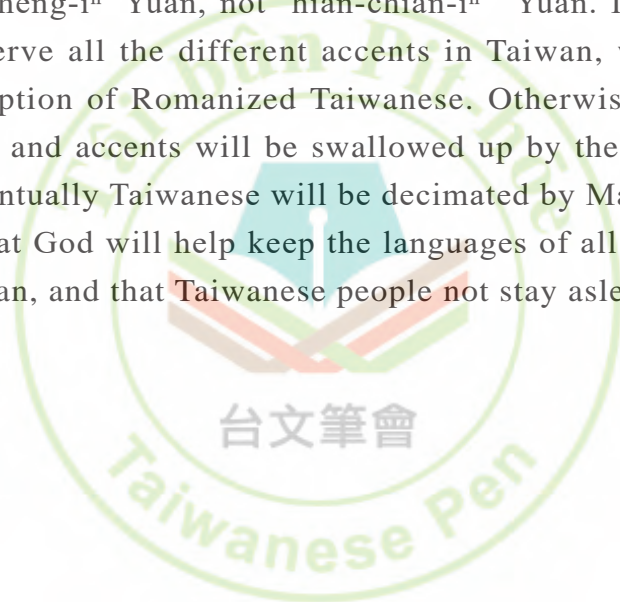
parents have tian-liân (drilled into them) to read the Siàn-kian (Bible) every day, and not do it hiàn-hiàn (with enthusiasm) in the beginning and lián-lián (half-heartedly in the end).

✘Some people like to live lives that are piân-piân-chiān-chiān (quiet and uneventful); others iân-iân (have time) to sing in the iát-kian (shower stall) every day. If you like to eat some pian (ice), come to Ián-chiān—our popsicles are lián-lián tiān-tiān (really cold and hard).

Unless we write Taiwanese in our local dialects, we won't be able to show the author's authentic feeling. One day, I purposely went to Ián-chiān, to, you won't believe this, talk with the local people there and to hear them say, "Ián-chiān ê ki-á-pian lián-lián tiān-tiān, pò<sup>n</sup>-mê ke-lō lián-lián chhian-chhian" (The popsicles of Ián-chiān are cold and hard, and the streets are empty late at night) People from Ián-chiān pronounce the sound 'eng' as 'ian'; this is a special characteristic of the people of Ián-chiān. After I parked my car in front of the gate of the local elementary school, I walked into the guard's booth to talk with the two middle-aged women there, for about a quarter of an hour. Next I went to the Seng Bi Cultural Park to speak with the groundskeepers there. Although we had a nice talk, unfortunately I found out that many Ián-chiān people have lost their own accent, and their accent are weaker than mine, a stranger. I asked a young woman in her twenties how she

pronounces ‘Administration ĩ<sup>n</sup> (Yuan)’ in Taiwanese, and she said, ‘hêng-chèng-ĩ<sup>n</sup>’ Yuan, not ‘hiân-chiàn-ĩ<sup>n</sup>’ Yuan. I think if we want to preserve all the different accents in Taiwan, we must push for the adoption of Romanized Taiwanese. Otherwise, many minority dialects and accents will be swallowed up by the dominant accent, and eventually Taiwanese will be decimated by Mandarin Chinese. I hope that God will help keep the languages of all the ethnic groups in Taiwan, and that Taiwanese people not stay asleep anymore.

(Trans. by Vivian Su)



# The New Sprouts of Tâi-gí — Taiwanese Children’s Stories

■ Tâi-gí puh sin-í<sup>n</sup> — Tâi-gí gín-á kó

Tân, Kim Hoa



In 2021 I started a class at the National Cheng Kung University called “Appreciating and Creating Taiwanese Picture Books” in which I led college students to broaden their scope in Taiwanese through Taiwanese picture books. In the course, I taught them things like Taiwanese geography and local history, cultural literature, and language writing systems. I also invited award-winning authors of picture books to talk about their experience and creative process. The themes for making the picture books were left to be decided by



each group. After discussion about what themes to use, each group assigned the tasks involved according to each member's specialty. Some got to make the drawings, some did the writing, others did the voice recording, and still others did the layout and graphic design. The young people showed lots of liveliness in their thinking, and all were capable of instant creativity in the name of team spirit. While POJ (Romanized Taiwanese) posed their biggest challenge in the of making the books, they were all so dedicated to the project, that by the end of the semester they were able to present excellent works and felt pretty good about themselves.

In 2022 I held the same class again. This time, the director of the Taiwanese Literature department, Professor Ui Bun Chiu<sup>n</sup>, suggested that we step away from the classroom and have some dynamic activities by asking the students to give storytelling to children. This would be a way to accomplish the full range of language skills: reading, listening, writing and speaking. In a little while, the students started designing posters announcing “the NCKU Under the Big Tree Tâi-gí Children's Storytelling Lecture Hall”. Right after the start of the spring semester, from April 16 on, each Saturday morning from 9:40 to 10:20, each group had to take turns to give a story reading. The activity not only increased their motivation for learning, it also made the experience of listening, speaking, reading and writing of Taiwanese more part of daily life.

For the first storytelling I asked our assistant, Ka-bín, to give us a demonstration by reading the story, “The A-lô Fairy Chorus”. Afterwards the students did their own stories. Some students used ready-made picture books while others used stories they made up.

Besides telling stories from books, during the storytelling time the students also used flash cards to teach the children POJ. The first story, “Does Auntie Have Black Shoes?”, was about the migratory bird the black-faced spoonbill, and POJ alphabets. Next was “The Fruit Cow Guesses the Riddle”, which taught about fruits. The following story, “Let’s Go Out and Play”, was about insects. In the “Matsu” story, folk beliefs were introduced. Next, “The Pearl of Ka-lam Plains” not only taught about the hard work of being a rice farmer, but also the wonderful taste of the Taiwanese rice. In that lesson, Giam Eng-leng’s song, “The Taiwanese Rice” was taught to the children with movements. The next moment, everyone was on their feet singing and dancing. Although these college students didn’t speak very fluent Taiwanese, and tended to make a few mistakes in their pronunciation, they still showed their best effort in the collecting and arranging of materials for storytelling. They did an excellent job!

The adorable image of kids big and small interacting together stirred up no small interest in the community. The day following the first storytelling, it was on TV news. Then came the reporters to do some interviews. The day the interview was held was the day that the mechanical students were presenting. Their personality was quite lively, and they gave their presentation with a panache despite not being all that fluent in Taiwanese, or as literate in POJ as the Taiwanese Literature department’s students were. Using the story of “Animal Farm”, in which a group of animals (the meat eater) oppressed another group (the vegetable eaters), the students conveyed the ideas of 2-2-8 human rights and justice. At the end of the presentation all were urged to not hurt others and

young children were taught the importance of human rights and justice. That session was concluded with the singing and dancing to the song, “He is Our Treasure”, exhorting equality, justice and reconciliation.

The NCKU “Appreciating and Creating Taiwanese Picture Books” course is aimed at searching for people to nurture their Taiwanese speaking and writing abilities in this age of dying mother tongues. Through the training they received through ‘the NCKU Under the Big Tree Tâi-gí Children’s Storytelling Lecture Hall’ project, students improved their Taiwanese speaking ability. They also learned to love the land and become interested in their mother tongue by speaking their native language. The project also created opportunities for young adults and children to speak Taiwanese with each other. Not only that, but seeing old people and young parents who love the mother tongue and want to safeguard and nurture it to gather under the big tree, dancing with the big and little kids, at the risk of their health during the Covid-19 pandemic period, deeply moved me. I am so grateful for everyone who came.

In two semesters we have completed twelve Taiwanese picture books. They are: “The Big Seaside Project”, “An Important Day”, “Apple Goes to School”, “The Caterpillar Looks for Its Mom”, “Don’t Do That!”, “A-phôe the Picky Eater”, “The 2-2-8”, “Little Red Ridinghood’s Green Trip”, “Who is the Thief?”, “Blackie Wants to Hide from the Rain”, “I Want to Play with My Cellphone”, “If You Want To Succeed, You Have to Try Hard”. To save our mother tongue, everyone’s concerted efforts and speaking it will

be needed. I hope that one day, these students' creations, touching on various fields of knowledge, will be published, to add more Taiwanese pictures books for children to listen to. Then Taiwanese pictures books will become the seeds from which the Taiwanese language can grow, become strong, put down deep roots and become vibrant in the world.

Written December 25, 2022  
(Trans. by Vivian Su)



# Louise Lee Hsiu's *Circulating Moon in the Well* Penghu Trilogy to Come!

井月流轉，澎湖三重奏！  
李秀《井月流轉》話頭

Tēn, Pang-tìn

1.

In 2022, I was taken to the hospital by ambulance for isolation treatment of COVID-19. I did not panic, but just accepted my fate and faced it calmly, because it had been three years since the epidemic in Taiwan became severe. Then, unexpectedly, I received a call from Louise Lee Hsiu. I couldn't believe it. I didn't know she had my phone number. Sure enough, 26 years ago she had written Penghu Moon in the Well in 1996. Now she has completed her second novel *Circulating Moon in the Well*, which will be published soon, and she would still like me to write the preface.

2.

Well Moon, what a wonderful image!

When I was a child during the years of homelessness after the war, I could barely squeeze into and sleep on the mezzanine next to the tiled roof. Fortunately, in some seasons, when waking up in the middle of the night, I could look up at the moon through a piece of light-filled glass in the roof tiles, or gaze for a while at the moonlight pouring in from that “tile moon”.



In recent years, my eyesight has weakened, and in the ward, with only a mobile phone, it was really difficult to read the entire manuscript, and write the preface. However, the Buddha said that looking back 500 times in the previous life is only in exchange for passing by once in this life. Am I going to rub shoulders with Louise four times? What an opportunity of fate!

3.

In August 1996, Taichung Morning Star Publishing House, which had a close relationship with me, invited me to write a preface for Louise's Penghu Moon in the Well. Although I couldn't accept the request, I still deeply remember this event.

At that time, I had just taken over for the dean of the Chinese Department of Jingyi University, who had worked hard to promote Taiwan studies and literature for six consecutive years, and I also took over as editor-in-chief of "Taiwan Literature and Art". As well, I did a speech tour in the United States. I also agreed to return to Taiwan to immediately participate in the co-organization of the Literary Camp in the Xingfeng area, and then to participate in the mobilization of the academic circle for the first direct election of Taiwan's president, etc. Needless to say, I was working all year round. Moreover, I was far away, so I dared not promise, but I tied a rope and recorded things in my heart.

In 2001, the Ye Shitao International Symposium on Literature was held in Kaohsiung. At this event, I happened to meet a lady

with a “Louise Lee Hsiu” nametag who came to meet me. I immediately stepped forward to acknowledge her and apologize for the past. According to my diary, it was a very Taiwanese literary day. In my diary, after her name, I added “Ingrid Bergman + Susan Hayward” (does she have Western blood?). That was my first impression of meeting Louise. In 2002, she immigrated to Canada as a writer but I didn’t know it.

In 2013, as the director of the Education Bureau of Tainan City, I went to Annan District, Tainan City to see an opera based on the textbook *Flying Tiger General* in Anqing Elementary School. Because that night happened to be the last performance of the opera by the Gudu Puppet Troupe in the open air, I temporarily canceled the rest of my itinerary, put on a raincoat in the light rain and stayed to watch, in order to cheer for the teachers, students and parents of the whole school. I saw Louise, who was also wearing a raincoat, and when I was invited to give a speech before the end of the show, we came forward to meet each other, and had an unexpected conversation in the rain. It turned out that she only returned to Taiwan from Canada for a short time, but she did not forget to participate in some Taiwanese arts activities. It was really a wonderful fate to meet each other again!

Now in September 2022, I received a call from Louise while I was in the isolation ward where there was no freedom at all, saying that she had devoted another six years to completing her second consecutive novel *Circulating Moon in the Well*, and because

of COVID-19, she stayed in Taiwan to handle publishing and exhibition matters, and would soon return to Penghu to hold a book signing event, and then return to Canada. I asked myself, “Do I really want to let this opportunity pass me by for the fourth time?”.

4.

I remember that I also payed attention to Penghu, but it was not an island or archipelago, nor literature; it was Taiwan’s strategic security key.

In 1997, I ran for mayor of Taichung on behalf of the newly established Taiwan Independence Party. At that time, I was expressing my political opinion about how Taiwan was founded and why Taichung was established as the capital. I described the distance between the central mountain range, all the way west to Taichung Port, pointing out the protection of Dadu Mountain and Bagua Mountain, forming an island country of Taiwan. In addition, the adjacent sea area, with Penghu at the apex, connecting Tainan in the south and Hsinchu in the north, forms a triangular area. Due to the shallow seabed, it is not easy for China to threaten Taiwan. The military geographic situation also offers the most favorable conditions for the establishment of the capital of the island nation of Taiwan. Of course this is defense and politics, not literature.

Cai Tinglan (1801-1859), who was a scholar in the Qing Dynasty and a native of Penghu, once went to Fujian to take a government exam. On the way back to Penghu from Kinmen by

sea, he was blown away by a typhoon and drifted to Vietnam. Due to some international political and commercial considerations at the time, he chose to travel from south to north on the Indochina Peninsula, and spent four months walking back to Fujian, then back to Penghu. Finally he gave lectures at Yinxin Academy next to the Confucius Temple in Tainan. Later, he wrote about his fantastic journey in *Miscellany of the South Seas*, which not only became a bestseller at the time, but also first appeared in Russian translation in 1877, followed by French and Japanese translations. It was published in Taiwan 150 years ago and printed in many languages around the world. This was an adventure of ancient Penghu people that developed because of the external situation, which is very different from Louise's active creative mentality in *Penghu Moon in the Well* and *Circulating Moon in the Well*.

5.

There is an ancient well in Penghu. Louise's character Shiang-Sao washes clothes in the well in the early morning when the moon is still high in the sky. She looks at the moon in the well and sighs. *Penghu Moon in the Well* talks about the hard work of the Penghu people who migrated to Kaohsiung, but they are all still in Taiwan after all, so there is no sorrow for the uprooted. However, in *Circulating Moon in the Well* there is a little drifting because they have all moved to another country. However, the title of the second chapter is "Living on this planet together, everyone is a family", and in this way is saying that if you are with your family, you are home.

Every character in this book was created by the author after circulating the whole earth herself. You can become Buddha, but not Siddhartha. So every character in the book is unique.

The front and back covers of this book, as well as the illustrations, are all paintings by the author Louise Lee Hsiu. In addition to allowing literature and painting to reflect each other, there is a map of Penghu on the cover and a map of Canada on the back cover. Penghu and Canada are closely related. Louise also painted a self-portrait entitled “A Senior Woman Flies.” She is wearing corsages from Canada and Taiwan, symbolizing that she has become a citizen of the world. She says that art is prayer, which means that she always prays for life, for all things, and for world peace.

This reminds me of the albatross, the largest bird in the world. The albatross has a wingspan of up to three meters and usually does not fly, so it is always mocked as a “stupid bird”. Only when a storm comes and all the birds are scared to hide, do the albatrosses swoop down from the cliffs and soar happily. It can ride the wind for six days without flapping its wings; it can circle the earth in two months. French poet Baudelaire (1821-1867), a pioneer of modern poetry, wrote a poem entitled “Albatross”, praising the difference between it and ordinary birds. I think Louise's “circulation” is like an albatross. It is autonomous and proactive. It is not like firewood, rice, oil, salt, being blown away by a typhoon. It is not being too frightened to move, let alone run away in fright. She is an albatross who spreads her wings on the wind and flies happily!



6.

Louise writes about Penghu out of her love for family; like the spread of mulberry trees which symbolize Taiwan, she calls for mutual trust and tolerance among human beings, which represents the human feelings of Buddha's great compassion. Readers can easily relate to the characters in the book who flow from Penghu to Taiwan, from Taiwan to Penghu, from Taiwan to foreign countries, and from foreign countries to the whole world. In the meantime, the characters and plots are not only connected back and forth, but also continue to extend to the endless future. For artists and writers, their most satisfying work is always the next one. So, even though Louise says this is her last novel, I don't believe it. I think there will be a Penghu trilogy!

(Trans. by Louise Lee Hsiu)

# In the Breezy Evening

## ! Hái-hong chhoe--lâi ê àm-thâu-á

Teng, Hōng-tin

It is now evening, and a sea breeze is blowing on the field. Rays of the setting sun are giving off a tantalizing glow on the waving blades of grass, signaling the coming of a quiet nighttime. What a pity that I don't live here, that I still have to catch the bus that heads to the twinkling lights of the city.

As the darkening bus winds its way through the breeze-blown village, all of a sudden, you appear in my mind. Not knowing why, but whenever in the midst of still quietness, while I had nothing on my mind, I would think of you. About how you and I both enjoyed this kind of quietude, not saying anything in response, just letting life continue quietly.

It's been a long time since we've looked each other in the eye. Each of us carrying on quietly in our lives, playing our roles in our worldly lives quietly, hiding our feelings. No matter how we feel, those feelings are not suitable for the world we occupy. That's why I haven't heard your real voice for a long time, and haven't seen you, the one I know so well, for a long time. It doesn't matter—we've already decided to act responsibly, to be go through life like this.

If I have another chance, in my next life, when flowers are blooming and becoming fragrant, we can sit together on the porch on wooden chairs, quietly feeling the sea breeze on our hair, seeing

the setting sun shine on the field in front of us. Let's not go away, just sit there, the two of us, and say whatever we feel like saying. Or just be silent. Or feel the murmuring of the natural world, which would be lovely, too.

Although Fate says we must be apart, but because we both like to hide ourselves in silent forests, hills or fields. In the silent, wordless evening, we won't be lonely. Just like that, we continue to go through our life quietly in this busy, complicated world of human relations.



(Trans. by Vivian Su)

# Let's Have a 'Mother Tongue-based Taiwanology'

## ■ 建立「釘根母語 ê 台灣學」

Tiu<sup>n</sup>, Hók Chû

When one talks about the academic study of China, we all know it's called Sinology. How about Taiwan? It's called Taiwan (/Taiwanese) Studies. What is the difference? The difference is that Sinology is a full set of complete knowledge, but Taiwan Studies is a research subject that is fragmented, incomplete and the information scattered!

If one talks about the food of China, there are Chinese cuisine or the Manchu-Han Feast. Of Taiwan's food, people will talk about 'Taiwanese snacks.' The difference? Cuisine is the kind of food served in fine restaurants or big hotels, but 'snacks' are simple, casual fare one finds at roadside cafés or open-air eateries.

Is that really true? Of course not!

In the last thirty years, there has been a rise in Taiwanese consciousness and Taiwanese identity in Taiwan. Many people are now calling for a 'Taiwan-Centered Viewpoint.' In my opinion, if we want to have a 'Taiwan-Centered Viewpoint', we need to build it on a 'Mother Tongue-based Taiwanology'! Huh? Taiwanology? Are there enough material, content and knowledge to make a complete academic foundation? Yes, absolutely!

In the early days of our promoting Taiwanese literature, the government questioned, “ does literature exist in Taiwan?” later on they changed their tune and said, “there is only little material in Taiwanese literature, not enough to form an academic study”. Less than ten years later, not only do ‘Taiwanese Literature’ departments exist, but you can also study for a master’s degree or even a Ph.D. in it. It proves that not only is it untrue that there is nothing good to study about Taiwan, also that no one had previously discovered or paid attention to it!

In literature, the three-volume epic novel *A Cinematic Journey*, by Tungfangpai (real name : Lin Wen-te) is on a par with US’s *Gone with the Wind* and Russia’s *War and Peace*. “The 1947 Overture”, a symphonic work by Siau Thai-jian (蕭泰然) and Te<sup>n</sup> Ji-giok, has more musical appeal than Tchaikovsky’s “1812 Overture”. In medicine, Taiwan’s liver transplant procedures have the highest success rate in the world, and PSA (Prostate Specific Antigen) developed by Dr. Ong Bin-chhiong (王敏昌) saves hundreds of millions of men every year. The technology to transform the seemingly useless fish scale into artificial cornea has been found by a Taiwanese bio-tech company, each piece worth NT\$. 300,000. Not to mention Taiwan’s amazing scorecard for Covid-19, the plague of the 21st Century. The best protection against Covid-19, the N95 mask, was invented by a Taiwanese-American scientist, Dr. Peter Chhoa (蔡秉燦). Taiwan’s Quality of Death Index is number one in Asia. Someone even found a use for mud deposits at the bottom of Taiwan’s reservoirs, by developing them into a brick building material that is waterproof yet breathable, friendly to the environment and resistant to mural cancer in concrete houses. Mr. Tan Sui-bun (陳瑞文), a junior high school



graduate, came up with a road paving method that can retain water due to its sponge-like quality, lower the surface temperature and decrease air pollution, and is disaster-proof. Now many countries in the world want to use it! For sixteen years a Taiwanese company worked on developing a ‘Taiwan Stone Paper’, and now the paper has patents in 40 countries. It is even used by the U.S. White House! A Mr. Tiu<sup>n</sup> Lian-chhong (張連昌), from Au-li, Tai-tiong, started making saxophones in 1947, and now every third saxophone in the world is made in Taiwan; one of them is owned by former U.S. President Bill Clinton. Half of the shock absorbers in many high-end sports cars such as Ferraris and Lamborghinis, are made by the company of two Chiong-hoa-born men, Lim Chun-hong (林俊宏) and Lim Cheng-hiong (林正雄). When Ka-gi-born Ngo Tiat-bin (吳哲民) developed the wireless charger, he was only 29. In art we have the so-called ‘Venus of Taiwan’, ‘Kam-lō-chúí’ (‘Sweet Dew’), a female sculpture made by Ng Chui-tho (黃水土) in 1921. In economy, Taiwan’s GDP has surpassed that of South Korea’s, and will soon surpass Japan’s. In sports Taiwan’s Te Chu-eng (戴資穎) and Ong Kian-bin (王建民) are world famous! Additionally, in 2000 Jared Diamond, a professor in the University of California and the author of a number of famous books like *Guns, Germs and Steel*, *the Third Chimpanzee*, and *Collapse*, wrote an article published in *Nature*, a 400-plus year-old magazine, entitled, “Taiwan’s gift to the world”, pointing out that Taiwan is the original source of Austronesian languages in the world. Furthermore, many tourists from all over the world leave Taiwan deeply impressed with the humanistic culture of the island, saying it that it was the most beautiful part of Taiwan. Finally, Taiwan’s democratization since the 1980’s was achieved at little cost to society, which many countries saw as being miraculous.

