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Getting Rid of the Pattern of Chinese Men of Letters

行出中國文人 ê 格局

Liāu, Sūi-bêng

The Chairman of Taiwanese Pen (TGP)

On the cover of our first annual was the image of the first movable type printing machine used to print "TÂI-OÂN HÚ-SIÂⁿ KÀU-HŌE-PÒ" (literally: "Tainan Church News". 1st issue: 1885). It signified that Taiwanese Languages were relatively advanced in the history of press communication and, with its writing system and publications for masses, the modern Taiwanese colloquial literature thus developed and has basically got rid of the pattern and spirit of traditional Chinese literature.

The Chinese call themselves the "people of poetry". They wrote poems to "express ambition", and composed to "carry doctrine". The classical Chinese literature is a collection of these "poems" and "articles" produced by "poets" and "men of letters". They belonged to a social class called "Shì" (士, gentry scholars or functionary scholars), which was different from the modern concept of being a writer. The most notable is that the written literary

language they used was distinct from any spoken forms, so the contents and subjects always went on the ground of their own class, and they never wrote in common people's shoes. That's why Hu Shih, in the light of the inadequacy of both linguistic form and literary attribute, advocated the use of written vernacular Chinese for literature reform. The Taiwanese literature had such awareness and development concerning these aspects at least 20 years earlier than the Chinese counterparts.

We've been always insisting upon the "accordance of fingers with the tip of tongue", which means "writing and composing with mother tongue", and we consider it a solemn and meaningful event in the history of Taiwanese literature. We don't only want to save our mother tongue, restore the subjectivity of our languages and recover the cultural confidence at this post-colonial time, but also virtually prove that the development of Taiwanese

literature has been keeping abreast of the times, and drew a thorough and clear line of demarcation with the tradition of Chinese literature.

The authors of Taiwanese literature have been modern writers since the very beginning, not like the Chinese men of letters who wrote merely to express their will and emotions. We will succeed to Lōa Hô, one of the most respectable founders of Taiwan's new literature. No matter in which style, we write on behalf of our people as witnesses to the world's history. The authors of Taiwanese literature consists of people from all professions and strata, not only the educated persons who can only read and write Chinese characters.

Tâi-gí Pen (TGP, Taiwanese Pen) was hence founded according to the above-mentioned concepts. This annual is published to convey our ideas worldwide. All the works are created by our members and are not screened under any specific conditions. We just want to display the result of our members' writing during the past year. We hope this annual could be issued year after year, so that we'll have more works to scrutinize in the future.

Trans. by E.H.T.

It is Taiwanese Literature, not Southern Min Literature!

Sī Tâi-gí Bûn-hák, m̄-sī Bân-lâm-gí Bûn-hák!

Wi-vun CHIUNG

In 2013, Tēⁿ Thian-châi (鄭天財), Lí Tông-hô (李桐豪), Khóng Bûn-kiat (孔文吉), Chiúⁿ Nái-sin (蔣乃辛) and Tân Siok-hûi (陳淑慧), KMT's members of the Committee on Education and Culture of the ROC Legislative Yuan, proposed to cut 10% of the budget for exhibition promotion of the National Museum of Taiwan Literature.

Their major claim was that the term 'Taiwanese literature' (台語文學) was adopted in the exhibition entitled "Exhibition on Vernacular Literature in Native Languages of Taiwan." They demanded that the term 'Taiwanese' (台語) should be replaced by Southern Min (閩南語), Ho-lo-gi (河洛語), or Hok-lo-gi (福佬語). They asserted that the term 'Taiwanese' would mislead people into thinking that Hakka and indigenous Formosan languages were excluded from the list of native languages in Taiwan. It sounded like that they were calling for racial equality. In fact, they were oppressing the

Taiwanese speaking people's growing awareness of their Taiwanese identity and sowing seeds of discord among ethnic groups in Taiwan.

The case mentioned above is not the only one in recent years. Such cases occur frequently in Taiwan under the occupation of the Republic of China (ROC). For example, ROC's Ministry of Education promulgated the new version of "Grade 1-9 Curriculum Guidelines" in July 15, 2009. The term 'Southern Min' was officially used in the guidelines to refer to 'Taiwanese.' It immediately aroused protest by more than 20 Taiwanese-promoting groups.

Why should we insist on using the term 'Taiwanese'? I assert that literary works written in Taiwanese is 'Taiwanese literature' instead of 'Southern Min literature'! The reasons are as follows:

First of all, 'Taiwanese' is simply a proper noun rather than an abbreviation of "languages in Taiwan."

Hakka, indigenous languages and Taiwanese are all native languages in Taiwan. It does not necessarily mean that Taiwanese is the only native language in Taiwan as those legislators faulted the museum with. If those legislators' logic was correct, National Taiwan University (NTU) should be the first one to be renamed since there are around 160 universities in Taiwan. Why is NTU the only one using 'Taiwan'? In addition, aboriginal people such as 'Seedig' and 'Tao' should both be renamed because the terms all mean 'people' in their languages. How can they use the name 'people' since they are not the only people in Taiwan!?

Secondly, 'Taiwanese' is the traditional term which has been used for more than one hundred years in society in Taiwan. It is used not only by the Taiwanese people, but also by the Chinese people in Taiwan. For example, Lian Heng (連橫), grandfather of KMT's former chairperson Lian Chian (連戰), published a book entitled as Etymology of Taiwanese Language (台灣語典) in 1933. In addition, a book entitled as Taiwanese Dialect Symbols (台語方音符號) was published by the Provincial Council for National Language Promotion in 1955. Also, Taiwanese Conversions in Phonetic Symbols (注音台語會話) was published by the Ministry of National Defense in 1958. They all used the term Taiwanese in these books. The term was not replaced by 'Southern Min' until the 1960s when the KMT tried

to strengthen their assimilation policy. That is, force the Taiwanese people to identify themselves as Chinese rather than as Taiwanese.

Thirdly, there are also Hakka people living in the so-called 'Southern Min' areas, such as Chiau-an (詔安) and Lam-cheng (南靖) in southern Hokkien, China. In the legislators' logic, the term 'Southern Min' should not be used either!

Fourthly, the so-called Southern Min language is not limited to the southern Hokkien areas, but is also spoken in the eastern part of Canton, especially in the areas of Tio Soaⁿ (潮汕) and Hai Liok Hong (海陸豐). Following the legislators' logic, the term "Southern Min" would exclude the speakers in eastern Canton.

The fifth reason using 'Taiwanese' is more proper than using 'Southern Min' is that the Chinese character 閩 used to write Southern Min is an offensive and pejorative word. It means "barbarians" according to Chinese classical dictionaries, such as Kho Sin's (許慎) Soat Bun Kai Ji (說文解字 Interpretation of Chinese Characters) and Toan Giok-chhai's (段玉裁) Soat Bun Kai Ji Tu (說文解字注). In the Universal Declaration of Human Rights of UN of 1948 it was stated that all human beings are born free and equal in dignity and rights. How can we use such a pejorative and insulting term to refer to a modern people?

Sixthly, 'Ho-lo-gi' and 'Hok-lo-gi' cannot represent the characteristics of Taiwan. Ho-lo and Hok-lo all came

論·述

from the term “Hoklo,” which was recorded in *Tiong-kok Khun-u Siong-chi* (中國坤輿詳誌) by missionary Kennelly in 1908. Kennelly pointed out that ‘Hoklo’ was the name referring to Tio-chiu (Teochew) people by local Cantonese people. The name was later written in different varieties of Han characters, such as 學老, 福佬, 河洛 or 福佬. No matter what characters were used, they all refer to Tio-chiu people who live in eastern Canton, instead of Taiwan.

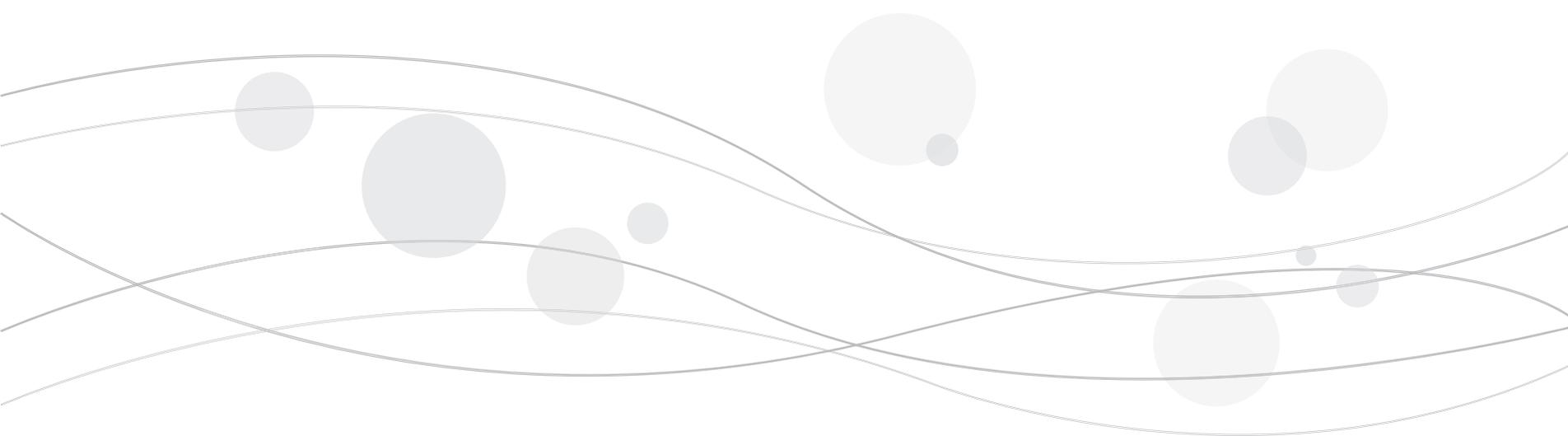
The seventh reason is that, in practice, none of the Taiwanese promoters asserted that Hakka and indigenous languages are not languages of Taiwan. In the case of the National Museum of Taiwan Literature exhibit, Taiwanese as well as Hakka and indigenous languages were all included in the Exhibition on Vernacular Literature in Native Languages of Taiwan. How could we say the organizer was narrow-minded?

Eighthly, the right to use one’s own name in one’s own language is an important issue recognized by international organizations. For example, in the Universal Declaration of Linguistic Rights of 1996 is found the statement that “all language communities have the right to preserve and use their own system of proper names in all spheres and on all occasions”, in article 31; and “all language communities have the right to refer to themselves by the name used in their own language. Any translation into other languages must avoid ambiguous or pejorative

denominations”, in article 33. The term ‘Taiwanese’ has been widely used for more than a hundred years in Taiwan. Therefore, we should respect it.

We have to be aware that we have the right to name our ethnicity and language in our own language! Those legislators have to withdraw their proposal immediately or else they would become the last straw causing the collapse of the Ma Ying-jeou regime under the protests of the Taiwanese people!

Si 詩
Poetry



Sunflowers with no dewdrops, but blood: to the Sunflower Student Movement on March 18, 2014

日頭花無 kâṁ 露水 顛倒滴血
—寫 2014.3.18 台灣日頭花學運—

Âng, Kím-tiân

Do all flowers bloom in the spring?
How did these sunflowers bloom so vividly and brightly
without beads of dew clung to the petals?

After the lunar New Year,
the price index didn't decrease but mounted.
People sighed,
"we pay more and more for everything,
"but less and less are we paid."
Life's getting harder,
People felt powerless and helpless.

Our government claimed that
to "revitalize economy" and save Taiwan
they would pass the Cross-Strait Agreement on Trade in Services with China and



by doing so, the Taiwanese would henceforth
earn better living, and
make more money.
Thus, this bill was passed pell-mell
in the solemn parliament.

These young and intelligent Taiwanese students
who cared about the present posture of affairs
were well aware of the complicity and complicity of this
trade pact.
It involved
the living of all businesses,
and could never be passed so hastily.

They called on friends of the same line to
gather at the parliament and
demonstrate
their objection against this disagreed agreement.
That's the Sunflower Student Movement.

Their simple appeal
"Reject the pact and scrutinize again in full transparency "
was greatly supported by the citizenry.
People exalted them, scattered the news and
they went in droves to the scene
to support the movement.

Nevertheless,
some political rats
advocated the opposite and

manipulated the plutocrats
who beckoned Taiwanese people.

They said that
China the big neighbor
with numerous population of our race
speaking the same language like us
is beneficial for businesses.
Hey! Do you buy it?

Protesters increased and gained momentum,
the government found out which way the wind blew
got nervous and envious.
Shame drove them furious.
They sent violent anti-riot police
to suppress the students and citizens,
to oppress, then repress them.

The violent police used water cannons,
beat than arrested people,
despite the journalists, legislators, nurses, teachers, the
aged, than beat them again.
They were crazy, so we had to be determined.
We saw clearly on TV on 23 March
who were the real violent mobs.
Are we still living in democracy?

One fine sunflower
was blooming so vividly and brightly.
The sudden rage

ruined it.

There's no beads of dew clung to the petals, but drops of blood instead.

The protesters knew well
the price to pay for the rights.

They were all prepared,
some even wrote down their wills.

They said

the water cannons couldn't extinguish the flames of anger,
police's batons couldn't shatter their faith for democracy,
fear of arrest and imprisonment was hurled into the Tamsui River long time ago.

Hey, look, look at us!

The brave Taiwanese people see
what democracy and justice should be, and
what the colonialism and autarchy look like.

Let's thrust out our chests and vow
that democratic temperament will reappear
and make us whole again
firm and steady
to
make sunflowers germinate and flourish.

(wrote on 26 March, 2014, at Àm-khiⁿ)

Trans. by E.H.T.

An-pêng Sword Lion Square

劍獅埕（台南安平）

Bók-Jû

In the ceaseless rain and wind,
the square is still there.

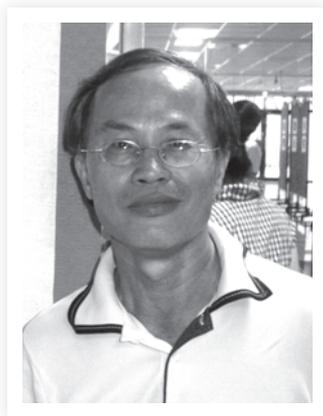
I come to the big square
not for performing a lion dance or swordplay
but for having a rest and gossip.

Let's just put by the lion and the sword.
Taking part in merriment with the folks is my habit.

So maexchange
ny interesting things
have been consigned to the past glorious years.
However, we should learn about the history and the memory.

Chatting on the square,
we don't only talk, exchange views,
but also dissipate some worry.

Here comes the breeze,



with the salted scent of the ocean.
The war is far away,
yet the story's near before your eyes.

The square is bustling and populous
with different crowds coming and going
like waves of the sea
of which the sound blows by everybody's ears.

Outside the square,
rain falls and wind blows ceaselessly in our time.
The lion and the sword have been set aside, and
hardly can we hear or see faraway artillery fire,
but we are still frightened by
the fire in the tense election campaign and the cannonlike mouths of those politic critics.

The big square is a contemporary theater.
We act on the stage,
knowing nothing about the scenario,
nothing at all,
simply go and play on the platform.

(written on 20 feb. 2011)

Trans. by E.H.T.

People from a Littoral Village, Ông-keng

王功 ê 海口人

Khng, Goân

Seaside Bros

Chilly littoral wind blows into our hearts
Blazing sunbeams burn and hurt our skin
We're seaside bros of the same fate.

Wrikles on the foreheads
Youth glided past
Who cares?
Your gaunt chin and
bitterness in your heart.

Ông-Keng is like an ocean of good
fortune,
where lotus have been floating
from generation to generation.

Young Girl's Heart

In a colorful dress,
she wonders why her lover in hometown
came suddenly, than

vanished without a trace.

Could it be said that the pure and true
heart of a young girl is the silliest thing
A forsaken girl
dare not tell anyone.

Sentiment

After you've gone,
I still feel so many things, unsaid,
like waves on the sea, flowing.

When we meet,
Not a single word's uttered
Our eyes see in each other the sentiment
and tears.

Lotus on Water

Once upon a time, emerged by the port
seven beautiful sand hills



on the top of which two immortals
whose family names are both Lîm
were playing chess of fate.

Beneath the lotuses, folks make their living
fishing in the wind and water
blessed by the immortal Lîms, the Royal Lords,
and guided by Goddess Má-chóo
in Hok-hái Temple.

The Beacon

The lighthouse stands on the sea front by the port
watching oyster carts heading to the shore
the sun coming and going
the moon coming and going
and the coming and going of springs and winters.

It must see the stars, too
as well as the night herons capturing the fish
the egrets flying into the mangroves
singing and
reciting poetry.

Taiwanese Buffalo

Walking from Ló-chuí River to the sea
The Taiwanese Buffalo carries an old man
with salty seawater sprinkled on his face

The floating driftwood lost its mountain and became
a bull, dull and pierced with a nose ring
The Taiwanese Buffalo, is it destined to drift?

Sound of Wind and Image of Cloud

A lass sitting by the sea, alone
hears the laments of wind
longs for her lover fishing on the sea.
"My love, when will my soul return?"

"Oh, clouds, I beg you to deliver
this letter to my loved one, and
tell him to abolish worry when he fishes, and
tell him to endure the toil for the forthcoming happiness.

Outside the Temple

Stepping out of the gate of Hok-hái Temple, he sees
a world of sensual pleasures and terrestrial miseries

When fishing offshore, struggling against the billows,
deep in his heart, he asks his own gods for help

After the fishing boat returns to the port, he steps inside
the temple,
worships the gods and sticks incense and his innermost
word into the censer.

Postures

Everybody has his won
posture, not for swaggering.

Find a decent angle, and
show the best pose.

Some like it round,
while some appreciate when it's flat.

The Old Couple

The figure and the shadow, help each other with effort
to walk through the bumpy roads.

The couple suffer rainfall and gusts of wind
Fishing and collecting oysters, they eke out the barest of
living,

At nightfall, under the lighthouse by the port,
the old couple are taking a walk together.

Eyes

People say, "See everything with eyes", and "Don't
turn your pupils into longan seeds."

To see far,
we should have an immense field in our heart.

Open your eyes and see the world,
Don't watch without seeing anything.

The Door

Inside the door, it's a solitary world.
Outside the door, it's the sea to fight with.

The strengthless old fisher
hides himself in his cabin, unrestful.
The old bachelor is really pitiable.

Brothers

The blue sky is watching the sea quietly,
The tranquil sea lifts up its head and watch the sky.

One older brother and one younger brother
see each other, and take care of each other.

Living by the sea, we're seaside
b--r--o--s.

Trans. by E.H.T.

Prisoned Scenery

囚景

Koa, Pek-êng

The Sun and the Moon situated in the opposite corners,
solemnly sitting and arguing
over the length of the day and the night.

In the chilly prison
bright dark throats show off hereabouts,
The narrow corridors are filled with scalded burning curses, and
vicious remarks in a higher octave.
A jailer's phlegm spit is
the venom to all the prisoners' vocal cords.

I am a soul at the intersection of
depravity and sanctity.
With my hands of conscience I play arm wrestling against the authority,
with my bearable waist I play tug of war with the humiliation,
with my sturdy legs I run a marathon with the bureaucracy.
I imagine digging out the essence of innate goodness
with a cry for life, than
unknotting the overweight suffocating karma.



It's said from mouth to mouth that
 The parole is a gambling den
 where prisoners' hope is for sale.
 As everybody knows,
 the officials always cardsharp officially.
 The money to gamble with drift in a letdown.

Poetry comes to smooth things out:
 "Those who dream too hard are too busy,
 "those who hardly dream are too bored."

At a speed of turtle's crawl comes the discharge.
 Days go by at the rhythm of a depressed rattle-drum.
 Repeatedly and successively come
 the concealed dreams and ancient ideals.

The healed broken leg might be
 too fragile to make clear footprints.

The weight of the sin to live
 cuts off the obscure passageway of light for my life.
 Wrinkles, memory and idleness are all in a ferment.
 Bit by bit the hope withers away
 A sigh sticks into the rift between Heaven and Hell.
 On the shadowy stage under the dazzling sun
 The frosty sharp gaze
 is playing a pantomime.

The hollow heart is filled up
 when nostalgia pays a visit
 A high pile of drafts of poems at the corner of my cell
 must know best
 the saltiness of my tears.

With breath held, at the speed of dashing ghost, I
 copy the crushed chart of date of my birth.
 By the prison bars, a stinky cockroach
 with an attitude of a master, looks down and
 appreciates this odious landscape.

Trans. by E.H.T.

Succinct Poems

短 詩

Ko, Goát-oân

1. Will

Put a happy dream in a suffering body,
with
a stabbed heart, to demonstrate an
undefeated soul.

2. Credit

It's a rule rather than a law,
fundamental to being an upright person
who's
responsible to his own life.

3. Moonlit Night

Let fly in the dark an arrow
passing through the Moon and stars,
which are leaking light.

4. Paintings

Surfaces painted with various colors,
Beautiful or unsightly? It all depends on
personal tastes.

5. Writing

Serpentine strokes,
A culture from antiquity to the present.

6. Dictionary

The entrepot of intelligence,
A depository of words.

7. Library

A path to the world even when
all the classrooms are closed.



8. Computer

We write by clicking on you.
You gather up millions of things and
the whole world runs to your home.

9. Television

The broadcaster of stories in this world.
Life without you is a void.

10. Mirror

In you is the twin of me,
I can't find myself 'cause you're no more here.

11. Door

You make the inside and outside
for houses to decide.

12. Streetlamps

Standing there quietly,
You're so lovely to guide me.

13. Visiting cards

Put down names, telephones, and addresses,
keep them in mind than send them on a business trip.

14. Heritage

A remembrance given carries
memories from ancestry.

15. Kite

With thread to lead you back,
Go! and enjoy your freedom.

Trans. by E.H.T.

FACEBOOK'S SPRING

人面冊 ê 春天

Lí, Khîn-hōaⁿ

01 Timepiece Fruit

Preparing for bloom, I flowered a clock,
And with color I marked the changing seasons.

Sky blue for blossoms, dark emerald for crop,
And a tangy coffee color for my matured passions.

02 Brazilian Kite-Bird Iris

In the motherland I was muted and restrained;
I was named long-tailed kite-bird in vain.

Leaf-tailed, I fly overseas blooming purple and blue,
Dancing a ballet before departing this afternoon.

03 Celestial Palm Cactus

The celestial being lowered a hand into mortal soil,
Fingers flowering each season pushing towards tomorrow.

Lined with needles to test your devotion,
As though reluctant to part with earthly desert's dispassion.



04 Kirin Blossoms

Snarling with a flight-bound brutality,
Its blossoms blushing with chastity golden and coral.

Its face masked with peace and harmony,
But in truth has slain innocents innumerable.

05 Fringe Tree

Spring snow drifting to the tree like tassels,
With an allure meant to be fawned over.

An arranged carpet like fine almond powder,
A finale signifying the dissolution of time's splendor.

Four Poems

詩 4 首

Lîm, Bú-hiàn

Autumn's Message

Autumn is writing letters
Falling leaves are her papers
Wind is her carrier

The lazy carrier
At every stop
Flings out the mail
Some fall on the squirrel

Some fall on the squirrel
Some fall on the frog
Geese hurrying home, take some along

In the pond, amid the bushes,
Everywhere we see autumn's message:
Hurry, animals, prepare for winter."

Chimes

The wind comes
Ding ding dang dang
Ding dang poetry gently rises
Is it the wind writing poetry
Or the chimes reciting verse?



Chrysanthemums

The chrysanthemums grandpa planted
Blossom and blossom
More than last year
Bigger than past years
It's grandpa returning
We watch the chrysanthemums
And they watch over us
Chrysanthemums, Grandfather
Grandfather, Chrysanthemums
Look, grandma, look!
The mums are nodding
It's grandpa smiling

Shoes

I come home, my shoes come off
Sister comes home, her shoes come off
Brother and father come home
And their shoes come off

Shoes big and small
Like a family
Gather in the hall
Sharing the day's news

Shoes big and small
Like large ships and little boats
Return to the harbor
Enjoying the warmth of home

Trans. by E.H.T.

The Story of Nui-vân^①

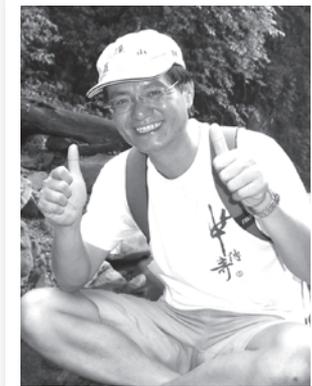
內灣情事

Lîm, Bûn-pêng

I paid my nostalgia for a ticket to watch
The last show of the old movie theater.
A train running on Nui-vân branch line played live
The film music in its rhythm, while
The Iû-lô River sang the theme tune
Mixed with Hakka folk songs.

As for the plot, it's about the awakening of
Those concealed years.
No hero or heroine in this film, but
The passengers, coming and going, were all actors.

It started with a pair of lovers hastening to buy
A sausage in sticky rice boudin, followed by
A long line at a stall selling oden . ②



① Nui-vân is located in Sin-tek County. It's name written as “內灣” is pronounced “Lâi-oan” in Taiwanese (Hôló) language. Since the majority of the inhabitants here is Hakka people, it'd be better to pronounce this toponym in Hakka: “Nui-vân”. (by translator.)

② Oden (おでん) is a Japanese dish consisting of several ingredients such as boiled eggs, daikon, konjac, and processed fishcakes stewed in a light, soy-flavoured dashi broth.

Two old men chatted in Hakka
About the secrets of the forest farm.
Only some wood planks echoed softly
From the wood sculpture museum.
Their grandchildren tagging along after them
Were discussing seriously the skills to steal vegetables on FB.
The stall selling rice dumplings wrapped in shell ginger leaves
Was the only place where we could buy reminiscences
— apart from the incongruity with its surroundings.

All the memories were packed up
And sent to the train station.
Inside the windows resembling filmstrip picture frames
They were going to be developed in the ostentatiously prosperous world.

The film ended up emphasizing
That the hustle and bustle was some kind of religion.
No need for piety, and
No need for offering,
It would just flourish quietly on the island.

Trans. by E.H.T.

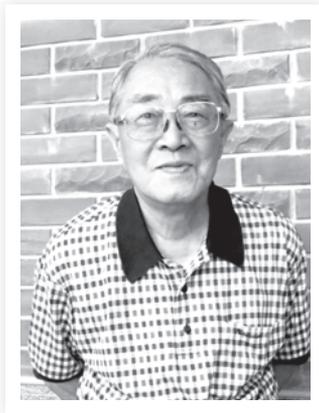
A Clip from Childhood

Act 1 March 1, at the Ancient Capital City with flame trees in full bloom

剪一段童年 ê 日子

Lîm, Chong-goân

Today, the sky's just the same as yesterday's.
All out of sudden,
The trumpet shell whined out birth pangs of history.
For fifty years, we suffered from the pregnant pains,
Being deceived, invaded, exploited and humiliated by powers,
We wished the birth of a world brimming with love.
On March 1, when the birth pang broke out,
The sky was no different from that of yesterday.
When Grandma was combing,
Mother was washing
I was eating,
When Grandma's was not ready foot-binding,
All out of sudden,
The shell roared out panic one wave after another,
While we were busy with our matters.



The sky today was different from that of yesterday.

A swarm of American fighters scudded into the azure sky.
 When Dad was about to climb up the roof to watch the air
 fight,
 Abruptly,
 The earth quaked,
 And house shook,
 With one explosion after another,
 Piercing my ear,
 And demolishing our house and shattering our land.
 Mom and Dad moved out quilts in a hurry,
 And shrouded the old-fashioned square table.
 Then the family recoiled under it.
 Grandma and Mom were praying:
 Save us, Avalokitesvara!
 Save us, Avalokitesvara!
 Mom asked me to follow the prayer.
 The azure sky was blackened by Big Noses.
 Darkness presided over the world.
 With a ten-year-old naïve head,
 I knew nothing about life and death.
 Crouched under the table, I was imagining the world
 outside,
 And attempting to watch the bomb-dropping in the air
 raid,
 But afraid of being slapped in the face by Dad.

Under the somber table,
 The air today had changed.
 A stinky, dry and unwell sense
 Added horror of death to my terror-stricken mind.
 Mom used to feel unease,
 She probably smelt of the odor of Death,
 And hastened to get out from under the table.
 Following her urgent order, we crawled out, only to find
 that

Darkness governed the world.

The sky was different from that of yesterday.
 Dark smoke had swallowed up the blue sky.
 From Endless Lane came cracks of fire,
 Cracks of flames,
 And hubbubs of firefighting.
 Grandma and Mom packed a pile
 And Dad rushed out to put out the fire.
 The family was bustling and hustling.
 Mom advised me to put on nice clothes.
 And I walked clumsily
 As if I were pregnant.
 I was different from myself yesterday.

West Street remained the same.
 House were burning

Mansions shattered,
Telephone poles tilted,
And the road dotted with pits here and there.
A crowd of people were fleeing in a frantic scurry,
And dogs by roadside were worrying men's legs.
The cannibal animals were biting at one another.
A group of people being evacuated
Passed them by.
West Street remained the same.

Riding on the bike.
I set my eyes on these scenes.
These bloodless and tearless sights
Impressed on my blank heart.
This profound memory
Now and then, reminded me of the leg-biting dogs,
And from time to time hurt me.
That witness of history, and
The aggravating birth pangs for the 35 years
Drove me to wish a world without war.
I was sitting in my Dad's heart.

Who had committed the sins?
We lived on our own land.
We begged for food every day.
We irrigated every inch of soil with drops of blood,
Marking civilized society out of the waste island.

Not provoked, how could the Americans
Drop bombs at our houses?
On March 1, a woeful day,
We shed tears and blood,
We lamented and complained.
Who were the sinners?

Over the grassland, the sky today remained the same as
yesterday's.
On the way, there were people with ruptured arms or
fractured legs, In addition to
A bull dying by the field in a pool of blood
And an egret asking and inquiring by its side.
The bull wondered why he was shot to death along with
men
While he was not guilty.
The egret jumped and hopped,
Failing in reasoning out why.
Turning its back to see the rushing crowd,
She soared to consult the sky.
The sky over the pasture remained the same.

In the blue sky, heaps of white clouds
Were pacing, drawing and dancing.
The sky remained the same,
But the Ancient Capital City was changed.
It had been operated with a cosmetic surgery by the Big

Nose.
And treated as a page of history loaded with humiliation.

Act 2 On the day we sneaked back

Alas, our Ancient Capital City and our house!
Home! Stealthily, we were back home
Home, on a carefully-chosen day, we were home.
Aha, our houses and our city.

Others fled into the mountains,
While we escaped to our pond's side.
Missing home every day,
Missing hometown each day,
Seeing the burning country
Being ravaged,
We went back home on oxcart to move furniture.

Deserted city,
Strange city,
Desolate highway
Scattered about with craters,
The soundless city,
The strange city,
Were haunted by over one thousand ghosts of people.
This was a city without dwellers,
Where no one ventured to live except for dogs.

My young mind was obsessed by gusts of eery wind,
As if I were walking in the ghostdom,
In the city of death,
In the hell.
Hell, Hell!
Inhabited by bony dogs
without human flesh to eat.
My young mind fainted by gusts of ghostly wind,

Opening the gate of the house,
We found out footprints of a thief,
Marked by white chalk.
God came into my view,
In this city where law survived
And where dogs made no rulers.

Alas, our city and our house!
Home! Stealthily, we were back home.
Home, on a carefully-chosen day, we were home.
Aha, our houses and our city.

Act 3 On Vacation

There seemed to be no war in the countryside.
One day,
In a March-1 weather,
At the sight of planes pouncing on

We rushed toward under tress,
 But turned to see the Hooknose waving to us
 With naughty smiles.
 It seemed the countryside was free of war.

We were kids unafraid of Hooknose.
 Instead of fearing bullets as adults did,
 We feared shouting: a, i, u, e, o
 And ka, ki, ku, ke, ko.
 We were afraid of yelling: “banzai”
 And parading through the street holding high the
 Hinomaru
 To total exhaustion.
 We didn't see why we were forced to yell banzai,
 And why Taiwan youth should fight on the South Sea
 Islands
 Even at thirties or forties.
 Taiwan soldiers were said to be intrepid
 And their bones lied in every corners of the South Sea.
 Dad was a model farmer,
 He merely missed being an instructor in battlefield.
 We are kids not involved in these.
 And it's no point the bullets shooting us.

It's time we enjoyed our vacation.
 The Caitougang Stream was our bathing place,
 Where with pellucid water,

We washed our naughty days,
 With cool water, we soaked lovely hands and feet.
 The air-raided days escaped our memory
 When we are playing with crickets.
 At every dawn, I went out for chicken and duck eggs.
 I had the chicken eggs raw to my fill,
 And kept the duck eggs for Mom.
 For three meals, we had rice, fish and vegetables to go
 with.
 And we didn't dare to sell the poultry raised with grains in
 the black-market.
 Grains heaped like hills were given away to passers-by.
 Even the cops came to exchange with dried milk for rice
 Milled by helpers, who for this sake,
 Were exempt from military service in the South Sea.
 But when taking fish back home,
 They were flogged by cops.
 The air-raided days
 Seemed amusing to me,
 Like vacation.

The sky was our own.
 The earth, our paradise.
 The vacation from school
 Enabled us to enjoy the spectacles of nature.
 If nature were a school,
 The Caitougang Stream would be the classroom,

Water our books,
Land our teacher,
Who led us in catching and playing with frogs, fish, and
sometimes water snakes.
We would catch and dissect fireflies,
To probe into the source of their light,
To understand why they have never lost the way at night.
And why they wage no wars.

In the air-raided days
Was the vacation on which we were studying nature
Without the interference of war.
Adults were fond of wars which we weren't involved in.

However, on March 1,
On that very day, my heart was hurt,
Not to be cured in 35 years.
Fresh in my mind were
The cannibal dogs,
Burning city and
Burnt heart.

My smashed and desolate hometown was
A death at sight,
But a life in heart
And a history with blood flowing.

Love and Faith

Thiàⁿ kap Sìn-sim

Lîm, Jū-khái

The vault of heaven is mantling over the procession
That resembles a Má-chó¹ pilgrimage.
The asphalt road almost melting,
The paraders ignore the sweat extorted
By the torturing heat of the sun.

The brave Taiwanese people have done so
For innumerable times, and
The Sun over the sharp top of the buildings has never cared,
Shining mightily on the high-rises along the streets, and
Flashing the roofs and windows.
Doves peep far away from the scene and peep at people,
While under the shade trees and on the sidewalks, the agitation is floating like smoke and
dust.

The only concern of the nonchalant authorities is
Which police force to send, the Thunder Squad or the Lightning Squad, and

¹ Mazu, Also spelt Mazu, Matsu and Ma-tsu according to its Chinese pronunciation, is the Chinese goddess of the sea who is said to protect fishermen and sailors. She's highly worshipped in Taiwan.



How to weave the upshot of this event, and
 Who will be put in the limelight, and
 Whether the typesetting of tomorrow's newspaper will be
 beautiful or not.

“Those Damned Fools”,
 Are they looking for a miserable death?
 Why not just gobble and stay alive?

In the procession, some demonstrators shout,
 “Love and peace!”
 “Love and peace” overwhelming the clamor of the traffic
 Makes me burst out crying aloud.
 Afraid of hearing any consolation, I conceal my face with
 my hands.

Dear father on the strenuous march! Although we won't
 meet Saint Joseph in the nether world,
 Grandmother and your sisters will be there guiding you
 To walk through the valley of the shadow of death.
 Love and faith will certainly lead them into the Kingdom
 of Heaven.

The tender heart is getting strong and firm.
 “Love and peace!”
 Always faithful to this conviction,
 Dear Taiwanese people! “Love and peace!”

I never understand when people sing
 “... Taiwanese share the same heart ...”

What a fraud! Love, love that penetrates into the deepest
 place of heart,
 Love that tears the heart apart;
 “ We're of the same fate ...”
 On the way to the future,
 Who would like to see the innocent sacrifices?
 And who would like to to see
 The scarlet red blood and the broken flesh of heart.
 Over and over again,
 The rain and the rainbow hide themselves behind the sky.
 Will they stay far away forever?
 Will we the Taiwanese people be finally informed the day
 when we meet them that
 God dislikes the offerings.

Trans. by E.H.T.

Hymns to Christ

基督詩歌

Ông, Cheng-bûn

1.
A blast of wind blowing.
He won't break off
any damaged reeds at the lake.
And He won't extinguish
the feeble dying fire.

A person's life,
A people's vitality,
A country's future,
All are held in His almighty and tender
hand.

He has come
not to destroy the world, but
to give life.

2.
Before myriads of wars started,
we sat with Him at table.

With an abundance of mercy
He fed us.
It had a taste of justice,
salty, sweet, bitter, and sour.
It gave us
strength to live.

The goblets were full.
We reached for them and
drank up
fiery and resolved pain, and we
drank up
the connected mysteries.

His great love poured into our throats and
went to the deepest place inside our
bodies.

We drank up His goblet,
hence we live,
not only for ourselves.



Before myriads of wars started,
we sat with Him at table.

We put down the blades and swords, and
silently,
with Him,
went toward Golgotha.

3.

Without blades or armor,
without a word of defense,
the silent people, as
the feeble dying fire,
are lambs ready for slaughter.

Mass media wield their swords and spears,
judicial injustice clamor violently,
the common interests of liars and cheaters
using His name known worldwide,
send the poor, the vagrant, and the heartbroken
back onto the crucifix.

Hope for having our own day is
like the feeble dying fire.
Powerless Taiwanese people
are lambs ready for slaughter.

At the present time, His name
is used by the hypocritical politicians
to decorate the oppressive and exploitative wealthy men
to pioneer the invasions of empires.

But He keeps quiet,
when people calling His name are crucified
once again
on the splendid beautiful gigantic crosses.
Wars ended.

He has come
not to judge, but
to give life.

Trans. by E.H.T.

Lîm An Kō-niû

(Ms. Ann Armstrong Livingston, ?-1945)

林安姑娘——Ms. Ann Armstrong Livingston, ?-1945

Si, Chùn-chiu

“And, lo, I am with you always, even unto the end of the world.”

——Matthew 28:20

After the Sabbath, at dawn on the first day of the week,
I put your name between Ms. Marjorie Learner and Lâu Khek-bêng
together with Ms. Sabine Elizabeth Mackintosh, who was fearless of death,
so that you could share the honor, or sufferings, of being a Taiwanese writer.

A list starts with Tiuⁿ Kim-pho, Lô khiân-ik, Ô Siâu-hong and Tang O-goân,
followed by the author of "Taiwanese Grammar", Tân Hui-liông, than Tēn Khun-ngó,
and advocates of Pêh-oē-jī, including Siau Teng-siū, Ông Oá, Phoaⁿ Sèng-hui and Koeh
Tèng-sūn

Between the life and the death, Liâu Sam-tiông told Lîm Bō-seng
that they were good friends. Among the islands and on the sea
the Lord would be with you till the end of the world.

Perhaps you still remember on the first day of the week after the Sabbath,
as the new day was dawning, whose tomb did Mary of Magdala come



with the other Mary to visit while there's a great earthquake and
 an angel whose face gleamed like lightning and his clothes was white as snow
 the sepulchre was empty, only the bitter goblet and the Sea were there.

You were shipping for Japan with the three ladies,
 bound for Kobe. In front of you were the Ryukyu Islands, melancholy, and the ocean,
 with the resentment and Ke-lâng left behind you. Was the dismal there on the sea?
 Between islands, you tossed in the water the goblet with which you drank a toast
 the sea gulls and air siren witnessed your oath.

You will return. You will come back again.
 Rev. Edward Band held the last service and Communion with you
 as if you were the last five persons in Taiwan. Out of the window were wind and insects and
 many graves of your colleagues in Tâi-lâm and five million Taiwanese
 Was it too unbearable to stay that night, in memory of our Lord

It's said you would return to Taiwan, from Kobe
 to ship for Singapore by Heavenly Road. Thus begins the story
 You disappeared since then among the islands and on the sea
 What's left is just an address in New Zealand for mailing the Tainan Church News
 Two years after the resplendent first 55 years, on the Advent
 when the royal sacred purple and blue aurora occurred at the South Pole
 You, Ms. Learner and Ms. Mackintosh were turning to Taiwan Strait while
 Miss Isabella J. Elliot went back to Canada, and Ms. Learner passed away after the war.
 We know well these names and dates of decease. We have the proof, hallelujah!
 All three of you set out safely, than the Japanese Royal Army captured and prisoned you
 in Singapore, where you waited gladly for the second advent of Christ

On the Epiphany the golden bright hope of salvation
 realized
 No news about you was in the papers, which might cease
 publication before you're captured
 During the Ordinary Time before Ash Wednesday on the
 13 February,
 the Presbyterian Church of England telegraphed that you
 should leave immediately--the Passion Week
 Jesus rode the donkey into Jerusalem and was welcomed
 by the palm trees
 The footfalls of the three ladies stepping into the prison
 sound with my poem
 You awoke in the prayers of Jesus, on the Sabbath/Sunday
 without colors, fine dresses or cosmetics, only
 incomparable grief, since 1940
 on the day before 24 November, you left Ke-lâng port by
 ship and never returned
 Thus begins the story and ends the story. No coming, no
 going
 I cannot but put your name between the Indian Ocean and
 the South China sea

 I cannot but put your name between the Indian Ocean and
 the South China sea

——March 2013, at Lâm-káng

P.S. In November 1940, the Tainan Mission Council ceased
 their operation, five foreign preachers remained
 in Tâi-lâm. In the evening of 22 November, Rev.
 Edward Band and the principal dined with the four
 ladies, holding the last service and Communion, and
 on the next day they left for Kobe from Ke-lâng. Ms.
 Livingston, Ms. Mackintosh and Ms. Learner finally
 went to Singapore, which surrendered afterwards,
 and hence missing till the end of the war. We didn't
 know that Ms. Mackintosh had sacrificed herself on
 27 Dec. 1944, before the death of Ms. Livingston on
 18 July 1945 in Sumatra, until Ms. Learner returned
 to England after the war. The Bō-lîm (Love for Ms.
 Livingston) Building in Tainan Theological College
 And Seminary, and the Mackintosh Memorial Church
 in Chang Jung Girl's Senior High School are established
 to honor them.

Trans. by E.H.T.

Her Gaze

(Dedicated to Teng, Iáu-thiáu^{*})

凝視——寫 hō 丁窈窕

Tân, Īn

In those days, tears overflowed
For such beautiful youth ...

Deep in the night, an inexplicable shot shattered
The dream of this island.

All broken and spinning I my eyes,
Spinning and spinning,
the beautiful youth ...

Vaguely, I see the time
Lamenting, inch by inch
Becoming a long river, serpentine
Deeply, deeply, into the deepest part of heart

In those damnable years ...

Trans. by E.H.T.



*Teng, Iáu-thiáu was born in Tâi-lâm. She was a victim of the White Terror in Taiwan (The term "White Terror" at its broadest meaning refers to the entire period of 1949 to 1987). She was imprisoned with her 10 month-old baby daughter. On the 24th July, 1956, the jailers took her daughter away by force, and she was executed afterward.

“Suite of High Mountains”

—— Ch.3 Misty Tōa-pà-chiam (大霸尖)

高山組曲——第三章 濛霧 · 大霸尖

Tân, Chèng-hiông

I'm treading on the tracks of the former invaders
Gratified by some kind of vainglory as a conqueror.
Not with musketry or cannons or a commander sword,
But simply with a walking stick, I split effortlessly
the irrecoverable scar, always inflamed and stabbing
for over one hundred years.

My light footfalls thunders
like battle drums in the mountains.
My soft breath whirls
the destructive fire and smoke in all places.
Hawks daren't show up for patrolling,
Polatouches forgo the secret surveillance,
Bboars and black bears withdraw from the last line of defense.
These verdant mountains become a dilapidated empty citadel,
Incapable of stopping my advance.

Mona Rudao defend his pride and dignity with his life



How could he be abandoned at the corner of history
put away in the closet like a specimen
exhibited as time passes when occasionally remembered?
Temu Walis, despite his great valor, was still
defeated by the slaughtering poverty and illness,
he cauterized his humble hope with burning liquor,
anesthetized himself and lay drunk by the path in his tribe,
finally dismembered by the enemy.
Young Pawan was so apt at dodging
that he ran faster than any beasts and bullets,
however, he failed to catch up to the temptation of development and was
still errant in the complicated forest of cities coming down
to the malicious trap of civilization, where he couldn't find
the way back home.
Thus all the resistants stayed silent.

You never fall back and nothing could shatter
your colossal body that
holds me up
with a height over ten thousand Taiwanese feet and
declines my further advance.
In your imperious eyes
I'm too insignificant to be reflected
In a subzero chilly warning tone
you shake my heart and drive me in a cold sweat
Your keen ears are waiting
silently for ancestors' spirit to call and command, to

change when the opportune time comes the colours of the wind and clouds,
no matter of which colors they should be--the red sun or the blue sky,
under the sole reign of darkness.

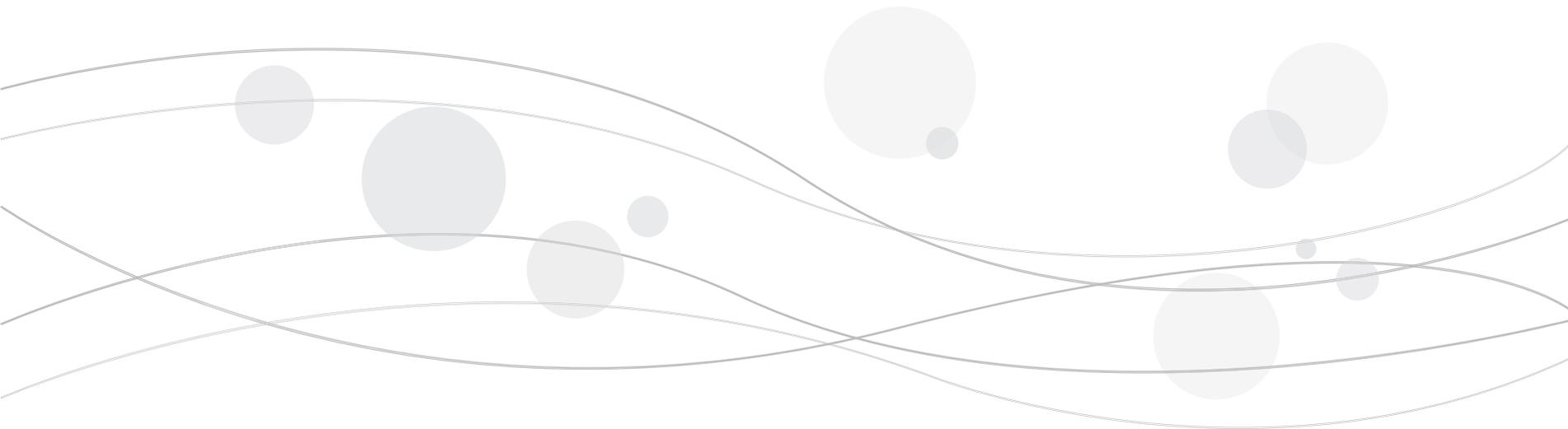
After the mist finishes the last needle on your face
a hard shower coming with thunder is the very primeval shout
landslide is the most savage knife
and over and over there'll be
unceasing and merciless
headhunting.

P.S. Toā-pà-chiam San (Chinese: 大霸尖山, Dabajian Mountain, located in the northern section of the Shei-Pa National Park in Hsinchu County, Taiwan. Elevation: 3,505 m.) is called by the Atayal people 「Papak Wagu」, which means "ears". It's Atayal's holy mountain.

Trans. by E.H.T.

Sàn-būn

散文
Essay



Becoming a Child Again

去老還童

Âng, Kiān-pin

Twelve hours ago, I have given her the doctor's advice and told her what to do, but she almost all forgot, and didn't do as I said. Frankly, I am angry, nevertheless, I can't lose my temper and blame her, I have to keep an eye on her instead, and observe if her disease gets worse. If it really happens, I have to inform her family, tell them to get prepared and think about the further steps.

This aged patient is in her eighties. She comes to my clinic from time to time and knows the nurses and me quite well. She's thin, with many deep wrinkles on the head. she doesn't have a fortunate face. You may say she's a luckless and miserable person. You're right, for she took care of her husband, whose stroke left him paralyzed, for over ten years. This is such an exhausting job that she was so absorbed as to neglect sleep and meals and became skinny and feeble. She could finally put the burden down when her husband passed away due to the complications of pulmonary infection six months ago. Two days ago, she felt much more fatigued than usual and lost her appetite. She's worried and came to my clinic to consult me. While she didn't have her breakfast that day, I drew her blood for a test and told her to come again two days later for the result. I saw her test report yesterday which showed that everything was normal basically except for the blood sugar level, which was a little higher than the standard reference value. I arranged another test two hours after meal to see if she's diabetic. To save her the useless toil of coming here for nothing, I told a nurse to call her in advance. I instructed the nurse to start the conversation with relaxing information like "The test shows that evrything's OK." to



reduce her worry, than tell her that her blood sugar level was slightly higher, so she'd better come to the clinic for a very small test. The nurse made a call, and the old lady answered the phone call personally. And the conversation went as follows.

“Good evening, Aunt! Your blood sugar is a little bit high. We need to do an after-meal blood sugar test for comparison. Tomorrow morning, eat your breakfast and count time, Then come to our clinic two hours after the first bite. We'll just have your fingertip pricked to test for diabetes. That means, if you start to have your breakfast at six, be here at eight; if you begin at seven, then be here at nine. You have to be punctual. Don't exceed two hours. Aunt! Do you understand? Could you repeat what I said?” Our nurse was really circumspect and clever. She knew that she had to ask the old lady to repeat her instruction in order to ascertain if the old lady understood what to do. Thus the nurse hung up. Hearing her careful and clear instruction, I was sure that all would be going well.

Eight o'clock this morning, that's to say, some minutes ago, she arrived as she was told when the clinic was just open. The nurse greeted her, and asked, “Aunt! Did you eat your breakfast two hour ago?” To my surprise, she goggled at the nurse and said, “Why? We have to do the test on an empty stomach, don't we?”

The nurse and I were all stunned. How could she be so forgetful? I heard the nurse said,

“Aunt! Didn't I tell you clearly that you had to eat your breakfast and come here two hours later? You said you understood what I'd said, then why do you come without eating anything?”

The nurse raised her voice. She's getting a little angry while the old lady's reaction was more intense,

“You told me to come for a blood sugar test, I heard you, but I didn't hear you say “eating and coming two hours later”. Before I leave home, I told my daughter-in-law how strange it is that I have to do the test twice within two days!”

Seeing the old lady was going to lose her temper, an experienced nurse intervened and explained slowly why we had to do the after-meal blood sugar test. Fortunately, with her adequate manner and explanation, the old lady was appeased and said calmly that she would go to grab some breakfast and come again in two hours.

Almost shuddering and terrified, I heard all this happened outside my consulting room. I was thinking about getting out to intervene, but now all has been done, so I may stay inside and start my daily work. While the nurses were in preparation, which was delayed because of the old lady's incident, I pondered over the possible causes of this old lady's reaction. As a medical professional, I think she must be highly suspected of dementia in early phases. It was called the senile dementia. What is the dementia? It's the well known Alzheimer disease. The

senile dementia may simply understood and refer to old people who become mentally deficient. However, that's a derogatory term and it's offensive to the patients and their family. Sometimes, it may cause further persecution. The medical faculty has rejected this name, but it's difficult to change people's habitual usage, so it's still used in our society. OK! Let's return from the digression and see what makes me think that she has got the dementia. Two reasons. First, aged people over 65 year old tend to get the disease more often due to the cognitive disability caused by their retrograde brain. The old lady is eighty years old now. She's among the high-risk populations. She has been "retired" from the long-term care over her defunct husband, so her brain is no longer stimulated by the work. This may speed the degeneration of the function of her brain. That's why I feel worried about her. Second, the most obvious syndrom of dementia is allomnesia, a.k.a. disorder of memory. The patients can't remember well what they see and hear, or even forget totally in a short while. Nevertheless, they can remember something happened long time ago, such as a quarrel with her daughter-in-law, her son's unfilial behavior, ect. Even her mother-in-law's maltreatment that she suffered from many years ago. They seem to have a good memory, and nobody may consider them diseased in mind. With the disorder of recent memory, they can't follow your instruction or learn new things. They'll become nervous,

worried, even frenzied and behave disorderly. Sometimes they act like children, incoherently and capriciously. Their family don't know how to cope with them. There's a Taiwanese old saying goes, "Old people with child's characters", which may refer to this phenomenon—they become children again. I scrutinize all what she's done and reacted since yesterday, and suddenly realised that she might be in eary phasesof the dementia. It can be a beginning of long-term suffering.

I don't know whether she'll come back here as she promised or not. I cannot, in all conscience, be sure of the result. She may get lost after the meal or just forget that she has to come for the blood sugar test afer being disturbed by the previous incident in our clinic. There are many clinics on this street and they look similar to one another. Will she be confused and stay inert on the street without knowing what to do and where to go? I decide to make a phone call, if she doesn't appear by ten, to tell her children that she might have the dementia and need to be looked after. However, the dementia is not just an ordinary aging process. It should be regarded more carefully.

Trans. by E.H.T.

Back to My Father's Fatherland

Lâi-khì Chó-kok

Chiu, Tēng-pang

*If the remembrance could be posted as a letter,
What do you know would be the postage
For such a heavy piece of mail?*

We'll be arriving in Japan soon, Dad! Come along and stay close then.

