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Exploring Lu Liu-sian's Liām-koa Recordings from the Anthology of Taiwanese Liām-koa

Teng-pang CHIU

National Museum of Taiwan Literature

Abstract

Lu Liu-sian was an important performer in Taiwan in the 20th century. He left numerous song-story works, all of them recorded by record companies for commercial sales. For example, “The Strange Case of the Green Tree Viper”, “Aunt Kim Herding Goats”, “Chiu Seng Comes to Taiwan”, “The Story of Lu Bong-cheng”, “Chiam Tian’s Wife Seeks Justice”, and “Lord Hades of Ten Palaces”, which are collected in the Anthology of Taiwanese Song-Stories, published by the National Museum of Taiwan Literature.

As we search in extant literature about Taiwanese liām-koa(song-stories), one realizes that there are only a few dissertations in Chinese that mention Lu, and only one paper that specifically talks about him. In all of these, only his life, outlines of his compositions and characteristics of his works are presented. Therefore, I plan to analyze and study the literary features and cultural significance of Lu Liu-sian’s recorded liām-koa in this paper using Taiwanese.

Keywords: Lu Liu-sian, liām-koa, anthology of Taiwanese liām-koa, Taiwanese language culture

Ùi 《臺灣唸歌集》 探討呂柳仙ê唸歌灌音作品

周定邦

國立台灣文學館

摘要

呂柳仙是20世紀台灣真重要ê歌á sian，伊留落來bē chió ê唸歌作品，chia ê唸歌作品lóng是su-tong-si唱片公司為tióh商業利益kā伊灌音--ê，chhin-chhiū"收tī國立台灣文學館出版ê《臺灣唸歌集》lāi-té ê第一冊kap第二冊ê《青竹絲奇案》、《金姑看羊》、《周成過台灣》、《呂蒙正》、《詹典嫂告御狀》、《十殿閻君》……hia-ê作品。

Lán chhiau-chhoe台灣唸歌ê文獻，lāi-té kan-na有幾篇á kō中文寫--ê kap呂柳仙有khan-kháp ê論文，kap chit篇介紹伊ê文章niā-niā，á chia-ê文獻lóng kan-na紹介伊ê生平、作品ê大綱kap伊唸歌ê特色。Só-pái，lán phah算kō台語文thèh伊chia ê作品，來pun-thiah探討呂柳仙ê唸歌灌音作品ê文學特色hām文化價值。

關鍵詞：呂柳仙、唸歌、臺灣唸歌集、台語文化

1. Tâh話頭

唸歌chit項民間藝術tī台灣流傳真久，有人講chit百gōa tang，有人講nng saⁿ百tang，不管幾ê世紀，lán知影chit項民間藝術chiâu靠歌á sian 為tiòh saⁿ-tng tī街頭、茶樓、酒家走唱，tī廟口、電台賣藥á，án-ne流傳--lòh-lâi-ê，tī iáu-bōe有電視ê時代，伊是chit款台灣人真普遍ê娛樂，mā因為chit-ê in-toaⁿ，hiàng-sí ê歌á sian為tiòh beh chih-chiâu社會大眾ê需要，chiah hō su-tong-sí ê唱片公司為tiòh商業利益kā in ê作品靠灌音ê曲盤kā留lòh-lâi tī民間流傳。

Chia-ê曲盤因為錄音技術ê進步kap錄音方式hām聲音載體ê演進，致使chia灌音ê唸歌作品ùi曲盤choán過錄音帶，lòh-bóe成做音樂光碟（Audio-CD），保存kàu taⁿ。Chia灌音ê唸歌作品經過年久月深ê流傳，有ê因為當初時出版ê唱片公司無leh營業ah，有ê絕版ah，khioh-khi有人收藏liáh-gōa，tī現此時ê市面真oh chhōe ē chiâu，m-chiah thèh chit款聲音資料來做研究ê真chió；koh，唸歌慣用的台語，雖是本地民眾主要溝通語言，卻沒有充分的書寫需求、也沒有嚴謹的書寫規範，因此前述的音聲資料，也就徒有音聲、缺乏譯文，也就難以用於研究、改編、再創作（蘇碩斌2019：2）；koh因為台灣ê本土語言hō國民黨ê「國語」政策壓迫kah台灣人m是台語能力bái，tō是看輕ka-tī ê文化，致使罕得有人ē來研究chia-ê唸歌作品。

Sui-bóng研究唸歌ê無chē，m-koh bē-tàng講伊無重要，lán ē-tàng ùi hia記錄--lòh-lâi ê聲音，知影唸歌傳唱ê內容，koh-khah thang了解歌á sian ê腔口、歌á調、唸歌技巧kap伊隱藏ê意義hām伊tī語言、文學、音樂、民俗téng-koân ê價值。

目今lán chhiau-chhōe kō台語文整理唸歌灌音作品ê出版品，siōng chiâu-chng ê tō是國立台灣文學館tī 2019年出版ê《臺灣唸歌集》，chit套《臺灣唸歌集》lóng總有8冊，收月球唱片、環球唱片¹，in tī 1950 kàu 1980年代出版呂柳仙、邱鳳英²……chia chē-chē 歌á sian ê作品。

¹ 《臺灣唸歌集》計共整理月球唱片、朝陽唱片、弘揚唱片、超群唱片、中美唱片、環球唱片、寶音唱片、國聲唱片、皇后唱片、文建會kiau chit-kóa m知名ê出版者，hām歌á sian ka-tī灌音ê唸歌灌音作品III phō。

² 《臺灣唸歌集》計共收lòh呂柳仙、邱鳳英、黃秋田、吳天羅、楊秀卿、陳清雲、徐鳳順、葉秋雲、黃茂貴、侯金龍、阿清仙、鄭來好、阿丁仙、明珠、汪思明、高貢笑、陳加走、月娥、呂寶桂chia-ê 歌á sian ê作品。

Lán chit篇論文phah-sng beh kō國立台灣文學館ī 2019年出版ê《臺灣唸歌集》lāi-té呂柳仙hōng收ī第一冊kap第二冊ê唸歌灌音作品，來pun-thiah探討伊ê文學特色hām文化價值。

2. 文獻回顧

研究kap唸歌有khan-kháp ê論文，ē-sái kō「歌á冊」、「唸歌音樂」kap「歌á sian」chit 3項來回顧。

(1) Thèh「歌á冊」文本做研究ê論文

Lán ùi國家圖書館ê「臺灣博碩士論文知識加值系統」，ē-tàng chhōe tiòh³《臺灣閩南語說唱文學「歌仔」之研究及閩臺歌仔敘錄與存目》（曾子良）、《台灣歌仔冊書寫對廈門歌仔冊的交流現象研究》（李幸娥）、《台灣勸世類「歌仔冊」之語文研究—以當前新竹市竹林書局所刊行个台語歌仔冊為範圍》（江美文）、《台灣閩南語相褒類歌仔冊語言研究—以竹林書局十種歌仔冊為例》（陳姿昕）、《台灣宴席菜色文化研究—從歌仔冊為主要探索對象》（葉嘉芸）、《台灣文化中的人際關係與社會價值判斷—從歌仔冊《破天羅地網陣戶蠅蚊子大戰歌》探析》（蔡瀚儀）、《歌仔的社會關懷—以臺灣災害事件歌仔冊為研究範圍》（鄭靖玄）、《雪梅故事及其歌仔冊研究》（邱雅婷）、《歌仔冊《青竹絲奇案》的流傳與發展》（陳妙華）、《論歌仔冊《戶蠅蚊子大戰歌》與《哪吒鬧東海歌》的民間童話質素》（李蕙行）、《「桃花女鬥周公」歌仔冊閩臺版本比較研究—以廈門會文堂與臺灣竹林書局版為主軸》（許湘羚）、《想像的攝食：歌仔冊中套式飲食研究》（劉祐誠）、《台灣同安腔个音韻演變俗方言類型分布—以曲盤、方言調查俗歌仔冊、辭書等文獻為建構基礎》（杜仲奇）、《日治時期臺灣歌仔冊的現代性—以《最新烏貓烏狗歌》、《婚姻制度改良歌》、《自由戀愛勸世歌》、《最新愛情與黃金歌》為考察對象》（何宜珊）、《閩南歌仔冊封面繡像的整理與研究》（楊凌宇）、《歌仔冊《嘉義歌》、《嘉義行進相褒歌》研究—以「旅遊」為觀察核心》（王姿惠）、《說唱文學與民間戲劇：論時事劇目在歌仔冊與歌

³ 2020年8月13日 chhōe ê。

仔戲的流傳與衍變》(吳彥霖)、《臺灣閩南語歌仔冊「二十四孝」的內容與變異研究—以《二十四孝新歌》與《家貧出孝子歌》為例》(謝舒惠)、《二十四孝故事歌仔冊研究》(詹惠雯)、《台灣歌仔冊《孔子項橐論歌》的溯源及其相關問題研究》(徐貫臻)、《日治時期台灣歌仔冊中的「自由戀愛」敘事研究》(高于雯)、《歌仔冊中「周成過台灣」故事之比較研究》(宋美妙)、《歌仔冊中的庶民英雄論述—以方世玉與廖添丁為核心》(游傑全)、《歌謠、歌仔冊、歌仔戲：〈安童哥買菜〉研究》(王明美)、《歌仔冊《三伯英台歌集》之研究》(潘昀毅)、《歌仔冊的版本與用字研究—以《台灣義賊新歌廖添丁》、《義賊廖添丁歌》、《台灣歌仔簿義賊廖添丁》為例》(黃進旺)、《台語歌仔冊《台南運河奇案歌》、《乞食開藝旦歌》之語言研究—以押韻與用字為例》(徐志成)、《有關地獄之歌仔冊的語言研究及其反映的宗教觀》(林淑琴)、《《食新娘茶講四句》歌仔冊之語言分析及其文化意涵》(陳富貴)、《閩南語歌仔冊敘事研究—以八個愛情故事為例》(周群堯)、《臺灣閩南語歌仔冊中所反映的臺灣婚姻現象研究—以竹林書局版本為例》(張翠蘭)、《臺灣歌仔冊中「相褒結構」及其內容研究》(柯榮三)、《「陳三五娘」歌仔冊語言研究—以音韻和詞彙為範圍》(陳怡蘋)、《台灣歌仔冊《正派三國歌》之語言研究》(杜仲奇)、《歌仔冊之臺灣抗日主題研究》(龍泳衡)、《日治時期臺灣歌仔冊內底e女性形象kap性別思維》(張玉萍)、《歌仔冊教化功能之研究》(謝靜怡)、《臺灣閩南語歌仔冊中的愛情類故事研究》(陳雪華)、《日治時期台灣歌仔冊之文化意義》(蔡寶瑤)、《竹林書局《李哪吒抽龍筋歌》、《姐己敗紂王歌》與《孫悟空大鬧水宮歌》神怪類歌仔冊研究—以用字現象與故事內容比較為主》(沈毓萍)、《和番主題歌仔冊研究—以《王昭君和番歌》、《陳杏元和番歌》為例》(黃惠鈴)、《歌仔冊《增廣英台新歌》的文學研究》(林妙馨)、《臺灣閩南語一字多音研究—以歌仔冊《甘國寶過台灣》韻腳為例的探討》(黃惠音)、《「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》(丁鳳珍)、《歌仔冊〈勸人莫過臺灣歌〉的時代背景及語言研究》(李佩玲)、《臺灣梁祝歌仔冊敘事研究》(林淑伶)、《台中瑞成書局及其歌仔冊研究》(賴

崇仁)、《梁祝故事流布之研究—以台灣地區歌仔冊與歌仔戲為範圍》(秦毓茹)、《有關新聞事件之臺灣歌仔冊研究》(柯榮三)、《歌仔冊《八七水災歌》語言研究》(郭淑惠)、《台灣勸世類「歌仔冊」之語文研究》(江美文)、《「開臺」、「過臺」臺語歌仔冊之用韻與詞彙研究》(李蘭馨)、《台灣說唱黃塗版歌仔冊研究》(蘇姿華)、《孟姜女歌仔冊之語言研究—以押韻與用字為例》(陳雍穆), lóng-chóng 54本。

(2) Thèh「唸歌音樂」做研究ê論文

有:張炫文(1986)《台灣的說唱音樂》、王振義(1988)《歌仔調的「樂合詩」歌唱傳統與特質初探》、張炫文(1991)《台灣福佬系說唱音樂研究》、周純一(1991)〈「臺灣歌仔」的說唱形式應用〉、王振義(1997)〈從歌仔調的歌唱特色談「樂合詩」與「詩合樂」的歌唱傳統〉等。(竹碧華2016:126)

(3) Thèh「歌á sian」文本做研究ê論文

有:竹碧華(1991)《楊秀卿歌仔說唱之研究》;林依華(2007)《陳再得及其歌仔研究》;周定邦(2008)《詩歌、敘事kap恆春民謠:民間藝師朱丁順研究》;王友蘭(2008)《楊秀卿唸歌唱故事有聲書》;陳家慧(2009)《民間說唱藝師—王玉川研究》;吳國禎(2010)《一款歌百款世楊秀卿的唸唱絕藝與其他》;胡慈芬(2010)《臺灣唸歌仔藝術研究—以呂柳仙與楊秀卿的〈周成過臺灣〉為例》;王友蘭、王友梅(2012)《弦鼓唱千秋舌尖畫人生台北市說唱藝術發展史》;賴怡蓉(2013)《呂柳先的說唱音樂藝術研究—以《金姑看羊》為主要對象》;邱思笛(2016)《唸歌藝師楊秀卿之說唱藝術研究—以獲中央級藝師榮銜之傳藝教學為對象》等。(竹碧華2016:126)

Tī頂koân lán chhōe--tiòh ê論文--lìn, ùi頭一項「歌á冊」kap第二項「唸歌音樂」lāi-té, lóng chhōe無研究呂柳仙ê唸歌作品做主題ê, kan-na tī第三項thèh「歌á sian」文本做研究ê論文--lìn, 有一本國立台灣師範大學民族音樂研究所ê碩士論文, iah tiòh是賴怡蓉tī 2003年發表ê《呂柳先⁴的說唱音樂藝術研

⁴ 作者kō「呂柳先」來稱呼民間約定俗成ê「呂柳仙」。(賴怡蓉2013:11-12)

究一以《金姑看羊》為主要對象》。

賴怡蓉^{tī}論文^{lāi-té}講^{tiòh}伊^ê研究方法：本文即以呂柳先的說唱音樂藝術作為研究之核心，透過《金姑看羊》曲目來整合研究，以相關論著蒐集、實地調查、錄音採譜為主要研究方法（賴怡蓉2013：iii）。

Mā講^{tiòh}伊^ê研究動機^{kap}目的是「試圖透過實地調查、相關論著和音樂曲目做交叉比對，進而拼湊呂柳先的生平梗概，作現象的釐清與理論的推演、探究，試圖勾勒出呂柳先的說唱藝術生命研究。……若要談曲，必然也會涉及其詞，有必要對呂柳先說唱音樂與文學的關係加以介紹，以呂柳先所唱的《金姑看羊》來看其他劇目，並做文本比較，從敘事內容分析他的文學特質（賴怡蓉2013：1-2）。」

賴怡蓉^ê論文^{tī-tiōng tī}呂柳仙唸歌^ê音樂藝術^ê表現，^{sui-bóng tī}第二章有做「《金姑看羊》及相關戲曲劇種之文本比較」，^{m-koh}伊^{kan-na kā}呂柳仙^ê《金姑看羊》唱詞文字化^{niā-niā}，^{iā}無^{pun-thiah}伊^{講ê}唱詞^ê文學特質，^{tian-tò}是文字化^ê唱詞有^{bē-chiò}誤^{tāⁿ}。⁵