As for TSMC, Taiwan's 'Guardian Mountain' corporation, I won't waste any time talking about its contributions to the entire world!

In the past when one talks about Taiwan, an image of the sweet potato would come to mind. As soon as it ripens, a sweet potato is dug out, cooked or roasted and eaten. It personified someone taking all sorts of beating, oppression and mistreatments. This is the cultural philosophy of an agrarian society. But if one takes an oceanic view of Taiwan's culture, then the symbol of Taiwan is the great whale, which is the big honcho in the sea and other fish better stand aside to let it pass!

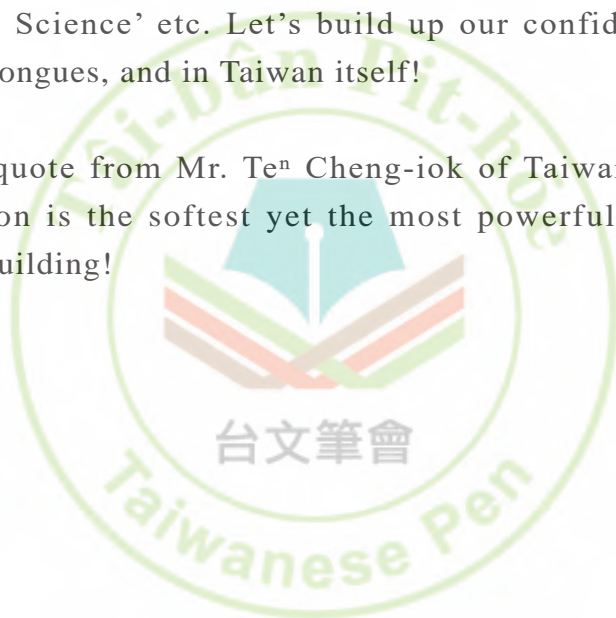
From the short description I give above, we can now understand that whether it is in the area of literature, music, art or science, medicine, engineering and technology, the Taiwanese have always done pretty well; it is even rather important in terms of political military position!

Due to Taiwan's long history of being colonized by foreign powers, the Taiwanese people have lost their mother tongue and an education system founded on their own culture. Generally, the people hold the view that the life's goal is just to pass each day, day by day. Most people have no 'Faith, Hope and Love'. Not only do they lack faith in themselves, they lack it for others, or for the future! They dare not have hope for themselves, or for the society, or for the future, and do not take themselves seriously, or care for others, nor last but not least, know how to fight for Taiwan's future.

So my conclusion is that we had better start a ‘Mother Tongue-based Taiwanology’ quickly: which is to use the mother tongues of all the ethnic groups to establish the ‘Linguistics of Taiwan’, the ‘Biology of Taiwan’, ‘The Art of Taiwan’, and so on to ‘Taiwanese Philosophy’, ‘Taiwanese Religions’, ‘Taiwanese Political and Military Science’ etc. Let’s build up our confidence in our own mother tongues, and in Taiwan itself!

To quote from Mr. Te<sup>n</sup> Cheng-iok of Taiwan Society-South: Education is the softest yet the most powerful engineering for nation-building!

(Trans. by Vivian Su)



# TLH Has a Hold on My Taiwanese Heart

TLH kho̍ tiâu goán ê Tâi-oân sim

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

In 1999, a historical earthquake shook Taiwan, and in the following year there was also a political earthquake. The ruling party changed for the first time in Taiwan's recent history, and a party of native-born Taiwanese, the DPP, took power. At the same time, people's 'Taiwanese consciousness' began rising, indigenous issues relating to Taiwanese Studies became hot topics and in 2001 the teaching of native languages began in elementary schools.

Unintentionally, I got a place in the training seminar for 'Support Teaching Staff for Native Languages', and took part in the testing, and teacher training — a whole bunch of Taiwanese language classes. And, not unlike a fervent devotee of Goddess Matsu, I went around to all sorts of related activities, doing a ton of assignments that I had never learned in my school days, and joined groups and associations. I gathered people who shared my views to promote Taiwanese literature, participate in movements to save Taiwanese, while accidentally falling into the bottomless pit of Taiwanese language, with my head full of Taiwanese language things, and the growth of my 'Taiwanese Heart'.

In 2001 I witnessed the founding of the Taiwanese Romanization Association (henceforth called TLH in the article) during a Taiwanese language camp/workshop at Aletheia University in Tamsui. The founding president was Dr. Tiu<sup>n</sup> Hok-chu. At that

time I also saw Professor Teng Hōng-tin, who was busy running around doing workshop stuff while being heavily pregnant. Seeing her like that made me feel both touched and impressed. During the lecture, I heard Mr. Te<sup>n</sup> Nga-i explain what Taiwanese consciousness is, and that resonated with me. The patriotic spirit I had for Taiwan inside my heart started to bloom, like a flower in spring. And my determination to love the land of Taiwan was strengthened.

Afterwards, I made my acquaintances with pioneers in the Taiwanese literature circle: the Reverend Te<sup>n</sup> Ji-giok; the president of Taiwan Society - South, Mr. Te<sup>n</sup> Cheng-iok, who was responsible for spreading the concept of Taiwanization; well-known Taiwanese author A-Jîn of Ji-lim Siah, and many young college professors, all fully versed in Taiwanese Studies and Taiwanese language and literature. The most unique among them was Professor Chiu<sup>n</sup> Uibun, a U.S. trained linguistics scholar, whose fans number in the thousands! His popularity is on a par with famous singers or actors. After Professor Chiu<sup>n</sup> became the chairman of the board of TLH, pro-Taiwan people jostled each other to join the association, and would crash the computer with their registration every time there is an event and online registration opened up. Inside and outside meeting venue, throngs of people would gather to the point of almost bursting the halls. As I fall into the bottomless pit of making appeals for the Taiwanese language, I realized how much I love Taiwan.

In 2008 the youngest person to ever become a director of a department of Taiwanese Literature, the Russian-trained Professor Hô Sìn-hān, took over the reins of the TLH. With the combined



efforts of Professors Liao Sui-beng, Teng Hong-tin and other previously mentioned professors giving active and unflinching assistance, various activities hosted by the TLH were promoted, assisted by a combined team of staff from several secretaries' offices. They all worked tirelessly on all the official and business matters of TLH.

In that same year, Ma Ying-jeou, of the 'China Party' took back control of the government. Soon he began his oppression of Taiwanese Studies, an area noted for Taiwanese consciousness, making it an example of warning for others not to come near the subject of Taiwanese consciousness. He stopped funding for programs, cut budgets for classes and departments and did everything possible to suppress it. All activities relating to Taiwanization either decreased or were put off from being held altogether. I insisted on using Romanized Taiwanese, spending all my time resisting the Pinyin system, causing a rift to spring up between the female protagonist of 'The Ran of Chang and Yu' and me. At that time, those 'Chinese' in Taiwan were always making trouble for Taiwanese language and literature, which was bad enough, but the worse thing was that some Taiwanese who did not know who they really are were taking part in publicly denigrating and denouncing our efforts, such as writer Ng Chhun-beng, who attacked us directly. Only our association, TLH did not back down from the attacks no matter what. We kept insisting on de-sinicization to fight against their de-Taiwanization.

In those days the pro-Taiwan people were very anxious and despondent. But Professor Ūi-bûn, using members of TLH as the

base for his mobilization, gathered all the volunteers from groups supporting Taiwanese culture to take to the streets. We voiced our appeal not to abandon our mother tongue, our native language and our own culture to the general public. Professor Chiu<sup>n</sup> shouldered the responsibilities and personally got involved in gathering even bigger groups of Taiwanese teachers and Taiwanese language supporter to work together, on every thing remotely connected to Taiwan. People gradually got awakened from their recollections of how mother tongue was treated during the Martial Law period, and the movement and appeal activities got bigger and bigger and more exciting. To me, what was most important is the rescuing of the dying Taiwanese language, and on this road I have never had any regrets nor hesitations.

For our mother, Taiwan, (only when you love you experience pain)!

For more than 20 years now, my Taiwanese heart has been tightly bound with TLH!

I full support us Taiwanese to determine our own fate with my Taiwanese consciousness, heart, mind, and spirit!

(Trans. by Vivian Su)

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Note: My Tâi-ngé, Tâi-tiong pronunciation has a nasal sound, so for example instead of 'chai' it's 'chai<sup>n</sup>', instead of 'phí-siù' it's 'phí<sup>n</sup>-siù<sup>n</sup>', things like that.





Siáu-soat

小說

Fiction



# My Taiwanese Lecturer, A-loan

## I 台語講師 A-loân

Ko, Ka-hui

She is a gentle and lovely girl, with skin fair and smooth, as soft and white as tofu. She is the pretty girl from our village with the highest level of education. Now she teaches POJ at the local church. This is how gifted she is – before she was 30, she had already gotten the advanced level certificate for POJ from the certification program held by the National Cheng Kung University and the Church. Her essays and short stories often appear on newspapers and Taiwanese literary journals. I really admire her ability to write well, because I was always a bad student since I was a child and could only write very simple things. It's no wonder that here I am, not being good at anything important and can only look on with envy.

For someone like her, there are plenty of men in our village who want to go out with her. If you line them up, the line would stretch a mile long. Everyone says that whoever gets to marry her, has the blessing of Jesus or the Buddha in this life. Everyone dreams about it, but it's like a hungry dog wishing for some meaty bones – daydreams are nice, but they are just that – dreams. Better get to work than have wishful thinking!

Me, I will never have a chance in this life to get a date with her. Only in my dreams! Whenever I saw her from a distance walking



by on the opposite side of the street, her face always looked serious as she traveled on her way to her class at the church. I've been told that she's a great teacher, which made me quite tempted to take her class. But am I capable of it? I'm just a junior high school graduate who didn't like to study. I love listening to stories, though, and in my childhood, whenever someone told me that there's a storyteller, I would find out where it was taking place, and rush there on my bike. It is the greatest joy in my life.

So when someone told me that A-loan is a great storyteller, I really wanted to go to her class. How do I register for it? Let me ask my pal, A-hiong. He had told me about going to A-loan's class and it seemed quite fun. Let me go ask him!

“A-hiong, A-hiong! Let me ask you something. How do I sign up for Teacher A-loân's lectures? Do I need to pay?”

“Oh! Let me tell you all about it! It's not hard at all. Just go to the church and get a registration form, and fill it out. If you are attending it for the first time, it costs nothing 'cause that counts as a trial lesson. Afterwards, for each class you pay 200 NT. This term, we have four sessions, divided into basic and advanced levels. I'm guessing you've never been to one. Why don't you come for a trial lesson? The teacher is young and pretty, and also good at teaching the subject. It would be a shame to miss this opportunity!” As he spoke, A-hiong got more and more enthusiastic, his eyes and mouth smiling so widely that he almost had trouble closing his mouth!

Seeing how A-hiong reacted, I thought, those classes must truly be good! So, I told myself, “Let me do it!”

The classes are regularly held on Sunday afternoon, when I don’t have much to do. Might as well use the time to learn something. And then there’s the pretty teacher to look at. Oh yeah! I’m going to love it!

When I saw the teacher, saliva almost fell from my open mouth. Seeing me like this, A-hiong hissed: “Hey! Get a hold of yourself!” Which woke me up from my stupefied state. As she taught, I found out that the teacher was not only good at explaining things, her pronunciation and demonstration of the Taiwanese tones were also perfect. I questioned myself, “Am I here to listen to the teacher, or to look at the teacher?” but in fact I did learn something. So I wanted to continue. Maybe I’ll even get a chance to talk to the teacher one of these days!

In the second class, I took pains to bring my notebook. I was having trouble differentiating the eight tones. The teacher told me I needed to practice more to improve. So I need to keep practicing and learning!

After I finished one semester of the basic level class, I stopped. It was because I couldn’t get what was being taught. Still, it was a special experience for me, allowing me to learn about the history of POJ and some Taiwanese phrases. Copying notes in class had been one of the happiest memories of my life. I hope Miss A-loan

will continue to teach how to write Taiwanese, so our Taiwanese language may get passed down!

Written on September 4, 2021  
(Trans. by Vivian Su)



# Who Is the Winner? (Excerpt)

## 輸贏 (節略版)

Tân, Lûi

The two of them were of the same age, best buddies, as close as two brothers. On that day, they decided to go fishing together at a nearby stream. For a while, there was wind and the water moved, but no fish bit the bait. To pass the time, they started chatting. Their main topic was the belle of the vegetable market, A-lan. The two sang praises about her beautiful smile, with a dimple on her cheek ‘as adorable as anything’. A-lan peeled sugarcane sticks for sale at the entrance to the market, and she was always surrounded by hordes of admirers. One of them began: “A-lan always smiles when she sees you.” The other said, “She is always giving you extra stuff.” Then the first responded, “I think she’s got her eyes for you.” In this manner the two bantered, teasing each other. Then one said, “How about inviting her to see a movie?” The other replied, “You ask her.” “No, you go.” Thus the two went back-and-forth like this for a while, and nothing was decided, as the two kept urging the other and yielded the chance to the other. At the end, the two friends made a bet: Whoever catches the first fish gets to ask A-lan out. No sooner were the words said than a fish swam by, saw a worm wriggling in the water, decided to gobble it up, and a movement was felt on the line. Thai-a pulled up his line, and saw a lively little tilapia bouncing on the end of it.

The fish having being caught, and the matter of the bet resolved, the two friends packed up their fishing gear, ready to leave. Each one got on his bike to go their different ways. As they

approached a fork in the road, one to ask A-lan out, the other to go home, no one knew at that moment which road led to a good end and which to bad.

It was about time for the sun to set. The boy Thai-a, his mind full of the joyful excitement of asking A-lan out, did not watch where he was going and peddled his bike furiously. Unfortunately, a small rock got jammed on a wheel and his bike flipped over, with him on it. He fell, heavily onto the side of the road, and fainted dead away. It was his bad luck that he struck the back of his head when he fell. This was followed by three years of being comatose – what we now call ‘being a vegetable’.

As for A-Jin, he rode on the right-side fork of the road. He took his time and rode leisurely. By chance he bumped into an acquaintance, Sin-a, passing by on the opposite side of the road. He asked him, “Where you heading?” Sin-a told him that he was going to learn how to talk. Turned out that he was going to Teacher Te<sup>n</sup>’s house to learn ‘Kuo-yu’, and they called this a ‘book club’. At that time, it was only just after Taiwan was reclaimed by the Nationalists, and many Taiwanese didn’t know the language spoken by the Mainlanders. It just so happened that since Jin-a had lost the bet with Thai-a, he had nothing to do. So, he decided to join the book club. He had no idea whether it was the right or wrong decision; all he knew was the mention of ‘returning to homeland’, and made his mind to join the book club by turning his bike round and followed Sin-a.

Pretty soon, Teacher Te<sup>n</sup> was arrested for holding a ‘book club’, and harboring ‘dangerous thoughts’, either involving Communism



or Taiwan's Independence. He was sentenced to twenty-five years in prison. All the people that were in the book club, whether adults or children, were taken in for questioning, beating and imprisonment. Jin-a, being a child still, and having only attended twice, was given a light sentence of three years' imprisonment.

A day feels long; three years pass by in the blink of an eye. When Jin-a was released from prison, he came to see his best friend Thai-a. His mother, Chhai-a, told him: "Since the day you left, for three years he hasn't woken up. No matter how many times we've called his name. See." She led him to Thai's room. It was a hot summer day, and Thai was lying on a bamboo mat, half-naked. Chhai-a called him loudly: "Thai-a, it's Jin-a to see you!" Thai-a lay there like a Buddah statue, mouth ajar but not sound came out. A-jin told Chhai-a, "Auntie, don't worry, I'll wake him up." Bending low to get close to one of Thai-a's ears, A-Jin shouted, "Come on, Thai-a, go ask A-lan to go to the movies with you!" After A-jin called his name, Thai-a's eyeballs started turning. Again A-Jin tried. "Go, ask A-lan out!" This time something amazing occurred. Thai-a blinked his eyelids twice, opened his mouth, and said, "Let's go ask A-lan to see a movie." Then he sat up and said it again, "Let's go to the market and ask A-lan out!" It seemed that after three years' long sleep, Thai-a had forgotten about everything.

The two rode their bikes to the market. A girl was peeling sugarcane at the entrance. They approached her and demanded, "Get me a sweet section of sugarcane." The girl raised her head, smiled, the eyes also briefly smiled. Oh no! She looked like A-lan, but wasn't A-lan. She had a similar face, figure and voice as A-lan though. "You aren't A-lan?" The girl shook her head. "My sister is

inside. I am A-giok.” So A-lan was also there, but not so near. She is a fishmonger now. At her stall she was busy cutting up a fish. The two young men got near and took a close look at her. Oh my God, the A-lan of yore had gotten so stout now, and had a baby strapped on her back. Her hair was unkempt, face unwashed, and beads of sweat appeared on her brow – she looked about ten years older. They almost didn’t recognize her. The only thing that remained of the old A-lan was that dimple by the cheek, ‘as adorable as anything.’ Jin-a called, “A-lan!” Seeing the two of them, A-lan hollered, “Buy some fish, nice fish, freshly caught tilapia!” It was a good thing that she didn’t recognize them. Then Thai-a said loudly, “A-lan, I am Thai-a.” Hearing these words, A-lan squinted her eyes for a better look, pausing for a good second before finally recognizing him. Smiling widely, she said, “So you are Thai-a and Jin-a? Why did you stay away for so long?” “You are not selling sugarcane anymore?” “No, it’s my sister A-giok’s turn now.” At that moment the baby screamed, and the two of them sneaked away.

On another day, they went fishing by the stream near the field again. This time, the water in the stream was rather warm, and for a long time no fish approached. They started chatting again out of boredom. “You know that A-giok,” one said. The other answered, “She’s not bad, either.” “Yeah, even had the same dimple, as adorable as anything.” “Yeah, really. Pretty even without any make-up.” In this way they went chatted back and forth, becoming more animated. Then the old bet was started. One proposed, “Let’s ask A-giok to see a movie.” The other: “You ask.” “No, you ask.” So the two of them urged the other and tried to yield the chance to the other. Again they betted on whoever catches the first fish, gets to ask A-giok out.

In the murky, warm water of the stream, a tilapia swam by unhurriedly. It saw two worms wriggling in the water, and decided to investigate. It couldn't make up its mind which worm to gobble up. Which one should I take?