It's the Tāi-hân ❶ today. I come to see you, in our rural tradition. I still remember that you always took me to sweep grandparents' tombs, every Chheng-bêng ❷ and Great Cold, on your old and worn Yamaha 100 motorcycle from Tâi-lâm to the Iâm-kang Cemetery near our salt pan. It was a long and bumpy trip for over an hour and my buttocks hurt badly each time when we arrived there. You wouldn't return unless we finished cleaning up grandpa and grandma's tombs perfectly. Sometimes you found crevices on the low enclosing wall or the top of their tombs, you'd bring some cement, sand and water next Chheng-bêng for repairing grandparents' "dwelling". The first time when you brought me here for tomb sweeping, I wondered why my three uncles' names were not on the tombstone as founders like other people did, but only your name and my brothers' and mine were engraved. I didn't dare to ask you any questions, and you never say anything about it. The answer had not been revealed until people told me the whole story when I sent them your obituary—my



❶ The Tāi-hân (Great Cold), the coldest time within one year.

❷ The Chheng-bêng (Pure Brightness), also known as Tomb Sweeping Day, is a traditional festival on the first day of the fifth solar term of the traditional lunisolar calendar.

eldest uncle was given away and adopted by the other family, the third uncle died when he's just a teenager, and the fourth uncle was uxori-local, he should bear his wife's family name, and so did all his children. Consequently, my family is the one and only descendants who bear the family name of Chiu clan.

It's been more than twenty years since you left. How have you been there? I think of you frequently, especially in the still of night. I miss the days with you, and feel deeply sad about your miserable life. The twining grief is entangling my heart like the moss roses growing on your final resting place.

Do you remember the old bicycle with a large metal carrier at the back? When I was a kid, I always saw you riding this bicycle to work. You put all the tools for work on the large carrier. One day, you put me on the carrier and rode to Thò-á-liâu for collecting a payment. I was too short to put my feet on the two slightly protrudent end of the axle of the rear wheel, generally used as passenger pegs. My two legs were swinging like a marionette, and all of a sudden, my feet were caught by chains. It's unbearably painful but I didn't dare to cry while you continued pedalling and didn't seem to have noticed this accident at all until we went back home and when Mom, seeing the cuts and bruises, asked me what'd happened. Seeing that, you bought some thick steel wire and made two bowl-like frames. Every time we went out together on the bicycle, you fixed these frames at both sides of the rear wheel, and bent the end of the frame as a hole so I could put my feet in. You always covered the bicycle's rear wheel and chain with this device to keep my feet away from danger.

As a child from a penniless family, I always envied my playmates their savory snacks. One day, I went playing with friends at Kiâm-chúi Street. We poured water in the hole to chase the crickets out of it. We spent quite a long time concentrating on this game, and that made us all thirsty. When we happened to see the red sugarcane farm not far from where we were playing, some boys proposed that we go stealing some red sugarcane. I was so silly that I followed them to the farm and, out of luck, we got caught by the farm owner right after each of us got a stump. Seeing these little thieves, the farmer, shouting and scolding, came chasing us furiously. I was the smallest and the slowest, and the easiest to catch. The farm owner took me to our home, and told you that his farm had suffered a lot of damage because of the theft, and we had to reimburse him for all the loss. You asked your second sister's eldest son, my "big cousin", to negotiate with the farmer. Finally, the conclusion was made that we should pay him 500 dollars for each stump of sugarcane. I still remember the monthly pay for a laborer was merely 50 bucks at that time. We were told, later on, that we had been cheated by the "big cousin" who made money under the negotiating table. As the old saying goes: a nephew may take advantage of his uncle like eating a piece of soft tofu. When you knew the truth, you didn't tell him to return the money he swindled, but told Mom to forget it. You said you could earn the money back by working hard, and it's OK if my problem could be solved with money, and furthermore it's worth because we could know someone better and see him clearly.

After the event of "sugarcane compensation negotiation

swindler”, one evening, you came to my room when I was doing homework. You told me to tear off from the wall above my desk the paper with on it the motto “Courtesy, Righteousness, Integrity, Honor”—the traditional Four Principles of Morality. You were extremely angry and you reprimanded me, saying that it’s useless to go to school if I never learned what Integrity and Honor should be. “Why should I work like a dog to pay your education? Better just drop out of school and be a laborer like me. Study? Your bad behavior brings dishonor to the whole family!” I felt extremely ashamed hearing this, and I know you’re very sad. Like a drunkard having a bucket of cold water poured on the head, I suddenly woke up and understood. I’ve never done anything dishonoring our family since then. You usually punished me severely when I did something wrong, but you didn’t beat me this time, just gave me a chance to think about my own fault and correct it. When I was in the fourth grade in elementary school, I fought with a next-door playmate and incautiously caused him bleed. You were mad with me and hung me on the house beam, then beat me badly. No one dared to intervene. However, now I am married and have become a father, I understand your good intentions. You didn’t spare the rod, and this made me a decent guy. These bygones doesn’t mean that you were cruel to me. On the contrary, you did love me a lot. I recall that you bought toys for your beloved grandchildren, my two kids. I don’t know exactly why you gave them the presents that day. The only thing I still remember is that you came to see them with two toy police patrol car, battery-operated and siren equipped, packed in two

big paper. I was so moved seeing you playing happily with two dear grandchildren, I decided to take them to see you as often as possible. To my surprise, the following year you were diagnosed with cancer, in the final phase! Is it God’s bad joke?

You were also kind and affectionate to my cousins, in fact, you’re truly one in a million to them. That’s why these nephews always praised you. In my old photo album, I found a picture of you taken at the building site, with many of my cousins, Chheng-san, Ōng and Tông among others. When they were young, they all came to learn building as an apprentice to you. Now they’re all the experienced masters themselves, and their children were all well raised and educated. Each time they meet me, they just don’t stop to talk about you and your kindness. They all said it’s not fair for some one decent like you to die so young.

Among these cousins, the only one you felt resentment at should be this man to who you gave my eldest sister’s hand in marriage. You even taught him the building skill so that he could earn a good living. My sister made painstaking efforts to help him at working site and home, gave birth to two children and took care of them. Instead he didn’t cherish his wife but led a life of debauchery with many women. After marriage, my sister suffered from illness. She’s never free from pain and tears throughout her life. Old and ailing now, she is considered a troublesome matter and forsaken at a rest home, alone and forgotten by her husband. Deserted at this dark and hellish place, she prays to die but cannot die and leads a life she’d rather end but she’s unable to end. Father! If you could see all this, I’m sure

you must feel very miserable. Fortunately, her daughter is filially considerate. She can take care of her old and ill mother, your dear daughter. So you can rest assured there. Dad! Don't worry about that any more. I have always known that that was the hardest and saddest period of your life when you took her in your arms, toiling around whole Taiwan to look for doctors capable of curing her disease. I still remember that, at the moment, I just left the army and started to work in Tâi-pak. Dad! Please don't blame yourself for marrying her to that guy. You don't owe it to your daughter. Sometimes we may be hoodwinked by a deceiver and pay dearly for the mistake. That's all.

Do you remember that I went to work with you at the building site when I was a junior high student? Well, I don't think you do, since I've never talked about that later. Every summer vacation, you wanted me to work as your odd-job assistant. Sometimes I had to wet the bricks, and sometimes I had to shovel the sand into the screen for you to sieve, sometimes I had to move the cement, and sometimes I had to mix sand and cement for you to lay bricks or trowl walls. One day, when you were trowling the exterior wall, you wanted me to climb onto the scaffold to help you. That's my first time stepping on the scaffold of this height. I was scared to death, trembling all day. Then I knew how hard and dangerously you worked to support our family. I felt very touched, agitated, and couldn't bear to see you labor like that. Then, one day when you took me home on your motorcycle, I saw your hands full of pocks and scars caused by the cement erosion. I could hardly hold back a flood of tears in my eyes. As a father,

you just swallowed your sweat and ignored the pain to raise us. Mom always kept our home clean and tidy. When she saw that I, covered with sand and cement, wanted to enter the living room without getting rid of all this dirt, she started to scold. You heard her complaint and said, "Without all the cement and sand, how do you think to feed these kids?" This response made me even more touched and agitated. I stepped outside immediately and patted to get the sand and cement off my body.

In all your life, you hated bitterly the corrupt officials—you called them the "pigs" that eat all things with avarice all day long and never satisfied with what they have got. That's the reason why you're never keen to undertake a construction job under contract for the government. The first and also last time, as I know, was when you were too kind to refuse someone's request, and promised to do him a favor. You're asked to build a kitchen in a military camp. The guy in charge was a major. He shamelessly told you straight out that he wanted you to pay him commission, and you refused to give him any premium. Consequently, he meant to be severe on you and failed the construction acceptance. You'd sustain the losses and decided to rebuild one, rather than give money to this avaricious pig. I think I have inherited your resolute persistence. I wouldn't pay him either if I were you. I know you looked down upon these guys, not to mention the fact that they were merely your incompetent defeated opponents during the Pacific War when you were still a brave and bold Taiwanese Imperial Japan Serviceman. They were refugees fleeing from China to Taiwan but they were arrogant and domineering on

the island. These Chinese soldiers were thieves .

Talking of the Pacific War, you always liked to narrate to me the terrible, funny and exciting story: when your troop were running out of provisions in Malay Archipelago, you set traps, in the forest on a low-lying land, to catch snakes and crocodiles for food; you climbed up a cliff of 20 tng ㊦ and entered a pitch-dark cavern by yourself to save your fellow-soldiers lost inside. The greatest indignation for you was that, after Japan's surrender, announced by the Emperor of Japan, you were caught by the Chinese "thieves" soldiers and imprisoned in a concentration camp in Kng-chiu, China. You couldn't come back to Taiwan, your homeland and suffered torments from being totally forsaken.

But the most unbearable thing in the war for you was killing people. You were anguished by the conflict between the sin of homicide and the moral conscience of loving and treasuring life. You struggled in the deepest part of your soul and bore a tug-of-war with death, and arm wrestled with sin and fear. Your heart was torn apart, gnawn and tortured. How hard this feeling could penetrate to the bone! You didn't have any chance to choose before this helpless fate, this conscienceless cruelty. I don't know how you could live with it. Although the "thieves", as you always said, fled away rapidly each time they were confronted by your troop, but you still slaughtered some of them, didn't you? Killing every day, how did you liberate your soul from the crime in your heart? How did you soothe your soul and continue to live every

minute peacefully? Maybe that's an irreparable crevice in your life, but I know you did this without considering your own life, you were willing to serve your fatherland for its development, a duty that a man should always take for his country. So, you often went sweeping the pebbles on Thài-pêng-kiô (Bridge of Pacific). I know your heart yearned for your deceased brothers in arms and the strangers killed by you in the battles. You swept to release your spirit. Oh, Dad! What a hard life you led! This is the heaviest burden that I can hardly share for you! Although it's very difficult to me, but, as your son, I still have to try my best to do it. You'd protect your fatherland with your whole life and never changed your mind. Even when the thieves, once chased and killed by your men, had taken over the government after the war, you never altered your statement. You insisted that you were not forced to join in the army, but totally willing to serve your country. I understand the great bravery with that you cherished resolutely this persuasion. It's never easy for you to repudiate your engagement with your country. You never regreted for your unyielding love for it. You're responsible to your life and soul. Your demeanour is the dearest legacy that you left to us.

Dear Dad! We'll be arriving in Japan, your fatherland, in a few days. Let's realise your lifetime dream together. Are you happy?

July 16, 2012. at O-kiô-á, Tâi-lâm

Trans. by E.H.T.

㊦ A unit of length equal 3 and 1/3 meters.

The Doorway to Dreams

— Tales of the Countryside

Tī 夢境 ê 門 chhùi : 地頭物語

Gô, Chèng-jīm

1. Geomantic Snake Pit Site

Snake Pit site is a kind of excellent feng shui location. According to the oldest school of feng shui, the Form School, this site resembles a boa geographically, and its geomantic meaning is “long”, “numerous offspring”, and “prosperity”. There is a Snake Pit site at Chhân-liâu District, Ko-hiông City. A family who built a tomb there became very rich and has a lot of descendents. It’s so mysterious and powerful that even the government didn’t dare to do any harm to this site.

2. Brackish Marsh & matting soft rush (*Schoenoplectus lacustris* (Linn.) Palla)

The soft rush was one of the most important cash crops in the Brackish Marsh (now Kong-san District), Ko-hiông City. It disappeared due to the geographic change and industrialization in Taiwan, but it’s always rememberable to those who planted it and earned their living thanks to it.

3. Entering by Tiger’s Throat and exiting by Tiger’s Mouth

According to a legend, a defeated general named Gân was chased by the rebels. He hid himself in a narrow cave resembling tiger’s throat, then came out off the hook by the wide mouth at the other side of the cave. People called this cave the Cave of General Gân.



It's said that if you enter by the Tiger's Throat and get out by the Tiger's Mouth, you'll become lucky and escape from any danger.

4. The concealed statue of God Chó-su

When Taiwan was under Japanese rule, in 1936 the Japanese Governor-General decided to promote Japanization in Taiwan. They forbade Taiwanese people's folk religion and their beliefs to gods and ancestors. When the Japanese Governor-General office started to burn all statues and images of gods away, some Taiwanese people were cooperative. They delivered up the statues in order to get rid of punishment. When a man would like to take the statue of God Chó-su to burn, it just disappeared from where it's installed. Several decades later, after the second World War, when his grandchildren wanted to demolish the old house for rebuilding a new one, the statue of God Chó-su was suddenly discovered in the bamboo beam of the old house. People said that the man was seriously ill and paralysed because of the retribution from God Chó-su.

5. Weeping Tomb

An ancient grave at Koan-biō was located in a very rare and precious feng shui site. It would bless this region and make it a remarkable place to produce outstanding people. A feng shui master was so jealous of

the good fortune that this feng shui site would bring to the inhabitants that he set about to destroy the geomantic source with a copper needle and black dog's blood. Afterward, the site became a normal place and the tomb seemed to weep silently.

Trans. by E.H.T.

I Was One of the 5 %

Góa pat sī 5% hit tīn--ê

Iûⁿ, Ún-giân

Although I had got prepared, more or less, yet I felt perturbed when things just happened that way. I wondered whether the coming three months would be as a stressing battle.

During the self-introduction at the welcome meeting after I came here for a new job, I said, “ Hello, everyone! I’m a new teacher here, so I still have to do my best to get used to this new environment. I come from a place about 100 kilometers as the crow flies from here. If driving across the high mountains between the two places, it’d be an over 200-kilometer trip. As I usually take a train, it’s about 400 kilometers, to and fro.”

The two places are on the same latitude but on the opposite sides of the colossal Central Mountain Range. So they have different climates, different scenery, And different air.

Sometimes I may mistake the direction for the west seeing the far mountains, then suddenly realize, some seconds later, that it’s the result of coordination disorder. I can’t see from here the full moon rising from the sea, or admire the Pacific Ocean through my window. I’m a reluctant migrant worker in this western city. Each time when I’ve got some days off or vacations, I just can’t wait to leave here. Coming back to Hoa-liân makes me feel so released that I can finally take deep breaths. My wife, A-lêng, who’s also a teacher, has to take care of our two kids alone when I go to the west. She said that’s such a heavy burden while I just hung around outside, leisurely and carefree. She’d been trying hard to apply for a transfer to Tâi-tiong City on the west side of Taiwan although



she knew the chances are slim. So, it came as quite a surprise to us when she got the transfer. Are we really going to leave Hoa-liân and move to Tâi-tiong? I suddenly couldn't tell that what's happening was just a dream or a reality. From the day when she's sure to have a transfer, we'd have merely three months to get prepared and arrange all things well before moving.

#

We moved to Tâi-tiong. Then we needed a dwelling place suitable for all my family members. Under the burning sun of June, A-lêng and I walked and searched on the way between the school where I'd be teaching and her future school. While we saw any interesting building, we immediately stepped in and asked the doorkeeper or security guard for renting information. As it happens one afternoon we're guided by an agent to have a look at an apartment in some building of which the doorkeeper gave us a negative answer earlier in the morning. The doorkeeper pretended that he'd never seen us before. It happened too when an agent promoted an apartment by saying that it had an great view because of its height. When I got in and beheld through the window of this apartment in question, I saw nothing but roofs and top of the neighbouring buildings. What a "great" view! We walked around and around hesitantly from one building to the next, which could be expensive or cheaper, larger or smaller, newer or older, with or without a parking

place, at a higher or lower level, fully furnished or totally unfurnished... After visiting together over a dozen apartments, we decided to rent one nearby my school for our kids could handily take advantage of the resources that my school provides staff's household with. It's a somewhat new apartment, barely furnished, on the lower floor, and it's hard to find a parking place in the neighbourhood. Since our kids had to transfer to a junior high school in Tâi-tiong, I made a phone call to one in the vicinity. But one of the personnel in the Academic Affair Office rejected my demand by saying that there's not any vacancy for new students. I told him gently and patiently that their principal had just given me a warm welcome on the phone some minutes ago.

“ Oh! So, ...well, ...then, I'll handle that right away.”

Thus the transfer was approved within less than half an hour.

#

In Hoa-liân. I'd promised some friends the furniture before I found the unfurnished apartment. Now I have to say sorry for keeping it. We went to supermarkets to get some free used large cartons for packing. Books are the biggest trouble. They're too dear to discard, but they'd occupy too much room in our new dwelling. After the tiring and hesitant selecting, over one hundred cartons of books were kept, the rest, some twenty cartons would be given away or just for recycling. Books are really the

fetters for intellectuals. I couldn't help complaining when arranging them, "What did I buy so many books for!" But I know in my heart that it's my personal problem to get lured so easily each time when I encounter some interesting book in the book stores. Compared to these books, the tableware were much harder to pack. First, you should wrap them carefully with paper one by one, then use more paper to fill in vacant spaces in the cartons. Once the packing is finished, you have to draw a symbol fragile on the top of the carton and write "Dishes inside. Be careful!" Clothes were put in the plastic cabinet, bound with adhesive tape. The knock-down bookshelf and metal frames were all disassembled and numbered for facilitating the re-assembly in Tâi-tiong. Well, it took us 4 whole weeks just doing these things. I was totally exhausted, so were our kids. To encourage them, I promised a trip to the Farglory Oceanpark before leaving Hoa-liân provided that the packing could be done earlier. Unfortunately, this promise was finally broken. All I could do was only taking them, at nightfall two days before leaving, to the seashore to have a look at the Pacific Ocean for the last time—an image that they had been familiar with since they were babies. I remembered that during the last two years, worried about leaving this place, I always asked my kids to ride bicycles with me along the coastal bikeway to Chhit-chhiⁿ thâm (Chhit-chhiⁿ Bay) on the weekends when the weather's fine. In the fish market

we saw big fresh fish. In the Katsuo Museum, we could just feel free to try a lot of snack samples. This was also a detour from the itinerary to the school where I was teaching, sometimes by car, sometimes by bicycle. I loved to stop on the square of Chhit-chhiⁿ thâm for 10 minutes, contemplate the ocean, then take out my note to arrange the work of that day, take a deep breath, and finally head to school.

#

I called a moving company to estimate and schedule an appointment for moving. Three trucks would be needed for carrying over the Central Mountain Range to Tâi-tiong all the stuff except for the rest to give or cast away. When the three trucks arrived the day of moving, we still had something to pack. The movers are very skillful and too quick that before I could tell them what to do, they had already finished the loading of all the cartons. In fact, some of these cartons containing the stuff to throw away were thus moved to Tâi-tiong later. The movers told me things that could be packed upright and foursquare were much easier to pile on the truck than those that were soft or irregular, such as electric fans and bicycles. Too bad! Four of us had in total eight bikes and ten electric fans. The dwelling in Hoa-liân was big enough, so we never thought before buying these things. But now we had to decide what to leave behind and what to take to Tâi-tiong. We put only two bicycles

on the truck, and the rest would be sent to Tâi-tiong later by train. The movers put our stuff on the high load truck. When a truck was full, they continued loading another one. It took four hours to finish the loading. A mover told me that they would drive back to their company first, rearrange and pile all the stuffs straight, take a rest for a while, take a shower, then they would take the road right after dinner. They would go through The Central Cross-Island Highway and arrive at six o'clock tomorrow morning. I turned round to have a look at this empty house once filled with the past sixteen years' memory. I told my kids to forget the exhausting cleaning and packing during the past month, and when taking a picture think about all the happy time here and smile, than we're ready for the new life. The past was replayed in flash images through my mind: the day when I took the train to Hoa-liân for the interview; I went to many elementary schools to ask for information about recruiting new teachers, so A-lêng could finally transfer to teach at the present school; I couldn't sleep the night when a super typhoon arrived, and when the typhoon eye passed at four a.m., the wind and the rain suddenly stopped for a short while, only some lightning flashing flashed in the night sky; I was almost drowned when jumping into a deep pond by the roadside to catch frogs for my three-year-old son A-hông, who's highly interested in observing the little amphibious animal; I was so touched seeing the moonlight above the Pacific

Ocean that night when I drove home from Tâi-tang; I rushed to school to borrow a huge volume of book to read in the hospital where my kid would be hospitalized for a period of time; some days before my qualification test of PhD the Typhoon Longwang came and broke the window panes, but I didn't have time to repair it but just covered it with some newspaper, than hurriedly dashed to Tâi-pak for the test; I felt stuck in writing my doctoral dissertation, so I decided to take part in the 300K Bike Marathon. After 19 hours' to-and-fro riding between Lí-hî thâm and Lók-ía, I lost three kilos of weight; to celebrate A-hông's graduation from elementary school, I spent five days touring Hoa-liân and Tâi-tang with him; ...

It's finally time to leave. We put some personal stuffs in the baggage that evening, got in the car, and left. I drove by way of So-hoa Highway, then the Superhighway because my wife and children were somewhat carsick, and this itinerary was much smoother than that through the mountains. I had been physically and mentally exhausted recently because of the moving, so I wasn't hurrying on my way and took a rest whenever necessary. It's one o'clock after midnight when we arrived at the apartment we rent. I made a temporary bed for kids to sleep first, carried all the stuffs inside from the car. It's already three o'clock when all's done.

#

We woke up at five next morning and had a brief

breakfast. The trucks arrived shortly before six o'clock. It took much less time to unload. The loading was in order according to my need to meet the new room of our present dwelling, so at the beginning of unloading, I still could tell the movers where to put the cartons. But some time later, the unloading speeding up, I gave up arranging the stuffs synchronously and let the movers moved and put things anywhere they wanted. Then, three hours just passed when it's all done. I directed the movers the way to return to Hoa-liân. But when I entered the apartment, I could hardly find an unimpeded path until next day. On the third day the metal frames and knock-down bookshelf were set up against the wall, we filled them with many stuffs and put many bulky in the vacant space behind the shelf. On the seventh day, we could finally lived there more or less normally, although a half of the cartons were still not opened. I moved some book shelves to my study in school and piled them up to the ceiling, so I could put books there as many as possible. Then, on the 30th day, the arrangement was almost done, although some stuffs seemed lost, and some things of the same sort could be put in different places. The school opened after the summer vacation, my wife and kids started to go to school. They would have to get familiar with the new environment, new classmates and new colleagues. When I saw friends posting on Facebook something about Hoa-liân, I replied excitedly, "I was still a Hoalinese one month ago!" Then,

"I was still a Hoalinese three month ago!" And at last, I felt more and more distant from there and didn't dare to say anything, just clicked "Like" as a reply. It's hard to find a parking place in the neighborhood, so I parked my car on campus provisionally. Parking is always a big problem in the city, so we always choose the restaurants nearby that we may reach on foot. My wife, A-lêng, rarely drives since we moved here because she has no sense of direction. When we were in Hoa-liân, she could tell the direction without any difficulty with the help of the mountain and the sea. Now we see neither of them as direction signs from here.

#

I can feel that my kids become a bit more nervous since we came here. When they went to the junior high school in Hoa-liân, they always returned at about 5:30. One day, A-hông arrived home twenty minutes earlier than the usual time, A-lêng was somewhat surprised and would like to know the reason why he came home earlier. My son replied that the birds sheltered somewhere because of the rain, so he couldn't but come back home. He actually spent twenty minutes going alone for a bird watching at the mouth of Bí-lün River. I think, there might be also some spots suitable for wildlife observation here in Tâi-tiong, so when we found that some bats hover every evening above the escape canal called Mûi-chhoan, which is not far from where we're living,

I thought A-hông must be happy to go there for his hobby. In fact, he did go there once, but he just doesn't want to talk about it anymore. This must be because of the unbearable odor diffused by the foul canal that deterred this young enthusiast from going there again, I guess. A-chhái started to write letters, to her old classmates in her former elementary school, several letters per week. It's about two weeks after the moving, I asked her what she thought of this city, and she just replied, "Too many cars!" Indeed, too many cars. But that's not all! Every day I can see many drivers disobeying traffic rules. They honk the horn and dash across the intersection just the moment when the traffic lights turn red; many motorcyclists stop at the red light, but rush across the street while they don't see any cars coming. When you walk on the pedestrian crossing, the cars or motorcycles turning right may crush you easily without any respect for the pedestrian right of way. However, A-lêng felt relieved, for she doesn't have to look after our kids by herself. I'm also happy that we can finally live together and I don't have to long for the Tâi-tiong—Hoa-liân train tickets that I could hardly get. But the school where she's working is downsizing because of the decrease in the number of students as well as the number of classes, so she'll be among the superfluous contracted staff. Some ten years ago, many new higher education institutions were founded. I could be one of the beneficiary, for in the fourth year of my

migration to Hoa-liân, I got my fifth job at an institute of technology. When the school principal made a speech to the staff, he said that the birthrate was on the decline, and consequently the number of newborn babies of that year was officially less than the number of whole enrollees in all the higher education institutions in Taiwan. That meant we would confront an inevitable crisis within 18 years. While the number of students decreased to less than 40% of the number during the heyday, I couldn't but choose to leave Hoa-liân as a victim of this situation. However, we may encounter in our life a certain moment when we are forced to turn, even without knowing where to go. What we can do is just to believe that the Heaven will certainly show us a way leading to a better place.

#

In order to cheer my kids up, we got up early at six on a Sunday to ride bicycles through the entire bikeway, when there were not too much traffic on the road. After we got home, A-hông told me that he would never bicycle again on the broken bikeway. I didn't give up and, on another Sunday, drove them along Tâi-tiong Harbor Avenue to the seaport, and then went north to Ko-bit Wetland to watch the sea. After we got home, they said the color of the sea was different from that of Pacific Ocean. In fact, I agreed on that, too. At last, I dropped this idea. I found a poster of Pacific Ocean Poetry Festival and stuck it to a wall in my office. The background is a picture

of Pacific Ocean. Yes! This is the identical color of Pacific Ocean. When A-hông told us one day that he found many of his classmates ignorant about the Nature, I told him, “That’s why you should be grateful for the opportunity to live in Hoa-liân during your childhood, to see frogs living in Nature, to transplant rice seedlings, to pick mulberries, to see the Pacific Ocean, to ride a bicycle, to watch birds, to pick tomatoes, and so on. You should thank all these things because they’ve made your childhood richer than your classmates’.”

I continued, “The total population in Taiwan was at about 23 million. Some 1.1 million people live in the eastern regions of Taiwan, including Gî-lân, Hoa-liân and Tâi-tang. That’s about 5% of the total population. See? Only 5% of the Taiwanese people can live on this vast place, and we were part of the 5%. So, keep these pleasant memories well in your heart. And now, you’ve grown up and we’ve moved to the west. We’ll be living and competing with the other 95% from now on, and feeling a more real Taiwan.”

I said this to encourage my kid, but, after saying so, I felt a bit of sorrow and regret. Sixteen years ago, charmed by the high mountains and vast ocean, I gave up the stable job as a broadcaster in Tâi-pak and moved to Hoa-liân, where I started the most turbulent and the most magnificent and exciting period in my life. And now, just for a job, I failed to stick to my ideal and had to

leave the home that I had spent sixteen years establishing and maintaining. However, I’ll never forget, during a beautiful period of my life, I was one of the 5%.

Trans. by E.H.T.

When TÂITÒK overwhelmed CHAITÒK: Transformed Variations on “the Justice” and “the Courage”

當台獨 ián 倒華獨——正義 kap 勇氣變奏曲

Koeh, Iàn-lîm

On May 12, 2047 ^❶, Mr. Rascal, Mayor of Tâi-lâm City proclaimed the 13th May as the “Commemoration Day of Justice and Courage of Tâi-lâm City”, and this confused Ông Teng-hui, a citizen of Tâi-lâm City. He wondered why the mayor’d changed secretly the “Memorial Day of Thng Tek-Chiong”, a martyr of the 228 Massacre into this strange name. Ông Teng-hui searched on FB for more information and discussed with friends, then he understood the real feeling of Mr. Rascal...

In fact, during the Memorial Ceremony of of Thng Tek-Chiong on February 28, 2046, Mr. Rascal announced that he’d do a discreet research in depth about the “313 Memorial Day of Thng Tek-Chiong”. He felt sad at bottom for he had in fact not any intention to establish this memorial day. But who knew that the Alliance of Referendum for Tâi-lâm took it serious. They toppled the statue of Sun Yat-sen installed in the Memorial Park of Thng Tek-Chiong, and declared that it’s just a trimming regulation. Mayor Rascal went discussing with a china Nationalist deputy Ms. Âng, then decided to follow the example of a former mayor naming a park as “Park of Justice and Fairness”. Finally they changed stealthily the name of the memorial day into above-mentioned “Commemoration Day of Justice and Courage of Tâi-lâm City”.

As a matter of fact, he was not experienced enough and didn’t know that the



^❶ 100 years after the 228 Massacre in 1947.

example he followed was out-of date. His secretary forgot to tell him that the “Park of Justice and Fairness” had been renamed as the Park of Duckweed Pond by a Taiwanese Nationalist mayor. Mayor Rascal threatened the correspondent reporter of Libberty News not to emit any news that were unfavorable against Tâi-lâm City Hall, or he’d retaliate by placing advertisements on the other newspapers to accuse him. Nevertheless, he still felt not assured and decided to carry the thing through. He hired a reporter from Libberty News to serve the post of the head of Tâi-lâm City Government Information Office, in charge of preventing and muffling any objection against him or his policy from the protestation organisation, such as the League of Formosan Teachers.

On the 15th May 2047, the Alliance of Referendum invited Mr. Rascal to participate in their demonstration for the establishment of the 311 Memorial Day of Thng Tek-Chiong. The china Nationalist deputy Ms. Âng write a “public opinion” letter to the newspaper, which was totally pro-china Nationalist Party, to satirize this demonstration as nothing but using slogan to restore “demokrassy”. She suggested that Mr. Rascal refuse the invitation. Mr. Rascal was so pleased to accept this critique, and went to an exhibition of orchids instead to show his daring and resolution as a leading administrator. The Alliance of Referendum for Tâi-lâm, which considered Mr. Rascal their friend of the same line was betrayed again. They went to the Park Siraya situated beside the city hall and

shouted to Mr. Rascal, without knowing that the latter was watching the rootless orchids happily with the chairman of “Demokrassy Prokression Party”.

They shouted, “Transitional justice can’t wait!” “Mayor Rascal, please stand out for justic and courage!” “Tâi-lâm City needs the culture, not the myth of colonial authority!”

Ông Teng-hui, citizen of Tâi-lâm City, understood the appeal of The Alliance of Referendum for Tâi-lâm, but he also knew well the misery haunting in Mr. Rascal’s heart. He’s been too well educated by the Tchinese educative system. He thought the statue toppled was nothing but an artistic object. In fact, Sun Yat-sen was just an incompetent revolutionist who had once been to Taiwan as a pseudonymous refugee. Taiwanese people owed him nothing.

And then Ông Teng-hui, understood that Mr. Rascal could never be Ông Iòk-tek who was the godfather of Taiwan’s Independence movement, nor H Chí Minh who promoted the Desinicization in Vietnam. He’s just Mr. Rascal, a greasy politician and a false leader. Ông Teng-hui decides to look for and follow the Joshua of Taiwan to explore the land of desinicized Canaan. He’ll join in the Formosan People’s Assembly to overthrow the present authorities, and they will found a new republic.

Trans. by E.H.T.

Her Love Story

小紅感情 ê 世界

Lí, Siok-cheng

Sió-hông and Sió-iû have been together for five years and they bought a new dwelling at Ti-lí. It's an apartment in a congregate housing comprising 10 buildings, each one has four floors above ground. Their apartment is situated in a quiet, beautiful and convenient community with a traditional market and supermarkets in the neighborhood. This place is not far from Sió-hông's parents' house. It takes only 5 minutes on a motorcycle. I haven't seen her for one year. I guess she must be very happy. They live on the third floor. I can almost see her happy smile when climbing upstairs. I think she bought this dwelling because of his unmarried younger brothers and her son, Sió-kî, from her previous marriage, and her newborn baby daughter, Sió-kun. So she can raise her children in their own dwelling. She must have a stable relationship with her man. I'm happy for her.



She got pregnant before her first marriage 7 years ago. Her former husband was a gambler. She had to borrow money from her parents. But she was unable to return the money. Her parents were angry about her blindness and her mother forced her to divorce when her son was three years old. After the divorce, she moved back to live at her parents' house. She did all kinds of jobs, such as betel nut seller, laborer, night club waitress, clerk at an internet café, etc. She changed jobs so often that she couldn't get stable pay. She met Sió-iû at the internet café, and four months later they lived together.

She needed love and couldn't find a suitable man to rely on. Sió-iû was still in the marriage with his wife. I have no idea why Sió-hông could accept happily the status of a

mistress and give her daughter a birth certificate without father's name on it.

Sió-iû is not quite a good-looking person. He's a fat man not much above the middle height. He drives a Mercedes-Benz, always boasting of his transactions with the government as a service wholesaler of tea business. This brag convinced Sió-hông's family. As an active businessman, he was always extremely occupied. But, at his free time, he recited Buddhist prayers and held religious ceremonies for the poor. He was so kind, charitable and generous, and he loved his child very much. Sió-hông's mother, Aunt A-chhun, was happy for daughter. She thought that Sió-hông had finally got a decent man and would live happily ever after. Although they were not officially married, he was considerate to Sió-hông, and he promised to look after Sió-hông and their baby. He did handle his marriage and the relationship with Sió-hông appropriately. As the old saying goes: a wealthy man is respectable, while a woman becomes imbecile in front of money. He visited her family frequently, and was considered the real son-in-law by her parents.

Why did such a great man fall in love with Sió-hông? Evidently there must be something queer! I'd like to know the real background he came from.

But Sió-hông was contented with this harbor of affections, she liked to sit in a comfortable foreign car, and she felt carefree about her living. In spite of his usual

absence, Sió-hông believed that he would get divorced with his present wife and, sooner or later, belong to her forever. To my knowledge, a man who has a mistress always declares that he and his wife have incompatible personality and his marriage has become meaningless, and that's the reason why he falls into the sweet trap with a new woman. Did he love Sió-hông indeed? How many unknown secrets did he have? I had a lot of doubts about him. But, after half a year, I was sure that, despite his marriage, Sió-iû was truly serious about this relationship. He admired Sió-hông for her tenderness and kindness, and he took pity on her, so he would like to cherish her with true love. I was so touched!

I heard some people quarrelling the moment that I left the gate of the building behind.

The quarrel became more and more intense when I was climbing upstairs. When I got in, I saw Sió-iû holding their baby daughter happily. Sió-hông led me to take a seat on the sofa. She looked upset. Seated next to me, Sió-hông started to complain of her man. It's about the financial problem. They wanted to run a small business selling the salted fried chicken and they thought they would be able to take care of both the business and their children at the same time. They would have to pay some tuition for learning the necessary skills, then rent a shop. It sounded ideal, but the brand authorization, the rent and all the cooking utensils and materials would cost at least 100

thousand NT dollars. They would share this investment, 50 thousands for each of them. But Sió-iû said that he didn't have money! Sió-hông was angry and considered it nothing but an excuse. She thought Sió-iû was indolent. She found that, after living together, he's full of lies. She'd rather change the topic than talk about this with me at the moment. Sió-iû was embarrassed and angry, too. He said that he lent a lot of money to a friend, so he didn't have enough money, and that's all. He felt losing face and disgraced by his woman, so he went into the bedroom after saying so.

I thought I have to leave since they were out of temper with each other. Sió-hông walked me to the elevator. I wondered what happened.

I came back to Thài-pêng by way of Ti-lí. I saw some betel nut girls. They had young bodies, exaggerative make-up and hairstyles like actors in traditional Taiwanese opera. Their nails were so colorful and specially designed and manicured. Whether it's cold or hot, they always wear revealing and transparent clothing, demicup bras, sexy briefs, high heels. You can almost see their whole breasts. Sometimes, they danced to the music, wiggling their bottoms, waving their hands. When the police came, they rushed inside and came out with a coat or something covering their bodies. The moment that the police left,

they took off the covering right away. The glittering colorful neon and the ear-splitting music made the roadsides their stages. The truck drivers loved this style a lot. When they saw the betel nut girls, they used only one hand to drive and reach for money in their pockets with another. They pulled the trucks over to the side of the road and stopped in front of the betel nut stands.

“Miss! One pack of cigarette, one pack of leaf-wrapped-one hundred dollars, and one Apih ❶!” a regular customer cried. The betel nut girl knew him so well that she took from the refrigerator all he wanted and a plastic cup before he finished ordering. She bent over by his window so the client could see her tits clearly. In fact, some of these girls were also panders.

Looking at this scene, I thought of the betel nut stand of “The Red Lips”, operated by Sió-hông and her younger sister A-sûn on the roadside of Tiong-tâu Expressway. Sió-hông was short and cute, she had deep and soulful eyes, and dimples on her cheeks when she smiled. A-sûn was thin and tall, mellifluous in speech, and she had big eyes.

The trip between Tâi-tiong and Lâm-tâu became much easier thank to this expressway. The beautiful sisters didn't have to wear the sexy outfits because their betel nut stand was the only one along the road and they did booming business! Youth matters, it's especially true

❶ Nick name of one kind of Energy Drink in Taiwan.

for the client of betel nuts. They had to do this business because their house had been destroyed during the 921 Earthquake ②, so they applied for the governmental low interest loan to buy a new one. They had to work hard around the clock at this stand because they wanted to reimburse the loan. But their parents thought they didn't have to flirt with the perverts for selling betel nuts. Their father and mother took turns to stay at the stand with the sisters in order to prevent unexpected sexual harassment. So, this was a "pure" betel nut stand. But the customers looked for something more than that, and they finally lost them. They shut the stand one or two years later, than the members of this family dispersed to earn their own living. Sió-hông's younger brothers got married one by one.

A few days later, I paid a visit to Sió-hông and listen to the rest of the story. She told me that, in fact, Sió-iû had two former marriages, he had a lot of old debts to meet—loan from the underground exchangers, and he drove good car to attract women, in fact, that Mercedes-Benz was nothing but a collateral for the loan. He was unemployed, and he wallowed in the internet café every day, paid his bills with my credit card, borrowed money from no matter where, Sió-hông was deceived into buying

him a new car, and he had never thought about divorcing his wife, onto whom he shirked his responsibility and shifted the blame. He often contacted his former wives secretly, for money of course. He abandoned this home since long time ago. It's Sió-hông who worked to raise her children, alone. I advised her that she leave him! She just couldn't accept this suggestion immediately. Money, money, money drove her into the corner.

“Is love the heavenly paradise or the deadly tomb? Why I have to love so miserably and bitterly? My ex-husband was a gambler, faithless and irresponsible. He left home several times, so I moved back to my parents', and he never paid us a visit. He gave up the wardship of our son, Sió-kî, for the vamp. He promised to pay an alimony of 10 thousand dollars every month until Sió-kî's 20th birthday, but, in fact, he just disappeared after paying us for merely three months. I had to do all kinds of jobs for my son, weather it's degrading work or just some odd jobs. When I pour alcohol into my mouth, I think of Sió-iû. I knew he had a marriage, but I still chose to live to him, even gave birth to Sió-kun. This is all my fault. How can I tell her about her father in the future when she grows up?” Said Sió-hông, with her hand touching

② The 921 earthquake, also known as Jiji earthquake, was a 7.3 Ms or 7.6-7.7 Mw earthquake which occurred in middle Taiwan on Tuesday, 21 September 1999 at 01:47:12.6 TST. 2,415 people were killed, 11,305 injured, and NT\$ 300 billion (US\$10 billion) worth of damage was done. It was the second-deadliest quake in recorded history in Taiwan.

tenderly her children's foreheads and cheeks.

Finally, Sió-hông's mother knew the truth, and she realised that her daughter was cheated of her love and money, and so was her whole family. She consoled Sió-hông. And Sió-hông, facing to the reality, thinking of her two children, didn't know how to relieve her aggrieved heart. She drank up the wine, mixed with her teardrops, and hoped to fall asleep.

It's two o'clock after midnight. She poured herself another glass of wine. The past, the future, the insomnia, and, well, too late for the regret! She lit up a cigarette and put it in her mouth, then she exhaled cigarette smoke and watched it dispersing in the air. Two relationships, a pair of innocent children, she wondered how she got into such a plight. Suddenly, a whisper to her, "Mom! Why are you crying? Where's Daddy?" Sió-hông tapped softly on her daughter's back, and said, "Be good, Sió-kun. Sleep now and I'll take you to see Daddy tomorrow."

She stood up from the bed, watching herself in the mirror, where she saw a soulless face. She blamed herself for bringing her own life into such an awkward predicament. She felt weak and lay down again on the bed. What is love? Nothing but tears.

Being rumbled, Sió-iû felt ashamed and left. It's said that he's swindled some rich woman now.

Trans. by E.H.T.

Lost in the Rain--Finding Father

Tī 落雨天走失落 ê 老父

Lee, Louise Hsiu

I have two kinds of memories from my childhood because I would sometimes feel relaxed but other times feel worried on rainy days. I couldn't go out to play with my playmates, so I played by myself as I helped the raindrops fall down the window more quickly. However, I only felt happy and carefree when I knew my parents were near me at home. Otherwise, my little heart would be in turmoil with worry about them.

After I'd grown up a little, I could be of assistance in doing housework and gradually became more diverse in my activities during those rainy days.

Soft rain fell on the day of the Dragon-Boat Festival. On this day, Mother used to make "Zong Zi" in the outdoor hall by wrapping rice in broad leaves of reeds. I handed her the rice or passed the leaves over to Mama. I enjoyed doing this work. Even though it was wet everywhere, my face was red and excited from the kitchen fire. What a warm-hearted feeling there was in the room! Additionally, although my father was at the office, I knew he would come back and that he had an umbrella, so I didn't need to worry about him. Thus I could feel relaxed as I waited for my dear father to return home.

The rain of my youth was vivid and bright.

However, the rain of my teenage years was like the thrusting blade of a knife. My heart was so broken on my mother's burial day that I have never forgotten the muddiness of the steep climb up the mountain to the cemetery. Then I watched helplessly as my dearest Mama was laid in the damp and dull soil. There was melancholy in the wind and sorrow in the wet grass. Losing Mother, I began to rely more deeply on Father, especially



on the rainy days.

A few months later, during a dark and miserable night, I watched the heavy rain pouring down and my fears seemed endless because my father had not taken an umbrella with him. I grabbed a raincoat and Father's umbrella, braved my way through the rainstorm riding my bike to his office. I had guessed that he would be pleased with his dutiful girl, but he was furious. He made me take a taxi home. I watched Father from the window of the taxi as he struggled in the heavy rain to not only ride his bicycle, but also carry my bike in the pelting wind. Looking at this awful situation, I suddenly burst into tears. I would never forget this evil rain. What a nightmare!

The rainy seasons passed year after year; I made a living day after day as well. By then I had a different vision and feelings about rain. I even enjoyed the poetic rhythm of light rain as it fell. It is true, teenage girls always feel that they suffer so much but they really don't know what true sorrow is. So I looked back and wonder what made me happy then. When I focused on my memories they were both bitter and sweet as I hurried through my busy modern life. On the other hand, now that I had a happy marriage, I no longer had special feelings about rainy days.

Years passed and I was now the mother of two senior high school students. However, my heart beat gravely, as though sharing the beat of the midnight rain. What a

curse these rains are! "How dare you rain down now? Is it possible you don't see an old man, lost and terrified, helplessly wandering on the streets? If you pour water on this moment, he will be even more baffled and confused. How could you burden his weakness with your rage?"

The lost, lonely man was my eighty-two year old father. Lost now for seventeen hours since morning, how far could he possibly walk? "We've been looking everywhere. Father! Which direction have you taken? We worry that you haven't slept or eaten. Why must you keep walking farther away and into more danger?" My neighbours tried to comfort me by telling me no one would dare touch him. Yet nothing could console me.

The hours passed and with every moment, and we lost more hope. I couldn't bear this difficult time. "Dad! Don't choose to leave us this way," I cried hysterically. "You need your family here beside you, and you need to keep warm and dry." Teardrops interwoven with raindrops threaded together a scene of suffering. "Rain! I will never forgive you if my dear father gets into trouble."

My ordeal felt centuries long. Then finally a phone call brought good news, Father was coming back by taxi. I was assured that Father was okay. "Good thing your father's safe, or you would be a mental case," my husband rambled on, complaining incessantly. His temper always annoyed me, but now, everything would pass as long as my father was safe and sound. At least

my husband was busy burning joss sticks in worship and appreciation. I headed out to Father's home immediately. In this world the person I valued most was my father who left me on this rainy day. Thank God after being lost, he was found again. I hurried to Father's place immediately.

In my father's home, I held him tightly and listened to a stranger's chatter. He explained that on this rainy day as he was driving home, he noticed a solitary old man who was walking on a dark and lonely bridge. He considered the possibility that this aged man might not be able to afford a taxi, so he offered him a free ride. The driver also told us that my father had lapsed into dizziness. Father was lucky that the driver thought to look in Father's pocket, where he found his address. I thanked the rain for coming at the right time and I thank the driver who was driving in the right direction!

After I saw that Father had settled down, I went back to my place. On the way home, I saw my son who was holding an umbrella for me. I really understood his purpose, but I was angry, "What are you doing now? It is so late and you have a test tomorrow!"

"It is midnight and rainy now. I feared you would be in danger," my son said with tears in his eyes.

I didn't treat him the way my father treated me many years ago, but I was sure that I was feeling just as Father used to feel. I patted my son tearfully. Now that we were home, the rain had already stopped.

I trust the rain will always come as long as the earth exists. I am also certain family relationships will never end so long as human beings live and love.

Golden Needle Flower in the Western Pennsylvania

賓西 ê 金針花

Ô, Bîn-siông

This is June in the Western Pennsylvania, and it is the season of the golden needle flower.

In the Western Pennsylvania, the golden needle flower is everywhere, turning your head you see her and turning around you meet her again.

The golden needle flower blooms in the front yard, by the house wall and in the stone cracks of the house corner.

You see the golden needle flower extending beyond the wooden fence when you drive along the road in the countryside; she greets passengers like a little girl with an innocent smile.

June sun is quite hot already in the Western Pennsylvania, and the golden needle flower blooms everywhere.

Westerner calls the golden needle flower as tiger lily or daylily. I give her a Taiwanese name: the lily of the tiger. Indeed, she grows along the road in the countryside, by the swamp, in the hill and the flat land, as you pass in car, you are full of yellowish feeling like tigers running over the valley and the wild land; she yields a flying shadow of orange yellow color.

It is the lovely nature of the golden needle to show off her flowers under the wind one by one swaying.



The neighborhood young women love the splendid flying color of the golden needle that is like the reflection of the young women themselves extremely attractive. They all plant in the yard a few of the golden needle bushes, that come back in the spring with their green slender leaves flying like fairies, they begin to shoot out the flower stem in the early June, the stem forks at the end, each fork develops the flower buds of about six to eight, the flower stem with splendid length like beautiful women full of varying attractive postures; by the mid June, the buds start to bloom in series, one flower a day, young women compete for beauty with the golden needle in the yard.

Some people are fond of her friendly nature, and value her smiling face; they plant by the post of the mail box the golden needle that welcomes postman coming to deliver the mail every day.

In Taiwan, I had enjoyed many dishes made of the bud of the golden needle by my mother. However I had never seen the tiger lily there. It is said that there are everywhere the golden needle growing on the hills facing the Pacific in the eastern coast of Taiwan; they are cultivated for harvesting their needle-like buds. To enjoy their good taste, you'd better pick the needle bud timely before it opens into flowers; the fresh needle bud soup is definitely delicious.

There is a row of two hundred feet long lily flower

wall in my garden. One day, to our house came a lady of my American colleague, Mrs. Lilly, upon seeing this wide spread of the tiger lily wall, was shouting in excitement: "Ah, how beautiful it is!" Indeed, what a beautiful, smiling lady lily she is as lovely and affectionate as the tiger lily.

The tiger lily is called *hemerocallis* in Chinese, also known as mother flowers; the tiger lily, *hemerocallis*, is an incarnation of the gentle mother of the land.

The golden needle flower the mother flower; it is now nowhere to find the beautiful posture of my mother in her girlhood. But certainly it is gracefully like the smiling golden needle lily.

The origin in Taiwanese written 6.20.1994

Collected in the Journal of Murrysville, July 2004, Taiwan

Translated in Murrysville 1.18.2014

Where Am I?

Chia 是 toh-ūi?

Tân, Hong-hūi

It is my first time sitting in a house and being watched by so many trees!

Looking outside from this room with 26 windows, I see many groves heaping up as mountains—jade green mountains, brick red mountains, banana yellow mountains, and many other dark or light colors. When I observe them carefully, the leaves are all different one from another. There are round leaves, tapering leaves, duck web shaped leaved, long leaves, etc, which really dazzle me.

This room is surrounded by trees. A waterfall is singing behind the trees. Moss grows at the foot of the waterfall and climbs up to the rock walls, onto the pavement and a bridge. It's not a big waterfall. The water drops off and on, as if somebody has tipped a bottle over and let water go down through the crevice of rocks. By the rock wall stretch out some boughs with young leaves, looking like grains of rice. The boughs resemble chins that are not clean-shaven, and some unknown bugs are crawling over them.

The waterfall sings off and on during the daytime, while during the night it becomes bold and set out to shout as if it wants the whole world to listen clearly to what it'd like to say. A few frogs hide in the waterfall and croak. Some worms or bugs might be also croaking there with the frogs, but the sound come fitfully from far. With the far sound and the near waterfall, I am sleeping inside the waterfall, sweetly, without a single dream to bother me.

My sister runs a beauty parlor in the countryside. She wonders why people from the city highly appreciate the mountains and waters, while rural people don't consider this



kind of scenery rare or interesting at all. Yet, a friend told me that when he came to visit the waterfall, he seemed to enjoy a vacation in Japan. It's far, but worthy.

This scenery has been photographed with the camera in my heart, including the mountains of trees, the rushing creek, the colorful butterflies, the rock wall covered by primordial plants, etc. It's said that this place is called "Peach Blossom Spring", maybe the proprietor built and named it on purpose according to the Chinese fable. Was this paradise on earth established to soothe the sorrow of Taiwanese people who have no their own country? Is it harder founding a country than creating a paradise?

On a rock in front of the waterfall, a white egret is standing still. Since we're leaving, it's too late to witness its taking off.

(First published on *Tâi-bûn Thong-sìn BONG pò*, 1st issue, oct. 15 1996)

Trans. by E.H.T.

Drifting, on the Island

Phiau-liû, tī tó-sū

Teng, Hōng-tin

Sometimes, I find myself falling into a deep hollow of silence, being wrapped up by an obscure gloom, refusing to confront the irksome world that makes you feel yourself worthless. Even so, burning tears drifting on my depressed face might be able to waken my painful heart up again. My heart was gone away from my unfamiliar homeland with the wind far and high in the sky, and floating in the familiar desolation. The desolation makes me feel relieved and I don't have to care whether a relationship is fake or true. Not any more.

Floating in the clouds, I see an island. Its beauty reduces me to tears, the adversities that it met with sadden me. The insular people have been enslaved for such a long time that they forgot how to demonstrate their bravery. All they're waiting for is the petty charity given by their "masters". They've forgotten that they're also human being, so they get very nervous each time when they see some people asking for freedom and equality, and immediately stand by their "masters" restraining any irrational attempts to demand "equality".

Alas! What a sad island! For too long people there haven't been their own masters, they only know to kneel before the dominant gangsters, talk falteringly in a tone of beggars, apologizing and promising to seriously discipline their brothers and sisters who dare dream of being their own masters. Alas! Knowing they accept to be beggars because



of fear, I suddenly feel perturbed and can't stop tears welling up in my eyes, for they're simply our brothers and sisters.

My soul starts to drift due to the vexation, drifting brings me to somewhere secluded from contact with the world and makes me forget the beauty and the misfortune of my homeland. My heart being so sore, my mind being so conscious, my eyes seeing so clearly, I just can't pretend that nothing is wrong on this island and everything is all fine.

I walk by God's palace seeing a camellia blooming tenderly, freely and silently. It's not anyone's minion. It is simply itself, not anyone or anything else.