另外一本論文是國立台北藝術大學音樂學院音樂學系碩士在職專班^ê碩士論文，^{iāh tō}是胡慈芬^{tī} 2010年發表^ê《台灣唸歌仔藝術研究—以呂柳仙與楊秀卿的《周成過台灣》為例》。Chit本論文是^{théh}《周成過台灣》^{chit phō}歌^á來研究呂柳仙^{kap}楊秀卿^{nāng}個歌^á ^{sian ê}唸歌藝術，^{tī}論文^{lāi-té}有^{pun-thiah}呂柳仙^{leh}表演^ê時「運用其豐富的聯想力，藉由轉變聲音模擬角色，配合說話的聲調和演唱速度的不同，營造出各種角色的特色」（胡慈芬2010：44）來扮演歌^{á--lìn ê}角色，^{mā}舉例來論述呂柳仙^ê表演能力，說明呂柳仙演唱^ê步數^{kap}曲牌^ê運用、聲音^{kap}節奏^ê變化^{kiau}起音、落音^{hām}韻腳^ê關係等等，來研究呂柳仙^ê唸歌藝術，^{tī-tiōng ê} ^{lóng}是唸歌音樂^ê表現，^{chhin-chhiūⁿ}作者講^ê：「本文即以過去曾是廣播界名人的呂柳仙與楊秀卿為研究對象，探析唸歌仔的產生背景、歷史源流，以及他們演唱《周成過台灣》所使用的曲牌、唱詞和呈現出來的音樂風格與特色，以探究他們傳唱台灣傳奇故事的藝術成就與貢獻。」（胡慈芬2010：i）^{kap}頂^{koân}賴怡蓉^ê論文^{kāng}款，^{lóng}無論^{tiòh} ^{lán} ^{chit}篇論文^{beh}探討^ê：呂柳仙^ê唸歌灌音作品^ê文學特色^{hām}

⁵ 比較賴怡蓉^ê論文第55頁^{kap}《臺灣唸歌集第一冊：呂柳仙①》第46頁頭^{chit pha}，^{siōng}無有「thong-ti」、「得^{beh}」、「家窮（ke-kêng）」^{chit 3 ê}詞^{têng-tāⁿ}。

文化價值。

Sòa--lòh lán來看單篇ê論文。單篇ê論文寫呂柳仙ê有2篇，lóng是陳兆南的作品，1篇是2003年發表tī 2003年說唱藝術學術研討會ê論文：〈台灣歌仔呂柳仙的說唱藝術與文學〉；1篇是發表tī國立台灣文學館台灣民間文學歌仔冊資料庫ê論文：〈傳統唸歌歌仔先—呂柳仙〉。

〈台灣歌仔呂柳仙的說唱藝術與文學〉kap〈傳統唸歌歌仔先—呂柳仙〉chit 2篇論文ê內容chhāu lóng kàng款，á lóng ti-tiōng tī唸歌藝術ê音樂研究，sui-bóng有介紹chit-kóa呂柳仙唸歌ê腳步手路，kiau伊ê作品ê內容，chóng--sī對探討呂柳仙ê唸歌灌音作品ê文學特色hām文化價值iáu是真欠缺。

Khioh-khí頁koân ê文獻，lán koh來回顧一篇竹碧華ê論文：〈臺灣說唱音樂「唸歌子」之探析〉，chit篇論文介紹ê是「近二十年來在台灣活躍的說唱藝人，有楊秀卿、王玉川、陳美珠、洪瑞珍等人……」（竹碧華2016：138），無講tioh呂柳仙，mā無探討唸歌唱詞，m-koh leh介紹楊秀卿ê藝術特色ê時，伊講：「楊秀卿是改良式唸歌子『口白歌子』的佼佼者，……」（竹碧華2016：140），筆者認為chit句話lāi-té ê「改良式唸歌子」有值得khe-khó ê所在。Tī beh khe-khó chin-chêng lán seng來了解sá"-mih是「改良式唸歌子」。竹碧華講：所謂「改良式唸歌」，亦稱為「口白歌仔」，即是說唱者模仿戲曲（尤其是歌仔戲）的演唱方式，吸收其唱腔，加入表白（說唱者以第三人稱口吻講述故事情節），說白（說唱者以第一人稱口吻說話），咕白（將劇中人的內心活動用語言表示出來），維妙維肖地摹擬不同人物的聲音和語態，給整個劇情的進行及人物的感情、性格做生動的描繪及刻劃。（竹碧華 年代不詳：7）Á楊秀卿是án-chóa" ē tī唸歌ê時ke chok chē口白leh？楊女士說：「以前的演唱，基本上以唱為主，少有口白，因而聽眾時常聽不清楚劇情的發展，改用口白來交代部份劇情，一來顯得較生動並且可以節省時間，二來觀眾能夠清楚的知道戲劇的內容發展，因為觀眾很喜歡這種形式，所以就一直唱下去了。」（竹碧華 年代不詳：22）Á楊秀卿是án-chóa" ē感覺khah早無口白ê歌á人聽khah無leh？筆者認為是楊秀卿唸歌ê方式kap傳統唸歌無kàng所致。像lán leh聽呂柳仙áh是黃秋田、吳天羅in ê唸歌，tō chiá"清楚ē-tàng了解歌á ê內容，因為in hit款傳統式ê唸歌真ti-tiōng

⁶ 唸歌leh用ê曲調叫做「歌á調」。

ài唸hōng聽有，á che mā是傳統式唸歌ê主要歌á調⁶ 江湖調tòe台語聲韻走ê特色產生ê效果；m̄-koh，楊秀卿leh唸歌ê時，lóng用chok chē歌á調，來豐富伊ê表演，像竹碧華講ê「楊秀卿女士的『口白歌仔』所使用的曲牌，除了傳統式的台灣『唸歌仔』所普遍使用的曲牌【江湖調】、【七字調】、【都馬調】、【雜唸仔】之外，還從歌仔戲及高甲戲中吸收了許多曲牌，來豐富她的歌仔曲藝，以求變化，這也是她的說唱曲藝特點之一。」（竹碧華 年代不詳：12）Á楊秀卿chit款用chok chē歌á調來唸歌ê方式，tiòh ē tī chi t-kóa所在tú-tiòh台語「倒音⁷」ê問題，hō人聽m̄-tiòh àh是聽無歌á ê意思，楊秀卿ka-tī知影有chit款phòà-phah，m̄-chiah伊有時ē唱soah chit pha⁸ liáu-āu用口白koh講chit-kái，目的tiòh是beh hō人聽有伊唸歌ê內容，á che ē-tàng ùi竹碧華tī〈唸歌國寶楊秀卿〉chit篇論文--lìn講ê得tiòh干證：「由以上的曲牌連接順序我們知道【江湖調】一共演唱了七次，同時我們也印證了一件事，那就是『江湖調』是楊女士在演唱『勸世歌』時最喜歡用的曲牌，……」（竹碧華 年代不詳：16）是án-chóa⁹楊秀卿siōng愛用江湖調來做歌á調，tiòh是伊知影用江湖調chiah bē有「倒音」ê問題⁹，kàu chia lán ē-tàng落chit-ê結論：楊秀卿為tiòh hō伊ê唸歌khah精彩、有變化，ē用chiá⁹ chē歌á調來表演，m̄-koh因為伊知影有kóa歌á調leh唱ê時ē產生「倒音」ê問題，所以伊ē koh用口白講chit-kái，hō人聽知歌á ê內容，á che tiòh是竹碧華講ê「改良式唸歌子：口白歌子」。

楊秀卿ê藝術特色無話講，是一粒一ê唸歌國寶，m̄-koh講伊ê唸歌叫做「改良式唸歌子：口白歌子」，筆者ùt頂koân pun-thiah ê結論kā看，無認同chit款講法，一--來，m̄-thang號做「改良式」，「改良」ê意思是講khah早ê人唸歌ê方式khah báí，m̄-chiah ài改良，án-ne ê講法siu⁹過簡單lò-chhó，mā無háh事實，lán看楊秀卿in頂iân ê呂柳仙，伊ê唸歌ē-sái講是傳統唸歌--lìn siōng gió-toh ê，呂柳仙chit款唸歌ná tiòh「改良」？筆者認為用「新式唸歌」來號名khah好。二--來，kap楊秀卿kāng-iân ê hia歌á sian，像王玉川、陳美珠in

⁷ 「倒音」tiòh是曲調無配合唱詞ê聲韻，變做別款意思。像台灣有名ê歌謠〈雨夜花〉lāi-té有chit句「花謝落塗不再回（hoe-siā lóh-thô put-chài-hôe）」，唱做「hōe-siā lóh-thô put-chài-hôe」kā「花謝」唱做「會社」，「thô」唱做「tho」。

⁸ pha是歌ê長度單位，l pha是四句。

⁹ 用江湖調chiah bē「倒音」是唸歌ê基本常識。

唸歌ê方式，kap楊秀卿kāng款，lóng是「口白歌子」，lán ùi收錄tī國立台灣文學館ê《島嶼敘事：台灣唸歌第二冊》--lin王玉川ê《勸ú孝》kap陳美珠ê《陳三五娘一磨鏡》tō ē-tàng知影，「口白歌子」m̄是kan-na楊秀卿leh用，王玉川、陳美珠in mā用「口白歌子」ê方式leh唸歌，尤其是陳美珠ê《陳三五娘一磨鏡》，chit-ê人做4 ê角色，伊ê表演mā是國寶級ê水準，só-pái lán ē-sái講，「口白歌子」chit款新式ê唸歌是ùiy楊秀卿、王玉川、陳美珠in hit iân ê歌á sian開始時行ê。（周定邦2014：155-200）

綜合頂koân ê文獻回顧，lán ē-tàng了解thèh呂柳仙ê唸歌作品來探討伊ê文學特色hām文化價值ê論文，ē-sái講無，á筆者長期從事唸歌ê創作kap表演，堅心leh傳承台灣ê唸歌藝術kap台語文化，知影呂柳仙是chit位chok重要ê歌á sian，nā是伊ê作品無人研究tì-tiōng，che的確是台灣文化ê損失，m̄-chiah無想ka-tī才疏學淺，來寫chit篇文章，ng望引起khah-chē人來關心、研究台灣ê唸歌藝術，á nā是個人寫liáu無sù-sī ê所在，mā請kā lán指導。

3. 研究ê步數

Lán chit篇論文phah-sng beh kō ē-té ê步數，thèh國立台灣文學館tī 2019年出版ê《臺灣唸歌集》lāi-té，呂柳仙hōng收tī第一冊kap第二冊ê唸歌灌音作品，來探討呂柳仙ê唸歌作品：

- (1) 收集研究呂柳仙ê論文，閱讀理解研究ê狀況kap內容，thang知影lán beh寫chit篇論文ài tì-tiōng ê所在。
- (2) 收集《臺灣唸歌集》第一冊kap第二冊ê唸歌灌音作品ê聲音資料，配合文字資料，進行資料閱聽kap內容整理、歸納。
- (3) Kō文本pun-thiah呂柳仙ê唸歌灌音作品，探討伊ê作品ê文學特色hām文化價值。

4. Pun-thiah kap探討

Beh pun-thiah探討呂柳仙ê唸歌灌音作品進前，lán先來介紹伊ê生平kap

chia-ê作品。

4.1. 呂柳仙ê生平

呂柳仙tī《呂蒙正得繡球賣離書樂暢姐》chit phō歌á起頭tiòh講小弟姓呂名石柳，唸歌解人ê憂愁，歌á無kah lōa研究，beh唸蒙正得繡球……（周定邦、林裕凱2019a：232），ùi chia lán thang知呂柳仙ê本名叫做「呂石柳」，á「sian」是台灣人對專業ê人士àh是前輩ê尊稱，chit款稱呼ē tī人名ê後壁ke chit字「sian」，來表現親切，m̄-chiah人ē稱呼伊是「柳sian」，年久月深，tāk-ê soah叫是伊ê名是「呂柳仙」。呂柳仙目chui無khoàⁿ，外號「Chheⁿ-mê柳--á」。楊秀卿bat講：「伊是台北縣蘆洲ê人……」（胡慈芬2010：40）。

呂柳仙tang-sī出世，tang-sī過身，目今iáu無正確ê資料，m̄-koh，mā m̄是張炫文tī〈台灣的說唱音樂—念歌〉lāi-té講ê「傳統式『念歌』，則以呂柳仙最具代表性，他曾為月球唱片公司錄下大量唱片，可惜早在民國五十幾年便已去逝。」（賴怡蓉2013：13）。筆者bat聽台語文作家陳明仁（1954-）¹⁰講伊少年ê時chūn，bat tú-tiòh「柳sian」，nā照陳明仁ê歲頭去 chhui-sng，khah保守leh，準做in sio-tú hit-chūn陳明仁是20歲，iàh tiòh是1974年，表示呂柳仙tī1974年ê時iáu活leh；á lán nā ùi呂柳仙tī月球唱片公司灌音ê唸歌作品來chhui-sng，siōng òaⁿ灌音ê《金姑看羊》kap《十殿閻君》lóng是1977年2--月出版（周定邦、林裕凱2019a：45、175），án-ne thang干證呂柳仙過身 tiāⁿ-tiòh tī1977年以後，的確m̄是張炫文講ê「早在民國五十幾年便已去逝」。Lán tian-tò認為陳兆南推測講「呂石柳生卒年不詳，如以老藝人的訪談資料推測，其生年大約在日治大正（西元1912年~1925年）年間；而卒年不會晚於民國八十二年（1993）以後。」（陳兆南 年代不詳：1）án-ne khah有可能。

Á nā呂柳仙in sai--ê陳兆南講是汪思明（陳兆南 年代不詳：1），m̄-koh根據賴怡蓉ka陳美珠、王玉川、陳玉寺ê訪問資料¹¹，lán thang知影汪思明 m̄是呂柳仙ê sai--ê（賴怡蓉2013：14~16），án-ne呂柳仙ê學藝過程ùi現有ê文

¹⁰ 陳明仁1998：冊皮。

¹¹ 賴怡蓉2013：123。

獻，lóng無法度知影，soah chiáⁿ做台灣唸歌界永遠無法度解開ê公案。

4.2. 呂柳仙ê唸歌灌音作品介紹

Lán ùi國立臺灣文學館出版ê《臺灣唸歌集》ê第一冊kap第二冊lāi-té，thang知影呂柳仙koàn-si用ê樂器是月琴。Beh介紹呂柳仙ê唸歌灌音作品chìn-chêng，lán seng kā伊列做ē-té ê圖表：

圖表1. 呂柳仙ê唸歌灌音作品

NO	作品名稱	樂器	出版者	出版日期 (西元年月)	作品長度 (時分秒)
1	青竹絲奇案	月琴	月球唱片	1972.12	1h 30m 23s
2	金姑看羊	月琴	月球唱片	1977.2	2h 4m 42s
3	周成過台灣	月琴	月球唱片	不詳	58m 9s
4	呂蒙正	月琴	月球唱片	1975.6	2h 2m 7s
5	詹典嫂告御狀	月琴	月球唱片	1976.6	1h 51m 52s
6	十殿閻君	月琴	月球唱片	1977.2	11m 24s
7	勸世歌	月琴	月球唱片	1977.2	12m 42s
8	人生勸世風花	月琴	月球唱片	1977.2	25m 59s
9	文禧戲雪梅	月琴	月球唱片	1975.6	1h 29m 40s
10	呂蒙正得繡球賣 離詩樂暢姐	月琴	月球唱片	1976.2	56m 25s
11	李連生什細記	月琴	月球唱片	1976.10	3h 3m
12	劉庭英賣身	月琴	月球唱片	不詳	1h 29m 40s
13	孝子大舜	月琴	月球唱片	1973.4	3h 25m 21s
14	李哪吒鬧東海、 姜子牙下山	月琴	月球唱片	不詳	55m 55s
15	勸改鴉片	月琴、 大廣弦	月球唱片	不詳	25m 57s
16	雪梅教子(訓商輅)	月琴	月球唱片	不詳	57m 14s
17	鄭元和會李亞仙	月琴	月球唱片	不詳	1h 50m 30s

Sòa--lòh-lái lán來簡介呂柳仙ê唸歌灌音作品ê內容。

(1) 《青竹絲奇案》

《青竹絲奇案》是chit phō通姦害ang ê thâi人命案，被害人是王祥，兇手是王祥ê家後蕭Khiok-koaⁿ kap舉人吳文the，歌á ê內容ùi王祥去外邦做seng-lí khí-khiàn，liáu，講吳文the saⁿh-tiòh蕭Khiok-koaⁿ，khai錢iang賣花婆去做khan-kong--ê，蕭Khiok-koaⁿ hō吳文the ê金錢siâⁿ-sín--去，約束8月12利用in tau做忌，叫吳文the來kap伊tàu-hóe-kì，nāng人chū-án-ne通姦，無gí-gō，tú好王祥tng--來，蕭Khiok-koaⁿ驚伊通姦ê tã-chì piak-khang，seng用酒kā王祥灌hō醉，chiah-koh威脅吳文the，kō青竹絲害死in ang。In leh害死王祥ê過程，去hō本chiâⁿ beh去in tau偷thêh ê賊á三李青知影liáu-liáu。