(Trans. by Vivian Su)













# Part II

Taiwanese Version



# 台文筆會年刊話頭

## Preface

### 理事長 ê 話

#### President's Foreword

Tân, Chèng-hiông (陳正雄)

每一冬，咱 ê 年刊 beh 出刊 ê 時陣，心情就感覺誠複雜。一方面，代表咱又 koh 行過辛苦 ê 一冬；一方面，看著咱 koh 再等著歡喜 ê 收成矣。

咱台文筆會。毋但是一推動台文 ê 組織，mā 是一個鼓勵寫作 ê 團體。向望咱逐會員，毋通客氣，袂使消極：「倚佇咱上疼愛 ê 台灣，使用咱上熟似 ê 母語，寫出咱上真心 ê 感情，創作咱上尊嚴 ê 文學。」這毋但是咱 ê 興趣，mā 是咱 ê 責任，更加是咱 ê 理想。

台文筆會

Taiwanese Pen

## 314 台灣詩人節 kap 第一屆王育霖台語詩賞

The Taiwanese Poet's Day and the First Ong  
Iok-lîm Taiwanese Poetry Prize on March 14th

Chiú<sup>n</sup>, Ûi-bûn ( 蔣爲文 )

「台文筆會」tī 2022 年 ê 年會已經通過決議，決定 kā 每 1 冬 ê 3 月 14 王育霖詩人檢察官受難日訂做「台灣詩人節」來紀念伊 ùi 台灣 ê 犧牲。台文筆會 kā 理念轉作行動，tī 今年 (2023) 辦理第一屆王育霖詩人檢察官台語詩徵文比賽，吸引 chē-chē 少年詩友來投稿。

Ûi-siá<sup>n</sup>-mih ài 來紀念王育霖？真 chē 人 lóng 知影王育霖 (1919~1947) 是 ùi 正義來犧牲 ê 檢察官，soah 真少人知影原來伊 mā 是一位優秀 ê 文青，特別是真 kah-i 詩 kap 歌謠。

王育霖 1919 年 tī 台南出世，是出名 ê 台語博士 kap 台獨運動者王育德教授 ê 哥哥。王育霖 tī 1944 年出任日本京都地方法院檢察官，是當時日本本土第一位台灣人檢察官。二戰結束了王育霖 ùi-tiōh beh 報效祖國轉來台灣擔任新竹市檢察官。伊當時因為對貪汙 ê 中國國民黨籍新竹市長郭紹宗起訴，來得失外來中國蔣家政權，最後 tī 1947 年 3 月 14 去 hō 黨國便衣人員 chhōa 走了，chiū ùi 這 ê 世間完全消失。聽講王育霖 tī 當年 ê 3 月底 hông 銃殺，屍體 chiū phia<sup>n</sup> tiàm 淡水河。一直到 ta<sup>n</sup> 中國國民黨，iáu 是 m̄-bat chiū 這件代誌公開道歉，公布王育霖消失 ê 真相。王育霖 m̄-nā 是伸張正義 ê 檢察官，koh 是一位真有才情 ê 詩人，mā 是台灣歌謠 ê 愛好者。伊在生進前有 bē 少 chiā<sup>n</sup> 優秀 ê 詩，譬如原著日文版詩作〈今別れては何時か見ん〉(Kin-jit

it-piát hô-sî chài siong-hông)、〈春を送るの歌〉(Chheng-chhun bô sa<sup>n</sup>-sî)。

王育霖當時 ê 作品 kán-ná 已經早 tiòh 知影伊家己 ê 運命，親像 teh kap 大家相辭 kāng 款！戰後王育霖因為掛心台灣，ù 日本轉來 ùi 台灣奉獻，想 bē 到 khi 遇 tiòh 土匪政權 soah hông thâi-- 死。伊犧牲 ê 時 chiah 二十八歲 niâ，第二 ê 後生 chiah tú 滿月，伊 ê 牽手 chiū 一世人 kâm 目屎 chhiân 養 2 ê 囡仔大漢。

王育霖 ê 小弟王育德相信「語言是民族 ê 靈魂」，台語是台灣人 ê 靈魂！Ûi-tiòh 推廣台語、建立台語書寫 ê 標準化，王育德進入東京大學深造語言學 koh thêh tiòh 博士學位。I 終其尾 ê 目的 chiū 是 beh hō 台語 chiân 做台灣國 ê 國語。雖 bóng 阿兄王育霖 kan-ta 28 歲 chiū hông 陷害過身，但是小弟王育德傳承阿兄公平正義 ê 精神，一世人 ùi 台語文 kap 台灣建國拍拚。

Ûi-tiòh beh 推動 tak 冬 3 月 14 台灣詩人節，感念王育霖詩人檢察官 ê 文學才華 kap 正義行為，siâng 時 mā 鼓勵少年人投入台灣民族母語「台語文」創作，台文筆會、台灣羅馬字協會、台南市二二八關懷協會、國立成功大學台灣語文測驗中心 kap 台灣文學系共同合作辦理第一屆王育霖詩人檢察官台語詩徵文比賽。

因為王育霖 tī 28 歲 hông 陷害過身，所 pái 徵文 ê 對象以 28 歲以下 ê 少年人為限。這 pái lóng 總有 52 篇投稿作品，投稿者包含高中生、大學生 kap 社會人士。經評審會議深入討論，keng 選出前三



名 kap 優選 7 位，合計 10 位。入選者 lóng 有賞狀 kap 獎金。期待未來有 koh-khah chē 少年人投入台灣母語創作這條路。得獎名單 tī 3 月 11 (拜六) 下晡 2 點 28 分 tī 台南市政府邊仔 ê 二二八紀念公園公開頒獎。頒獎活動 kap 已經 liân-sòa 舉辦真 chē 冬 ê 二二八台語歌詩文化節做伙舉行。



第一屆「王育霖詩人檢察官台語詩徵文比賽」tiōh 賞者清單

頭賞	李寬宏／男	成大台文系學生	冷風ê數念
二賞	陳德民／男	自由創作者	Lán ê tãi-chì
三賞	蔡振文／男	成大台文系學生	戲尪仔
優選	謝奕嫻／女	國立溪湖高中學生	我ê記持有你
優選	陳語涵／女	成大台文系學生	Khu-kan-chhia
優選	Gân Siâu Têng (顏劭庭)／女	成大不分系學生	In kóng bē-tàng tī gōa-kháu kóng lí ê miâ-jī
優選	林芷好／女	成大台文系學生	咱ê詩人節
優選	陳育恆／男	台師大國文系學生	Phê <sup>n</sup> -ô <sup>·</sup>
優選	張逢恩／男	台師大台文系學生	看雲
優選	Gô·Kèng Chhian (吳敬芊)／女	成大台文系學生	Tiām-tiām lóng bô kóng-ōe

頒獎得獎作品、作者等完整報導請看網頁

<https://pen.de-han.org/314>









**Si**

詩

Poetry

# 鐵線網頂 ê 玫瑰

## Rose on Barbed Wire

Chan, Bí-boán ( 曾美滿 )

彼工

你無聲無說來離開

時間雄雄跋倒，失神

留予我 ê 日子

暗暝清醒日時變寂靜

等待歷史真相等待你 ê 消息

夜夜暝半夢中，目屎共我叫精神

我轉翹筆尾描繪查某团咧睷 ê 面

安慰 ê 歡喜，滾絞心疼 ê 記持

淚佇紙頂，一張一張

攏是你澹溼 ê 面

我已經慣習袂睷 ê 時行到埕中央

踏著月影踎微微風中揣你聲音

有時清楚有時真遠

敢毋是

思念無停哀傷就袂斷



默園彼穠紅玫瑰  
 艘迴刺鑿 ê 圍籬  
 恬恬開佇鐵網頂  
 絕望 ê 愛情失落 ê 青春  
 有了寄託性命 ê 新穎  
 我擲性命 ê 彩筆畫出目尾  
 一逝一逝 ê 皺痕玫瑰紅豔  
 黃梔仔花白霧 ê 純潔（情）  
 毋過，水彩伶畫筆  
 煞畫袂盡亂世悲情伶愛恨  
 親像彼張四十年後  
 雄雄飛來 ê 批信，無法度接續  
 斷槓 ê 緣份離逝 ê 命運

請原諒我無願意相見 ê 絕情  
 只是我愛彼个伊，充滿熱情  
 有革命理想伶意志 ê 少年家  
 著予我將伊藏佇心肝底  
 一生數念無改變...  
 （寫予革命家兼畫家 ê 丁韻仙）

# 三台山 ê 風 — 話頭詩

## Prologue — Wind of Sam-tai Mountain

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

### 01 明月牽孤星

曲：恆春民謠 Sū-siang-ki

Sū-siang-ki

三台山頂南風起

毛柿樹 kha Sū-siang-ki

絃 á 月琴日 thàng 暝

Chhin-chhiū<sup>n</sup> 明月牽孤星

Sū-siang-ki

老櫟 ióng-kiā<sup>n</sup> 日 tng-khiā

Chín 籐 tá<sup>n</sup> chāi peh 山壁

民謠傳承 kut-lát chhiā<sup>n</sup>

月琴功夫盡 siu-siah

### 02 琴字入心肝

曲：恆春民謠楓港小調

天出紅霞 jít-hâ<sup>n</sup>-soa<sup>n</sup>

Nng 枝 ká-chí 雙條線

琴字 jī-jī 入心肝

恆春民謠 kian-sim thò<sup>a</sup><sup>n</sup>

日鬚流射葉縫中

Chúi-chhiâng 飛奔萬里揚



月琴音聲展姿容

恆春民謠吟家鄉

03 半島 pē-kiáⁿ

情／曲：恆春民謠四季春

伯 --á 民謠 kài 轟動

Khó-pí 半島落山風

喚醒之父你有 hoan-hù 講

民謠傳承 ài 我做前鋒

港 á 沙埔 ká 風湧

你 lán pē-kiáⁿ ê 感情

人間國寶是你 ê 天命

恆春民謠 hō 我來傳承

04 山路冷風 kôaⁿ

曲：恆春民謠五空小調

日頭 lóh 海 óa 黃昏

滿天紅霞 ní 彩雲

月琴音聲笑 bún-bún

引阮暝日想師尊

引阮暝日想師尊

月娘 chhiâ 西星 chiū<sup>n</sup> 山  
山路 khám-khiat 冷風 kôa<sup>n</sup>  
Chit 隻 lāh-hiòh chu-chu 看  
Sì-kè chhōe 無人做伴  
Sì-kè chhōe 無人做伴

05 Kian-sim á<sup>n</sup> 琴聲  
曲：恆春民謠平埔調  
手 giáh 月琴 á<sup>n</sup> 心肝  
一手做音一手彈  
Kian-sim 月琴來做伴  
免驚冷風 gàn koh kôa<sup>n</sup>

伯 --á beh 走有 kau-tài  
M̄-thang sit-lòh chiah 應該  
恆春民謠 to bē-bái  
月琴歌聲 thoân lòh-lái

# 土公仔講 beh 去做醫生

## ■ The Bone Collector Said He Wants to Become a Doctor

Chiúⁿ, Ûi-bûn (蔣爲文)

厝邊一個土公仔

自少年 khioh 骨 khioh kah 老

Tiāⁿ 聽伊 leh 講：我 khioh 過 ê 骨比恁食過 ê khah chē

伊最近 m̄-nā 娶一個幼齒 ê 越南新娘

講 ah beh 改行去做醫生

因為，照伊講 ê

伊已經有才調 kā 黃金甕仔底 ê 骨頭

Ûi 頭到尾照人形 kā 排 -- 起來

隔壁一個漢學仔仙

自細漢 khioh 字 khioh kah 老

Tiāⁿ 聽伊 leh 講：我 khioh 過 ê 字比恁食過 ê 米 khah chē

伊最近歡喜 phut-phut

講 mā beh 改行去做語言學家

因為，照伊宣佈 --ê

伊已經 chhōe tiòh

一個本字

# 逐

## ■ The Seeking

Hân, Boán (韓 滿)

粉櫻開 kah 半天紅  
樹趺啞茶鼻花芳  
敢是鬱卒來敢放  
人人逐花 koh 逐夢



# 鴟鵂天頂飛

## ■ The Owl in the Sky

Iû<sup>a</sup>, Chìn-jū (楊振裕)

出力 iát-tāng 翼股  
利用上升氣流 ê 助力  
躑過厚厚 ê 雲層  
飛出暗瘳色 ê 山谷  
飛過樹林、飛過山嶺  
飛向懸懸 ê 天頂

聽冷風吼叫，看雲海滾絞  
無邊無際 ê 天幕  
是據在伊 sêh-khō·lín 台文筆會  
曠闊無比 ê 運動埕

白雲 kā 天色拭 kah 反藍  
飛過 chit-ê koh chit-ê 山峰  
伊速度放慢  
自由自在 khō·poe  
伊，目矦金 khók-khók  
日日守護 chit 片美麗  
翠青 ê 山林

2022.12.15 寫



# 葵河山頂 ê 鷹仔

## ■ Buzzards on the Mountain above River Khoe

Khng, Goân (康 原)

飛過 望寮山 ê 鷹仔  
這陣翼股硬插 ê 詩人  
佇樹林內聽風 ê 笑聲 吟唱  
予佛祖醉入 am 蝓蟻演歌 ê 劇情內  
定定來山頭探路 ê 雲尪仔  
覓著 三百年來變卦 ê 江山

過去鹿仔樹跤淋袂醉 ê 勇士  
身影 換做東門外勸人民耕作 ê 縣老爺  
武士刀尾劃做 一條通往礮溪  
彼條 追求公理正義 ê 路途  
這馬 文學傳承 ê 壩場內  
飛著 一陣一陣葵河山頂 ê 鷹仔

蝶仔 mā 展開雙雙對對 ê 翼股  
飛佇這片青龍龍山林  
走揣 花紅綠袖 ê 八卦運氣  
對著葵河頂彼蕊 懶雲  
展開青春性命 ê 活水噴泉  
創作卦山乾坤 ê 美學

註：彰化建縣三百年，藝術家 tī 八卦山文學步道傳承廣場上設置【葵河候鳥】地景裝置，透過候鳥意象回顧彰化 ê 過去 kap 未來，希望候鳥成為想像載體，chhōa 大家穿越時空，緬懷過去飛向未來。

# Lí mā-sī si-jîn

## ■ You Are also a Poet

Khng, Pôe-tek (康培德)

Lí mā-sī si-jîn

M̄-thang tiû-tû

Kín thèh-khí lí pit-chhe ê sek-pit

Kā thi<sup>n</sup>-téng chhin-chhiū<sup>n</sup> cha-bó-kiá<sup>n</sup> ê hûn-chhái

Ôe tī tò-chhiú-pêng ê phoe-chóa bīn

Lí mā-sī si-jîn

M̄-Kín chhun-chhut lí bâ-pì ê kha-chhiú

Kā lūn-téng ká-nā siàu-liân-ke ê chai-châng

Sóa-lâi chiá<sup>n</sup>-chhiú-pêng ê chhiú-ńg téng

Kā tò-chhiú kah chiá<sup>n</sup>-chhiú chng cháí<sup>n</sup> sio-óa kau-chhap

Pûn chit-chhùi bī-bī-á hong

Thi<sup>n</sup>-téng ê hûn-chhái ûn-ûn-á phiau tùi chiá<sup>n</sup>-chhiú

Seng-khu pi<sup>n</sup> ê iù-châng táuh-táuh-á óa hiòng tò-chhiú

Chit-siú koa-si un-un-á lak tī kha pi<sup>n</sup> ê thô-kha

Lí mā-sī si-jîn

M̄-thang oàn-thàn

Kín chhōe-chhut lí hiat-kák ê chiam-sòá<sup>n</sup>

Thè khut tī siá<sup>n</sup>-chhī kak-á ê móa-bīn iu-chhiú

Thī<sup>n</sup> chhut chit-phì<sup>n</sup> ngó-chhái ê thi<sup>n</sup> khēng

Lí mā-sī si-jîn

M̄-thang ut-chut

Kín chhiau-chhut lí hiat-kák ê ka-to

Thè kiu tī chng-kha hái-kháu ê ơ-ta jiâu-hûn

Chián chhut chít-phi<sup>n</sup> ngó-chhái ê thi<sup>n</sup> khēng

Lí mā-sī si-jîn

M̄-thang sit-chì

Kín thèh-khí lí se<sup>n</sup>-sian ê kó-chhoe

Pûn chhut lán éng-kòe hong-sîn ê gák-khek

Sàng hō lán hong-chhin ià-siān ê hûn-phek

Lí mā-sī si-jîn

M̄-thang sàm-tām

Kín chhiau-chhut lí eng-ia ê tōa-kó

Kòng-chhut lán khiā-khí hêng-chìn ê kó-sia<sup>n</sup>

Hoah-chhé<sup>n</sup> lán sī-sè sit-sîn ê hêng-hâi

Kó-sia<sup>n</sup> kòng chhé<sup>n</sup> ê hûn-phek

Khan-tiòh hêng-hâi chhun-chhut ê chhiú

Chò-hóe kiā<sup>n</sup>-chhut lán éng-kiú sè<sup>n</sup>-miā

# 詩 3 首

## Three Poems

Ko, Goát-oân (高月員)

### 1. 小丑仔

莫叫阮照鏡  
會袂記得家己 ê 名  
送笑聲，為生活  
明仔載有相仝 ê 戲欲搬

莫嫌阮鼻紅喙闊  
阮 ê 天，雲冠無生翼  
變猴弄趁嘆仔聲是運命

Ps. 人生親像一本冊，你，tī 佗一頁。

2020.4.27

### 2. 拍無 -- 去 ê 鈕仔

In 是時代性 ê 物件  
綴流行，自古  
到今鋪排千變萬化

失落，有滋味  
袂記得當時，落佇佗位  
毋知按怎才拍無 -- 去  
姑不而將舊衫換新衫  
閣再揣 -- 轉來，時機嘛袂合。

2019.3.7

### 3. 路 燈

恬恬看窗外相槓 --ê  
你，夜夜輪值  
呵啉你堅持守本分  
知輕重，天光就去歇睏

咱有約，暗時來相會  
你講，倚挺挺來引 chhōa 是任務  
咱信念全款  
付出無惜代價  
繼 -- 落感情欲延續  
免約束，無二心

2022.10.15



# 無喙 ê 人

## People with no Mouths

Koch, Iàn-lím (郭燕霖)

有喙 ê 人

製造中國武漢肺炎病毒

掙講是夜婆 pì<sup>n</sup>--ê

夜婆無發燒

也無去蘇州賣鴨卵

夜婆會去荳海產市場？

無喙 ê 人

開始發燒

去揣 WHO 伸冤

大甲溪放草魚

無喙 ê 人

開始注射 kap tōng 鼻仔

有喙 ê 人

Tōng 出生化戰爭

無喙 ê 人過身

24 點鐘愛火化上天

時鐘知毋知？



有喙 ê 人

清零帝托古改制

敢講白紙革命空空空？

有喙 ê 人

沒收 DPP 2022 年縣市長初選

北港溪生死線！？藍骨青皮！？

無喙 ê 人想欲變有喙 ê 人

褪喙 am

拆 Deep State

請還我 DPP 黨魂

台灣維新

讚

我 是 無喙 am ê 我？ 我 是 喙 am ê 我？ 你咧？

# 等待

## Waiting

Lí, Siù (李 秀)

汝是輕風，我是淨火  
無論佗位，我攏帶汝在身邊  
咱足完整，但是閣離離落落

風是汝 ê 思想，火是我 ê 向望  
汝會當搭坐白雲，來到我 ê 思念  
不時出現 ê 缺席，却是來去自如

一張小小 ê 郵票是愛 ê 使者  
親像玫瑰予春風拍開 ê 花蕊  
迷人 ê 清芳消除距離 ê 無奈

火為汝守護時間縮短空間  
火 ê 目矚佢心思互相刻薄  
火茫霧我對汝鮮明 ê 印象

風對我保證汝所有 ê 話語  
我歡喜到袂記家已佇佗位  
不過誠緊我閣有新 ê 哀愁



# 詩 4 首

## Four Poems

Lîm, Bú-hiàn (林武憲)

### 1. M̄知為啥物

有一棟大樓人真濟  
 樓腳 ê pèh 起樓頂  
 樓頂 ê 落來樓腳  
 樓腳樓頂樓頂樓腳  
 有 ê 起哩有 ê 落來  
 有 ê 落來有 ê 起哩  
 有 ê 起哩隨落來  
 有 ê 落來 koh 起哩  
 起起落落 chông 來 chông 去  
 無閒 m̄知為啥物

### 2. 唱出快樂 ê 歌聲

目睭金金看  
 耳仔恬恬聽  
 看雲 看花 看 ê 物件  
 聽水 聽風 聽人 ê 心聲  
 啊！大嘴開開  
 唱出快樂 ê 歌聲

3. 水蜜桃

水蜜桃真芳  
水蜜桃成  
水蜜桃  
面紅記記  
水蜜桃  
笑 kah 真甜！

4. 燕仔

燕仔轉來 --ah  
佢我叫幾囉聲  
燕仔 --ah  
歡迎佢來 kap 阮躑  
佢也會記得我 --ah  
真歡喜  
感謝佢  
咱會當 koh 相見





# 革命

## Revolution

Lîm, Chong-goân (林宗源)

民主無白食 ê 早頓  
自焚是弱者 ê 無奈  
為何毋一命配一命無蝕本  
為何毋一命配二命趁一命

面若無甲意愛動刀變面  
開錢倩人手術亦會變面  
有自焚 ê 決心按怎無拼命 ê 勇氣  
面若歹看愛整容才會當變緣投

建國無白食 ê 暗頓  
台獨若毋敢革命不如去暍  
民進黨和平改革親像蠔仔釘牛角  
國民黨無亡台灣人會做中國奴

# Bông-bū-hō·

## ! Foggy Rain

Lîm, Jū-khái (林裕凱)

Mobile khioh 起 mài 講  
 聲 sàu àng-àng  
 Chhái-á tng 氣味 hóa<sup>n</sup>-hóa<sup>n</sup>  
 車燈 khah 強 iā soah  
 Chhiō kah 頭前五丈 kim  
 水珠 chit chūn koh chit chūn 飄 phông  
 Am-khàm 頭前日日走 chông ê 出路  
 Ta<sup>n</sup> 頭看 bē 清 天理  
 心悶 bông-bū 雨  
 Thiah-háh iah thiah bōe 離 leh  
 車路卻是  
 Chit chūn 逼 chit chūn leh 吵亂

Siáu-soat (小雪) m̄-chiah 過 niâ  
 Lán che 半都市 ê 庄社  
 確實雨珠 á 飄 lóh  
 車殼 chit iân sip-chhî  
 Lán 心願天送報頭  
 Blue Monday  
 單純水霧 niâ  
 Liam-mi 出日 bông-bū sòa<sup>n</sup>  
 南台灣 kâng-khoán 燦爛如春

# 走 狗

## ■ The Lackey

Ô, Bîn-siông (胡民祥)

蒙古詩人講：人有二款

人模狗樣

狗模人樣

台灣詩人講：佻有二款人

人模人樣

狗模狗樣

走狗人模狗樣一敢是？

走狗狗模人樣一敢是？

走狗人模人樣一敢是？

走狗狗模狗樣一敢是？

去問走狗！

寫佇 2017.10.13

# 詩 2 首

## Two Poems

Ông, Khek-hiông (王克雄)

### 1. 小英總統

小英總統人人愛  
萬粒飛彈顧台海  
民主科技世界知  
經濟起飛投資來

### 2. 保我將來

人生有悲傷有苦難  
耶穌有盼望有平安  
懇求聖靈帖我心內  
天父疼心保我將來



# 薰 ê 記事

## Memories about Smoking

Tân, Bêng-jîn (陳明仁)