I kneel down and pray to God for mercy. I wonder why this island has so much sorrow. Alas! Educated in the injustice of Chinese culture, Taiwanese people have forgotten that they were the real masters of their own fate. The beautiful island has never been able to emancipate itself from the enslaving frame. Oh, my Lord! It's your word, the gospel truth that all people stand equal before you, isn't it? Then, why are we Taiwanese people still living in the dark? When on earth will the flowers of freedom and equality bloom on this island, of which the beauty always brings me to tears? When? When can I stop

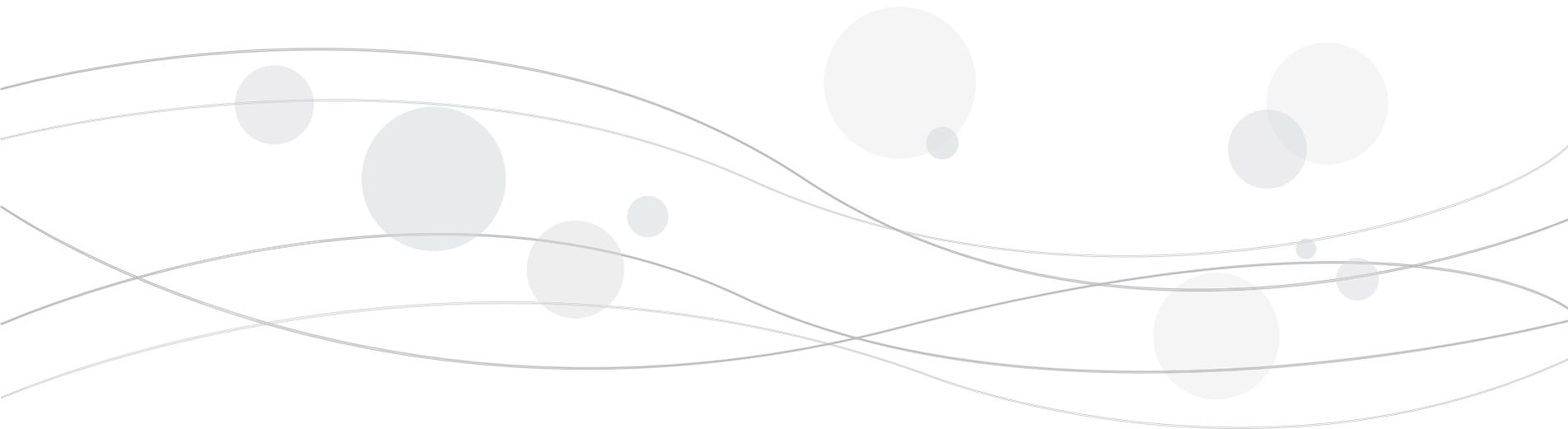
drifting at my own homeland?

God is silent, while the agreeable scent of camellias is floating in the air.

Trans. by E.H.T.

Siáu-soat

小說
Fiction



The Niece

Cha-bó 孫 ㄚ

Chheng-bûn

In the picture, he's smiling, as usual ...

That day, he felt like visiting an old friend Abulah that we've not seen since long ago, and going to White Cloud Temple afterward. While he seemed chirpier to me today, I agreed his proposition and rode on his motorcycle. The weather was fine, and he was excited; he would be alright if I kept an eye on him, I guess.

On the way to White Cloud Temple after calling on Abulah, we passed a deserted sugarcane farm overgrown with high weeds. Some beefwoods stood feebly along the road. It's already autumn, but it's still hot. He kept talking to me while riding. What a talkative man!

Finally we arrived at the White Cloud Temple. We found the stone bench we had been on before. Seeing he sweating a lot, I took out a handkerchief to wipe his face and gave him a cup of water. He looked at me like before, and that made me feel embarrassed and lower my head. He said, "Thank you! A-siok. Thank you for all the trouble you've taken."

His pale hair on the temples and grey eyes made me sad. While we were alone there, I called him intimately, "My old pal, let's be husband and wife again in the next life, OK?"

He smiled, saying I was like a young girl.

I know that people envy me my good luck to get married with such a good man. We have three sons, all well educated and married, and several nice grandchildren. I am contented with my life.

Time flying, we have been married for a long time. But, sometimes I wonder if he loves me truly like actors often do in the soap opera.



We were neighbors when we were teenagers, and people took us naturally for a predestined couple. Maybe not so predestined. I was fourteen and rarely talked with him, not to mention going out together. His mother and mine arranged our marriage. He was still serving in the armed forces when his grandfather passed away. In Taiwanese tradition, a marriage within 100 days after the depart of an elder member of a family may banish bad luck and bring good fortune. Since he's the only boy of his generation, he's supposed to get married immediately and take part in the funeral procession with his spouse. So we got engaged. He's absent at the engaging ceremony for he's still in the army. I couldn't refuse our parents' arrangement. Frankly, I liked him. He's quite handsome and hard-working. My friends said I made a good choice. A long time later when I asked him if he liked me and why he'd never invited me to go to the movies, he smiled at my idle and nonsensical thoughts.

I walked into his study, where he spent most of the time. Sometimes, I wonder what he's up to inside. He was not happy when I asked him this question. I finally gave up. However, compared with flirting with other women outside, it'd be better seeing him sitting in his room reading books. I shouldn't be that suspicious.

I saw on his desk the hat that I knit for him over ten years ago. I didn't want him to get cold while riding the motorcycle, so I asked someone working in the yarn store to teach me to knit. He didn't like it, saying he looked

strange with it on his head. But he accepted it at the end, and got used to wearing it all the time. When it's worn, I told our daughter-in-law to get a new one. He refused and said that he's accustomed with this hat.

A coat was hung behind the door. When did he find it out and wear it again? Why didn't I know? This coat was bought when he went to visit his sister and niece, B̄Mt, in Japan. B̄Mt is two months older than our first son. When his sister came back to Taiwan for the first anniversary of my son, he held B̄Mt in his arms happily, even more contentedly than holding our son. I thought he must prefer a daughter. Perhaps next time I would give birth to a girl.

When they decided to go for a trip to Japan together, I just started a new job in a syndicate and couldn't leave with them. When he returned from Japan, I found him more energetic. He had worked in a company before he ran this book store. This was a quiet business and we didn't have many clients except for the pupils who came after school. So he always opened the door until noon, after hanging around in the stock exchange for killing time. I think he's suitable for the job as a book store keeper. He's a disciplined person leading a regular life without gambling or love affairs. My mother was highly satisfied with him. As a matchmaker, she praised him for being the most decent man she'd ever seen.

Since he's ill, I always stayed by his side. When our grandchildren called and asked me to go to play with them, I couldn't but tell them to come with their daddy and mommy. I felt sorry about that and sometimes just

couldn't sleep because of the regrets.

Sometimes Bit--á came to see us. She suggested that I go to visit my grandchildren, and she would look after him in my place. I didn't know why I always became uneasy when she's here. I heard her chatting with him in the study and laughing together. I felt jealous and couldn't leave home.

Last time when he came back after hospitalisation, he became maladroit. Bit--á came to cook rice porridge and fed him carefully with a spoon. He showed off saying that it's a reward for his love to this niece.

Comparing me with a niece? No! I'm incomparable. I am his wife, and he's my commendable husband. Isn't it?

I saw Bit--á and me in a picture taken in our garden. She's about 15 years old only. She told me she would get married with a man like her uncle. When I told him what she'd said, he didn't seem happy at all, and muttered to himself, "No! Absolutely no!"

She's very interested in our love story and always asked us to tell her. Since we didn't have a daughter, he had a great affection for her. He was very frugal of his money, but when Bit--á came during the summer or winter vacations, he might ride Bit--á and me on the bicycle to go to the movies or eat some snacks outside. People laughed at him, "You're too generous towards your niece."

His Bit--á told me that I was the luckiest woman in the world, compared with her mother who shared her husband with another woman and had to pretend to be

happy in front of the others.

I remember when Bit--á was engaged, we invited her to come with her future groom. I made a lot of dishes and we had lunch together. My husband who'd never drunk took out a bottle of old whiskey from the cupboard. Bit--á's future husband took some sips while my husband's face blushed with alcohol. They stayed until dinner time, so I went into the kitchen to heat up the food. When I went out from the kitchen, I saw him putting his hand on the young man's shoulder, saying,

"I commit my Bit--á to you from now on. Take good care of her, or I'll kill you with my own hands!"

When he raised his head, I saw tears in his reddened eyes.

When we left White Cloud Temple, I felt depressed. We didn't talk. I ignored the hot wind blowing on my face and the egrets flying over the field. Suddenly, the motorcycle went out of control then I noticed that he lost consciousness. We dashed and fell into a rice paddy, and I lost him.

On the first seventh ritual, his sister and Bit--á came with a woman, said to be one of his old classmates. The woman was well dressed. She stood silently in front of his picture after burning incense. I'd never seen her before. When I wanted talk to her, she pointed at her throat. My husband's sister said that she caught a cold and couldn't talk, and she's his classmate from the same elementary school.

They left without taking a cup of tea. My husband's sister called me yesterday, saying that she'd dreamt about him. He sighed as if there was something unsolved and he's very concerned about it. She'd like to know if I knew what it could be. Spending my whole life living with this man, I didn't think there's anything he could have hidden from me.

Suddenly, I recalled that he was once angry about my entering his study for clearing up. Why? I didn't know and I didn't ask him. However, I haven't done that again since then.

I found out the key that he hid behind the bookshelf, and opened the drawer that I'd never opened. My hand trembling, I hesitated about revealing some secret. Finally, I opened the drawer lightly. There laid a letter with my name on the envelope. That's it! He never wrote me any letter. I opened it and started to read.

A-siok,

You must be very surprised to see this letter and wonder why I write to you. I do so because I don't have enough courage to tell you in person. Now, I'm gone, and I beg your pardon for keeping a secret for over 30 years. All I can say is that fate was responsible for this.

When I was in army, I met a girl and loved her. We were thinking about coming home together to meet our parents while I was ordered to transfer to another base, then my grandfather died afterward. When I went back home, I was informed that we were engaged. My

mother told me that I shouldn't refuse because you had participated in my grandfather's funeral ceremony as a new member of our family. If I said no, both our families would be ashamed.

Thus we got married for our families. I was informed of the girl's pregnancy afterward. She had my baby. I felt sad and didn't know how to tell you while you were also just pregnant.

I knew that we had to go on to live together, but I felt sorry about the girl. I asked my sister to look after her in my place, and finally she gave birth to a baby girl, and you know her. It's Bit--ǎ.

A-siok, please don't be angry. She left shortly after the childbirth. I hadn't contacted her since then. I heard, many years later, that she got married and emigrated to Japan. Now, I hope you may allow Bit--ǎ to come as my daughter on the funeral ceremony. Bit--ǎ said that if you reject this idea, she'll just keep the secret and only call me Dad in her mind.

A-siok, I don't mean to cheat you. I just don't want to irritate you.

There are some letters that I wrote to her. If I don't burn them up in time, please forgive me and burn them in my place. Please check the inner corner of this drawer, take out a picture of a girl resembling a lot to Bit--ǎ, and put the picture in the inside pocket of the suit I wear to leave for the other side. Thanks!

You have been a good wife for this life.

Tong

Trans. by E.H.T.

Some Matters about Aging

Chiáh 老 ê chhut-thâu

Nâ, Chhun-sūi

I called my old parents the evening before I went to see them, telling them that I would drive them around for fun. They got up early the next morning, had their breakfast, got dressed, put on their shoes and even put make-up, then sat on the sofa waiting for me.

I arrived at the town punctually at eight a.m. sharpd found a parking place marked out with white lines on the road. I dashed upstairs and directly accompanied them to get downstairs, telling them to wait in front of the gate when I went to drive my car.

When I got there, I saw my mother alone. She got into the car. I asked her, “Where’s Dad? Why isn’t he there with you?”

“He said he want to go to urinate in the by-lane...”

“Why didn’t he just go home for that?”

“Well, it can't be helped.”

Frowning, I said, “How embarrassing it is if somebody sees that!”

“This is not his first time of doing so. I’ve apologized several times when the neighbors came to complain.”

I didn’t know what to say then.

I drove them to a tourist spot. We took a walk leisurely to the seashore and sat in a



pavilion. Some twenty minutes past, he had to urinate again. Fortunately, there were two toilets. When he came back, my mother said she needed to go to the toilet, too.

It's cloudy but sometimes the sun came out for a short while. When I was fascinated by the beautiful waves on the ocean, my father said he felt cold and he wanted go home...

I agreed right away. I walked them slowly to the parking lot, got into the car, and drove them back home all at once.

It's much warmer inside. My father's cheeks were ruddy. He sat on the sofa and chatted with me happily. Five minutes later, he said he want to go to stool. I saw him standing up from the seat with strenuous effort, then walking slowly to the toilet like a snail walking along a bamboo pole.

He's old, but he can walk without a stick or somebody's help. He can go to have a movement all by himself, but he has to call my mother to clear his bottom up for him.

He often forgets to zip up his pants. My mother used to scold him when she had to do it for him. But now she's got used to it, and she says nothing. OK, he's forgetful and he has lost the first sensitive control of his limbs. But, is he old?

After he got out of the toilet and regained his seat, I

asked him, "...Did you empty the bowels?"

"I was cheated by my ass and went there for nothing. Haha!"

"He always says so. Urine and feces all day long."

"How can that be under control? How can you scold me for that..."

To prevent the quarrel, I intervened,

"Dad! What do you think of going to the seashore? Do you feel tired?"

"Why? I was just sitting there." He smiled. "I've not been to Tâi-tiong for a long time. Can you take me to Tâi-tiong some other day?"

"By car?"

"He wants to take the train." Chipped in my mother.

"Well, it's a big problem." Said I, worried.

My father stared at me and said, "Why? Are you talking about the ticket fee?"

"No, not at all. The real problem is that we'll have to walk and climb up and downstairs, and you'll have to urinate so frequently."

"What do you mean?"

"It's hard to find a toilet immediately. And it can be far."

"Aren't there a lot of toilets in the train station?"

"Yes. But the toilet can't be always two steps aside. What if you can't help..."

“How about going by car?”

“That’s much easier. You can even use a plastic sack in the car. But, it’s quite exhausting sitting inside a car for over two hours?”

“He’s right,” said my mother, then she asked me, “Is there any comfortable chair for the aged to sit on without feeling bone pain?”

“Yes, in the better cars. The base of the vehicle is lower, the seats are wider and firmer. But I’m short of money now.”

“How much does this kind of car cost?” asked my father.

“Seven hundred thousand NT. Dollars or so. The cheapest might be at least six hundred thousand.”

Sitting on the sofa and meditating for a while, my father said, “OK. Tell me when you want to purchase one. I’ll pay for you.”

“Not the moment yet...”

Suddenly, he told me to help him by the arm getting in the bedroom for a rest. After that, I went out to the living room and watched TV. Only five minutes later, I heard him saying that he wanted to go to the toilet.

I left my seat and went inside to help him sitting straight up, put his feet on the ground, then he stood up slowly from the bed. When I gave him the stick, he said,

“I’m fine. I can go by myself.”

When I stepped in the living room again, my mother whispered, “He’s really old, your father.” She continued, “Perhaps because of the changing weather, he’s complaining that his belly hurts. You know, he was underwent an operation on his stomach years ago.”

“Has he consulted a doctor?”

“Yes, and the doctor said it’s alright. And the doctor told me secretly that the old people are afraid of pain and can’t bear it. He needs more care and comfort.”

“Does it work?”

“More or less. Sometimes he cries. He says that he worked hard when he’s young. Now he has got everything, the house, the money, the offspring, but he’s unable to enjoy his life any more...”

I felt sad, too. “So, what do you do when he cries?”

“I always say that he doesn’t have to worry about anything, and he’s still healthy. He’s a lucky man. Then, I caress him in my arms like caressing a baby, and he stops crying.”

At that moment, my father came in the living room. My mother said that she would talk about it later. She left for the market to get a fish while I stayed with my father.

“She’s really a good woman,” said my father. “She takes care of me like taking care of a baby. I’d have died

without her.”

“Exactly! So, take it easy. Be happy, and so will be Mom.”

“Indeed. But, if I die, you must live with her and take care of her. She’s so naïve and she might get swindled by the others. So, stay with her, OK?”

“You’re both very healthy. Stop worrying about it!”

My father was laughing when my mother entered. She asked, “What makes you so happy?”

“We’re taking about some interesting things when you were young and engaged to Dad. He was too shy to talk with you even when you’re about to get married with him.”

We continued chatting for a while, then I left.

In the car, I thought about my father. According to the doctor, he’s alright, except for the problem of going to the toilet. It seems to be an insignificant matter, but it’s very annoying, especially when he wants to get outside, it becomes a big problem.

However, for an old person of over 90 years old, his emunctory problem is much smaller than any other diseases at the other parts of the body. Since he is still able to walk normally and doesn’t suffer from more serious illnesses, we may say that he’s blessed by the Heaven.

An old person may be mistreated by his/her offspring

because of lack of money. Yes, money matters, but it’s not the most important thing. A partner to rely on and to chat with is much more important. My healthy parents are lucky to have each other, but I know this happiness won’t last forever. I vow to cherish and take care of them with all my mind.

Trans. by E.H.T.

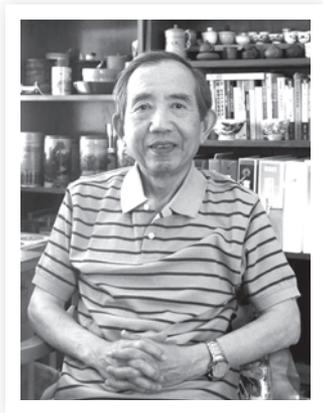
The Last Sugarcane Farm^❶

最後 ê 甘蔗園

Tân, Lûi

Kùi--á is a cane farmer. Last year, a military troop darted after two deserters in his sugarcane farm. A young deserter was later found suicided by shooting himself. When he saw a young man hidden in the pigpen, he knew he's a deserter, too, and decided to help him escape from the pursuit. He told Sèng--á, the young deserter to stay in the foul septic tank so that Sèng--á could evade. Many Taiwanese young men were forced to serve in the armed forces. They were abused and maltreated in the barracks by the Provincial officials. Many of the latter were in fact the victims of Chiang Kai-shek's compulsive recruitment during the Chinese civil war. They became violent and unreasonable animals, and they discriminated against Taiwanese people. Many Taiwanese young soldiers were accused of cooperating with the communist government of China. Some of them were forced to kill themselves, while some were sent to prison or even sentenced to death. When a soldier died in the camp, the cause of death was always disguised or tampered. Those who knew the truth would be threatened to get accused of conspiracy and encounter the same destiny.

Sèng--á's brother was a teacher. He was accused of being a communist spy because of some "forbidden books" he possessed. When a soldier hung himself in Sèng--á's barracks and he happened to witness the suicide, the administration tried everything to eliminate the evidence. That's the reason why Sèng--á decided to get away from the



❶ This article is extracted from the first chapter of Tân Lûi's novel, "The Last Sugarcane Farm".

barracks.

Many Taiwanese soldiers and civilians led a torturous life. They were as panic-stricken as the birds startled by the mere twang of a bow-string. Sèng--á, his brother, his love, and many others such as his friend Toā-chai who deserted with Sèng--á and shot himself in the sugarcane farm, and Kùì--á, the cane farmer, all lived on the miserable island—Taiwan.

Trans. by E.H.T.

行出中國文人 ê 格局

Getting Rid of the Pattern of Chinese Men of Letters

廖瑞銘

台文筆會理事長

Lán 頭 1 本年刊是用台灣第一台印台文刊物《TÂI-OÂN HÚ-SIÂⁿ KÀU-HŌE-PÒ (台灣府城教會報)》ê 印刷機做封面，表示 lán 台文 tī 人類 ê 傳播史頂懸，是 chiok 先進 ê，真早 tō kā 口語轉換做書面語，而且 koh 透過印刷品傳播 hō 人民大眾，發展現代白話文學，基本上 tō 已經行出傳統 ê 中國文學格局 kap 精神 ah。

中國人自稱是詩 ê 民族，in ê 詩是 beh 「言志」，kap 文是 beh 「載道」ê 道理 kâng-khoán。中國人 ê 文學是「詩」kap「文」ê 集合，iáh「詩」、「文」ê 作者叫做詩人、文人，in 是 käng 1 ê 社會階層叫做「士」，kap lán chit-má 講 ê 「文學家」ê 概念無 käng。Siōng 重要 ê 是，傳統 ê 中國詩文 ê 書面語是 hām 口語分離 ê，當然 in ê 內容、題材 mā 一直是 khiā tī 士階層 ê 立場，無可能會 khiā tī 人民大眾 ê 立場來書寫、甚至創作。所以，20 世紀初（1917），胡適

tō 是針對文學 ê 語言形式 kap 屬性 chit 2 點，提出改良中國文學 ê 意見，推動 in 中國 ê 白話文學。Lán 台語文學 tī chit 方面 ê 覺醒 kap 發展，phēng in khah 早 20 年以上。

長久以來，lán 堅持 beh 「舌尖 kap 筆尖合一」---iā tō 是用母語書寫創作文學，是有真莊嚴 ê 歷史意義 ê。M̄-nā 挽救 lán ê 母語，kā lán ê 語文主體性 thèh 倒 tng 來，重建後殖民時代 ê 文化自信，mā 無形中突顯台灣人 ê 文學精神，kap 現代世界文學潮流 käng 步發展，á 徹底 kap 中國文學傳統劃清界線。

Lán 台灣作家是現代文學家，m̄ 是封建 ê 中國文人，kan-ta beh 抒發「書生」ê 意見 kap siau-tháu 個人喜怒哀樂 ê 感情（「胸中 ê 塊壘」）nā-tiāⁿ。Lán 台文作家 beh 承接賴和以來 ê 台灣新文學 ê 精神，lán 所進行 ê 各文類文學創作，beh chiāⁿ-chò 民族心聲 ê 代言，mā beh 做時代歷史 ê 見證。lán 台文作家

m̄-nā 拘限 tī bat 漢字 ê 讀冊人，是分佈 tī 各行各業、各階層 ê 台灣人。

Lán 台文筆會 tō 是 khiā tī 頂面所體認 ê 意義來成立 ê。年刊 ê 出版是 beh 借 chit 種媒體來向世界傳播 lán 台文作家 ê 理念，所刊登 ê m̄ 是全部會員 ê 作品，mā 無經過特定標準篩選，kan-ta 是 beh 展示會員本年度提供 ê 創作現況，希望 ē-tàng 年年出刊，幾年以後 chiah 來看 lán 行過 ê kha-jiah，kap 檢視 lán ê 文學成果。

Sī Tâi-gí Bùn-hák, m̄-sī Bân-lâm-gí Bùn-hák!

It is Taiwanese Literature, not Southern Min Literature!

Chiúⁿ, Úi-bùn

Kong-goân 2013 nî Líp-hoat-īⁿ kàu-iók kap bûn-hòa úi-oân-hōe ê úi-oân Tēⁿ Thian-châi (鄭天財), Lí Tông-hô (李桐豪), Khóng Bùn-kiat (孔文吉), Chiúⁿ Nái-sin (蔣乃辛) hām Tân Siok-hūi (陳淑慧) hit-kóa Hôa-gí soa-bûn chú-gī-ti thê-àn tòng-kiat Kok-líp Tâi-oân Bùn-hák-koán ê bûn-hák chhui-sak giáp-bū-hùi ê 10 pha.

In ê chioh-kháu sī Tâi-oân Bùn-hák-koán tī “Tâi-oân pún-thó bô-gí bûn-hák siông-siat-tián” lâi-té iōng tiòh “Tâi-gí bûn-hák” chit-ê sū. Chia-ê soa-ti tiau-kang kóng “Tâi-gí” pài-thiat tiòh kî-thaⁿ Tâi-oân ê gí-giân, ū hóⁿ-tēng “Kheh-gí kap Goân-chū-bîn-chòk gí-giân mā sī Tâi-oân ê gí-giân” ê ì-sù. In koh chioh-kháu iau-kiû ài kā Tâi-gí kái chò “Bân-lâm-gí,” (閩南語) “Hō-ló-gí” (河洛語) àh-sī “Hok-ló-gí” (福佬語). Kî-sit, chit kúi-ê soa-ti sī ká-chioh gí-giân pêng-téng ê miâ-gī, chò hun-hòa Tâi-oân chòk-kûn koh tá-ap Tâi-oân jīn-tông ê iáu-siū-tâi.

Chit khoán bú-jiók thaⁿ chòk, bô chun-tiōng chòk-

kûn ka-tī hō-miâ ê ì-goân ê hêng-úi tī Tiong-hôa Bîn-kok koaⁿ-liâu lâi-té sī chin sù-siōng ê tãi-chì. Chhiūⁿ kóng, 2009 nî 7 goeh 15 Kàu-iók-pō kong-pò sin-pán Kiú-nî It-koàn Khò-tēng Kong-iàu Gí-bûn Hák-sip Léng-hék (九年一貫課程綱要語文學習領域) ê sī, mā iōng “Bân-lâm-gí” chit-ê miâ-chheng. Hit pái ín-khí Tâi-oân Lô-má-jī Hiáp-hōe téng 20 gōa ê thoân-thé sàng chōa khi Kàu-iók-pō khòng-gī.

Sī án-chóaⁿ, lán kian-chhî tī Tâi-oân ài iōng “Tâi-gí” chit-ê hō-miâ, sī “Tâi-gí bûn-hák” m̄-sī “Bân-lâm-gí bûn-hák” leh?

Tâi-seng, “Tâi-gí” sī choan-iú miâ-sū, m̄-sī “Tâi-oân ê gí-giân” ê kán-chheng. Nā chiàu hit kúi-ê soa-ti ê logic: iōng Tâi-gí chit-ê sū ē kā Kheh-gí kap Goân-chū-bîn-chòk pài-thiat tī Tâi-oân ê gí-giân chi-gōa. Án-ne, siōng tãi-seng ài kái-miâ ê tiòh sī “Tâi-oân Tâi-hák” ! In-úi Tâi-oân ū 160 gōa keng ê tãi-hák, pêng siáⁿ-mih kan-taⁿ “Tâi-

oân Tâi-hák” hō-chò “Tâi-oân Tâi-hák”? Koh, Goân-chū-bîn-chòk “Seedig” (賽德克族) kap “Tao” (達悟族) mā tiòh kái-miâ, in-ūi “Seedig” kap “Tao” tī in chòk-gí lín goân-ì lóng sī “lâng” ê ì-sù. Kám kóng kan-taⁿ Seedig hām Tao chiah sī lâng?

Tē-jī, Tâi-gí chit-ê sū sī keng-lèk kúi pah nī lâi siā-hōe chū-jiân hêng-sêng ê koân-sì iōng-gí. Liân Chiàn ê a-kong Liân Hêng tī 1933 nī oân-sêng ê Tâi-gí choan chheh Tâi-oân Gí-tián mā iōng Tâi-gí chit-ê sū. Gōa-lâi cheng-koân Tiong-hòa Bîn-kok ê Tâi-oân-sêng Kok-gí Thui-hêng Úi-oân-hōe tī 1955 nī chhut-pán ê Tâi-gí Hong-im Hū-hō (台語方音符號) kap Kok-hông-pō tī 1958 nī chhut-pán ê Chū-im Tâi-gí Hōe-ōe (注音台語會話, hong-bīn koh ū Chiúⁿ Tiong-cheng ê tê-jī), lóng chiap-siū sú-iōng Tâi-gí chit-ê sū. It-tit kàu chha-put-to 1960 nī-tâi í-āu, Tiong-kok Kok-bîn-tóng ūi tiòh ka-kiông kā Tâi-oân-lâng tông-hòa chò Tiong-kok-lâng, tō chhái-iōng “hoán Tâi-oân-hòa” ê cheng-chhek, choân-bīn kā Tâi-gí ngē kái chò Bân-lâm-gí!

Tē-saⁿ, Hok-kiàn ê “Bân-lâm” tē-khu mā ū Kheh-gí sú-iōng-chiá. Hit kóa soa-ti jīn-ūi Tâi-oân ū Kheh-gí kap Goân-chū-bîn chòk-gí ê sú-iōng-chiá, só-í “Tâi-gí” bē-sái tók-chiàm “Tâi-gí” chit-ê sū. Chiàu in ê logic, Tiong-kok Hok-kiàn só-ūi ê “Bân-lâm” tē-khu mā ū chió-sò Kheh-lâng tòa ê só-chai, chhiūⁿ kóng Chiàu-an (詔安) kap

Lâm-chēng (南靖) hit kóa tē-khu. Nā án-ne, ūi tiòh mài “pâi-thiat” Kheh-lâng, mā bô eng-kai sú-iōng “Bân-lâm-gí” chit-ê sū chiah tiòh!

Tē-sì, Kng-tang mā ū “Bân-lâm-gí” ê hun-pò. Só-ūi ê Bân-lâm-gí, i hun-pò ê tē-tiám m-nā tī Hok-kiàn ê lâm-pêng, tī Kng-tang mā ū, tek-piát sī tang-pêng ê Tiô Sòaⁿ (潮汕) kap Hái Liók Hong (海陸豐) tē-khu. Chiàu hia soa-ti ê oai-lí, iōng Bân-lâm-gí chit-ê sū bōe-su kā Kng-tang tē-khu ê Bân-lâm-gí pâi-thiat chāi-gōa. Che hō Kng-tang tē-khu ê Bân-lâm-gí sú-iōng-chiá kám-chêng-siōng beh án-chóaⁿ chih-chài ē-tiâu leh?

Tē-gō, “Bân” (閩) jī ū bú-jiók, chau-that lâng ê ì-sù. Kun-kù Tiong-kok Tong-Hàn Khó Sīn (許慎) ê Soat Bùn Kái Jī (說文解字) kap Chheng Kok Toān Giók-chhài (段玉裁) ê Soat Bùn Kái Jī Tù (說文解字注) ê kái-soeh, Bân-lâm-gí ê “Bân” sī chōa cheng, iá-bân bîn-chòk ê ì-sù. Che sī teh khòaⁿ Bân-lâm tē-khu ê sian-chū-bîn kap in ê āu-tâi bô kàu tang ê ì-sù. Liân-háp-kok tī 1948 nī ū kong-pò Sè-kài Jīn-koân Soan-giân, soan-sè lâng-lâng chhut-sì tō pêng-téng, bô eng-kai siū tiòh jīm-hô kí-sī. Hit kóa soa-ti nā jīm-tông cheng-chòk pêng-téng, tō bô eng-kai kiông-pek pát-lâng iōng ū bú-jiók sèng-chit ê chòk-miâ.

Tē-lák, “Hō-ló-gí” (河洛語) áh-sī “Hok-ló-gí” (福佬語) lóng bô Tâi-oân tãi-piáu-sèng. Hō-ló-gí áh-sī Hok-

論·述

lógí lóng goân chū “Hoklo” chit-ê sū. Kun-kù Bí-kok thoân-káu-sū Kennelly tī 1908 nî pian-èk ê Tiong-kok Khun-û Siông-chì (中國坤輿詳誌) ê kì-chài, Hoklo chit-ê sū sī Káng-tang chāi-tē-lâng tùi Tiô-chiu tē-khu ê Tiô-chiu-lâng ê chheng-hor. Hoklo āu--lâi hông siá chò 學老, 福佬, 河洛 ah-sī 福佬 chit-kóa bô-kâng ê Hàn-jī. M̄-koán Hoklo hông siá chò siáⁿ Hàn-jī, in lóng bô-hoat-tō tãi-piáu Tâi-oân-lâng ê bó-gí.

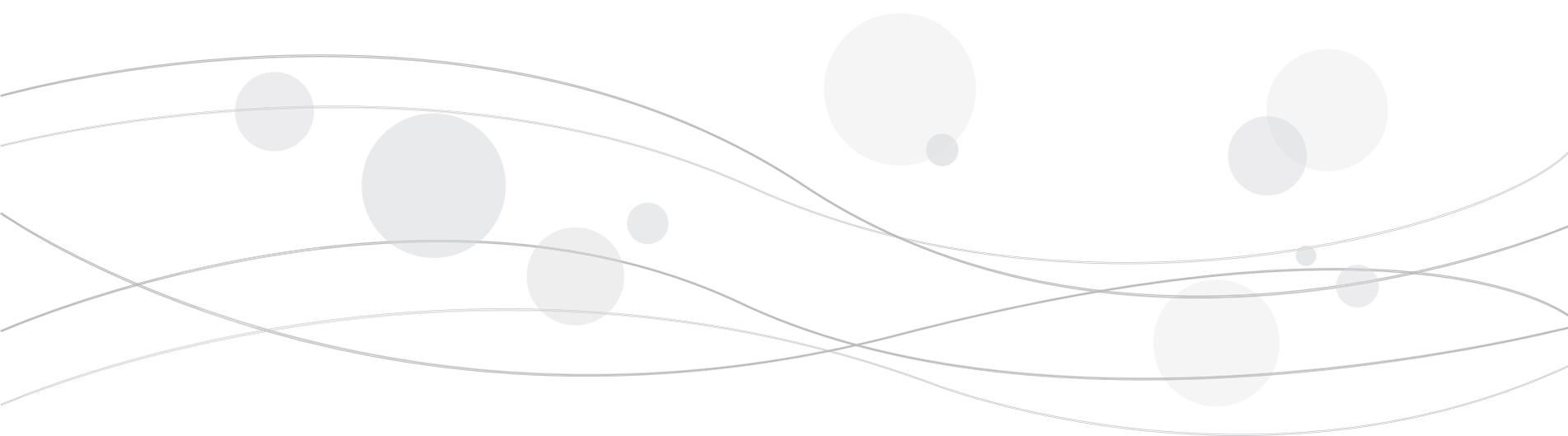
Tē-chhit, hiân-sit-siōng Tâi-gí chòk-kûn bô lêng kong-khai chú-tiuⁿ “Kheh-gí kap Goân-chū-bîn chòk-gí m̄-sī Tâi-oân ê gí-giân.” Í tong-sū-chiá Kok-lip Tâi-oân Bûn-hák-koán chò lē, hông chí-khòng ū pài-thaⁿ-sèng ê Tâi-oân pún-thó bó-gí bûn-hák siōng-siat-tián lâi-iōng pún-té tō pau-hâm Kheh-gí bûn-hák, Goân-chū-bîn chòk-gí bûn-hák kap Tâi-gí bûn-hák. Nā in-ūi iōng Tâi-gí bûn-hák chit-ê sū tō hông chí-khòng kóng pài-thaⁿ-sèng, sít-chāi chiok áu-bân.

Tē-peh, kong-goân 1996 nî kong-pò ê Sè-kài Gí-giân-koán Soan-giân tē 31 kap 33 tiâu hun-piát kóng tiòh “só-ū gí-giân siá-kûn lóng ū koân tī só-ū hoân-tiú kap tiúⁿ-háp lâi-té pó-chûn koh sú-iōng in sek-háp ê miá-sèⁿ hē-thóng,” “lóng ū koân iōng ka-tī ê gí-giân chheng-hor ka-tī.” “Tâi-gí” chit-ê sū sī tōa-to-sò Tâi-oân-lâng ê koân-si chheng-hor, tong-jîân ài siū tiòh chun-tiōng.

Tâi-gí chòk-kûn tek-khak tō ài liáu-kái ka-tī ū hō-miá

ê koân-lī, chit-ê lip-tiúⁿ choân-tūi bē-sái in-ūi hit kóa gō-si-saⁿ ê oai-lí tō lâi hòng-khì! Hit kóa soa-ti nā ū-sim chú-tiuⁿ chòk-kûn pêng-téng, tō ài kóaⁿ-kín thiat-siau jīm-hô bú-jiòk Tâi-gí miá-chheng ê thê-àn. Nā bô, tán kah pún-thó siá-thoân hoat-tōng khòng-cheng, chit kóa soa-ti tek-khak ē chiáⁿ-chò teh sí Bé Eng Káu cheng-koân ê siōng-bóe hit kúi ki m̄, sī kàu beh khàu tō bē hù ah!

Si 詩
Poetry



日頭花無 kâm 露水 顛倒滴血

—寫 2014 318 台灣日頭花學運—

Sunflowers with no dewdrops, but blood:
to the Sunflower Student Movement
on March 18, 2014

Âng, Kím-tiân 洪錦田

春天 kám 是百花 tng leh 齊開 ê 季節
Án-chóaⁿ 今年 ê 「日頭花」無 kâm 露水
開 kah tú

Lán ê 年過了
物資無 lóh 倒起
家家戶戶 lóng teh 感嘆
Siáⁿ-mih 貨 lóng 起
Kan-ta 薪水 無起
日子 oh 度 無奈
無奈 iáu 是 無奈

Hōaⁿ 頭政府說講
Beh piàⁿ 經濟 救台灣
Puh 1 條 siáⁿ-mih ê 「服貿」政策

講 án-ni 會 hō 台灣人
Khah 有生機
Khah 好 thàn-chiáh
Tō án-ni tī 民意殿堂立法院
Ló-chhó 通過
有智慧 ê 台灣青年學生
Ták 工 leh 斟酌時勢
探聽 tiòh 「服貿」無 hiah 單純
Che 是牽連 tiòh
各行各業 ê 生存
Ná ē-tàng hiah ló-chhó chhóng-pōng
Tō án-ni 相招相 kháiⁿ
E-e-tīn-tīn kàu 立法院



表達 in ê 心聲
In kā 號做「反服貿」
日頭花運動

Chiah-nī 單純 ê 訴求
「退回重審」
Sûi 得 tiòh 社會廣大回應
O-ló ê 聲說 相報相淚
民眾紛紛行 chiūⁿ 立法院
Chān 聲 支持

M̄-koh
1 kóa 「踐踏火、目看糶」ê 政治術仔
Soah 顛倒唱對 kék
Sái-lāng 「見利唯是」ê 財團
向台灣民眾 iát 手

In 說講
對面 hit 口灶
土地闊 人口 chē kāng 種 kāng 文
話語會 thong
Chih-chiap 生理 萬項好講
夭壽 oh kám hiah 好 phóng

人 tīn ná 絞 ná chē 形成氣勢

Hōaⁿ 頭政府 看 m̄ 是勢
目 khang 赤 目矚仁牽紅絲
面水 khng 無路 見笑 tng 受氣
下令施暴部將
對學生 kap 民眾鎮壓
鎮壓 再鎮壓

Chōaⁿ 水
Hút 損 phah chàm 掠
連記者 立委 護士 先生 老人 mā 照 phah
In 夯狂 lán mā 掠坦橫
3/23 電視影幕看明明
真正暴力 ah 暴力
Che kám-sī 民主社會該有 ê 畫面

1 蕊好好 ê 日頭花
原底鮮艷鮮 tng leh 盛開
一時 tek
Soah hō 暴力摧殘
無 kām 露水 顛倒滴血

In 智覺--tiòh
爭取權利 tiāⁿ tiòh ài 付出代價
有 ê 早 tō chiáh 清飯 leh 等--ah
連遺書 mā 寫 piān-piān

In 說講

Chōaⁿ 水 bē-tàng 淋 hoa in ê 怒火

Hút 損 phah bē-tàng phah 破 in 堅定 ê 民主信念

掠 kap 關 早 tō kā tàn tī 淡水河--ah

Ô 照過--來 照過--來

勇敢 ê 台灣人 有看--tiòh-ah

Siáⁿ-mih 號做民主 正義

Siáⁿ-mih 號做殖民 霸權

Lán 挺胸搭坎

民主氣質會 koh 再重現

眾人會 koh 心連心

Kēng chò-hóe 堅心 beh koh

Hō

日頭花生淚 puh-íⁿ

劍獅埕（台南安平）

An-pêng Sword Lion Square

Bók-Jû 莫渝

風雨 bē 斷
埕原在

來 kàu 大埕
M̄ 是 lāng 獅， mā bô-beh bú 劍
Goán 是 tī chia 歇暍 話虎騰

獅 kap 劍 lóng 暫時 àn-hā
鬥鬧熱是 lán ê 平常生活習慣

真 chē 趣味 ê tāi-chì
已經交 hō 過去 ê 風雲歲月
Bû-kò， lán ài 知曉 lán ê 歷史 kap 記憶

Tī 大埕 khai-káng
互相對話 交換知識
Mā 消消 1 kóa-á 無爽快 ê 心事

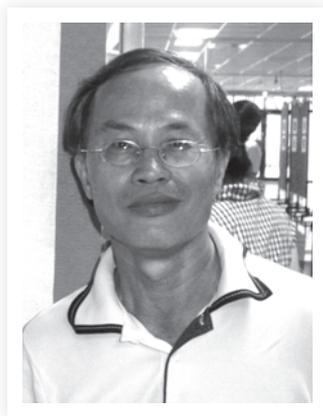
風，微微 á 吹
猶原感 tiòh 海面來 ê 鹹味

戰爭離 lán 真遠
故事卻 tī 眼前

大埕鬧熱
無 kāng-khoán ê 人潮出出入入
像海水 kāng-khoán 一波又一波
海湧 ê 音響 tâng-chê 吹過 tak 家 ê 耳邊

埕外
時代 ê 風雨繼續不斷
獅 kap 劍 已經收藏起來
戰爭砲火 ê 聲影雖然真遠
選戰 ê 煙火 kap 嘴泡
Kāng-khoán 一直 hō lán tak 家驚惶

大埕是現代劇場
Lán tī 台頂搬戲
劇本 beh án-chóaⁿ-iūⁿ 寫
一點 á lóng 無了解
Lán tō chiūⁿ 台演出



王功 ê 海口人

People from a Littoral Village, Ông-keng

Khng, Goân 康原

海口兄弟

海風冷 ki-ki 吹入心脾
日頭 chhiah-iām-iām 曝 tiòh 皮痛
Lán 是海口兄弟 kāng-khoán 命

頭額 ê 皺紋
流失 ê 青春
無人相借問
Siau-sán ê 下頰
苦楚 tī 心內

王功 nā 是福海
浮出 ê 蓮花栽
一代傳過一代

少女心

身穿紅花柳綠 ê 洋裝
心想 故鄉 hit ê 情郎
為何 來無影？
去無蹤？

Kám 講 真真正正純情 ê
少女心 siōng kài 戀
Hō 人放捨 iah koh
M̄ káⁿ 講！

情

離開了後
心內總有講 bē 完 ê 話
親像一波一波 ê
Hái-éng 溢來溢去

見面 ê sî-chūn
無話 無句
兩目 相看流 bē 止 ê 情
淚

浮水蓮花

古早 古早 港邊浮出
七粒 súi 款 ê
沙崙 崙頂兩位林姓



仙人 行 tiòh 命運 ê
棋局

Tī 蓮花下 度過
風頭水尾 ê 掠魚生活
靠 tiòh 林祖 王爺 保生
福海宮 ê 媽祖
指點 明路

燈

守 tī 港口海岸邊 ê 塔
每日 看 tiòh 蠔車 lòh 海去
日頭 liam-mi 去
月娘 liam-mi 來
燈 見證 tiòh 春來冬去

星 應該 mā 有看見
暗光鳥 lòh 海去掠魚
白翎鷺 飛入
紅樹林 唱歌
唸詩

台灣牛

濁水溪行入海 ê 水
牛 尻脊骹 頂懸
坐 tiòh 鹹水潑面 ê 老阿伯

飄流 ê 柴頭失去山靈
變做受貫鼻 ê 躉牛
台灣牛 kám 是永遠漂浪命運

風聲雲影

孤單坐 tiàm 海邊 ê 姑娘
聽 哀父叫母 ê 風聲
想 出海掠魚 ê
郎君 tang-sī chiah 會 hō goán 回魂？

雲影 ah 拜託 lí

Théh 一張批信交 goán 郎君
請伊海上掠魚 m̄ 免心悶
為將來幸福 艱苦 mā ài 吞忍

宮外

行出 福海宮 ê 山門
花花世界 人間苦醞

Tī 外海舞弄大 éng ê sī-chūn
心中 只求家己 ê 神

船靠岸了後 入宮
心內話 sùi hiuⁿ 插入爐中

姿勢

每一 ê 人 lóng 有家己 ê
屈勢 m̄ 是耀武揚威

Chhōe 一 ê 適當 ê 角度
表達 siōng súi ê 姿勢

世間有人獨 ài 圓
Mā 有人 只是欣賞 匾

老伴

形合影 辛辛苦苦相扶持
行過 坎坎坷坷 ê 路

Ang-bó kāng-tīn 受風淋雨
討海 khioh ô 生活加減度

黃昏 港邊燈塔跔
老伴 相招來散步

目矙

人講：liu-liu chhiu-chhiu chiáh 目矙
Bē-sái：目矙仁變龍眼籽

Lán ê 眼光 nā 看 hō 遠
心中 tiòh 有曠闊 ê 田園

雙目 phah 開看世界
Siōng 驚 有目無珠黑白來

門

門內 孤單寂寞 ê 天地
門外 piàⁿ 生 piàⁿ 死 ê 大海

無 khùi 力 討海 ê 阿伯
Bih tiàm 厝內 bōe 輕鬆
十一哥仔是歹命 ê 老人

兄弟

藍色 ê 天 tiām-tiām 看海
靜靜 ê 海 舉頭觀天

Lí 是兄 goán 是弟
Goán 看 lí lí 顧 goán

Lán 是生生世世 討海
兄 弟

囚 景

Prisoned Scenery

Koa, Pek-êng 柯柏榮

日頭 kap 月娘 tī 早暗 ê 兩角頭
 坐 kah 四正四正，leh sio-chèⁿ
 日 kap 暝 ê 長度

Chhìn 冷 ê 監牢
 有 σ-kim-kim ê 嚨喉 kang sì-kè hong-so
 Èh-èh ê 囚道，漲滿
 Sio-kún-kún ê chhoh-kàn-kiau kap
 Koân 8 度 ê 歹聲 sàu
 1 khò 獄卒 phùi 1 pû 痰
 Sùi thâu 死 kui 座監獄 ê 聲帶

我是行 sóa tī 墮落 kap
 聖潔雙叉路口 ê 靈魂
 用良知 ê 手 kap 威制 at 手 pà
 用吞忍 ê 腰 kap 糟蹋 giú 大索
 用硬氣 ê 跂 kap 官僚走 ma-la-song
 Siàu-siūⁿ 用性命 ê 喊喝
 挖出性本善 ê 本質



Tháu 開 teh kah bē 喘 khùi ê 業障

生 chhùi ê 人講

假釋 khui 1 間 kiáu 間

專門買收犯人 ê 希望

Mā thong 人知

Tàu 2 支 chhùi--ê siōng-hìng poáh 歹 kiáu

Khó-jí-á lóng tī 失望中半浮沉

詩句跳出來 so 圓 á 湯

「夢 siuⁿ chē ê 人 siuⁿ 無 êng

夢 siuⁿ 少 ê 人 siuⁿ êng」

自由 ê 速度親像龜 leh sô

日子是 1 支鬱卒 ê 玲瓏鼓 á

前倒後起 ê 是

暗 kàm ê 眠夢 kap 陳年 ê 理想

Hoān-sè 是重頭生 ê 跂骨 siuⁿ phàⁿ

印 bē 出明明 ê kha-jiah

生存 ê 罪 ê 重量

切斷我性命光線虛虛 ê 通口

皺紋、記 tí kap 懶 siān 做 chit 夥發酵

希望 tāu-tāu-á lian--khi

Thó-khùi chhat 入天堂 kap 地獄 ê kap 縫

冷利 ê 目神

Tī tng 頭白日 kiu tī 暗 sàm ê 戲棚頂

搬啞口 á 戲

Khang-khang ê 心窟

Tī 鄉愁 sak 開門 ê 時 thūn-bā

壁角 hit-tháh thiáp-koân ê 詩稿

我目屎 ê 鹹度

伊 siōng 清楚

禁 khùi 用鬼 á 影 ê 速度

Khop-pi 崩盤 ê 生時日月

鐵窗 á 唇 1 隻臭 chhìng ê ka-choáh

用 1 款頭人 ê 屈勢, àⁿ 頭

欣賞 1 pak 臭賤 ê 風景

短詩

Succinct Poems

Ko, Goát-oân 高月員

1. 意志

苦難 ê 身軀 khng 一 ê 幸福 ê 夢，
刺痛 ê 心，傳達一 ê phah bē 倒 ê 靈魂。

2. 信用

伊是律法，m̄ 是法律，
做人 ê 根本，
對家己 ê 性命負責。

3. 月夜暝

烏暗中射箭，
撞破月娘、天星，
月 kah 星漏光。

4. 看圖

五花十色抹面，
Súi bái 自由判。

5. 寫字

彎彎幹幹 ê 線，
Ùi 古早 kàu chit-má ê 文化。

6. 字典

智慧 ê 集中所，
文字 ê 倉庫。

7. 圖書館

Nā 是教室 lóng 關起來，
Koh 有一條 thong 往世界 ê 路。

8. 電腦

指頭 chhih tiòh 你是寫字，
千萬 t'ai-chì 集做堆，



9. 電視

世間 t'ai-chì ê 放送機，
生活中無你會稀微。

10. 鏡

Khah 看 mā 雙生仔 kiáⁿ，
Chhōe 無家已是你離開我。

11. 門

有你來分內外，
戶戶用你來分割。

12. 路燈

Tiām-tiām khiā tī hia，
暗中 chhōa 路得人疼。

13. 名片

收集名字、電話、住址，
Khng 入記持，送伊出差去。

14. 遺產

人送 ê 紀念品，
有祖先留 lōh 來 ê 記持。

15. 風吹

綁一條回頭 ê 線，
放你享受自由 ê 生活。

人面冊 ê 春天

FACEBOOK'S SPRING

Lí, Khîn-hōaⁿ 李勤岸

01 時計果

為 beh 準時開花我開出一 ê 時鐘
Koh 用色緻標記性命無 kâng ê 形

淺藍是花深綠是果
酸 bui ê 咖啡色是我成熟 ê 熱情

02 巴西鳶尾花

Tī 母土我恬靜無聲
空有長尾鳶鳥之名

葉尾飛過他鄉開花又藍又紫
過晝跳一支芭蕾舞見好離枝

03 仙人掌

仙人伸手 lòh 來凡塵
指頭仔節節開花向未來推進

規身軀刺 beh 試探你 ê 疼

有 jōa 留戀人世間沙漠 ê 無情

04 麒麟花

刺 giâ-giâ kiông-beh 飛起來 ê 粗魯
開出紅紅黃黃 pih-sù ê 幼秀

裝扮滿面天下太平 ê 無辜
其實已經害死無辜不計其數

05 流蘇

春雪 lak lòh 來樹頂假使若穗
Tō 註定 hō 人 m̄ 甘 ê súi

舖排滿滿 ká-ná 掖杏仁粉
結局是時間流失 ê 繽紛



詩 4 首

Four Poems

Lîm, Bú-hiàn 林武憲

秋天 ê phoe

秋天 beh 寫 phoe
樹葉 á 做 phoe 紙
請風做郵差
Pîn-tōaⁿ ê 郵差
Kàu 1 ê 所在
Tiòh kā phoe iā kah kui sì-kè
有 ê phoe lak tī phòng 鼠頭頂
有 ê phoe lak tī chú-i-ke 身邊
趕路 ê 鴻雁 iā kâm 1 葉 tng 去
魚池 á 草 pû 內
Sì-kè lóng 有秋天 ê phoe
小動物趕緊準備過冬



菊 á 花

阿公種 ê 菊 á 花
開--ah 開--ah
開比 éng 年 khah chē
開比 éng 年 khah 大蕊
一定是阿公 tng 來--loh
Goán 看菊 á 花
菊 á 花 mā 看 goán
菊花 阿公
阿公 菊花
阿媽 你看 你看一
菊 á 花 tim 頭--ah
阿公對 goán bì-bì-á 笑

鞋 á

我 tng 來 褪鞋 á

阿姊 tng 來 褪鞋 á

阿兄阿爸 tng 來

Lóng kā 鞋 á 褪--起-來

大雙細雙 ê 鞋 á

是一家伙 á

倚偎 chò-hóe si-si sùh-sùh

Chhi-chhi chhùh-chhùh teh 講話

大大細細 ê 鞋 á

像大隻細隻 ê 船 á

Tng 來安靜 ê 港灣

享受厝 nih ê 溫暖

風鈴

風來--ah

Tin-tin , tang-tang

Tin-tin tang-tang ê 歌詩

飛--起-來

是風 teh 寫詩

Ah 是風鈴 teh 唱歌--leh?