王祥死liáu變陰鬼，thàn王本縣經過伊ê墓，變做一隻烏鴉來kā王本縣tiám-tuh，王本縣感覺王祥死liáu真chheⁿ疑，決定beh深chhék王祥ê死因，hit-chūn tú好蕭Khiok-koaⁿ leh拜墓，王本縣看蕭Khiok-koaⁿ chhēng-chhah有怪異，kǎng開棺驗屍，m-koh驗無王祥án-chóaⁿ死--ê，蕭Khiok-koaⁿ m願去hoe吳文the寫狀紙，beh去巡按hia告王本縣。

巡接收狀紙，beh thâi王本縣，因為王本縣做官清廉端正，頭人總理知影liáu-āu，數百人lóng來kā保，lòh-bóe，巡按看王本縣chiah-nih得人和，kā伊寄罪，限伊chit月日à破案。王本縣為tiòh破案真煩惱，ka-chài in bó叫伊去hē城隍，求城隍幫贊。Hit暗，城隍kā王本縣托夢，tiám-tuh伊去chhōe賊á三tàu-saⁿ-kǎng。王本縣照城隍指點chhōe tiòh賊á三chiah破案，吳文the、蕭Khiok-koaⁿ kap khan-kong ê 賣花婆lóng chiâu hōng thâi頭。

(2) 《金姑看羊》

《金姑看羊》是leh講厝內sàn-chhiah ê劉永kap in bó金姑經過chit-chām艱苦，liáu-āu劉永上京考tiòh狀元ê故事。歌á ù劉永無錢上京考試起鼓，in bó金姑beh kā in阿兄金章借錢，soah hō in hit-ê àng-láng ê兄嫂玉娘tú--tiòh，m-nā借無錢koh hōng洗面。Lòh-bóe金姑無法度，勸in ang chhōa伊做伙上京，伊beh刺繡thàn錢，hō ang-sài赴考。神仙ùi-tiòh考驗in ang-bó，tī山--lín變做虎kā in折散，hō in nāng人叫是對方lóng hō虎食--去ah。金姑想無步，走來投靠in阿兄，

去hō in阿嫂kā苦毒三冬，kā當做ē-kha-chhiú人，差伊顧羊án-ne kā lêng-tī，日子過kah真艱苦，kúi-nā kái想beh tiàu-tāu，lòh-bóe佛祖來kā指示，叫伊tiòh吞忍。

Bóe--ah劉永考tiòh狀元，ang-bó團圓，劉永知影in bó hō in兄嫂玉娘苦毒ê經過，phah-sng beh thài玉娘報冤，m̄-koh金姑tian-tò kā求情，玉娘chiah無hō劉永thài--死。Kàu bóe-á，玉娘khioh怨，beh用毒藥thāu劉永，soah去hō雷公khà死。

(3) 《周成過台灣》

《周成過台灣》是chit phō放sak bó-kiá" tì kah kui-ke-hóe-á死空空ê慘劇。歌á ùi唐山人周成beh過台灣做seng-lí，in bó金枝tng衫tng褲，khêng錢hō伊去台灣開始。周成kàu台灣chhím-thâu leh賣雜細，thàn kóa錢tō去kap煙花cha-bó郭仔麵leh tau-hóe-ki，lòh-bóe錢khai liáu ah，soah去hō郭阿麵kā hò。周成想bē開，beh cháu去跳港，tng-tiòh陳添mā beh自盡，lòh-bóe nng人講話真tāu-ki，soah結拜做兄弟，koh去陳添in tau，陳添in pâ知影liáu-āu，出本hō in nng ê開茶行。

周成kap陳添ê茶行seng-lí lú做lú ka-ia" h，有thàn錢，m̄-koh周成lóng無想tiòh厝內ê bó-kiá"，tian-tò chhōa郭仔麵來tò做伙，錢mā lóng hō伊teh hōa"。Lòh-bóe，金枝知影周成開茶行有thàn錢ê t'ai-chì，phah-sng母á kiá" beh來台灣chhōe周成。

金枝做乞食婆kang pun，kàu-bóe chhōe tiòh周成，chhím-thâu周成m̄認金枝，陳添kā苦勸liáu周成chiah kap金枝sio認，chit時郭阿麵ù薪勞hia知影chit項t'ai-chì，sái-lōng周成kā金枝thāu--死。金枝死liáu冤魂m̄願，附身tī周成ê身軀，kā郭阿麵、薪勞lóng thài--死，liáu-āu割喉自殺。

(4) 《呂蒙正》

《呂蒙正》chit phō歌á是leh講呂蒙正做乞食，去sîn tiòh相爺ê cha-bó-kiá"劉月娥ê繡球，相爺看呂蒙正是乞食，看伊無，m̄答應in ê親事，m̄-koh劉月娥堅持ài守信用，beh嫁hō呂蒙正，相爺chok受氣，tō kā in趕--出去，呂蒙正chū-án-ne kap in bó劉月娥去tò tī瓦窯邊，nng人家庭真sàn-chhiah，為beh顧sa"-tng，呂蒙正phah-sng beh去山頂chhò柴，thang賣柴tiàh米，siáng知影伊是chit-ê腳尖手幼ê讀冊人，做粗重做無法--i，kiàn-siàu kah想beh tiàu-tāu自殺，chit時

北山土地知影，來kā tàu-saⁿ-kāng，呂蒙正chiah ē-tàng靠khioh柴tō saⁿ-tng。

Sòa--lòh講呂蒙正厝內chok sàⁿ-chhiah，無錢thang上京赴考，太白真仙知影，去奏玉皇，玉皇tō賜伊十萬八千tè烏金，hō呂蒙正有錢thang去考kàu，koh考tiòh狀元。考tiòh狀元liáu-āu，呂蒙正beh tng-khì拜in丈人，in丈人驚kah bih起來，lòh-bóe皇帝知影劉相爺欺貧重富，違背khah早ài chhiáⁿ伊ê kiáⁿ-sài呂蒙正ê聖旨，去hō皇帝kā取頂戴摘官印、財產iā充公，變kah真落魄。Lòh-bóe，呂蒙正ê府衙起好，伊m̄-nā無怨嘆in丈人khah早看伊無，koh kā in丈人接tng去府衙tòa。

(5) 《詹典嫂告御狀》

《詹典嫂告御狀》是chit phō丈人為著不義之財害死ka-tī ê kiáⁿ-sài，in cha-bó-kiáⁿ為beh替ang-sài報仇，告去kàu皇帝hia chiah替ang申冤ê歌á。Chit phō歌á lāi-té ê被害人叫詹典，in bó林愛姑，tō是歌á名稱lāi-té ê詹典嫂，兇手是丈人林嘉茂，kap siàu想beh chhōa林愛姑做bó ê典香。

歌á起頭講詹典in厝chiáⁿ sàⁿ-chhiah，伊beh去外邦做seng-lí thàn錢，來kàu外邦經過半冬，本錢iūⁿ liáu-liáu，人真失志。另外，典香看愛姑生súi，thèh錢買收in老pē林嘉茂，講nā ē-tàng kā in chāu-kiáⁿ嫁伊，beh hō伊真chē錢，林嘉茂貪財，寫phoe用計koái詹典tng林嘉茂ê厝，chiah nōa-thâu beh kā詹典接風，用燒酒kā灌hō酒醉，kā thài死。

詹典死liáu陰魂m̄願，去kā愛姑thok夢，愛姑cheng-sín liáu-āu去in老pē hia beh討ang-sài，證實in ang hō in老pē林嘉茂kap典香thài死，pah-sng去告官。Chhím-thâu去知縣hia告，koh來去知府，sòa--lòh告去kàu福州總督，siáng知in lóng是食錢官，告bē kiáⁿ，lòh-bóe告去kàu京城，tú-tiòh蔡丞相，kā伊tàu-saⁿ-kāng，chhōa伊chiūⁿ丹墀，告hō嘉慶皇帝聽，lòh-bóe皇帝hō伊感動，chiah賜伊尚方寶劍hō伊去報冤仇。

(6) 《十殿閻君》

《十殿閻君》是chit phō勸世ê歌á，勸lán在生做人ài做好tāi，nā無死liáu lòh地獄，tiòh過十殿閻君ê審判，ài chiáh chok chē苦。像頭殿是秦廣，有設gék鏡台，在生陽間nā做phái，hit鏡去照hō lán無thang走閃，nā是害人命，ē落血池。二殿閻君是楚江，設起刑具誅萬人，在生nā不孝sī-tōa-làng，ē hōng燒hu

géng boáh過thô-lâng, á nā不孝老pē kah老母, liáh kàu二殿tiòh ē萬刀chhò, 燒hu géng-boáh過soe籬。第saⁿ殿閻君是宋帝, 在生nā強佔人牽手, liáh來去saⁿ殿ē phah目珠, ía是tiàm tī-leh做chián-liú, tòh ē剝皮骨頭隨tè抽, á nā奸拐有ang人 cha-bó, liáh kàu saⁿ殿nng火khor, tiòh koh phòa腹liú腸肚, lòh做四腿chiūⁿ叉pō。第四殿閻君是五官, 在生nā有人愛phah鳥, 不時鳥chhèng phāiⁿ tiâu-tiâu, ē hōng liáh來四殿抱銅柱, kō火燒kàu khiau-khiau-khiau。Á nā無天無良chián人 kiáu, liáh kàu四殿衫褲pak liáu-liáu, koh-chài刑罰龍蝦tiau。五殿閻君是森羅, 講在生nā pháih心ē hō萬刀chhò, liáh kàu五殿過géng-chô, 五殿有設chit-ê望鄉台, hō lán看tiòh kiáⁿ孫chiah來流目屎, koh hō lán黑身朽爛bōe tò來, nā有hit-lō做seng-lí chiáh人chhìn頭, ē liáh去五殿kóng hē-pau, kòng kah鼻血雙港流。六殿閻君是卞城, 在生nā強佔人ke-hé, liáh kàu六殿lòh油鍋koh pak皮, á nā無ang-ê cha-bó hiau kheh兄, 小鬼鐵鍊leh kiáⁿ, 來kàu六殿lòh油鼎, nā是cha-por無bó hiâu hé-khi, tō hōng liáh來六殿受lêng-tī, 抱tī he銅柱割chhùi舌。第七殿閻君是泰山, 泰山刑人chiáⁿ粗殘, nā有hit款做人sī-sòe--ê不受制, 欺善怕惡愛冤家, liáh kàu衫褲thng theh-theh, 抱tī銅柱過五叉, 刑tiòh是chit身血流kāng血滴, 胸前鐵叉四、五支, tiàm tī-leh身軀無siá-si, chiah koh狼牙野獸koh分屍, á nā在生ang-bó kǎng 拐sòⁿ, 新pū不孝ta-ke-koaⁿ, tiòh liáh來七殿過刀山。八殿閻君是平正, 有創造chit項馬車ê刑具, pháih心ē拖lòh馬車géng, nā有hit款尼姑偷生kiáⁿ, 食菜無清leh討kheh兄, áh是做人奸貪kah口詐, 唆使人冤家, 用人ê生死hut-kóng-phah, tiòh ē liáh來過八殿ê虎頭劍, nā做人愛òh話, ē liáh kàu八殿割chhùi-poe, 害人生死kài重罪, tòh用cheng-khū cheng kah變人kōe。第九殿閻君是都市, cha-bó人在生nā通姦害夫, tòh liáh來thng衫thng褲抱煙tāng, á nā hit款專門leh放重lāi ê, tō liáh kah九殿kā伊燒hu géng boáh過米篩。十殿閻君是轉魂, 照lán chit-si-lâng ê kiáⁿ-chòe, 看āu-si-lâng 出si做人, áh是cheng-seⁿ、魚蝦、thāng-thōa, koh-chài輪迴受苦。

(7) 《勸世歌》

《勸世歌》, ùi歌á ê名稱tō知影che是chit phō勸世文。Chit phō《勸世歌》ē-sái講是kō江湖調óh唸歌ê基本教材。Chit phō《勸世歌》lāi-té, 有chit-kóa人生觀、道德觀khah無háh現代人ê觀點, mā有chit-kóa內容觀念sio衝

突，m̄-koh勸人做好tāi、kiáⁿ chiáⁿ路、交好朋友、心肝ài善良、m̄-thang欺貧重富等等，lóng是真好ê金言玉語。

(8) 《人生勸世風花》

《人生勸世風花》，lán sio-siāng ùi歌á ê名稱tō知影是chit phō勸世文。Chit phō歌á ē-sái kā pun做2部份來介紹，頭前是leh勸人m̄-thang「khai poáh食thit¹²」無制限，對女色ài chām-chat，chiah bē kiáⁿ花間染tiòh àm-sàm病，tì kah病thiáⁿ纏身，chhòng kah半身不遂變廢人，iōng che來勸人ài顧bó-kiáⁿ、顧身體。後壁chat是leh勸人m̄-thang siáu poáh-kiáu，chhòng kah lōng-ke-sòaⁿ-thèh。尾--á，描寫chit-ê cha-ṑⁿ人lut花間cha-bó ê錢ê故事，苦勸人做人ài顧名聲。

(9) 《文禧戲雪梅》

《文禧戲雪梅》，是chit phō leh講奸臣李文禧beh害死商輅in kui-ke-hóe-á ê歌á。李文禧為tiòh beh達成hit ê奸計，tiau-kang用計hí-lāng商輅ê bó雪梅，beh害伊敗貞節，thang去kā皇帝奏，án-ne商輅in kui-ke-hóe-á tiòh ē hōng thài--死。

Chhím-thâu李文禧chhiáⁿ人起chit間樓á tī雪梅in tau對面，liáu，koh招hia奸臣á伴tāk暗tī樓頂食酒，chhiáⁿ歌á sian來唸hit款「思君」「病相思」ê歌á leh hí-lāng守寡ê雪梅，雪梅知影人leh hí-lāng伊，吞忍無出聲。李文禧看chit步無效，chhiáⁿ賣花婆去煽動雪梅mài守寡，賣花婆chhùi-súi好，雪梅hō說服，約束叫對方thèh伊ê羅帕tī 8月15 ê暗時來花園約會。雪梅心內真期待8月15 ê約會，行為kiáⁿ-pàng真怪奇，愛玉看kah真驚，望商琳來tau-saⁿ-kāng，商琳chhōaⁿ來kā愛玉thok夢，koh顯siáⁿ kā雪梅hoah cheng-sîn khai-phòh，愛玉用計叫kán-pī春香替雪梅去花園約會，李文禧咬斷春香ê中指，thèh去做證據，thang去kā皇帝告商輅，lòh-bóe相爺來擔保，koh調查，李文禧賊星敗，kap hia奸臣á伴，lóng總hōng thài頭。

(10) 《呂蒙正得繡球賣離詩樂暢姐》

《呂蒙正得繡球賣離詩樂暢姐》leh講相爺ê cha-bó-kiáⁿ劉月娥拋繡球hō呂蒙正，相爺看呂蒙正是乞食，為tiòh面子無愛in chāu-kiáⁿ嫁伊，呂蒙正想beh離開相府，劉月娥堅心beh tòe呂蒙正，相爺受氣kā in趕出去，劉月娥chū-án-ne tòe呂蒙正beh tng去瓦窯，n̄ng人盤山過嶺kiáⁿ chiáⁿ遠，劉月娥koh tiòh

¹² 「khai poáh食thit」tiòh是華語「吃喝嫖賭」ê意思。

傷，lòh-bóe n̄ng人kàu瓦窯。

有chit-kang in tau無米thang食，劉月娥叫呂蒙正去kǎng pun，呂蒙正來kàu街市，聽乞食伴sio報，講樂暢姊hia thâi豬公，去pun穩當有，呂蒙正來kàu樂暢姊hia，樂暢姊講nā beh pun ài唸歌，呂蒙正tiòh唸歌kā sau-phî，n̄ng ê soah tī hia sio-tak。

Koh有chit-kang，朋友報呂蒙正去kǎng寫離書thàn錢，呂蒙正真khin-khó tō thàn過手，sùi買菜買魚買米tng in tau，in bó知影呂蒙正thàn he hiau-hēng錢，叫伊thèh去還--人，in bó kahh安心肝。

(11) 《李連生什細記》

《李連生什細記》，講李連生7歲hō in阿嫂玉信kā chhiāⁿ tōa-hàn，kàu 14歲ê時，伊想beh賣什細來kā in阿嫂tàu thàn錢thang khîⁿ-ke，in阿嫂thèh錢hō伊做seng-lí，連生去phòⁿ貨，tú-tiòh頭家鳳山伯真kā照顧，hō伊順利去賣什細。