M̄知 tang 時開始學 chiáh 薰  
 中學 ê 同窗大家 lóng 有 chiáh  
 國民學校就有人偷 chiáh  
 Kin 蕉、新樂園、康樂  
 Tòe 阿爸換牌子  
 阿母 khòk-khòk 念  
 Lín 老 pē 薰愈 pok 愈傷

請薰牌是丁禮 ê 手續  
 大學放假轉 -- 去 ê 時  
 無張無持 tu 一枝薰 hō 阿爸  
 I 頭 lê-lê 一直 kuh  
 規晷久 lóng tiām-chih-chih  
 天色漸漸轉烏  
 Chiáh 暗 ê 時  
 I kā 阿母講  
 Lán 後生轉大人 --a





電影看米國人 chiah 薰  
 KHUSEH 有夠 chán  
 來米國 chiah 發現  
 Chia 無啥人 chiah 薰  
 心內真自卑  
 哀愁 koh 鬱卒  
 想著吐大氣  
 將數百年台灣人 ê 苦悶  
 化做薰煙

東京 ê 街 á 路 chiâu 薰截 á  
 M̄知 in ê 苦悶 是  
 記念歷史 ê 哀愁  
 抑是 無未來 ê 未來  
 Beh 去京都 ê 新幹線  
 車廂內 lóng 薰霧  
 強 beh bē 喘氣  
 離開京都驛 ê 時  
 將免稅 ê 薰  
 Lóng phia<sup>n</sup> 入 pùn-sò 桶

# 等待天光—— 佇王育德紀念館

Waiting for the Daybreak —  
At the Ong Iok-tek Memorial Hall

Tân, Chèng-hiông (陳正雄)

對一九四九年彼冬熱 -- 人  
青狂走離開台灣  
到一九八五年入秋  
雄雄佇日本過身  
你一直無機會閣再倒轉 ê 來

用咱 ê 喙舌共母語一句一句鬥做伙會  
成做一束光  
佇海 ê 這片  
呼叫你翹翻頭  
用咱 ê 筆尖共台文一字一字牽相連  
鞏出一條橋  
對海 ê 彼岸  
引 你行 -- 過來

你一步一步翹翻頭行 -- 過來  
早前予  
用權力 ê 牢籠關禁佇記憶 ê 邊墘  
用欺騙 ê 塊埃掩蓋佇歷史 ê 壁角

拗曲 kah 強欲認袂出 -- 來 ê 身影

愈來愈明顯

抹烏 kah 將近看袂清楚 ê 面容

愈來愈清楚

這時陣

袂閣有看著特務早暗咧跟蹤監視

無閣再聽見銃聲四界咧擾亂恐嚇

極加是

一寡魚仔定定探頭出來偷看

幾隻厝鳥不時公開走來攪吵

今仔日起

咱看會著 --ê 是國內外無分男女大細

用 好玄 ê 目神

對舊老 ê 相片頂面

沓沓仔走揣長久以來

就罕得出現 ê 往過

咱聽會著 --ê 是規台灣毋管東西南北

用 好玄 ê 心情

佇生份 ê 文字內底  
輕輕仔念起真久以前  
予咱放袂記 ê 故事

行過千萬里遠 ê 路途  
漂泊 ê 跂步  
欲永遠留佇這塊土地釘根生澱  
毋免繼續流浪  
回歸 ê 靈魂  
會一直倚家己 ê 故鄉伸枝開花  
毋免閣再苦悶  
行過六十外冬 ê 暗暝  
無愛閣再偷渡無愛閣再流亡  
這是咱 ê 土地這是咱 ê 故鄉  
我佻你做伙倚佇這個所在  
等待  
天光



# Chhiū ê sim-sia<sup>n</sup> — Chhiá<sup>n</sup> hó-hó-á thià<sup>n</sup>-sioh--góa

Call of the Tree —  
Please Take Good Care of Me

Tân, Lī-bûn (陳俐雯)

Góa it-tit tī chia  
Tī lín iáu-bē chhut-sì  
Góa tō tī tã-tē pù-í<sup>n</sup> thò<sup>a</sup>-kin  
Chū-chāi khui-ki-sò<sup>a</sup>-hiòh

Góa it-tit tī chia  
Tī lín iáu-bē lâi chìn-chêng  
Góa tō tī khoah-bóng-bóng ê thó<sup>a</sup>-tē  
Lòk-thiòng hoat kah chí<sup>a</sup> chhió-tiō

Góa it-tit tī chia  
Iōng kiā<sup>n</sup>-châng òm-òm-òm ê sin-thé  
chhiā<sup>n</sup>-kò chhian-chhian-bān-bān ê seng-thài  
Tī thi<sup>n</sup>-tē liū-choán siōng súi ê sú-bēng

Thài ē chai, lín chia<sup>n</sup> lâi bô-gōa-kú  
Soah kah góa teh che<sup>n</sup> thó<sup>a</sup>-tē  
Kóng siá<sup>n</sup>-mih hoat-tián sī bûn-bēng ê hék-sim  
Khong-kan sī sin sī-tāi ê kè-tát  
Kóng góa tìn-tè gāi-lō  
Tiòh ài chhian-sóa



Thài ē chai, lín chiah lâi bô-gōa-kú  
Tō kek chit-khoán thâu-lâng ê ah-pà  
Ap-pek góa ê se<sup>n</sup>-lō̍  
Iōng chho·chhân ê lêng-tî chhò góa ê kha-chhiú  
Giáh bûn-bêng ê pó·thâu tnḡ góa ê keng-méh

Tùi lín lâi kóng, góa ê se<sup>n</sup>-sí  
Chí-put-kò sī kiâ<sup>n</sup>-hióng bûn-bêng pit-iàu ê chū-su  
Chóng ū chit-kang lín ē chai-ia̍<sup>n</sup>  
Góa bô-sia<sup>n</sup> ê sí-bông  
Sī lín chōe-giáp ê sím-phò<sup>n</sup>  
Che chù-tiā<sup>n</sup> lín bô-hoat-tō̍ cháu-siám ê chai-eh

# 我毋捌藝術

## ■ I Don't Understand Art

Tō, Sìn-liông (杜信龍)

我毋捌藝術 嘛知你心內滿滿 ê 愛  
 光復 ê 時，歡喜 kap 笑容 ê 色水帶一寡奢颺佢驕傲  
 今，變成地獄 ê 祭典，惡魔 ê 牲禮  
 時間 ê 驚惶 kā 聲帶劃開，無聲無說  
 紅格桌 ê 自畫像，現此時咧想啥？  
 是毋是塊笑我覘鏡頭 ê 模樣  
 覘藏 ê 目屎定著是一個好題材？  
 查某人扛一粒銃子 ê 重量，撐懸你死目毋願瞞 ê 離散  
 嘉義街仔一路行 -- 落去，塹過你畫 -- 過上美麗 ê 所在  
 今，變成烏汁汁 ê 血跡，臭臊 ê 國慶  
 我真知即領西米露你上佢意  
 穿過 ê 胸坎是有關著熱情 ê 敘述  
 簡省 ê 遺書是死亡姑不將 ê 卜卦  
 今，心事鎖佇額頭祛襖 ê 皺痕  
 我毋捌藝術，煞知影冤屈有一日會顯明

佇烏暗中 tãh-thām 疼痛  
 輕輕仔，拍開收藏佇樓尾房 ê 畫布  
 搵寡清水共塊埃掰開。我毋捌藝術  
 藏畫 ê 查某人恬恬。覘藏佇神主牌 ê 血證  
 是監查看袂著 ê 畝縫，拍破獨裁 ê 章回  
 生活 ê 擔頭重敲片誓袂扁心肝頭 ê 向望  
 少年 ê 你閣塊看，目屎早就綴圓環噴水池流 -- 去  
 青春嘛流 -- 去。未曾過期 ê 色料袂赴完成救贖  
 被折離離 ê 畫筆急欲揣主人。恁嘛毋捌藝術。

烏西 ê 語言佻日頭全款鑿目  
時間 kā 思考 ê 速度拵慢，無氣力搬徙你 ê 哀疼  
紅格桌自信 ê 視線是看佻遠去？  
運命佻正義 ê 跔步差一口氣  
白頭毛摸走我 ê 等待，轉去你 ê 陪伴

我啥物攏毋捌 ... 干焦想欲知你犯啥物過錯 ...



註：

寫陳澄波之妻張捷。陳被國民黨槍殺後，請友人將遺照拍 -- 落來，相片後壁就是伊共陳 ê 死體撐懸予翕相師翕。這是唯一兩人 ê 「合相」。魏聰洲講：「一個人面對鏡頭、一個人躲著鏡頭。一人躺著、一人扛著。一在陰、一在陽。」伊閣收藏陳 ê 血衣佻濟濟作品。作品落尾收佇《供桌上的自畫像》。陳畫過袂少以嘉義主題 ê 圖，〈嘉義街外〉是上有名 -- ê。本人嘛為嘉義死亡。〈慶祝日〉是陳澄波 tī 1946 年 ê 作品，畫面呈現嘉義市警察局 kā 「日之丸」換 -- 落來，升「青天白日滿地紅」旗仔，路 -- 裡人人熱情搖旗 ê 熱鬧場面。煞知，隔冬，受不幸。







Sàn-bûn

散文

Essays



# 認本土才是認祖先

## Identifying with the Land, Claiming Our Ancestors

Chiún<sup>n</sup>, Jit-êng (蔣日盈)

Lán ê phái<sup>n</sup> 厝邊中國，為 beh 霸佔 lán ê 財產，kui 工 iau-pá 吵。講 lán 是黃帝 ê kiá<sup>n</sup> 孫，財產是 in--ê，koh 講中國是台灣人 ê 祖國等等，nā bô 聽 in ê 話，tō 是「背祖忘宗」。用盡 àu-pō 喝 chhih 喝 phah。Khah 可惜，這 khoán 白賊話竟然有 chē-chē 台灣人會相信，kā ka-tī ê 神主牌 á tàn thō-kha，去 phâng 中國 --ê。M̄-ta<sup>n</sup> 承認 ka-tī 是華人，關心中國 koh 超過關心台灣。所以 ài 講清楚，台灣人 m̄-thang 認 m̄-tiòh 祖先。

這 khoán 對祖先錯誤 ê 認知，主要來自漢文化對女性 ê 歧視所造成。漢文化是父系社會，無承認母系 ê 血緣。老母懷胎 10 個月，只是生 kiá<sup>n</sup> ê 工具 niá。所以 gín-á lóng 算老爸 --ê。照漢文化式 ê 算法，傳承 kan-ta<sup>n</sup> 算老爸這 pêng。Án-ne 一代 kan-ta<sup>n</sup> 算 chit-ê 祖先，hoān-sè 較簡單。M̄-koh 會有 2 ê 問題：1. 對老母無公平，咱 ê 身上 kám 無老母 ê 血緣，是 án-chóa<sup>n</sup> 老母無算是祖先？2. Nā tú-tiòh 無血緣 ê 人來接香火，這種香火 kám 有意義？Bat 聽人半耍笑講：查某囝生 --ê 一定是孫，sim-pū 生 --ê tō 無一定。所以查某囝傳香火顛倒較可靠。Koh 較怪奇 --ê，有一 khoán 人明明有查某囝，soah 講 bē-sái 接香火，甘願去 pun 抑是買一个查甫 gín-á 來飼傳香火。咱應該 phah 破歧視女性 ê 漢文化，查甫祖查某祖 lóng 是祖。更加 bē-sái hō 中國利用這 khoán 錯誤 ê 認知，chiáh 台灣人 ê 豆腐。

有基本遺傳知識 ê 人 lóng 知，人一定是父母所生。父母 mā 有 in ê 父母。Án-ne 一代有二个祖先，二代 tō 有六个，每加一代 tō 成倍數增加。所以免 chē，十代 tō 有 2046 个祖先。Nā koh 用血緣比例來

看，第十代 ê 人身上 ê 第一代血緣比例 kan-ta<sup>n</sup> chhun 1/1024，已經薄 kah ná 紙 --ah。這 2046 个祖先，kan-ta<sup>n</sup> 起頭 hit-ê 有可能是外來，其他 2045 个祖先大部份 lóng tī 台灣。Án-ne tī 台灣 ê 2045 个祖先 m̄ 認，去認唐山百外里遠 hit-ê，kám bē 感覺怪奇？

台灣是移民社會，四面 lóng 海，自古來來去去 ê 人 chiā<sup>n</sup> chē，koh 是查甫較 chē。傳 thò<sup>n</sup> 後世 ê 算法 nā 照中國式，台灣人 lóng 是外國人 ê kiā<sup>n</sup>-sun。Án-ne 原住民 chāu 去 tó-ūi？其實 chit-ê 所在 khiā 久 tō 是故鄉，in 主要 ê 結婚對象一定是這塊土地 ê 人。雖罔有部份人會 kap 外來者結婚，總是少數。尤其經過三代以後，chia ê 外來者 kap 伊 ê 後世 lóng 會本土化，主要結婚 ê 對象 mā 是 tōa 這塊土地 ê 人。Án-ne kám 無 chiā<sup>n</sup> 清楚 --ah？祖先主要 ê 血緣，tō tī 這塊土地，這塊土地 tō 是祖先主要倚起 ê 所在。Che tō 是「認祖先 ài 認本土」ê 真義。

漢文化 ê 中心思想，忽略移民有本土化 ê 現象。一般來講，移民第一代人 ê 母國猶有親人、朋友、甚至爸母 tī--leh，自然會思念故鄉，過身前通常有落葉歸根 ê 心願，會交代 sī-sè，伊過身了後骨 hu beh 歸故土。第二代人照老爸交代，辛辛苦苦送老爸 ê 骨 hu 轉去老爸出世 ê 故鄉，看 --tiòh ê 是無熟 sāi ê 親人，生活環境 mā m̄ 是慣 sī ê 所在。對老爸 ê 故鄉，可能生 bē 出感情，koh 一路遠 ló-ló，加上烏水溝有險惡 ê 風湧。所以等 ka-tī 過身了後，骨 hu beh 歸故土 ê 想法 tō 較無，hoān-sè kan-ta<sup>n</sup> kā 墓碑 òng 老爸故鄉 ê 方向，表示無忘本 ê 意思。第三代人更加 m̄-chai in 阿公 ê 母國猶有 siá<sup>n</sup>-mih 親人，顛倒 tī 在地娶 bó 生囡，親人、朋友一大 phāng，事業、生活自 án-ne mā tī chia 釘根。所以現實中，祖國只是遙遠 ê 情感，大部份 ê 祖先 lóng tī 本土，本土才是務實 ê 認同。

講到 chia，m̄-thang 誤認我是無 beh 認祖先。顛倒 péng，我是 beh 用較大 ê 視野認 bat 祖先，較 bē 認 m̄-tiòh 去。按情理推

測，除非祖先常在有異國婚姻，nā 無，一代一代 lóng tī 這塊土地生 thòan，結婚 ê 對象 mā 是 tī chia，大部分 ê 祖先當然 lóng tī 這塊土地，近代驗血 mā 證明這點。所以 beh 認祖先，是認本土較實在。本土才是祖先主要生活 ê 所在。Tāk-ê 可能有這 khoán 經驗，有時 tú-tiòh 無熟似 ê 人，有機會講話，牽牽 leh 竟然 lóng 是親 chiân。漢式 ê 俗語講「姑表骨肉親，姨表路旁人」，姑表 kap 姨表 kap 咱 ê 血緣平遠，只是族譜無列女性祖先 ê 名，soah 變路旁人。所以咱有 chē-chē 母系親族 tòan tī 這塊土地 lóng m̄ 知。

中國 chiân-chē t'ai-chi lóng 是假 --ê，連黃帝 tō 有人懷疑無 chit-ê 人。就算有，將近 200 代 --lòh-lài，血緣 mā 是薄 kah kiông beh 無 --khi。台灣人應該較清醒 --leh，kap 對岸 ê 關係是「一人一家代，公媽隨人祀。」直白講，咱 ê 祖先 tī 台灣，咱 beh 認祖先，認本土 tō tiòh--ah。咱拜祖先是感念、是感情、是延續智慧。Nā 放棄祖先 ê 文化、語言，tō m̄-chai teh 拜 siá-n-mih 意思。照頭前所講，大部分祖先是釘根 tī 這塊土地，in kap 這塊土地是縛做伙。所以認同在地文化、語言才是真正 ê 認祖。認本土才是認祖先 ê 真義，m̄-thang gōng kah 認賊做 pē。

2022.09.15



# Lán 有聽 tiòh 愛 ê 聲

## I Have Heard the Sound of Love

Lí, Siok-cheng (李淑貞)

假使時間會 tàng 重來，lán ê 人生 kám 會無全？

行 74 國道六號 chit 逝路，毋管二林喜樂保育院，抑是送老爸最後旅程，lóng 是心酸。生 kap 死賭喘氣 nîa-nîa，勇敢面對天公伯 ê 考驗。一目 nih 仔，大後生多多 31 歲 -- 矣，我 ê 心肝寶貝，看你笑容像天使，心內有虧欠，是命運抑是醫療疏失？Lóng 會照顧你一世，是我選擇 chit 段婚姻，咱 chiah 有緣做母 á 囝！

我 ê 老爸 19 歲，老母 18 歲結婚。In 生 7-ê，(5-ê 查某、2-ê 查埔)。我是第三查某囝，我出世名間庄跤，觀光隧道，集集火車頭附近，過平交道左彎，倚路邊五樓透天厝。厝 --lih 種水果、飼雞、開 pháng 店嘛賣學校福利社、做家庭加工，收入勉強維持全家生活。老母擒家，gâu 煮菜，燒酒雞、豬腳麵線特別好食。老爸嚴肅、守信用、善良、有責任、清氣相。要求房間整齊清氣，袂當靠化妝，不時用布摀仔揉塗跤 chiah 安心。I 趣味煮食，數念厚、芳、簽 ê 牛肉湯手路菜。興淋酒、食薰、哺檳榔歹習慣，苦勸毋聽，懷疑是致食道癌病因。

1 日，3 姐妹走去平交道 chhit-thô，tī 枕木跳來跳去，遠遠看 tiòh 老爸激面腔，提 hò-suh-kóng 等，姊妹吶吶掣，tiòh 驚蹤轉來。一入門跪塗跤，i 氣嘍嘍拼命 sut，chhōa 頭大姐 sut 到糾筋。老母 ná 哭 ná 求，摸老爸毋放手，換罰捧面桶水，擋未 tiâu，chiah 放阮煞！

無做 m̄ tiòh 代誌老爸拍我，冤枉 chông 出門，予老爸掠 --tiòh，tiòh 驚軟腳頓落坐，一手 chhih 頭，手盤 phah 尻脊餅拖厝 --lih 罰跪，



痛 kah 大聲吼。老爸大聲罵，翹股焦矣，話 m̄ 聽，學會曉忤逆，真 gâu 會走予林北 jiok，細漢不受教，大漢做太妹，giah 雞毛筊，面紅紅 ná 罵 ná sut，鼻水目屎雙港流，爸，後擺 m̄ 敢啦！猶有後擺？Koh sut，kiông 袂喘氣 chiah 停。尻脊餅紅 koh 腫驚內傷，老母緊烝去灶趺淋水道水。險險仔半小死 m̄ 敢踏差第二擺，到今，我結婚生囡，體會做父母 io 囡 ê 苦心，不而過管教方法無全。

Ti 嚴格環境大漢，壓力大，想欲出外拍拚。是種 tiòh 父母早婚，除了尪小弟，lóng ti 18 歲嫁娶。老爸雖罔面腔嚴肅，內心軟洪，小弟 ti 大兄結婚彼工，載查某朋友食喜宴，車厄過身。Chē 年來一想 tiòh 小弟，一家 iáu 真艱苦。想起過身老爸，毋甘流目屎。治療時驚拖累阮，家已款三頓，1 ê 人 ùi 名間坐車到台中治療，一直到癌症尾期，chiah 同意我陪治療！你勇敢對抗癌症最後，樂觀面對死亡，交代 m̄i 插管放棄急救，轉安寧病房無倂久，安詳離開。你 ê 大孫 kap 我坐救護車陪你，爸爸咱欲轉來，一路好行，安心去極樂世界，綴菩薩修行，請您放心，阮會照顧媽媽，親愛爸爸、小弟，恁見面一定有誠濟話欲講，會記得轉來看看 --leh。

姻緣天註定，高三彼年，偷偷陪同學到南投牛排館做工，父母驚我少年互人騙，逼我辭頭路，烝來上班所在了解，chiah 允我繼續上班，無疑悟 kap 頭家有身，尪 19 歲我 18 歲，高中卒業一禮拜 tiòh 結婚。我嫁南投作 sit 家庭，善良守本分，大兄 kap 大姊。大兄 38 歲娶越南某，大嫂大家主意，貧惰，磕袂 tiòh 離家，大兄繼承田地，免負擔經濟，lōng-liu-lian，伸手提錢 ê 歹習慣，定出入勒戒所，懷疑食毒。

尪做兵結束牛排館，迎接新性命。盡新婦本份，生活、食正常我少年應該順利生產 chiah 對。有身第六個月，hiông-hiông 腹肚痛，去附近病院檢查開三指，醫生無安胎。轉來厝 --lih kui 暝腹肚絞痛拚清汗，大心氣。隔工透早轉台中病院安胎，全款痛。蹠院 2 工，