內灣情事

The Story of Nui-vân

Lîm, Bùn-pêng 林文平

用懷舊買老戲院
最後一場 ê 電影票
支線鐵路 ê 火車
Sûi 用 Live ê 節奏來做配樂
油羅溪 mā 用透濫山歌 ê 樂曲
來做主題歌
劇情是描寫一段隱遁 ê
歲月醒來 ê 過程
Chhōe 無男女主角
來來去去 ê 旅客 lóng 是演員
故事一開始，有一對情人
急 beh 買大腸醃腸
隔壁 ê 烏 lián 擔有真濟人排隊 leh 等
有兩 ê 老阿伯仔用客語 leh 話
老山場 ê 心事
Chhun 木雕館 ê 幾陣柴 phang
溫溫 leh 贊聲
Tòe tī kha-chhng 後 hit 兩三 ê 孫
真頂真 leh 討論 face book 偷菜 ê 功夫

Á ná hit 擔月桃葉粽
是唯一販賣 siàu 念 ê 所在
(但是 ná 像有 sió-khóa-á 水土 bē 合)
所有 ê ki-tī
Lóng tī 火車站扑結
準備 beh hō 一格一格 ná 底片 ê 車窗
送去 hō 繁華沖洗
故事尾仔一再強調
熱鬧是一種信仰
無需要虔誠
Mā m̄ 免添油香
終其尾會 tī 島嶼無聲無說生 thòan



剪一段童年 ê 日子

A Clip from Childhood

Act 1 March 1, at the Ancient Capital City with flame
trees in full bloom

Lîm, Chong-goân 林宗源

頭一幕

三月初一鳳凰花 leh tòh ê 府城

天 iáu 是昨日 ê 天

無 tiuⁿ-tî

水螺 tân 出一聲歷史 ê chūn-thiàⁿ

Goán 忍受五十年有身 ê 苦情

被強權欺騙、thâi-koah、chhòng-tī ê 日子

總希望趕緊生出「愛」ê 世界

三月初一 chūn-thiàⁿ ê 時

天 iáu 是昨日 ê 天

阿媽 iáu leh 梳頭

阿母 leh 洗衫

我 leh chiáh 飯

阿媽 ê kha-pò iáu-bōe 纏好

無 tiuⁿ-tî

水螺又 koh tân 出一聲接一聲 ê 恐怖

Goán iáu leh 做 ka-tī ê t'ai-chì



天 m̄ 是昨日 ê 天
 藍色 ê 天飛來一群米國 ê poe-lêng-ki
 阿爸想 beh peh chiūⁿ 厝頂看空中戰
 忽然間
 地 leh tîn 動
 厝 iā leh 搖
 一聲咬一聲爆炸 ê 聲
 親像 beh chhák 破我 ê 耳 khang
 Beh 拆破 goán ê 厝 kap 土地
 阿母阿爸趕緊搬出棉被
 Khng tī 八仙桌 ê 四周
 一家 kiu tī 桌 kha
 阿媽阿母 chhùi 唸無停
 救苦救難觀世音菩薩
 阿母叫我 tòe 伊唸
 藍色 ê 天 hō tok 鼻 á 畫 kah 烏 mà-mà

烏暗 ê 四邊烏暗
 拾歲 ê 頭殼 m̄ 知世事
 生 kap 死我 m̄ 知影
 Kiu tī 桌 kha 心內想 tiòh 外口
 想 beh 看空襲炸彈 ê 場面
 想 beh 出去驚 hō 阿爸賞五百
 Tī 烏暗 ê 桌 kha
 空氣親像 m̄ 是昨日 ê 空氣

一種 tòi 有臭味 ta-sò bōe 爽 ê 感覺
 Hō goán 緊張 ê 心加添死亡 ê 恐怖
 阿母原本是 1 ê 神經過敏 ê hū-jîn-lâng
 大概伊 iā 鼻 tiòh 死神 ê 體臭
 趕緊 pē 出去
 趕緊叫 goán pē 出來
 烏暗 ê 四邊烏暗

天 m̄ 是昨日 ê 天
 烏烏 ê 煙 chiáh 去藍色 ê 天
 無尾巷傳來一聲一聲火燒
 火燒 ê 聲一聲一聲
 救火 ê 聲一聲傳一聲
 阿媽阿母大包細包捆 kah 一大堆
 阿爸出去 phah 火
 一家無主亂亂 chông
 阿母叫我盡量穿 súi 衫
 穿 kah 真 pháiⁿ 行
 親像有身 ê cha-bó-lâng
 我 m̄ 是昨日 ê 我

西門町 iáu 是西門町
 火燒 ê 厝
 分屍 ê 洋樓
 東倒西歪 ê 電火柱滿街

南 1 khang 北 1 khang ê 街路
 一大群 sō-khai ê 人烏白 chông
 路邊有狗 kā 人腿
 狗 chiáh 人肉 ê 狗 sio kā
 一大群走 sō-khai ê 人
 Àn 伊 ê 邊--á 走過
 西門町 iáu 是西門町

我坐 tī kha-táh-chhia
 目矙 hip tiòh 一幕 koh 一幕
 無血無目屎 ê 鏡頭
 印 tī 我空白 ê 心內
 Chit ê siōng 深 ê 記憶
 時時浮顯搶 chiáh 人腿 ê 狗
 時時 chhák thiàⁿ 我 ê 心肝
 He 是一幕歷史 ê 見證
 三十五年來漸漸加重 ê chūn-thiàⁿ
 Hō 我希望生出無戰爭 ê 世界
 我坐 tī 爸 ê 心內

是 siáⁿ 人做 ê 孽
 Goán 活 tī goán ê 土地
 過 tiòh 一日 thó-chiáh ê 一日
 流一滴血灌溉一寸 ê 土地
 開墾荒島變成文明 ê 社會

Iā 無得罪米國 á
 竟然向 goán ê 厝 tàn 炸彈
 竟然 hō goán phāiⁿ tiòh 三月初一
 Chit ê 流血流目屎
 呼天叫地悲慘 ê 日子
 是 siáⁿ 人做 ê 孽

草地 ê 天 iáu 是昨日 ê 天
 一路 iáu 有斷 kha 斷手 ê 人
 Iáu 有
 1 隻血 sai-sai ê 牛倒 tī 田岸
 Iáu 有
 1 隻白翎鷺 tī 伊 ê 身邊問東問西
 牛 m̄ 知伊犯 siáⁿ 罪
 竟然 hō 人槍殺 tòe 人死
 白翎鷺 tī 邊--á 跳來跳去
 問無結果
 Oát 頭看見衝來 ê 人群
 趕緊飛去問天
 草地 ê 天 iā 是昨日 ê 天

藍色 ê 天有一堆一堆 ê 白雲
 Leh 散步 leh 畫圖 leh 跳舞
 天 iáu 是昨日 ê 天
 府城已經 m̄ 是昨日 ê 府城

府城已經 hō tok 鼻 á 整容
整成一頁忍氣吞聲 ê 歷史

第二幕

偷走 tng 來 ê 日子
Goán ê 府城，goán ê 厝
Tng 來，bih 前 bih 後，tng 來
Tng 來，看時看天，tng 來
Goán ê 厝，goán ê 城市

別人 so-khai 去內山
Goán kàu goán ê 魚塭
每日思念 ê 故鄉
每日 tī goán 目矙前 ê 故鄉
每日看伊火燒 ê 故鄉
Ku tī goán ê 土地 hō 人 chau-that
Goán 坐牛車 tng 去搬 ke-si

Khang-khang ê 城市
Chheⁿ-hūn ê 府城
荒涼 ê 街路
到處有戰車坑
靜靜 ê 城市
Chheⁿ-so ê 府城
有一千 gōa ê 平民 ê 鬼魂

無看見半 ê 人影 ê 城市
一隻狗 chiàm-iú 無人 káⁿ tòà ê 荒城
幼弱 ê 心靈感受 chūn-chūn ê 鬼氣
Ná 親像走入鬼城
走入死 ê 都市
走入地獄
地獄、地獄
無人肉 thang chiáh ê 狗
Sán-pi-pa ê 狗 chiàm-iú ê 地獄
幼弱 ê 心靈感染 chūn-chūn ê 鬼氣

Phah 開 goán 厝 ê 門
竟然 iáu 有小賊 ê kha 印
用白粉筆畫 ê kha 印
我看見上帝
Che 是 1 ê iáu 有法律 ê 城市
M̄ 是 1 隻狗 ē-tàng 佔領 ê 城市

Goán ê 城市，goán ê 厝
Tng 來，bih 前 bih 後，tng 來
Tng 來，看時看天，tng 來
Goán ê 厝，goán ê 府城

第三幕

放假 ê 日子

草地無戰爭 ê 款
 有一日
 親像三月初一 ê 天氣
 Goán 看見突然飛來 ê 飛機
 趕緊向樹 á kha 衝去
 Oát-thâu 看見探頭 ê tok 鼻 á 對 goán iát 手
 Leh 笑 ê tok 鼻 á 真 chhiú-chhèng
 草地無戰爭 ê 歌

Goán 是 gín-á 無驚 tok 鼻 á
 無親像大人驚 chhèng-chí
 Goán 驚唸
 Kha-chhng sì-kòe chòh
 Goán 驚 hoah
 Thèh 日頭行街路
 行 kah kha 酸軟
 M̄ 知 ùi tiòh siáⁿ 人 hoah
 台灣少年家去南洋 sio 戰
 三、四十歲 iā tiòh 去做 kun-hu
 聽講台灣兵真勇真猛
 佔領南洋 lóng 是台灣人 ê 骨頭
 爸--á 是模範農民
 差 chit-tiám-á 去南洋做指導員
 Goán 是 gín-á hia--ê kap goán 無關係
 Chhèng-chí phah goán mā 無路用

Chit-sí 是 goán 放假 ê 日子
 柴頭港溪 á 是 goán ê 海水浴場
 清 khi-khi ê 溪 á 水
 洗 goán chhiú-chhèng ê 日子
 冷冷 ê 水浸 goán 古錐 ê kha-chhiú

走空襲 ê 日子
 Tī kā 蟋蟀 ê 時放無去
 每日天光去 chhōe 雞卵 kap 鴨卵
 Chiáh chheⁿ 雞卵 chiáh 飽飽
 鴨卵 thèh tng 來 hō 阿母
 Saⁿ-tng chiáh 白米飯 phòe 魚 kap 菜
 粟 á 飼雞鴨 m̄ káⁿ 賣
 一山一堆 ê 粟 á pun hō 過路人
 大人 iā tiòh thèh 牛奶粉來換白米
 白米靠 hóe-kì 來磨
 大人 tō 免伊去南洋做 kun-hu
 Hóe-kì chài 魚 tng 去 in 厝
 Hō 大人 liáh 去 phah kha-chhng
 走空襲 ê 日子
 Tī 我看起來真趣味
 Iā 親像放假 ê 日子

天是 goán ê 天
 地是 goán ê 樂園

M̄ 免讀冊 ê 日子
Hō goán chhit-thô 大自然 ê 境觀
假使大自然是 goán ê 學校
柴頭港溪一定是 goán ê 教室
水是 goán ê 冊
土地是 goán ê 先生
教 goán liáh chúi-ke kap 魚
有時 iā liáh 水蛇來 chhit-thô
暗示 liáh 火金星來 phoah 肚
想 beh 探出伊 ê 光來 tī toh-ūi
想 beh 知影伊為何暗時 bōe 迷路
為何 in bōe sio-phah sio 戰
走空襲 ê 日子
是 goán 放假讀自然 ê 日子
Goán 放假 ê 日子
無戰爭 ê tāi-chì
大人 ài 戰爭 kap goán 無關係

M̄-kú, 三月初一
刺 siong 我三月初一 hit 時 ê 心
經過三十年年醫 bōe 好 ê 心 thiàⁿ
Kàu 現在 iáu bih tī 心內 ê 病房
有搶 chiáh 人肉 ê 狗
火燒 ê 厝
火燒 ê 城市

火燒 ê 心
荒涼破碎 ê 故鄉 ah
死在眼內
死 tī 心中
活成一段流血 ê 歷史
---1980.11.10. 寫

Thiàⁿ kap Sìn-sim

Love and Faith

Lîm, Jū-khái 林裕凱

天蓋 hip leh che 行列
Che 行列 ná-chhiūⁿ ngiâ Má-chó
Tiám-á-ka 路 haⁿh kah 強 beh 熔去
Ā 無 khòà in kui 身軀重汗
Chhiah-iā-iā tòk-loah

勇敢 ê 台灣人
Ā m̄ 知第幾 piàn soah
尖厝頂 ê 大日頭根本無 chùn-būn
kāng 款強烈 phah tī 雙 pêng 樓 á 厝
厝蓋, 窗 á 門 iàⁿ kah 金 sih-sih
粉鳥有人講, chín-á boe tī hin, 偷 siam
人, 路樹 kha、路磚, 煙塵漂浮 ê 不安

Hit 頭 in 冷冷計較 ê 是
霹靂 iah-sī 迅雷 tiòh tī hia
Án-chóaⁿ 編排結局
新聞紙頂頭 siáng khah chhio 頭
Án-chóaⁿ 排字 chiah 會 khah súi-khùi



" 那群該死的笨蛋 "

Kám 有 thang 好死

Án-ni 有 thang chiáh 活 leh kám m̄ 好

Chit 頭頭前有人 teh 喝聲

"Thiàⁿ kap 和平 "

"Thiàⁿ kap 和平 " khàm 過街路聲

Lán soah 大聲 háu--出來

手 am 面 m̄ 敢聽安慰

Kiâⁿ 苦行 ê Lāu-pē ah, 陰間無約瑟

M̄-kú, 有阿媽 kah 姊妹 á 相牽相 chhōa

行過死蔭 ê 山谷

Thiàⁿ, 信心, 一定會 chhōa in kàu 天國

軟軟 ê 心 soah 堅 tēng--起來

"Thiàⁿ kap 和平 "

M̄ 肯放棄 sak 信念

台灣人 ah, "Thiàⁿ kap 和平 "

Lán 想無 lah,

"...台灣人 kāng 心肝..."

Ná 有影! Thiàⁿ, thiàⁿ kah 入心

Thiàⁿ kah 裂心肝

"Kāng-khóan ê 運命..."

通去未來 chit 條路

是 siáng teh 興 che 無辜犧牲

Siáng teh 興 he

紅 kì-kì ê 血 phòà 裂 ê 心頭肉

1 táu koh 1 táu

雨 kah 虹 lóng 鬱 tī 天 nih

Kam beh kàu 永世代無 soah?

Iah 是見面 chiah 知影

" 上帝無愛 lín ê 獻祭 lah"

基督詩歌

Hymns to Christ

Ông, Cheng-bûn 王貞文

1.

大風吹過
受傷 ê 湖邊蘆竹
祂無 at-chih
Beh hoa ê 燈火
祂無 phah sit

個人 ê 性命
民族 ê 活力
國家 ê 前途
Tī 祂全能 koh 溫柔 ê 手中

祂來
M̄ 是 beh 毀滅
是來賞賜活命

2.

Tī chōe-chōe 爭戰開始 chìn-chêng
Lán tiòh kap 祂 saⁿ-kap 坐桌

豐盛 ê 憐憫
是養飼 lán ê 米糧
晡 lóh 去
有公義 ê 鹹甜苦酸
晡 lóh 去
有活命 ê 氣力

滿滿 ê 酒杯
Lán tiòh 伸手來 chih
Lim lóh 去
是燒燙燙堅決 ê thiàⁿ
Lim lóh 去
是相連相 thong ê 奧祕

祂 ê thiàⁿ-thàng 流過 lán ê nâ-âu
注入 lán 身體 thōng 深 thōng 深 ê 所在

Lán lim lóh 祂 ê 杯
Lán 活



Bô koh 只是家己活

Tī chōe-chōe 爭戰開始 chìn-chêng

Lán kap 基督 saⁿ-kap 坐桌

將手中 ê 刀劍 khng lóh 來

Lán 安安靜靜

Kap 祂 chò-hóe

行向各各他

3.

無刀劍無戰甲

無為家己辯護

Tiām-tiām 無聲 ê 人

Ná beh hoa ê 燈火

準備受 thài ê 羊羔

大眾媒體槍刀 chiâu 出

司法不義暴力喧譁

利益交結白賊欺騙

藉著祂遍傳世界 ê 名

將喪鄉、流浪、傷心 ê 人

重新釘 tī 十架頂

出頭天 ê 盼望

Ná beh hoa ê 燈火

無勢無力 ê 台灣人

準備受 thài ê 羊羔

祂 ê 名 tī chit 世代

Tī 誇口虛假 ê 大官虎 chhùi 內

為壓迫剝削 ê 大財主 chng-thāⁿ

Chiáⁿ-chò 帝國侵略 ê 前鋒

祂自己 tiām-tiām 無聲

Hō 稱呼祂名 ê 人

Koh chit pái 釘死

Tī 燦爛好看大支驚人 ê 十架頂

爭戰已經 soah

祂來

M̄ 是 beh 審判

是來賞賜活命

林安姑娘——Ms. Ann Armstrong Livingston, ?-1945

Lîm-An Ko-niû
(Ms. Ann Armstrong Livingston, ?-1945)

Si, Chùn-chiu 施俊州

Koh, Góa ē kiau lín saⁿ-kap tī--teh
Kàu sè-kài ê lō-bóe, boát-sè.
—— POJ Má-thài 28: 20

安歇日後 7 日 ê 頭 1 工， phah-phú-kng
我 kā 妳 ê 名 hē tī 連瑪玉 kap 劉克明中間
Hō 妳 kap m̄ 知生 kaⁿ 知死 ê 杜姑娘 tī--teh，
有份 tī 台語作家 ê 榮光， ah-sī 苦難

頭前有張金波、羅虔益、胡紹芳 kap 冬烏源
後有寫《台灣語法》ê 陳輝龍 kap 鄭坤五
牽白話字 ê 蕭登壽、王倚、潘勝輝、郭頂順
Tī 生 kap 死 ê 中間，廖三重 kap 林茂生 mài 講，
In 是好朋友。Tī 島 kap 島中間、海 koh 海--nih
天父 ē kap 妳 tī--leh kàu 世界 ê 路尾末世

Khiā 講妳 iáu ē 記得安歇日後 7 工 ê 頭 1 日
天 phah-phú-kng，Boát-tāi-liáp ê 瑪利亞
Kap 別 ê 瑪利亞來 beh 探 siáng ê 墓



地大 tìn 動，天使面 ná sih-nà、衫白 ná 雪
 壙是 khang--ê，tō ká-ná 面頭前 ê 苦杯 kap 海

你 kap 杜、烈、連 3 位姑娘坐船 beh 去日本
 Ñg Kho-ú-beh。頭前是琉球列嶼、心悶 koh 海
 後壁有氣苦 kap 基隆。海頭前 kám iáu 有慘感？
 Tī 島 kap 島中間，妳 kā hō ta ê 茶杯 á hiat lōh 海
 Kha-mó-meh kap 水螺聲見證妳 ê 立誓

妳 ē koh tng--來。講 lín beh koh tò--來
 萬榮華牧師 kap lín 做最後 1 kái 禮拜、守聖餐
 全台灣 chhun lín 5 ê。窗 á 外有風 kap 蟲豸
 Chē-chē tái tī 府城 ê 同工 koh 台灣人 500 萬
 你 kā m̄ 甘留 tī hit 暝，透過對主 ê 紀念

講妳 beh koh tng 去台灣，tī 埠市 Kho-ú-beh
 Ñg 新加坡 ê 船期天路。故事 ùi chia 開始
 Tùi hia 起妳消失 tī 島 kap 島中間 koh 海--nih
 Kan-na 留 1 ê 紐西蘭地址 thang 寄教會公報
 He 五彩 ê 前 55 冬 iā-chiá 後無 kah 2 年：待降節
 代表皇家、siàⁿ ê 紫、藍雲霓牽 tī 大南方地極
 妳、杜雪雲、連雅麗 ē koh sèh tùi 台灣海峽
 姑娘烈以利 tng 加拿大；連姑娘死 tī 戰後史
 有字有姓、有年有期做干證，有靈有 siàⁿ：
 Lín 3 ê 平平安安起山 chiáⁿ-chò 皇軍 ê 監囚，
 Tī 新加坡，歡歡喜喜期待主耶穌第二次降世

聖誕主顯日金黃 koh 白 ê 救贖 ñg 望得 chhiáⁿ
 報面絕無 lín ê 消息，或者 tī 受掠前 hong 停刊
 2 月 13 聖灰禮拜三前有 1 段 á 綠色常年節期
 英國母會損電報 ài lín kín 離開——受難週，
 耶穌 kan-kan-á beh 騎驢入城：棕樹 oe ngiá-chih
 3 位姑娘受監入院 ê kha 步 koh 我勝利 ê 詩句
 妳醒 tī 主耶穌 ê 祈禱，白色基督君王主日
 無色無裝無 thāⁿ，絕無對等詞 ê 悲傷：1940 年
 11 月 24 前 1 工妳坐船離開基隆無 koh tò--來
 故事 ùi chia 開始 mā tī chia 結束，無來 ah 無去
 我只好 kā 妳 ê 名 hē tī 印度洋 kap 南海 ê 中間

只好 kā 妳 ê 名暫時 hē tī 南海 kap 印度洋中間

——2013 三--月下旬南港

註：1940 年 11--月台南英國教士會停止運作，外籍宣教師
 chhun 5 ê 人。22 暝，萬榮華牧師、校長 kap 4 位姑娘
 做禮拜、守聖餐；隔 tng 工 tī 基隆坐船 ñg Kho-ú-beh（神
 戶）。林安、杜雪雲、連雅麗 3 位姑娘 koh 轉新加坡，
 一直 kàu 新加坡投降，失蹤。連姑娘戰後 tng 英國，人
 chiah 知 1944 年 12 月 27 杜姑娘殉死；林姑娘後死，時
 間、地點 tī 1945、7 月 18 ê Sumatra（蘇門答臘）。南
 神慕林館、長榮女中 ê 杜雪雲紀念教堂，tō 是 khí beh
 siàu-liām--in-ê。

凝視——寫 hō 丁窈窕

Her Gaze (Dedicated to Teng, Iáu-thiáu*)

Tân, Īn 陳胤

Hit-ê 年代，siuⁿ chē 目屎
Chiah-nī 美麗 ê 青春……

半暝一聲莫名 ê 銃聲
島嶼 ê 夢破碎--ah

破碎--ah，lóng tī 我 ê 目 khò tng-séh
Tng-séh，tng-séh
Chiah-nī 美麗 ê 青春……

幽幽看 tiòh，時間
一寸一寸哀愁--起-來
變成 1 條長長 ê 河，彎彎流入
深深 ê，深深 ê，心底

Hit-ê ē-tàng 咒罵 ê 年代……

註：丁窈窕，台南人，白色恐怖受難者。伊 chhōa 十個月大漢 ê cha-bó gín-á 做伙坐 kaⁿ。
1956 年 7 月 24 日，臨刑 chìn-chêng，獄卒 ùi 伊 ê 懷中 kā gín-á 搶走，將伊押去刑場銃殺。
(2014/7/11)



高山組曲——第三章 濛霧 · 大霸尖

“Suite of High Mountains” — Ch.3 Misty Tōa-pà-chiam (大霸尖)

Tân, Chèng-hiông 陳正雄

踏 tiòh 當年侵入者 ê kha-jiah
只是為 tiòh beh 滿足 hit 種征服 ê 虛榮
M̄ 免火銃大砲 kap 指揮刀
1 支拐 á
簡單 tō 割開百外冬來發炎刺疼
一直無法度復原 ê 傷痕

我輕聲 ê 跔步
Tō tân 出滿山攻擊 ê 戰鼓
淡薄 á 吐氣
Tō 捲起遍地毀滅 ê 火煙
獵鴉 m̄ káⁿ 公開巡邏
飛鼠放棄暗中監視
山豬 kap 烏熊撤退最後一條 ê 防線
Kui 支青翠 ê 山脈 chiaⁿ-chò 一座殘破 ê 空城
Iáu 有 siáⁿ-mih ē-tàng 阻擋我 ê 去向

莫那 用性命去守護 ê 驕傲 kap 尊嚴
竟然 hō 人放 sak tī 歷史 ê 壁角



親像收藏 tī 見本櫥仔內底 ê 樣品
 久久 á 一遍 chiah 想 tióht héh 出來展示
 鐵木 tō 算你 koh án-chóaⁿ 勇猛
 Kāng-khoán 是 phah bē 羸散赤 kap 病疼聯手 ê 追殺
 只有用燒酒燒死卑微 ê 希望
 用酒精全身麻醉倒 lóh tī 部落 ê 路邊
 Súi-chāi in thāi 割 lêng-tī
 巴萬 m̄ 管你 gōa-gâu 走閃
 走會羸野獸閃會過銃籽
 Mā jiok bē tiòh 繁榮 kap 進步引誘 ê 速度
 Kàu taⁿ iáu 迷失 tī 都市複雜 ê 山林淪落 tī 文明險惡 ê 陷阱
 Chhōe 無倒 tng 去 ê 路
 Koh 有 siáⁿ 人好膽 káⁿ khiā 出來反抗

Kan-ta 你自頭 kàu 尾無任何 ê 搖動退讓
 龐大 ê 身軀
 公然攔截 tī 我 ê 面頭前
 用一萬外尺 kuân 高傲 ê 態度拒絕
 我進一步 ê 接近
 霸氣 ê 眼神
 完全無將我 khng tī 目珠內
 用溫度零下冷淡 ê 口氣警告
 驚出我一身青狂 ê 心跳 kap 清汗
 你尖利 ê hīⁿ-khang
 Tiām 聲靜等祖靈 ê 呼叫 kap 指示

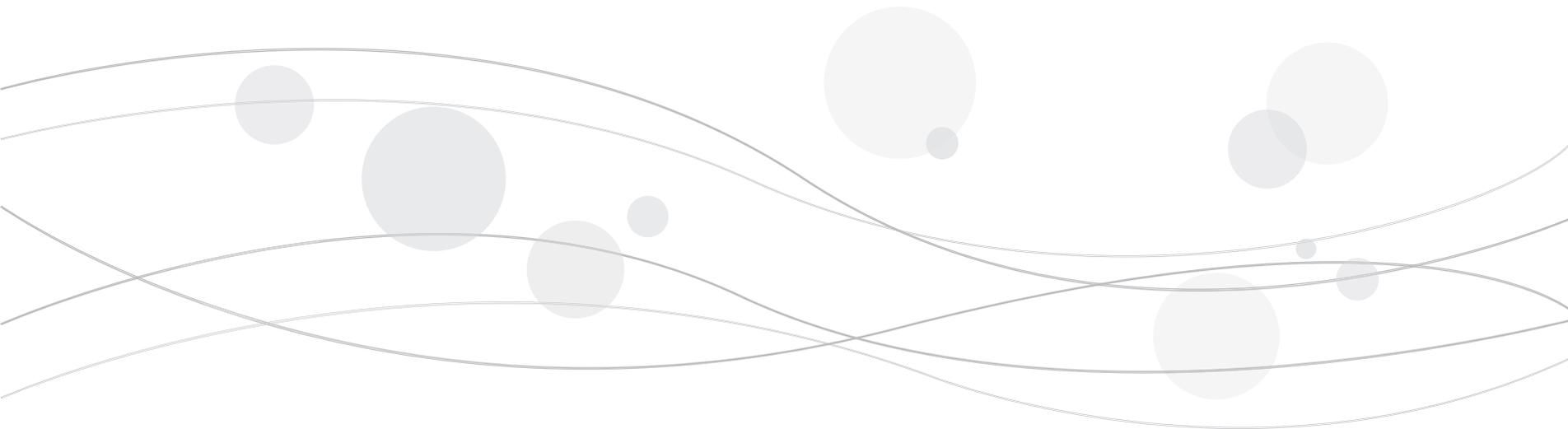
時機 nā kàu 風雲 tō 變色
 M̄ 管 in 是紅色 ê 日 iáh-sī 藍色 ê 天
 烏暗 chiah 是唯一 ê 統治者

Tng 濛霧一針一劃 tī 你 ê 面頂完成最後 ê 刺青
 雷 chūn 雨是 siōng 原始 ê 喊喝
 土石流是 siōng 野蠻 ê 番刀
 未來將會是
 一遍 koh 再一遍無停又 koh 無情 ê
 出草

附記：大霸尖山，泰雅族古稱「Papak Wagu」意思為耳朵。
 標高 3505 公尺，山形獨特，有「世紀奇峰」之稱，
 為泰雅族的聖山。

Sàn-bûn

散文
Essay



去老還童

Becoming a Child Again

Âng, Kiān-pin 洪健斌

十二點鐘，iā tō 是半工前 chiah 交待過 ê t'ai-chì，伊竟然聽 kah li-li lak-lak，而且 koh 做 m̄-tiòh ì。坦白講，我無受氣 chiah 奇怪，但是我 bē-sái 隨便起性地，siuⁿ kā 見怪，顛倒 ài 加 khah sè-jī--leh，繼續 kā chim-chiok，觀察伊是 m̄ 是有 khah 無好 ê 發展。Nā 講真正是 án-ne，iā 必需量早通知伊 ê 序細，叫 in siōng 好 ài 有心理準備，mā tiòh 開始 àn-sng chit-koá-á 應變對策。

Oo-bá-sáng 是一 ê 今年 tú-á 好滿八十 ê 老大人，chit kúi 冬長長短短有來 goán 診所 chiū 診，基本上 kap 我以及 goán hia ê 護士小姐 lóng 有一定 ê sèk-sāi。伊生做 sán-sán--à，面頭頂 ê jiâu-bùn mā chē koh 深，看起來是無 kài 福相，甚至 ē-sái 講是有 tām-pòh-á 歹命樣。Che 確實其來有故，因為 chit 十 kúi 冬以來，伊 lóng 全精神 teh 顧 in hit ê 中風致使半身不遂 ê 頭家。想 mā 知，chiah-nih-á 費氣費觸 ê khang-khuè，難免會 hōo oo-bá-sáng 暈 m̄-tsiann 暈、食 m̄-tsiann 食，án-ne 年久月深，人自然 tō 變 kah ɔ-ta-sán--à--lah！Chit-ê 看顧 ê 重擔一直 kah 半冬前，in 頭家因為長期倒床引起肺部感染 ê 併發症來過身--ê，chiah kui-ê ē-tàng kā 放 lòh 來，oo-bá-sáng mā chiah 因此可以 sió heⁿh-chhoán 一下。前兩工，伊有感 kah 人比進前 khah gâu thiám，胃口 mā 無 kài 好，心肝驚驚 tō 來診所 chiū 醫。Hit 工問清楚伊 iáu bē chiáh，我 tō kā 安排抽血檢查，koh 交待伊兩工後 ài 來看有 sáⁿ-mih koh-iūⁿ。Ah，cha-hng 報告 tō 出來--à，我 thèh kàu 手一看，驗血 ê 結果基本上並無太大 ê 問題，血油數值、肝功能、腰子功能……等等 lóng tī 正常 ê 範圍，kan-na khang 心 ê 糖分一百〇六，有比標準值一百 khah koân chit-sut-á，tiòh 進一步 koh



驗一ê 飯後兩點鐘ê 糖分，來確定看有 tòi 糖尿病無。為 tiòh boài hō 病人加走一 chōa（病人來 thèh 報告ê 時，nā 無 chiáh ah 是 chiáh 飽超過兩點鐘，tō ài koh 另外安排時間來驗，án-ne tō 加了工，病人 m̄-nā 增加麻煩，koh ài 加困擾 kúi 工 á。所以，tú tiòh chit khoán 情形，我 lóng 會另外特別處理），暗時 á 八點 hia 我 tō 叫小姐 khà 電話 chhōe oo-bá-sáng，kā 講伊ê 血驗起來無 sáⁿ 問題（一定 ài 以此踏話頭，nā 無對方一聽 tiòh 有問題，kui-ê 心思 tō 亂 ì，koh 來講 sáⁿ lóng 會聽 kah 霧 sà-sà），但是空心ê 糖分有 sió-khóa-á koân，ài koh 進一步確定，所以請 oo-bá-sáng 明仔載早 koh 來診所 chia 驗一ê 手指頭 á 血。電話是 oo-bá-sáng 親身接--ê，我清清楚楚聽 tiòh 小姐 kā 交待 kah 足詳細--ê：

「Oo-bá-sáng！你無 chiáh ê 糖分有 koân chit-sut-á，tsit-má ài koh 驗飯後兩點鐘ê 糖分來做比較。Ah，你明仔載 chiáh chá-tng ê sî-chūn，tō ùi 第一 chhùi 開始算，兩點鐘來 kah goán 診所，án-ne 手指頭 á 血 koh 驗一下，sui 驗 tō sui 知有 tòi 糖尿病無。你 nā 六點 chiáh，tō 八點 kàu，七點 chiáh tō 九點 kàu。Ài 算 tú-á 好兩點鐘驗起來 chiah 會準，所以 ài 算 hō 好，千萬 m̄-thang 超過兩點鐘。Oo-bá-sáng！Án-ne，你有清楚無？你講一遍 hō 我聽一下，好無？」小姐 kài 頂真，mā 足猛醒，知 á ài 要求 oo-bá-sáng 復誦，來確定伊真正聽了無 têng-tâⁿ。Koh 一時 á--nià，小姐 tō

kā 電話掛掉--à，我想交待了有 chiâu-ùn，應該 bē 有 sáⁿ 問題 chiah tiòh--à--pah。

今仔早八點，也 tō 是頭 tú-á，門診 chiah beh 開始--nià，oo-bá-sáng 果然如約準時來 kah 診所。小姐一看 tiòh oo-bá-sáng，tō 自然 kā 問：「Oo-bá-sáng！有 tú-á 好 chiáh 了兩點鐘--a-hōⁿ？」本底叫 oo-bá-sáng 會真明朗 tò-m-thâu 應是，結果伊竟然目矚展大蕊，問小姐：「Beh 抽血 ná ē-sái chiáh mih-kiāⁿ，m̄ 是 ài 空心、腹肚 iau-iau 過來？」

聽 tiòh oo-bá-sáng án-ne 應，第一線ê 小姐 kap 坐 tī 診察室內底ê 我 sui gāng ì，lóng 感 kah 實在真不可思議，會想講 oo-bá-sáng ê 記持 ná 會 chiah 無靈光。我滿心 giâu-gî 繼續注意 pān-sè ê 發展，我聽 tiòh 小姐 kā 講：

「Oo-bá-sáng！我 m̄ 是 kā 你講 kah 足清楚--ê 是 beh koh 驗手指頭 á 血，mā kā 你交待一定 ài 節 tú-á 好 chiáh 飽兩點鐘？Cha 暗 kap 你講了，你 mā kā 我應講有明瞭--a，ná 會今仔日 soah 又 koh 空心來？」

小姐應了有 khah 大聲 kóa，聽會出來有 tām-pòh-á 火氣，結果 oo-bá-sáng ê 反應比小姐 koh-khah 強烈，伊 mā 提高聲量講：「È！你 cha-hng kan-na 叫我來 koh 來『驗』一下 á 血，ná 有講 hah chē，koh ài 我 chiáh 飽兩點鐘 chiah 來。我 thâu-tú-á beh 出門ê 時，chiah kā goán 新婦講，ná 會 hah 奇怪，昨日 chiah 抽--nià，今仔日 koh beh 抽，是 teh bú siáⁿ-hòe？」

看 oo-bá-sáng 火氣 mā giáh 起來 à, goán 另外一 ê khah 老資格 ê 小姐 kín--ê 出面收尾, 好聲好氣 koh kā ài 驗飯後兩點鐘 ê 手指頭 á 血 ê 原由慢慢 á 講 hō 明瞭。Ah, 可能講話 ê 態度 kap 手法有 khah 老練, mā 有可能 chit khoán 面 tùi 面 ê 溝通效果 khah 好, oo-bá-sáng m̄-nā 無 koh 起 phùi-bīn, mā 口氣加足平和 á 表示有瞭解 tiòh--à, 等--ê 伊 tō 會轉 ì chiáh chá-tng, 然後算 tú-á 好兩點鐘 chiah koh 過來診所驗血。

本來, tī 診察室內底聽 kah 相當驚心慄命 ê 我, 有想 beh ka-tī khiā 出來排解 chit-ê 突然 ê 風波, ah 如今既然 hō 小姐處理好勢--à, 我 sùi koh 坐 tng 來診察椅 á, 準備 beh 開始看診 à。Tī 等待小姐 kā 其他 ê 事項 (因為 beh 應付 oo-bá-sáng, tàk-ke khang-khòe lóng 暫時放 lóh 來 à, chit-má tō ài kín--ê 恢復既有 ê 節奏, 照起工來做) chhoân hō 好 ê sī-chūn, 我加減有 teh 想 oo-bá-sáng 今仔日 ê 表現是 m̄ 是有伊特殊 ê 意義, 值得 goán 加付出 chit-kóa-á 關懷? 坦白講, 憑身為一 ê 醫學從業人員 ê 專業直覺, 我感 kah oo-bá-sáng ài 高度懷疑可能已經有「失智症」ê 早期症頭 à。Ah, 「失智症」到底是 siáⁿ-mih 病 neh? 其實, 「失智症」tō 是 lán 一般人所講 ê 老人癡呆症。老人癡呆症 chit-ê 病名真好理解, 但是伊並 m̄ 是一 ê 真合軀、真妥當 ê 叫法, 因為 chit ê 詞 tài 有 tùi 高齡 kap 低智能 chit 兩種身份相當 ê 歧視, 對患者 kap 家屬是無真尊重、無 kài 公平--ê, 加減會造成進一

步 ê 傷害。醫界並無贊成 chit-khoán 稱呼, 只是社會大眾積非成是, 早 tō 引用慣勢, 一時間 soah 無法度改變, 只好接受伊繼續存在--loh。Ah, 言歸正途, 我為 siáⁿ-mih 會懷疑 oo-bá-sáng 凡勢 tài tiòh chit-ê 症頭--à--neh? 有兩 ê 理由: 第一, 失智症主要發生 tī 六十五歲以上 ê 老歲 á, 年紀 lú 大, 致病 ê 可能性 tō lú koân。老歲 á 會失智, 基本 ê 原因 tō 是腦部退化致使產生多種 ê 知能障礙。Ah, oo-bá-sáng 已經八十--à, 早 tō 是失智症 ê 高危險群, 再加上伊 tú ùi 照顧 in 頭家 chit-ê 長期戰場退 lóh 來--niā, 進前因為 ài 付出看顧技能所帶來 ê 心智刺激已經消失 i--à, 伊 ê 腦機能 ê 退化合理懷疑應該會加真 kín。所以, 我會替 oo-bá-sáng 煩惱, m̄ 是 "別人 teh chiáh 麵, 我 teh 喝燒", 顛倒是有些相當根據--ê。第二, 失智症有一 ê 真明顯 ê 症頭, he tō 是伊首先會表現出來記憶障礙。Ah, 所謂 ê 記憶障礙又 koh 是 siáⁿ-mih 一回事--neh? 講 khah 淺白--leh, tō 是近期發生 ê tai-chi 記 bē-tiâu, 比如最近 bat 見過 tah 一 ê 親情、有聽 tiòh sáⁿ-mih 消息, m̄ 是總 bē 記 lî, tō 是記 kah li-li lak-lak。M̄-koh, 早期 ê 記持 tō 無 sáⁿ 損害 tiòh, 因此有 ê tiòh 失智症 ê 老大人, 幾 ā 年前 in 新婦有講過 siáⁿ-mih 傷 tiòh 伊 ê 話、後生有 tah 一款不孝 ê 行為, 甚至早期 in ta-ke án-nóaⁿ kā 苦毒、in 頭家如何無 khiā tī 伊 chit pêng……等等, 伊 lóng iáu 記 kah 一清二楚, 完全無失憶 ê 現象, 根本 tō bē hō 人致覺伊有 tài 失智

症。Ah, tī chi tkhoán 近期記憶有障礙 ê 情形之下，失智症 ê 患者真自然 tō 無法度遵循別人 ê 交待，mā 足 bái koh 學習新智識 kap 新事物，ah mā 因為有記憶障礙、回想困難、bái 教 han-bān òh chia-ê 相連 sòa ê 拖磨，患者會變 kah 真焦惱不安、緊張操煩，甚至 bú kah 尾 á soah 情緒失控、行為脫線。Che tō bē 輸 ná 細漢 gín-á teh 反起反倒，非常無定 tiòh，會 hōo 序細 ê 感 kah chit-ê 老大人足 bái liú-lák--ê。Lán 台語有一句話講「老人 gín-á 性」，真有可能 tō 是 teh 形容失智症患者 chit-khoán 「去老還童」ê 現象。Ah，回歸 kah chit-ê oo-bá-sáng 身上，ù 伊 cha-hng 接 tiòh 通知電話 kàu 今仔日來 kah 診所 teh bóng hoe chit-ê 整個過程，lán 局不局 ài 警覺 oo-bá-sáng 已經有相當典型 ê 失智症初期症頭 à，ah che 有可能只是一 ê 苦難 ê 開始--niâ。

Oo-bá-sáng 暫時離開診所--à，十點外 á hia 伊會準時依約 koh séh tng 來診所無？憑良心講，我 mā 無 sáⁿ 把握，因為如同 thâu-tú-á 所分析--ê，小姐再次交待 ê 細節，伊聽 gōa chē 入 ì、有法度 koh kā 回想清楚無、有才調 kā 做 kah 正確無……等等，chia-ê 實在無人講會準--ê--lah。Nā 講以上 lóng 聽有入、做 kah kàu，koh 來 mā iáu 有一 ê 新狀況 ài 考慮入 ì，he tō 是 chiáh 飽 beh tng 來驗血 ê oo-bá-sáng kám bē tī 情緒已經受 tiòh 干擾 ê 情形之下，soah hiông-hiông chhōe 無 goán chit 間診所；畢竟 goán chit 條路是有名

ê 「破病街 á」，診所真 chē，koh tàk 間 lóng 生 kah 相 siāng 相 siāng，難保 oo-bá-sáng bē 突然空間感總消失（che mā 是失智症 ê 一 ê 標準症頭，ah tō 是 chit-ê 症頭使得失智症 ê 患者一時間 chhōe 無 tng ì ê 路，chiáⁿ-chò 失蹤人口），人 kui-ê 茫 ì，chūn-á gāng tī 街頭，進無步、退無路。Chit-ê 狀況當然是有 khah 極角 kóa，m̄-koh 「世事難料」，siáng káⁿ 講絕對無 chit-ê 可能性？不管如何，我決定反正只要兩點鐘後、óa 十點 hia，nā iáu 看無 oo-bá-sáng ê 人，我 tō beh 親身 khà 電話 chhōe oo-bá-sáng ê 序細，kā in 提醒 oo-bá-sáng 可能有致 tiòh 失智症--à，請 in 一定 ài 特別注意後手頭 ê 發展，千萬 m̄-thang 失覺察，kā 當做不過是一般 ê 人老退化來看待。

Lâi-khì Chó-kok

Back to My Father's Fatherland

Chiu, Tēng-pang 周定邦

Su-liām nā ē-tàng chhiōⁿ phoe án-ne kià,
M̄-chai chit tioⁿ chiah tâng ê phoe
Ài tah gōa chē iū-phiò?

Koh--nng-jit-á lán tō beh lâi-khì Jit-pún--a, A-pà ! Sî-kàu tiòh-ài tòe hō tiòh--o.

Kin-á-jit koh-sī 1 tang 1 kái ê Tāi-hân, chiàu lán chháu-tē ê kū-lē, goá koh tng lâi khoàⁿ--lí-a, ē kì chit lí chāi-seⁿ ê sî, ták tang ê Chheng-bêng kap Tāi-hân, lóng ē tnh lí hit tái YAMAHA chit-pah ê lók-khòk-bé-á, ùi Tái-lâm khiâ tiám-goā-cheng, chàì goá tng lâi lán iâm-tiāⁿ piⁿ ê Iâm-kang-kong-bōng, khoàⁿ goán a-kong kap a-má, hit-chūn lō ēh koh pháíⁿ kiáⁿ, iân lō kham-kham-khiát-khiát, kàu tè ê sî, kha-chhng-phóe chá tō tng kah kiōng-beh thiàⁿ--sí-ah, m̄-koh, lí sio-siāng ták tang lóng chàì goá lâi ká a-kong kap a-má ê bōng piàⁿ hō chheng-khì-tam-tam, chiah kam-goān tng--khì, ū-sí lí khoàⁿ bōng-chhiú ah-sī bōng-ku ū pit-sūn, Chheng-bêng ê sî lí tō ē chah âng-m̄ng-thō, soa-á, chúì, lâi ká boah-boah-pó-pó--leh, phah-sng sī beh hō a-kong in tōa khah sù-sī--leh. Thâu-chit-kái lí chhōa goá lâi ká a-kong kap a-má in pōe-bōng ê sî, goá sim-koaⁿ-thâu tō chin giâu-gí, m̄-chai sī án-choáⁿ in ê bōng-pài téng-kōan, kan-na ū lí kap goán hiaⁿ-tī-á ê miâ, goán toā-peh, saⁿ-chek, sì-chek in ê miâ lóng bō khék tī bōng-pài téng, hit-chūn goá m̄ káⁿ o-péh m̄ng, lí iáh m̄-bat kóng, kàu-kah lí koè-sin, kiau a-hiaⁿ khi kng pò hù-im ê sî, goá chiah chai-íáⁿ goán toā-peh chū sè-hàn tō pun--lâng, saⁿ-chek siàu-liân ê sî tō koè-sin, sì-chek hng chio, goán hia chék-péh--ê, lóng tòe in lāu-bó



sèⁿ, lán chit thiāu chhun lí l ê, chiāⁿ-chò toaⁿ-teng-koè-tāi.

Chēng lí lī-khui, bák-chit-nih kàu-taⁿ mā 20 gōa tang --ah, m̄-chai lí tī hia hó--bô? Chit-chām-á siāng-chāi lóng koh ē siōⁿ--tiòh-lí, koh-khah sī tī àm-mê, keⁿ-chhim-iā-chēng ê sī, ē siōⁿ hiàng-sī kap lí chò-hoé ê jīt-chí, siōⁿ lí thoa-boâ ê it-seng, l liáp sim-koaⁿ tō chhin-chhiōⁿ lí bōng chēng ê Ti-bó-leng-á, kā lí hioh-khùn ê só-chāi tíⁿ kah jû-chháng-chháng kāng-khoán.

Lí kám ē kì é hit chiah āu-ku ū l tē toā-toā-phiⁿ thih-kè ê lâu thih-bé? Goá sè-hàn ê sī, siāng-chāi khoàⁿ lí khiā i khi chò-kang, āu-ku hit tē toā-toā-phiⁿ ê thih-kè sī lí chài ke-si-thâu-á leh ēng--ê, ū l kái lí chài goá beh khi Thò-á-liâu kng siu-siâu, hit-chūn goá sè-hàn, kha bô-kàu tng thang táh tī chhia-lián-á tióng-ng ê hoàiⁿ-koaiⁿ, 2 ki kha tī chhia-lián-á piⁿ tōng-tōng-hàiⁿ, bô-gōa-kú, kha tō khi hō chhia-lián-á ká --tiòh-ah, goá thiàⁿ kah beh sí, m̄-koh, m̄ káⁿ ai, á lí ká-ná mā m̄-chai, chò lí khiā, lō-boé tng lâi kàu chhù, a-bú khoàⁿ--tiòh leh m̄ng, lí chiah chai--ê, liáu-āu, lí khi bé l tiâu chin chho ê ân-soàⁿ, kā i áu chò oáⁿ tò-khap ê hēng, koh tī siang-thâu tui--loài ê boé-liu áu l ê khang hō goá thang táh, piān-nā beh chài--goá chìn-chēng tō kā phóah tī thih-kè-téng, án-ne lâi goá tō bē koh hō chhia-lián-á ká tiòh kha--ah.

Sè-hàn ê sī, lán tau chin sán, sin-khu put-sī to tē pōng-chí, khoàⁿ gín-á-phoāⁿ leh chiáh si-siù-á, lóng ū-kàu him-siān--in-ê. Ū l kái, chham chit-kóa gín-á-phoāⁿ chò-hoé khi

Kiām-chúi-khe piⁿ leh koán tō-peh-á, chhit-thô kú ták-ê lóng leh hoah chhùi-ta, chiāⁿ tú-hó, bô gōa hng hia tú ū l khu lāng chhah āng-kam-chiā ê kam-chiā-hng, ū lāng tō hán kóng beh khi thau at, goá giàn-thâu giàn-thâu, mā tòe lāng khi, m̄-chai kám sī chhát-chheⁿ leh pāi, goán l lāng at l chat liáu, soah khi hō kam-chiā-hng ê thâu-ke tng--tiòh, hit-ê thâu-ke khoàⁿ-tiòh goán leh thau at i ê kam-chiā, khi-phut-phut, oān-nā jiáng oān-nā cháu beh lâi liáh--goán, goá sī lâi-té siōng sè-hàn--ê, cháu siōng-boé, l-tiap-á-kú, goá tō hng chang--tiòh-a. Kam-chiā-hng ê thâu-ke kiò goá chhōa i khi lán tau, kóng hit-chām-á kam-chiā hng sng-tng chin chē, ài goá chóng poê, lí tō iang goán jī-ko ê hāu-seⁿ, goá ê ko-piáu-toā--ê, khi kap kam-chiā-hng ê thâu-ke chhiâu, soah-boé , l chat kam-chiā poê lāng 5 pah khor, á goá ē kì chit lí hit-chūn kng chò-kang l goeh-jit ê kang-chiⁿ mā chiah 5 chap khor-gin niā-niā, āu--lâi, thiaⁿ kóng sī khi hō goán hit khor ko-piáu-toā--ê piah--khi, tō sī lāng kóng--ê “Goē-seng chiáh bó-kū, chhin-chhiōⁿ ti-bó leh pō tau-hū” m̄-koh, lí chai-íaⁿ chit hāng tãi-chi liáu, iáh bô khi chhōe goán hit-ê ko-piáu-toā--ê thó i àm--ê hia ê chiⁿ, tian-tò kiò a-bú soah-soah--khi, kóng chiⁿ koh thàn tō ū, liáu-chiⁿ siu-chai koh ē-tàng bat l ê lāng, án-ne mā tát--a.

Kāng thau at kam-chiā ê tãi-chi lí iang lāng “siu-soah” liáu-āu, ū l kang e-àm goá leh siá siók-tê, lí cháu lâi goá ê pāng, kiò goá kā tah tī chheh-toh-á thâu-chēng, téng-thâu siá “Lé Gī Liām Thí” hit tioⁿ choá thiah--loài, pháitⁿ-chhèng-

chhèng kā goá kà-sī kóng “Thák-chheh-lâng nā m̄-chai liâm-thí, he chheh sī thák tī kha-chiah-phiaⁿ--ê-lah, bô-hāu--lah, án-ne lín pē chhê-lō-phoê hō lí thák-chheh beh chhòng-sáⁿ, bián thák--ah-lah, kap lín pē lâi-khì chò-kang khah-iáⁿ--lah, thák sáⁿ chheh, sià-si-sià-chèng.” Hō lí án-ne kà-sī liáu-āu, ka-tī sim-koaⁿ-thâu ū-kàu kiàn-siàu, mā chai-iaⁿ lí chok kan-khó-sim, kui-ê lâng ná-chhiōⁿ chiú-chùi hng kōaⁿ chúì phòà cheng-sîn käng-khoán, āu--lâi goá tō m̄-bat koh-chài chò hit khoán hō lí sià-si-sià-chèng ê tãi-chì--ah. Chit-pái lí bô kā goá tiáp, hō goá chai-iaⁿ ka-tī chò m̄-tiòh tãi-chì, ka-tī chai thang kái, khah-chá nā-sī tú-tiòh chit khoán tãi-chì, chēng-chá tō hō lí siu-lí kah kim-sih-sih--ah. Ê kì chit goá thák kok-hāu-á 4 nî--ê hit-chūn, bat kap keh-piah ê gín-á-phoāⁿ oan-ke, chhò-chhiú kng phah kah thò-hoeh, hit kái hō lí tiàu tī nî-chiⁿ-kha tiáp kah bô lâng káⁿ chiàm, mā-sī āu--lâi chhōa-bó seⁿ-kiáⁿ liáu, chiah chai-iaⁿ lí ê kan-khó-sim, sui-bóng lí kà-sī--goán ê sī chin chhō-chhân, mā koh hō goán bô pìⁿ pháiⁿ. Kóng tiòh lí kā goán kà-sī ê tãi-chì, m̄-sī kóng lí bē thiàⁿ gín-á, chhûn liông-sim kóng, lí sī 1 ê chin thiàⁿ gín-á ê sī-toā-lâng. Kám ē kì é ū 1 kái lí bé chhit-thô-mh-á hō lí hit 2 ê pó-poè-sun? Siáⁿ-mih tèk-piat ê jit-chí, goá taⁿ mā bē kì--ê-ah, goá kan-na ē kì chit ū 1 kang lí koāⁿ 2 ê toā kha choá-lok-á, 1 kha lóng lok 1 chiah tàu tiān-tī tō ē cháu, koh ē “ōⁿ-iⁿ~,ōⁿ-iⁿ~” án-ne tân ê kéng-chhat-chhia, khoáⁿ lí kiau lí hit 2 ê pó-poè-sun sng kah hiah hoaⁿ-hí, goá sim-koaⁿ-thâu mā chok sio-lō, siōⁿ kóng

ū sun thang hām lí sng, án-ne goán tòh-ài khah chiáp tng khi khoáⁿ--lí-ê, bô gí-gō, keh tang lí tō tiòh gām, koh sī boé-kî, ah! Thiⁿ-kong-peh--a ná-ē án-ne leh kā lán chhòng-tī--leh?

Á nā kóng tiòh lí tùi goán hia piáu-toā--ê, liông-sim kóng chò lâng tiōⁿ--á-ê hán-tit ū lâng chhiōⁿ lí hiah ū chēng-gī--ê lah, bók-koài lí hia sun-á lóng chok kā lí o-ló. Tī goá ê kū siông-phók-á lâi-té, ū 1 tioⁿ lí kap goán hia piáu-toā--ê tī khang-khòe-tiōⁿ chò kang ê sī tâng-chê hip ê siōng, Chheng-san--á, Ōng--á, Tông--á chit kúi ê piáu-toā--ê siàu-liân ê sī lóng bat lâi lán tau tóa, kin lí òh thô-chúi, chit-má in ták-ê lóng-sī chiōⁿ-kioh ê lāu-sai--a, in ê gín-á sī-sè mā lóng chhiāⁿ kah put-lí-á ū chhut-thoat, só-ti, ták-kái nā tú--tiòh, in lóng chok siàu-liām lí tùi in ê un-chēng, lóng kóng lí hó-lâng chá sí, bô khùiⁿ-oah--tiòh, Thiⁿ-kong chiāⁿ bô kong-pêⁿ.