相爺ê cha-bó-kiáⁿ白玉枝tī繡樓頂leh siòng看siáng thang做ang，去看kah意李連生，tiòh nōa-thâu beh買什細逼李連生做伊ê ang-sài，koh thèh 400兩hō李連生，約束8月15來洞房花燭。李連生400兩thèh--leh tō tng去，in阿嫂知影李連生kā相爺ê cha-bó-kiáⁿ thèh錢，驚hō相爺liáh去thâi，真受氣叫李連生kā錢thèh tng去還，連生講無法度還ah，in阿嫂無法度叫伊什細taⁿ tng-khì還鳳山伯，mài koh賣什細ah。

李連生為tiòh 8月15 beh去見白玉枝，假用鳳山伯ê名，寫phoe騙in阿嫂講8月15是伊ê生日，辦桌beh請李連生，in阿嫂無giâu-gî，叫李連生tiòh-ài去。8月15李連生來kàu相府chhōe白玉枝，n̄ng人做伙食酒koh入房間做sán-khùi，去hō白相爺liáh--tiòh，相爺beh kā in n̄ng人tē布袋thiām海，相府下kha手人紅春走去報相爺夫人，in chiah chhiāⁿ tǎi公tàu-saⁿ-kǎng，用假人thiām海瞞騙相爺，koh kā李連生kap白玉枝載去揚州放in生路。李連生kap白玉枝來kàu娘媽寺，好心ê廟婆收李連生做義kiáⁿ koh kā chhiāⁿ。

李連生ê阿嫂玉信看伊無tng厝，走來鳳山伯ê店問，鳳山伯講bô寫phoe請連生，玉信soah起hoe-ko lōa鳳山伯thâi死連生，tú好相爺ê家丁ùi hia過，chiah kā玉信報講李連生已經hōng thiām海ah。玉信chiah去kā引魂。

Sòa--lòh講tng娘媽寺，揚州按察司ê孤kiáⁿ許豹，有chit-kang來廟拜拜，tú-tiòh李連生kap白玉枝，講話真tâu-ki，kah-i白玉枝，tō招連生結拜做兄弟，想計beh害李連生，霸佔白玉枝。許豹用計請李連生去in tau，kō酒kā灌hō醉，thâi死chit-ê婢來lōa伊，李連生hō知府押beh去thâi，liân-sòa 3 kái lóng起風颳，知府知影李連生是冤枉，m̄-chai beh án-chóaⁿ，kā關tī lōng-á-lāi。

許豹騙白玉枝去in tau，koh kā逼婚，白玉枝自殺死，許豹差人kā屍體kng tng去娘媽寺hō廟婆，lòh-bóe hō太白神仙kā救活。揚州城隍beh救李連生，kā知府thok夢，叫知府ài thâi伊ê é-káu kiáⁿ來替李連生，知府傷心無ta-ôa，kā李連生參詳hō伊做kiáⁿ，連生in好，換kah知府kâng姓蔣，chiah有thang活命。

知府thèh錢hō連生上京去考kàu，考tiòh狀元，連生kā皇帝講伊ê過去，皇帝封伊ê阿嫂做一品夫人，koh賜伊尚方寶劍thâi許豹。Lòh-bóe，李連生kui家大團圓。

(12) 《劉庭英賣身》

《劉庭英賣身》，leh講漢朝山東布政司劉祥hō奸臣害kah liáu官摘印，財產chiâu充公，chū-án-ne搬去tòa山頂，m̄-koh厝內sàn-chiah無thang維持，in kiáⁿ劉庭英打扮做cha-bó gín-á賣人做kán，thang hō in pē-bú活命。

劉庭英in pē-bú託hoàn-sau飽chhùi--ê kā劉庭英賣hō漳州布政司陳府，做小姐陳嬌ê cha-bó-kán，劉庭英hōng改名做劉梨花，賣480兩，飽chhùi--ê心肝bái，kǎng暗400兩，koh kā chhun--ê hit 80兩mā偷thèh去，害劉庭英in老pē自殺死，in老母做乞食beh pun thang tâi in老pē，去hō飛龍寺ê尼姑看--tiòh kā chhōa tng去飛龍寺，koh kā tau辦喪事，劉庭英in老母tō tī飛龍寺食菜。

飽chhùi--ê in bó知影劉祥phàng-kiⁿ錢自殺，知是in ang kǎng偷thèh錢惹來ê，choǎn見笑自殺死，飽chhùi--ê kā hit 480兩thèh去poáh-kiáu輸liáu-liáu。劉祥死lòh陰間，閻王封伊做城隍。

劉庭英賣人做kán過3 tang，kap陳嬌暝日做伙，感情真好，lòh-bóe nng ê結拜做姊妹。有chit kang陳爺想beh chhōa伊做細姨thang thng huiⁿ-ian，劉庭英m̄答應，陳嬌pah-sng替in老pē求親，劉庭英無法度chiah kā陳嬌講實情，陳嬌知影劉庭英是cha-po--ê liáu-āu kap劉庭英約束做ang-bó，koh thèh錢am-ô伊上

京考kàu。Lòh-bóe陳嬌in老pē beh kā陳嬌嫁--人，陳嬌m̄，走去投江，去hō劉庭英in老母kā救去飛龍寺。

劉庭英tng去in tau chhōe無in pē-bú，走去chhōe飽chhùi--ê，去hō飽chhùi--ê kā偷thèh錢，劉庭英想beh自殺，hō三泉客店ê頭家kā救，chhōa伊去梅家庄做 siàu-kūi，koh kap梅家ê cha-bó-kiáⁿ梅桂英結chhin-chiâⁿ，梅--家叫伊去收租米，伊soah tī何家庄救何鳳英ê命，lòh-bóe mā kap伊訂chhin-chiâⁿ，何--家koh叫劉庭英kap in舅á何鳳、何龍做伙上京考kàu，3人經過飛龍寺入去拜拜，劉庭英 chiah kap in老母相見，in老母koh去chhōa陳嬌來kap伊相見。

劉庭英kap老母、陳嬌相辭，kiau in舅á何鳳、何龍做伙上京考kàu，劉庭英考tiòh狀元，何鳳、何龍是榜眼、探花。皇帝賜伊劉庭英尚方寶劍，koh封伊做七省巡按，劉庭英chiah thài死奸臣替老pē報冤仇，koh接老母、陳嬌、梅桂英、何鳳英tòa做伙，kui-ke-hóe-á大團圓。飽chhùi--ê搶人劫人，lòh-bóe去hō雷khà死。

(13) 《孝子大舜》

《孝子大舜》是leh講大舜ê老pē姚公beh出外去收租米，kā大舜kap小妹 Hôa-siú放hō後母顧，kā ke-hóe ê鎖匙交hō大舜Hôa-siú，後母知影，想beh害死大舜來霸佔in tau ê ke-hóe hō in kiáⁿ象--á。後母kap象--á tō參詳beh害死大舜，象--á叫in老母主意tiòh好。

頭先後母叫大舜落埤內挽蓮子，大舜知影ê死，kau-tài Hôa-siú講伊nā死ài 燒銀紙hō伊，伊ē kā小妹保庇。大舜kiáⁿ kàu水池邊，kā天祈禱，太白神仙召水神tī埤中開路，hō大舜落埤挽蓮子，挽無蓮子，挽蓮葉thèh tng去hō後母，後母氣chhai-chhai。Koh來後母叫象--á去荔枝樹kha放kō，beh thài死大舜，in後母chiah叫大舜去挽荔枝，太白神仙來kā大舜抱leh挽荔枝，後母看大舜好 bī-sī，chok siū-khì，beh去看án-chóaⁿ大舜ê無tāi-chì，soah ka-tī ê kha去chhák tiòh 2枝kō-chiam，大舜iú孝thèh藥kā後母kô kha，lú kô lú爛，後母講nā beh kô ē好，tiòh-ài用大舜ó心肝來kô，太白神仙tiòh chheⁿ-kiaⁿ，趕緊下凡用仙法hō in後母ê kha好--起-來。

後母m̄願大舜害無死，koh叫象--á去買砒霜爐底beh kā thāu，太白神仙sī-sōa化一間藥店tī路邊，用仙丹假做藥á賣hō象--á，án-ne大舜chiah無hōng thāu--

死。後母氣kah tûi心肝，叫象--á去山頂khioh柴，pah-sng beh kā大舜燒hō死，tō叫大舜去修理粟倉，大舜知影in後母beh koh kā害，無法度，kap小妹相辭liáu-āu，跳入粟倉，象--á緊kā粟倉sì-kho-lián-tng用柴chiⁿ hō chát-chát-chát，點火beh燒大舜，太白神仙sùi來kā大舜救去花園，後母叫是大舜已經燒死，叫象--á去款三牲來kā拜，lòh-bóe tī花園看tiòh大舜好tang-tang，氣kah帶病。

有chit kang姚公tng來，大舜é後母kā姚公tâu pháinⁿ話，koh威脅beh kap姚公離緣，姚公siū-khi kah kā大舜吊leh bít，beh kā pah hō死，Hôa-siú苦勸姚公無效，kā in生母é神主求，叫生母tō來救大舜，生母陰鬼kā姚公講，叫伊kā kiáⁿ放落來，姚公giáh刀á kā索á割斷，大舜soah siak死，姚公歡喜去kā後母講，後母問姚公，án-ne財產beh歸siáng？姚公答應財產lóng hō象--á伊。Hôa-siú看兄哥死，chhoan leh kā祭獻，太白神仙thèh仙丹救大舜，大舜醒--來，招小妹去kā後母請安，後母氣kah，koh恐嚇姚公ài pun財產，nā-bô beh kap伊離緣，姚公答應後母môa-ní ē pun chit半hō象--á。

Hit-chūn tú好chit ê十丈深é鼓井saⁿ tang來lóng無水，官廳tō出告示，看siáng beh做好心去tō井，後母知影pah-sng beh koh趁機會來害大舜，tō hoe姚公叫大舜去tō井，大舜知影lòh--khi peh bē起來，穩當無命，tō叫小妹來相辭。Liáu-āu大舜beh去tō井，kàu半路太白神仙變錢hō khioh，大舜想講án-ne chū hia ê錢來chhiáⁿ人tō，去kā後母參詳，大舜sòa hō姚公kā hiat落井，in後母kah象--á緊kā kó井用塗kah gān-chí thūn hō tīⁿ，kā大舜活tái tī kó井內。太白神仙趕來kàu，tī井底開路救大舜。Hôa-siú叫是大舜已經死ah，去井邊祭獻，pún-chiáⁿ beh自盡，soah hō張舍kā chhōa tng去張家庄做義女。姚公暍醒想tiòh 2 ê kiáⁿ lóng無--去，哭kah chheⁿ-mê，後母看姚公chheⁿ-mê sùi kā厝內大細lák--leh。

來講姚公害kiáⁿ真gèk天，天災地變hō伊田pang園pang財產chiâu失落，厝iah燒--去，beh叫象--á牽伊kiáⁿ，soah hō人pháinⁿ，kàu chia知soe-bái。換講大舜tī井內去hō母姨kā救起，母姨ang死mā是sàn-chhiah人，大舜知影bē-tàng siuⁿ勞煩伊，有chit kang母姨聽人報講歷山好景緻，叫大舜去khòaⁿ-māi，大舜tō離開in母姨beh去歷山。頭起先大舜seng去in老母é墓拜，soah昏tī墓邊，in老母來kā指點，講ài勞碌慘3 tang，cheng-sîn liáu-āu歷山thó-tī來助伊，chhōa伊去歷山，起草厝hō khiā，太白神仙koh召cheng-seⁿ禽獸鳥隻來tàu犁田、播稻仔。

太白神仙想beh hō大舜in pē-á-kiáⁿ 相見，變做伯公來sio-chhōe，大舜問太

白神仙chiah知影in老pē chheⁿ-mê koh做乞食leh kǎng pun，大舜聽liáu哭kah昏--去，太白神仙chiah指點叫伊去賑濟米，koh用50隻船助贊大舜載米。大舜賑濟tī西街，象--á pun kàu聽人講，tng去kā in老母講，nng人lóng總thèh tiòh斗二ê白米。大舜ê老母托夢hō姚公，叫伊去kap kiáⁿ相認，姚公ka-tī無才調kiáⁿ，後母叫象--á kā chhōa去siak hō死，lō-bóe姚公kap大舜相見，大舜kā in老pē ê目chiu醫好，sòa叫象--á 叫轎去請in後母，後母pún-chiáⁿ想pháiⁿ-sè，聽講大舜財產phēng khah早khah chē，心肝koh想pháiⁿ，chit-má大舜kap姚公、後母chiâu相見，sòa--lòh beh chhōe小妹Hōa-siú伊，tō si-kè tah告示。Tú好張舍落街來買菜，看tiòh告示liáu，tng-khì kap in牽手陳--氏參詳，決定beh hō Hōa-siú kap大舜團圓。大舜兄妹來團圓，設筵感謝張舍ê恩情。Koh chhiáⁿ轎去chhōa in母姨來tòa做伙，iáh kā財產交伊hōaⁿ，後母看kah心肝盡想pháiⁿ，想beh kā大舜害死奪伊ê財產，tō去告官廳講大舜賑濟ê米有問題，官廳派衙役beh來liáh大舜，看tiòh大舜現tó--lòh，kui哺bē cheng-sîn。Lòh-bóe大舜手比hia衙役chiah cheng-sîn，大舜tō kap in去官廳。官廳知府看tiòh大舜，頭起hîn，知影大舜sī真龍，m-nā m敢kā大舜問，koh講beh kiáⁿ文上朝內kā封賜功勞。無gōa-kú，堯帝看文liáu，tō chhiáⁿ轎去載大舜上朝，beh kā帝位讓hō大舜伊。大舜來登基做皇帝，風朝雨順im百姓，koh kā老pē、後母、母姨lóng請來tòa做伙，堯帝mā kā cha-bó-kiáⁿ嫁大舜，Hōa-siú beh報恩，kā大舜thok-thâu，大舜傳旨hō張舍，封伊做兵部尚書，張舍koh安排Hōa-siú嫁hō狀元葉明機，後母看tàk-ê lóng chiah富貴，目kho赤beh死，kā大舜講帝位mā hō象--á坐khòaⁿ-māi，大舜in好，象--á帝位坐bē tiâu，siak chit-ē khōng-kha-khiàu，後母m願beh篡位，kap象--á nng ê lóng去hō雷khà--死。

(14) 《李哪吒鬧東海、姜子牙下山》

《李哪吒鬧東海、姜子牙下山》是《李哪吒鬧東海》kap《姜子牙下山》nng phō無牽連ê歌á，因為灌音是sio-sòa落去灌ê，無法度thiah開，chiah-ē khng做伙。

《李哪吒鬧東海》leh講李哪吒去東海洗身軀，害東海péng窟，魚蝦水卒死kui堆，東海龍王tō叫水夜叉去調查，水夜叉soah hō李哪吒cheng kah siauphiaⁿ，水夜叉緊tng去報龍王，龍王受氣令三太子點水兵beh kap李哪吒輸

贏，無疑gō soah hō李哪吒kā phah kah變原形，koh hông抽龍筋。

海龍王m̄願in kiáⁿ hō李哪吒phah死，來kā李靖講，李靖m̄信，海龍王走去beh告玉帝，李靖chiah知害，giáh劍beh thài李哪吒，李哪吒借塗遁來chhōe in師尊太乙真人，太乙真人叫李哪吒去南天門等海龍王，遇tiòh kā phah無要緊，李哪吒去kàu南天門tng tiòh海龍王，kā伊phah-phah leh袋tī布袋koh phāiⁿ tng去in tau，李靖看tiòh kā李哪吒禁tī總兵府。

李哪吒hōng關leh bē-tàng出門，走去城樓chhit-thô，看tiòh 3枝震天箭，sa 1枝來開，soah去射死石距娘娘è門徒碧雲童子，石距看tiòh震天箭，知影he是李靖ê mih-kiáⁿ，ho黃巾力士去liáh李靖來，李靖看tiòh有tam-tng，講nā-sī伊ê kiáⁿ thài ê，beh liáh來賠命。李靖tng kàu厝，招kiáⁿ講beh開弓比武，李哪吒講伊chìn-chêng tú開1枝，李靖知影哪吒是殺人兇手，tō kā哪吒縛去交石距，hit時彩雲童子beh phah李哪吒，tian-tò hō李哪吒kā that死，哪吒心肝m̄-chai beh án-chóaⁿ，走來chhōe師父，石距cháh tī李哪吒è頭前，soah hō李哪吒kā phah chhīt-ē變石頭。