嬰仔心跳 siu<sup>n</sup> 緊，發現頭卡臃屎，長時間腦部 bô-khui。驚囡仔出世問題，建議提囡仔，既然有緣決定生，多多出世 1700 公克，全身軀透明，血管內臟現現，保溫 2 個月，加醫藥費 200 萬。流目屎 趴後生耳空邊：兒子！咱欲轉來矣，毋是爸媽驚開錢，是毋甘你 kui 身軀注 kah 烏青，你愛勇氣活落來，咱作伙加油！出院前醫生簽切結書，風險爸母承擔，目屎拭焦，細膩捧體重賍 1,200 公克心肝仔囡，生死交予天安排，沿路哭轉來。

多多順利大漢，臭耳聾、青盲、未行、啞口，智商 chiah 6 個月，一世人倒眠床，診斷「腦部多重障礙」。考 tiâu 駕照隔工，大官送我新車方便載多多看診。照顧到六歲，轉送政府補貼保育院生活，家屬 ê 1 個月負擔 1 萬五千箍。15 歲進前，歇寒、歇熱、過年、春夏秋冬，轉來厝 --lih 生活，培養感情。31 年來，我一定配合學校照顧我 ê 寶貝囡，是媽害你來世間受苦到，到今，雖罔無叫一聲媽媽，ù 你 ê 笑容，我有聽 --tiòh。

台文筆會

Taiwanese Pen

# 做頭人 ê pō-sò

## ■ The Making of a Leader

Nâ, Chhun-sūi (藍春瑞)

全國社團號名 chiâ<sup>n</sup> 煩，官廳 beh 管禁用台灣；  
出招會員章程 ài choân，chip-ì 中華想著 m̄ 願。  
好名 lāk 權全靠手 oán，收入總 koan 開銷不 toān；  
jîn 氣 nā 懸心肝溫暖，剪彩 hoa<sup>n</sup> 喜樂 thiòng 圓滿。

1983 年 A-pa 退休了後，tī 瑞芳 kah chit-koá 人，有組 chit-ê 號  
做「北區愛石協會」，sio-sòà koh 有「台灣雅石會」，雙 pêng 兼落  
去做會長，hōa<sup>n</sup> 頭 chhōa hōe-kha liâu 溪 peh 山去看光 keng 兼採石、  
選好 jit 備辦雅石展、cho 團去 pát-tah 觀 mô、招石友 háp 股印雅石  
冊 ..... 等等，chiah-ê táp-táp-tih-tih ê kang-khòe hō 伊誠無 êng，  
親 chhiū<sup>n</sup> 石磨心 án-ne seh 無 hioh。

有 chit 工，我 tng 去瑞芳 chhōe 阿文講兩句 á oe，伊 teh 做「愛  
石協會」ê 秘書，tāk 工 hām chit 陣石友 lin-liong-gô，罕 tit hō 我  
tng-tiòh；伊坐 tiàm phòng 椅泡茶，我問伊講：「Lín chit-chām-á  
是 teh siáu sá<sup>n</sup>--leh？」

「Kán！Soah m̄ 知 beh pì<sup>n</sup> chit-ê 全國性 ê 社團，有 ê 無 ê chhut 頭  
1 大拖，chiâu teh 舞 chit-koá 臭 ta 兼 tòh 火 ê tai-chì，強欲起 chhoh！」

「Mài hai<sup>n</sup>--lah，你 m̄ 是 kah 官廳 ê 人有 teh pōa<sup>n</sup>-nóa、kiā<sup>n</sup>-  
táh? 敢有 sá<sup>n</sup>-mih phá<sup>i</sup><sup>n</sup> 紡 ê 所在？」

「Lín 娘 --leh；你 to m̄ 知，咱 ê sá<sup>n</sup>-mih 內政部有規定，全國  
性 ê 社團 ài 用『中華民國』、『中華』，袂 sái 用『台灣』做名，

我 hâm hit-tīn siáu-ê chèn kah 強欲 khiā-- 起 - 來，是我 siōng tuh-lān ê 所在；ah-nā pát 項 cháp-cháp-peh-peh ê 規定，phì-jû 講 ài 有發起人 ê 會議、ài 訂組織章程、ài 有超過 kúi ê 地區性 ê 團體會員 ..... 等等 ê tai-chì；攏是 lín A-pa hē sè<sup>n</sup>-miā 去 pì 辦、cháu-chông ê，我就無去 chhau 煩 chia-ê sit 頭。」

「È 真 thiám-- 無？」

「我 khah 少年，m-ká<sup>n</sup> hai<sup>n</sup> thiám，顛倒 lín 老 pē，花蓮、台東、高雄全省 sô-thàu-thàu，連澎湖 mā 拚 -- 去，chit 四界去 khiú 團體會員，phēng 我 ngē-táu chē--ah。」

「Che 是 án-choá<sup>n</sup> 講 --leh？」

「Kán！」阿文 kā au-á ê 茶湯做 chit-chhùi lim hō ta，súi sòa 話講：「Che 你 m̄知？」

「你是 khàu-iau sá<sup>n</sup>--lah！我 to m̄是 bī-pok-sian-ti--koh，khah-ē 知影官廳 ē 設 chia-ê ki-koan beh khiâu-khó-- 人 -leh？」

阿文 sòa-chhiú thîn 茶 koh 喘 chit-ê 大心 khùi 講：「Chit-chūn ê 社會是錢 teh 做人，kan-ta<sup>n</sup> chhut chit-ki chhùi 是無人 beh chhap-siâu-- 你；piān-nā kah 人 交陪、pôa<sup>n</sup>-nóa，m-nā 開錢 ài khóng，出手 mā tióh 緊 khoài；nā m̄án-ne chò，koat-tēng 無人欲 hiù-lān-- 你！」

「文 -- 哥，我聽無 siá<sup>n</sup> 有 --neh，你講較 pèh--leh！」

「我看 lín 老爸，便 nā 知影有 toh chit-tah teh 辦雅石展，tō 先送花籃 ah 是花 khō 去祝賀，開幕 hit 工 pún 身 koh 拚 kàu 位去 pâng 場 tàu lāu-jiát；iah-nā hō in 聘請去開幕剪彩，ah 是做裁判、

評審 ê khang-khòe ; 早前花 khō ê 錢先 liáh-gōa mài 算 , 坐飛行機、自強號是 chiâⁿ sù-siông ê khai-siau ; chún 講有裁判、評審費 thang 領 , mā 攏隨 thèh 去現場做賀禮來 kià-hù ; sáⁿ-siâu mā 無 thàn--tiòh , óng-hôe koh tiòh 食家己 , tàk-kái nā 無開三 ~ 四千 kho·bē-soah , 攏伊家己出 --ê ; chit-khoán kō 錢去 thiáp-- 出 - 來 ê 名聲有 iáⁿ chiâⁿ tháu , khah-ke mā chit-sì-kè hō 人迎請 , 是 jîn 氣 siông 讚 ê 石友 ; 伊出去 chio 團體會員攏 it-pit-it-tiòng , koh 推 sak 伊做總會長 , 是伊 chiah 有 chit-lō chái-chêng kah 本 téng ; nā 我 , tō 無 chit 款錢水 kah 經濟 thang chia-pôaⁿ--ah 。 」伊做 chit khùi 攏無 thêng-khùn , 講 kah chhùi 角全 pho 。

「Tang-sî-á tō 是 teh pìⁿ chit 款 báng , 你無講我 iáu m̄ 知有 chit-lō ng-ng-iap-iap ê pá-hì ; bók 怪 tiāⁿ-tiāⁿ 聽伊 teh nauh 講伊 chin bô-êng thang kah 我 biān-hōe 。 Ah chit-ê 全國性 ê 社團 , chit-má 辦了 án-choáⁿ ? 」

「Chia-ê 有 sng 無 kng ê khang-khòe oân-á 舞幾 nā 月日 , 活 beh lek-- 死 , phêng 去牛灶間 chhit-thô koh-khah thiám ; 好 ka-chài , teh beh 好 --à , nā 無 , chêng-keng ē 起 siáu 。 」

Koh 跳 1 禮拜 , 我 tng 去瑞芳 , kā ùi 阿文聽 -- 來 ê oe 句 , khioh lâi 問 A-pa , kám 有 chit-lō tãi-chì ?

A-pa chhùi-á 笑笑講 : 「 Gōng 囡 á , che tiāⁿ-tiòh 是真 --ê ; iah 無 , kám 有假 --ê , 是 --m̄ ? 」

「 Án-ne kám bē siuⁿ siong 本 --leh ? 」

「 偷 liáh 雞 mā tiòh chit-pé 米 , 小 khóa 開 --chit-ē , mā 是 tú-á 好 niâ ; nā 無 , 是 beh án-choáⁿ 做頭人 --leh ? 」



「Ē 煩 -- 無？」

「Bē--leh；我 chit 世人，未 bat chêng 未做過全國性社團 ê 會長；nā 推 sak khang-khoè ē 順 pān、名聲有 thàu 就好，開 jōa chē 錢攏無 iàu-kín。」

孔子 tī 四書內面 bat 講「……血氣既衰，戒之在得」ê 字句，chit 字「得」，nā 講是錢財，A-pa tō 有 iá<sup>n</sup> 做 kah chin thiat 底，開錢來換 chit-kóa 樂 thiòng ê 心 chiâ<sup>n</sup>，chhōe 正 pán ê 娛樂做 gī-niū；照伊家己 ê 講法，去 tit 著以 chá m̄-bat 有 ê 名聲、地位，伊 kah 歡喜，gún mā tòe 伊 thiòng 參 -- 落 - 去。

老實講，「雅石」是用看 ê kah 講 ê，免動筆寫字，tú-tng A-pa iā 無讀 joā-chē 冊，kan-ta tī 社會 kiâ<sup>n</sup>-táh chin 久，chiâ<sup>n</sup> 緊 tō oang kui 黨石友，koh 有 chit-sut-á sai-khia thang phún，m̄-chiah 講做 che 有 háh 伊 ê 性地；我有 kā chàn 聲，看伊 sng kah 真 jiát-kông，我 mā 歡喜 kah；khah 害 ê 是，ùi 伊做會長 hit 工起，nā 有人 hiáu 尻川想 beh 出版「雅石集」，勞煩 A-pa 寫「序」ê 時陣，ē sùi khà 電話來，iang 我 kā 代筆；會務、活動我 m̄-bat 參加 -- 過，mā m̄ 知頭 kah 尾，害我頭殼 mō h leh 燒，beh ùi toh chit-tah 起 kó，定定 sa 無 cháng 頭 thang 落筆，前前後後 kèk-ke 是 chap thóng 篇 niâ。

# 台語文 ê 活路——

## Pèh-ōe-jī (以永靖腔做例)

### ■ A Viable Path for Spoken and Written Taiwanese – Romanized Taiwanese: Taking the Eng-Cheng dialect as an example

So', Iàn-tek (蘇晏德)

台語羅馬字是真趣味 koh 有科學化、國際化 ê 文字，我講伊科學化是因為簡單好學 koh 有根據，國際化是因為外國人真緊 tiòh 學會，而且 kan-ta 用 17 ê 字母 tiòh 解決所有台語文字化 ê 問題；設使你若 beh 全部用漢字來寫台文，保證你學到頭毛喙鬚白 iáu-koh 無法度全部用漢字來寫台文，tiòh 算你全部用漢字來寫台文，一定有人質疑你所寫 ê 漢字 tó 一字 m̄-tiòh。古早人講：四書五經讀透透 m̄-bat goân、ngô、ku、pih、chàu，請問 goân、ngô、ku、pih、chàu 若用漢字 beh án-chóa<sup>n</sup> 寫，所以我建議 tak 家愛認真學正港 ê 台灣字：Pèh-ōe-jī。

有人講台語有音無字，所以用台語寫文章真麻煩；研究漢學 ê 人聽了真 bē 爽 tiòh 講，所有 ê 台語音用漢字 lóng 有法度 thang 寫，in tiòh 用幾十年 ê 時間來研究台語漢字 beh án-chóa<sup>n</sup> 寫，結果到人生 ê 終點 iáu-koh 研究 bē 完。若是用羅馬字寫（讀）台文 tiòh 無 chit-ê 問題，咱愛排除漢字 chiah 是字 ê 觀念，若講漢字 chiah 是字，羅馬字是音標，這是錯誤 ê 觀念。若是漢字 chiah 是字，án-ne 全世界有 kúi ê 國家有文字？聲音是語言 ê 靈魂，文字是聲音 ê 記錄。所以講台語有音無字 ê 人，包括講台語用漢字 lóng 有法度 thang 寫，lóng 是無正確 --ê。

全世界任何 chit-ê 國家一開始 lóng mā 是有音無字，後來為 tiòh beh 記載文獻、歷史、地理等等 chiah 發明文字；tùi 上帝創造人類開始 tiòh 有語言（語言 tiòh 是聲音），m̄-koh hit 時並無文字，有音無字 tī 全世界任何國家 lóng 是 án-ne，北京話 mā 無例外。若堅持用漢字寫台文 tiòh 會 tú-tiòh 麻煩，下面這篇文章羅馬字 ê 所在 lóng 是永靖腔，請認真唸看 māi。若全部用漢字寫台文，tiòh 無辦法寫（讀）出作者 ê 原汁。

高雄阿蓮的大崗山是一个真有 tiat-siat（特色）ê biân-siàn（名勝），kián-siat（景色）迷人，山跤有 kiat-biân（革命）軍人；我對 Ián-chiān（永靖）來，遮 tiat-tiān（特定）ê 農產品是 giân-gián（龍眼），遮有一 kian（一間）pian 果 siat（冰果室）、頭家 ê 名叫做 Ián-siàn（永勝）、伊有賣 chhian-pian（清冰）恰 giân-gián，伊 ê 小弟名叫做 Iân-chhiân（榮松），兄弟 ê siàn-chiân（性情）恰 tiat-hiān（德行）lóng 真好，pian 果 siat kian-iân（經營）ê chiân-hiân（情形）予人足 khián-tiān（肯定），遮暗時仔街路 lián-lián-chhian-chhian（冷冷清清），假日真鬧熱，Iân-chhiân 講：伊 ê 頭殼 tiān-tiān（碇碇）、hiân-chiàn liân-liát（行政能力）無好、所以阿爸 biān-liān（命令）伊賣 chhian-pian 恰 giân-gián，阿爸 tiān chiàn-chhiat（定政策），二兄弟 chiàn-siat chiàn-biân（正式證明）賣 chhian-pian 恰 giân-gián ê 好 siân-chiat（成績），事業真 kiān-chian（競爭）社會需要 chian-ian（菁英）。

Ián-siàn 講話真 siân-siát（成熟）、Iân-chhiân 做人真 chiàn-kian（正經），二兄弟做人 chhian-chhian-piát-piát（清清白白）做事 chiat-kiát（積極），每年的母親節、二兄弟的 hian-chiân（胸前）lóng 結一蕊剪絨花，阿爸阿母有 tian-liân（叮嚀）逐日 lóng 愛讀 Siàn-kian（聖經），毋通頭仔 hiàn-hiàn（興興）尾仔 lián-lián（冷冷）。

※ 有人愛過 piân-piân-chiān-chiān (平平靜靜) 的日子，有人逐工 iân-iân (閒閒) 佇 iát-kian (浴間) 唱歌，若欲食 pian (冰) 來 lán-chiān、阮遮的枝仔 pian lián-lián tiān-tiān (冷冷砵砵)。

若用各地腔口寫台文，chiah ē-tàng 呈現出作者 ê 原味。有一工我專工去永靖，無講你 m̄ 知，我來永靖 ê 目的是 beh chhōe 永靖人講話，聽永靖人講台語；聽講 lán-chiān ê ki-á-pian lián-lián tiān-tiān, pòan-mê ke-lō̍ lián-lián chhian-chhian (永靖的枝仔冰冷冷砵砵，半暝街路冷冷清清)，永靖人『eng』ê 音、講『ian』，這是永靖 ê 特色。我 ê 車停 tī 永靖國小門口，守衛室內面有二 ê 中年婦女，恰 in 破豆大約講十 thóng 分；繼接去成美文化園，恰園區 ê 工作人員開講，雖罔講 kah 真投機，m̄-koh 真可惜，chē-chē 永靖人已經失去 in ê 原味，永靖腔 khah 輸我 chit-ê 外地人；我問一 ê 二十幾歲 ê 查某囡仔，『行政院』台語按怎講，伊講 hêng-chèng 院、無講 hiân-chiàn 院。台灣各地 ê 腔口若 beh 保留，需要提倡羅馬字，若無各地 ê 腔口會 hō 強勢腔食掉，終其尾台語會 hō 華語消滅，向望天佑台灣各族群 ê 語言，台灣人 m̄-thang koh 睏 --ah。

# Tâi-gí puh sin-í<sup>n</sup> — Tâi-gí gín-á kó.

■ The New Sprouts of Tâi-gí —  
Taiwanese Children's Stories

Tân, Kim Hoa (陳金花)



2021 nî góa ū ki-hōe tī Sêng-tâi khui “Tâi-gí òe-pún him-sióng kap chhòng-chok” ê khò-têng, chhōa tâi-hák-seng ùi Tâi-gí òe-pún khai-thok Tâi-gí ê khoah tō. Khò-têng tiong ín-chhōa jīn-bat chāi-tē ê tē-lí lèk-sú, bûn-hòa bûn-hák, gí-giân bûn-jī téng goân-sò. Mā iau-chhiá<sup>n</sup> Tâi-gí òe-pún tit-chióng chiá lâi hun-hióng chhòng-chok ê keng-giām. Òe-pún chhòng-chok tê-châi sī iû kok-cho̍ chū-iû koat-têng. Thó-lūn liáu-āu àn-chiàu kò-jîn choan-tióng hun-phòe. Ū ê hū-chek òe-



tô; ũ ê hū-chek bûn-jī pian-siá, ũ ê hū-chek phòe-im, ũ ê thêng-hiān bí-pian hong-keh. Chheng-liân ê su-khó oáh-thiàu, lóng ũ chài-tiâu hoat-hui chek-sí chhòng-chok ê thoân-tūi cheng-sîn. Chhòng-chok kòe-têng tiong Pêh-ōe-jī sī in siōng tōa ê thiau-chiàn. M̄-koh hák-seng ũ jīn-chin, tī hák-kī bóe lóng ũ hoat tō·chò chhut chiá<sup>n</sup> hó ê chok-phín, kám-kak chin ũ sêng-chiū kám.

2022 chhun-kùi koh khui chit-m̄ng khò. Hē chú-jīm Chiú<sup>n</sup>, Ūi Bùn kàu-siū thê-gī goán kiá<sup>n</sup>-chhut kàu-sek pān tōng-thài oáh-tāng, chhiá<sup>n</sup> t̄ai-hák-seng kóng-kó hō·gín-á thia<sup>n</sup>, ē-tàng oân-chéng hák-sip thia<sup>n</sup> kóng thák siá. Hák-seng sūi siat-kè chhut “Sêng-t̄ai T̄ai bûn káng-t̄ng tōa chhiū-kha T̄ai-gí gín-á-kó” ê hái-pò. Khai-hák liáu-āu ùi 4/16 khai-sí chit chōchit chō·lún-liū, tī pài-lák chái-khí 9:40-10:20 lâi kóng T̄ai-gí kó. M̄-nā thê-seng hák-sip tōng-ki, mā lók-sit T̄ai-gí thia<sup>n</sup> kóng thák siá ê seng-oáh-hòa thê-giām.

Siōng t̄ai-seng chhiá<sup>n</sup> Ka-bín chō·lí sī-hoān kóng chit-tiū<sup>n</sup> “A-lô cheng-lêng háp-chhiū<sup>n</sup> thoân”, chiap-sòa hák-seng kóng. Ū ê kóng hiān-sêng ê T̄ai-gí òe-pún, ũ-ê kóng in ka-kī pian ê kò·sū. Kóng-kó lâi-iōng tū-khí kóng òe-pún ê chú-tê, mā iōng jī-khah kà pēh-ōe-jī. Tē it kang kóng “A í ũ ơ-ê bô”, jīn-bat ơ-bīn lā-poe kap pēh-ōe-jī jī-bó. Chiap-sòa “Kóe-chí gū ioh bī-chhai”, jīn-bat kóe-chí. “Lâi chhit-thô” jīn-bat thêng-thōa. “Má-chó” jīn-bat bīn-siók. “Ka-lâm pēng-goân ê chin-chu” m̄-nā jīn-bat lōng-bīn sin-khó·chèng-choh, mā òh tiòh him-sióng T̄ai-oân bí ê phang, koh chhiū<sup>n</sup> Giām, Éng Lêng hit tiâu “T̄ai-oân bí” tài-tōng choân-tiū<sup>n</sup> jiát phut-phut thiàu-bú. Sui-bóng t̄ai-hák-seng ê T̄ai-gí bē siá<sup>n</sup> liàn-túg, kúi-tiū<sup>n</sup> kóng--lòh-lâi ke-kiám ē chhut-chhōe,

m̄-koh in mā chiok jîn-chin chhái-chip chu-liâu hong-hù kóng-kó-lāi-iông, piáu-hiân kah ū-kàu cheng-chhái.

Tōa-hàn gín-á kà sè-hàn gín-á ê kó-chui òe-bīn ín-khí chin-tōa ê hōe-hióng. Khai-sí kóng ê keh-kang tō chiū<sup>n</sup> sin-bûn ah! Âu--lâi koh ū kì-chiá lâi chhái-hóng, chit-kang lûn tiòh kóng-kó ê sī ki-hâi hē ê hák-seng, in kò-sèng oah-phoat, sui-bóng bô siá<sup>n</sup> ē-hiáu kóng Tâi-gí, Pêh-ōe-jī mā bô Tâi-bûn hē ê gâu, mā sī piáu-hiân kah chiok tãi-hong. In kâ 228 jîn-koân kong-gī ê gī-tē, iông “Tōng-bút ông-kok” chiáh-bah--ê tōng-bút khi-hū chiáh chhái--ê tōng-bút ê kò-sū lâi theng-hiân. Siōng-bóe koh hō-iók bē-sái kâng khi-hū, hō iù-jī liáu-kái jîn-koân kap cheng-gī ê ì-gī. Kiat-sok chìn-chêng chio chhiū<sup>n</sup> “I sī lán ê pó-pòe” tài-tōng choân-thé thiàu-bú, sò-kiū kong-pê<sup>n</sup> cheng-gī kap hô-kái.