Kóng tiòh che, ū 1 ê lâng eng-kai sī lí siōng oàn-thàn --ê, lí kā goán toā-ché kè hō--i, koh khan i òh chò thô, hō i ū chit-sin-khu kang-hu thang kap lâng khiā-khí, hō i ū lâng m̄-mi-chiⁿ-chiⁿ leh kā tàu thàn, tàu táⁿ-chah 1 ê ke, koh chhiāⁿ-ióng 1 tùi sī-sè, siáng chai-iaⁿ i m̄-nā bô hó-hó-á thiàⁿ-sioh goán toā-ché, koh tī goā-kháu cha-bó 1 ê kau koè 1 ê, pàng goán hit-ê kè--i liáu sin-khu tō tài chēng-thâu ê toā-ché, chit-si-lâng hō pēⁿ-thiàⁿ tīⁿ-tiâu-tiâu, chit-si-lâng hō kan-khó leh kā thoa-boâ, chit-si-lâng kō bák-sái chò p̄ng thun leh koè-jit, kàu-taⁿ 1 ê lâng hng tòng-chò kê, hng tàn tī an-

ióng-tīⁿ, chhiōⁿ bô-lâng-ê án-ne, kù-chhāi goán toā-ché koè hit khoán beh sí sí bē khi, beh oáh oáh bē loh, kō-toaⁿ o-àm bô bîn-á-chài ê jít-chí. A-pà! Lí nā chai-iaⁿ chia-ê tãi-chì, goá siōⁿ lí tēng-kui ē chok kan-khó, chok kan-khó, hó-ka-chài, goán toā-ché ū seⁿ l ê chin iú-hàu ê cha-bó-kiáⁿ, thang kā chhah-khí-chhah-tó, hō a-pà lí khah an-sim á tī hia koè-jít. A-pà! Lí tō m̄-thang khoà-sim--a, sui-bóng lí phō goán toā-ché Tâi-oân-thâu cháu kàu Tâi-oân-boé si-kè leh hō sian-siⁿ khoàⁿ ê sī, goá tú leh chò-peng, tī Tâi-pak chiáh thâu-lō, m̄-koh, goá chai-iaⁿ, hit-chūn sī lí jīn-seng siōng kan-khó ê sī-chām, lí m̄-bián ūi-tiòh lí kā goán toā-ché chò hō--i, ka-tī kám-kak khui-khiàm, he sī lán khoàⁿ lêng ê bák-sek bô kàu lāi, khoàⁿ tāⁿ--khi, tãi-kè khah toā niā-niā.

Ē kī é goá thak ko-tiong ê sī kap lí chò-hoé khi chò-kang--bô? À, goá siōⁿ lí tiāⁿ-tiòh bē kī--ê-lah, soah-m̄-chai chēng kah taⁿ goá lóng m̄-bat kóng hō lí thiaⁿ. Hit-chūn piān-nā hioh-joáh, lí tō kiò goá khi chò lí ê sió-kang, ū tang-sī-á tiòh ak chng-á-chúi, ū tang-sī-á tiòh thuh soa-á hō lí thai, ū tang-sī-á ài mōh âng-m̄ng-thô, ū tang-sī-á ài chhiau âng-m̄ng-thô-soa hō lí thiáp chng-á ah-sī boah piah. Ū chit-kái, lí beh boah goā-piah, kiò goá peh khi kè-téng tàu-saⁿ-kāng, hit-kái sī goá thâu-piàn khiā eng-á-kè, kui kang kha-chhiú-bah phih-phih-chhoah, kiáⁿ tī kè-téng kiaⁿ kah kiōng-beh sí, hit-chūn goá chiah chai-iaⁿ lí chhiāⁿ--goán lóng-sī thàn he ngē-á-chiⁿ, sim-koaⁿ-lāi chok ká-kún, chit-má siōⁿ-tiòh sit-chāi

chok m̄-kam--lí. Koh-khah ū chit-kái , , lòh-kang liáu lí chài goá tng--khi, goá chiah khoàⁿ tiòh lí ê chhiú, kui ki chhiú-kut hō âng-m̄ng-thô kā kah choán chng, à, hāi goá bák-sái kiōng-beh lín--lòh-lāi, chhiāⁿ-kiáⁿ ê kan-khó lí tō án-ne kā thun--loài. A-bú sī l ê chin chheng-khi-siōⁿ ê lêng, hit kang, goá kui sin-khu kō kah lóng âng-m̄ng-thô-soa, bô tī m̄ng-kháu goā poāⁿ-poāⁿ--leh tō kiáⁿ jip thiaⁿ--nih, khi hō a-bú liām, lí thiaⁿ--tiòh, in a-bú kóng “nā-bô hia ê âng-m̄ng-thô-soa, sī beh án-choáⁿ chhiāⁿ chia-ê gín-á-chai?” Goá thiaⁿ--tiòh liáu sim-koaⁿ-thâu koh-khah ká-kún, sī-soā chhut-khi kā tiâu tī sin-khu-téng ê âng-m̄ng-thô-soa kā poāⁿ thó-kák.

Lí chit-si-lêng kai gê-siâu hia chiáh-tâng-chiáh-thih ê “ti-koaⁿ”, só-ti, lí bô sáⁿ ài ín kong-ka ê khang-khòe chò. Ū l kái, mā-sī goá só chai, chit-si-lêng, kan-ná hit kái, lêng lāi kā lí kō-chiáⁿ, lí sioh-chng, bô chài-tiâu kng sī, kō-put-jī-chiong ín--lêng-ê. He sī leh khi l keng peng-iaⁿ ê chàu-kha ê khang-khòe, thiaⁿ lí kóng, hit-ê chú-pān--ê sī l ê siàu-hāu-á, i chhiàng-péh beh kā lí thèh âng-pau, khà lí é iú, lí bē-giàn hō i chiáh, tit-sit--i, lō-boé khang-khòe giām-siu bē koè, lí kam-goān liáu-chiⁿ teng-chò, mā bē-giàn hō chiáh sioⁿ hó, lí chit khoán ngē-khi, ū thng hō--goá, goá nā-sī lí, goá mā ē án-ne chò. Goá chai-iaⁿ lí khoàⁿ chit khoán lêng bô hiān, koh-khah sī Lâm-iōⁿ-chiàn-cheng ê sí, hō lín chia ióng-khiák-khiák ê Tâi-oân-peng phah kah cháu bô lō, lō-boé lóng lāi Tâi-oân hiau-pai-oèh-oèh ê chhát-á-peng.

Kóng tiòh Lâm-iôⁿ-chiàn-cheng, lí siōng-ài kóng hō goán thiaⁿ--ê tō-sī ū chit-chām lín ê chiáh-sit pó-kip tng --khi, tī làm-tē ê chhiū-nâ lāi chò hām-chéⁿ liáh chúi-choá kiau khók-hī hit-ê sim-sek ê khióng-pò-kó, koh-ū lí ka-tī 1 ê lāng ùi 20 tng koán ê kiā-soaⁿ-piah peh jip-khi o-thiⁿ-àm-tē ê soaⁿ-khang--nih kiù tī lāi-té cháu bē chhut--lāi ê peng-á-phoãⁿ, hit-ê kín-tioⁿ khióng-pò ê kò-sū, á hō lí siōng oàn-thàn--ê, eng-kai sī Jit-pún Thian-hông tau-hâng liáu-āu, lí hō hia chhát-á-peng koaiⁿ tī Kng-chiu ê chip-tiong-iãⁿ, bē-tàng tng lāi lán ê kò-hiong, hit khoán hng pàng-sak ê lêng-tī.

M̄-koh, siōng chām-gâm--ê eng-kai sī chiàn-cheng ê sī, lín ták-put-sī ūi-tiòh oáh--lòh ài thài-lāng ê choē-kòà kap jîn-sèng thiàⁿ-sioh sèⁿ-miã ê tō-tek liông-ti, tī lêng-hùn siōng chhim ê sim-koaⁿ-iⁿ-á leh kún-liòng ê sī, hit khoán hām sí-bông leh chhia-piãⁿ, poéh toā-soh, kiau choē-kòà, kiãⁿ-hiãⁿ leh at-chhiú-pà, kui-ê sim-koaⁿ hng thiah chò 2 tè leh chhng-chiáh, thoa-boã, m̄-chai he sī gōa-nih-á chhák-sim-tok-kut --leh, tī hit khoán chha-put-to bô-thang keng ê bû-nāi ê ūn-miã--nih, chia-h nih iáu-siū-kut-sí ê kan-khó-tāi, goá m̄-chai lí sī án-choáⁿ koè--ê? Sui-bóng hia ê chhát-á-peng, chhin-chhiōⁿ lí kóng--ê án-ne, khoáⁿ tiòh lín tō cháu kah beh phún-keng--khi, m̄-koh, ták jít thài-lāng ê sim-koaⁿ sī beh án-choáⁿ ùi choē-kòà--nih tháu-pàng ka-tī ê lêng-hùn, hō ka-tī ê lêng-hùn ē-tàng pēng-chēng, an-sim oáh koè múi chit hun-cheng múi chit bió--leh? Hoãn-sè he sī éng-oán bô hoat-tō pó-thīⁿ

ê sèⁿ-miã kang-chhùi, m̄-koh, goá chai-iãⁿ che tiãⁿ-tiòh sī lí bô kò ka-tī ê sèⁿ-miã, kam-goãn ūi-tiòh chó-kok ê seⁿ-thoãⁿ, chīn lí chò lāng ê pún-hūn ê ióng-khi chhiãⁿ-ióng--chhoài-ê. Só-ti, lí ták-put-sī giáh 1 ki sàu-se khi Thài-pēng-kiò téng sàu lō--nih ê chiòh-thâu, tek-khak sī lí siào-liām hia sio-chiàn ê sí koè-sin ê hiaⁿ-tī kiau tui hia hō lí thài--sí ê bô sio-bat ê lāng ê 1 khoán tháu-pàng sim-lêng ê kiãⁿ-pàng, a-pà, lí sit-chāi oáh kah chin sin-khó--a! Á che sī goá siōng-bô chāi-tiāu kã lí tau taⁿ ê tēng-tãⁿ--lah! Sui-bóng sī án-ne kan-khó-sim, m̄-koh, che sī goá chò lí ê kiãⁿ siōng êng-kng ê só-chāi, lí kam-goãn khō lí ê miã pó-hō lí sim-koaⁿ lāi ê chó-kok, kui-si-lāng lóng bô in-ūi Tái-oân oãⁿ khah-chá hō lín kã jioh leh thài ê lāng lāi kã lán thóng-tī, tō hoán-kháu-keng, kóng lí m̄-sī kam-goãn khi--ê, sī hng liáh--khi-ê, goá chai-iãⁿ--lí, hit khoán kian-sim kō sí lāi thiãⁿ ê ióng-khi, tui lí lāi kóng, tiãⁿ-tiòh m̄-sī hiah-nih -á khin-khó tō ē hoán-hiau--ê. Lí chit-si-lāng kian-sim tui chó-kok ê thiãⁿ, m̄-bat hiō-hoé, hit khoán tui ka-tī ê sèⁿ-miã lêng-hùn hū-chek ê kiãⁿ-pàng, tō-sī lí pàng hō goán hiaⁿ-tī-chí-moē siōng-kài tát ê chhiú-boé-chiⁿ--lah.

A-pà! Koh--nng-jit-á lán tō beh lāi-khi lí ê chó-kok Jit -pún--ah, lán beh chò-hoé lāi oân-sēng lí chāi-seⁿ ê sí ê bāng --ah, lí ū hoaⁿ-hí--bô?

2012.7.16 Tái-lâm O-kiò-á

Tī 夢境 ê 門 chhùi : 地頭物語

The Doorway to Dreams — Tales of the Countryside

Gô, Chèng-jīm 吳正任

1. 蛇仔穴 (chōa-á-hiát)

「南二高」，「田寮」交流道，hāⁿ 過「二層行溪」，chia si-kho-lê-á，古早號做「三層（重）崎」，對面是「大崗山」，nā 彎向東北 pêng，hiàng-sî，kui 片 lóng 是竿蓁，莽藤仔，kap ām-ām ê 竹林；peh chiūⁿ kiā，nā 順「縣道 184」，向東，ē-tàng thàng「káu-in-khûn」「月世界」「古亭」「拍獵埔（鹿埔）」「旗山」；nā tī 半 kiā，tiòh oat 向北，是「縣道 187」，路段號做「新路」，nng 過「南二高」高架橋 kha，進前 1~200 公尺，tiòh 來 kàu「新路仔」部落，庄社後壁 hit 支山，號做「竹頭山」。

根據地方耆老口述，「竹頭山」頂，有一門風水：「老婆仔墓」，是附近「蛇仔穴」曾姓 jîn-ke，老祖媽 ê 墓；曾姓祖先，移墾來 chia，kàu taⁿ，已經 beh 數百冬 ah！Kui 粒「竹頭山」差不多 lóng 是 in 先祖開墾，山頂，sì-kè 插竹仔，插樹薯，種龍眼，soāiⁿ-á，荔枝，接近平地 ê 所在，種 ong-lái，抑 teh 蕃薯…等山產，收成 liáp-chek，ná 來 ná 富額，曾姓後代，開枝散葉，土農工商，皆有所成；kàu taⁿ，in 家族，猶原守 tiâu chiāⁿ chē 山園，算是「作大稽」ê 富戶人家；台灣有一句俗諺：「富（好）額 bē 過三代」，m-koh，「蛇仔穴」曾家，卻「五世其昌」。

「灣崎溪」是原「高雄縣」kap「台南縣」ê 隔界，流 kàu「蛇仔穴」，tng-oat，注入發源自「內門」「木柵」ê「二層行溪（jī-chàn-hâng-khe / 今「二仁溪」）」，兩條溪 tī「蛇仔穴」蛇頭 ê 所在會合，是地理先所講 ê「saⁿ-kap-chúi」



（相交水）寶地。

「蛇仔穴」，位 tī taⁿ「田寮區西德里新路 52 號」，「西龜橋」南 pêng，橋頭一樑足大樑老榕，向南 peh chiūⁿ 十外公尺 kiā 頂，有一叉 T 字路，路邊電線柱，細鐵牌標示「新路高分 42」，（路 kàu chia，小可凸懸，是龍脈領頸），ù 對面小路 chiūⁿ 去，地勢 ná 起去 ná kiā，koh 進前，路彎 koh 隘，彎彎 khiau-khiau，ná 一隻身軀 choài 來 choài 去 ê 大蟒蛇，日頭光 chhiūⁿ bē thàng 樹林，路面罩一層厚 tut-tut ê 竹葉，暗 khâm 陰鬱，bat 地理 ê 風水師講，chit 段路節，號做「siang-bīn-hiám」（雙面險）；龍脈自「竹頭山」斜 chhu lòh 來，kàu chia chiāⁿ-chò 一隻蛇頭形勢，細條山徑，雙 pêng 約 6~70 度 chhu（斜）面，一面斜入「彎崎溪」，一面 chhu lòh「二層行溪」，兩條溪，tī chia 會合環護，連溪水 lóng 自然得，為伊轉彎（tng-oat），形成蛇頭地勢。

終戰了後，政府 bat 計劃，beh kā「彎崎溪」截彎取直，kā 水路 cháⁿ（截斷）切過龍（蛇）脈領頸，受 tiòh 地方人士強力反對，驚破害「蛇仔穴」ê 地理，chiah 取消 chit 項計劃；傳說中，「蛇仔穴」地頭，ná 加添伊 ê 神秘色彩。

2. 潭底洋 • 鹹水草

「潭底洋」，是指（kí）現此時「岡山區」，嘉興，潭底，嘉峰，為隨，四 ê 里 ê 區域；chia 地區

，因為離海平面，kan-na 三公尺 niā-niā，古早（臺灣史前時代），chia 是「鯽仔魚潭」遺址；kàu 清國末，chiah tau-tau-á pūn chiāⁿ-chò 大片沼澤區，koh 因為 chia 土質，含有鹹份，適合生性耐鹹，塗肉濕氣重 ê「鹹水草」傳淡；先民 tī chia 種作「鹹水草」，自「清國」時代開始，kàu「清末」，已經種作 30 外甲地（《鳳山縣采訪冊》）；kàu「日本時代」，已經增加 kàu 80 外甲，kàu 了 1960~70 年代，種作面積，達 kàu 200 甲以上，chit 段期間，ē-sái 得講，是 chia 地區「鹹水草」生產 siōng 大量時期；在地住民講，50~60 年代，一冬 nā 有 3 分「鹹水草」田好收成，tiòh 挺好娶一 ê 新婦，可見，當時草農 ê 利純有 jōa 懸。

「鹹水草」（koh 號做「石草」），ù 種 lòh kàu 收成，大約 100~120 工，一冬收三擺，是 tī 4~6 月，9~10 月，12~隔冬 1 月，以冬季收成 ê 草質 siōng 好；採收 ê si-chūn，beh kāng 時進行分級，通常 lóng 分做五級；1 級：長度 tī 6 呎 4 吋以上；2 級：5 呎 8 吋~6 呎 4 吋（俗稱：cháp-jī-á「十二仔」）；3 級：5 呎~5 呎 8 吋（俗稱：cháp-á「十仔」）；4 級：4 呎 2 吋~5 呎（俗稱：káu-á「九仔」）；5 級：3 呎 3 吋~4 呎 2 吋（俗稱：lák-á「六仔」）；經驗老道 ê 草農，慣習用口訣來教少年後輩，來判斷「鹹水草」ê 等級……「六仔」kàu tō-chài（肚臍）；「九仔」kàu ē-hài（下頰）；「十仔

」kàu bák-bái（目眉），用 án-ni 來區分長度等級，chiáⁿ sòa-phah。

分級好勢 ê 鹹水草莖，ài koh kā 割裂做兩片（phòe）；siōng 早用「鑽針」，插入草莖一頭，正手 gīm tiâu，出力扭；後來 chiah 改用簡易 ê 「分割機台」，割做兩片（phòe）了後，chiah koh 一束一束，ùi 綜頭 ân，披散分開成扇面，khng tiàm 日頭下曝，nā 日頭焮，3~5 工 tiòh 曝會 ta，一般 ték，澹濕 ê 石草，100 斤曝 ta 了後，chhun 約 30 斤實。

「鹹水草」用路 chiáⁿ 闊，尤其是台灣，tī 50~60 年代，工業 iáu-bōe 發達，日常生活 tiāⁿ 需要用 tiòh 「鹹水草」，親像肉販，魚販仔，用伊來肉，kng 魚，綁秧仔，編織茶杯 chū，草帽，手攢袋仔，茭芷仔，甚至編成草帽仔，草蓆仔（柔軟幼滑，清涼好晒，koh 會散發出淡薄仔清芳）；準講是短截，抑草屑仔，mā ē-tàng 摻 lòh 去，軋做飼豬用 ê 豆籮。

早年，「蜂蜜 石草（鹹水草）豆瓣醬」是「岡山三寶」，tòe tiòh 時代變化，塑膠 kap NAI-LÓNG 產品，發達了後，「鹹水草」作用 tāu-tāu-á 被取替；近年來，行過「潭底洋」，雖罔已經無 teh thang 看 tiòh 「鹹水草」ê 影跡，總是，對滯（倚）tī 「潭底洋」ê 住民，抑是 bat 種過「石草」ê 農民來講，hia 窮實是一段值得懷念 ê 歲月！

3 「入虎喉 • 出虎口」

「大崗山」，屬咾咕石地質，山頂 sì-kè，lóng 看會 tiòh 石筍，石柱發達 ê 洞空；chia 內底，khah 出名 ê 是「一線天」，「十八羅漢洞」……等等；窮實，山頂溶洞，m̄-nā kan-na án-ni，「新巖仔」（前山），「舊巖仔」（後山），iáu koh 有 chiáⁿ chē 鐘乳石溶洞，掩蓋 tī 坎坪山壁，無 hō 人發現。

「顏總洞」，位 tī 山頂，近「雷達站」ê 山路邊，電線柱標示「崗頂高分 126」kap 「127」中間，因為洞口向西，臨 lím 斷崖，蔓藤纏繞，tī 清據時期，iáu-bōe 開發，sì-kè lóng 是 ām-sà~sà~ê 樹林，一般庄民，絕對想 bē kàu，有 chiah-nī 隱蔽，不見天日 ê 洞空，bih tī 斷崖間。

清據時代，鳳山縣知府，抽稅過苛，koh 嚴禁入山採竹，民怨日深，引起民眾反抗起義，西曆 1721 年 4 月 19 暗，民兵夜攻「崗山汎」，根據「清國臺灣水陸汎防表」記載：「崗山汎」舊設守備一，把總（清國武官，kap 現此時「少尉」軍階相當）一，兵一百五十五……hit 暝，由「顏」姓『把總』，領兵守備，料 bē kàu，民兵突襲「崗山汎」，喊 phah 喝 thài，聲勢浩大，暗眠摸山寮，一時大亂，chhiⁿ-kông 之間，「顏姓」「把總」，狼狽逃 chiūⁿ 山頂，bih tī chit 口隱蔽 ê 洞空內底，逃過一劫。

事件過去，chit 項消息，tī 民間傳開，因為 chit ê 洞空，救了「顏把總」一命，附近 ê 人，從而 kā

chit ê 洞空，號做「顏總洞」；nā khiā tiàm 洞空口，頭看 chiūⁿ 去，親像一隻前爪躍懸，大 chhùi 開 hāⁿ-hāⁿ ê 猛虎；因為 chitê 洞空，深間 (keng)，空間 (kan) 懸低曲折，洞空後壁面，邊仔，有一 ê 隘隘 ê 細空口，ù 邊仔 mā ē-tàng 出入。

當地流傳一句俗諺：「入虎喉，出虎口」；提醒遊客，nā beh 參觀 chit 口洞空，siōng 好是 ù 腹肚邊，後壁面，hit ê 細洞 (虎喉) 入去，參觀 soah，chiah ù 虎口出來，án-ni，有隱含平安脫險 ê 寓意。

4. 「祖師公」走去宓

昭和 11 年 (西曆 1936 年)，日本政府，tī 台灣各地州廳，推行改變台灣傳統廳堂設置的社會文化運動；kāng 冬 12 月初，tī 「東石郡鹿草庄」，舉辦祖先神主牌放火燒儀式；隔冬起，臺灣總督府，極力勸導民眾，正廳改善 kap 去除民間信仰迷信 ê 作法。

話講 hit tong 時，「多桑」tòa tī 「高雄州」，「田寮庄」，我「三叔公」做「保正」，州廳當 tī 推行「神明升天」(風俗改良) 運動，社 nih 派出所巡查，三兩工 tiòh 來厝 nih 行踏，koh 限時限日，ài kā 正廳，奉祀 (chhāi) tī 佛祖壇頂懸 ê 柴頭尪仔 (神像) 繳出來，照 chit 款 pān-sè，無行動 soah bē-sái 得；有一工，早時晡，厝 nih ê 人 lóng 去園 nih 做 khang-khòe，「三叔公」心掠坦橫，想講，橫直無照

做，恐驚 mā 無法度交代！

Tng 「三叔公」彎去灶跔，beh thèh 番仔火 kap 火引，koh 彎倒 tng，mā chiah kúi 分鐘跔兜，tng 伊翻頭 hāⁿ 過戶碇，踏入護龍，chit ê sī-chūn，hō 人 tiòh 驚 ê tāi-chì 發生 ah！頭一看，tú-chiahíau koh 祀 (chhāi) tī 紅架桌頂 ê 「清水祖師公」，竟然無看影！窮實害「三叔公」chhoah 一 tiò！

消息傳開，kui 庄大細，lóng 感覺怪奇，聚 óa 來，beh 探看，究竟其中有 siáⁿ 玄機？！

終戰了後，隔十數冬，庄跔有錢人家，lóng 重翻新厝，抑是 kā 舊厝拆掉，起新 ê 樓仔厝，「三叔公」ê 後代，mā chhiáⁿ 工 kā 舊厝拆掉 beh 重起，tng-tong 怪手 kā 厝頂 ê 竹管樑柱扳開，哇！驚人 ê tāi-chì 發生 ah！……眾人看 tiòh 一仙，頭手面肉 lak 漆，烏漚 (àu)，褪色水，kui 身軀 kô 一層塗粉，佛衫 mā kháh 一層 la-sâm ê 「祖師公」，宓 (踞) tī 舊厝正身樑柱，大竹管空內底，bih 1~20 冬；hit ê sī-chūn，「三叔公」mā 已經過身 beh 10 外冬 ah！

聽「多桑」講，「三叔公」過身進前，行動不便，倒 tī 眠床，勞碌 chiáⁿ 久，chekám 是 hiàng-sī，tī 無 ta-ôa ê 情形之下，beh 燒「祖師公」，所得 tiòh ê 報應？！

5. 目屎流墓

Ûi 「關廟鄉龜洞」(清據時代，號做「猴洞」

，屬「崇德西里」），「官崙街」入去，向南約 1~2 公里，chit khō lē-á，lóng 屬舊「旗官崙」地界，hāⁿ 過「彎崎溪」，thàng「田寮西德村」，chit 節路段，chit-má 猶原是 5~6 公尺闊，koh oan-oan oat-oat；古早，chia m̄ 是懸懸低低 ê 山崙，坎坪，tiòh 是坑溝，大陷（hām），si-kè 坎坎坷坷，nā 窮實，beh 講 kap hiàng-sī 比，地貌有 siáⁿ 差別？大概 tiòh 是，其中有 kúi 粒山崙，hō 人 lu 平，kā 路邊 ê 坎坪 thūn 成細塊山園，插竹仔，種芭拉，棗仔；其中，有 kúi 仔門 beh óa 1~200 冬，清據時代 ê 古墓，被無知 ê 庄民隳（毀）害，墓龜，墓碑，墓桌，hia 青斗石，早 tiòh 被人偷 thèh kah 斷半滴，連祀（chhāi）tī 墓埕邊仔，pák 馬 ê 石柱，mā 被庄民挖 tng 去，囡 tī 厝角 kóe 做柴架。

「目屎流墓」遺址，óa tī「彎崎溪」北 pêng，約半公里，路邊一 jiah 竹仔園內底，chit-má，chhun 一堆石頭疊懸 ê 土壘，si-khō-lē-á，hō h̄m（茅）仔草 kap 莽藤包覆。

根據「清據時代」，『臺灣水路汎防表』所載，「猴洞口汎」，『舊設外委一，額外一，兵八十一……』；傳講：「旗官崙」，地靈人傑，出過 chiáⁿ chē 位「前峰『排旗官』」，tāk 擺操兵，出 tīn，鑼聲擗 lòh，傳過 kàu 十里外遠溪南 ê「阿蓮庄」，koh khah 怪奇 ê 是，明明開路鑼鼓，tiòhkan-na 擗十二響 nâ-niā……「Khoài，khoài~khoài~」，傳

倒 tng 來 ê 回聲（音），ná 會變十三響？社 nih ê 人，lóng 感覺足怪奇，其中必有緣故？Koh 傳講：有一擺，清國武官騎馬 ùi hia 經過，早 tiòh 聽講，chit 門墓 chiáⁿ 靈聖（會作怪），tiòh 停 lòh，並下令邊仔隨從，hoah（喝）一聲：「隳（毀）！」，無疑悟，hit 門古墓，竟然回一聲：「憑~？」。武官 koh 喝（hoah）一聲：「隳（毀）！」古墓 sùi koh 應一聲：「憑~？」。

有一工，Ùi 外位來 ê 一 ê 地理 sian-á，聽 tiòh chit chān 怪 tāi（事），mā 真好玄，tiòh 庄頭踏踏 leh，社外 sèh-sèh leh，伊發現原來是 chit 門古墓因端，目眶赤，m̄ 願看 tiòh 遮庄社出 gâu（賢）人，tiòh 想計智，beh 破害 chia ê 好地理，遂暗中用銅針烏狗血做 khiò，了後 chit 門古墓 soah 靈氣盡失！自 án-ni，chêng hit 工起，ùi hia-pai（懸大 koh 闊）ê 墓碑頂懸，從而出現一對親像目眶 ê pit 巡，不（put）管時，lóng 垂 lòh 兩 chōa 幽怨 ê 淚痕……

Góa pat sī 5% hit tīn--ê

I Was One of the 5%

Iúⁿ, Ún-giân 楊允言

Sui-jiân í-keng lióh-á ũ sim-lí chún-pī, m̄-koh t̄i-chì hiông-hiông hoat-seng ê sī, iáu-sī kám-kak sim-thâu loãn-hun-hun. Goá tih siūⁿ, bī-lâi saⁿ kò gèh sī m̄ sī ē chhin-chhiūⁿ chiàn-cheng kâng-khoán?

N̄ng tang chêng tú-á oāⁿ thâu-lō lāi-kàu chia, ũ chit-pái chū-ngó kài-siāu: "Ták-ke hó, goá sī sin lāi ê lāu-su, seng-oáh siōng iáu-koh phah-piàⁿ tih sek-èng. Gún tau lí chiá tit-soàⁿ kū-lí t̄i-iok sī 100 khí-lò, tióng-ng hō toā-soaⁿ cháh--leh, nā sái-chhia poāⁿ--kè-lâi, chha-put-to 200 goā khí-lò, m̄-koh goá pêng-siōng-sī sī chē hoé-chhia óng-hoê, chit choá liōng-kí-iok 400 khí-lò. "

Sui-bóng ũi-tō sio-kâng, chóng-sī hō Tióng-iong-soaⁿ-mêh hun--khui ê n̄ng pêng, ũ chám-jiân-á bô kâng ê khi-hāu, kêng-tì,

Kah khong-khì.

Ū-sī-á khoàⁿ-tiòh h̄ng-h̄ng ê soaⁿ, liáh-choè hiá sī sai pêng, theng--chit-khùn-á, chiah hoat-kak tang-sī--á sī ka-kī ê chō-piau chhò-loãn. Tī chiá bô-hoat-tō khoàⁿ-tiòh 17 mí toā-toā ê gèh-niū ùi hái-té phû--chhut-lâi ê kêng-tì, bô-hoat-tō phah-khui thang-á-m̄ng tō khoàⁿ-tiòh Thài-pêng-iūⁿ. Goá sī in-ūi oāⁿ thâu-lō chiah soá lāi se-pō t̄o-chhī ê hui chū-goān í-bîn, chit hòng-ká tō kín lī-khui hiá, t̄ng kàu Hoa-lián tō kám-kak tit-tiòh tháu-pàng, ē-tàng toā-chhùi chhoán-khui. M̄-koh A-lêng kóng i ka-kī chit ê lāng choā n̄ng ê gín-á, ap-lék chiáⁿ toā, goá soah ka-kī tī goā-kháu siau-iáu. I it-tit chek-kék beh sin-chhéng tiàu-tōng lāi T̄i-tiōng, sui-jiân chai-íⁿ ki-hoē bô toā. Só-í hiông-hiông tiàu



sêng-kong, kui-ke-kháu-á beh ùi Hoa-liân poaⁿ lâi Tâi-tiong ê sî, goá chit-sî-kan soah hiông-hiông hun boē chheng-chhó tàu-toé sī tih bîn-bāng iah sī chin-chiàⁿ hoat-seng ah. Khak-tēng tiàu sêng-kong hit kang khai-sí, goá ū saⁿ kò géh ê sî-kan, ài kā poaⁿ-chhù só-ū ê tãi-chì chhui-pâi hō hó-sè.

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Tī Tâi-tiong. Soà--lòh-lâi gún ài chhē kui-ke-kháu-á ē-tàng toà--lòh-lâi ê chhù. Lák-géh-thiⁿ chhiah-iām ê jít-thâu ē, A-lêng kah goá ùi goá hòk-bū ê hák-hāu iân-lō kiāⁿ òng i bī-lâi beh hòk-bū ê hák-hāu, piān-nā khoàⁿ ū khah kah-i ê toā-lâu, tō jíp-khì kā koán-lí-oân m̄ng kóng chiā kám ū chhù beh sè--lâng, chái-khí koán-lí-oân chiah kā gún kóng bô, ē-poⁿ tiông-lâng choā gún khi kâng chit-tòng toā-lâu khoàⁿ-chhù, koán-lí-oân tìⁿ choè m̄-pat khoàⁿ kè gún. Koh ū chit kái, tiông-lâng kā gún kóng, koân lâu sī-iaⁿ kài hó, goán khiā khi thang-á piⁿ, chit khoàⁿ--chhut-khì, lóng sī pát-lâng-tau ê chhù-téng, goân-lâi sī-iaⁿ kài hó tō sī chit ê ì-sù. Kùi--ê kàu khah siók--ê, toā keng--ê kàu khah soè keng--ê, khah sin--ê kàu chiok kũ--ê, hó thêng-chhia--ê kàu chiok pháit thêng-chhia--ê, koân lâu-chân--ê kàu kē lâu-chân--ê, ka-khū chiâu-chng--ê kàu bô ka-khū --ê ... saⁿ kang lâi khoàⁿ 10 kúi keng chhù, khó-lū gín-á ē-tàng hong-piān lī-iōng gún hák-hāu ê chu-goân, āu--lâi sè tī gún hák-hāu piⁿ--á, khah sin--ê, chiok pháit thêng-

chhia--ê, kē lâu-chân--ê, bô sím-mih ka-khū--ê. Koh ū gín-á ài choán-hák, khà tiān-oē khi hū-kīn ê kok-tiong, kóng beh sin-chhéng choán-hák, kàu-bū-chhù kóng í-keng moá-giáh ah, boē-tàng choán. Goá hó-chhùi kā kóng, m̄-koh goá tú-á chiah khà tiān-oē m̄ng hāu-tiúⁿ, hāu-tiúⁿ piáu-sī chin hoan-gēng ..., "Oh! Ân-ne ơ! Goá liām-mi chhiâu khoàⁿ-māi. " Kè bô poàⁿ tiám-cheng, khak-tēng choán ū sêng.

#

Tī Hoa-liân. In-ūi sè ê chhù bô ka-khū, só-í pún-chiāⁿ beh sàng--lâng ê ka-khū chit-má ài lâu leh ka-kī iōng. Khai-sí khi toā-boē-tiūⁿ khioh siuⁿ-á, m̄ng-khiāⁿ chit siuⁿ chit siuⁿ kā toé--khí-lâi, chu sī siōng hùi-khì ê, beh phiaⁿ-tiāu sít-chāi m̄-kam, nā chah--kè-khì koh hoan-ló bô-tè tún, saⁿ keng sī keng, toé pah goā siuⁿ ê chu--khí-lâi, chhun--ê liōng-kī-iok ū 20 siuⁿ ê giáh tō sàng--lâng iah-sī hoē-siu. Chu ū-iaⁿ sī thak-chu-lâng ê kê, ná chéng-lí sī ná tih oàn-thàn, chu boé hiah-nī choē beh chhòng siàⁿ, sui-jân goá chai-iaⁿ tak pái khi chu-tiām khoàⁿ-tiòh chhù-bī ê chu chhiú tō ngiau-ngiau. Chu khah chhìn-chhái bô-iàu-kín, oáⁿ-poāⁿ tō ài iōng choá chit tē chit tē pau hō hó-sè siuⁿ-á lâi ê phāng mā ài kā seh hō bát, siuⁿ-á hong--khí-lâi liáu-āu, téng-bīn oē chit tē phò--khi ê po-lê poe-á, koh siá "sió-sim poaⁿ-ūn". Sok-ka tū-á lâi-toé chiⁿ saⁿ, liáu-āu iōng thè-phù khơ chit lìn, thih-kè-á kah chơ-háp chu-tū

lóng kā thiah-khui, sùi ê sùi ê pian-hō, chiah boē kàu sî-chūn tàu boē khí--lâi. Saⁿ, sî lé-pài tō án-ne kè-khì, ták-kang lóng chéng-lí kah oai-io, goá khoàⁿ ē chhut gín-á mā siān-tàu-tàu, ūi-tióh beh kó-lē in, goá kā in kóng, nā khah chá chéng-lí, lán lí-khui Hoa-liân chìn-chêng ē-tàng poah chít kang khi hái-iûⁿ kong-hng sng--chít-ē. Khó-sioh chít-ê iok-sok kàu-bé pēng bô sít-hiān, kan-na tī lī-khui Hoa-liân chêng nng kang ê àm-thâu-á, chhoā gín-á khi hái-piⁿ koh khoàⁿ chít-pái Thài-pēng-iûⁿ ê bīn-iông, chít-ê in chū soè-hàn khoàⁿ tō chiāⁿ koàn-sì ê keng-tì. Siūⁿ-khí kè-khì nng tang, in-ūi chin kiaⁿ tō beh poaⁿ lī-khui chiā, kiàn-nā lé-pài ē-pơ thiⁿ-khi boē báí, tō chio gín-á khiá không-bêng-chhia iân hái-piⁿ ê chū-hêng-chhia-tō khiá khi Chhit-chhiⁿ-thâm, khi khoàⁿ hī-chhī-tiūⁿ tú-á liáh--khí-lâi ê toā bé hī, khi chhā-hī phok-bút-koán chhi-chiáh sî-siù-á. Chit toāⁿ lō, mā sī goá iáu tī Hoa-liân kà-chu ê sî, siōng-pan thiau-kang khau--kè-lâi ê lō, ū-sî sī sái-chhia, ū-sî sī khiá không-bêng-chhia, tī Chhit-chhiⁿ-thâm ê kóng-tiūⁿ thêng chấp hun-cheng, khoàⁿ toā-hái, thèh pit-kì phō-á chhut--lâi kā kin-á-jit ài choè ê khang-khè tiâu-liát--lòh-lâi, toā-chhùi choán-khui liáu-āu, chiah chún-pī jip-khi hák-hāu.

#

Chhiáⁿ poaⁿ-chhù kong-si lâi kó-kè, iok-tēng lâi poaⁿ-chhù ê sî-kan, lóng-chóng ài saⁿ tái thō-lá-khù, só-ū bô sàng--lâng, bô tàn-tiâu ê mngh-kiāⁿ, lóng ài choè-chít

-pái pha kè Tiong-iong-soaⁿ-mèh khi Tái-tiong. Poaⁿ-chhù hit chít-jit, thō-lá-khù sái kàu mngh-kháu ê sî, gún ê mngh-kiāⁿ iáu-bē lóng-chóng khoán hó. Sai-hū kha-chhiú chin mé, chít hāng chít hāng it-tít poaⁿ chhut-khi, chhong-pōng chi-kan boē hù kau-tài, ū ê toé choè chít siuⁿ beh tàn-hiⁿ-sak ê mngh-kiāⁿ tō án-ne hng chài khi Tái-tiong. Sai-hū kā goá kóng, sî-sî-kak-kak ê mngh-kiāⁿ lóng bô bñn-toê, siōng phái thiáp--ê sī nng--ê koh bô sî-kak--ê, chhin-chhiūⁿ tiān-hong kah không-bêng-chhia. Chit-siaⁿ phái thì-thâu--ah, in-ūi gún tau sî ê lāng ū poeh tái không-bêng-chhia, tiān-hong ū chấp ki. Khò-sè chhù-keng toā-keng boé mngh-kiāⁿ bô tih khó-lū, chít-má ài choè koat-tēng, chí-hó lâu nng tái không-bêng-chhia, āu-jit chiah tng-lâi chhú-lí, kiá hé-chhia hē-ūn khi Tái-tiong. Thō-lá-khù mngh-kiāⁿ tháh kah koân-koân, chít chhia tháh móa liáu-āu koh oāⁿ lēng-goā chít chhia, tháh hó liáu-āu, sî tiám-cheng tō án-ne kè--khi ah. Sai-hū kóng, in seng tng-khi koh kā mngh-kiāⁿ thiáp hō khah hó-sè, hioh-khùn--chít-ē, soé sin-khu, àm-tng chiáh-pá liáu-āu, tō beh sái Tiong-huiⁿ kè--khi, iok bñn-á-chài lák tiám kàu. Goá hoan-thâu khoàⁿ khang-khang ê chhù, kè-khi 16 tang keng-êng ê ka-hng, tō kàu kin-á-jit ùi-chí. Hoan-hù gín-á hip-siōng ê sî ài ū chhiò-bñn, kā chít chít kó-gèh khoán mngh-kiāⁿ ê kan-khó pàng boē-kì, siūⁿ lán chìn-chêng tī chiā só-ū bí-hó ê kì-tí, chún-pī beh ngiā-chih sin ê seng-oáh. Goá thâu-

khak lāi-toé phū chhut chiáⁿ choē hêng-íáⁿ, chit ê lāng chē hé-chhia lāi chiá ín thâu-lō; lé-pai sí chit-keng chit-keng kok-hāu lòng jíp-khì m̄ng in kám ũ beh chhē lāu-su, kàu A-lêng sūn-lī tiàu--kè-lāi; kiông-liát hong-thai lāi bô siáⁿ káⁿ khùn, tī thàu-chá 4 tiám goā keng-lék tiòh hong-thai tiong-sim keng-kè, té-chiām ê kè-tēng bô hong bô iô, kan-na khoàⁿ-tiòh sih-nah; ũi-tiòh beh hō 3 hē ê A-hông koan-chhat súi-koe, thiàu lóh-khì pí lāng khah koân ê lō-piⁿ âm-khang khi liáh, soah hiám-hiám-á peh boē chhut--lāi; àm-sī ùi Tâi-tang sái-chhia tng--lāi ê tiong-tô, khoàⁿ-tiòh Thài-pêng-iūⁿ gēh-niū phū-kng ê kám-tōng; gín-á hì-iām toā tīⁿ, jíp-khì kò gín-á chēng kín chông khi hák-hāu chioh toā phō ê chu jíp-khì thak; khi Tâi-pak khó phok-sū-pan chu-keh-khó chēng kúi kang, Lêng-ông hong-thai kā toā phiⁿ po-lê chhe phoà, boē-hù siu-lí, seng iōng hái-pò-choá kô--khí-lāi tō chhóng-chhóng-pōng-pōng koáⁿ khi Tâi-pak; phok-sū lūn-būn siá boē chhut--lāi ê sí, cháu-khì pò-miá 300K, 19 tiám-cheng lāi óng-hoē Lí-hi-thâm kah Lók-íá, tng--lāi súi sán 3 kong-kun, ũi-tiòh khèng-chiok A-hông kok-hāu pit-giáp, kah i iōng 5 kang ê sí-kan khoân Hoa-tang; ...

Chin-chiáⁿ ài lī-khui ah. Âm-thâu-á kā chhun--ê sūi-sin ê m̄ng-kiáⁿ khoán hó chiūⁿ-chhia, chin-chiáⁿ ài lī-khui ah. Kiaⁿ bó-kiáⁿ ē hìn-chhia, só-í kiáⁿ Sô-hoa chiap ko-sok-lō khi Tâi-tiong. Chit toāⁿ sí-kan ũi-tiòh poaⁿ-chhù,

sin-thé kah cheng-sín lóng chin phî-lô, m̄-káⁿ koáⁿ-lō, iân-lō sái iân-lō hioh-khùn. Kàu Tâi-tiong sè-chhù ê só-chāi, í-keng poàⁿ-m̄i chit-tiám-poàⁿ, pho hó chiām-sí ê bîn-chhng, seng hō gín-á khùn, kā chhia-téng ê m̄ng-kiáⁿ poaⁿ--khí-lāi, kan-tan chéng-lí--chit-ē, í-keng saⁿ tiám ah.

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Thàu-chá 5 tiám kín khí-chhng, kan-tan chiáh chit-ē m̄ng-kiáⁿ, tih-beh 6 tiám ê sí, thō-lá-khù tō kàu-ūi ah. Lóh-hè ê sí, sok-tō pí cha-hng tháh-hè ê sí ke chiok kín, khó-lêng sī tháh-hè ê sí ài siūⁿ khoàⁿ beh án-noá tháh khah hó-sè, m̄ng-kiáⁿ poaⁿ--khí-lāi ê sí, chit khai-sí koh ũ hoat-tō kā sai-hū hoan-hù kóng che ài khng tó-ūi he ài khng tó-ūi, kè bô goā-kú, í-keng boē-hù in poaⁿ khí-lāi ê sok-tō, chí-hó kù-chāi i khi. 3 tiám-cheng liáu-āu poaⁿ hó ah. Kā sai-hū pò ài án-noá kiáⁿ ē-tàng chiap tiòh tng-khì Hoa-liân ê lō, tng kàu chhù, hoat-hiân liân ke-lō to ũ khùn-lân. 1 kang āu, chhù-lāi ē-tàng kè-lō. 3 kang āu, thih-kè-á kah chō-háp chu-tū lóng chō hó, chhāi tī piah-piⁿ, m̄ng-kiáⁿ khng moá-moá, khah pin ê toā-hāng mih, seh tī kè-á tū-á āu-piah ê phāng. 7 kang āu, seng-oah í-keng khah chēng-siōng ah, sui-jiân chit-poàⁿ í-siōng ê siuⁿ-á iáu-bē thiah-khui. Goá kā chit-koá chu-tū poaⁿ khi gián-kiù-sek, tháh kah kiông-beh tú-tiòh thian-pōng, án-ne chiah ē-tàng poaⁿ khah choē ê chu khi hiá khng. 30 kang āu, m̄ng-kiáⁿ chéng-lí kah chha-put-to ah, sui-jiân

chiâⁿ choē mingh-kiâⁿ chhē bô siáⁿ ũ, khng ê ũi lóng bô-kâng ah. Bó-kiáⁿ lóng khai-hák ah, phah-piàⁿ sek-èng sin ê tông-òh, sin ê tông-sū. Bīn-chheh téng-bīn, nā khoàⁿ-tiòh pêng-iú thê-khí Hoa-liân ê chióng-chióng, goá ē chin hoaⁿ-hí lâi lâu-oē, ká kóng : 1 kó-gêh chêng, goá iáu-sī Hoa-liân-lâng. Āu--lâi pìⁿ-choè : 3 kó-gêh chêng, goá iáu-koh toà tī chia. Koh āu--lâi, kám-kak lī hiá jú-lâi-jú hng, soah bô siáⁿ káⁿ lâu-oē ah, chhun chhih chán. Sè chhù ê só-chai chhia-ūi pháit thêng, só-í chiām-sī ká chhia thêng tī hák-hāu. In-ūi kiaⁿ bô tè thêng-chhia, pêng-siông-sī nā chiáh-png, tō chhē kiâⁿ-lō ē kàu ê só-chai chiáh. A-lêng lâi chiá liáu-āu tō khah m̄-káⁿ sái-chhia, chìn-chêng tī Hoa-liân, chí-iàu khoàⁿ-tiòh soaⁿ iah-sī hái, tō chai-iaⁿ hong-hiòng, chit-má bô chit-khoán lō-phiau thang-hó àn-nāi.

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Goá kám-kak ē chhut gín-á lâi chiá liáu-āu, sim-chêng ũ khah kín-tiuⁿ. Chìn-chêng tī Hoa-liân thak kok-tiong ê sí, ē-pơ lóng sī 5 tiám-poàⁿ chó-iū tng kàu chhù, ũ chit-pái thê-chá 20 hun-cheng kàu chhù, A-lêng mng i sī án-noá thê-chá tng-lâi, i kóng in-ūi lòh-hō, chiáu-á lóng bih--khí-lâi, só-í thê-chá, hit-chūn gún chiah chai-iaⁿ, pàng-òh ê sí, A-hông ē ka-kī poah 20 hun-cheng tī Bí-lūn-khoe chhut-hái-kháu choè chū-jiân koan-chhat. Goá siūⁿ, tō-chhī khó-lêng mā ũ chit-koá koan-chhat ê ki-hoē, kè bô goā-kú, gún hoat-hiân sè ê chhù hū-kūn ê

Múi-chhoan toā pài-chúi-kau, àm-thâu-á ê sí ũ bit-pô pe --chhut-lâi, A-hông khoàⁿ chit-piàn liáu-āu, bô koh thê-khí siūⁿ-beh khoàⁿ, goá siūⁿ sī in-ūi chhàu-chúi-kau-á ê bī sit-chāi bô-hoat-tō hō lâng ũ chhù-bī. A-chhái khai-sí siá phoe kah chìn-chêng Hoa-liân ê kok-hāu tông-òh liân-lók, 1 lé-pài siá kúi lō tiuⁿ. Tú lâi poàⁿ kó-gêh ê sí, goá mng i tui Tâi-tiong ũ sím-mih kám-kak, i kóng : Chhia ũ-kàu choē ! Ū-iaⁿ lah, m̄-nā chhia ũ-kàu choē, kī-sit, goá ták-kang lóng ē khoàⁿ-tiòh bô chun-siú kau-thong kui-chek ê chhia, tú-á piàn âng-teng, paⁿ 1 siaⁿ, ka-sok chhiong--kè-khì, mā ũ chin-choē o-tó-bái, âng-teng thêng--lòh-lâi, khoàⁿ lêng-goā hit hiòng bô chhia, pū--chit-ē tō chhiong--kè-khì, chhiⁿ-teng kiâⁿ pan-bé-soàⁿ ê sí, chit-koá chiáⁿ-oat ê chhia mā bô beh niū lâng. A-lêng kám-kak chóng-sng ē-tàng ká tâng-tàⁿ pàng--lòh-lâi, i kóng chit-ê lâng ka-kī chhoā gín-á ê ap-lék sit-chāi chiáⁿ toā. Chit-ke thoân-îⁿ ê kám-kak khak-sit chin hó, goá mā bián koh ták lé-pài tēng chiok oh tēng ê hé-chhia-phiò óng-hoē Tâi-tiong kah Hoa-liân. Chóng-sī i ê sin hák-hāu tng tih kiám pan, bô goā-kú tō ē pìⁿ-choè chhiau-giáh ê kàu-su, kè-siok chhē sin hák-hāu. 10 kúi tang chêng, tãi-choan hāu-tīⁿ it-tit cheng-ka, goá èng-kai sī siū-ek-chiá, khi Hoa-liân ê tē-si tang chhē tiòh goá tī Hoa-liân ê tē-gō ê thâu-lō, ki-sút hák-tīⁿ ê kàu-chit, hit-chūn hāu-tiúⁿ ká gún kóng, kū-ni ê chhut-seng jín-kháu, í-keng pí tãi-choan hāu-tīⁿ chit-tang chio ê hák-

seng khah chió, 18 tang lín ē biān-lím gúi-ki. Bô gí-gō kan-na 10 tang, hák-hāu ē hák-seng-sò kàng kàu chhun siōng choē hák-seng ē sí ē si-siāⁿ í-hā, chí-hó soán-ték lī-khui Hoa-liân, pìⁿ-choē siū-hāi-chiá. Chóng-sī jîn-seng tú-tiòh ài tng-oan, jī-chhiáⁿ m̄-chai beh oan khi tò-ūi ē sí, mā chí-hó siong-sìn thiⁿ-kong-peh ē kā lán ín-chhoā kàu khah hó ē kiát-kó.

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Goá siūⁿ-beh kái-piàn gín-á ē sim-chêng, iok chít-ê lé-pài ē chái-khí 6 tiám, thàn bô sím-mih chhia ē sí, kui-ke kháu-á khiâ không-bêng-chhia kā chū-hêng-chhia-tō khau chít-lín. Khiâ tng-lâi liáu-āu, A-hông kā goá kóng, lō hiah-nī báí, ná ē kiò chū-hêng chhia-tō, chít-tiám-á to bô siūⁿ-beh koh khiâ. Goá bô sí-sim, koh chhē 1 kang lé-pài, sái-chhia ùi Tiong-káng-lō tít-tít khi, khi kàu Tâi-tiong-káng, koh óng pak khi Ko-bit sip-toē khi khoàⁿ hái. Tng-lâi liáu-āu, in kóng hái ē sek-tì bô káng-khoán. Kî-sit goá mā án-ne jīn-úi. Āu--lâi goá hòng-khì ah. Goá khi chhē tiòh chít tiuⁿ Thài-pêng-iūⁿ si-koa-choeh ē hái-pò, kā tah tī gián-kiù-sek lâi-toé, hái-pò ē poē-kéng sī Thài-pêng-iūⁿ, ū-iaⁿ sī Thài-pêng-iūⁿ ē sek-tì. Tng ū chít pái, A-hông kā gún kóng, i hoat-hiān in pan chin-choē tông-òh kéng-jiân tùi tãi-chū-jiân hiah-nī bô khài-liām, Goá kā kóng, só-í lín ài kám-un lín soè-hàn ē sí-chūn, ū ki-hoē toà tī Hoa-liân, ū ki-hoē khoàⁿ chhân-kap-á, khi pò tiū-á, khi bán sng-súi,

khi khoàⁿ Thài-pêng-iūⁿ, khi khiâ không-bêng-chhia khoàⁿ chiáu-á, khi bán tha-má-tò, hō lín ē seng-oáh pí lín ē tông-òh ke chiok hong-hù. Goá soà lōh-khì kóng, Tâi-oân lóng-chóng 2300 bān lāng, kī-tiong, tang-pō ē Gí-lân, Hoa-liân kah Tâi-tang ka--khí-lâi ū chít-pah chấp kúi bān lāng, sng-sng--leh chha-put-to 5%, lín khoàⁿ, hiah-nī khoah ē só-chai, kan-na toà 5% ē lāng, lán koh pat sī 5% hit-tīn ē, lín ē-sái kā hit-chūn ē kì-tí khng tī sim-lāi, chít-má lín khah toā-hàn ah, lâi-kàu se-pō, kah 95% ē lāng seng-oáh, kēng-cheng, kám-siū khah chin-sit ē Tâi-oân. Sui-jiân sī kā gín-á kó-lē, chóng-sī kóng soah liáu-āu, soah liòh-á kám-kak-tiòh chít-si-á ē ūi-hām. 16 tang chêng, saⁿh-tiòh Hoa-liân ē toā-soaⁿ toā-hái, hòng-khì Tâi-pak kong-bū jīn-oân ē thâu-lō, tián-khui chít-toāⁿ goá siⁿ-miā tiong bô siáⁿ ún-tēng m̄-koh cheng-chhái chhì-kek ē seng-oáh, chít-má ūi-tiòh thâu-lō, soah pít-su ài hòng-khì tong-chhoe-sī ē kian-chhī, lī-khui kiàn-líp 16 tang ē ka-hng. Chóng-sī goá ē-kì--tit, tī goá siⁿ-miā khah cheng-hoā ē sí-chūn, goá pat sī 5% hit-tīn--ê.