李哪吒tng來in tau，tú-tiòh四海龍王為tiòh抽龍筋ê t'ai-chi來chhōe in理論，李哪吒chū-án-ne 刻骨hêng pē刻bah hêng bó來自殺。哪吒自殺liáu-āu koh顯聖，叫in老母kā伊起hêng-keng，in老母照哪吒ê意思做，廟起好liáu-āu哪吒真顯聖，遇tiòh李靖來操兵，chiah叫人thiah hêng-keng。李哪吒魂魄m̄願sòⁿ，走來chhōe師父，師父kā伊蓮花化身，liáu-āu，李哪吒來kàu陳塘城，看tiòh李靖m̄ kā叫koh kā罵，李靖出來kap伊sio-thài，thài輸，tú好燃燈道人kàu，kā李哪吒teh tī燃燈寶塔，李哪吒ê師父知影，走來做公親，燃燈道人chiah kā燃燈寶塔送hō李靖，叫in pē-á-kiáⁿ tng去等待幫助武王。

《姜子牙下山》leh講姜子牙tī山頂óh法40 tang，師父叫伊落山去輔佐武王，姜子牙落山beh去朝歌，想tiòh結拜ê兄弟異人，tō去chhōe伊，koh叫異人kā做chhin-chiáⁿ，異人介紹馬氏做姜子牙ê牽手，結婚無gōa久，馬氏叫姜子牙去做seng-lí，kiàn做kiàn liáu-chiⁿ，chōaⁿ koh去chhōe異人，tú好tú tiòh 5 ê妖精來beh亂，去hō姜子牙收服，異人看tiòh叫姜子牙kui-khi來kǎng相命，koh kā tau chhōe店，設一間相命館tī南門城樓。

姜子牙相命相真準，風聲kah thong人知，有chit ê琵琶精tiau-kang beh kā試khòⁿ-māi，去hō姜子牙kā liáh leh，koh tī紂王面前用真火kā燒--死，燒死

liáu-āu變chit枝琵琶，紂王看--tiòh封姜子牙做官，姐已召姜子牙，限伊三月內起造鹿台，姜子牙tiòh驚去跳水，借水遁tng in tau，in bó馬氏知影kap伊離緣，姜子牙chiah去西歧扶武王，lòh-bóe chiah出頭。

(15) 《勸改鴉片》

《勸改鴉片》chit phō歌á講鴉片是烏薰毒，清國道光ê時，英國想beh霸佔清國ê江山，chiah來賣烏薰，林總督知影英國人ê奸計，chiah來禁烏薰，lòh-bóe為tiòh鴉片來sio戰。Hiàng-sí為tiòh beh滅鴉片，kā沒收ê lóng thèh去虎門放火燒，á nā偷食鴉片ê ē判死刑，驗tiòh薰毒ê mā銃殺。

歌á koh講鴉片nā食tiâu leh ê chok悽慘，穉bē做，飯bē食，kui kang顧鴉片薰燈，chhin-chhiūⁿ死人kâng款，一世人thó-kák。

歌á換講有ê鴉片做mô-hui，有人mô-hui kō注射ê，食kah tiâu leh，無錢tō kǎng偷thèh，lòh-bóe lòh-soe變kah真匪類，chhòng kah家庭無leh顧，bó-kiáⁿ放leh hō iau-gō，lōng-ke-sòⁿ-thèh chok無siá-si。Lòh-bóe歌á sian苦勸朋友mô-hui mī-thang bak。

(16) 《雪梅教子（訓商輅）》

《雪梅教子（訓商輅）》講商輅出世，kàu 7歲kā in老母雪梅討beh讀冊，雪梅歡喜講hō ta-koaⁿ知，ta-koaⁿ sùi看日chhōa商輅去oh-tng讀冊。

商輅生做真khiáu，sian-siⁿ教ê lóng ē-hiáu，chhim-thâu讀冊chok認真，lòh-bóe soah ài sng m讀冊，tāk日kò sng，去hō同窗笑伊無老pē，商輅m願，tng去問in阿媽，in阿媽kā伊ê身世講hō知，講雪梅m是伊ê親生老母，愛玉khah是，商輅chiah對雪梅bē諒解，對伊反感。

商輅sio-siāng kò sng m讀冊，太白神仙beh hō雪梅來教示商輅，假做同窗ê gín-á來kā雪梅tâu，講商輅kā in欺負，雪梅thèh果子kā in an-tah，講商輅nā tng來一定kā教示。太白神仙離開無gōa久，商輅tng來，雪梅叫伊來讀書，商輅無愛koh in-chhiū in-chih，去hō雪梅kā kòng，chit時商輅hoah講雪梅m是伊親生老母，án-chóaⁿ beh kā kòng？雪梅聽tiòh驚chit tiò，kā商輅問看siáng講ê，商輅講是阿媽講ê，雪梅傷心入房間，kā布機lòng pháiⁿ，想beh離開商家，無gī-gō商媽來kā罵，商公聽tiòh罵商媽老chhia-ki，愛玉mā勸雪梅，kui間厝內亂chhau-chhau，愛玉koh罵商輅，叫伊hia跪koh kā雪梅hōe，雪梅堅心beh離開商

家，商公商媽lóng kā雪梅拜託，商輅面ng商琳ê神主，求老pē顯聖來，講伊beh悔改，m̄-koh雪梅堅持beh離開，lòh-bóe商家ê下kha手人商安來kā雪梅跪，雪梅chiah答應無離開。

商輅經過教示了後，tāk日認真kut-lát讀冊，16歲hit tang上京考tiòh狀元，雪梅mā hō皇帝賜貞節牌。

(17) 《鄭元和會李亞仙》

《鄭元和會李亞仙》，歌á講鄭元和beh上京赴考，in老pē choân白銀3千兩hō伊，鄭元和tō kap家丁鄭興做伙出門。有chit kang鄭元和遇tiòh何雲魁，n̄ng人講話真tâu-ki，lòh-bóe結拜做兄弟，鄭元和sī-tōa做兄哥，何雲魁sī-sè做小弟。何雲魁講beh去蘇州，kap知府吳公ê cha-bó-kiáⁿ kah-sè（比賽），講學問nā好beh嫁伊做bó，鄭元和聽liáu感覺真趣味，kap何雲魁beh做伙去蘇州。N̄ng人來kàu知府，知府ê cha-bó-kiáⁿ吳小紅tō出題hō in n̄ng人phoe，lòh-bóe何雲魁phoe khah贏，吳知府tō kā伊ê cha-bó-kiáⁿ配hō伊。

何雲魁心內有phah-sng，答應kap吳小紅結連理，tī洞房花燭夜kā吳小紅講伊是女扮男裝，吳小紅giáh劍beh kā thâi，何雲魁chiah kā伊beh kap吳小紅結拜tàng-chê嫁hō何雲魁ê phah-sng講hō知，lòh-bóe吳小紅感覺án-ne bē-bái，tō kā tâi-chi khâm--khi-lâi。

換講鄭元和想beh上京赴考，吳公beh賞伊2百兩，鄭元和chhím-thâu pháíⁿ-sè kā thèh，lòh-bóe mā是接受人ê好意，chū-án-ne beh上京去赴考。

歌á講kàu揚州有chit ê藝妓叫做李亞仙，因為家庭sàn-chhiah，老pē早死，chiah hōng賣來揚州做藝妓，伊bô-ta-ôa tō，kan-na ē-tàng堅持賣面無賣身，老娼不時因為án-ne leh kā罵，m̄-koh koh驚伊自盡mā m̄敢伊逼。鄭元和來kàu揚州liáu-āu落街chhit-thô，看tiòh chit間花間掛賣面牌真hòⁿ-hiân，tō入去kā khòⁿ-māi，chiah來sék-sāi李亞仙，n̄ng人soah sio意愛，鄭元和為tiòh無愛hō李亞仙koh賣面，khai錢叫老娼kā賣面牌thè--lòh-lâi，經過100 kang，鄭元和錢khai liáu ah，老娼tō kā趕，李亞仙thèh錢hō伊勸伊緊上京，等伊nā功名在身chiah來kā chhōa，鄭元和無kā thèh錢tō離開花間tng來客店，tng來客店liáu-āu chiah知影家丁鄭興已經làu-phâu，koh kā鄭元和叫伊保管ê錢sò^a thèh走，鄭元和soah來tì病tì客店，lòh-bóe因為欠客店店費kap醫生錢，去hō客店頭家kā趕出去。

鄭元和流落kàu土地廟kap chit-kóa乞食tòa做伙，chhím-thâu連乞食to看伊無，lòh-bóe伊去唸歌pun有食，hia乞食chiah認伊做大兄。有chit kang鄭元和in老pē鄭安來揚州上任撫台，看tiòh鄭元和做乞食leh käng pun，叫旗牌kā kng去tàn溪炭，hit-chün hiông-hiông雷公sìh-nah，hia旗牌驚kah走liáu-liáu，鄭元和chiah去hō乞食伴kā chhōa tng去，hō太白神仙kā救活。

鄭元和hō in老pē phah無死ê tai-chì傳kàu李亞仙知影，李亞仙掛心鄭元和，騙老娼講beh去城隍廟還願，老娼驚kah，叫李亞仙緊去，李亞仙liá h tiòh機會，走去chhōe鄭元和，鄭元和chiah chhōa李亞仙去蘇州chhōe吳公、何雲魁kap吳小紅。何雲魁kap吳小紅看tiòh李亞仙是煙花女，用計來kā試探伊kám是真心，李亞仙phah-sng kō死來證明伊ê真情，何雲魁kap吳小紅hō伊感動，chiah kā講in 2 ê lóng是女性，招李亞仙lêng-kang做伙嫁鄭元和，李亞仙知影liáu-āu答應in，koh去勸鄭元和緊上京赴考。鄭元和lòh-bóe考tiòh狀元，chhōa李亞仙、何雲魁kap吳小紅為妻。

4.3. 呂柳仙ê唸歌灌音作品ê文學特色pun-thiah探討

Lán kā呂柳仙頂koân hia唸歌灌音作品chim-chiok kā閱聽liáu-āu，ē-tàng kā伊ê作品ê文學特色pun做ē-té chit幾項來pun-thiah。

4.3.1. 「歌á頭」ê特色

呂柳仙唸歌ê頭chit項特色tō是伊罕leh唱「歌á頭¹³」，lán kan-na tī《呂蒙正拋繡球賣離詩樂暢姐》chit phō ê頭pha聽tiòh「小弟姓呂名石柳，唸歌解人ê憂愁，歌á無kah lōa研究，beh唸蒙正得繡球」（周定邦、林裕凱2019a：232），án-ne tī歌á頭自我紹介，chhun--ê lóng是直接用主角ê名lòh「歌á bah¹⁴」，無kah chit pha ê「歌á頭」，譬論《青竹絲奇案》頭pha tō唱「我beh唱出王祥chit歌詩，heh tòà tī-leh 葡萄巷á kiⁿ tih khiā起，chhú kàu姓蕭人kiáⁿ兒，……」（周定邦、林裕凱2019a：8）；《金姑看羊》kō「唱出劉永chit歌詩，我叫賢妻e來thong-ti，想得beh chiūⁿ京來赴試oh，家窮sàn-chhiah又無錢ah」（周定邦、林裕凱2019a：46）起khiàn-thâu；《周成過台灣》mā直接thèh周成ê名lòh「歌á bah」：唱出周成chit歌詩，就叫賢妻我金枝a，boeh

¹³ 歌á頭tō是唸歌tú開始ê時，歌á sian leh自我紹介，áh-sī kā觀眾sio借問ê話句。

¹⁴ 歌á bah tō是唸歌ê故事ê內容。

來台灣做seng-lí i-i, ke窮sàn-chhiah又無錢ah, sàn-chhiah又無錢ah (周定邦、林裕凱2019a: 82); 《詹典嫂告御狀》mā kāng款ê方式起頭「唱出chit歌林嘉茂, nā chit ê人o極糊塗a, 生nāng ê kiáⁿ kè chhōa bó, chit ê cha-bó kiáⁿ叫林愛姑…」(周定邦、林裕凱2019a: 148); koh《文禧戲雪梅》mā kō「唱出奸臣李文禧, 假病停職四月期, beh害商輅kui家死, 用錢無人chhin-chhiūⁿ i」來起鼓(周定邦、林裕凱2019a: 204); 《劉庭英賣身》thèh「唱出漢朝chit歌詩, 漢王漢帝lih登基, 五穀豐登好景氣, 風調雨順太平時」(周定邦、林裕凱2019b: 64)做頭; 《孝子大舜》thèh「唱出姚公chit歌詩, 我叫賢妻e來參議, 我tih-beh lōh南來收租米, kiáⁿ兒kau-tài你chhiáⁿ-tī, kau-tài你chhiáⁿ-tī」(周定邦、林裕凱2019b: 102)開始; 《鄭元和會李亞仙》kō「唱出元和chit歌詩, 就叫爹親來參議, kiáⁿ boeh chiūⁿ京a來赴試, 人beh功名顯祖榮宗支」(周定邦、林裕凱2019b: 222)做頭kiáⁿ, lóng thèng-hó干證呂柳仙唸歌ê頭chit項特色: 罕leh唱「歌á頭」。

4.3.2. 活跳跳ê敘事手路kap風格, 展現夠額ê台語文學素養

Lán ùi呂柳仙ê唸歌灌音作品--lín thèng-hó看tiòh呂柳仙leh唸歌ê時hit款台語文學活跳跳ê敘事手路kap風格, ùi chia ē-tàng干證呂柳仙ê台語文學素養已經是kàu kah爐火純青ê khám-chām ah, chit款活跳跳ê敘事手路kap風格有幾nā種無kàng ê方式, lán來看ē-té ê解說。

(1) 講人ê chhēng-chhah、外才ê現實敘事:

Tī《青竹絲奇案》chit phō leh介紹吳文the出場ê時, 講「Chit ê 姓吳吳文the, 親名字, 人叫吳舉人, 舉人兄, 在tòa溪底tih khiā起, 萬貫家事富無比, in厝lōa好giáh、gōa有錢, 開當店做seng-lí, tng店十saⁿ間, 少年錢káⁿ用, 真káⁿ hak, hak, kek身chhēng, chhài玉環, 金手指, 新新名鞋拖tò-tiⁿ, lô-bók hun吹四尺二, 胸前齒thok牌四五支, kòa tī-leh胸前tīn-tōng hiⁿ oh, chit-pêng hiⁿ過來, hit-pêng hiⁿ過去……」(周定邦、林裕凱2019a: 9), chit款富戶人ê打扮, 講kah kài sēng tī觀眾朋友ê面頭前chhāi chit sian吳舉人ê ang-á kàng款, 活跳跳tī舞台頂。Á-nā呂柳仙leh介紹súi cha-bó gín-á mā chok súi-khùi, 像伊tī《青竹絲奇案》leh介紹蕭Khiok-koaⁿ ê時講「看tiòh chit-ê cha-bó gín-á嬰, 十七八gê年紀, 頭殼chhih-chhih-chhih, 坐tòa門頭綉針箭, 生做lōa súi lōa標緻, tai魚

chhùi, 蔥kóng鼻, 柳葉眉, 石榴齒, chhùi唇紅紅點胭脂, chhùi-phóe邊chhit粒
bā-bū痣, 頭毛chhan-chhiūⁿ kòng緞絲, goán厝大bó m值i, kah súi goán細姨,
hō我看chit-ē見, kha手chiâu麻痺, chhùi-nōa tap-tap滴, hāiⁿ-ioh, 魂魄險險tòe i
去…」(周定邦、林裕凱2019a: 9-10), án-ne kā蕭Khiok-koaⁿ形容kah bē-su
仙女下凡leh. Á nā講tióh武kioh ê cha-bó gín-á mā是hōng聽tióh tō sùi感覺he角色
hit款殺氣騰騰ê氣質, 像伊ti《李哪吒鬧東海》hit phō歌á lāi-té leh介紹海龍王ê
saⁿ ê cha-bó-kiáⁿ ê時, 講「海龍王saⁿ ê cha-bó kiáⁿ, chiáⁿ是金色鯉魚精, beh kah
哪吒大piáⁿ命, m̄知siáng輸siáⁿ人贏leh. 大kiáⁿ chiah有二一二, 頭梳雙鬚loáh
刀眉, 身chhēng珠衣白sih-sih, 日月雙刀giáh n̄ng枝. 第二--ê chiah有二十歲,
頭梳khut-khiok插金釵, 留kah n̄ng phō頭鬚尾, 手giáh saⁿ股托天叉. 第三cha-
bó kiáⁿ chiah十八, 頭鬚chit-má chiah有梳, 插kah n̄ng枝thi雞尾, 身chhēng珠衣
kah響皮。」(周定邦、林裕凱2019b: 171), chit款運用kàu-mê-kàu-kak ê手
路, 全是現實主義hit款iù-lō觀察事物外表ê功夫。