Sêng-tâi “Tâi-gí òe-pún him-sióng kap chhòng-chok” khò-têng, tī bó-gí pha-hng ê sè-tâi chhiū-chhōe Tâi-gí lāng. Hák-seng chioh Tâi-bûn káng-tîg tōa chhiū kha ê Tâi-gí gín-á kó-hùn-liân káu-soat lêng-lék, ùi kóng Tâi-gí lâi chhin-kīn thó-tē kap tui bó-gí ê khí-sim tâng-liām, chē-chō chheng-liân kap iù-jī òh kóng Tâi-gí ê ki-hōe. Khò<sup>n</sup> tiòh tōa chhiū kha koan-sim Tâi-gí ê lâu-lāng kap siàu-liân ka-tiú<sup>n</sup>, tī êk-chêng kī-kan bô sioh kha-chhiu lâi kò bó-gí, koh tòe chheng-liân hák-seng kap sè-hàn gín-á thiàu-bú, chiok kám-tōng. Kám-siā goān-ì hù-chhut ê ták-ê lāng.

2 hák-kī lóh--lâi í-keng ū 12 pún Tâi-gí òe-pún chhòng-chok ah! “Hái-pi<sup>n</sup> tōa kè-ōe”, “Tiōng-iàu ê jít-chí”, “Lín-gò beh siōng-khò”, “Chhi-mơ-thâng chhōe a bó”. “Bōe-tàng án-ne”, “A-phôe ài keng-

chia̍h”, “228”, “Âng-bō-á ê khoân-pó lú-hêng”, “Siáⁿ-lâng sī chhát-á”,  
 “O--ê lâi bih-hō”, “Góa beh sng chhiú-ki-á lah!”, “Ài piàⁿ chia̍h ē iân”.  
 Kiù bó-gí su-iàu lêng-lêng hô-chê chham-ú, lêng-lêng kóng pē-bó oe,  
 kî-thāi hák-seng só chhòng-chok--ê kok léng-hék oe-pún ū chhut-pán ê  
 chit-kang, thang ū koh khah-chē Tâi-gí oe-pún lâi kóng hō-gín-á thiaⁿ,  
 hō Tâi-gí oe-pún chiân-chò Tâi-gí têng-kin puh-ín ê chéng-chí, kā Tâi-  
 gí kóng hō seⁿ-kin hoat-hiòh chiaⁿ-iāⁿ--khí-lâi.

2022.12.25



# 井月流轉，澎湖三重奏！ 李秀《井月流轉》話頭

■ Louise Lee Hsiu's  
*Circulating Moon in the Well*  
Penghu Trilogy to Come!

Tēn, Pang-tin (鄭邦鎮)

1.

2022 年 9 月 12 beh-àm-á，我確診 --ah，彼陣狀況 chiân 緊急，救護車來送我去病院，tòa 院隔離治療。台灣 ê 疫情嚴峻已經三冬 a，我 bē 驚惶，kan-ta 認命，平常心去 kā 面對。

9 月 15 我 iáu tī 隔離病房內底，想 bē 到手機 soah 收 tiòh 2 條天大地大 ê 訊息。頭一條是台灣文學 ê 國際推動者，西拉雅文學女作家涂妙沂，講伊經過三冬 ê 拍拚，tú-tú 完成 12 萬字 ê 長篇小說《西拉雅之月》，第一 ê chiū 走來 kā 我講。這 chân 消息真正 hō 人真歡喜！

想 bē 到過無一分鐘，soah koh 接到「李秀」ê 電話，我 m̄ 敢相信，我 m̄ 知講我有手機仔內底竟然有伊 ê 電話。原來是 26 冬前，1996 年，李秀 kap 我是因為《井月澎湖》來結緣。伊 tú-tú 完成伊 ê 第二部長篇小說《井月流轉》，beh 來出版，想 beh 邀請我寫話頭。

2.

井月，是 lōa-ní-á 美妙 ê 意象。

戰後，tī 我細漢 ê 時陣，浮沉 ê 歲月內底，bat 睏過 tú 好 kā 人 that 入去盜仔厝尾頂 ê 夾層。Tī 一 kóa 時節，tī 半暝 á 三不五時醒 --



來 ê 時陣，tú 好 thang ùi 瓷仔厝尾頂中央 1 片會 thang 光 ê 玻璃，  
giáh 頭看月娘，家己 tiām-tiām-á 享受 ùi 瓷仔縫 nng 入來 ê 「瓷仔」  
月光。

這幾冬我 ê 目睷 khah 無 chiah 好勢，koh 倒 tī 病房，kan-ta giáh  
一支手機仔，beh 讀全稿實在是已經真困難，koh-khah 講 beh 寫話  
頭。不而過，佛陀講，前世 oát 頭 oát 500 遍，chiah 換會 tiòh 這世  
人一 pái ê 相閃身。我 kám beh kap 李秀相閃身 4 pái？Che 是 lōa-  
ní-á 寶貴 ê 機緣 --ah！

### 3.

1996 年 8 月，kap 我真有緣 ê 台中晨星出版社，邀請我替李秀  
ê 《井月澎湖》寫話頭，雖 bóng 我無法度 kā 答應，soah 一直 lóng  
會記得這 chān 代誌。

彼當時我 tī 靜宜大學中文系主任做系主任，連續六冬骨力拍拚  
chhui-sak 台灣學 kap 台灣文學，tú 落任 niâ，接手作家李喬 ê 《台灣  
文藝》做總編輯，koh 已經 kā 人應好 beh 參加七月初到八月中美國  
巡迴演講 ê 行程，轉來台灣 mā 答應隨 beh 參與協辦八月中 ê 塩份  
地帶文學營，chiap-sòa koh 投入頭 pái 台灣總統直選 ê 學術界動員，  
koh 有建國黨 teh 籌備組黨 ê 事工等等。手頭 ê khang-khòe，會使講  
是「kui 年透冬 lóng 無 hioh 睏」，koh khah 講人 tī 遠路，所 pái 無  
來答應，kan-ta khng tī 心肝頭「記 tiâu-tiâu」。

2001 年 12 月初 9，葉石濤文學國際研討會 tī 高雄舉辦，我 tī  
會場 tng tiòh 掛「李秀」名牌 ê 女士，ùì 我行 -- 過 - 來。我 sùi 主動  
kā 致意相認，koh ùi 過去 ê 代誌 kā 會失禮。根據我 ê 日記，he 是「相  
當台灣文學」ê 一 kang。日記內底，李秀 ê 名後 piah，我加註「英



格麗褒曼＋蘇珊海華」(伊 kám 是有西洋人 ê 血統?) Che 是我頭 pái kap 李秀見面對伊 ê 印象。我 m̄ 知影，2002 年李秀 chiū 以作家身分移民去 Canada。

2013 年 4 月 26，我以台南市教育局長 ê 職務，到台南市安南區訪視安慶國小 ê 校本教材《飛虎將軍》劇本。彼 àm tú 好是劇本由古都木偶劇團戶外演出 siōng 尾一場，所以我臨時 kā 後 piah ê 行程全部取消，雨 moa moa--leh 留落來欣賞，kā 編劇劉惠蓉老師 kap 全校 ê 老師 kap 學生家長鼓勵支持。Tī beh 散場進前臨時 hông 邀請上台致詞，chiah 意外 hō káng 款 moa 雨 moa 坐 tiàm 觀眾席內底 ê 李秀，起來雨中相認、開講。原來伊 kan-ta 是 ùi Canada 短期轉來台灣，soah mā koh 來參加一 kóa 台灣民俗技藝活動，真正是有緣千里來相會！

### 台文筆會

Ta<sup>n</sup>，2022 年 9 月，我人 tī 完全無自由 ê 隔離病房接 tiòh 李秀 ê 電話，講伊 koh khai 六冬 ê 氣力，完成 sòa 接 ê 第二部長篇《井月流轉》，因為疫情 ê 緣故，人會停 tiàm 台灣一段時間處理出版 ê 代誌，已經 àn 算好 beh 先轉去澎湖辦新冊發表會，chiah koh 轉去 Canada。我 kám 真正 beh hō chit-ê 機緣，koh 變 chiâ<sup>n</sup> 第 4 pái ê 相閃身？

4.

會記得我 mā bat 費心注目過澎湖，但是 m̄ 是對一個島 iah 是群島，mā m̄ 是文學；是台灣的 ê 戰略安全關鍵。

1997 年，我代表 tú 成立 ê 建國黨 (Taiwan Independence Party) 參選台中市長。當時我 phah 「台灣建國，台中建都」總政見 ê 牌，

描述 ùi 中央山脈，埔里，一路 òng 西，一直延伸到台中港去，加上大肚山脈 kap 八卦山脈做護龍，建構台灣島國 ê 建都條件；koh 有 chiū<sup>n</sup> 近 ê 海域，咱以澎湖做頂點，南 pêng 接台南，北 pêng 連新竹，所形成 ê 三角地帶，因為海 khah 淺，khah bē 去受 tiòh 中國潛水艦 ê 威脅，軍事上 ê 地理形勢，mā 是真有利建立台灣島國首都 ê 條件。當然 che 是國防 kap 政治，m̄ 是文學。

清代進士，澎湖人蔡廷蘭（1801 ~ 1859），bat 去福建參加考試。Ùi 金門坐船 beh 轉 -- 來澎湖 ê 路 --lih，去 hō 風颳吹到越南去。因為彼當時一 kóa 國際政治商業考量，伊決定 ùi 中南半島行路上北到福建，lóng 總 khai 四個月 ê 時間，chiah koh tò 轉來到澎湖，落尾 tī 台南孔廟邊 --a ê 引心書院講學。後來伊 kā 這 chōa 奇幻旅程寫做《海南雜著》，tī 彼當時冊銷 kah 真好，koh tī 1877 年代先出現 Lō-se-a 文譯本，接 sòa koh 有法譯、日譯，m̄-nā chiā<sup>n</sup> 做 150 冬前台灣 ê 跨國文學，跳脫科舉考試 ê 出版品 koh-khah 是無簡單。這是一個因為外在形勢發展出來 ê 古代澎湖人境外奇遇，kap 李秀《井月澎湖》 kap 《井月流轉》 ê 主動創作心路歷程，有真大 ê 無 kāng。

##### 5.

澎湖有古井，李秀用人物祥嫂 á，來描述早起時月娘 koh 掛 tī 天頂，伊慣勢到古井洗衫，伊看井底 ê 月娘，有一種一口井一世人 ê 感慨。《井月澎湖》雖 bóng 講 ê lóng 是澎湖人遷徙到高雄 ê 奮鬥 kap phah-piā<sup>n</sup>，chiū 親像周梅春筆下塩份地帶 --nih 遷徙 ê 人，但是畢竟背景 iáu koh tī 台灣，khah 無離鄉背井 ê 憂愁。《井月流轉》是因為 lóng 搬去另外一個國家，有 kóa 漂流 ê 感覺。但是像第二章 koh 講「Kāng 款 tòà tī 這個地球，大家 lóng 是一家伙仔」，án-ne kā 講離鄉背井 ê 感覺 koh 消失 --ah。

本冊內底每 1 ê 人物，lóng 是作者流轉過 kui 粒地球了所產生 ê 主角。你會當成佛，但是無法度 thang 變做悉達多。所以冊內底每一位主人 lóng 是獨一無二 --ê。

這本冊封面 kap 封底 koh 有冊內底 ê 插畫，lóng 是作者李秀家己畫 ê 作品，hō 文學 kap 畫會當相互呼應以外，koh liók-liók-á 看會出來封面有澎湖地圖，封底有 Canada 地圖，讀者應該會使感應 tiòh 《井月流轉》透露出澎湖 kap Canada ê 關連。李秀 koh 畫一 pak 戴 Canada kap 台灣胸花 ê 自畫像「流轉 ê 老女人」，象徵家己做世界公民。伊講藝術是伊 ê 祈禱，表示伊永遠 ùi 生命，ùì 萬物，ùì 世界和平祈禱。

Che 引阮想起世界 siōng 大隻 ê 鳥仔信天翁。信天翁 ê 翅展開有三公尺闊，平常時無興 beh 飛，hō 人 kā thih 笑做「gōng 鳥」。不而過 piān 風雨 nā 來，所有鳥仔 lóng 驚 kah bih bih 起來 ê 時，信天翁 chiah 會 ùi 山崁壁頂跳落，自由自在起飛。伊會當連續順風飛六 kang 無振翅；兩個月 sèh 地球一 lìn。現代詩 ê 先鋒法國詩人波特萊爾 chiū bat 寫過一首〈信天翁〉，特別歌頌伊 kap 一般鳥仔 ê 無 kāng。我感覺李秀 ê 「流轉」，chiū 親像信天翁，是自主 --ê，主動 --ê，m̄ 是 ùi-tiòh 柴米油鹽，m̄ 是 hō 風颳吹 -- 去，m̄ 是驚 kah 無法度振動，mā m̄ 是驚 kah 四界 sô。伊，是展翅 tòe 風起飛，自由 koh 自在 ê 信天翁！

6.

李秀寫澎湖，是自細漢 chiū 有感情；伊透過鹿仔樹 ê 生炭，呼籲人類 ài 互信 kap 包容，che 是南無大慈大悲 ê 人間情懷。讀者真簡單 chiū 會當感受 tiòh 冊內底 ê 人物 ùi 澎湖流轉到台灣，ùì 台灣

轉 tng 去澎湖，koh ùi 台灣流轉到外國，ùì 外國流轉到全世界。內底 ê 人物劇情 m̄-nā 頭尾相接，koh 繼續延續到無邊 ê 未來。

對藝術家 kap 作家來講，in siōng 滿意 ê 作品，永遠是後一件。所 pái，李秀講 che 是伊 siōng 尾一部長篇小說，我 m̄ 相信。

2022.10.11



# Hái-hong chhoe-- lâi ê àm-thâu-á

## ■ In the Breezy Evening

Teng, Hōng-tin (丁鳳珍)

Àm-thâu-á. Háihong chhoe--kòe-lâi ê chhân-hng, âng-hê ê kng-sòan tiàm iô-pái ê hiòh-á téng-koân siám-sih siân--lâng ê sek-chúi, tiām-chēng ê àm-mî liam-mi tiō beh kàng-lîm. Khó-sioh, góa bô tóa chia, iû-goân tiòh-ài chē--jíp-khì hit tâi sái ñg teng-kng siám-siám-sih-sih ê tō-chhī ê kong-chhia.

Beh-àm-á ê kong-chhia, ñng kòe háihong chhoe--lâi ê chhân-chng. Hiông-hiông, góa siū<sup>n</sup> tiòh lí. M̄-chai án-nóa, bô siū<sup>n</sup> beh kóng-ōe ê tiām-chēng, siá<sup>n</sup>-mih lóng bô siū<sup>n</sup> ê sî-kan lâi, góa tiā<sup>n</sup>-tiā<sup>n</sup> siū<sup>n</sup> tiòh lí, siū<sup>n</sup> lí chham góa lóng kah-ì chit-khoán ê tiām-chēng, siá<sup>n</sup>-mih lóng m̄-bián hōe-èng, kan-na tiām-tiām kù-chāi sî<sup>n</sup>-miā oah--leh.

Chiá<sup>n</sup> kú bô tit-chiap kap lí bák-chiu sio-tùi-khòan--ah. Lán tiō án-ni tiàm ka-kī ê jîn-seng tiām-tiām, tiām-tiām pān-ián sè-siòk ê kak-sek, kā ka-kī ê sim-chiá<sup>n</sup> chhàng--khí-lâi, bô-lūn i sī siá<sup>n</sup>-khoán, lóng bô sek-háp chit ê lāu-jiát ê jîn-sè-kan. In-ūi án-ni, chiá<sup>n</sup> kú bô thia<sup>n</sup> tiòh lí chin-sít ê sia<sup>n</sup>-im, kài kú bô tú-tiòh sèk-sāi ê lí. Bô iàu-kín, lán í-keng koat-ì beh chòe chit ê ū tam-tng ê lâng, tiō án-ni oah kòe chit-sì-lâng.

Nā-sī āu-sì-lâng iû-goân ū ki-hōe, tī hoe tng chheng-phang ê sí, bô tiā<sup>n</sup>-tiòh lán ē-tàng tâng-chōe chē tiàm í-liâu-á, tiām-tiām hō háihong chhoe kòe thâu-chang, beh-àm-á ê jít-thâu-kng chiò lòh lán bák-chiu-chēng ê chhân-hng. Lán m̄-bián lī-khui, tiō án-ni tau-tīn chē--leh, siū<sup>n</sup>



tiòh siá<sup>n</sup> tiō kóng siá<sup>n</sup>, ah-sī kan-na tiām-tiām, kám-siū thi<sup>n</sup>-tōe choán-  
khùi ê sia<sup>n</sup>-im, án-ni mā chin hó.

Sui-bóng í-keng sī lī-khui ê iân-hūn, in-ūi lán lóng ì-ài kā ka-kī  
chhàng jip-khì tiām-chēng ê chhiū-nâ, soa<sup>n</sup>-niá ah-sī chhân-hûng lāi-tóe.  
Tī bô-sia<sup>n</sup>-bô-soeh ê àm-thâu-á, lán bōe kō-toa<sup>n</sup>. In-ūi án-ni, lán ē-tàng  
tiām-tiām kè-siok kiâ<sup>n</sup> òng chit ê jîn-chēng-sè-sū bô-êng-chhih-chhih ê  
jîn-sè-kan.

台文筆會

Taiwanese Pen

2022.10.8

# 建立「釘根母語 ê 台灣學」

## Let's Have a 'Mother Tongue-based Taiwanology'

Tiu<sup>a</sup>, Hók Chû (張復聚 / Babuza Chû)

若講著研究中國 ê 學問，大家 lóng 知就是中國學 (Sinology)；若講研究台灣 ê 學問 leh？台灣研究 (Taiwan Study/ Studies)。有啥物無全？中國學是一套豐富完整 ê 學問、台灣研究 kan-ta 是 lân-san，散散無整體 ê 研究項目！

若講著中國 chiáh-sit，就是『中華料理、滿漢全席』；台灣 leh，『台灣小吃』！差別？『料理』是 tī 餐廳、飯店真 phang-phài ê 大桌、『小吃』是亭仔腳、路邊擔仔 chhìn-chhái 簡單 ê 嘴食物！

事實敢是按呢？當然 m̄ 是！

最近 30 冬，台灣意識、台灣人認同一直 chhèng-koân，mā 有真濟人強調 ài 建立「台灣主體性」。我看，若 beh 「台灣主體性」，應該是建立「釘根母語 ê 台灣學」！

台灣學 (Taiwanology)？台灣 kám 真正有夠額 ê 資料、內容 kap 學問 thang 做完整學術基礎？有！絕對有！

早前咱提倡台灣文學，官方講「台灣那有文學？」後 -- 來改講「台灣文學只有少許資料，不足以獨自成「學系」！」過無 10 冬，咱 ê 台灣文學 m̄-nā 有「學系」，mā 有「碩士班」kap「博士班」！可見，台灣 m̄ 是無好物，是無人發現、無人看重！

文學來講，咱東方白 ê 作品《浪淘沙》thang 比評美國 ê 《亂世佳人》kap 露西亞 (Russia) ê 《戰爭與和平》。蕭泰然 kap 鄭兒玉 ê 交響曲《1947 序曲》音樂訴求贏過柴可夫斯基 ê 《1812 序曲》。醫學方面，肝臟移植手術世界第一、王敏昌博士開發 ê PSA 攝護腺癌檢查每年拯救幾億男性；看起來無路用 ê 魚鱗會當改造做人工角膜 (cornea)，一片價值 NT 30 萬，是世界第一；防治 2020 開始 ê 世紀瘟疫中國武漢肺炎上好 ê 工具—N95 chhùi-om 就是台灣人蔡秉燦博士發明 ê ！台灣控制疫武漢肺炎 ê 成績世界 o-ló ！台灣 ê 善終品質指數 (Quality of Death Index) 是亞洲冠軍。Kā 台灣水庫沈底 ê lók-ko-á moái 開發做建築材料磚仔，會當 hō khōng-ku-lí ê 厝壁防水、透氣，避免產生壁癌，環保 koh 值錢！Kan-ta 國中學歷 ê 陳瑞文先生開發出會含水、降溫、防災、降低空氣污染 kap 生態永續 ê 道路鋪設工法創造會 chhoán-khùi ê 海綿路，國際相爭搶 beh 採用！台南企業家利用 16 年時間研發成功 ê 「台灣石頭紙」得著世界 40 國專利，連美國白宮 mā 愛用！台中后里 ê 張連昌先生 ùi 1947 開始製造薩克斯風，世界出名，chit-má 世界上每 3 支就有 1 支是台灣做 ê ，美國前總統柯林頓 mā 有一支。高級跑車像法拉利、藍寶堅尼 ê 避震器，有一半是彰化 gín-á 林俊宏與林正雄製造 ê AirREX。開發無線充電器 ê 人就是嘉義 gín-á 吳哲民，當時伊 chiah 29 歲！藝術黃水土 1921 年用大理石雕刻 ê 作品《甘露水》hō 藝術界封做「臺灣 ê 維納斯」。經濟方面 mā 真有成就：GDP 已經贏韓國、mā 隨 beh 超過日本 ah ！體育 mā 表現 chin-chán：戴資穎、王建明 mā 真是出名！世界出名、出版過《第三種猩猩》、《槍砲、病菌與鋼鐵》kap 《大崩壞》等名著 ê 加州大學教授戴蒙，2000 年 tī 英國發行 400 佰冬 ê 《自然》雜誌，刊出一篇文章，標題「台灣獻 hō 世界 ê 禮物 (Taiwan's gift to the world)」，理由：台灣是世界南島民族語言 ê 「原鄉」！Koh 有，世界逐國來過台灣 ê 遊客 lóng o-ló 人文是台灣上 súi ê 風景！台灣 ùi 80 年代到 chit-má 真少社會成本 ê 民主化 ê 過程 mā hō 真濟國家講是奇蹟！咱 ê 護國神山台積電對世界 ê 貢獻就 m̄免 koh 講 ah ！