當台獨 ián 倒華獨——正義 kap 勇氣變奏曲

When TÂITÒK overwhelmed CHAITÒK:
Transformed Variations on “the Justice” and “the Courage”

Koeh, Iàn-lîm 郭燕霖

2014年3月12，南台巿市長賴皮桑宣布制定「313」是「南台巿正義 kap 勇氣紀念日」，南台巿市民王登輝非常不解，ná-ē kā 二二八烈士「湯清德紀念日」烏龍 sêh 桌換做「南台巿正義 kap 勇氣紀念日」leh？王登輝 tī FB 頂面 chhōe 資料，1 kóa 有志討論後，王登輝 àuh-táuh-á 了解，知影賴皮桑心內 ê 痛苦……

賴皮桑 tī 2016年2月28 hit 工參加二二八烈士湯清德追思會，公開表示慎重研議制定313湯清德紀念日。事後，賴皮桑心內真艱苦，其實伊 m̄ 是真心 beh chhòng 湯清德紀念日，但是公投護南台聯盟竟然當真，公投護南台聯盟透過非武力抗爭微調湯清德紀念公園內支那民族主義黨黨父孫大砲銅像後，賴皮桑 kap 支那民族主義黨市議員洪玉凰討論參詳後，決定比照前南台巿市長施明雅定水萍塢公園做「公道正義公園」kā 二二八烈士「湯清德紀念日」烏龍 sêh 桌換做「南台巿正義 kap 勇氣紀念日」。

賴皮桑市長因為市政經驗不足，委託陳美女士作南台巿秘書長，陳美女士 m̄ 知影「公道正義公園」路尾 tī 南台巿前市長張燦宏任內正名做水萍塢公園，bē 赴 pass 南台舊聞 hō 市長，致使賴皮桑市長 hō 支那民族主義黨市議員洪玉凰騙 m̄ 知。賴皮桑市長 koh 拜託榮三時報南台版記者，千萬 m̄-thang 報不利南台巿政消息，無者會 tau 報紙廣告報復。雖然如此，賴皮桑市長原在會 kiaⁿ-hiáⁿ，beh 進一步收編榮三報紙，所以當南台巿新聞處長出缺，賴皮桑市長 sùi 徵求榮三時報南台版記者趙惠卿女士意願，趙惠卿出任後，凡若 FORMOSA 教師聯盟



開記者會針對「湯清德紀念日」批判支那民族主義黨，新聞大版處理；nā 是 FORMOSA 教師聯盟針對「湯清德紀念日」批判賴皮桑市長，無論如何 ài 消音、消極報導。

2047 年 3 月 15 日，公投護南台聯盟邀請賴皮桑參加「Lán beh ài 313 湯清德紀念日」大遊行。支那民族主義黨市議員洪玉鳳借用黨機關報支那日報放調，表示搶救民主剩地 bē-tàng 靠口號，呼籲賴皮桑 mài 參加。賴皮桑聽 tiòh ah，mā 決心 tī 315 hit 工去南台市前壁區參觀蘭花展，享受「小確幸」，展現五星級市長施政魄力。可憐 ah 可憐，公投護南台聯盟 hit 工再一次被賴皮桑出賣，約略 228 人 tī 南台市政府邊 Siraya 公園大聲向賴皮桑喉叫，soah m̄ 知賴皮桑 tī 前壁區悠哉悠哉 kap 民主退步黨主席蘇昌貞欣賞失根 ê 蘭花。

「轉型正義 bē-sái 等！」

「敦請賴皮桑市長提出正義 kap 勇氣！」

「南台古都 beh 文化，m̄ 是威權殖民神話！」

公投護南台聯盟抗爭聲，王登輝 àuh-tàuh-á 了解，知影賴皮桑心內 ê 痛苦，可憐伊是讀支那冊第一名畢業。王登輝想起 1895 年台灣民主國 t'ai-chi，台灣人竟然 m̄ 知影獨立建國 ài 先脫漢，tng 公投護南台聯盟微調孫大砲銅像成功，賴皮桑認為 hit 身銅像是「文化藝術品」，王登輝向 Gotō Shinpei（後藤新平）請教，Gotō Shinpei 表示 tī 1900 年 11 月初 10

hit 工，伊 bat kap 化名「吳仲」ê 孫大砲坐船去太陽國，面對這種無能革命先行者，臺灣人 m̄ 免客氣。

王登輝了解 ah，賴皮桑 m̄ 知影台獨教父王育德 kap 越南國父胡志明脫漢 ê 歷史，賴皮桑不過是賴皮桑，極加是台灣民主國唐景崧二世，王登輝決心 beh 去 chhoē Joshua，伊 ná 行 ná 唱閃靈樂團《玉碎》，等待時機，脫漢入迦南地，潦過清水溪，組織 FORMOSA 國民議會，根據 SFTP 第 2 條之 2 kap 台北和約第 10 條，由台澎住民公投建立台灣共和國，ián 倒支那流亡政府 kap 台灣統治當局。

小紅感情 ê 世界

Her Love Story

Lí, Siok-cheng 李淑貞

小紅 kah 小尤 tàu-tīn 5 年，2 ê 決定 tī 大里買厝，新厝是公寓大概 10 棟，每 1 棟五層樓，公寓附近有菜市仔、超市、交通方便，環境清幽。離小紅後頭厝騎 00-tó-bái 無到 5 分鐘。1 年無見面，應該真幸福 chiah 對，我臆。伊 tòà 3 樓，ná peh 樓梯 ná 想快樂 ê 面容。買厝應該是為 tiòh，厝--nih 2 ê 小弟 iáh bōe 結婚，kah 前 ang 生 ê 後生-小奇，chiah 出世 ê cha-bó-kiáⁿ 小君設想，gín-á tī 家己 ê 厝大漢，看--起-來 chit kúin 感情穩定，替小紅歡喜。

第一段婚姻 tī 7 年前，小紅 bōe 嫁有身，無疑悟嫁 tiòh poáh-kiáu ang，不時為 tiòh 錢項，tng 來後頭厝借錢，錢像 tàn 入大海，父母氣伊人 súi 目矙 peh 無金，後生 3 歲 hit 年，老母阿春擋 bōe 條，逼 kiáⁿ-sài 離緣。第一段婚姻短短 3 年，離緣了後，暫時搬 tng 來後頭厝 tòà，賣檳榔、做工、酒店、網咖上班、1 年換 24 ê 頭家，收入 bōe 穩定，小尤是 tī 網咖 sèk-sāi，無 4 個月同居。

小紅需要愛情，離緣了後，一直 chhoē 無適當 ê cha-pō 倚靠。M 知 siáⁿ 原因，kā 有 bó ê tak 纏，tú tiòh 小尤以後，甘願做第三者，無名份，Hō 小君出世 1 ê 「父不詳」無正常家庭。

小尤無算緣投，中 pān 體格，外表福相，出入開 BENZ，展做總統府 seng-lí、茶米中盤--等，小紅一家大小信信信。伊事業做真大，tāk 工足無 êng，êng 時唸經、做法會，迴向艱苦人，善良、慈悲出手大方，對 gín-á 惜命命，阿春歡喜 cha-bó-kiáⁿ 揀 tiòh 1 ê 大頭家，以後生活無問題。雖然無婚姻關係，對小紅溫



柔體貼，答應照顧伊母仔 kiáⁿ 一世人，2 pêng 家庭，小尤安 tah 好勢溜溜「cha-po 人有錢行路有風，cha-bó 人見錢頭殼 tiòh 起 khong」，tī 小紅厝 nih 出入，父母當做 kiáⁿ-sài。

條件 chiah 好 ê cha-po，thài kah-i 小紅？感覺怪怪！想 beh chhoē 機會問小尤 ê 背景。

小紅歡喜 chhoē tiòh 感情靠岸，出入坐進口車，免煩惱生活問題，小尤雖然無 tàk 工來陪，相信早慢會為 tiòh 伊 kā 大某離緣。cha-po 人外口娶 cha-bó，lóng 用感情 bē hah 做藉口，跋落甜蜜感情陷阱？對小紅 kám 是真心？進前有 gōa chē 無人知 ê 秘密？

半年後，我 chiah 知小尤有家庭，欣賞小紅溫柔、m̄ 甘伊受苦，真情對待，確實使人感動！

公寓大門 chiah 關好，tiòh 聽 tiòh 冤家 ê 聲。

緊 peh 樓梯，ná 聽 ná 大聲，一入門，小尤笑咪攬 tiòh 小君，小紅請我坐澎椅，面仔臭臭，坐我邊仔 tâu 小尤，原來是為 tiòh 做生理資金問題，2 ê 參詳賣「鹹酥雞」，gín-á tī 身軀邊 khah 放心。家庭、事業一兼二顧，lóng chiâu kàu，學出師按算稅店面賣。聽--起-來真好，問題是權利金、租金、材料一等，10 thóng 箍本錢，1 ê 先出 5 萬，小尤無錢！

小紅聽 tiòh 足生氣，無錢是藉口，hoài 疑小尤貧惰，同居以後，龜 kha sô 出來，白賊話講 kui 擔，另工 chiah 講。小尤見笑 tng 生氣，牽拖是朋友借

錢無還，暫時無方便出錢，hō tau-tīn 看 soe-siâu，講 soah 行入房間。

2 ê tī hong-hóe 頭，只好先離開。小紅目箍紅紅，送我坐電梯，心內想 beh 問，到底是 án-chóaⁿ？

Tng 來太平，經過大里，路邊靠青春 ê 肉體，辣妹賣檳榔，面仔畫 kah 像扮歌仔戲，頭毛、指頭仔色水，特別加工影目，寒熱穿透明薄衫，低胸 ê 奶帕仔、下半身穿三角褲，高 tah 鞋、不時 2 粒奶現現，身軀 tòe 音樂，kha-chhng 扭 ná iat 手，看 tiòh 警察，kín moa 外套 chông 入店內坐，警察一走 sùi 脫掉。遠遠閃 sih-sih 五彩燈光，喇叭聲吵 kah lóng-lóng 叫，路--nih 當做表演場所。運匠 siōng kah-i chit 味，遠遠看 tiòh 1 手 hōaⁿ 車手，1 手按 lak 袋仔 jīm 錢，車慢慢停檳榔擔門口，叭～叭：「小姐！薰 1 包、包葉仔 100 箍 1 包、阿比 1 罐」lóng 是 sèk-sái 人客免聽 soah，ngiú kàu 冰箱，soah 手 thèh 塑膠杯仔，刁故意 phak 車門邊，奶仔分人看，有人兼差做三七仔，挽人客。

看 tiòh 賣檳榔辣妹，tō 想起，早年中投公路邊大姐-小紅 kah 小妹 - 阿純 2 姐妹，店名號「紅唇檳榔」。小紅人矮古椎、深目 o，笑--起-來 2 ê 酒窩仔。阿純人 sán 抽，chhùi 甜、大目睷。

出入台中市、南投，加真 kín，2 姐妹人 súi，無露胸、大腿，賣檳榔孤行獨市 seng-lí 真好！做 chit

途青春 tō 是本錢，來買檳榔五色人。Nā m̄ 是 921 地震厝倒，政府低利率貸款補助，重買新厝攤納，無需要 kah siáu 豬哥有講有笑，hō cha-po 人吃豆腐。為 tiòh beh kín 還厝款，24 小時無歇暈，阿春 ang-á-bó，驚 cha-bó-kiáⁿ chiáh 虧，輪流顧店，單純賣檳榔，主顧客無捧場，seng-lí ná 來 ná báí。無 kúi 年結束營業，súi 人 chiáh 頭路，小弟陸續娶某。

Kúi 工後，我去 chhōe 小紅，tiām-tiām 聽伊講。原來小尤有 2 段婚姻，欠一身軀債，kā 地下錢莊借錢、開好車欺騙感情，其實 BENZ hō 人 tú siàu，無頭路，kui 工 bih tī 網咖，偷我 ê 信用卡簽酒 siàu，sì-kè 借錢，設計我買車，逼伊離緣，責任 sak hō 大某，偷偷仔聯絡 tiòh 進前 2 ê 某。家庭早 tō 無顧，lóng 是 bó 趁錢飼 kiáⁿ，苦勸 chhé！一時無法度接受，厝款、卡債、生活費 jio̍k kā phēⁿ-phēⁿ 喘。

感情 chit 條路是天堂？是墓仔埔？我行 kah chiah-ní 艱苦！前 ang-阿火，hèng kiáu、cha-bó，kúi piàn 離家出走，tng 來後頭厝 tòà，無來探頭，為 tiòh 外口狐狸精，放棄小奇監護權。離緣條件每個月 1 萬箍生活費，kàu 小奇 20 歲，無 3 月 tō chhōe 無人，為 tiòh kiáⁿ，做工、網咖、KTV、陪酒無揀 khang-khòe 暝日趁錢。Lim 1 chhùi 酒，想 tiòh 小尤，明知有家庭，koh chò-hóe，生小君是我 ê 錯誤，等大漢 beh án-chóaⁿ 面對身份？手輕輕仔拏小奇、小君額頭

、chhùi 腮。Lòh 尾，阿春總算知影，cha-bó-kiáⁿ chit 段痛苦 ê 日子，1 家騙 kā 憨憨 sèh，cha-bó-kiáⁿ 人財 2 失。安慰面對現實，想 tiòh 2 ê kiáⁿ iah 細漢，委曲無底 tháu，目屎 liàn lòh 酒內，lim kàu 茫茫暈去。

半暝 2 點，koh thîn 酒，想過去、未來，暈 bōe 去，後悔 bōe 赴 ah！點 1 支薰，suh 1 chhùi，大 chhùi 吐看煙 tī 空氣中四 sòaⁿ，2 段感情，1 對無辜 ê kiáⁿ，行 kàu-chit ê 坎站。

Hīⁿ-khang 邊：「媽，妳 ná leh 哭，我 beh chhōe 爸爸」小君一問，tah 尻脊餅：「小君乖，睡醒 chiah chhōa 妳去找爸爸」。

起床 oai-oai-chhoah-chhoah，看鏡中無神魂 ê 面容，感情路—nih chiah 狼狽，怪家已憨。跛步浮浮，piàⁿ 倒眠床。感情到底是 siáⁿ？只 chhun 目屎。

Tāi-chì 出破，小尤失氣離開，風聲 koh 騙 tiòh 1 ê 頭家娘。

Tī 落雨天走失落 ê 老父

Lost in the Rain--Finding Father

Louise Lee, Hsiu 李 秀

落雨天，gín-á 時 ê 記持是兩款樣，m̄ 是輕鬆 tō 是煩惱。因為 bē-tàng 出門 chhōe chhit-thō 伴，無工藝 tō khū tōa 窗仔墘，sng ùi 厝尾頂閃入內 ê 雨水，幫助 in khah kín 滑落來。不而過，ē-tàng án-ni 清 êng leh sng 雨滴，背後一定 ài 父母平安 tī 厝內；nā 無，一粒心肝 tō 懸懸吊 tī 半空中盪盪晃，hit 款 tâm-lok-lok ê 雨味 hō 人真無安全感，因為親愛 ê 雙親無 tī 身軀邊。

Kàu khah 大漢小可會曉做 1 kóa 家事，雨，chiah táuh-táuh-á 浮出淡薄仔色水來。

肉粽節 ê 雨，幼幼柔柔。阿母慣勢 tiàm 亭仔跤縛肉粽，我 mā 開始無 êng thèh 東 thèh 西門做 t'ai-chì，雖然塗跤 tâm-kô-kô，m̄-koh 灶跤 ê 柴火 pi-pi piak-piak，kā 我 ê 面烘 kah 紅 kòng-kòng，厝內 sì-kè 飄滿溫暖 ê phang 味，雖然阿爸無 tī ah，上班去 lōh，但是我知影伊一定會 tng 來，而且伊有紮雨傘出門，我 tiòh án-ni 安心 tiàm tī 厝內。

少年 ê 雨，是無煩無惱--ê。

想 bē kàu 經過三、四冬了後，tng 是高中生青春少女 ê 我，soah hō 一場擊腹斷腸 ê 雨，損 kah 烏昏暗地、傷 kah 半小死。

阿母出山 hit 日，連天 mā 射落來一場強猛 ê 大雨箭。永遠無法度放 bē 記 hit 條暗淡 chiùⁿ-kô-kô ê 彎路，是一條摧人心肝生離死別 ê 陽關道，親像世界末日，我目矚金金看 tiòh 至愛 ê 阿母，hō 人 khng 落去 hit 款濕濕 ê 荒山野地 ē-kha。失去阿母，kap 阿爸相依為命，hit 時每 piàn 見 tiòh 雨，有一種莫名其妙 ê kiaⁿ-hiáⁿ



，特別是阿爸無 tī 厝內 ê sí-chūn。

有一工，天頂 hiông-hiông 掃一 chūn 風颱風，liam-mi 想 tiòh 阿爸 ê 安危。自 án-ni，家已大膽騎 tiòh kha-táh-chhia，一路 kap 刮風大雨 chhia-piàⁿ，beh 送雨幔去 hōtī 前鎮 ê Aluminum 會社當 leh 出勤 ê 老父。想講伊一定會 o-ló cha-bó-kiáⁿ ê 友孝，無疑悟，soah 顛倒加添伊 ê 擔頭。

Tī 風雨交加 ê 緊張時刻，hō 阿爸硬攬入去計程車內，一點仔 to 無 hō 我 khui-chhùi ê 空間。我 chiáⁿ 委曲坐入去計程車內底。坐在了後，ùi 玻璃窗仔門 oát 頭看向外口，Ah！Ná 知阿爸 m̄-nā ài 騎家已 ê kha-táh-chhia，另外一手 koh ài 牽我 hit 台。看伊 piàⁿ-sè kap 風雨決鬥 ê 形影，我即時目屎滴落來，án-chóaⁿ 會變做 chit 款樣？Hit 款慘淡割心 ê 疼，kàu chit-má 想起來猶原會 phī-phī-chhoah。Hit chūn 風颱風，我永遠 kā 伊咒讖。

日子總是 ài 面對，雨猶原 tòe tiòh 四季行跤 kàu，我 ê 世界 tòe tiòh 日月 ê 流逝，漸漸擴大，慢慢仔對雨 ê 感覺有所改變，甚至淡薄仔合意 hit 款淒涼有詩味 ê sap-sap-á 雨。講 khah 清楚一點仔，有可能是雨引起我少女「不識愁強說愁」ê 記憶。Tī chit ê 無 êng 煩忙 ê 現代生活，ē-tàng 引起 siàu-liām 過去 mā 是一種幸福，無管伊是甜 ê 抑是苦 ê。

當然，另外一方面也表示我結婚後 ê 生活是安定 ê，所以對雨無 siáⁿ-mih 特別 ê 感受。

M̄-koh chit 工 ná 想 ná 礙虐，我已經是兩 ê 高中生 ê 老母，半暝 ê 雨點，點點 tī 我 ê 心肝頭，親像利刀一刀一刀割我 ê 肉。天呀！地呀！無論 án-chóaⁿ 你 chit-má bē-sái 落雨！你無看 tiòh hit-ê 流浪 tī 街仔路，chhōe bē tiòh 路 tng 去厝 ê 老大人嗎？你 nā 落雨，kám m̄ 是 ná 加重伊 ê 困擾？伊枵 koh thiám ê 身軀，kám 會堪得你 ê 摧殘 kap 刻薄？

我 hit ê 八十二歲 ê 老父，ùi 透早七、八點仔 tō phàng-kiⁿ ah，kàu chit-má 已經足足十七點鐘。Hiah-nī 久 ê 時間，阿（goán 對阿爸 ê 暱稱）！你到底是去佗位？三兄奔向南 pêng、四兄走向東 pêng，你 ê kiáⁿ-sài 向北 pêng 去 chhōe…… tak-ke 親像無頭神 ê 胡蠅 si-kè 走 chhōe 你 ê 形影。Ah！你到底走去 toh 一角勢？

阮 lóng leh 臆，你絕對 bē 坐落來歇暍，nā iau mā bē 家已買物件 chiáh，你會一直行，ná 行 ná 遠 ná kiaⁿ-hiáⁿ，hoān-sè mā ná 危險。

厝邊 án-ni 講：「免煩惱！老歲仔人無人 beh ài lah。」如果是 ē-tàng cheng ê 人，我絕對一拳 kā 伊 cheng 落去，koh án-chóaⁿ 講，現此時我無法度接受 chit 款安慰 ê 風涼話。

時鐘一分一分向前 sóa，goán ê 希望也一寸一寸向絕望 ê 路行。Peⁿ ân ê 神經已經夠 pōng，我親像痞仔開始掠狂：「Ah！你 beh 走，mā bē-sái án-ni 走，siōng 無你 ê 身軀邊 mā ài 有親人…」，目屎 ná 親像

烏暗 ê 雨水流 bē 停，雨 ah！如果我親愛 ê 老父，nā 有 siáⁿ-mih 缺角 ê 話，chit 世人，我 beh 祛恨你！

M̄ 知經過幾世紀 ê 感覺，chit si-chūn，電話聲響起，傳來阿爸已經 hō 計程車司機載 tng 來 ah ê 聲音。Ló-lát 你上天 ah！老父 ê kiáⁿ-sài 歡喜 kah 跳起來：「To tiòh m̄！我頭仔 tō 知影阿爸吉人天相，bē 出 t̄ai-chì。Hó-ka-chài，阿爸平安 tng 來厝，nā chhōe bē tiòh，會 hō 妳 chit ê kâu 操煩 ê 人想歪去。」Chit ê 人 chit-má 竟然講起大聲話來，而且 koh 講 bē soah。無要緊！Nā 阿爸平安 tng 來，siáⁿ-mih t̄ai-chì lóng 好參詳 ah。

Ang-sài 無 êng 燒香拜拜，我趕狂 thèh 雨傘 tng 去後頭厝。計程車司機講，tō 是落雨天 chiah 引起伊注意橋頂 ê 孤單老人，伊想講 chit ê si-tòa 有可能 m̄ 甘叫計程車，所以 chiah 順路載伊一段。Án-ni 講來，tō 是落雨天救 tiòh goán 老父 ah！

司機先生！多謝你 ê 疼心。雨！你落 tiòh si-chūn，我雙手合十，感謝雨，ló-lát 上天 ê 保庇。

看阿爸 hō 三兄安 tah 好勢，已經 thiám kah 躺 leh 眠床頂暈，我 chiah 安心行向歸途。

Ti 路 nih 遇 tiòh 後生雨傘向我行來，我知影伊 ê 用心，m̄-koh 我 chiáⁿ 受氣：

「你來創 siáⁿ-mih！Chit-má koh 無 beh 暈，明仔載 beh án-chóaⁿ 應付學校 ê 考試。」

「三更半暝 koh leh 落雨，我驚你會有危險 …」

後生滿面委屈 ê 形。

我無用當年阿爸對我 ê 方法來對我 ê 後生，但是我相信，我現此時 ê 心 kap 當年阿爸 ê 心是 käng-khoán ê。我 kā 後生攬 tiâu-tiâu chò-hóe 行 tng 來厝。Chit ê si-chūn，雨停 ah！

我知影，nā 有天地，雨會照常落；我 mā 知影，nā 有人類，親情會照常輪迴。

賓西 ê 金針花

Golden Needle Flower in the Western Pennsylvania

Ô, Bîn-siông 胡民祥

Che 是賓西 ê 六月天，che 是金針花 ê 季節。
賓西 ê 金針花，隨處可見，oát 頭看 tiòh 伊，翻身也 tú tiòh 伊。
金針花開在厝埕前，開在厝壁邊，開在厝角 ê 石頭縫。
車開過鄉村道路，金針花伊 chhun 過木牆仔，迎向過路 ê 人，親像微微仔笑
ê 小姑娘。

六月天 ê 賓西日頭炎炎，金針花開 kah 滿 sì-kè。
金針花西洋人叫伊是 Tiger Lilly。送伊一 ê 譯名：虎百合。有影 leh，伊生淚
tī chng-kha ê 路邊、水墘、山坪 kap 平地，車開過，黃岩岩，親像虎仔奔馳過山
谷野地，一抹黃柑仔色 ê 飛影。

一蕊一蕊 ê 金針花 siōng kài ài 迎風招展。

人家厝 ê 少婦 ài 伊 ê 色緻飄翩，親像少婦本人 kāng-khoán，美艷迷人。厝埕
裏栽一簇，春天青綠綠，六月初抽花梗，尾溜分叉，每叉有花莓六、七、八不
等，花梗長溜溜那像美婦人，妖嬌多姿；六月中，花莓 liók-siòk 開，一日開一蕊
，厝埕裡，人 kap 花 piàⁿ súi。

有 ê 人 ài 伊親切，看重伊笑面迎人，將伊栽 tī 信箱 ê 柱仔邊，歡迎每工來
送批 ê 郵差。

Tī 台灣，我 chiáh 過真 chē 媽媽煮 ê 金針花。Tō 是 m-bat 看過虎百合。聽講
宜蘭 ê 山坪滿滿是，是專門種來採收 ê 金針花園。Beh chiáh 金針 ài 趁早，花莓
iáu-bōe 開 ê 時趕 kín 挽 lóh 來，新鮮 ê 金針湯是清津可口。



我厝埕有一排二百尺長 ê 金針花牆。有一工，我 ê 美國同事 ê 夫人：Mrs. Lilly 來 goán tau，看 tiòh chit phiàn ê Tiger Lilly，hoah 出來：「Ah！有 kàu súi。」一位美艷笑神 ê 百合婦人，kap 金針花 kâng-khoán 有情有愛，惹人疼痛。

金針花中國人號伊做：萱草，koh 叫母親花，金針花萱草是土地溫柔母親 ê 化身。

金針花母親花，goán 媽媽少女時代 ê 美姿形影地地 chhōe lah。但是，一定 ná 像是笑面迎人針花：婀娜多姿。

Chia 是 toh-ūi ?

Where Am I ?

Tân, Hong-hūi 陳豐惠

M̄-bat 坐 tī 厝內 hō chiah-nī chē 樹 á 看--過 !

Ùi chit 間 an 26 塊窗 á ê 房間看 tùi 外口--去，sì-kòe lóng 有一 phiàn 一 phiàn ê 樹 á，樹 á tháh--起來變做山，玉 á 色--ê、磚 á 色--ê、kin-chio 色--ê，深深淺淺 ê 色緻 m̄ 知有幾種；koh chim-chiok kâ 看，葉 á mā ká-ná 一 châng 一款，有圓--ê、尖--ê、鴨爪型--ê、長 liau--ê...，看 gah 目 chiu hoe-hoe。

Chit ê 房間 hō 四 khò-lián-tng ê 樹 á 包 tiâu--leh，樹 á ê kha-chiah-phiaⁿ 後有水 chhiâng leh 唱歌，水 chhiâng ê kha 邊全青 tī，青 tī 爬起 lih 石壁、路面、橋頂。水 chhiâng 無講 kài 大，he 水斷斷 á 流，ká-ná 有人 tùi 石頭縫 chia 倒水；石壁邊一 kóa 樹 oe puh 出 kúi 粒 ná 米 ê 葉 á，親像 cha-po^r 人剃無清氣 ê ē-hâi，樹葉 hō 蟲 khè--過，niau-niau-chiù-chiù，一 kóa m̄ 知 siáⁿ 名 ê 蟲 tī hia lōa-lōa-sô。

日--時斷斷 á 流 ê 水 chhiâng，kàu 暗時 soah 好膽--起來，勇敢 hán-hoah，bē 輸驚人聽 bē tiòh i beh 講 ê 話；水 chhiâng 聲內底 ká-ná 藏一半隻 á 水雞 leh kok-kok-kok，mā ká-ná m̄-nā 水雞 niá，koh siáⁿ-mih 蟲 thōa leh 叫，一 chūn 一 chūn，hng-hng ê 感覺。Hng-hng ê 聲，近近 ê 水 chhiâng，我睏 tī 水 chhiâng 內底，真甜，無眠夢。

一 ê tī chng-kha 開美容院 ê a 姊講，chng-kha 人 tak-kang 看山看水無感覺稀罕，都市人 soah kâ chia-ê 光景當做寶，實在想 bē 曉。一 ê 朋友講，來水 chhiâng chit ê 所在 ká-ná 去日本渡假--leh，雖然 khah 遠，m̄-koh 有價值。

景色已經 hō 心內 ê CAMERA hip--起來，樹 á 山、chhoah 流 ê 溪水，彩色 ê



iáh-á, hō 原始植物 khàm tiâu ê 石壁……。聽講 chit ê 所在號做「桃花源」, kám 講地主 thiau-kang 照中國冊所記載--ê 來起造 chit 片樂園? 是 m̄ 是 iáu bē 創造家己國家 ê hó-giáh 人, 先創造一 ê 人間天堂來安慰台灣人無國 ê 稀微? Beh 有家己 ê 國家, kám 比上天堂 khah oh ?

水 chhiāng 頭前石頭頂 khiā 一 sian pèh-lēng-si , bē tín bē 動, 車 beh 起 kiâⁿ--a , góa bē 赴看 i 展翅飛--起來。

Phiau-liû, tī tó-sū

Drifting, on the Island

Teng, Hōng-tin 丁鳳珍

Ū tang-sī, iá sī ē lak-lòh-khì tiām-chēng ê chhim-khiⁿ, khì hō ɔ-àm ê ut-chut pau--khí-lái, bô siūⁿ beh bīn-tùi chit ê ak-chak ê sè-kan, chit ê hō lāng kám-kak ka-kī siáⁿ-mih lóng m̄-sī ê jīn-sè-kan. Sui-bóng sio-lòh ê bák-sái khó-lêng ē phiau-liû tī sim-būn ê bīn-kheng, bô-tiāⁿ-tiòh thàng-thiàⁿ ê sim ē koh-chài chhiⁿ--khí-lái. Sim í-keng tòe thiⁿ-piⁿ ê hong lī-khui, lī-khui chit ê chhiⁿ-hūn ê ka-hiong, phiau-liû tī sék-sāi ê kɔ-toaⁿ, kɔ-toaⁿ hō lāng kám-kak an-sim, m̄-bián kò-a-ì ké-ì á-sī chin-sim ê kau-pôe. Lóng m̄-bián--ah.

Phiau-liû tī hūn tiong-ng, khòaⁿ tiòh chit ê tó-sū, bí-lē hō lāng bák-sái lâu, khám-khiat hō lāng heng-khám chát. In-ūi chòe lô-châi chòe liáu thài kú, soah bōe kì-tit beh án-chóaⁿ tōa-pō kiâⁿ-chhut ka-kī ê khì-phek, kan-na òng-bāng “chú-lāng-ka” pun chit ki koe-kha-liáu lái hō ka-kī chhng. In-ūi í-keng bōe kì-tit ka-kī mā sī lāng, só-í, khòaⁿ pát-lāng leh iau-kiû chū-iû pêng-téng ê sī-chūn, koh kín-tiuⁿ kah, kóaⁿ-kín thòe “chú-lāng-ka” chór-tòng hit-khoán “Ài beh pêng-téng” ê siàu-siūⁿ.

Ah! Pi-ai ê tó-sū, thài kú m̄-bat chòe chú-lāng-ka, kiaⁿ kā kúi tī thó-húi ê bīn-thâu-chēng, iōng khít-chiáh ê khùi-kháu, it-tít hē sit-lé, pó-chèng ē hó-hó kà-sī ka-kī ê hiaⁿ-tī chí-mōe, in-ūi, in kèng-jīn siàu-siūⁿ beh ka-kī chòe chú-lāng. Ah! Lí kam-goān chòe khít-chiáh ê hit-khoán kiaⁿ-hiáⁿ, hō lāng hiông-hiông sim-būn, bák-sái m̄ thiaⁿ-ōe it-tít lâu--lòh-lái, in-ūi, lán pún-tóe tō sī hiaⁿ-tī chí-mōe--ah.

Ak-chak ê sim-chēng hō lāng ê lêng-hūn khai-sí phiau-liû, phiau-liû hō lāng m̄-bián kap jīn-sè-kan ū koan-hē, phiau-liû hō lāng bōe kì-tit ka-hiong ê bí-lē kap khám-khiat.



In-ūi sim-chêng siuⁿ kan-khó, in-ūi thâu-náu siuⁿ chheng-chhíⁿ, in-ūi bák-chiu khòⁿ hiān-hiān, hō ka-kī bô hoat-tō tī chit ê tó-sū ké-chòe siáⁿ-mih tãi-chi lóng bô, ké-íaⁿ it-chhè lóng chin hó.

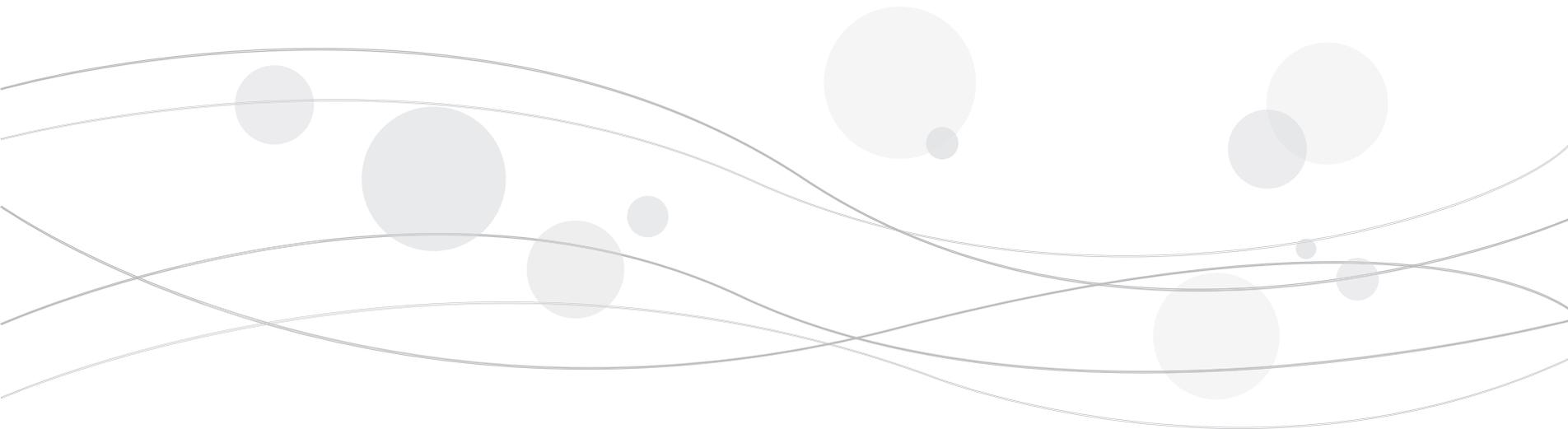
Kiáⁿ kòe Siōng-tè ê sêng-tiān, soaⁿ-tê-hoe un-jiū chū-chāi tiām-tiām iām-khui, m̄-sī lô-châi, soaⁿ-tê-hoe kan-na sī i ka-kī, m̄-sī pát-lâng.

Kūi--lòh-lái, kiū Siōng-tè ê lín-bín, giâu-gī tó-sū ê pi-chêng. Ah! Put-kong put-gī ê Tiong-kok bûn-hòa kàu-iók, í-keng hō Tâi-oân lêng bē kì-tít ka-kī pún-té sī chú-lâng. Pi-bî ê tó-sū, chóng-sī it-tít thoat-lī bōe khui lô-châi ê kut-keh. Siōng-tè--ah! Sè-kan it-chhè pêng-téng, che kám m̄-sī Lí só kian-chhî ê chin-lí? Ūi án-chóaⁿ, gún Tâi-oân-lêng ê ơ-àm it-tít pōe bōe lī? Tàu-té ài tán kàu tó chit kang, chū-iū pêng-téng ê hoe-lúi chiah ē chiâu khui tī chit ê súi kah hō lêng lâu bák-sái ê tó-sū? Ài tán kàu tó chit kang? Chiah m̄-bián kè-siok phiau-liū tī ka-kī ê ka-hiong?

Siōng-tè tiām-chêng bô oe. Soaⁿ-tê-hoe chheng-phang bê-lâng.

Siáu-soat

小說
Fiction



Cha-bó·孫á

The Niece

Chheng-bûn 清 文

看伊相片 tī hia，笑容猶原，che 一切 ná 真 mā ná 假……。

Hit 工伊精神 bē-bái，講真久無去拜訪 tòà tī 佳里 ê Apulah，趁伊 hit chūn 精神 tng 好，伊 beh 用 tbai 載我去，khah 早出門，koh beh 載我去 hit 間「白雲寺」，三十幾年無 koh kiâⁿ-kha kàu--a，m̄ 知 hit 間廟寺 iáu-koh 有 tī--leh-無？

我真知伊體力愈來愈 bái，m̄-koh 看伊 hêng-phut-phut，想講天氣真好，我 nā khah kā 注意，應當 bē 有 siáⁿ-tāi。

Goán tùi Apulah in tau 出--來，經過一坵一坵拋荒--去 ê 甘蔗園，he 草發 kah giông-beh 比人 khah koân，mô-hông 樹像真久無 chiáh tiòh 雨水，看 tiòh ta-lian 無啥元氣。雖罔是入秋--a，天氣 iáu-koh 真熱，伊 ná 騎車 ná kap 我開講，實在是真厚話。

順利騎車來 kàu「白雲寺」，來坐 tī khah 早 goán 坐--過 ê hit tè 石椅，我看伊 kui 身軀汗，kín 提手巾仔 hō 拭汗，thîn 一杯滾水 hō lim，伊掠我金金看，像 hit 時我 kap 伊來 chia ê 眼神，我 soah 會 kiàn-siàu kā 頭 àⁿ--lòh，伊頭 tà^m-tà^m，聲音沉沉：

「阿淑，真感謝--你，hō 你真辛苦。」

看伊反白 ê 鬢角，tng 濁 ê 目矙，我嚨喉管 soah tīⁿ--起--來，tī 四邊 lóng 無人 ê 所在，我用 goán 真慣勢 ê 稱呼叫--伊，koh 問伊一擺：

「老--ê！ Nā 有後世人，lán koh 做翁某，好--無？」



伊笑笑，kan-taⁿ 講 chiah kah hiah chē 歲，iáu-koh leh tòe 人少年--ê 講 hit 種話？

我知影 tàk ê lóng 欣羨--goán，當然--lah！我 kap 伊生三 ê 後生，tàk ê 栽培 kah 讀大學，新婦 mā 娶--a，koh 有 kúi ā ê 乖孫，人生行 kah chia，iáu-koh 有 siáⁿ-mih bē-tàng 滿足--ê？

時間 leh 過實在真 kín，goán 結婚 iáh hiah-nih 久--a，有時我看連續劇演戀愛，tiòh ài 愛 kah 花 kô-kô，ài 啞來攬去，我 tō giâu 疑，我 kap 伊到底有戀愛--過-無？

Goán 後頭 khah 早 tō tòe in 厝邊，goán tō 是人 leh 講 ê 「青梅竹馬」，m̄-koh mā 無 kài sêng？Goán tau 搬去 hia ê 時我 lóng 十四歲--a，goán kan-taⁿ 知影對方，罕得 leh 講話，koh-khah m̄ 免講 chhōa--出-去。Goán ê 婚事是 goán ta-ke kap goán 老母二 ê 人講好 tō 準算--a，hit 時伊 iáu leh 做兵，koh 二個月 tō 退伍，in 阿公 soah 來過身--去，伊是 in 厝 ê 孤 kiáⁿ，為 beh 趕 tī in 阿公過身百日以內結婚，koh beh 有一 ê 孫新婦 thang 送 chiūⁿ 山頭，goán tō 訂婚--a。Goán 訂婚 ê 時，伊 mā 無在場，講--來實在是真 hām，m̄-koh 序大人主婚，goán mā m̄ káⁿ káu-ké。老實講，我 mā 是有 kah-i--伊，伊 lāng-pān bē-bái，koh 骨力 pah-piàⁿ，我 kúi ê cha-bó-kiáⁿ-á 伴 lóng o-ló 我有眼光。結

婚真久--a，我 ciah 問伊是 m̄ 是有 kah-i--我，是 án-chóaⁿ lóng m̄-bat 招我去看過電影？伊 lóng 笑笑，講我 chiah siuⁿ 飽，chiah 會烏白想。

行來 kah 伊 ê 冊房，伊 iáu tī--leh ê 時，tī chia ê 時間 siōng chē，我 nā 一半 táu 仔想 beh 入來看伊 leh 創 sáⁿ？伊 lóng 親像無真歡喜，路尾我 mā 無想 beh chhap--伊，橫直伊 nā m̄ 是寫物件 tō 是看冊，伊 nā 無出門去 kap 人風騷 tō 真好--a，我 iáu-koh 會 tàng 嫌 siáⁿ-mih？

Khng tī 桌頂 ê hit 頂膨紗帽仔，是我十 thóng 年前 chhiah hō--伊-ê，hit chūn 我 ê 目 睷 iáu bē- bái，我驚伊騎車 chhiⁿ 風會寒，chiah 去膨紗店叫人教我 chhiah--ê，伊本底 m̄ ài kā 我戴，講戴 he 歹看，我 kā ko-chiáⁿ，伊 chiah 姑不二衷戴看 māi。尾手伊 tō 真慣勢，我想講 hit 頂帽仔洗 kah 變形--a，新婦 nā 轉--來，beh 叫 in 去市內 kā 買一頂新--ê，伊 tō 講免加開錢，chit 頂伊戴 kah chiok 慣勢。

Kā 冊房 ê 門關倚，來坐 tī 伊 leh 坐 ê 椅仔頂，四邊 ê 壁烏 phú koh lak 漆，jiàn-bà 吊 tī 門 ê 後壁，是 siáⁿ-mih sī-chūn koh hiau 去穿--ê，我 nah 會 lóng m̄ 知？伊真 ài 穿 chit 領，有時 to 無 hiah kôaⁿ，伊 mā m̄ 甘 thng，伊買 chit 領 jiàn-bà，是 kap in 阿姐 koh 蜜--ê 去日本 ê 時買--ê，oh！蜜--ê 是 in 大姐 ê cha-bó-kiáⁿ，比 goán 大漢後生大 leh 二個月。In 阿姐有夠糊

塗，講 beh 生--a，chiah 知影有身，goán 大漢--ê 做度啐，in 阿姐 chiah 抱蜜--ê 來 goán 厝，伊抱蜜--ê hit 種歡喜 ê 眼神，比伊抱家己 ê 後生 koh-khah 暢，我 tō òng 望，後胎看會 tàng 生一 ê cha-bó-kiá"--無。

In beh chò-hóe 去日本 ê 時，我 chiah 接工會 ê khang-khòe 無 jōa 久，無閒 chhih-chhih，我講 hō 我 khah làng 縫--leh，chiah kam in chò-hóe 去，伊 tō 講 he 是 in 阿姐公司辦 ê 活動，bē-sái 延 chhiân，我 mā 無話 thang 講。Hit-chōa 伊 tng--來了，人加 chiok 精彩，nā 無，自伊 tui 會社退休了，tō 加 chiok 死 sō，雖罔有 koh 開冊店 leh 顧，m̄-koh 小城市，店面無 siáⁿ 食市，有時 kui 工 mā 無 siáⁿ 人客，tiòh ài gín-á 放學，chiah 會看 tiòh kui tīn gín-á，beh 來買簿仔紙仔，m̄ chiah 伊普通時仔，nā 無 kàu 中晝，伊是 bē 開店--ê，伊甘願去街--nih ê 證券行 hia 守。我 kā 講過真 chē 擺--a，伊心臟 báí，bē 堪得刺激，hit 種 liam-mi 起 liam-mi lòh ê 生理，伊無才調做，想--來伊一世 人做人規矩，bē-lim bē-poah koh bē 嫖，goán 老母 tō chhêng-chāi kā 我講，chit-ê kiáⁿ-sài，是伊 kā 人做--過 ê hm 人中央，siōng gió-toh ê cha-por 人。

Chhng 伊破病到 taⁿ，我一跤步 mā m̄ káⁿ 離開，孫仔 tī 電話--nih leh 叫：「阿嬤！阿嬤！來 goán tau。」，我 lóng mā 講叫 in kap 爸爸、媽媽 chò-hóe tng--來，有時會想 kah 暈 bē lòh-bîn，mā tiòh 忍耐。

Hit 時蜜--ê 若來，in tō 講叫我 nā 想孫仔，ē-tàng

去新婦 hia 看看--leh，有蜜--ê tī hia，叫我 m̄ 免掛心，我 mā m̄ 知 án-chóaⁿ，蜜--ê nā 來，我 ê 神經線 tō 會 ká ân，in chhêng-chāi 關 tī 冊房內底，我 tui 房門外 tō ē-tàng 聽 tiòh in ê 笑聲，看 in 有講有笑，心內 soah 有淡薄仔 chiáh 醋，想 beh 離開 koh m̄ 甘願。

尤其是伊頂擺出院了，跤仔手仔加 chiok bē liú-liáh，蜜--ê nā 來，tō 煮糜 kā 飼，一 chhùi 一 chhùi pùn hō 冷，chiah 細膩 hō chiáh，伊--leh！歡喜 kah kā 我 phín kúi ā 擺，講伊疼蜜--ê 值--a-lah。

我是 leh án-chóaⁿ？Nah 會 kap 蜜--ê 比？自來人 lóng 是 kap 我比--ê，伊是人人 o-ló bē 嫌--得 ê ang-sài。

冊櫥仔邊，iáu-koh khng goán kap 蜜--ê tī 花園--nih，chò-hóe hip ê 相片，hit 時蜜--ê chiah 十五、六歲，來厝--nih，kap 我 khai-káng，kā 我講，後擺伊 nā 大漢，beh 揀 ang-sài，in 阿舅是伊揀 cha-por 人 ê 見本，我 kā 蜜--ê kā 我講 ê 話對伊講，伊 soah 像真無歡喜，家己 leh séh-séh 唸：

「像我！Tō 害--a。」

Chit ê cha-bó 孫仔，真 gâu kā goán 二 ê 老--ê sai-nai，一直 beh 叫我講 goán ê 戀愛古 hō 聽，goán 無 cha-bó-kiáⁿ，伊 tō 對 chit-ê cha-bó 孫真惜，he khah 早 nā 歇熱歇寒來 goán chia tōa，儉 kah 一 ê 錢 ē-tàng phah 二四 ê 結 ê 伊，ē-tàng 暗時仔用自碾車載我 kap 蜜--ê，去市仔看電影、chiáh 點心，hō 人笑--伊：

「外甥 chiah 母舅，親像豬仔 leh 哺豆腐。」

In hit-ê 蜜--ê，講我是 siōng 幸福 ê cha-bó 人，無像 in 阿母，ang kap 人公家，iáu tiòh ài kek 笑面 hō 人看，koh 問我是 siáⁿ 人 kā 我點燈仔火？Nah 會 chhōe tiòh 像 in 阿舅 chiah 讚 ê cha-pō 人。

會記得 蜜--ê beh 訂 chìn 前，chhōa hit-ê 孫婿來 beh hō goán 二 ê 看，hit 下晝，我煮 kah 一桌真 phong-phài 請--in，m̄-bat leh lim 燒酒 ê 伊，soah kā 咖啡櫛--nih khng kúi ā 年 ê 洋酒 thèh 出來開，hit-ê 孫婿 m̄ 知是 m̄ 是細膩？酒 lóng 是 tam--leh tam--leh，伊--leh？Lim kah 一 ê 面仔紅 kòng-kòng，in tùi 中晝 lim kah beh 暗，我 koh 去灶跔 kā 冷--去 ê 湯 thng hō 燒，phang 來 hō in 配，看伊手 tah tī hit-ê 孫婿肩胛頭：

「Goán 蜜--ê 交代--你，bē-sái 失覺察--σ！Nā 無，我 chit 條命 tō beh 配--你！」

我看 tiòh 伊 tú 好 giáh 頭起--來 ê 目矙內，有變紅 ê 目矙仁 kap tīⁿ-tīⁿ ê 目屎。

Hit 工離開「白雲寺」，我心肝頭 tō 悶悶，坐 tī σ-tó-bái 頂，goán lóng 無講話，燒熱 ê 風 tùi 面一直吹，hām 白鴿鷺 tī 園--nih 飛，我 mā 無想 beh 看，hiông-hiông σ-tó-bái ê 手 hōaⁿ 仔像無人 hōaⁿ，我 chiah 注意--tiòh，伊 ê 頭勾--lòh-去--a，σ-tó-bái kap 人 lóng chông tùi 田--nih，haih！Bē 赴--a，伊先 tng--去--a。

Kā 伊做七，in 阿姐 kap 蜜--ê lóng 有來，koh

chhōa 一 ê，講是 tùi 日本轉--來 ê 同學，beh 來 kā 燒香，hit ê cha-bó 人，掛一枝烏仁目鏡，穿一 su 真高尚 ê michutama ê 烏色洋裝，拜 soah kan-taⁿ khiā tī 伊 ê 相片頭前，tiām-tiām 無講話，我問 in 是 siáⁿ-mih sī-chūn ê 同窗，hit-ê cha-bó 比嚨喉，阿姐 kín 替伊應：

「Sachikho 去寒--tiòh，lóng 無聲，in to 小學讀 kāng 班。」

一杯茶 to iáu-bē lim--leh，阿姐 tō 講 beh 送 Sachikho 去車頭坐車，nā 無，驚伊會摸無路。

Cha-hng in 阿姐 khà 電話 kā 我講，講有夢--tiòh-伊，伊 ká-ná 親像行 bē 開腳，tī 厝頭厝尾 leh lōa-lōa-sô，像有 tai-chi iáu-bē 交待清楚，kan-taⁿ 手--nih thèh 冊 leh 吐大氣，in 阿姐問我 kám 有 siáⁿ-mih 線索，thang 好解伊 ê 心內事？Thang 好 hō 伊放心去？我 gāng tī hia，m̄ 知 beh án-chóaⁿ 應？伊有心內事，我 nah 會 lóng m̄ 知？我自嫁--伊，goán tō 「你行，我 tòe」，hō 人笑 goán 是「帥、仕、相」，不管時褲頭 to 結相倚。

我 taⁿ 嫁--伊頭幾年，goán lóng 是 chiah 會社 ê 頭路，講實在，beh 飼三 ê kiáⁿ tō 真辛苦，kui 家伙仔 kheh-kheh 睏 kāng 間，一直 kàu 儉有錢，chiah tī 會社外口買一 tè 地起家己 ê 厝，一間埕--nih 有種花，邊--a 有果子園，後壁有豬 tiâu ê 厝，hit 年花園--nih 瓊花 tú 好開，伊早早 tō kā goán hit 三 ê 猴 kiáⁿ 趕去睏，講明仔載 tiòh 上課，kan-taⁿ chhun 我，kap ài 睏

kah phak tī 伊 ê 跔腿暈--去 ê 蜜--ê，陪伊看花開。

伊對 hit 三 ê kiáⁿ lóng 真嚴，規定 in nā 放學 tng--來，大漢--ê chhōa 細漢--ê 分配厝內 ê khang-khòe，hām chiáh 飯 mā tiòh 照伊規定，bē-tàng 講話，ài 注心 chiáh。Chit ê 規定，nā 是蜜--ê 來 lóng 會無準算。Hit 時伊 kap 我 lóng iáu tī 會社 chiáh 頭路，伊 nā 先入門，手 íng pih--起--來 tō 飼豬飼雞，我當值 iah 是加班，khah òaⁿ 入門，伊 lóng 飯菜 kā 我款便便，顛倒我真少去 bak 手，chit 點 hō jōa chē 人 o-ló kah 會 tak 舌。

自伊 tui 會社退休了，日--時 tī 冊店 kap 證券行，m̄-koh 中晝會 tng 來 chiáh，我真 ài 看伊 leh chiáh 飯 ê 形體，bē 輸我煮--ê 是 siōng-téng ê 料理。暗--來 nā chiáh 飯飽，伊 tō kiu 入去 hit 間冊房，伊 kā 我交待--過，叫我免去 kā piàⁿ 掃。有一擺，我看桌頂鎮 kah kui sì-kè，量其約仔 kā 稍款--一--下，伊 tng 來 soah kek 臭面 hō 我看，講 siáⁿ-mih án-ne，會 kā 伊 ê 物件用無--去，過--來我 tō 無 beh koh chhap--伊-a。

Kā hit 枝伊藏 tī 冊櫥邊 ê 鎖匙 thèh--出--來，開 hit-ê 我 m̄-bat phah 開 ê 屨仔，我 ê 手會 chhoah，心肝 phók-phók-chháiⁿ，kám beh 開？In 阿姐 m̄ 是講伊 iáu 有 siáⁿ-mih 未了 ê 心事？到底是啥？Suh 一 ê 氣，輕輕仔 kā 屨 giú--開。

屨仔內有一封寫我 ê 名 ê 批，是伊 beh 寫 hō--我-ê？Tiòh--hoⁿh！我 m̄-bat 接 tiòh 伊寫 hō--我 ê 批，趕 kín kā chit 封批拆開起來看。

阿淑：

我知影你 nā 看 tiòh chit 張批，一定會真意外，我 nah 會寫 chit 張批 hō--你？M̄-koh 我實在是無勇氣當面對你講，chiahtiòh tī 我目矙瞞--去 ê 時，來求你原諒。