(2) Pêⁿ-pāng、soah-phah ê敘事風格：

呂柳仙leh唸歌ê時, 有一款真特別ê風格, 用雜唸á來舖排一節描寫,
m̄管伊是kō 歌á sian ê khùi-kháu, ah-si劇情lāi-té ê人物ê khùi-kháu, lóng chok
pêⁿ-pāng、soah-phah, hō lán聽kah耳á phak-phak-phak, 是lán精進唸歌ài學習ê
手路, 像《青竹絲奇案》lāi-té, leh講蕭Khiok-koaⁿ beh害死王祥hit節, 伊講
「蕭Khiok-koaⁿ心肝tēng如鐵, chit手giáh燈火, chit手giáh火khî, 後尾門開
lī-lī, 來kah gēng-géng樹, 青竹絲, ngheh kàu大廳邊, 對in ang, chhùi內灌lòh
去, 青竹絲, sek無比, 鼻tióh臭酒味, m̄-káⁿ chng lòh去, 吳舉人, 竹kóng
chhoan chit支, kā liáh倒頭栽, 蛇頭lòh chhùi內, 蛇尾向起來, siah hit-lō koan-
kóng-chhùi, lāi-lāi-lāi, 番á火, tō安排, 蛇尾燒chit-ē thiáⁿ, 蛇頭tō phah-piáⁿ,
青竹絲, chng lòh去, 王祥chit命歸陰司, 嗚呼哀哉, 就án-ne來死。」(周定
邦、林裕凱2019a: 17) Chit款ê敘事手路呂柳仙chok chiáp用, 尤其配合伊ê雜
唸á, chiáⁿ-chiáⁿ是唸歌ê極品, chit款功夫連現代文學ê小說家hoān-sè to無法度
kap伊sio-pí-phēng. 像《青竹絲奇案》lāi-té, 賊á三leh講蕭Khiok-koaⁿ害王祥hō
王本縣聽ê時, án-ne講: 「我taⁿ bōe騙án舅á你, 王á祥, in bó生標緻, 我beh
kap i tau hé-ki, tú八月十二, 去kàu in厝角頭, hui-thian-kò-kak chit-ē起, 大瓦

làu saⁿ槽，桷á tiau chih四五支，tiām-tiām soan lóh來，tiàm in房間內，樓尾頂，樓kông tiàm tī leh bih，頭kàu尾我lóng看見，看kah in ang-sài tng--來。蕭Khiok-koaⁿ用計害死ang，厝尾頂，我chiah nng起來，真kai-chài，我竹kóng mā khioh tng來，阿舅á食酒你配菜，食飽，竹kóng chiah thèh hō你khòaⁿ bāi，chèh後代mā beh chèh後代，sáⁿ-mih án-ne chhōa bó我chiah無愛，gōe-seng驚chit-ē險á害，án舅á你kā我想khòaⁿ bāi i。」（周定邦、林裕凱2019a：39）Mā是kâng款pêⁿ-pāng、soah-phah。

(3) Kō高段ê文學手法來創作「做sán-khùi」ê暗喻：

呂柳仙tī歌á lāi-té講tiòh男女做sán-khùi ê劇情ê時，bē因為社會眼光ê影響 tiau-kang去閃，tian-tò用真趣味ê文學手法，來暗喻男女tī歌á--lìn ê激情，像《青竹絲奇案》lāi-té有chit節leh講吳舉人kap蕭Khiok-koaⁿ leh做sán-khùi，án-ne講「衫á褲就剝起，鞋taⁿ khng tī kha-táh椅，眠床墘，tiàm tī leh安身己，眠床內，tiàm tī leh kíⁿ--ah koàiⁿh--ah，sīⁿ--ah soàiⁿh--ah，kiⁿ-kiⁿ koàiⁿh-koàiⁿh piàn把戲，雙kha khòa tī leh眠床kíⁿ，tiàm眠床tiong-ng，tiàm tī-leh lak-tak-lák chhi-tak-lák lak-tak-lák-chhi i。」（周定邦、林裕凱2019a：13）Chit lāi-té，呂柳仙用眠床leh搖ê聲音kiau八音ê樂器聲來暗喻男女tī歌á--lìn ê激情，有影是真傑出ê手路。另外，tī《李連生什細記》chit phō lāi-té，mā有chit節leh講李連生kap白玉枝做sán-khùi，伊án-ne講「二更koh過saⁿ更來，鴛鴦水鴨在陽台，金針入lòh花盆內，陰陽lòh地牡丹開。」（周定邦、林裕凱2019b：25-26）Tī chia，呂柳仙借褒歌ê手路，kō「景」來暗喻男女交纏ê激情，連現代文學ê詩人無tiāⁿ-tiòh mā無才調像呂柳仙有chiah高段ê文學手法。

(4) Tau-tah、生動koh sim-sek ê通姦者（做pháiⁿ tãi-chì ê人）ê心理描寫：

呂柳仙ê唸歌作品koh有chit款描寫角色心內活動ê特色，譬論講《青竹絲奇案》lāi-té，伊leh講吳舉人tit-beh hōng liáh猴hit款不安ê心情kap身軀ê動作，講「王祥外口chit-ē hoah，吳舉人kap chit-ê蕭Khiok-koaⁿ，tãi-chì做bōe-soah，lín ang nā知koh是我，liáh--tiòh kā我銅錢割，ē m放我soah，hō我kha iā chhoah，手iā chhoah，kui張眠床liáh teh choah，ai-ioh，目chiu kài chhiūⁿ phah lāu-poah……」（周定邦、林裕凱2019a：15），呂柳仙chit款功夫mā ē用tī別phō劇情sio-siāng ê作品--lìn，像《李連生什細記》chit phō，講kàu李連生kap

白玉枝leh做sán-khùi, tú-tiòh白玉枝ê老pē白相爺感覺白玉枝ê房間奇怪奇怪, beh來chhōe白玉枝問chim-chiok ê時, 講「白相爺tàng kha chit-ē hoah, 李連生房內chē chhiⁿ-chhoah, 慘lo, 相爺nā知koh是我, liáh tiòh ē m̄放我soah, kā我銅錢割, hō我kha iā chhoah, 手iā chhoah, kui張眠床liáh teh choah……」(周定邦、林裕凱2019b: 27), 呂柳仙chit款tau-tah、生動koh sim-sek ê做pháiⁿ tai-chì ê人ê心理描寫, hō lán直接感受tiòh角色ê心理狀態, tí-kah ē聽kah kui-ê人lóng hō迷去, 筆者認為che mā是呂柳仙ê作品kài gió-toh ê in-toaⁿ。

(5) Súi-khui ê敘事手路, kō「機巧反應」來化解緊張ê劇情:

Tī呂柳仙ê唸歌作品lāi-té lán發見伊ê kā角色營造做面對危機ê時有機巧反應ê才調, 來化解緊張劇情, chit款趣味ê敘事手路, 像《青竹絲奇案》chit phō, 蕭Khiok-koaⁿ kap吳舉人leh通姦tú tiòh in ang tng來, tit-beh hōng liáh猴ah, 呂柳仙tō安排講「做忌是做忌, 我問--你、我問--你, kán-ē nng tè碗nng雙箸, 箸尾tiâu菜絲, nng杯酒, beh tīⁿ á m̄-chiáⁿ tīⁿ, 到底食酒sáng thīn你? i-i-i a. Háⁿ-iò蕭Khiok-koaⁿ ne聽chit-ē見, nng tè碗, nng雙箸, chit雙tú-á kiám大麵hō厝邊; nng杯酒beh tīⁿ á m̄-chiáⁿ tīⁿ, chit杯我tīh lim, chit杯排lòh thiau故意。Ai-ioh, tō是因由你, 出外去, 連去kui半年, 無寄phoe信tng鄉里, 我nā看tiòh酒杯tīⁿ, chhan-chhiūⁿ看君在厝chit半年, 心肝chiah bē 悶無意i-i-i i-i-i。」(周定邦、林裕凱2019a: 15)

4.3.3. 十足ka-nng表現專業知識ê敘事能力

Tī呂柳仙ê作品--lín, lán發見有ê所在伊用chok專業ê知識來鋪排劇情, á che有幾nā款無kàng ê主題, lán chit項chit項來pun-thiah hō tak-ê了解。

(1) 買菜、煮料理ê專業描寫:

Tī《青竹絲奇案》lāi-té有chit節leh講買菜ê, 伊講「清早起來天光時, kin-á-jit oh, tú八月十二, 吳舉人, iù-siù pìn-taⁿ choàn chit支, 篾絲籃, 就áu起, oaiⁿh-oaiⁿh kiáⁿ, oaiⁿh-oaiⁿh去, 來kàu西街市, 市場內, chng入去, 買kah豬肝thīn豬肺, 三chân肉kāng腰子, súi-koe鱔魚鱉, kau-kau koāⁿ-koāⁿ, 鱸鰻田chhōaⁿ, 豬肉兼豆干, 鯽魚來óa岸……」(周定邦、林裕凱2019a: 12), tī chia beh kā買ê物件鋪排kah好勢、tau-kù, ài有專業ê知識做後靠; koh來lán看《青竹絲奇案》--lín蕭Khiok-koaⁿ煮料理ê鋪排mā是真專業: 「吳舉人,

來問i, chit碗kán-ē烏烏烏? Hāⁿ nò chit碗三chân kûn香菇。Chit碗kán-ē lâu-lâu-lâu? Hàiⁿ-iòⁿ chit碗lâng鴨hêng-á kûn菜頭ne。Chit碗kán-ē chiah phang-phài? Hāⁿ nò, chit ē tō豬肺炒鹹菜。Chit盤tīⁿ-tīⁿ-tīⁿ, 咖哩炒大麵, 四碗排四方, tiong-ng á chit碗腰子湯, 五味排lòh去, kā in公做sán忌, poah有poe, 拜chit-ē soah, 銀紙燒了lī, chhiâu好勢, 就叫舉人兄, áiⁿ--iòⁿ老--ê, 來食免sòe-jī……」(周定邦、林裕凱2019a: 13)。

(2) 語言專長「賊á白」ê運用:

呂柳仙一世人靠唸歌度活, 走江湖kui世人, 「賊á白」chit款語言專長lán m̄知是伊走江湖òh ê, ah-sī sai--ê教--ê, tī《青竹絲奇案》chit phō有chit款趣味ê舖排: 「Lín gōe-seng-á是hōng chhiáⁿ, 人nā叫我我tō kiáⁿ, bù-kò tiàu kiám mā niā-niā, 照實講hō án舅á聽, 正月二月各所在, tiāⁿ-tiāⁿ tih kǎng at ong梨, 六月七月我最愛, at ong梨兼the竹pài, ong梨每年at bōe chió, 三不五時at bōe tiòh, nā tng tiòh觀音在廟, 我nā kián khoàiⁿ大香súi kā燒。本縣知i ê根底, 專門si-kòe kǎng偷thèh, 我都知你不受制, kah lín-pē講chit-lō賊á白……」(周定邦、林裕凱2019a: 36)。

(3) 醫學知識「àm-sàm病」ê舖排:

「àm-sàm病」ê舖排是唸歌ê社會教化功能ê展現, 呂柳仙用唸歌來傳達醫學知識, 勸人ài愛惜ka-tī ê身體, 照顧bó-kiáⁿ。Tī《青竹絲奇案》--lín ê舖排khah簡單, 講「Chit條講了bē完畢, 後條再講起, 聽唱王á祥, 外邦tì chit ê àm-sàm病, tng鄉里, 百病chiâu kàu, iōng-mùi thian-phàu, 痔瘡kan-lāu, liú-á 茄hō-lin豆, ……」(周定邦、林裕凱2019a: 14); 《人生勸世風花》--lín tō有khah cháp-chng ê描寫, 伊講「有ê被tiòh花粉邪, ai-io, 無錢酒菜來kǎng 賒, beh kiáⁿ花間òh m̄知影ah, 虎是不比馬thang騎。……有ê chit款真chhiú-chhèng, 有錢thiau-tit beh kiáⁿ花間, ah nā染tiòh tō hiau-hēng, tiāⁿ-tiòh狀元tiòng tãi-seng。頭á瘡oh chiah知苦, líong pêng kái-piⁿ gōa大khor, 結kah nng粒bōe kiáⁿ 路, hiau-hēng問無藥thang糊leh。……生tiòh soāiⁿ-á真苦thàng ñg, 有ê khng kah tì lok-láng eh, hùn-láng chit-ē thiáⁿ bōe tín-tāng, láng nā出來tō大khang lo。……Liām-piⁿ梅毒oh隨時kàu eh, ná khai ná有大症頭, 致kah楊梅kah thian-phàu oh, 有ê起kah o湯ná流ah。楊梅thian-phàu四五項, 五毒nā成oh無彩工lo, 厝ê pē-

bú oh lóe kah khàng ah, 致kah siang軀oh soah生蟲ah。」(周定邦、林裕凱2019a: 193)

(4) 利用海底動物ê專業知識, hō歌á koh-kah súi-khùi ê表現:

Tī《李哪吒鬧東海》chit phō-lin, 呂柳仙運用海底動物ê專業知識kā歌á表現kah chok迷人, 伊講「太子chit時點水兵, 龜chiⁿ好膽做頭前, 鯊魚sio-phah展i猛, giô-á、lá-á、血ham靠i殼nng-pêng。小卷隨意放火lōng, kui魚展i gâu pùn風, seng-á chit-lê sêng竹kóng, 海ang tih做總兵王。白魚小刀白seh-seh, 龍蝦出戰giáh kong又, 蟬lī展i kha手chē, 別人用kiâⁿ i用pê。丁鯢chit支透甲chng, 水針金chhiuⁿ第一長, 飛鳥展i gâu飛hng, 海thesh chit bê ná lāng-sng。Iáu koh chit tīn海ka-cháu, kui-tīn是i siōng chhiák-kâu, 飛簷(iām)走壁liām-piⁿ kàu, kah人phín文phín武展拳頭。海hāu第一m-chiāⁿ-kiāⁿ, ang-á-bó tau-tīn chiah有kiāⁿ, hai-io, chit-pái死tiòh雙條命, hō人liáh去開hāu-hia。粗皮厚殼是石降, 火眼金chhiuⁿ目chiu紅, 看人kha手chiâu tín-tāng, 驚死chng入去石頭khang。Ián-á第一大khor tai, 又惜siⁿ-miā驚人thai, i lī beh大khor kah tīn海, 太子tuh-lān m hō i來。Àng-chhng khor第一大khor pé, thong海sam-pan siāng kiáu-ke, 水卒chit項kài káu-chè, 朋友無交陪半ê。海鵝第一大khor kiāⁿ, tō是liáu-á siāng chheⁿ驚, thong海but-á kài nng-chiāⁿ, tih-beh遭瘟死tiòh kui海坪。Khó-ô第一無路用, 太子kāng i算半丁, hah--tiòh kui海chiâu giá-èng, kah choát北國俄羅斯兵。海鰻第一siōng無變, 不時kui尾nng kah lian, hō人liáh tiòh bê kùn-kiān, 水卒chit項gâu假仙。烏喉必定有piak鼓, chiah-ē kui身烏烏烏, a-phian薰tèng食kui腹tō, chhùi內烏kah ām-kún khor。Chhoah-se-á iáu koh-kah無路用, 出戰m-káⁿ做頭前, pháiⁿ運去遇tiòh鄭國姓, 肉去hō i kiāt chit-pêng ng。烏á gâu跳kah gâu tiò, 大鯊chhin-chhiūⁿ犁頭鏢, hang魚chit尾ná lai-hiòh, 海參chit條sêng kin蕉。赤鬚魚tòā tī siōng外éng, 近tī龍王水晶宮, 受tiòh上司ê命令, 身chhng紅襖出風塵leh。銅鏡siⁿ i tih專門做巡哨, 水卒chit項第一gâu, 不時聲音hih-huh hàu, m知liáh chit-ê pùn號頭。第一奸臣大目khóng, 三分tāi-chì去奏龍王, 無影無跡烏白講, 太子封i領先鋒。Kap-bah tiòh是leh做保長, ē-hoai留kah nng支chhiu, thong海水卒做chián-liú, tō是chit項第一piu……」(周定邦、林裕凱2019b: 167-170)