往過若講著台灣，大家頭殼底就真自然浮出番薯 ê 意象。番薯大粒就準備 hō·人 pû、hō·人煮、hō·人食！出在人欺負、打壓 kap 躓躓。這是農業民族 ê 文化哲學；若是海洋文化 ê 思考，台灣 ê 意象是大尾 hái-ang，是海裡 ê 老大 --ê！別尾魚仔看 -- 著 ài 緊閃邊 a 讓伊！

Ùi 頂面簡單 ê 紹介，咱 thang 真清楚了解：不管是文學、音樂、藝術 á-sī 科學、醫學、工程、科技等等，lóng 總有傑出 ê 表現；甚至政治軍事地位 mā 足要緊！

台灣長期 hō·外來政權殖民，台灣人失去母語 kap 主體性 ê 教育。人民普遍抱著過一 kang 算一 kang ê 心態，大部分 ê 人 lóng 欠缺「信、望、愛」！對家己無信心、對別人 mā 無信心、對未來 koh-khah 無信心；對家己、社會、kap 未來 lóng m̄敢有希望；bē-hiáu 愛惜家己、mā bē-hiáu 會關懷別人、koh-khah m̄知 beh 按怎替台灣 ê 未來拍拚！

結論就是趕緊建立「釘根母語 ê 台灣學」：用各族群 ê 母語來建立「台灣語言學」、「台灣生物學」、「台灣美術學」等等，一直到「台灣哲學」、「台灣宗教學」甚至「台灣政治學、軍事學」等等！建立台灣人對家己母語 ê 信心、建立台灣人對台灣本身 ê 信心！

台灣南社鄭正煜 ê 名言金句：教育是上軟性 koh 上強勢 ê 建國工程！

11 Nov 2022

# TLH kho̍ tiâu goán ê Tâi-oân sim

## TLH Has a Hold on My Taiwanese Heart

Tiu<sup>n</sup>, Siok-chin (張淑真)

1999 nî Tâi-oân 921 sè-kí tōa tē-tāng, 2000 nî Tâi-oân ê cheng-koan mā kái tiâu oā<sup>n</sup> tâi 政治大地動, thâu-pái iū Tâi-oân pún-thó cheng-tóng ê tōa-kiá<sup>n</sup> Bîn-chìn-tóng chip-cheng. Tâi-oân ì-sek tòe leh chheng-koan, Tâi-oân-hák siong-koan ê pún-thó gī-tê iā chhiāng-chhiāng kún, 2001 nî sió-hák khai-sí Pún-thó gí-giân kàu-hák.

Goán bô-ì-tiong kheh jip-khì “Hiang-thó gí-giân kàu-hák chi-oān jîn-goan” ê gián-síp, khó-chhi, pōe-hùn. 1 tōa-thoa ê Tâi-gí-bûn hák-síp tūi-ngó, ná leh siáu 台文筆會, sî-kè chham-ka siong-koan oah-tāng, chò kúi ā thò-la-khuh í-chá hák-hāu bô leh kà ê Tâi-oân-hák kong-khò, koh chham-ka siā-thoan, kho̍ iú-chì chìn-hêng chhui-sak Tâi-bûn, chhiú<sup>n</sup>-kiù Tâi-gí ê ūn-tōng, bô siū<sup>n</sup> bô niū soah poah--lòh Tâi-gí-bûn ê bô-té chhim-khe<sup>n</sup>, kui liáp thâu-khak lóng leh siū<sup>n</sup> Tâi-gí-bûn ê mih-kiā<sup>n</sup>, goán ê Tâi-oân sim iā khai-sí puh-í<sup>n</sup>.

Goán 2001 tú-hó tī Tām-chúi Chin-lí tâi-hák ê Tâi-bûn-iā<sup>n</sup> kiàn-cheng TLH ê chhòng-lip, chhòng-hōe hōe-tiú<sup>n</sup> sī Tiu<sup>n</sup> Hók-chū i-seng. Hit-kái goán khòa<sup>n</sup> tiòh Teng Hōng-tin kàu-siū kōa<sup>n</sup> 1 khian tōa pak-tò tī oah-tōng hōe-tiú<sup>n</sup> lāi-gōa bô-êng chhih-chhah, sù lāng kám-tōng koh chiok kám-sim--ê, tiàm khò-tng tiang thia<sup>n</sup> tiòh Tē<sup>n</sup> Ngá-í lāu-su tui Tâi-oân ì-sek ê 詮釋, sūi khi hō i tiān--tiòh, thâu-khak té ê ài Tâi sim-koa<sup>n</sup> í<sup>n</sup>-á ná-chhiū<sup>n</sup> chhun-thi<sup>n</sup> ê hoe-lúí leh khui, ka-thiam goán thià<sup>n</sup> Tâi-oân chit-tè thó-tē ê koat-chì.



Chiap--loeh goán liók-siòk sèk-sāi Tâi-bûn kai ê siān-pái: Tē<sup>n</sup> Jî-giòk bók-su、kàu-iók Tâi-oân hòa ê 南社 Tē<sup>n</sup> Chèng-iók siā-tiú<sup>n</sup>. Tâi-bûn chok-ka 二林 sià A-Jîn lāu-su, í-kip chiok-chē siàu-liân kàu-siū, chiâu-chiâu lóng sī Tâi-oân-hák, Tâi-gí-bûn ê phok-sū-phok, ték-piát sī liú-bí ê gí-giân-hák hák-chiá Chiú<sup>n</sup> Ūi-bûn kàu-siū, i ê funsuh ( 粉絲 ) ū-kàu chē, jîn-khì bô-su gē-jîn bēng-chhe<sup>n</sup>! Ūi-bûn kàu-siū chiap-jīm TLH lí-sū-tiú<sup>n</sup> í-āu, Tâi-phài jîn-sū e-e-tīn-tīn sio-che<sup>n</sup> jip-hōe, kiàn-pái kí-pān oah-tāng, bāng-lō' pò-miâ, tiān-náu ē sùn-kan kê<sup>n</sup>-that tng-ki, hōe-tiú<sup>n</sup> lái-gōa, lái-pin hōe-chiòng chhah-chhah-chhah, boán-tâi kiam piak toh, tī chai loeh ūi Tâi-gí chhéng-goān ê bô-té chhim-khe<sup>n</sup> lái-té, chiah chai<sup>n</sup>-iá<sup>n</sup> goán ū gōa-á-nī ài Tâi-oân.

2008 nî liú-hák Lō-se-a, siōng siàu-liân ê Tâi-bûn-hē chú-jīm, Hô Sìn-hān kàu-siū chiap TLH lí-sū-tiú<sup>n</sup>, ka-siōng Liāu Sūi-bēng, Teng Hōng-tin téng kúi ê kàu-siū thīn-thâu khî<sup>n</sup>--leh chhui-sak TLH só kí-pān ê tōa-sió oah-tāng, kui-ê pì-su-chhù ê thoân-tūi tâng-kang chham-ú hōe-bū, giáp-bū ê chhō-iù khang-khòe chò-kah m̄-chai thiám.

Tong-nî Tìong-kok-tóng ê 馬英九復辟 Tâi-oân cheng-koân, i thiau-kang liáh Tâi-oân ì-sek ê Tâi-oân-hák lái thài ke kà kâu, tī kok chān-bīn tng keng-hùi, kiám ī-soàn téng-téng bô-só put-chì ê tá-ap, bô-ta-ôa Tâi-oân-hòa ê oah-tāng m̄-sī kiám-chió chiū-sī bih-chhiu theng-pān. Goán kian-chhi Tâi-bûn Pêh-ōe-jī, choan-kang té-chè 通用 pheng-im, bú-kah “Tâi-pak 張余之亂” ê lú-chú-kak kap goán pì<sup>n</sup>-bīn. Hit-chūn in chāi Tâi ê Tìong-kok-lâng put-sám-sī leh chau-that Tâi-gí-bûn, iáu hiām bô-kàu, liân hit-kóa kiā<sup>n</sup> m̄-chai<sup>n</sup> lō' ê Tâi-oân-lâng mā kong-khai pì<sup>n</sup>-siū<sup>n</sup> lái tau. 黃春明 t'ai-piáu khui-chhèng chhiàng-tù. Kan-na lán TLH phah sí bô thè, khì 中國 hòa giám-ngē tui-khòng khì Tâi-oân hòa.

Hít-chūn Tâi-oân phài jîn-sū chiok iu-sim koh kài iap-ai. Ūi-bûn kàu-siū í TLH hōe-goân chò ki-pún kha-kó, kiát-háp choân Tâi-oân ê pún-thó siā-thoân iú-chì kiâ<sup>n</sup> chiū<sup>n</sup> ke-thâu khi sò-kiû Tâi-oân jí-giân bûn-hòa m̄-thang hì<sup>n</sup>-sak ê ūn-tōng, i chhut-thâu lóh kak khi kho koh-khah tōa-tīn ê Tâi-gí lāu-su, Tâi-gí iú-chì tang-chê lâi phah-pià<sup>n</sup>, piān-nā kap Tâi-oân ū kau-tī<sup>n</sup>, sio khan-bán--tiòh ê chióng-chióng, lóng ē hoàn-chhé<sup>n</sup> koh-khah chē láng ê 戒嚴 su-sióng, tàk-hāng oáh-tāng jú pān jú phong-phài jú chia<sup>n</sup>-iā<sup>n</sup>. Siōng iàu-kín--ê chiū-sī chhiū<sup>n</sup>-kiù giōng-boeh phah-bô khi ê Tâi-oân jí-giân, chít-lō kiâ<sup>n</sup>--lâi m̄-bat tùn-te<sup>n</sup> !

Kám-kóng ūi-tiòh Tâi-oân bó-chhin “ài--tiòh chia<sup>n</sup> chai<sup>n</sup> thià<sup>n</sup>” !

Chhiau-kòe 20 nî --lòh, goán ê Tâi-oân sim it-tít kap TLH khan tiâu--leh!  
台文筆會

Tâi-oân ì-sek, Tâi-oân sim, Tâi-oân cheng-sîn, Tâi-oân hūn phò-thá<sup>n</sup> lán Tâi-oân-lâng chhut-thâu-thi<sup>n</sup>!

Chù: Goán Tâi-tiong Tâi-ngé (大雅) ê hoat-im ū phī<sup>n</sup>-im , chhiū<sup>n</sup>: chai<sup>n</sup> (知), phí<sup>n</sup>-siù<sup>n</sup> (鄙相), kan-nā (干焦) téng-téng.







Siáu-soat

小說

Fiction





# 台語講師 A-loân

## My Taiwanese Lecturer, A-loân

Ko, Ka-hui (高嘉徽)

伊是 chit-ê 溫馴 koh 古錐 ê 姑娘仔，皮肉白 koh 幼，親像一塊豆腐 chiah-nī pèh-phau-phau iù-mī-mī。伊是阮庄 --nih 讀 kah siōng 懸 ê 姑娘，chit-má 是教會教羅馬字 ê 講師，講伊佻爾仔有 chài-chêng，iáu-bōe 30 歲 tō 提著教會 kap 成大辦 ê 白話字認證懸級。Chhiàng-chài tī 民報 kap 台文刊物發表散文 kap 小說，我 chiok 欣羨伊寫作 ê 能力，因為 chū 細漢我 tō hân-bân 讀冊，寫作 mā 普通 niâ，bók-koài 我 kan-ta<sup>n</sup> ē-tàng tī chia 歇暍兼 hah-hì。

像伊 án-ne，gún 庄 --nih jiok--i ê 查埔人是 m-chai pài 到佻位 khì，逐 lóng kóng 若是啥人 chhōa-tiòh A-loân，一定 chit 世人是耶穌抑是佛祖有保庇 -- 伊，逐个 lóng-teh 數想，m-koh iáu-káu 數想豬排骨，he 陷眠較 kín，抑是好好仔工課較實在 --lah！

我 A 旺 khòa<sup>n</sup>--khí-lâi chit 世人 tō bô 法度 jiok-- 伊，猶是 kan-ta<sup>n</sup> 眠夢 ê lah！逐改 A-loân 行過 tui 面 ê 巷仔 kháu，tō 遠遠 khòa<sup>n</sup>-tiòh 伊 phāi<sup>n</sup> phāi<sup>n</sup>-á，準備 beh 去教會上課。有聽人講伊 chin gâu kà，害我心 ngiau-ngiau mā siū<sup>n</sup>-beh tòe teh 學。M-koh 我敢有法度學？國中畢業 ê 我是 chit-ê bōe 愛讀冊 ê 囡仔，m-koh 我 chin 愛聽人講古，細漢若是有講古仙，我 lóng-ē khì 探聽，然後騎腳踏車 khì 聽，ū-kàu 享受 --ê。

有聽講 A-loân chiâ<sup>n</sup> gâu kóng 故事，我 mā chiok siū<sup>n</sup> beh khì。到底愛 án-chóa<sup>n</sup> chiah 會使 khì 報名 --ah? 我看問 chit-ē-á 阿雄 hó--ah！伊 kā 我講過 A-loân 上課 ê 情形，kài-sêng chiâ<sup>n</sup> 趣味 --neh！Bô 來問一下！

「阿雄，阿雄！請問 chit-ē，beh án-chóa<sup>n</sup> 報名 A-loân 老師 ê 講座，kám 愛錢？」我心內是 chiok 期待 --ê ！

「Oh！我 kā 你講，che chin kán-tan，tō khì 教會提羅馬字班 ê 報名單 thi<sup>n</sup> thi<sup>n</sup>--leh！若是你是第一擺上課，算試聽，免錢 --lah！Sòa--lòh--lâi chit chiat lóng 200 kho<sup>o</sup>，chit 期是四 chiat 課，有分基礎班 kap 進階班，我看你無上過 ho<sup>h</sup>！看你 beh seng 來試聽 bô？老師 koh 少年，又閣 gâu kà，bô 來聽 chin 可惜！」阿雄講 kah 喙笑目笑，喙強 beh 合 bōe--khí--lâi ！

我看阿雄 ê 反應，一定 thò-tòng chán--ê ！我心內 teh 想：「我 beh khì ！！」

這種課 lóng 固定開 tī teh 禮拜 ê 下晡，tú-hó 我 bô siá<sup>n</sup> tãi-chì，bô tō 加減仔學習 mā bōe-bái 啦！有課通上 koh 有美女通看，che 我上愛！！

我看著老師 ê 時 chhùi-nōa 強 beh tin--lòh--lâi，阿雄看著我講：「Eh！較正經 --leh！」我 chiah tauh-tauh-á 回神過來。老師 kà ê 理路 chiok 清楚，伊 ê 發音 kap 第幾調講 kah 有夠嬌，我 chin giâu-gî 我是來聽課抑是看老師？M̄-koh koh 真正有學著物件，我 koh beh 學，bô 的確我 koh ē-tàng kah 老師講著話 --leh ！

上第二 chiat 課，我 koh chah 筆記簿仔來 kì。八聲我分 bōe 清楚 --neh ！老師講愛加練習 tō ē 進步，我愛繼續加油 chiah tiòh ！！

後來我上 chit 期 ê 基礎課程 liáu tō bô 繼續上 --ah ！因為我學 bô 路來。M̄-koh tùi 我來講是 chit ê chiâ<sup>n</sup> 特別 ê 經驗，hō 我知影白話字 ê 歷史 koh 有認捌臺灣字。Chiah chhau ê 筆記是我人生中上快樂 ê 回憶之一！我向望 A-loân 老師 ē-tàng 繼續 kà 台灣字！！通好傳承咱 ê 台語！！

# 輸 贏 (節略版)

## Who Is the Winner? (Excerpt)

Tân, Lûi (陳 雷)

In 二 ê 平歲，上蓋好朋友若兄弟。這日相招去溪溝釣魚，一晷久，風吹水流，獨獨魚 á m̄ 食 jī，釣無魚。Tī hia siàn 東風無 gī-niū，畫仙 bóng khà-khok。菜市 á hit ê 蘭 --a，外 súi tú 外 súi，嘴 phòe 一粒酒窟 á，古錐 kah beh 害 -- 去。Taⁿ 這 ê 蘭 --a，市 á 口 siah 甘蔗，嘴 tīⁿ 好笑神，咱 chia 菜市 á 美人，不時烏狗兄 tòe 一大陣。一 ê 先講：「蘭 --a 看著你笑 gī-gī。」另外一 ê 講：「蘭 --a 對你上蓋 sa-bi-suh。」一 ê 講：「蘭 --a 對你有意思。」一句來，二句去，lú 講 lú 興 chhih。一 ê 講：「來去招蘭 --a 看戲。」一 ê 講：「你去招。」另外一 ê 講：「你去 kā 招。」Tī hia 相 the 相讓，bē-tàng 決定。路尾相輸贏：「今 á 日啥人先釣 tiòh 魚，去招蘭 --a 看戲。」按呢一句話出嘴，tú-tú he 魚 tùi hia 過，看著水 -- 裡一尾 tò-kún ngiauh-ngiauh 動，一下 tō kā hap-- 落 - 去，隨 tō 食 jī，釣 tiòh 一尾細尾鯧 á 魚，活活跳。

釣竿 á 收拾起來，一人一台鐵馬騎 --leh，來到雙叉路口，一 ê oat 倒 pêng，去招蘭 --a 看戲，一 ê oat 正 pêng，轉去厝。也 m̄ 知 tó 一 chōa 是好路，tó 一 chōa 是 pháiⁿ 路。

To 也 óa 黃昏暗，這 ê 泰 --a 顧 teh 歡喜 beh 招蘭 --a 看戲，無顧看路，鐵馬 khok-khok chông，tú 好 khah tiòh 一粒石 á，人掛車 péng 翻身，栽 tī 路邊。注死 khòk tiòh 頭後 khok，人 soah 昏昏 m̄ 知人 -- 去。成實過 -- 來 3 冬無精神，tō 是咱 chit-má 講 --ê 「植物人」。

這 ê 仁 --a 走正 pêng chōa，一台鐵馬 liâu-liâu-á 踏。對面碰著 hit ê hò-táu 信 --a，問伊：「Beh tó 去？」信 --a 應：「來去註冊學

講話。」Tō 是 hit ê 鄭老師招人去 in tau 學「國語」，叫做讀冊會。Hit 站 tú-chiah「光復」無外久，真 chē 台灣人無啥會曉講中國話。也 tú 好仁 --a 釣魚輸，當 teh 無 gī-niū，成實也 m̄ 知是好路抑是 phái<sup>n</sup> 路，單單聽一句「歸祖國」，鐵馬騎 --leh tō tòe 人去。

無外久，鄭老師 hông 掠 -- 去，講是伊開「讀冊會」，思想有問題，m̄ 是共產 á tō 是台獨，判 25 冬。Hia ê 去讀冊學國語 --ê，大人 gín-á 攏牽連 -- 著，一 ê 一 ê chiâu-chiâu 攏掠去問，掠去拍，掠去關，佳哉仁 --a gín-á 人，去 2 擺 niâ，判 khah 輕 3 冬徒刑。

一日 lò-lò-tng，3 冬一目 nih。仁 --a 關了放 -- 轉 - 來，來 chhōe 泰 --a，彩 --a 講：「Chēng 你走到 ta<sup>n</sup>，3 冬足足，據在人叫，tō 是 bē 精神。你看。」Chhōa 伊去房間看。He 泰 --a 熱 -- 人 thng-phak-theh，光光倒 tī 竹蓆 á 頂。大聲 kā 叫：「泰 --a，仁 --a 來看 -- 你。」原在 gōng-gōng 一仙佛，嘴 á hā<sup>n</sup>-hā<sup>n</sup>。仁 --a 講：「阿 m̄，免煩惱，我來叫 tō 精神。」Óa 去 hī<sup>n</sup> 孔邊 hoah：「泰 --a，來去招蘭 --a 看戲。」Kā 叫一聲，he 目睷仁 soah séh 一 liàn，koh kā 叫一聲：「來去招蘭 --a 看戲！」成實 --ê，目睷皮 nih 2 下，soah 開金嘴，講：「來去，來去招蘭 --a 看戲。」翻一 ê 身 tō beh peh-- 起 - 來，講：「來去，來去市 á 招蘭 --a 看戲。」3 冬大睷，tāk 項 bē 記了了。