Che 祕密對你 am-khàm 三十 kúi 年--loh！我 kan-taⁿ ē-tàng 講是天公伯--仔相創治。

Tī 我 iáu-koh leh 做兵 ê 時，有去 sèk-sāi tiòh 一 ê cha-bó gín-á，goán 有相意愛，我 chiah beh kā chhōa 來 kap 厝--nih sèk-sāi，部隊 tō 徙位，過--來，tō 接 tiòh 阿公過身 ê 消息，我轉去厝，chiah 知人 lóng kā lán ê 婚事定好勢--a。Goán 阿母講，chit 層親事 bē-sái 退--a，講你有用 bōe 過門 ê 孫新婦 ê 身份來拜過阿公，nā 退親，lán 二家 tī 地方無法度見人。

Lán tō án-ne 為 tiòh 別人來結婚，結婚了後，我 chiah 知影，hit-ê cha-bó gín-á 腹肚有我 ê gín-á，我真痛苦，你 chiah 有身，我 tō 出 chit 種 t'ai-chì，我 beh án-chóaⁿ 開 chhùi kā 你講 chiah 好？

我知影我終歸尾 iáu 是 ài 留 tī 你身邊，m̄-koh 對 in 母仔 kiáⁿ，我 mā tiòh 盡我 siōng 大 ê 能力，我去拜託阿姐收留--伊，照顧伊生產，hó-ka-chài，伊 mā 順利 kā 我生一 ê cha-bó-kiáⁿ，tō 是蜜--ê。

阿淑！Mài siūⁿ 氣！自伊生產了 tō 離開阿姐 hia，goán tō 無 leh 連絡--a，尾手我 chiah 知影伊嫁去日本。

我求--你，kám ē-tàng hō 蜜--ê 用 cha-bó-kiá" ê 身份來 kā 我送？蜜--ê 有講--過，nā 無你 ê 允准，伊 kan-ta" ē-tàng tī 心肝底偷偷仔叫。

阿淑，我 m̄ 是 tiau-kang beh 欺騙--你，實在是驚你 siū" 氣。

我屨仔內 kap 伊寫 ê 批，nā 是我 bē 赴燒掉，請你腹腸放 hō 闊，kā 燒燒--leh。Kā 我 teh tī siōng 內角 hit 張 chiok 親像蜜--ê ê 相片，khng tī beh hō 我穿--去 ê sebilō hē 暗袋仔內，我感謝--你！

你是我 chit 世人 ê 好牽手。

Tong 筆

Chiah 老 ê chhut-thâu

Some Matters about Aging

Nâ, Chhun-sūi 藍春瑞

Beh tng 厝 ê 前 1 暗，我有先 khà 電話講 beh 載 in 2 ê 老歲 á 出去外口 kiâⁿ-kiâⁿ--leh；自 án-ni 2 ê 老 ê，隔工早早 tō 起來洗 tng、chiah chá-tng，m̄-nā 是穿鞋 tiòh-boéh koh 粧 tháⁿ kah 不止 á pih-chah，chiah 坐 tī phòng 椅頂穩心 á khai-káng，thèng-hāu 我 kàu 厝。

準準準 8 點駛入來鎮內，chhìn-chhái ká 車 chhah tī 畫白線 ê 路 kiⁿ，tòe 手 3 hoah 做 2 hoah chông，tiò 起去樓頂，lóng 免相借問 mā 無加講話，1 kiâⁿ 3 ê 人，chò-hóe lòh 來門 chhui 等我 ká 車駛來。

Oá 去巷 á 口，ká 車 sóa 來門口埕，我人坐 tī 車內等 1-khùn，獨獨阿母家已 1 ê 先開車後門 beh 入來，我問伊講：「ah 阿爸--leh，伊 m̄ 是 kah 你 tâng-chê？」

「是--a，chiah lòh 來樓 kha niâ，sui 講 beh 去正 pêng 巷 á 口放尿……。」

「近仔 2 kha 步，是 án-chóaⁿ m̄ 去家己 ê 厝內？」

「Tiòh 是 bē tòng--tit，姑不將 m̄-chiah án-ni。」

我目頭結結講：「巷 á 頭 hiah chē 人 teh 出出入入，kám ē khòaⁿ-kháu--tit？」

「Tiòh 是講--m̄；有 kúi-nā kái lán hia 厝邊 bat 來 tâu--過，講 lín 阿爸 khiâ tī 人 ê 厝角頭 tō soān，害我 kiàn-siàu kah m̄ káⁿ ìn，一直 ká 人 hōe 失禮……」

聽阿母講 soah，我 bē-hiáu koh 接話。

駛入去八斗仔 ê 望海巷，過平浪橋 kàu 濱海公園大體仔是 15 分鐘 hiah 久，牽 2 ê 老歲 á lòh 車，ùn-ùn-á 行去海 piⁿ ê 涼亭 á hia 坐；過差不多 20 分鐘，阿爸



koh haiⁿ 講 beh 去放尿……，hó-ka-chài 邊 á 有 chhāi 2 間流動便所 thang tháu；等阿爸放 soah，換阿母講伊 mā beh 去。

烏陰烏陰 ê 天 kha 有 koá 日花，tùi 我來講，應該無 jōa kōaⁿ chiah tiòh，m̄-koh 1 chūn 1 chūn liòh-á teh hoán 冷 ê 海風，ùi 面一直吹--來，遠遠 ê 水面，1 沿 1 沿 ê 白馬 á liām-mi 前 liām-mi 後 teh 走無 hioh；起 起 lóh-lóh siàng 入來石 khang ê 海 éng，kā 白 pho iā 起 去半天，chhiūⁿ 雪 án-ni koh sòⁿ lóh 來；chiah-nih súi ê 光景，hō 我目矚 lóng 無 nih，看 kah kiông beh 神-- 去，無想 beh soá 跂去別 tah ê sī-chūn，hiông-hiông 阿 爸講伊 sío-khoá 會冷，想 beh tng 厝……。

Ke 話 lóng 免講，chek 時 kā 阿爸牽--起--來，好 禮仔 tâng-chê óa 去停車場，一目仔 tō kàu-ūi a。

厝內無 chhiūⁿ hái-kiⁿ-á 有風 teh 吹，tiāⁿ tiòh khah 燒 lō，阿爸面色紅 gê 紅 gê 坐 tī phòng 椅，歡歡喜喜 kah 我話仙，káng to 無 5 分，sui 講伊 beh koh 去放 尿；chit kái，我看伊家已 1 ê 雙手 neh 力 ùi phòng 椅 liâu-liâu-á khiā--起--來，chiāⁿ sè hoah khoaⁿ-khoaⁿ-á teh 行，soá kha 比露螺 sô 竹篙 koh khah 慢。

Nā beh 講老……，伊空手無 giáh 拐 á 免人牽， 家已 ē tháu 褲帶坐 lóh 去馬桶，家已 mā 有法度 koh khiā 直起來 láng 衫 á 褲 hō chhun，chiah 行出來便所 外；tiòh ài 真正 tī 內底放有 mih-kiāⁿ，阿爸 ē hiàm 阿

母入去 tàu chhit kha-chhng……。

Nā beh 論欠點，kan-taⁿ jiakuh（拉鍊）khui-khui chit 項 sù-siông bē 記 tit thoah hō óa，阿母早 lóng 知影 伊 ē bú chit chhut ê，替久 lóng 慣 si mā bē giàn koh 唸 --a；總--是，伊有 1 點 á làu-chhèh，kha 手 khê-khê， 是講家已有法度 khiā 坐，án-ni kám 有算老？

Thèng-hāu 伊放 soah，koh 坐 lóh 來 phòng 椅頂 ê sī-chūn，我問伊講「……放有--無？」

阿爸 chhùi 仔笑笑講：「去 hō kha-chhng 頭騙-- 去-a……」

話 chiah 講 1-koáh to bōe soah，阿母 sui 搶 lóh 去 講：「Tiāⁿ-tiāⁿ mā 講伊 chiāⁿ kín……，正經去 khū 顛 倒無半 si，kui 日 m̄ 是屎 tō 是尿……」khùi-kháu 無 kài 好。

「Chit 款 tãi-chì seⁿ-sêng bē lún--tit，放有放無 mā bē àn--tit，lín khêng-hun che lóng 無事 sái……」我驚 in 2 ê 起冤家，kóaⁿ-kín 起 khiā 入去圓話講：「阿爸，lán 今 á 日去 hái-kiⁿ-á 坐，kám ē thiám？」

「Kan-taⁿ 坐 niâ，thài ē thiám--lah！」阿爸 chhùi 角笑笑回話講：「……chiāⁿ 久無去台中，想 beh 叫 你陪我去--1 chōa，kám m̄ 好？」

「家已駛車？」

換阿母估話講：「Lín 阿爸 ê 意思是坐火車！」

我心肝內煩惱煩惱講：「Che 工事 tō 大--a。」

「Án-chóaⁿ 講--leh？Lán iā m̄ 是無錢……」阿

爸目睷掠我金金 siòng。

「錢 m̄ khah sió-khoá……；顛倒 pháiⁿ 剃頭 ê 是行路、peh 樓梯 kah 屎屎尿尿 ê chhut 頭。」

「Án-chóa 講？」

「Hiah 遠 ê 路頭，kan-taⁿ chhōe 便所，tiòh ài 舞 kui pō，thài 有法度--leh？」

「車頭 m̄ 是 lóng 有便所？」

「台北火車頭舊 ê 便所設 tī 地下 hit chàn，tiòh ài 起 lòh 樓梯，新 ê tī 鈔票口邊 á mā tiòh pōaⁿ 來 pōaⁿ 去，你 kám ē kham--tit？」「Iáu 有--leh，台中 ê 月台出入 chiâu tiòh 用行 ê，你 kám 有法度？準講有 hit-lō khùi 力，你 kha 步 hiah 細 hoah，我驚講行 bōe kàu 便所，尿先 chhōa-chhōa--出-來，án-ni tō 害--a！」

「Ah nā 駛車--leh？」

「家已駛車，tiāⁿ-tiòh 無起 lòh 樓梯 ê tāi-chì，mā ē-tàng choân 塑膠罐 á tiàm 車內放尿；khah pháiⁿ pháng ê 是頭尾 2 點鐘 ê 遠路，人 ài ut tī 車內，你 bat 講坐 10 分鐘 tō 腰酸--a，khah 有 chái-tiâu chhèk kàu 台中--leh？」

「講 mā 是有影」換阿母先 ìn 話：「Kám 無 hit 款坐 tiòh 人 bē lap kē、骨頭 bē 酸 ê 椅 á 位？」

「有 1 種車 ê 底盤 khah 低、椅 á khah thêng、座位 khah 闊 ê 旅行車 tō bē--a；chit 款 ê khah sù-sī，m̄-koh ài 開銀票 á niá；等我 chit chiah 銅管 á 車，khui hō khah 爛--1-ē，chiah 來 hák。」

換阿爸問講：「你講 ê chit 款車，1 chiah jōa chē？」

「Kèk ke 是 70 萬；khah 俗 ê mā tiòh 60。」

阿爸坐 tiàm 膨椅想 1-khùn chiah 接講：「Nā 真正有 beh 換 ê 時，我 chiah kā 你 tâu 出--koá。」

「時 kàu chiah 講……」

話 to bōe soah，阿爸講伊人 thiám，叫我牽伊去眠床 the；我出來客廳看電視 to 無 5 分鐘，sui 聽 tiòh 阿爸 tī 房間 hiu 講伊屎 kín，beh 去 khù 便所

我 kiāⁿ oá 去 kā chhah--起-來，hō 伊 ê 雙 kha 先 tin--lòh-來，chiah ùi 眠床頭 ûn-ûn-á khiā--起-來；順手 tu 枋 á hō thèh ê sī-chūn，阿爸講：「我家已去 tō 好，免牽。」

細 hoah koh 慢，人有一點 á ku-ku 無 sáⁿ khùi-lát--ê 款；ùì 灶 kha kiāⁿ 來客廳 ê 阿母 chiāⁿ 細聲 tī 我耳空邊講：「Lín 阿爸有影是老 ah」，「……chit kúi 工 á，是 m̄ 是天氣 teh 變，tiāⁿ-tiāⁿ haiⁿ 講伊腹肚皮 éng-kòe 開刀 ê 所在 ē tiuh、ē 疼。」

「有去 hō 醫生看--無？」

「是有--lah，講無要緊；m̄-koh 醫生偷 kā 我講，chē 歲 ê 人 khah bē 忍--chih，盡量 kā hu-hu sioh-sioh，就 bē hiah 疼--a。」

「有效--無？」

「加減……」阿母講：「有 tang-sí-á，疼 kah 家已 ē háu……，ná khàu ná 怨嘆伊一生 phah-piāⁿ 事業

，有錢有厝，kiáⁿ-sun 滿堂，chiah beh 好好 á 享受 ê lâu-pái，soah 無 hit-lō khùi 力……」

聽 tiòh 實在足 m̄-kam，我心肝頭酸酸 tō 講：「Ah 你 lóng án-chóaⁿ 應伊--leh？」

「我 lóng kā 講……；lán chit-má 有錢有厝，chiáh 穿免煩惱，kiáⁿ-sun koh iú-hàu，kha 手 iáu 健健，算--起--來 mā chiáⁿ 好 命--leh。」「Sòa--lòh-去，chhin-chhiūⁿ âng-eⁿ-á án-ne kā moh óa 來一直 sioh，chiah tiām--去。」

Chit tang-chūn，阿爸放好 táuh-táuh beh kiáⁿ--入來，阿母 kín óa 來我耳空邊講：「伊來--a，lán mài koh 講」順 sòa khiā 起來牽阿爸坐 lòh 來眠床頭，koh 吩咐講：「我來去菜市 á 買 1 尾魚 á，liâm-mih tō tng--來，你陪 lín 阿爸坐 1 暍-á。」Liáh 阿爸笑--l-ē chiah 出門去。

阿母走了後，阿爸 chiáⁿ 細聲 á kā 我講：「Lín 阿母對我實在有夠好，tāk 項替 kàu 足便 ê，ká-ná teh 顧 1 ê 嬰 á kâng-khoán，koh m̄-bat sái 過 siáⁿ-mih 性地；nā 無伊，我早 tōo-iú 去 ah。」

「是--a，所以你 mài 烏白想，心肝放 khah 樂 thiòng--leh，阿母 mā ē-tàng khah 歡喜、khah khùi-oah，」「È lah」阿爸目矚 liáh 我金金看，講：「……m̄-ku，我 nā 有萬一；chhiūⁿ lín 阿母 chiah 古意，你一定 ài kā chhōa 去你 hia tòà，chiah bē hō 人欺負；tō 準講伊 kha bē kiáⁿ，khah 艱苦 mā tiòh āiⁿ 去你 hia。」

「Lín 2 ê iáu-koh 勇健健，煩惱 che long siuⁿ 早！」

聽我 án-ne 講，阿爸 soah 笑--出來；阿母 tú 好 táh kha kàu，sùi 問講：「是 saⁿ-mih tãi-chì，笑 kah hiah 歡喜--leh？」

「Ah tō……，阿爸講 tiòh éng-kòe 伊 20 歲 ê sî-chūn，去 lín tau kā lí 送定 liáu-āu ê 1 kóa tãi-chì--lah。」

「Lí 講看 māi--leh。」

「Tō……，送定 āu，hām 你去基隆買 phâng 新娘茶 ê 甌 á，ùi 番 á 坑起行，1 點鐘後 kàu 雙溪火車頭搭車，坐去八堵站 koh 盤車，kàu 基隆 lòh 車 koh 用踢 ê 去義二路 ê hui-á 店；買好 chiah koh 照原路 tng--來，bú 1 工 tah-tah，沿路 2 ê 人竟然無講 kah 半句話……」；「tō liū che niá，是阿爸家已先講 kah ài 笑，iah mā 有影 chiáⁿ 笑 khoe，chōaⁿ 去 hō 你聽 tiòh。」

講 soah，我看時間 ā 差不多 beh kàu，無 tiuⁿ 無 tí koh 聽 tiòh 壁頂 ê 時鐘 teh tân，我 chek 時 khiā 起來講：「我 ài 去上班--a；ē 禮拜我 ē koh tng--來。」手 ná iát ná soá kha，ûn-ûn-á hāⁿ 過戶 tēng，行去出去駛車。

Tiām 車內，我家已 teh 想……；阿爸 kui 身人 ê 機器，足 chē 醫生 lóng 講……，是 khah 舊 tām-pòh-á，nā mài 烏白 bú，iáu ē 用--tit；kan-taⁿ 膀胱無力 kap 煩惱放屎 2 項 oh piⁿ ê khang-khòe，看是小局 1 齣，顛倒 ták 工 kā 纏 bē soah，hō 伊 chiáⁿ pháiⁿ 出門；tùi

伊來講，是 siōng chiáh-lát ê 擔頭，kiông beh chih-chài bē tiâu。

是講……，歲頭 chiáh kàu 90 thóng ê 老歲 á，伊 toh 1 項機器 beh 先害--去，實在 bē àn--tit；péng tng 來講，一身軀 ê 肝、肺、io-chí、目矙、血壓、kha 手、頭殼……chiah chē ê 五臟六腑，seⁿ-sêng 好 bē chiâu-chng koh bē 替換--tit，chit 內底 nā 有 1 項 chhiâu bē 好 sì ê sī-chūn，tō 無 thang hiah 好 chiáh 暍--a，tiāⁿ-tiòh ē 比屎尿 bē 順 koh-khah pháíⁿ 理 lák；nā ē-tàng 跤 健手健，起 lóh léng-lī teh 出入 tō 真正天公有保庇--a。

人 nā chiáh 老 ē hō kiáⁿ-sun-á chau-that，是無錢 tī 身軀邊 ê 緣故；m̄-koh，錢是 hō 老歲 á khah 有尊嚴，免看人 ê 頭面 nā-tiāⁿ，無 tiāⁿ-tiòh 是萬能 ê；siōng 緊要 ê 是 koh ài 有老伴 tī 身軀邊，有 thang sio 依 óa，透早透暗 tàu-tīn 講 2 句 á 話；chhin-chhiūⁿ 阿爸 kah 阿母 án-ne，chiáh kàu 八、九十歲 iáu kha 健手健，是 siōng ka-chài--ê；當然 sáⁿ-mih tãi-chì lóng 無永遠--ê，無論 in toh 1 ê 先老--去，我 chiu-choáh，我 ē 盡我所有 ê khùi-lát 去照顧、疼惜 in 其中 ê 任何 1 ê。

過年 ê Gī-niū——Hit 暝看 a-pa poáh-kiáu

Asia Jilimpo 陳明仁

Hit 暝是 29 暗，góan nā kan-taⁿ 講 29 暗 tō 是過年前 hit 暝，i--á kap a 嬾無 êng thài 雞炊粿，cha-pō--ê tō piàⁿ 厝內外，貼春聯。Kui 家夥 á chhōan 1 ê chhiⁿ-chhau、phong-phài、清氣 sù-sī ê 過年。

Chiáh chhiⁿ-chhau chìn 前 ài 先拜祖，a 公 chhoā góan 拜紅架桌頂 ê 神主牌 á，了後，換 a-má 教 góan mā tiòh 拜壁邊 ê 地基主。我 bat 問過庄--nih ê 老大人，nah 會拜竹葉枝 iah 是甘蔗尾是地基主，in lóng iⁿ-iⁿ ngh-ngh 講無 siáⁿ 知。我想 kong，知 tō 知，m̄ 知 tō m̄ 知，nah 有 he 無 siáⁿ 知--ê。

普通時 nā 請人客 chiáh chhiⁿ-chhau，góan 做 gín-á--ê lóng 飯 té-té--leh，肉、魚挾 tī 碗--nih，捧去 khù tiàm hō-tēng kha chiáh，kan-taⁿ tú tiòh 29 暗 ē-sái kap 大人 chò-hóe 坐桌 chiáh 肉，m̄-koh góan 也 bē 真歡喜，lóng kín hō-hō pe-pe--leh，tō 講 chiáh 飽--a，目的是 beh 等 pun teh 年 ê 紅包。講 tiòh 紅包，我會記得做 gín-á ê 時，ká-ná 無紅包，a 公 kan-taⁿ kā teh 年 ê 錢直接分 hō--góan，無用紅紙 lok-á té，khah chē 歲搬 kàu 台北，chiah 有看 tiòh 人 kā 錢用紅包 té chiah 發 hō gín-á。Góan hia 29 暝 pun 錢 hō gín-á 講是「teh 年」，tī góan 庄 kha，對 gín-á 來講，錢是無 siáⁿ lō 用，庄內也無人 leh 賣物件，kan-taⁿ 讀國民學校 ê gín-á，去街--nih ê 學校 chiah 買會 tiòh chhùi chiáh 物 á，góan 收 tiòh ê 錢真正是 kan-taⁿ teh 年 niá，過年了，i--á tō 會 kā góan 討--tng 去。

我 kì-tì 內，頭 1 kái 收 tiòh teh 年 ê 錢是 2 kho，he 應該是我 4 歲 iah 5 歲 ê 時，照我出世 ê 年算--起來，hit 時 nā m̄ 是 1958 tō 是 59 年，翻 tng 年，我 tō 收 tiòh 5 kho--a，照現代話來講，「成長指數」應該是百分之 150，了後 tak 年 tō



維持 tī 5 khò 10 khò 中間。Gín-á ê 錢是 teh 年看晃--ê，大人 ê 錢是用來 poah-kiáu--ê。我印象內底，台灣人過年 ê 意義 ká-ná tō 是 poah-kiáu niâ，kui 庄 tak 戶都有人 tī 門口 tiâⁿtō tãi-sù-ki-á poah，hit chūn kui 庄無人會 hiáu phah 麻雀，庄 kha 人 mā 無錢 thang 買麻雀 jí-á chit 款 poah-kiáu 物，極加是用 siōng siók ê 紙牌 á teh bák-chat-á iah 是 10 點半，poah khah 大--ê tō sng Show-hand，góan 講 是 Phé-sih，m̄-chiah Bridge-cards góan 講「Phé-sih 牌 á」，mā 有人講 hō 做「Khechiubang」，有 1 種紙牌 Game tō 叫做 Khechiubang Stophuh，大概 tō 是 ùi hia 來--ê。Chit 時我斟酌想--起來，ē-tàng 理解庄 kha 人過年 poah-kiáu ê 心理，tī 無消費行為 ê 草地所在，有 siáⁿ-mih thang 做 gī-niū--ê？Hit 時 siōng 普遍 ê 交通工具是鐵馬，chiáh 油 chiáh 電 ê 動力車 lóng 無，bē-tàng 去 khah 遠 ê 所在遊賞，庄頭附近是 tak 工看 gah ià，平常時 tī 田園無 êng 摸塗 lák 沙，無 êng 時 thang gī-niū，真正 êng--lòh 來，beh án-chóaⁿ 排解時間？

過年時 á cha-bó 人 siōng kài 歡喜，免 lòh 田顧園 koh 免款厝內。Mā m̄ 知 ùi tī 時留--lòh 來 ê 規矩，講過年時 bē-sái piàⁿ 掃。Cha-bó 人 kan-taⁿ 款 3 tng tō 好，加真 êng，chhun ê 時間 tō 就會 5、6 ê 守 tī 灶 kha，ná poah-kiáu ná 開講。開講是真--ê，poah-kiáu 是做開講 ê 手段 niâ。Góan hia ê cha-bó 人有 in ka-tī ê poah-kiáu 方法，免用器具 ke-si tō ē-tàng poah，in 1

人 thèh 1 角銀 ê 銀角 á 出--來，先 sùt-thâu，看總數 kúi 支 chéng 頭 á，chiah 加--起來，點 ló-á 點 tin-tang，點--tiòh ê 人先 ī，kā 錢 á khioh kāng 面排 tī 手盤，手 giáh kōan koh 放--lòh，錢 á 會 lak lòh 塗 kha，chiah 看有 kúi ê péng 面，he tō 是先 ī ê 人--ê，chhun--ê 交 hō 下 1 kha，i mā kāng-khoán án-ni ī。等銀角 á lóng 無--a，tō koh tak 人交 1 角，ù 頭--á 開始。Chit 款 ī 法叫做「tiuh-tiuh-tâng」，日後我研究台灣歌謠 ê 時，有採訪客人，in 講「Tiuh-tiuh-tâng」是客人 ê 1 種 poah-kiáu sng 法，我本底想講 góan hia cha-bó 人過年 leh ī ê tiuh-tiuh-tâng 是 kā 客人學--ê，góan 庄 1 半 Holo 1 半客，sng tiuh-tiuh-tâng--ê，有真 chē 是客人 cha-bó。我 koh 用語言 ê 角度思考，感覺 tiuh-tiuh-tâng chit 款音節無成 Holo iah 是客話這類 ê 漢雜語，應該是平埔系 ê 語言，Tiuh-tiuh-tâng chit tè 歌，歌詞內底「雙 kha 行到 li-to a-me li-to tiuh」chit 款音，應該是平埔話 chiah ttiòh。總--是，chit 款 ī 法 kúi nā 年無看--tiòh a。

我頭 pái pun tiòh 5 khò hit ê 29 暝，a 公 pun hō a-pa kap 4 ê a 叔 1 人 lóng 20 khò，koh 加 1 包 雙喜 ê 薰 hō a-pa kap 2 叔。Góan a-pa 有 pok 薰，普通時是 pok 康樂 iah 是新樂園--ê，hit 時雙喜--ê 1 包 8 khò，薰 khok-á 頂有 1 對鴛鴦 iah 是水鴨，我無 siáⁿ 會記--得。新樂園 1 包是 5 khò，tī hit 時算好薰；康樂--ê kap 吉祥--ê khah siók，1 包 kài 成是 3 khò 2 iah jōa

chē ? A-pa 錢 thèh--leh, 入去房間內 chhōe góan i--á 講話。I--á kā 我講 a-pa beh 出門去 kap 人 poah-kiáu, 我會 sái tòe--去, m̄-koh ài 加疊 1 領衫。

In 是 tī góan 叔伯 a 伯 in tau 用 4 色牌 á leh liu 對 á。細細支 ê 紙牌 á 頂頭有分紅、黃、白、青 4 種色, 紅--ê kap 黃--ê 是帥仕相車馬炮兵, 車 kap 馬 lóng 有加「人」字 pêng; 白 kap 青--ê 是將士象車馬包卒, tak 字 lóng 有 4 支牌, in ê sng 法 liu 對 á 是 1 人 pun 9 支牌, 若有 2 支 kāng-khoán--ê tō 算 1 對, siáng 先 kā 牌 á khioh gah 變做 5 對, siáng tō 贏, nā chhun 1 支 iáu 無成對 niâ, tō 叫做等牌, 等 kàu kāng-khoán hit 支出現, tō 是「kàu--a」。真簡單, 我看 1 時 á tō bat 規則。我大 hàn 了後, 真愛看人 poah-kiáu, piān-nā 我 m̄-bat 看--過 ê sng 法我 tō beh 看 gah bat, giōng-beh 全世界 khah chē 人 poah ê kiáu lóng bat 看--過, mā lóng 真內行, m̄-koh lóng kan-taⁿ 是紙頂 ê 理論 niâ, 米國人 kā 1 種有駕駛執照 bē-hiáu 駛車 ê 人叫做「Paper-driver」, tō 是 kāng-khoán 意思, 我是 poah-kiáu ê 理論大師, 也是「Paper-driver」niâ, che kap 我 gín-á 時代 tòe a-pa 去看 poah-kiáu 有 kóa 牽連 mā 無 tiāⁿ-tiòh。

Góan a-pa 坐 lòh 去 kap 人 poah, 頭 kái i 無 kàu, hō 人 theh 5 khō 去, 第 2 táu, koh hō 人 kàu--去, mā 輸 5 khō, koh 來 hit móa, 有 1 ê 起手 tō chhun 3 支孤支 á, chiáh tiòh 1 支 phah 掉 1 支 tō 等--a, 當然是

i kàu, 第 4 pái, góan a-pa kā 我 sái 1 ê 目色, 我 kā 看, i 桌頂 chiáh 1 對白車、1 對青卒, 手--nih chhun 5 支牌, 2 支紅兵 koh 1 對黃帥, chit 字是「元帥 ê 帥」, m̄-koh góan 是講「kun」。Chhun--ê hit 支牌 á 是青士, nā 有人 liu--tiòh iah 是 chiáh 牌了 phah 青士出--來, a-pa tō kàu--a, lóng 總是 6 ê 人 leh ī, kàu 1 kái tō 25 khō, a-pa tō 無輸, koh 倒贏 10 khō 銀。我目 chiu thí gah 真大蕊注神 teh 看, 有 1 ê 人掀出 1 支士, m̄-koh 是白色--ê, koh 1 輪, tō 有人掀 tiòh 青士, 正正是青士無 m̄ tiòh, 我歡喜, 替 a-pa hoah「kàu--a」, a-pa kā 我 tím 頭表示 o-ló, nah 知 i ê 頂 kha kā hit 支青士 khioh--去, 講 i 先到, 去 hō i chah 去 kàu ! Taⁿ, chit 聲 a-pa 20 khō lóng 輸了--a, a 公 hō i beh teh 年 ê 錢袋無 2 點鐘 tō 輸--去 a, 我 1 時感覺 a-pa 真可憐, i kui 年 thàng 天做 gah ná 牛--leh, 過年 chiah pun tiòh 20 khō, sūi tō koh hō 人贏--去。

A-pa peh--起來, 我 bān-phoe 講是 beh tng--去。A-pa 是起來 jīm 出青 khok-á, 抽 1 支雙喜--ê 請 góan a 伯, ka-tī mā 點 1 支, tō koh 坐 lòh 去 poah。我知影 a-pa 無錢--a, chit pái nā koh 輸 tō 慘--a, 看 a-pa pun--tiòh ê 牌, 害--a, 9 支 9 款, 無 gah 1 phe (Pair), chit 款牌叫做「chiáh 飽等死」, 我 kā 手 chhun 入去褲袋 á, 按算 thèng-hāu i nā koh 輸--去, beh kā 我 pun--tiòh ê 5 khō hō--i。牌 bái 是 bái, koh 真 gâu 入, 無 jōa 久 tō chiáh tiòh 3 支牌, 手--nih chhun 3 支 niâ, koh chiáh

tiòh 1 支猶原會等 kàu, tú-teh 想, 頂 kha tō 掀 tiòh 1 支青卒, a-pa tú 好有, chit 聲 mā 等--a, phah 出 1 支紅馬等白象, 紅馬 soah hō 人 liáh 去 tâu 對, kàu--去 a ! 我 tú beh kā 錢 jīm hō a-pa, i kā kàu ê 人講 :

「Lóng m̄-bat kàu, 欠--1 táu ! 」

我 giú i ê 手 beh kā 錢 hō--i, a-pa 笑笑 so 我 ê 頭殼, 搖頭表示 m̄ 免。

後 1 táu, a-pa iáu 是無 kàu, chiah jīm 1 張惡面 ê 青 á 叢出來 hō 人找, he 是 100 kho ê 銀票, tī hit 時是 siōng 大張--ê。Koh 來, 我無心 tī a-pa ê 輸贏, 一直 leh 想, a-pa 明明 chiah pun tiòh 20 kho ê teh 年錢 niá, nah 有 hit 張惡面--ê ? 大人 ê 世界確實 m̄ 是 gín-á 時 ê 我 ē-tàng 理解。Kàu 半暝, 我 soah tuh-ku 暍--去。

天光, a-pa kā 我 tī a 伯 in tau ê 眠床叫--起來, 我問 i 贏 iah 輸, i 笑笑講 :

「會輸 ê kiáu 我 ná beh poáh, 當然是贏, beh 贏 kóa hō góan A 舍大 hàn 做 bór 本 ! 」

過年了, i--á kā 我險 á hō a-pa 輸--去 ê 5 kho 討--去, 講 beh 儉--起來, 等儉 khah chē, beh kā 我 hak 1 台鐵馬 á hō 我學騎, 過--kúi 年 á 我 ài 去差不多 1 公里外 ê 街--nih 讀冊, thang 好騎。

Hit 年 ê 29 暝看人 poáh-kiáu, 我學 tiòh 2 項 tǎi-chì, 第 1 項, poáh-kiáu m̄-thang kan-taⁿ chah 20 kho 去。第 2 chân, kiáu 氣 nā 無好, tō 欠--1 kái, koāi

kiáu 氣--leh。當然, nā 有雙喜--ê tō chah--1 包, m̄-koh hit 款薰公賣局無 leh 出--a ! ?

最後 ê 甘蔗園

The Last Sugarcane Farm

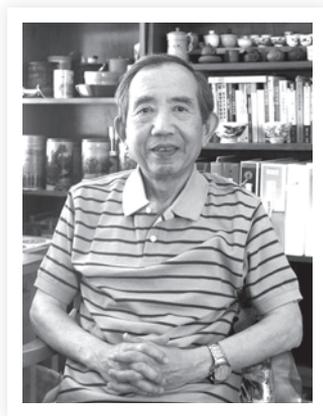
Tân, Lûi 陳雷

P1

認真講，chit 款惱氣 ê 代誌 tī 貴--a in 園--nih 也 m̄ 是第一回。舊年熱人 hit 工，mā 是透早 bú kàu beh 晝，兵--á chông 出 chông 入，一大 tīn ná káu-hiā, mai-khuh 大細聲，bē 輸 teh giá 鬧熱。尾--a 有聽 tiòh 園 nih pin-pin piàng-piàng ê 槍聲，貴--a in 後生賜--a bat 去做兵，講是 tōaⁿ 槍無 m̄-tiòh，後--來 hoah 講人有 chhōe--tiòh-a，已經 tōaⁿ 死--a。詳細 ê 經過其實無人真知。因為 piān-nā chit 款 pháiⁿ 孔 ê 事件，屬 tī 軍事祕密，馬上消息封鎖。草地人慣勢--a，小心 m̄ 愛加問。Khah 後--來有人偷講，是家己 tōaⁿ 槍自殺--ê，kap 舊年 hit ê kâng-khoán。可憐好好一 ê gín-a thūn，勇勇 iah bōe 20，死 4 工--a，園 nih teh 臭，hô-sîn òⁿ-òⁿ 叫，chiah hông chhōe--tiòh。

代先是豬母 kōⁿ-kōⁿ 叫，m̄ chiah phun，雲--a 罵：「Phun m̄ chiah，ah 是 beh chiah 魚 chiah 肉？」Ná 知豬母 soah 應：「好心 leh，……拜託 kā 我救，……」驚一下險死。斟酌看，ai-io，豬母後壁 bih 一 ê 人，規身豬屎豬尿，chhun 2 蕊目金金，m̄ 知是人 iah 是鬼。Hoah 一聲：「貴--a！」Chông 去叫 in 翁。

貴--a 棍 a sa--leh，是 kín chông 來看，18，9 歲 gín-á thūn，兵 á 衫，兵 a 褲，ah m̄ 是充員--á 兵是 siáⁿ？！夭壽，包 koh 是逃兵人 teh jiok 命！一句無 koh 加問，hoah：「你 kín tòe 我來！」豬 tiâu 後面一窟烏 sô-sô，臭 koⁿ-koⁿ，hoah：「Bih chia！Lóng m̄-thang chhī-chhng！」僥倖，tō 是 khioh 人屎豬屎 ê 便所空。Taⁿ 好勢--a，kàu chia 來，愛性命 chhùn 死 ê，pông--一-下跳--lòh-去。



Liâm-mi 兵 á jiok kàu-ui, 槍頭 tu--leh, 問貴--a :
「有看 tiòh 生份人無？」厝內外抄透透, he 豬母,
豬 kiáⁿ 不安, 豬 tiâu 內 khòk-khòk sèh。Chhōe 無人,
放刁貴--a in ang-bó 講：「有看 tiòh 馬上來報, nā 無
連 lín 也算在內。」

Chiáⁿ-sit 屎 hák 空禁 khùi m̄ káⁿ chhīⁿ-chhng, 擋
kàu 天暗, 貴--a 來放尿, 一頭麻索 choh lóh 去, 細
聲叫：「Taⁿ 好起--來-a。」盛--a giú 麻索 khàng 出--
來。可憐一身軀屎 kap 尿, hô-sîn tòe leh òⁿ-òⁿ 飛。
一路爬去溪溝, 大洗一輪 koh 一輪, chhè kah 皮 beh
無--去。貴--a thèh 衫褲 hō 換, 瓜笠 hō 戴。Chhoann
kúi tè 蕃薯 kap lân-san 錢 hō chah。吩咐講：「你 taⁿ
細膩行, ……nā 是天公伯保庇, tiàng 時有緣 chiah
koh 來相見。」盛--a 講：「阿伯……he 充員兵 m̄ 是
人做--ê。」貴--a 講：「我知, goán 賜--a 也做過。」
盛--a 問：「阿伯, 你 siáⁿ-mih 名？」「我貴--a。」
躊躇 koh 問：「阿伯, 甘蔗園內底 iau 一 ê……」
貴--a 應：「我知, 有 chhōe tiòh--a。你 taⁿ m̄-thang
chhiàn 遲。」趕伊 kín 行。一路賜--a 鐵馬載去 kàu
庄外外, hng-hng 林--a 邊放生。

P2

入伍第一工頭殼 lu 金金, ná 一枝大頭釘, 人叫
做大頭兵。Lóng 是 18, 9 歲 ê gín-á thùn, 嘉南平地
做 sit-á ê 子弟。M̄ 是無讀冊, tō 是小學讀無了, 條

直古意, 據在人 pa-lē, gōng 牛款待。Nā 是凌治了
過頭, 無 chài-tiâu 吞忍, 性地 giâ--起--來, kan-na 一
步走, 逃兵 bih jîn-ke 厝, he 人家驚牽拖連, sùi tō
報人來 liáh。有 ê bih 甘蔗園, 人來圍, 走無路, 起
chheⁿ 驚, giâ 槍 tōaⁿ 家己。Tō 是 chit 款僥倖。He 充
員 á mā 是有 pē 有母, tō 是無人替 in 不平, 不時 teh
出 t'ai-chì。

黃牙齒 m̄-bat 做兵, 叫是 chhit-thô 心適代, 不
時假博 kiat, pìⁿ 猴弄 hō 人笑, Chit 日早起唱國歌,
黃牙齒 m̄-bat 字, m̄ 知意思, 用家己 ê 話唱：「Sáh
麵煮麵, ……5 擔相 chông, ……醃腸米糕, ……。」
班一nihê 充員 á 兵聽了心適, chhuh-chhuh 笑, 有
ê tòe 伊唱。唱了大聲, hō 連 nih ê 政工 ê 聽 tiòh, 一
ê 一 ê 叫去問, 盛--a, 大裁也在內。講是『侮辱國歌
』, tàk tng chiáh 飯前罰去跪孫中山。背唸三民主義
, ……koh 罰洗便所, 關『禁閉』3 個月, bē-sái 離
開兵營。黃牙齒 chhōa 頭, 『思想問題』, 隔轉工
tō 無看人, kàu 退伍無 koh tng--來。過--來唱三民主
義, ……無人 koh sáh 麵煮麵。

盛--a, 大裁罰禁閉 3 個月 bē-sái 離兵營, tàk 暗
beh 暈, 一 ê 唸：「Goán 六甲 ……hit ê 桂--a 等我
tng--去。」另外一 ê 唸：「Goán 子良廟……蘭--a teh
等--我。」僥倖, 2 ê lóng 人 tī chia, 心無 tī chia。Taⁿ
chit-má 罰禁閉 3 個月, 心肝 jiàu-peh-peh 想 beh tng--
去, lú 想 lú ak-chak, 親像大 tiáⁿ khàm kòa, 水強強

滾，kiông beh phū--出來，注定 kín 慢出 tãi-chì。

Taⁿ chit ê 政工 ê，15 歲 hō 蔣介石 liáh 去做兵，中國內戰 tòe 軍隊四界流浪，走難來 kàu 台灣。雖罔 tī chia 人地生疏，無 bó 無猴，總是頭殼大中國，看台灣人無。Mā 是人 tī chia，心無 tī chia。年久月深，久--來鬱卒懊惱，規 pak 內 ê 怨 kap 恨，liáh 台灣人出水，lóng 是台灣害伊--ê，Kháp-bē-tiòh chhōe kang chhōe phāng，liáh 蕃薯 á 充員兵出 khùi。又 koh 軍隊浸久，心理性變態，不時 beh kâng 創治。注死 m̄ 死去惹 tiòh 盛--a，不時來 lo-so。盛--a m̄ thīn 伊，soah 起 phùi-bīn，khia 東 khia 西，無所不至。盛--a bē 堪得伊 tīⁿ，kā 大栽放刁：「Kín 慢有一工，會 hō 我 phah 死！」

Hit 暗盛--a 半暝起來放尿，注死碰 tiòh 政工 ui 便所出來。Kín 行一 ê 禮，政工 ê tèⁿ 無看，青狂做伊 kín 行。入去便所，奇怪壁角有人 chhoeh-khùi ê 聲。Kā 看，tō 是和--a bih tī hia teh khàu。Óa 去問，直直 hùiⁿ 頭，驚 kah phih-phih-chhoah，m̄ 講 tō 是 m̄ 講。Beh chhōa 伊 tng 去營房，也 m̄ tín 動。無法度，盛--a 安慰--伊，你 chia hioh 暈，我 khah 停 koh 來看你。先 tng 來營房。一晷久無動靜，bē 放心，koh 去便所巡。僥倖--a，hit ê 充員--a 阿和，關廟來--ê，普通時無話無句，siōng kài nah-nng，人講有蕃--a 種，已經家已吊 tau 死--a，細細漢吊死 tī he 細細 pha 暗 sàm ê 電火 kha。

青狂 chông 去報排長，排長報連部。連長來，

問 he 經過，了 koh 問：「Iáu 有別人看--tiòh 無？」盛--a 講，有碰 tiòh 政工--ê tú-tú ui 便所出來。連長警告盛--a 講：「Che tãi-chì 軍事祕密，你 lóng bē-sái koh 講！」

P3

叫政工--ê 去參詳。隔 tng 工公佈，和 a 半暝急病送病院。規 ê 事件 tō án-ni 全部 am-khàm 起來。Taⁿ chit ê 政工--ê，chit 項 tãi-chì hō 盛--a liáh tiòh niau 鼠尾，面子失一半，soah khioh 恨 m̄ 願，又 koh 驚盛--a 去 kā 人 iāⁿ，起 phùi-bīn 臭心肝，起 pháiⁿ 心 beh liáh 盛--a 出水 tú siàu。Koh khah 不時 chhōe kang chhōe phāng，無所不至。

Chit 日又 koh kā 叫去，hiông-hiông 問：「Lín 兄 siáⁿ-mih 名？」「鄭木煌。」「做 siáⁿ-mihtāi-chì？」「伊教冊。」政工--ê 罵：「白賊！伊匪諜！」驚一 tiô，阿兄人古意，規日無話無句，thài 會做匪諜？！「伊 m̄ 是匪諜。」政工--ê 受氣：「伊已經 chiah 認--a，你 thài 無來先報？」Kàu chia 來 chiah 知影，煌--a hông liáh 去--a。「你 kap lín 兄 kāng 黨--ê。你思想有問題。」Taⁿ siong-tiōng--a，連伊也拖在內。Tī hia m̄ 知 beh 怎樣，政工--ê koh kā háⁿ：「頂回和--a 死，kan-na 你在場，包是你 thài--ê。」Taⁿ tō chiaⁿ-sit 害--a，phah--人 hoah 救人。政工看伊 liap 膽，lú khah 雄死，講：「你先自首，檢舉 lín 兄匪諜，罪 tō khah

輕。Nā 無，連你也在內，kap 黃牙齒 kāng-khoán，交 hō 軍事法庭處理。連阿和 ê 案在內。」

盛--a 煩惱，一時想無步。偷偷 á kā 大裁 tâu。大裁講：「Chit 款 tãi-chì ná siáu 狗 kā--tiòh，hō 你 bē 理論--得。頂回 goán pâ 麻豆案，無頭無尾牽拖在內，liáh 去 5 個月無消無息。」

Hit ê 鐵仙，tī 蕃--a 寮賣膏藥，普通時 phah 拳 ná 猛虎，無人會 óa 身。Liáh 人 hit 日，驚 kah 面青 sún-sún，褲底 siàm 一 khò siâu。Hit ê 蔡國禮，注死 in 叔伯 ê，麻豆案判死刑。Hia ê 親成五十，hoān-nā 姓蔡 ê，iáh 是牽親 soan 籐--ê，lóng-chóng 拖拖在內。Liáh 去問，liáh 去關。Ná 講--ê，ná siáu 狗 kā tiòh，hō 你 bē 理論--得。Taⁿ hit 時 ê 風俗，人 liáh 去，錢 tō tòe 後來。厝 nih 趕緊 phóng 錢 chhōe 路。頭一擺送 m̄-tiòh 人，白 kā 去。第 2 擺送無夠險險斷路。第 3 擺 chiah 放--出來。足足關 5 個月。Án-ne bú 一下，臭青驚，人放--出來 soah ná é-káu，一日講無 2 句話。自 án-ne，點油做記號。厝邊隔壁知影是『思想犯』，無人愛來交 chhap。大裁做兵 hit 日，tór 強 pak 肚底 ó 一句話：「你去，m̄-thang kā 我 chhap 政治。」Hit 時做 pē 母--ê，教示 gín-á chit 句 siōng 時行。

「伊叫我 eng 暗去寫批檢舉，自首。Nā 無，明--a 早案件送--出去 tō 無救。」大裁講：「你去，tiāⁿ-tiòh kā 你 pìⁿ 猴弄，創治。」盛--a 驚，beh 去 m̄ 是，m̄ 去也 m̄ 是。迫 kah 無路。Tī hia 火攻心，lú 激

lú 懊惱，激了過頭，人 soah bē 驚。心肝 liáh 一橫。「幹！Hit ê 精牲，我盛--a m̄ 是和--a，hō 伊 bē 欺負得！無去 tō 無去，會 án-chóaⁿ !?」「無去，明--a chài 公文送出去，……」「幹！驚 sáⁿ ？！送做伊送，lín pē 來走！……khah 贏 tī chia 等死！」大裁看伊決心，心頭 chhiak 一下，有影 lah，驚 sáⁿ ？！人 tō 勇，tòe 伊 bē 驚。講主張：「Eng 暗輪我 khiā 衛兵顧更，……án-ni-siⁿ，……án-ni-siⁿ，……」

假無意暈 kàu 半暝，輪 tiòh 大海 khiā 衛兵顧更。盛--a liām kha 溜 lóh 床，sái 一 ê 目色，ùi 便所 hia 去。大裁做後 tō 來。便所 kha 暗 sàm 2ê 烏影。一 ê 講：「你 taⁿ 細膩行……chia ê lân-san 錢 hō 你

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chah，路 nih thang 用。」一 ê 講：「你放我走，明--a 早 chhōe 無人，tiāⁿ-tiòh liáh 顧更--ê 出水，你也 tiòh chiáh 罪。」Ah 有影 tō tiòh。明--a 早 chhōe 無人，tiāⁿ-tiòh liáh 顧更--ê chiáh 罪。Siōng 無也 tiòh 關禁閉，taⁿ lóng 免想 beh tng--去-a。一時激心，入伍 kàu taⁿ ak-chak 凌治，ná 牛 ná 馬，做人 chiaⁿ-sit chiah m̄ 值！？憤慨操一句：「幹！驚 sáⁿ ！來去 tō 來去！我 kap 你走！」2 ê 烏影爬去 kàu 牆--a kha，sì-kè 無動靜，khut 一 ê kha 馬，sut--一 下 poaⁿ 對牆--a 外去。

Chit 時天頂半 pêng 月，thô-kha 一片草。He 草

半人 koân, 暗暝凍露, 2 人 ná 走, 衫褲 lóng tâm--去。頭前 hñg-hñg 狗吠, tō 是庄頭 ê 所在。Taⁿ 也 m̄ 知走 gōa hñg, 來 kàu 一 chōa êh-êh ê 牛車路, 彎彎 khiau-khiau, 雙 pêng sán 竹 si-si soāiⁿ-soáiⁿ, he 月也搖搖 hián-hián, 時有時無。一 ê 做前, 一 ê tòe 後, pōng-pōng táuh-táuh, 青狂直直走。Hiông-hiông 哀一聲, un tī thō-kha peh bē 起來。Tō 是顧走無顧看, 一 kha láp tiòh 石頭, koāiⁿ tiòh kha。Tó 強 thèⁿ--起來, soah bē khiā bē 止力。Kā 看, kha 骨節腫一 lui。姑不二衷, 用 chhiáng ê, chhiáng 2 步停 1 步。可憐也 chhiáng 有一大節路, 來 kàu 一位曠地, 南 pêng 薄薄月光 kha 一 chōa 清水 ê 溪溝, sih-sih cheh-cheh, he 水 thū-chū 流。Koh 過去近近一大片 tiām 靜干烏 ê 甘蔗園。盛--a āiⁿ 大海 liáu 過溪。Pê 入去甘蔗園。甘蔗 2 人 koân 密 chhah-chhah, lú pê lú 入去, 痛 kah 無法度, tng lòh 來坐。盛--a 講: 「Chia 無人, lán hioh 一下, khah-sīm-a chiah koh 行。」

一時--a 久, kha 痛 khah chhèh。甘蔗 ê 糖味 ná 玉蘭花 phang。想起第一擺 ùi 蘭 a 園 nih 過, 玉蘭 tng khui。Tng lòh 來樹 á kha 坐。蘭--a óa 來問: 「Beh chhōe siáⁿ-mih 人 nih?」看一目, he 玉蘭 ná 鳥--a 飛入來籠--a 內, ah tō 飛 bē 出去--a。自 án-ne tàk 日來 chhōe 玉蘭。無一個月 tō hông 調去做兵。入伍前 hit 暗, 2 人倒 tī 蔗溝, he 蔗溝 ê 土日時 phák 日, 暗時燒烘烘, 2 人 âⁿ leh, 身軀也燒烘烘。明--a

chài 大海 beh 坐糖廠 ê 小火車, tī 番--a 田換大火車, 去林鳳營入伍。一晷久, 玉蘭 chiah 問: 「Tiāng 時會 tng--來?」大栽無應。無張持, 頭殼頂干烏 ê 天一 chōa 光 iàⁿ-iàⁿ, 直直 ná 刀 liô 破去。Tō 是一粒趕狂 ê 飛星 chông 對天尾去。Liām-mi 又 koh 一 chōa, 原在直直 lò-lò 長, thàng 去 kàu 天尾飛無--去。Sòa--lòh 相連 sòa kúi lōa chōa, 一大 tīn koh 一 tīn, 做一暈 bē 赴看。He 焰火 thiáp 做一 iân 一 iân ê 七 chàn 天。Tō 是 teh lòh 飛星 ê 大雨, 無雨水也無雨聲。玉蘭驚, 目矚皮 chhoah, 心內底親像有人 teh hui, 大海 bē koh tng--來-a。Mōh--leh m̄ 放, m̄ hō 伊去做兵。一時園 nih ê 風 sái 強, nng 勢 ê 蔗葉 si-si sōa-sōa。甘蔗花拆散去, ná 輕身 ê 菅芒 iā 做一 chūn 一 chūn ê 毛毛--a 雨, ak in ê 面, thng 光 ê 身軀。Ak-chak ê 青春火山爆發, 目矚無看 kiⁿ, hīⁿ--a 無聽見, 甘蔗園 teh 火燒, 人也 teh 火燒。M̄ 知燒 gōa 久, lóng-chóng 燒臭火 ta,……chiah 聽 tiòh 近近蟋蟀--a 叫, 已經飛星 ê 雨停, 天 teh 拆 háh。精神過--來, he 玉蘭 ê 身軀 一 iân 薄薄 ê 甘蔗花, he 青春 ê 面 tī 七 chàn 天 ê 拍 phú 光下底, ná 紅 hóaⁿ ê 寶石光 iāⁿ。Hīⁿ-khang 邊細細聲講: 「我……有身--a。」

月無--去。人 siān soah bí--去。M̄ 知 gōa 久, tō 也 hñg-hñg 雞啼, 天 pak-háh pah-phú 光。Liām-mi he 日 chhiō--來, sùi tō 燒烘烘。盛--a 講: 「Lán 好行。」大栽 peh bē 起來, 又 koh 大痛。Kha 骨節一 lui 烏

青凝血 ná 肉粽。「我 kha 折--去 bē 行……你 taⁿ 先去，我做後 chiah 來。」盛--a 想無步，

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應：「我先來去 lán chia 庄頭，借一台 kha 踏車，tng 來 kā 你載。」大裁講：「你先去，我 chia 等。」盛--a at 一枝甘蔗，khng 伊身邊，嘴 ta thang 好 gè。Oat 頭 beh 行，大裁一手 kā giú leh，吩咐「kā 蘭--a 講，我 liām-mi tng 去看--伊。」盛--a pē 2 步，kha-chiah 後又 koh hiu：「我後世……m̄ koh 做人。」盛--a 無 oat 頭，做伊直直 pē，chhùi 唸：「我 mā m̄。」

來到溪岸，àⁿ--lòh 去 kō 水 lim，hiông-hiông thô-kha lìn-lōng 叫，一隊兵--a 車路 hit 頭來。趕緊 phak--leh 偷看，一大 tīn 兵 ná káu-hiā，規區甘蔗園包圍起來，chông 出 chông 入 teh chhōe 人。Taⁿ 也 bē 赴 tng 去叫盛--a。Tng teh 躊躇，hiông-hiông 5, 6 ê 兵 òng 溪溝 chit 頭直直 jiok--來。Tiòh 驚跳 lòh 水，chhiàm 水 bih，順 he 水勢放水流。Siū kàu 無 khui，tú 好溪 oat 角，甘蔗園無--去。頭前近近一間 chò-sit 人 ê 舊厝。看無人，爬起來偷偷 liam óa--去，厝後一間暗 sàm ê 豬 tiâu，豬母 teh 飼奶。盛--a óa 去 kō-chiāⁿ：「你 kā 我救，……好心 hō 我 bih 一下。」Nng 入去豬母後壁。He 豬母不安 kīⁿ-kōⁿ 叫 m̄ chiah phun。

Tō 是 án-ne 屎 hák-a khang 爬--起--來，逃命 tng

來到六甲，bih tī 半山巖一刀師父 hia。自細漢跟伊學功夫，專門飛刀，所以叫做一刀師父。師父警告--伊：「Chit-má sì-kè 人 teh chhōe 你。Kín 慢會 chhōe 來 kàu chia。」盛--a 知影意思，m̄ káⁿ 留，行禮相辭。師父 2 枝鏢刀 hō 伊 chah，吩咐講：「你 taⁿ 細膩。」

Chit kúi 工桂--a 目睷皮 chhoah。煌--a hông liáh 去 2 禮拜無消無息。In tau 警察，便衣 sô 來 sô 去，厝邊隔壁問東問西，teh chhōe 盛--a。盛--a 去做兵，3 個月無 tng--來，thài 會來 tī 厝 nih teh chhōe 人？Chiáⁿ-sit liáh 一 ê 去 iáu 無夠額？顧 teh 想，一枝鋤頭 chia thòⁿ hia thòⁿ，心內 ê 煩惱 ná 蔗溝 ê 長草亂操操，lú thòⁿ lú 亂。Hiông-hiông kha-chiah 後人叫：「桂--a。」驚一 tiò，明明盛--a ê 聲，oat 頭 koh 是一 ê cha-bó gín-á，戴瓜笠，掩面巾。斟酌看，siàⁿ-siàⁿ 是伊！青狂問：「Ah 你……你 thài tng 來?!」「我……我逃兵 tng--來。」僥倖--a，tō 是逃兵。莫怪 sì-kè 人 teh jiok。

「你 thài 逃兵?」「In 賴我匪諜。」「匪諜?!」「講我 kap 煌--a kāng 黨。叫我自首檢舉伊。」Taⁿ 害--a，kap 煌--a kāng 症 頭。「Lín 煌--a hông liáh--去，kàu taⁿ iáu-bōe tng--來。」「阿母 leh?」「Tàk 日顧 khàu……khàu 阮煌--a，……goán 盛--a，……」盛--a 掠狂。「我 tng 來去看伊。」Oat--leh beh 走。桂--a 一手 kā chang--leh。「Lín tau 便衣，警察

teh 等--你！」Kîⁿ leh m̄ 放，m̄ hō 伊 走。Kiông beh khàu。盛--a 細聲講：「桂--a，我 tng 來看--你。」桂--a 顧驚，身軀 phih-phih-chhoah。「人 tī 厝 nih teh tng 你，……你趕緊走！……」雙手 kā sak，叫伊走。盛--a m̄ 走，kā âⁿ--leh，桂--a mōh--leh m̄ 甘放，hoah：「chia 危險！……你 m̄-thang tng--來！」盛--a 驚，beh 走，桂--a sa 伊 ê 手，m̄ hō 走。「你 kā 我 chiù-chōa，……你 bē koh tng--來，……你 bē-sái koh tng--來！」直直 kā giú，koh 直直 kā e。「盛--a 你 kā 我 chiù-chōa，你 bē koh tng--來，……你 bē chhiūⁿ 煌--a……」雙手冷吱吱，目屎 chū-chū 流。盛--a 無法度，chiù-chōa 講：「桂--a，你一時一日 m̄ 愛我 tng--來，我 tō bē tng--來。」Ân-tòng-tòng lám leh：「我 ê 心 hō 你--a。Chit 世人討 bē tng--來。」桂--a 直直 tím 頭

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chhoeh-khùi，ām-kún phoah 鍊 chhoah lòh--來，chiⁿ tiām 伊手 nih。「Kín 去！……你 kín 去！……我 ê 心 tòe 你去……」oat--leh 直直 chông，無 koh 回頭。

Chit ê 六姨--a 看盛--a 來，歡喜問：「Ah 你 chiah 久無來？」六姨--a 無 kiáⁿ，tò tī 六甲庄外。母--a tiāⁿ-tiāⁿ 吩咐，六姨丈 khe-khak-khuh，會 òe 人，m̄-thang 去。六姨丈肺病 tài 癆傷 koh 愛 chiah 薰，不時 khuh-khuh 嗽。六甲國校做 kō-lô-a，chiah 一 ê m̄-chiāⁿ 頭路。Hoān-nā 官廳 ê 事，siōng kài 驚死 niau

鼠膽。Tú 好昨 hng 鄰長來相 chhōe，問：「你 kám 是有一 ê 姪--a 號做木盛？」「有--leh。去 teh 做兵。」Chit kúi 工有 tng--來無？」「無--lah。Chiāⁿ 久 m̄-bat 來相借問。」問來問去，問龜問鱉。吩咐講：「Nā 有來，你好禮 kā 留，sùi 來通知。」六姨丈心內 phah-sng，chit ê 盛--a，in 兄思想犯 hông liáh 去，chit-má 官廳來 teh chhōe 伊，包是 kāng 症頭 ê 無好代，所以 bōe bat 來 tō teh 防伊。

Siāⁿ-siāⁿ 今--a 日無頭無尾 hiông-hiông 來相 chhōe，心內懷疑，假虔嘴：「盛--a，chiah 久無來，lín 六姨 a siàu-liām 你。」吩咐 in bó：「暗頓加 chhoân--kóa。我先來 a 買鮮魚。」Oat--leh tō 出門。Taⁿ chit ê 六姨--a 人大 khō，心 tháu 放，單單 hit 支 chhek 鳥嘴，規日 chhiak bē 停，有話無話 ták 項講。Kā 盛--a 討人情：「Lín 姨丈透世人 m̄-bat 去市--a，今--a 日你來歡喜，頭一回親 kha 行。」Koh 問：「Ah 你是做 siāⁿ-mih 兵？人緣 chiah 好。昨 hng 鄰長伯--a chiah 來 teh 問你。」「問 sáⁿ？」「問你 chit kúi 工有 tng--來無？Thang kā 伊通知。」盛--a 心頭 chhiak 一下。Chit ê 六姨丈 kiát--a 哥出名。普通時 m̄-bat 請伊 chiah 一碗飯。今--a 日講是市--a 買魚來 beh 請伊，koh 也無 kōaⁿ ka-chù，……kám 是 teh 設仙 phah-sng--伊？！想無妥當，講一句「六姨--a，我來去便所一下。」Soan ùi 後壁出來，soan--leh 走，m̄ káⁿ chhiân 遲。注：Che 是「最後 ê 甘蔗園」取出來 ê 第一小節。

會員簡介

Members

The bottom of the page features several overlapping, wavy lines in various shades of gray, creating a modern, flowing design element.