(5) 利用陸上動物ê專業知識，來安排角色完成無可能ê任務：

Ti《孝子大舜》--lin為tiòh beh hō大舜ē-tàng順利生產大量ê白米thang賑濟，呂柳仙用神話ê方式舖排chok chē動物來tàu-saⁿ-kāng，hō歌á ke真趣味，伊án-ne講「太白神仙來助chān，助chān孝子一時間，大舜雖然iáu細hàn，召獅來踏車象犁田a，踏車象犁田a-a。隨召老猴來播稻，sòa召pan-kah kah烏鶯，烏chhùi-pit-á bāng-tang-tiuh，召kā大舜tàu-kha-chhiú li i-i-i。Sòa召niáu-chhú咬chhek種，sòa召粉鳥kah hm-kheng，召來大舜thang chhe用，助i五穀好收成i-i-i。Sòa召bā-hiòh a竹o雞，sòa召鳳凰kā草se，鳥隻召來kha手chē，專專tō是孝子ê li i-i-i。Sòa召chhek鳥á來iā-ng，狗kiáⁿ來kā顧眠床，太白神仙來chí飯，chiah免gō死孝子腹肚腸a li i-i-i。太白神仙有主裁，大舜iú-hàu天地知，眾鳥來kā i顧厝內，助i耕作合應該i-i-i。第一鳳凰siāng頭隻，去hōng烏鶯做相爺，tiòh是chhek鳥á第一gâu chhng食，ah nā khang-khòe bē做想beh食li，bē做想beh食a。第二愛súi是hoe-bī，kui-oang-kui-koah白鴿鶯，kui tīn siāng gâu做tāi-chì，講tiòh kā草不離時i-i-i。第三乖巧是鸚哥，第一聰明是火鶴，講tiòh khang-khòe認真做，望tih-behā-pái大功勞li i-i-i。第四乖巧是ka-lēng，第一乖巧是鸚鶯，食飽m-pat歇樹頂，講tiòh kā草chìⁿ頭前，kā草chìⁿ頭前a。第五竹雞á siāng káu-koài，開聲háu tiòh kih-kòk-koài，燕á kha手siāng輕快，thong鳥tō是i kài乖i-i-i。第六phái鳥是khok-lê，第一iau鬼o tek le lō-kê，米chhek苦無食phēng chē，全無想beh顧in頭家，無想beh顧in頭家e-e。第七乖巧是pan-kah，做事m-pat來cheng-chha，kui tīn是i siāng gâu早，透早khiaih tō清塗kha li i-i-i。Koh beh第八pīn-tōaⁿ貓頭鳥，日--時á鳥siu顧tiâu-tiâu，暝時á beh食活跳跳，ai-io，kui-tīn hō i tài soe-siâu leh i-i-i。第十pīn-tōaⁿ釣魚ang，看tiòh真正氣死人，saⁿ-tng食飽m tīn-tāng，chhùi-á開開等kā蟲o，開開等咬蟲a-a。十一大隻hái-lâm-gōng，暝--時á巡更是暗光，二十四隻來結黨，beh chān大舜將來帝王。十二排來是chhân-tim，thong鳥是i siāng貪心，saⁿ-tng食飽ē khiā-sīm lah，beh食目chhiu e苦bōe kim。」（周定邦、林裕凱2019b：134-137）

4.3.4. 設計káng款ê劇情、運用káng款ê語詞áh-sī角色，來標準化部份唸歌ê內容，展現kàu-kak ê敘事方式

歌á sian tú開始òh唸歌ê時，tiāⁿ-tiòh ài暗記chok chē歌á ê內容，歌á記chit-ē

chē, 表演ê時hoān-sè加減ē hoe--去, nā beh ti-hông chit款失誤, 設計kâng款ê劇情、運用kâng款ê語詞áh-sī角色, 來標準化部份唸歌ê內容, kiám-chhái是bē-bái ê步數, lán看呂柳仙tī無kâng作品--lín, tú-tiòh sio-óa ê劇情, ē用sio-siàng ê語詞áh-sī角色來標準化伊ê作品, lán ùi ē-té ê例thèng-hó干證伊chit款展現kàu-kak ê敘事方式ê kiāⁿ-chòe。

(1) 枉死者ê陰魂指點：

呂柳仙tī伊ê作品lāi-té kō「枉死者ê陰魂指點」chit款敘事步數來設計ê劇情, 有一款是leh指點辦案ê官員, 一款是指點枉死者ê親人, 像《青竹絲奇案》枉死者王祥leh kā本縣指點ê時, 歌á講「八月十五gê日子, 姓王本縣hèng香期, 名王紹蘭親名字, hèng香kàu tè南山邊。王祥陰鬼真m̄願, 不賢你害我歸黃泉, 來指點kāng姓ê王本縣, 看親同thang替我報冤--無li, thang替我報冤--無?……He王祥陰魂a真有siàⁿ a, piàn做chit隻烏鴉chiaⁿ, tit-beh指點王本縣知影, 火籤咬leh就起kiāⁿ a。……本縣看tiòh奇怪tāi, 奇怪火籤oh tiâu墓碑, chit-ê陰魂決定是hōng害, beh討報冤我真知, 新--ê ê墓碑的確是人害, 冤枉死我知le。」(周定邦、林裕凱2019a: 20-21) Liáh-gōa, 王本縣beh去chhōe賊á三ê時, 王祥ê陰魂為tiòh幫助破案, mā是來指點伊, 講「王本縣oh kiāⁿ kàu大路西, thian降大雨西北來, ak kah身軀tâm tih-tih, 王á祥陰魂siàⁿ無比, 化chit pha燈光sih-sih, 王本縣tè hit pha燈koh再去oh。Tiòh kah六點gōa、七點gōa, 雨taⁿ khah無hiah-nih大, koh再kiāⁿ koh再去, kàu chit座山。Chit ê老阿婆tī hia m̄知看siáⁿ-mih, 本縣kiāⁿ óa去, 阿婆á òe, lín tau借我hioh chit暝, 我tō是出外來thàn錢, 半路遇tiòh ú, ak kah身軀tâm tih-tih, beh tng路頭chhiá tú天, kah你參詳nā歡喜, lín tau借我過chit暝, 天光我早早tiòh來去i-i-i。」(周定邦、林裕凱2019a: 33) Siàng款ê手路, lán tī《詹典嫂告御狀》chit phō歌á mā thèng-hó發見, 無siàng--ê是指點ê對象換做枉死者詹典ê ke-āu niā-niā, 歌á án-ne講「看見我君tng鄉里, 愛姑房間o 哭e kah啼, hai-io, 典--á, 典--á, iā你頭殼li tùi toh去, kán ē siang軀bak血紅ki-ki, 心肝我問你, kán chiah無siá-si i-i, 心肝oe。心肝kui軀chiah-nih紅, 詹典oe, siáⁿ人來害o你chit人a, kán ē無頭無面無半項e, 就叫心肝原配ang。愛姑看tiòh開聲哭, 就叫丈夫你kán無頭leh, iáh bōe講bōe tàⁿ bōe開口, 我問你你是死tī siáⁿ人tau a, 死tī siáⁿ人tau a。

半醒半睏親耳聽，就叫賢妻免講名，lín老pē-á害我命，nā boeh tī ang o tō緊kiāⁿ。我hō lín老pē-á害i，寫phoe叫我toài chiah thâi lō，屍首tâi tī làm田內lō，賢妻你nā去tiòh知o，你nā去tiòh知。」（周定邦、林裕凱2019a：156）Chit款kō「陰魂指點」ê手路來設計劇情ê發展，tī民間傳說áh-sī社會事件來講，是一加加入神魔元素ê-tàng hō大部份聽眾ê-tàng理解接受ê敘事方式。

（2）城隍爺thok夢：

Kō 城隍爺thok夢來chiap-sòa tiòh-tiâu ê劇情，mā是呂柳仙舖排ê手路，lán看《青竹絲奇案》kap《李連生什細記》ê-té ê內容tō知。Tī《青竹絲奇案》lāi-té王本縣tng leh煩惱m̄知beh án-chóaⁿ chhōe蕭Khiok-koaⁿ通姦害ang ê干證ê時，呂柳仙tō舖排講「老--ê！Taⁿ你m̄-thang siuⁿ鐵齒，hāⁿ-nò，你taⁿ去hē陰陽司，看王á祥án-chóaⁿ死，去hē城隍爺chiū是i-i-i。Lán chia城隍爺真siàⁿ，hāⁿ-nò，陰ê辦陽ê kiāⁿ，你nā去hē tēng-kui ê知影，叫i陰間kā lán tau探聽。蕭Khiok-koaⁿ nā是真àng-láng，有影通姦害in ang，去hē城隍偷託夢，hē別項神無chhái工，i tòh ē kā lán偷託夢li i-i-i。Chit-lō tái-chì別項神無chhap，hàiⁿ-iòⁿ，老--ê，老--ê oh，城隍陰陽有聯合，你nā去hē tō免驚ê lóh-lap，hāⁿ-nò，緊oh，你beh點香跪khng leh大力kháp a li i-i-i。好ah，本縣歡喜心頭鬆oh，hē別項神無chhái工oh，nā枉死i ē來偷託夢，我leh全望城隍e tau-siong-pang a，hē城隍tau-siong-pang li。」（周定邦、林裕凱2019a：30-31）Sio-siàng ê手路mā tī《李連生什細記》看ê tiòh，tng李連生beh hōng liah去thâi頭ê時chūn，tō安排城隍來指點知府，歌á講「我beh文燦睏kàu saⁿ更時i，揚州城隍指點i，貴府a，lín kiāⁿ tō替連生死，你ê é-káu-á壽數taⁿ kàu期。知府你ê kiāⁿ é-káu，十歲a iah-koh bōe開口，是死日chiân註kàu，你緊放連生o ē出e頭。」（周定邦、林裕凱2019b：56-57）Chit款kō「城隍爺thok夢」ê步數來tng-sêh劇情tit-beh pōng-piah ê手法，kap kō「陰魂指點」來設計劇情ê發展，lóng是加入神魔元素hō聽眾ê-tàng理解接受ê唸歌手路。

（3）Koàn-sì thèh賣花婆來做khan-kong--ê ê角色：

Tī《青竹絲奇案》lāi-té有一節講「Ai-ioh賣花婆，笑笑chiah講起，我kā你chiâu介，你kap i無sék-sái，chit-ê tòà tī溪底teh khiā起，姓吳吳文the，人叫舉人兄，親名字，in厝真gâu做seng-lí，tng店十saⁿ間，出來thit-thô看景緻，對

chia過，看你súi，真kah-i，探聽知，lín ang出外去oh，i beh來kā你款柴米，你nā來hō i包chhī，食lih山珍海味，chhēng lih綾羅紡絲，chhe kán sái婢，用銀無用錢，bē知蕭Khiok-koaⁿ，小姐mih主意leh？」（周定邦、林裕凱2019a：11）
Á tī《文禧戲雪梅》hit phō mā有一節賣花婆ê舖排，講「守寡你nā甘切斷，我kā你tàu khàm kah tàu ng，自然老身o有打算lō，有chit-ê thang kah你睏leh kāng床。你kāng守寡bōe chhin-chhiūⁿ，tng時ka-tī失主張，tiāⁿ tòà chit間o boeh chóaⁿ樣，hai-io ai-io，真gōng bōe-hiáu做新娘ne i-i-i。雪梅目屎lín-lìn kō，chhit liáu chiah叫老阿婆，你叫我嫁好是好，m̄知有做官iáu無。」（周定邦、林裕凱2019a：212）
Üi頂koân ê舉例，lán thang講呂柳仙thèh賣花婆來做固定ê角色，khioh-khí有建構角色特殊功能ê路用liáh-gōa，mā ē-tàng簡化表演ê複雜程度，hō伊ê表演koh-khah順利進行。

(4) 用毒藥thāu人ê劇情活用：

Lán üi《周成過台灣》lāi-té，周成、郭仔麵kap薪勞Chhùn-kim用毒藥beh thāu死周成ê原配妻金枝，講「Chit碗蓮子kūn豬肚，看你hō日phák kàu面烏烏，食lòh kàu tè極有補，食lòh kha手ē大khō，食lòh ē大khō。」（周定邦、林裕凱2019a：98）
Koh，《孝子大舜》--lín大舜ê後母用砒霜爐底beh thāu死大舜，歌á講「Sán肉chham酒khoaⁿ-khoaⁿ-á滷，khòng kah真phang爛kō-kō，hām藥食lòh khah有補，hō kiáⁿ kha手o快大khō e，kha手快大khō。」（周定邦、林裕凱2019b：113-114）
Üi chit 2 ê例，lán發見beh用毒藥thāu--人，lóng是kō「食lòh kha手ē大khō」做理由，來標準化伊一部份唸歌ê內容，hō hiah長ê故事thang kùt-liu來表演。

(5) 無kāng角色kāng款人名ê舖排：

Che mā是呂柳仙為tiòh hō表演sùn-sī，來標準化一部份唸歌ê內容ê步數，lán看ē-té ê例tiòh thèng-hó理解。

- ① 李青kap李清：《青竹絲奇案》李青是賊á，歌á lāi-té講「賊á三，是姓李，名叫李á青，saⁿ歲老pē死，今年saⁿ十二，in娘chiú寡無koh生，頂無兄ē無弟，李á青食飽閒閒無tāi-chi，liām-lèk-á sa chit支，路--ê at竹筍，tih poaⁿ 倒銅旗。」（周定邦、林裕凱2019a：13-14）
Á《李連生什細記》lāi-té ê李清是tāi-kong，歌á講「紅春想tiòh lo叫萬

幸，我chit-ê sèk-sāi叫李清o，i現時tī碼頭包決定a，kah我交陪i真好感情a。」（周定邦、林裕凱2019b：31）

- ② 彩雲kiau彩雲童子：Tī《李連生什細記》lāi-té彩雲是kán-pī，許豹beh thài彩雲lāi lōa李連生，thang害死李連生，霸佔in bó，歌á講「公子聽tióh叫妙哉，che cha-bó kán大概chiâⁿ人才，nā單chit-ê人khah pháí，無就彩雲liáh khiäh thài lō。Nā boeh做tō緊chiáp快，kán婢iah tākē真乖，nā單彩雲a khah káu-koài，殺殺心肝o liáh-thán-hoàiⁿ a。」（周定邦、林裕凱2019b：49），另外chit ê彩雲是《李哪吒鬧東海、姜子牙下山》hit phō lāi-té石距娘娘ê門徒，歌á講「石距在tòa白骨洞，盤古開天入仙宗a，法術bū邊taⁿ免講，移山tó海真chiàⁿ靈通e。碧雲童子kā顧洞，彩雲童子kā iát風，雲光寶貝真妥當，骷髏山上做為王，山上做為王。」（周定邦、林裕凱2019b：174-175）

(6) 食酒ê時碗箸、酒杯ê一致化描寫：

Che iah-sī呂柳仙為tióh hō表演sūn-sī，來標準化一部份唸歌ê內容ê步數。Lán看ē-té ê例tióh知。

- ① 《青竹絲奇案》：做忌是做忌，我問--你、我問--你，kán-ē nng tè碗nng雙箸，箸尾tiâu菜絲，nng杯酒，beh tīⁿ á m-chiáⁿ tīⁿ，到底食酒sáng thīn你？……（周定邦、林裕凱2019a：15）
- ② 《李連生什細記》：相爺聽tióh大siū-khi，……，無你chiah暗ah光sih-sih，酒菜bōe顧eh thang收起，nng tè碗，nng雙箸，箸尾tiâu菜絲，nng杯酒boeh tīⁿ á m-chiáⁿ tīⁿ，食酒tàu-té sáng thīn你，chiah暗ah tih chhòng siáⁿ tai-chì……（周定邦、林裕凱2019b：26-27）

(7) Kâng款語句ê運用：呂柳仙為tióh hō表演一致化，ē kā siàng款劇情ê所在用kâng款ê語句來敘事，ê-té有bē-chió例，lóng是án-ne ê敘事方式。

- ① 語句「東pêng坐lòh去…西pêng坐伴i」ê活用：Chit ê語句大部份lóng是leh講設筵做伙食酒ê時，歌á sian leh描寫食酒ê角色leh用，像ē-té ê例án-ne。