鐵馬騎 --leh 來市 á chhōe 蘭 --a。市 á 口查某 gín-á teh siah 甘蔗，óa 去 kā 叫：「甘蔗 ti<sup>n</sup>-ti<sup>n</sup> siah-- 一 - 節。」查某 gín-á giáh 一 ê 頭，嘴 á 笑 -- 一 - 下，目睷笑半下，ai-io-ôe，看是蘭 --a，koh m̄ 是蘭 --a。全面 koh 全身，連講話 mā 全聲。「你 m̄ 是蘭 --a?！」伊 hāi<sup>n</sup> 頭：「我玉 --a，姊 --a tī 內底。」成實也近也 hng，he 蘭 --a tī hia teh 賣魚。魚 tiam thāi 一尾魚，插一枝刀，當 teh 無 êng。Óa 去斟酌 kā 看，ta<sup>n</sup> 好 --a，he 蘭 --a 大大 kho，kha-chiah āi<sup>n</sup> 一 ê 嬰 á，頭也無梳，面也無洗，hiáh-á 一 kauh 汗，上無也老十冬，差一 sut á bē 記 -- 得，kan-na 嘴 phóe hit 粒酒窟原在 tī hia，古錐 kah beh 害 -- 去。仁 --a

kā 叫：「蘭 --a。」蘭 --a 看 in 來，也 tō 叫：「人客買魚來，鮮 --ê leh，鮮 ê 鮎 á 魚。」僥倖，bē 認得 in。泰 --a 叫：「蘭 --a，我泰 --a-lah。」蘭 --a chîn 一晷，雄雄 chiah 想 -- 起 - 來，認 --tiòh-a，一 ê 面笑 gi-gi，也會 ti<sup>n</sup>-ti<sup>n</sup> 甘甘使一 ê 目尾：「泰 --a、仁 --a nih？Ah thài chiah 久攏無來？」「Ah 你無 teh siah 甘蔗 --ah nih？」「無 --lah，換阮阿玉 á teh siah。」嬰 á 大聲 háu，二 ê 趕緊溜 leh 走。

這日又 koh 溪溝釣魚，水燒 m 食 jī，釣無魚，êng-êng 坐 hia 話仙。一 ê 講：「Hit ê 阿玉 á。」一 ê 也講：「Bē 輸蘭 --a。」「連酒窟 á 也全款，古錐 kah beh 害 -- 去。」「成實 --ê，無抹粉 mā 會芳。」一句來二句去，lú 講 lú 興 chhih。想想 --leh，一 ê 講：「來去招阿玉 á 看戲。」一 ê 講：「你去招。」「你去。」tī hia 相 the 相讓。又 koh 輸贏釣魚，先釣 tiòh ê 人去。

溝 á 水濁濁，燒烘烘，hit 尾鮎 á 魚 êng-êng ùi hia siû-- 過。Tú-tīng 看 tiòh 2 尾 tō-kún-á 水 -- 裡 ngiauh-ngiauh 動。停 -- 落 - 來，óa 去真真相，bē 決定，m 知 beh 先 hap tó 一尾？









# Part III

Appreciation of Foreign Literature  
Gōa-ko̍k Bûn-hák Him-sióng





**TRẦN NHUẬN MINH**

Vietnam

Kong-goân 1944 nî tī Oát-lâm pak-pō Hái-iû<sup>n</sup>  
 séng chhut-sì, hiān-chhú-sī tēng-ki tī Kóng-lêng  
 séng ê Hā-liông-oan chhī. Oát-lâm kok-ka bûn-  
 gē-chióng tē 2 kài tit-chióng-chiá (2017 nî).  
 Bat chò kòe Kóng-lêng séng Bûn-gē Hiáp-hōe  
 hōe-tiú<sup>n</sup>, Hā-liông-oan Pò chú-pian téng bûn-gē  
 kang-khòe.



from Wikipedia

**TĪ TĀI-LĀM Ê LŌ-PI<sup>n</sup>**

Kiā<sup>n</sup> tī tng-tng ê gîm-chî<sup>n</sup> kha  
 Kha-pō tòe chhù koân-koân kē-kē  
 Sî-khò kheng sek-tī  
 Iáh-ū ng=ê iáh-ū ka-pi=ê  
 Ká-ná sī lèk-chīn chhong-sóng ê chōa-phôe...

Góa kan-ta<sup>n</sup> ē-kì--chit  
 Ū chit ūi tiām-tiām ê lâu a-peh  
 Khò<sup>n</sup> góa chhe<sup>n</sup>-hūn-lâng kiā<sup>n</sup>--kòe  
 I hó-lé-á kā góa thê-chhê<sup>n</sup>:  
 Ài sè-jī oh! Chia chin gâu poáh-tó!...

(C.U.B. hoan-ék)

## **BÊN CÁI GỜ VĨA HÈ Ở ĐÀI NAM**

Đường đi bộ dài theo hành lang nhà  
Nền nhà thấp cao nên có bậc cao thấp  
Mép ngoài đã viền bằng gạch màu  
Viên vàng tiếp viên nâu  
Trông như da rắn cạp nong loang lổ ...

Tôi chỉ nhận ra điều đó  
Khi có ông già lặng lẽ  
đứng bên  
Thấy tôi là người lạ đi qua  
Ông khẽ nhắc:  
- Xin ngài cẩn thận  
Chỗ này có thể bị vấp ngã!...



**THANH THẢO**

Vietnam

Chhe<sup>n</sup> Chháu pún-miâ Ô Sêng-kong, 1946 nî  
 chhut-sì. Goân-chèk Kóng-gī séng Bō-tek  
 koān. Oát-lâm Chok-ka Hiáp-hōe hōe-oân.  
 Bat tit tiòh Kok-ka Bùn-hák Siú<sup>n</sup>.

**KOÀN-THÂU Ê KOA**

Kòe-khì hit-kóa pi-chòng ê koa-iâu  
 Kan-ta<sup>n</sup> tī chheh lìn thák tiòh  
 Hit kóa bé-oa<sup>n</sup> téng-thâu ê kiàm  
 Chit-má í-keng siu<sup>n</sup> kũ

Goán ê koa-khek  
 Sī koàn-thâu ê koa  
 Kái-hòng-kun ê hêng-lí  
 Choân sè-kài siōng kán-tan

Png tú sèk tú hian oe-á-kòa  
 Iáu ũ ò-á thng  
 Soa<sup>n</sup>-téng ê chhe<sup>n</sup> tê-bí iáu siap-siap  
 Ná lim ná o-ló

Ừi chit ê koàn-thâu  
 Goán ē-sái chò pah-hāng lō-iōng  
 Lú khùn-khó lú khiáu  
 Goán ê peng-á siōng piàn-khiàu  
 Chit kóa tiòh ma-lá-lí-á ê peng-á

Kiò-sī bô khùi-lát kóa<sup>n</sup> hô-sîn  
 M̄-koh 1 chām kòe 1 chām  
 Chit thè-sio tō sūi chhut-hoat hêng-kun

Khang koàn-thâu kat tī io--lìn  
 I sī tong-kim ê Chiòh-seng<sup>1</sup> oe-á  
 Chin chē eng-hiông hiông-hiông tōa-hàn  
 Lóng sī chiáh chit kha<sup>n</sup> p̄ng

Sòe-goát ē hō̄ lāng bē-kì  
 Chin-che bê-lāng ê koa-khek  
 M̄-koh góa chai ùi chit-chām  
 Chhiū<sup>n</sup> khek tī chiòh-pôa<sup>n</sup>  
 Iáh-sī oe tī chhiū-kho̍ 台文筆會

Kin-á-jít ê koa-khek  
 Phái<sup>n</sup> thia<sup>n</sup> iáh hó-thia<sup>n</sup>  
 Lóng sī kán-tan ê jîn-seng thiat-lí  
 Chhiong-boán kam-ti<sup>n</sup> hām sim-sng

(C.U.B hoan-èk)

<sup>1</sup> Ēk-chiá chù-kái: Chiòh-seng oe-á (Nổi Thạch Sanh) sī Oát-lâm ê bîn-kan kò-sū, biâu-siá  
 1 ê sà̍n-chhiáh kó-ì koh íóng-kám ê siàu-liân-lāng “Chiòh-seng” ū 1 kha<sup>n</sup> ē-tàng it-tit ū bí  
 ê oe-á.

## BÀI CA ỒNG CÓNG

Những tráng ca thuở trước  
Còn hát trong sách thời  
Những thanh gươm yên ngựa  
Giờ đã cũ mèm rồi

Bài ca của chúng tôi  
Là bài ca ồng công  
Hành trang quân giải phóng  
Đơn giản nhất trên đời

Cơm chín vừa dỡ ra  
Đến món canh môn thực  
Nước chè rừng hơi chất  
Xúm vào uống, khen ngon

Từ một chiếc lon nhôm  
Chúng tôi làm trăm việc  
Cái khó mở cái khôn  
Lính mình nhanh ra phết

Những anh chàng sốt rét  
Tưởng đuổi ruồi không bay  
Thế mà qua từng trạm  
Cắt cơn là đi ngay

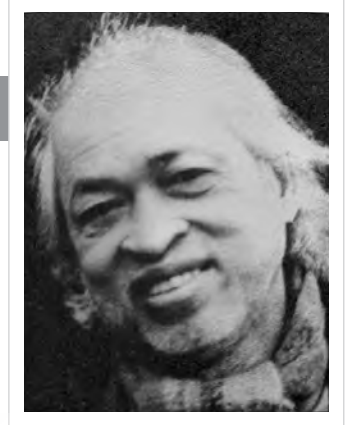
Ngang lưng đeo ống cống  
Nồi Thạch Sanh đời nay  
Bao anh hùng vụt lớn  
Ăn cơm ở nồi này

Tháng năm sẽ dần phai  
Bao bài ca duyên dáng



**HOÀNG TRUNG THÔNG** Vietnam

Ông Tìong-chhong (1925-1993). Goân-chèk  
Gĩ-an séng. Oát-lâm Chok-ka Hiáp-hōe  
hōe-oân. Bat tit tiòh Kok-ka Bùn-gē Siú<sup>n</sup>.

**TÌ TIONG-LIÁT-SŪ**

Góa tī chia, kò-hiong ê hong bì-bi-á chhoe  
 Khòa<sup>n</sup> he chháu-pơ chhe<sup>n</sup>-chhe<sup>n</sup> ê bōng  
 M̄-chai beh kóng siá<sup>n</sup>  
 Jit-thâu iām-joáh ê hit e-pơ  
 Tiū-á chhi<sup>n</sup>-chhi<sup>n</sup>-chhi<sup>n</sup>  
 Hoe-lúi ñg-ñg-ñg  
 Góa tī sī-kan ê tōa-hái lín  
 Hong kā kui pài ê bōng-pài sàng phang-khùi  
 Chhiū-hiòh khin-khin lak--lòh-lái  
 Chhin-chhiū<sup>n</sup> lín ê hoch tih--lòh  
 Thê-chhé<sup>n</sup> lán chiàn-tàu ê tō-lō  
 Sī iōng kui bān lāng ê hi-seng khí--ê  
 Góa ê chó-kok ùi hái-iū<sup>n</sup> kàu chhiū-nâ  
 Sì-kè lóng sī tìong-liát-sū



Góa à<sup>n</sup> thâu thak bōng-pâi ê miâ-jī  
 À<sup>n</sup> thâu thak múi chit ê chiàn-kong  
 Thia<sup>n</sup> kì<sup>n</sup> chúi-kau-á ín chúi jip chhân ê sia<sup>n</sup>  
 Thia<sup>n</sup> kì<sup>n</sup> gín-á tòe chiat-chàu pheng-jī ê sia<sup>n</sup>  
 Thia<sup>n</sup> kì<sup>n</sup> gū pō chháu ê kha-pō -sia<sup>n</sup>  
 Thia<sup>n</sup> kì<sup>n</sup> lê-chhân ê sia<sup>n</sup> hām chêng-koa ê sia<sup>n</sup>  
 Cha-hng iáu sī chiàn-tiū<sup>n</sup>  
 Ta<sup>n</sup>, seng-oáh bí-boán  
 Tông-chì ah!  
 Lí khòa<sup>n</sup> lán ê chók-kok í-keng bô kâng à

Tiong-liát-sû, hong chhoe chhiū-hiòh  
 Kui pâi tiām-chēng ê bōng-pâi  
 Kui chōa ñg-ñg-ñg ê hoe-lúí  
 Phōa<sup>n</sup> góa kòe iām-joáh ê kui e-po·

## TRONG NGHĨA TRANG LIỆT SĨ

Tôi đứng đây với gió quê hương  
Với ngọn cỏ xanh xanh mồ liệt sĩ  
Biết nói gì đồng chí?  
Buổi chiều hè chói chang  
Lúa mấy lần xanh  
Hoa mấy độ vàng  
Tôi đứng giữa biển thời gian thăm thẳm  
Gió đưa hương trên hàng bia im lặng  
Tiếng thì thầm những lá cây rơi  
Các đồng chí ơi  
Mỗi giọt lá như từng giọt máu  
Nhắc tới mãi con đường chiến đấu  
Đã giải bằng muôn vạn hy sinh  
Đất nước ta từ biển cả đến rừng xanh  
Đâu cũng trắng những nghĩa trang liệt sĩ.

Tôi cúi đọc từng tên trên mộ chí  
Cúi đọc từng chiến công  
Nghe dòng kênh róc rách nước lên đồng  
Nghe tiếng trẻ đánh vần theo nhịp gõ

Nghe bước chân đàn trâu ai gặm cỏ  
Nghe tiếng máy cày, nghe tiếng tình ca  
Nơi chiến trường bom đạn thét, ngày qua  
Giờ tiếng cuộc đời vui biết mấy  
Tôi muốn thúc các đồng chí dậy  
Cùng tôi nhìn đất nước hôm nay

Nghĩa trang. Gió thổi lá cây  
Giữa hàng bia im lặng  
Những bông hoa vàng thắm  
Buổi chiều hè chói chang.

## Kesha Rose Sebert

USA

Kesha Rose Sebert, 1987.3.1- 藝名 Kesha, 是美國歌手、作詞作曲作家、饒舌歌手 kap 演員, 2005 踏入業界負責作詞曲、背景合唱嘛佇 mv 演出, 2009 初 kap Flo Rida 佇冠軍單曲, 2009.8 初出單曲 Tik Tok 連續九禮拜得著單曲排名冠軍, 2010 出專輯。家裡經濟無好, 做散工過日。早期因缺錢, 藝名 ke\$ha, 後來出專輯雨後彩虹, 藝名 kesha 除去錢 ê 形象。



from Wikipedia

### 兩粒心

阮共兩片葉子編作伙  
啥知影, 阮靈魂 ê 旋律, 伊離開矣  
心中 ê 秋天因為連接斷去矣  
這馬伊走矣, 阮 ê 琵琶壞去  
但是四界是春天鳥仔作岫 ê 聲  
攏大舌咧講出對阮 ê 同情

### Two hearts

Two blades of grass I braid together.  
He is gone who knew the music of my soul.  
Autumn in the heart, as the links are broken.  
Now he is gone, I break my lute.  
But spring hums everywhere: the nesting birds  
Are stammering out their sympathy for me.

(Ko, Goát-oân hoan-ék)



台譯者 Ko, Goát-oân (高月員)，1947-

細漢失去母愛，養成自立自強的個性，自認為是風雨過來人，  
感覺學習是一生 ê 代誌，成長四界是時機。

經歷兩任南陽美術協會 ê 理事長

現任是南陽美術協會 ê 榮譽理事長；中華書道印藝會常務理事

參予社團：南陽美術協會、中華書道印藝會、古風書會、台文筆會、  
台文戰線

字畫作品個展和聯展超過百場

詩字畫出個人專集佻參予出 ê 雜誌有百三十外冊。







# Part IV

2022 New releases by  
Taiwanese PEN members  
Tâi-bûn Pit-hôe hôe-oân sin-chheh

Event photos  
Oâh-tông hôe-kò





## New releases by Taiwanese PEN members

台文筆會會員新冊

Tâi-bûn Pit-hōe hōe-oân sin-chheh



越南心適代  
／南國文 著



台語認證中高級 kap 寫作講義  
／高嘉徽 著



台文通訊：30 冬紀念特刊  
／陳雷 共同總編輯



青瓦厝ê安妮  
／陳麗君 主編

# Tâi-bûn Pit-hōe hōe-oân sin-chhêh

## 台文筆會會員新冊

# Tâi-bûn Pit-hōe hōe-oân sin-chhêh



台灣羅馬字協會 20 冬紀念刊  
／張復聚 總編輯



馬偕在台灣記事  
／林俊育 翻譯



銀河鐵道 è 暗暝  
／陳麗君 主編 · 翻譯

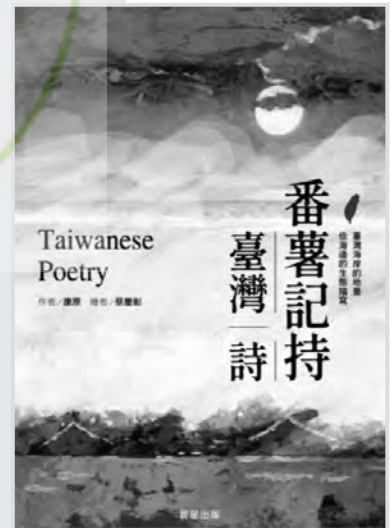


Arturo è 禮物  
／林俊育 翻譯

## New releases by Taiwanese PEN members

台文筆會會員新冊

Tâi-bûn Pit-hōe hōe-oân sin-chheh

三台山 ê 風  
／周定邦 著海洋 Gín-á Tng 大人歌  
／林裕凱 著全民台語認證語詞分級寶典  
／蔣為文 主編大愛袂死「招」來「榮」光  
／陳金花 主編番薯記持。臺灣詩  
／康原 著



## 2022 Oáh-tāng hōe-kó·

### 活動回顧

／ 10/11 台文筆會年刊發表 & 文友交流會 ／  
Taiwanese Pen Annual Selection 2022 released



理事長陳正雄致詞



線頂參加活動ê會員



祕書長蔣為文致詞



年刊發表會現場



會員鄭邦鎮先進讀作品分享



會後大家做伙 hip 相

## 2022 Event photos

### 活動回顧

／ 11/12 新冊分享會 ／

Arturo ê 禮物

Sin-chheh Hun-hióng-hōe



Arturo ê 禮物／林俊育 翻譯



作者林俊育長老介紹新冊



國立台灣文學館前館長鄭邦鎮分享想法



新冊分享會現場



會後作者林俊育 (ò 手 pêng 第 2 位)  
kap 來參加 ê 貴賓做伙 hip 相

## 2022 Oáh-tāng hōe-kó·

### 活動回顧

／ 11/10 台灣·德國文學交流專題演講 ／

Tâi-oân, Tek-kok Bûn-hak Kau-liû Choan-tê lán-káng



活動現場



台文筆會祕書長蔣為文送禮 hō  
講師蔣永學 (tò 手 pêng)

參加來賓送禮 hō 講師蔣永學



## 2022 Event photos

### 活動回顧

#### ／ 11/19~20 第五屆台越人文比較研究國際研討會 ／ The 5th International Conference on Vietnamede and Taiwanese Studies



研討會開幕典禮



研討會現場

學者線頂發表



參加 è 學者 kap 貴賓合影

## 2022 Oah-tāng hōe-kó

### 活動回顧

／ 12/03 抗中保台 ùi 台英雙語國家開始 ／

“Protecting Taiwan from Chinese annexation”  
should get started from the Taiwanese-English biligual policy



台文筆會秘書長蔣為文發表意見



蘇格蘭台灣協會會長 Jenny Jamieson 發表意見



台文筆會常務監事張復聚發表意見



活動現場



## 2023 Event photos

### 活動回顧

### ／ 01/14 台文筆會會員大會 ／ Annual Meeting of Taiwanese Pen



理事長陳正雄致詞



秘書長蔣為文致詞



前理事長陳明仁 kā 大家問好



會員王克雄先生 (倒 pêng) hām



新會員王克紹醫師 (正 pêng) kā 大家問好



會員大會現場



會後大家做伙合影

# 2023 Oáh-tāng hôe-kó·

## 活動回顧

／ 2/21 國際母語日 ／

成大校園開講

猜猜我是誰？魯迅、陳重光、林茂生或 somebody X?



台文筆會理事長陳正雄發表意見



台文筆會秘書長蔣為文發表意見

活動現場



活動現場合影

## 2023 Event photos

### 活動回顧

／ 3/4 二二八系列演講 ／  
誰殺了成大教授林茂生  
228 Hē-liát ián-káng



王克雄先進講演／活動現場



講演後王克雄先生 kap 大家合影



## 2023 Oáh-tōng hôe-kò

### 活動回顧

#### ／二二八系列演講／

### 化悲憤為力量——一個 228 遺屬的奮鬥

#### 228 Hē-liát ián-káng



王克雄先生講演



活動現場



王克雄先生（正手 pêng 第 3 位）、蔣為文教授（ò 手 pêng 第 2 位）、陳慕真教授（tò 手 pêng 第 1 位）koh 3 位成大學生做伙合影。



講演後王克雄先生 kap 大家合影

## 2023 Event photos

### 活動回顧

／ 3/11 228 台語歌詩文化節 ／  
228 Tâi-gí Koa-si Bûn-hòa-cheh



第一屆「王育霖詩人檢察官台語詩徵文比賽」tiòh 賞者 kap 頒獎代表做伙 hip 相



第一屆「台灣教師節電子賀卡設計比賽」tiòh 賞者 kap 頒獎代表做伙 hip 相



## 2023 Oáh-tōng hōe-kò

活動回顧

／ 3/11 228 台語歌詩文化節 ／

228 Tâi-gí Koa-si Bûn-hòa-cheh



台文筆會理事長陳正雄（正手 pêng 彼位）頒發賞狀 hō tiōh 賞者



活動現場合影