洪健斌

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

Âng runs Hông-Tek Clinic in his hometown.

In 2006, Âng began to teach himself Written Taiwanese. His work was first published in 2008. Most of his works are poems, essays and Seven Word Tune. They have appeared in *Tâi Bûn BONG Pò*, *Tâi Bûn Thong Sin*, Metropolis Poetry Forum, Whale of Taiwanese Literature, and *Tâi-kang Taiwanese Literature*.

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

洪錦田

Âng, Kím-tiân (洪錦田) was born in 1949 in Lók-Káng, Chiong-Hòa, Tâi-Oân, Âng started to earn his own living at 17. He currently lives in Sin-Tiàm, Tâi-Pak.

After the Formosa Incident and the Deng's Self-immolation, he has awakened thoroughly and determined to



be the master of himself.

In 1992, Âng Kím-Tiân studied Taiwanese with Âng Ûi-Jîn, a Written Taiwanese scholar, and started writing in Taiwanese. In 1995, he published *Lók-Káng-Sian Tells Tales*.

He has served as volunteer, editor, director, executive committee, lecturer in several written Taiwanese associations. Besides, he was a radio host and a judge of several Taiwanese writing contests.

After retirement, Âng Kím-Tiân endeavors in field research and writing. (Trans. by H.C.C.)

莫渝

Lîm, Liông-ngá (林良雅), better known by his pen name Bók, Jû (莫渝). He was born near the bank of Tiong-káng River on Jan. 24 in 1948, in Tek-lâm Town of Biâu-lèk County. He graduated from Department of French of Tamkang University. He has been long engaged in reading

and writing poems. And he has also been concerned in Taiwanese literature as well as reading the world literature.

He had been the editor of literature at some publishing house for 5 years, and 7 years the editor of *Li Poetry* magazine.

He has several translation works include three books of *Selections of French Poetry, of the Ancient, of the 19 Century, and of the 20 Century*, and *Les Fleurs du mal*, and *Les Chansons de*



Bilitis.

Recent years, he also had books of Taiwanese poetry 《春天 & 百合》 (Lilies in Spring) published in 2011 and 《光之穹頂》 (Sky Dome of Light) in 2013. And he have also published poetry in Chinese 《第一道曙光》 in 2007 《革命軍》 in 2010、《走入春雨》 in 2011, and so on.

Besides, Lîm also have collected critic articles in 《波光激盪——20世紀法國文學》 published in 2007, 《台灣詩人群像》 in 2007, 《台灣詩人側顏》 in 2013, 《台灣詩走影》 and so on. He had also edited collections 《詩人愛情社會學》 in 2011, 《笠園玫瑰——笠女詩人選集》 in 2012 and so on. His some works had been translated into English, Japanese, French, Korean, Mongolian, Turkey, and so on. (Trans. by J.K.L.)



清 文

Chheng-bùn, whose real name is Chu, Sò-ki (朱素枝), moved to Tiong/Éng-Hô with her husband in 1986.

In 1998, Chheng-Bùn was aware of the importance of Written Taiwanese and worried public concern in this issue would fade away with time. In 1999, she took a basic Witten Taiwanese class at

Lî Kang Khioh Taiwanese Cultural & Educational Foundation. Incidentally, she has joined the staff of the foundation until now. Her published work is a collection of short stories, The Taste of the Milkfish. (Trans. by H.C.C.)



蔡金安

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

Chhòa initiated and established Whale Taiwanese Educational Association and was elected the first Chairman. During his term, he did his best to hold Taiwanese teaching and learning symposiums, Taiwanese Literature Camps, and Taiwanese poems and ballads concerts. Due to his contribution, he won the Award for those who have promoted the indigenous languages with exceptional results from the Ministry of Education. (Trans. by H.C.C.)



謝德謙

Chiā, Tek-khiam (謝德謙) is now a Taiwan independence activist. He was born in Ko-hiông in 1962. He was a project manager of the Taiwan Culture Foundation, an adjunct instructor of the Department of Translation at Chang Jung Christian University. (Trans. by J.K.L.)

周定邦

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

Chiu earned his early life by constructing and had opened a construction company before he went to Gô Thian-lô and Chu Teng-sūn for learning Taiwanese Liām-koa (a lyrical style music) and Hêng-chhun Folks Song.

His published works include collections of poetry 起厝兮工儂



(A Construction Builder), 斑芝花開 Blossom of Kapok and Ilha Formosa, also Chhit-jī-á Taiwanese vernacular epic 義戰吧嘍 (The Ta-Pa-nî Just War), 桂花怨 (Hatred of Osmanthus), and Koa-á-chheh 台灣風雲榜 (Taiwanese Storms).

He also wrote Taiwanese play 孤線月琴 (One-String goéh-Khîm), and a play of Palm Puppet Drama 英雄淚 (Tears of Heros). He had also translated several world famous plays of masterpiece into Taiwanese. (Trans. by J.K.L.)

蔣為文

Chiúⁿ Ûi-bûn (蔣為文) was born in Kong-san, Ko-hiông and lives in Tâi-lâm now. He obtained his Ph.D degree in linguistics from the University of Texas at Arlington. He is currently an associate professor in the Department of Taiwanese Literature at the National Cheng-Kung University in Tainan, Taiwan, the Director of NCKU Center for Languages Testing and NCKU Centre for Vietnamese Studies, the managing director of Taiwanese Pen, Chairman of Taiwan and Vietnam Cultural Association. During the college years, he founded the Taiwanese Language and Culture Study Association and participated in Taiwanization. While Chiúⁿ studied abroad, he participated enthusiastically in Taiwanese Student Association and Taiwanese Association.

Chiúⁿ specialized in written Taiwanese literature, sociolinguistics, and comparison of Taiwanese and Vietnamese mother tongue literature. His publication includes a collection of



poetry and prose Hái-Ang(1996/Tâi-Lêh), academic books Ocean Taiwan: History and Languages(Bilingual edition in Vietnamese and English/2004/NCKU), Language, Identity, Decolonization(2005/NCKU), Language, Literature, and Reimagined Taiwanese Nation(2007/NCKU), Nations, Mother Tongues and Phonemic Writing(2011/NCKU), etc. Website: <<http://uibun.twl.ncku.edu.tw>> (Trans. by H.C.C.)



應鳳凰

Born 1950 in Tâi-Pak, Èng Hōng-hōng (應鳳凰) obtained her BA in English from Department of English, National Taiwan Normal University, and PH.D in Literature from the University of Texas at Austin. She was the staff of China Times literary supplement section. She has great interest in the collection and sorting of Taiwanese literature materials for decades. Èng commenced teaching in universities in 2001. Her teaching subjects include Research Methods and Literary Materials of Taiwanese Literature, Topics in Taiwan Literature on 1950s, Taiwanese Literature and Film in post-1949, etc. Her publication includes prose collection The Garden of Taiwanese Literature (Taiwan Interminds Publishing/2003), thesis collection Thesis on Taiwan Literature on 1950s(Chun-Hui/2007), short story collection A Bibliophile in the Lonely World(2010/Erya), etc. Èng had taught in Department of Taiwanese Literature, National Cheng Kung University for 6 years. She is currently an associate professor in the Graduate School of Taiwanese Culture, National Taipei University of Education. (Trans. by H.C.C.)

吳正任

Ngô, Chèng-jīm (吳正任) was born in Ko-hiông in 1953. He is a graduate student in the Institute of Taiwanese Literature at National Cheng Kung University.

He was a Taiwanese teacher in primary schools including Ka-hing, Chiân-hong, Iàn-châu, Chông-tek, Kim-san and Tiong-lō, also in junior high schools of Kong-san, Kiô-thù, A-lian, Chiân-hong and Āu-ngeh.

He had publish a book of essays and poetry, named 車過牛路彎 (Trailler Passed the Curved Road). He also had Taiwanese new poems selected into 2006 台語文學選 (Taiwanese Literature selections 2006), 台語詩 100 首, (100 Taiwanese Poetry) publish by King-an.

He had won a award of 鹽分地帶文學獎 (The Salty Land Literature) in 2008, and honored 「最有潛力 (電影) 編劇新人獎」 (The Most Potential of New Scriptwriter) by the Kaohsiung County in 2008.

His Taiwanese prose 走揣惡地山河 (Search for the Landscape of Trouble Land) was selected in 2009 台語文學選 (Taiwanese Literature selections 2009) and in 鬥陣寫咱的土地---母語地誌散文集 (Write our land together--Prose of Landscape in Mother Tongue) in 2012.

His Taiwanese poem and prose works won the 1st Mother Language Literature Award in 2008. He was also honored in the name list of 鳳邑文學百科全書 (The Hōng-ék Literature cyclopedia), and the Award of Outstanding Contribution of Promotion of Local Language from Ministry of Education. (Trans. by J.K.L.)





何信翰

Hô, Sìn-hān (何信翰) was born in 1976. He had been studied in Russia for 6 years and was moved deeply by the passion for literature of Russians. Returning Taiwan, he started research in and to revive Taiwanese language and Written Taiwanese literature. He realized research in Russian

literature alone cannot satisfy him. He also comprehended it is insufficient to study Taiwanese literature with traditional methods. Thus, he has tried to research Taiwanese literature with the combination of European research methods and Written Taiwanese Literature. Fortunately, he has got some achievements in his study.

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

His purposes of writing poetry are to instruct students and to spread his ideas. He always posts his works on Facebook first, and then chooses some of them to submit for publication. Through various media, he intends to share his works with more readers.

(Trans. by H.C.C.)

楊焜顯

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

He has received several prizes for his Taiwanese writing from Whale Written Taiwanese Literature Award, A-Khioh Award, Cheng Fu-Tien Ecological Literature Award, and the Ministry of Education Awards of Minnan or Hakka Language Literature. Some of his Taiwanese poems have been included in Anthology of Written Taiwanese Literature 2006, Anthology of Written Taiwanese Literature 2007, Anthology of Written Taiwanese Literature 2010, Daybreak: Selection of Mother Tongue Literature in Memory of the 228 Incident, and 100 Written Taiwanese Poems.

His publication includes The Folktales of Ngô-Chhe Town, The Home of Wind of September: Gō-Chhe, Ngô-Chhe, Sin-Ko-Káng, the history of Chiong-Hòa village The Story of Gû-Tiâu-ah, the collection of Taiwanese poems The Water of Hông River Travels Through Pòⁿ-Sòⁿ-Thiⁿ, Travelling By The Place I Yearning For. His thesis 《戰後台語詩 ê 土地關懷 kap 歷史記憶》 is about to finish. (Trans. by H.C.C.)



楊允言

Iûⁿ, Ún-giân (楊允言), born in 1966 in Tâi-Pak, obtained his Ph.D from Department of Computer Science and Information Engineering, National Taiwan University. He currently serves as an assistant professor in the Department of Taiwanese Language and Literature at National Taiwan University. He has been committed in written Taiwanese since 1987. His accomplishments include editing the magazine Tâi-Gí Students, interviewing specialists in written Taiwanese, and collating the language materials of written Taiwanese, etc. In addition, he has also set up several written Taiwanese information systems, including Taiwanese - Chinese Dictionary, Taiwanese Concordancer, Digital Archive Database for Written Taiwanese, and Taiwanese POJ script and Han-Romanization mixed script conversion systems, etc.

Iûⁿ also has excellent achievements in written Taiwanese literature, including 1st prize in prose at Saline Land Literary Camp, 1st prize in prose at The 2nd Lâm-Khun-Sin Taiwanese Literature Camp, and finalist at Written Taiwanese Prose Award (National Museum of Taiwan Literature). Besides, he has received the Award for having promoted the indigenous languages with exceptional results from the Ministry of Education. (Trans. by H.C.C.)



康原

Khng, Gôan (康原) is a pen name of Khng Teng-gôan, who was born at Hàn-pó village, Hong-óan Township in Chiang-hóa County in 1947. He is now living in Hiang-san in Chiang-hòa.

Khng had won award for Neo Poem of Ngô Lô-liú Literature Award, and honored for Special Contribution Award of Hong-khe Literature Award and the Executive Yuan Golden Tripot Award. He was the director of Memorial House of Lai Ho.

Khng is now one director of the Foundation of Culture of Chiang-hòa County, lecturer of Taiwanese Literature in the Community University of Chiang-hòa and Ôan-lím. He is also the adjunct instructor of the Department of Chinese at Ming-Dau University, and of the Department of Applied Chinese at Shyu Ping Technology College. He is the Chair Writer of Nan Hwa University and the instructor of Chair Writer of the Institute of Taiwanese Literature at National Chiang Hwa University of Education. He is now the chief coordinator of the Books of Study on Chiang Hwa County.

His important works are

《懷念老台灣》(The Old Taiwan in Memory)、《台灣囡仔歌的故事》(The Stories of Taiwanese Children Songs)、《八卦山下的詩人林亨泰》(The Poet Under the Pat-kòa-Soaⁿ Lâm Heng-thài), published by Yu-san,



《人間典範全興總裁》(The CEO of Chôn-heng, An Icon of People)、《囡仔歌教唱讀本·附CD》(Children Songs Reading Textbooks with CD)、《台灣囡仔歌謠》(Taiwanese Children Songs)、《追蹤彰化平原》(Tracing in the Chiang-hòa Plain)、《逗陣來唱囡仔歌·四本》(Let's Sing the Children Songs, 4 Volumes)、《港都的心靈律動》(The Rythem of the Soul of The Capital Port) by Morning Star, 《文學的彰化》(Literary Chiang-hòa), 《八卦山》(Pat-kòa-soaⁿ)、《二林的美國媽祖》(American Má-chó in Jī-lím) by Chiang-hóa Bureau of Culture, and 《花田彰化》(Flower Fields in Chiang-hòa) by Booklover.

The culture column of the chorography of Hong-óan Township and O-jit Township, and so on, more than 70 volumns. (Trans. by J.K.L.)



邱文錫

Khu, Bùn-sek (邱文錫) was born in the rural area in Taoyuan. He loves literature works since he was a child, and taught Chhit-jī-á by his father in his primary school time. Thus he spoke in Taiwanese, and recognized the Hàn characters

of Taiwanese, never minded it's a difficult thing to read Taiwanese Hàn characters.

At the context of the Movement of Democracy and Localization since 60s and early 70s in Taiwan, he realized that Taiwanese would lose themselves identity and essential subjectivity if their own language vanished. It could be replaced by Chinese

language and Chinese sense of value. Therefore in the sense of the risk, he attended to the class of Ang Í-jîn, and engaged in the Restoration Movement of Taiwanese. He has participated in Association of Taiwan Taiwanese, Taiwan Pen, and Lí Kang Khioh Association of Taiwanese Culture and Education and other groups for mother Tongue.

He and Tân Hiàn-kok had opened Chiang-chhiū publishing company, in which had published books in Taiwanese, including the Dictionary of Chinese-Taiwanese Vocabulary and Taiwanese Proverbs. He had also participated in editing the Web Taiwanese dictionary.

He has written articles to be put on Taiwanese Journals or Magazines. He is now engaged in collecting Taiwanese Chhit-jī-á and noting the Buddhism sutra in Taiwanese, which would be put onto the web for the public usage. (Trans. by J.K.L.)

高月員

Ko, Goát-oân (高月員) was born in A-kong-tiàm (now Kong-san, Ko-Hiông) in 1947. Ko was happy to be a library manager, who has been enjoying reading and learning till her retirement. She is a member of 研田書會 and a member of Hi-I Association of Stamps Art. She was the 7th and 8th chief of director of Nan-yang Association of Arts, Tainan City and a member of the commission board of art in the Association of International Culture Communication.



She is now a member of Taiwanese Pen, Taiwanese Literature Battlefield, and director of several Associations of Arts. She had published tens books of Arts. (Trans. by J.K.L.)



柯柏榮

Koa, Pek-êng (柯柏榮) was born in An-pêng, Tâi-lâm, in 1965. He graduated from the Department of Electrical Engineering of Salesian Technical School Tainan Taiwan. He was in jail for robbery since April in 1998, and released on parole on 7th May, 2009.

Koa started his Taiwanese writing in 2003, and his main works cover poetry and prose. He was the secretary-general of Taiwanese Pen, the secretary-general of The Association of Tâi-ôan Koa-á-chheh, and was the chief editor of Siú-to-si-pò, the execution editor of Taiwanese Education.

He is now the Director-general of Tâi-lâm Koaⁿ-bâng-hoe Tâi-gí-bûn Hâk-hōe, and the Secretary-general of Tâi-ôan Lâm-to Bûn-chhòng bûn-kàu Hiáp-hōe, also a Taiwanese teacher of junior high and primary schools in Tâi-lâm.

He has won many awards, include Ministry of Education, The Whale, A-khioh-siúⁿ, Lâm-êng, Hú-siáⁿ, Tâi-tun, Bâng-hoa, and so on mote than 10 awards. He had published 3 books of Taiwanese poetry, Niû-á-tâu ê Chhun-thiⁿ (Spring of a Silkworm Chrysalis), Chhiah-khâm-lâu ê Chêng-phoe (Love letter from Chihkan Tower), and Lâi-lí-á ê Hóe-kim-koau (The firefly in the Jail). (Trans. by J.K.L.)

李勤岸

Lí, Khîn-hōaⁿ (李勤岸) was born in 1951, Tainan, Taiwan. He got his PhD degree in linguistics at University of Hawaii. He was Taiwanese Preceptor at Harvard University from 2001~2004, and



is currently professor of the Department of Taiwan Culture, Languages & Literature at National Taiwan Normal University, and also the president of Taiwanese Languages League. He was the founding president of Taiwanese Pen Club. He has won several literary prizes, and published 12 volumes of poetry collections and selections. Besides poetry, he has also published more than 40 books. He was invited to attend the 7th Granada International Poetry Festival in Nicaragua, 2011. In the same year, World Poetry Almanac published Selected Poems of Khin-huann Li with English and Mongolian. (Trans. by K.H.L.)

李秀

Louise Lee, Hsiu (李秀) was born in Kaohsiung, Taiwan. There she earned her BA in the Humanities and three English as a Foreign Language certificates. In 2002, she moved to Canada. Since then, she has earned two diplomas in Creative Writing. An award-winning author,



Louise has had ten books published in Taiwan. Her published writings include novels, short stories, essays and poetry. At this time, she is translating Taiwanese poetry and her own works from Chinese to English and she is also writing a series of stories in English and Taiwanese. In addition to being a professional writer, she is proficient in playing piano and painting. (Trans.. by S.L.)



廖瑞銘

Liāu, Sūi-bêng (廖瑞銘) is the 2nd and 3rd director general of Taiwanese Pen, since 2011, was born in Tâi-pak. He obtained his Ph.D in History from Chinese Culture University at Chháu-soaⁿ(Yang-ming-san). He is now a professor of the

Department of Taiwan Language and Literature and the dean of the Liberal Center in Chung San Medicine University.

He has headed in Taiwanese Movement since 1992. Then, in 1997 he was part to organize the first professional foundation of Taiwanese, Lí Kang Khioh Association of Taiwanese Culture and Education, and be a director in it, and be the publisher and the chief editor of the publication of Tâi-bûn Thong-sìn Bông-pò. In 2001 participated in organizing the Association of Taiwanese Romanization. And he was the chief of director of it in 2009. In 2011, he invited to be the commission of The 100 Annual Contribution of Promotion of Mother Tongue by Ministry of Education.

He was in the faculty of the Department of Humane of Providence University since 1995. In 2001, Liāu participated in setting up the Department of Taiwanese Literature. Since 2006, he was temporary transferred to be the chairman of the Department of Taiwanese Language and Literature of Chung San Medicine University. In the meanwhile, he also had lectured on Taiwanese Literature and Taiwanese in National Cheng Kung University, National Chung Sing University, and National Changhua University of Education.

Liāu has been a member of editorial board of Journal of Taiwan Literary Studies since 2007, and had charged the 8th special one, Taiwan Mother Tongue literature Study.

He had been the editor general of the chorography of Tháiphêng, Tâi-kah, and Éng-khong, commissioned by the local governments. And he had executed the study plan of The Digital Museum of Selected Collections of Pêh-ōe-jī and plan of edit the Special of Ài, Thìaⁿ, Sioh Taiwanese Literature Exhibition. (Trans. by J.K.L.)

林武憲

Lîm, Bú-hiàn (林武憲) was born at a fisher village in Chiang-hòa on 3rd Sept. 1944. He graduated from Ka-gī Teacher College. He was a member of commission of Taiwanese textbooks and of National Culture and Art Foundation, and an advisor of Chinese Education of



Overseas Community Affairs Council.

His works are a book of Chinese-English Poetry with illustrated pictures, Endless Sky, and Taiwanese Lyric Poetry 鹹酸甜—人生的滋味 (Glace Fruits--Taste of Life) more than 50 books. These works more than 100 ones in number are selected into textbooks of language or music in Taiwan, Hong Kong, Singapore, and China. Also his works were frequently translated into English, Japanese and Korean, and made into more the 100 songs. He was honored Language medal, Arts medal and Award of Chinese Children Literature.

His life was written in the Dictionary of Children Literature and the Dictionary of Children Literature in Korea. (Trans. by J.K.L.)

林文平

Lîm, Bùn-pêng (林文平) was born in Ka-gī in 1969. He grew up at Lak8-ku in Ko-hiong5, and received his Bachelor from the Department of Chinese Literature, Fu Jen Catholic University. He won the Whale of Taiwanese Literature Award, Ministry of Education Literary and Artistic Creation Award, Ministry of Education Mother Tongue Creation Award 2009 and Ministry of Education Outstanding Award of Contribution of Promotion of Mother Tongue in



2011.

These years Lim5 had been going hard adventure which almost covers every township of Taiwan. Therefore, he got twice the Badge of the Brave Smile.

Lîm had published several books of poetry, here are three of them, O'-Siông Khì-chúí (Heysong Soft Drink), Sî-kan ê phang-bī (Fragrance of Time) and Iōng Bi-long Siá ê Chit Siú Si (A Poem Written by Bi-long). He also edited a book named 台灣歇後語典 (Taiwanese Proverbs). He also have a blog for Taiwanese Poem, named Ê-káng ê Hong (The Wind of The Down Port). (Trans. by J.K.L.)

林裕凱

Lîm, Jū-khái (林裕凱) was born in mountain village Píⁿ-nâ, in 1966. Lîm received his Ph.D in Electrophysics from NCTU, in 2000. After army serving, He went to a company as an engineer of RD for about 1 year and a half. He is now an assistant professor of



Liberal Center at Alethia University.

Lîm write poems and several articles in Taiwanese for several years. However, he wish publish his own works in near future. Lîm views writing in mother tounge as a regain of the freedom of press, learn to speak out loud from heart. (Trans. by J.K.L.)



藍春瑞

Nâ, Chhun-sūi (藍春瑞) was born at Siang-khoe Township in Taipei in 1952. He graduated from Keelung junior high school and Cheng Kung senior high school. After that, he got his BA from the Department of Politics at Soochow University. After military service, he had held some

business including mineral, warehouse, and electrical materials for 5 or 6 years long. And after that, he passed the civil service examination, and has been an civil servant till now.

Nâ has used 2 pen names, Nâ A-lâm or A-lâm to public. And he had a book of short stories, named 無影無跡 published in 2011.

He is a mountain lover, often hiking to the shallow mountains around Taipei. He thinks it would strengthen his body and makes himself humble to the world. (Trans. by J.K.L.)

黃元興

Ŋg, Gōan-heng (黃元興) was born in Mar. 1949 at Ka-tang-kha, Kan-tâu in Taipei. He graduated from Chian-kuo Senior High School, and the Department of Dental of National Taiwan University. He is now the owner of Gō-chiu Dental clinic.

He had lectured in the classes of



Mother tongue at Yang Ming San.

He is also the head of the Association of Taipei Taiwanese Writing, has published 13 books. More information please refer to www.gadang.com.tw (Trans. by J.K.L.)



胡民祥

Ô, Bîn-siông (胡民祥) was born at Ô-chhù-liâu, Siân-hòa Town, Tâi-lâm City in 1943. He was aboard to America, had received his PhD in Mechanics, then got to be a habitant in Murrysville Pennsylvania. And he was an engineer till his retirement. Ô was the secretary of the North American Taiwanese Literature

Research Society from 1968 to 1988. He has long engaged in Taiwanese writing, edit the supplements of Taiwan Justice Weekly News, and now is the fellow of Tâi-bûn Chiàn-Sòaⁿ (Taiwanese Literature Battlefield). His works are 《胡民祥台語文學選》(Ô Bîn-Siông Selected Taiwanese Works) 2 volumes, essays 《茱里鄉紀事》(Journal of Murrysville), 《夏娃伊意紀遊》(Journal of Hawaii) and 《水鄉花草工程路》, poetry 《台灣製》(Made in Taiwan) and 《台灣味青草茶》(Taiwan flavor Grass Tea), then critic articles 《台語母奶情深》(Deep Love of Taiwanese Milk of Mother Tongue), 《走揣台灣文學痕跡》(Exploring Traces of Taiwanese Literature), 《結束語言二二八》(End the 228 of Language) and 《詩歌聲裡》(In the Sound of Poems). (Trans. by J.K.L.)

胡元洽

Ô, Gôan-hiáp (胡元洽) was born on 10th Dec. 1950, in Êng-chēng Town, Chiang-hòa. He graduated from high school and finished the Japanese classes at Fu Jen University.

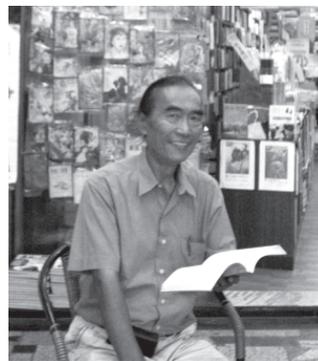
He has been the organizer of 鄉親來鬥陣 (Live Together, Folks), an assistant in the office of the former legislator Ng Chú-bûn. The secretary-general of Association of Folks of Chiang-hoa. His works are in books, 台灣母語民間諺語寶典 (Precious booklet of Folks Proverbs in Taiwanese), 台灣話真好聽 (It Sounds Very Good in Taiwanese), and 台語捷用詞彙集 (Frequently Used Vocabulary in Taiwanese). (Trans. by J.K.L.)



王貞文

Ông, Cheng-bûn (王貞文) is now a reverend of the Presbyterian Church in Taiwan. She had been aboard to German for studying Contextual Mission Church History, and now a assistant professor in Tainan Theoretical College and Seminary. She started Taiwanese writing since 1994, her works cover poetry, prose, fictions and translations. She had won the prize of Ông Sè-hun Literature Award for The New Writer, K's Youth Humane Award, The Whale Literature Award (the first place in Poetry and Novel), and Award of A-khih-siûⁿ. She published a collection of Taiwanese

short stories, Thiⁿ-sài (Angel) in 2006. She also had written Chinese books, prose 海邊的稞葉樹 in 1992, 求道手記 in 1996, 橋上來回 in 1998, and 櫟樹裡的基督 in 2005. 當第一道光突破暗夜 was published in 2005, is a collection of novels and journey reports. She also wrote some non-literature works, 控訴與紀念——二二八的省思 in 1998, and 信仰的長河——歐洲宗教溯源 in 2002. (Trans. by J.K.L.)



潘景新

Phoaⁿ, Kéng-sin (潘景新) was born in 1944 in Tâi-lâm, with highly pure lineage of Paze, because His ancestor lived in O-gû-lân (now Ài-lân) in Lâm-tâu. He has been living in Tâi-lâm. He is now the owner of Hú-siâⁿ Second-hand and Old Books Store and of the Culture

and History Workshop of Tang-mûg-Siâⁿ, also the publisher of Siú-To-Si-Pò. His works were picked up into the Modern Poetry in the number 10 of the Taiwanese Writer Series, which edited by Chiong Tiāu-chèng in 1965. And He was also awarded in Ministry of Education Award of Our Literature Creations of the Mather Tongue, the 16th Hú-siâⁿ Literature Award, the 2nd Tâi-lâm Literature Award. And his book of poetry 湧動愛與美的生命跡線——潮間帶 (The Trace of Lives in Rolling of Love and Beauty——Intertidal Zones) was honored the grant of the 16th Southern Taiwan writer's work support by Cultural Affairs Bureau of Tainan City Government. (Trans. by J.K.L.)



施俊州

Mahohshuki Ianbupo, the pen name of Si, Chùn-chiu (施俊州), was born at Tiong-chng, Hoe-tôaⁿ Township, Chiang-hòa. He got his Master of Fine Arts from Division of Creative Writing of the Department of Chinese Literature at National Dong

Hwa University. Then he gained his PhD in Art at National Cheng Kung University. He had won the 21st, 22nd, 23rd Phoenix Tree Awards, the 1st, 2nd, 4th, 5th, 14th, 15th Hú-siâⁿ Literature Awards, and the awards of Hōng-èk Tâ-káu and Tâi-lâm Literature Awards in 2011. He also received the Thesis Grant of Lí Kang Khiok Taiwanese Literature Study 2005, the Grant of National Museum of Taiwan Literature and the Grant of Tīⁿ Hok-tiân Foundation in 2010.

His works are books of poetry, 寫在台南的書信體 (Epistolary Written in Tâi-Lâm) in 1999, and a novel 愛情部品 (Amour Parts) for MFA in 2003, the dissertation for PhD, 語言、體制、象徵暴力：戰後台語文學 kap 華語文學關係研究 (Symbolic Power via Linguistic Institutions: A Study of Pre-movement Relations between Taiwanese Literature and Chinese Literature in Postwar Taiwan) in 2010, and 巢窟文類：台語文學導論 (Nest genre: Introduction to Taiwanese Literature) in 2012. (Trans. by J.K.L.)

施炳華

Si, Péng-hòa (施炳華) was born in 1946. He graduated from Ka-gī Teacher College and then the Department of Chinese



at National Cheng Kung University. He gained his Master in Art from the Institute of Chinese Literature of National Chengchi University. He is an emeritus from the faculty of the Department of Chinese Literature of National Cheng Kung University.

He was the 2nd chairman of the directors of the Koaⁿ-bâng-hoe Taiwanese Association in Tainan City. He is now the chairman of the directors of The Association of Taiwan Koa-á-chheh, and the chief editor of 臺江臺語文學 (Tâi-kang Taiwanese Literature).

Si has been engaged in promoting Taiwanese, Nan-kóan, and Liām-koa. With the cooperation of official institutes and/or non-government groups since 20 ago, he has opened tens of classes for Taiwanese Studying in Tainan and near towns and counties. He is also the professional advisor of the local textbook published by Nan-I Bookstore.

His specialities are studies on Si-keng, Taiwanese, Taiwanese Literature, Nan-koan, and Koa-á-chheh. (Trans. by J.K.L.)



蘇頌淇

So, Siōng-kî (蘇頌淇) was born at Iâm-tiâⁿ in Tâi-lâm in 1977. She got her BA from the Department of Taiwanese Literature of Aletheia University, and her Master in Arts from the District of Creation of the Institute of Creative Writing and

English Literature of National Dong Hwa University.

She was one of the editors of 海翁台語文教育季刊 (Hái-ang Quarterly of Teaching Taiwanese).

And she is a teacher at Nan Ying Vocation High School, and the art editor of the communication of volunteer of The Bureau of Culture of Tâi-Lâm.

She is a novelist. Her old short stories was selected in a book of collections 眾神的停車位 (The Parking lot of Gods) by the Vistaread Publishing Co. in 2002. And her novel 阿姐 (Sister) had been published by Tainan Public Libraries in 2009. (Trans. by J.K.L.)



陳明仁

Asia Jilimpo is one pen name of Tân, Bêng-jîn (陳明仁), who was born at Gôan-táu-lí, Tek-ûi-á-chng, Jī-lím Town in Chiang-hòa.

He is one precedent of the Taiwanese writers by use the composite writing style of Hàn

with Roman characters. And he is one pioneer also a grass-root organizer of the Movement of Taiwanese Writing.

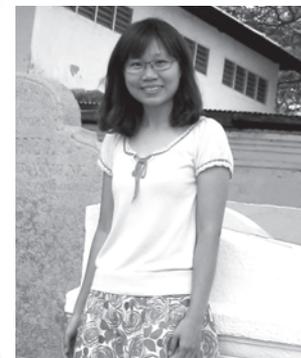
He was a member of the commission of Information Bureau of Executive Yuan and a information member of the Hakka Affairs Council.

He is now the Chairman of the executive committee of Association of Taiwan Whale of Taiwanese Education, a managing director of Association of LKK for Taiwanese Education, the Chairman of the publisher 台文通訊罔報, a lecturer of Lin Rung San Foundation of Culture and Social Welfare, and the chief editor of 台語教育報 (Taiwanese Education).

His works are books of poetry 走找流浪的台灣 (Search for wondering Taiwan,) 流浪記事 (Notes of A Rover) 陳明仁台語歌詩 (Tân Bêng-jîn Taiwanese Ode), an anthology 陳明仁台語文學選 (Tân Bêng-jîn Selected of Taiwanese Works). His collections of short stories are in A-Chhûn, Pha 荒ê故事 (Abandoned Stories), a 路樹下ê tō-peh-á (Crickets under the Road Trees), etc. (Trans. by J.K.L.)

陳慕真

Tân, Bō-chin (陳慕真) was born on 5th Dec. 1980 in Pîn-tong. She got her Master in Arts from the Institute of Taiwanese Literature at National Cheng Kung University. And she is now a PhD candidate of the Department of Taiwan Culture, Language and Literature at National Taiwan Normal



University. She was one of the executive editors of 海翁台語文教學季刊 (Hái-ang Quarterly of Teaching Taiwanese), the co-editor of the special columns of the Taiwanese and Hakfa Literature in Communication of National Museum of Taiwan Literature. Her works are the thesis, 漢字之外：台灣府城教會報 kap 台語白話字文獻中ê文明觀 (Views on Civilization in Romanized Taiwanese Literature--Centering on "Taiwan Prefectural City Church News) and poems selected in 2009 詩行——年度台語詩人大會集 (2009 Poet Walking--Annual Collection of Taiwanese Poets) or in 流、土地、戀：2009 台語文學選 (Streams, Lands, and Affairs--Annual Selected Works of 2009 Taiwanese Literature) (Trans. by J.K.L.)



陳正雄

Tân, Chèng-hiông (陳正雄) was born in 1962 at Liú-iáⁿ township in Tâi-Lâm. He lives in An-Pêng District of Tâi-lâm. He is a retired instructor of National Tainan First Senior High School, and now a member of the council of Taiwan Pen.

His books of poetry are Kò-hiong ê koa (Homeland's Song), Hong-tiong ê Koaⁿ-bang (Silver Grass in the Wind), Lôan-ài Hú-siáⁿ (Romance Tainan), Sit-bîn Chip (Insomniac Collection), and Pèk-hoat-ki (Notes on Pale Hairs).

He had won numbered awards include Salt District Literature Award, Nan-ying Literature Award, New Writer Award, Tainan Literature Award, Whale of Taiwanese Literature Award, Ministry of Education Culture and Arts Award, Ministry of Education Mother Tongue Creation Award, and Lí Kang-khioh Taiwanese Award. (Trans. by J.K.L.)

陳永鑫

Tân, Éng-him (陳永鑫) was born in 1968 at Khoe-ô Town in Chiang-hòa County. He is about to gain his PhD in Taiwanese Literature from the Institute of Taiwanese Literature at National Cheng Kung University. He obtained D.E.A from EHESS in France in 1994.

He was an adjunct instructor of the Department of Applied Foreign Language at Chiankuo Technology University, and is now an adjunct instructor of the Department of Taiwanese Language and Literature at Chung San Medicine University, an advisor of the Taiwan Language



Examination Center of National Cheng Kung University, and one director of Taiwan Pen.

In addition to his education jobs, he also has specialities of musical and writing composing, and Translation and approval of English and French works. His main translation works are 愛傷害 (Le Sabotage Amoureux by Amelie Nothomb) published by Rye Field Publishing Co. in 2005, 藝術總是遲到? 從電影的前衛到遊戲的後現代性 by Jens Hauser published in Film Appreciation Academy Journal Vol. 120 in 2004, and 還是電影 by Yann Beauvais (ibid, Vol. 127, 2006), and so on. (Trans. by J.K.L.)

陳豐惠

Tân, Hong-hūi (陳豐惠) was born in Ko-Hiông on 16th Sep. 1968. She had used pen names as Pó-hūi, A-Hūi and Siragalan. She gained her Master in Art from the Department of Taiwanese Language and Culture at National Taiwan Normal University.



She had works in a book 愛母語, 不是愛選舉 (We love Mother Language rather than the Election) published by 台笠 in 1996, a CD 海風渡鳥眠夢 (Sea Wind, Migratory Bird and Dreams) in 2001, a article 甘甜 ê 美麗 (Sweaty Beauty) chosen into 大學台語文選 I, 春風來來去去 (Spring Wind Comes and goes) chosen into the Ministry of Education publication of Selections for Read. And her other works were published on 台文通訊 (Taiwanese Communications), 台文 BONG 報 (Taiwanese Literature News), 海翁台語文教學季刊 (The Whale Taiwanese Education Quarter), 台灣教會公報 (Taiwan Church News), 新使者 (New Messenger), 台文通訊 BONG 報 (Taiwanese Communication & Literature News). (Trans. by J.K.L.)



陳建成

Tân, Kiàn-sêng (陳建成) was born in Tâi-lâm in 1960. He is a writer, the chief editor of 台南都會報 (Tainan City News) 2013.

2012 He was a member for publication of Tainan City. The chief editor of 悠活台南.

2011 He wrote the musical drama 戀戀大員 (Affairs of Tâi-ôan) and promoted it to perform in public.

2010 He wrote the palm puppet drama 台灣英雄傳之決戰西拉雅 (Taiwanese Heroes — Decisive Battle of Siraya) published by National Museum of Taiwan Literature and gave it touring performance in public.

2009 He wrote 浪人詩集 (Rover Poetry) and conformed it to opera.

2008 He was selected in the 1st Poetry Walking, Taiwanese Poet in Mother Tongue.

2007 He was the chief editor of the Monthly 王城氣度, which honored the 31st Golden Tripod Award. (Trans. by J.K.L.)



陳麗君

Tân, Lē-kun (陳麗君) was born on 26 Dec. 1972 in Sin-ying of Tâi-lâm. She gained her PhD in Art from the Graduate School of Modern

Social Culture of Niigata University. She was a visiting fellow of Tokyo University of Foreign Studies. And She is now the associated professor of the Department of Taiwanese Literature of National Cheng Kung University.

Her important works are 《バイリンガリズムにおけるコードスイッチングの実態とその機能的分析—台湾における台湾中国語と台湾閩南語—》、〈台湾語「有+VP」と日本語「～テアル」との対照研究〉、〈台湾語「有+VP」と日本語「～テアル」との対照研究〉. (Trans. by J.K.L.)



吳景裕

Tân, Lûi (陳雷) is the pen name of Ngô, Kéng-jū (吳景裕), who was born at Môa-tâu Town in Tainan in 1939. He grew up in Tâi-lâm, graduated from National Tainan First Senior High School, and got his BA from the Department of Medicine in

National Taiwan University. In 1965, he went aboard to be an intern in Michigan, later to Toronto University where he gained his PhD in immunology. After his studying further in immunology in England during 1971-72, he has been a medical physician in Canada since 1973.

Tân Lûi had published books of poetry and essays (in Chinese) at his college time. He continued writing poems in Chinese, a few poems in English and tried to write novels since he was aboard.

In 1982, he had written a novel in Chinese, “百家春”(Spring

of One Hundred Homes), which took the 228 massacre in the main sight. In 1986, he finished “Tâi-ôan Bûn-hák Hoat-tián ê Ê-chit-ê Kai-tōa” (Next Stage of the Development of Taiwanese Literature) and Taiwanese short story “Bí-lê ê Chiuⁿ-lô-nâ” (A Beautiful Camphor Woods). After that, he writes always in Taiwanese via the composite style of Hà and Roman characters. His works cover poetry, prose, and fictions (include 120 short stories,) drama and essays. His main novel till now expressing the society and culture of Siraya tribe, named Hiong-sú Pó-kì (Supplement to the Rural History), was finished in 2005. (Trans. by J.K.L.)



鄭邦鎮

Tēⁿ, Pang-tín (鄭邦鎮) was born in Ôan-lîm of Chiang-hòa in 1947, and got his MA from the Institute of Chinese Literature at National Taiwan University. He was a associate professor and the chairman of the Chinese Literature and the chairman of Taiwan Studies

Center of Providence University. He is now the director-general of Education Bureau of Tâi-lâm, and a member of Taiwan Association of University Professors.

He participated in the start organization of Taiwan Independence Party in 1996. And then he was to be the candidate of Taiwan Independence Party in the election campaigns of the Mayer of Tai Chung City, the legislator, and the President of ROC. He got the medal of literature critics from the Chinese Writer's &

Artist's Association. (Trans. by J.K.L.)



丁鳳珍

Teng, Hông-tin (丁鳳珍) was born on Jan. 3rd, 1970, at Sai-sì-ô of Iâm-po township in Chiang-hòa County. She is now living in Tâi-Tiong City, an assistant professor in the Department of Taiwanese Languages and Literature at National Taichung University of

Education.

In 1990, she graduated from the Department of Account and Statistics of National Taichung Commercial College. And then, she went to the Department of Chinese Literature of National Cheng Kung University. Therefore, she got her Master in Art from the Department of Chinese Literature of National Cheng Kung University in 1996, with the thesis 《台灣日據時期短篇小說中的女性角色》 (Female Characters in the Taiwan Short Stories during the Japanese Occupation).

She gained her Ph.D of Arts from the Department of Chinese Literature of Tunghai University with the dissertation 《「歌仔冊」中的台灣歷史詮釋——以張丙、戴潮春起義事件敘事歌為研究對象》 (The Historical Interpretation of Taiwan in the Koa-á-chheh, Taking the Narrative Songs of the Revolt of Tiuⁿ Péng and Tê Tiâu-chhun as the Study Objects) in 2005, and MA (Trans. by J.K.L.)

趙天儀

Tiō, Thian-gî (趙天儀) was born in Tâi-Tiong in 1935. He graduated from National Taichung First Senior High School, and got his BA, MA from the Department of Philosophy at National Taiwan University. And then he went to be the instructor, and promoted to be the professor of the Department of Philosophy in his alma mater. After that, He went to for the job at National Institute for Compilation and Translation.

And he went to the Providence University to teaching in the Department of Chinese Literature, the Department of Ecology, and the Department of Taiwanese Literature till his retirement.

io has a pen name 柳文哲. His books of poetry are 園的造訪 (Visiting the Fruit Field) and so forth more than 12 books. Besides, he had written prose collected in book 風雨樓隨筆 (Essays in the Strom Building), 台灣美學的出發 (Setting Out of Taiwanese Aesthetics), and Children Literature 兒童詩初探 (Child Poems First Exploration). He had won the Award for New Poem of Wu San Lien Award Foundation in 2011, and the 16th Award of Oxford Literature at Aletheia University in 2012. (Trans. by J.K.L.)



Dept. of Taiwan Culture, Languages and Literature of National Taiwan Normal University. Her thesis The Female Images and the Concept of Gender in Taiwanese Ballads Under the Japanese, won the 2008 Award of Taiwan Study of the Foundation of Dr. Peng Ming-min. (Trans. by J.K.L.)

林宗源

Lîm, Chong-goân (林宗源), male, a native of Tâi-lâm City in Taiwan. After graduation from the Second Senior High School of Tâi-lâm City, he tried different trades: farming, fishery, hostel, architecture and so on. In 1958, he acted as Chairman of the Modern Poetry Society. In 1964,



he joined the Léh Poetry Society. In 1987, Lîm was a founder-member and an executive committee member of the Taiwan Pen Society. In 1991, Lîm originated the Han-chî Poetry Society as director. In 1994, he started the First Taiwanese Literature Camp. For his devotion to poetry and his dazzling writing skills, Lîm won various awards: The Gô Chók-liû New Poetry Award in 1976, the Third Êng-âu Taiwan Poetry Award and the Second Senior High School of Tâi-lâm City Excellent Alumnus Prize as well. In 1996, Lîm was granted an honorary doctorate of arts by World Academy of Arts and Culture in the 16th Word Poets Conference in San Francisco, America. In 2004, August, he won the New Literature Contribution Award by Gô Sam-liân Foundation Sait Zone Literature Camp. (ka-tī 提供)

張玉萍

Tiuⁿ, Giók-phêng (張玉萍) was born in Kok-sèng Township, Lâm-tâu County. She gained her M.A. from Dept. of Taiwanese Literature of NCKU, and has been now studied in her PhD at





郭燕霖

Koeh Iàn-lîm (郭燕霖) was born on January 3rd 1978, at Gō-kah-boé, Koan-biō Village, Tâi-lâm. He graduated from Dpt. Primary Education of Taipei Municipal Teacher's College in 2000. He's now a teacher at Shan-jiau Elementary School, Yuan-li Township, Miao-li

County.

He supervised the publication of a trilingual (Hōló Taiwanese, Hakka and Chinese Mandarin) illustrated story book entitled "Yoichi Hatta and Me", created by the pupils from Shan-jiau Elementary School in 2010. (Trans. by E.H.T.)

李淑貞

Lí Siok-cheng (李淑貞) was born in Chiong-hoà in 1955. She lives at Thài-pêng District, Tâi-tiong now.

Experience: accountant, business representative, director of nursery school, volunteer for Consultation on the Lifeline, radio host

Present jobs: district manager of insurance company, volunteer for public welfare society.



She set off in literature creation in her mother tongue—Hōló Taiwanese in 2004. She'd like to thank, above all, Ms. Tiunn, Siok-chin for her guidance and instruction. She considers Taiwan to be her mother and wishes her love for this land and the people shown in her works to touch the readers' hearts.

She has been selected and awarded several times both in literature and photography since 1992. (Trans. by E.H.T.)



陳利成

Tân Īn (born Tân Lī-sêng (陳利成), in Éng-chēng Township, Chiong-hòa County. Education: Dept. of Chinese Literature, Tamkang University) is a teacher in junior high school and the person in charge of Liú-hô Culture Studio. He has published many books including

4 anthologies of poems, 5 volumes of essays and a collection of critiques on education, ect. He has received over 20 important literature awards. He has two blogs—"Liú-hô" (<http://blog.xuite.net/inriver/river>) and "Tân Īn's Literature" (<http://blog.udn.com/inriver/article>). Email: edufire2002@yahoo.com.tw

(Trans. by E.H.T.)