A. 《青竹絲奇案》：王祥ùi外邦tng來kap蕭Khiok-koaⁿ做伙食酒ê時講

- 「Iā對東pêng坐lòh去，蕭Khiok-koaⁿ西pêng坐伴i，食kah saⁿ杯酒liáu後，bē幾時沈沈大醉，……」（周定邦、林裕凱2019a：16）
- B. 《青竹絲奇案》：王本縣假做賊á三ê阿舅，賊á三設宴請王本縣ê時講「Ai ioh本縣東pêng坐lòh去，三--á西pêng坐伴i，nng-ê食酒chiāⁿ歡喜，nng-ê講話極tâu-ki。」（周定邦、林裕凱2019a：37）
- C. 《詹典嫂告御狀》：林嘉茂設宴beh害詹典ê時講「詹典東pêng坐lòh去，嘉茂西pêng坐伴i i-i，che是詹典註tiòh死，心肝連疑o mā無疑a。」（周定邦、林裕凱2019a：153）
- D. 《李連生什細記》：8月15李連生kap白玉枝私約tī白玉枝ê房間食酒ê時講「連生東pêng坐lòh去，小姐西pêng坐伴i，全全是我ê kán婢，勸kāng夫君o免驚疑a，夫君免驚疑i-i-i。」（周定邦、林裕凱2019b：23）
- E. 《李連生什細記》：許豹設宴beh害李連生ê時講「連生--á東pêng坐lòh去，公子西pêng坐伴i，che是連生chián註食tō死，hō公子灌kah醉bi-bi。」（周定邦、林裕凱2019b：48）
- F. 《孝子大舜》：大舜設宴請Hōa-siú ê恩情人張舍ê時講「張舍東pêng坐lòh去，大舜西pêng坐伴i，全講耕tiān好景緻a，無講後bú kah chit絲。」（周定邦、林裕凱2019b：152）
- ② 語句「命tī我chng甲眉」ê活用：Chit ê語句大部份lóng是用tī恐嚇人ê時，像ē-té ê例。
- A. 《文禧戲雪梅》：羅帕thèh toāi真kai-chài i，暝日食酒gōa thian-thai，商輅十五在朝內，十六kui家tō ài thài，命tī我chng甲眉i。（周定邦、林裕凱2019a：214）
- B. 《李連生什細記》：…nā m承諾我做妻兒，我來講hō goán lāu-pē知，講你seng-lí人亂亂來，kah goán kán婢不tian-kài，叫goán lāu-pē kā你thài，siⁿ-miā tī我chéng-kah-bài，kā你一刀kah兩斷，你tō死我chiah甘願le。（周定邦、林裕凱2019b：16）
- C. 《李連生什細記》：相爺聽tiòh氣chhai-chhai，就罵cheng-siⁿ狗奴才，你好膽kiāⁿ入我房間內，kah goán cha-bó kiāⁿ不tian m-chiāⁿ kài，siⁿ-miā tī我chéng-kah-bài。（周定邦、林裕凱2019b：28）

- D. 《李連生什細記》：許豹聽tiòh笑hai-hai，你是ka-kī自投羅網來lo，求你親事nā無愛，siⁿ-miā tī我chéng-kah-bâi io。（周定邦、林裕凱2019b：56）
- E. 《劉庭英賣身》：布政陳爺氣chhai-chhai，就罵賤人不應該，我beh chhōa i i無愛，siⁿ-miā tī我chéng-kah-bâi σ。（周定邦、林裕凱2019b：87）
- F. 《李哪吒鬧東海》：預備金khor khiā chāi-chāi，chhûn-pân beh kah i大thâi，就罵太子m̄知bái，siⁿ-miā tī我chéng-kah-bâi。（周定邦、林裕凱2019b：171）
- G. 《雪梅教子（訓商輅）》：就罵賤人m̄知bái，應該kā你tò-thâu-tâi，sin-pū nā去chiah看bâi，siⁿ-miā tī我o chéng-kah-bâi。（周定邦、林裕凱2019b：212）
- ③ 語句「鐵人來講e mā無情」ê活用：Chit句lóng是官員leh表現伊公正無私偏ê時leh用，像ē-té ê例án-ne。
- A. 《青竹絲奇案》：按君聽tiòh tah桌頂，你看本院chiâⁿ無能，lín chia知縣做不正，你tiòh鐵人來講e mā無情a。（周定邦、林裕凱2019a：29）
- B. 《金姑看羊》：按君聽tiòh氣thêng-thêng，hit-té鐵人來講mā無情，當時大膽虧心hêng ah，應該理當tō tián刑oh。（周定邦、林裕凱2019a：78）
- C. 《文禧戲雪梅》：萬曆天子氣thêng-thêng，開聲大hoah叫葉卿，m̄-thang近前li來面聖，你to鐵人來講e mā無情a。（周定邦、林裕凱2019a：223）
- ④ 語句「tùi死--ê暍tò來」ê活用：Chit句是leh形容做一項tâi-chì hē chok chē精神，像ē-té ê例。
- A. 《呂蒙正得繡球賣離詩樂暢姐》lāi-té講「小姐kui暍流目屎，蒙正tùi死--ê暍tò來，in bó哭kah beh害害，正--á連知o mā m̄知lo。（周定邦、林裕凱2019a：237）」表示呂蒙正暍kah m̄知人，chok lòh眠ê意思。
- B. 《勸改鴉片》lāi-té講「Ah nā chhiam tiâu mô-hui體面pháiⁿ，曆--eh pián東kah pián西，食tiòh chit項sià三代，hō in pē-bú tùi死--ê罵tó來a。」

(周定邦、林裕凱2019b：196) 表示chhiam tiâu mô-hui ê人，ē hō in序大人kā罵kah chok châm-gâm ê意思。

⑤ 語句「oaiⁿh-oaiⁿh kiâⁿ oaiⁿh-oaiⁿh去」ê活用：Chit句lóng是thèh來交代劇中ê角色kiâⁿ路kiâⁿ chiâⁿ遠ê意思，像ē-té ê例án-ne。

A. 《青竹絲奇案》lāi-té leh講王祥beh去辦藥材ê時講「清早起來天光時，王á祥chit時有主意，oaiⁿh-oaiⁿh kiâⁿ oaiⁿh-oaiⁿh去，來kàu西街市，sīn-sòa辦藥材買藥味，買kah十擔tīⁿ-tīⁿ-tīⁿ，……」(周定邦、林裕凱2019a：8)

B. 《李連生什細記》--lin講李連生ti田岸路oân-nā kiâⁿ oân-nā搖lin-long-á ê時án-ne講「雙人oaiⁿh-oaiⁿh kiâⁿ oaiⁿh-oaiⁿh去，nng-ê kiâⁿ出西街市，kàu田岸路小路邊，李連生頭殼chiah giáh起，lin-long-á搖kah lin-long-sí。」(周定邦、林裕凱2019b：12)

⑥ 語句「ē m̄放我soah，kā我銅錢割，hō我kha iā chhoah，手iā chhoah，kui張眠床liáh teh choah」ê活用：Chit句lóng是thèh來說明做pháiⁿ-tāi-chi ê人tit-beh hōng liáh--tiòh ê描寫，像ē-té ê例án-ne。

A. 《青竹絲奇案》：王祥外口chit-ē hoah，吳舉人kap chit-ê 蕭 Khiok-koaⁿ，tāi-chi 做bōe-soah，lín ang nā知koh是我，liáh--tiòh kā我銅錢割，ē m̄放我soah，hō我kha iā chhoah，手iā chhoah，kui張眠床liáh teh choah，ai-ioh，目chiu kài chhiūⁿ phah lâu-poah。(周定邦、林裕凱2019a：15)

B. 《李連生什細記》：白相爺tng kha chit-ē hoah，李連生房內chē chhiⁿ-chhoah，慘lo，相爺nā知koh是我，liáh tiòh ē m̄放我soah，kā我銅錢割，hō我kha iā chhoah，手iā chhoah，kui張眠床liáh teh choah。(周定邦、林裕凱2019b：27)

⑦ 語句「有頭無尾半中ng」ê活用：Chit句tī cha-bó-lâng leh怨感伊失去cha-po-lâng ê照顧ê時kha chiáp用，像ē-té ê例án-ne。

A. 《青竹絲奇案》chit phō lāi-té蕭Khiok-koaⁿ哭in ang過身ê時講「透早透暗來phāng飯，蕭Khiok啼哭在廳堂ah，kha哭我君oh taⁿ bōe tng，hàiⁿ-iò放我有頭無尾半tióng-ngor。」(周定邦、林裕凱2019b：19)

B. 《李連生什細記》--lin玉信leh哭in ang過身ê時講「玉信早暗nā phāng

飯，啼啼哭哭在廳堂a，khah哭是賢君taⁿ bōe tng，講我有頭無尾半中ngor。」（周定邦、林裕凱2019b：43）

⑧ 語句「開箱做chhûn糧」ê活用：Chit句tī開箱thèh錢hōng買chhûn糧ê時leh用，像ē-té ê例án-ne。

A. 《青竹絲奇案》hit phō tī王本縣kāng開棺驗屍，chhōe無蕭Khiok-koaⁿ謀殺in ang ê干證liáu-āu，王本縣thèh錢beh kā蕭Khiok-koaⁿ chhē ê時講「王本縣chit時有主張，趕緊phah開小皮箱，連款白銀saⁿ百兩，奉送娘kiáⁿ做chhûn糧，saⁿ百兩kā你chē理，hō你趕緊thèh去pun幼兒，gín-á pun chit-ê來養chhī，thang傳王家ê宗支，chiah bōe絕liáu香爐耳，你想講án-ne iah m是？」（周定邦、林裕凱2019a：24）

B. 《孝子大舜》：大舜beh去歷山，in阿姨thèh錢beh hō伊做路費，歌a講「大娘聽tiōh有主張，sī-sōa趕緊開láng箱，我內面盡khêng銀nng兩，奉送賢姪o做chhûn糧，tò去thang買ta糧a。」（周定邦、林裕凱2019b：132）

C. 《鄭元和會李亞仙》：鄭元和beh上京赴考，in老pē鄭安thèh錢beh hō伊，歌a講「鄭安chit時有主張，sī-sōa趕緊o開皮箱a，lēng款白銀saⁿ仟兩，hō kiáⁿ tò去赴科場，tò去赴科場。」（周定邦、林裕凱2019b：222）

4.3.5. Tèⁿ笑面、sim-sek、hàm-kó ê敘事手路

Tī呂柳仙ê作品--lin有bē-chiò為財、為色來害人ê慘案，áh-sī leh講人tī困苦ê環境--lin án-chóaⁿ phah-piáⁿ出頭天ê故事，chit款劇情lóng ē有悲情ê敘事，致使hō觀眾產生心情沉重ê共鳴，呂柳仙是chit位靠唸歌討thàn ê歌á sian，營造歡喜聽唸歌做娛樂ê場面，hō聽眾朋友聽歌聽liáu khah歡喜，對伊tī賣藥á場討thàn tiáⁿ-tiōh有幫贊，só-pái伊tī表演ê時ē hē功夫tng-sèh現場ê氣氛，á lán發見伊ē用一款tèⁿ笑面、sim-sek、hàm-kó ê敘事手路來唸歌，lán ē-té tō sùi-ê-á-sùi-ê來kā khòaⁿ-māi。

(1) 趣味sim-sek ê敘事：Tī ē-té ê例，lán lóng thèng-hó看tiōh呂柳仙營造歡喜聽唸歌ê場面ê敘事手法。

① 《青竹絲奇案》：賊á三，是姓李，名叫李á青，saⁿ歲老pē死，今

- 年saⁿ十二，in娘chiú寡無koh生，頂無兄ē無弟，李á青食飽閒閒無tāi-chi，liām-lèk-á sa chit支，路--ê at竹筍，tih poaⁿ倒銅旗。（周定邦、林裕凱2019a：13-14）
- ② 《呂蒙正》：蒙正聽chit-ē ka-iam-kôaⁿ，tiòh驚退開oh tah心肝，chit間tng店he tō真lān-mōa，goa ah石頭kóng kóng kah有tng-toaⁿ，káⁿ ē chiah lān-mōa。（周定邦、林裕凱2019a：115-116）
- ③ 《呂蒙正得繡球賣離詩樂暢姐》：蒙正趕緊用手比，瓦窯bóng tóa我暫時，lín ang大厝iáu-bōe起，來去瓦窯bóng安居i-i-i。Hai-io，ai-io，小姐聽tiòh悶chiâu cho，問君瓦窯起幾lòh o，瓦窯光景siⁿ gōa好，m̄知有chhiūⁿ相府ê無o，樓á起幾座。蒙正聽tiòh笑hai-hai，北山嶺頂m̄-pat來，大概bōe輸相府內，nā kàu位你tòa tiòh知。（周定邦、林裕凱2019a：235）
- ④ 《呂蒙正得繡球賣離詩樂暢姐》：夫妻kiáⁿ kàu樹林路，小姐súi牛看做虎，ai-io，ká-nè，ká-nè，猛虎來nôa路，hai-io，ai-io，chit隻虎kán chiah大khor i-i-i。蒙正聽tiòh罵in bó，chit lō是牛m̄是虎，thài toh有虎thang nôa路，正經虎無chiah大khor，gōng cha-bō m̄免苦，是牛m̄是虎。小姐聽tiòh流目屎，山間所在m̄-pat來i，我m̄-pat kàu chit所在，是牛是虎chiah m̄知，出si tō tóa相府內lo。（周定邦、林裕凱2019a：236）
- ⑤ 《呂蒙正得繡球賣離詩樂暢姐》：Bók怪小姐kui暝哭，用kō gān-chí做枕頭，無眠床來睏甘草，sat-bú têng tiòh血ná流。蒙正開言就講起，就kā bák-sat lín thong-ti，beh tō kā我khah koàn-si，小姐你m̄-thang kā tiòh i。（周定邦、林裕凱2019a：237）
- ⑥ 《劉庭英賣身》：公子lòh南收租米，kui庄o遭瘟e lòh難期a，為tiòh家家戶戶lóng破病，五路chhiàⁿ無好sian o siⁿ。廷英nā kiáⁿ kàu人病沉重o，kui庄ê病人好tang-tang lo，i ê貴氣lóng免用半項，kan-taⁿ叫名e hia人piⁿ好人。有人請出來tiáⁿ邊tiāⁿ-tiāⁿ-tiāⁿ，iah nā chhiàⁿ i去叫名，隨時身體e chiâu勇健，死死叫kah ē peh起來kiáⁿ。（周定邦、林裕凱2019b：93）
- ⑦ 《孝子大舜》：大舜hō 後母thāu無死，歌á sian唱kah ē la-thian，講

「大舜食酒ná食飯，平安順境在眠床，食tiòh仙丹m̄是sng，食chit-ē
暎kah天siuⁿ光，chit-ē peh起來日頭chhut chiah長，早起無人叫食飯，
我chiâⁿ soe chá起liáu chit tng。」（周定邦、林裕凱2019b：114）

- ⑧ 《孝子大舜》：講大舜登基liáu-āu風朝雨順ê hām-kó「天氣無寒kah
無熱，耕作農夫真khùiⁿ-oáh，芋á番薯tēng倍大，siāng細chit粒十斤
gōa，耕作--ê真khùiⁿ-oáh a。」（周定邦、林裕凱2019b：158）。

(2) 牽chhin-chiâⁿ ê 趣味：Chit款聽tiòh無法度sùi反應出來，ē koh tī心肝
內想chit曄ê趣味，呂柳仙mā真gâu安排，tī《青竹絲奇案》lāi-té賊á
三in老母王氏kā賊á三介紹in「假舅-á」ê時講「王氏開chhùi chiah 叫
kiáⁿ，lín 舅á來m̄免驚，lín bó舅你m̄知影，in老pē是lín外公ê阿兄。」
（周定邦、林裕凱2019a：34）Hō lán hiông-hiông反應無「in老pē是
lín外公ê阿兄」是leh講siāng，soah來chiâⁿ-chò一款趣味。Tī《孝子大
舜》lāi-té講「大舜seh出伯公--á聽，姚公kah我是親chiâⁿ，我細hàn真
得i thiáⁿ，是goán lāu-pē ê表兄，goán姑婆ê kiáⁿ kán-ē chiah pháⁿ命。」
（周定邦、林裕凱2019b：138）Kāng款有hit款聽liáu反應bē赴koh m̄
甘願ê趣味。

4.3.6. 用lé罵、chhoh-kàn-kiāu ê敘事方式來營造角色做對頭ê激烈手路

呂柳仙tī伊ê作品--lín nā beh hō角色對削，chhiāng-chāi ē用lé罵、chhoh-kàn-
kiāu ê敘事方式來營造hit款戲劇ê效果，加強角色對立ê心理反應，hō聽眾ù
chit款粗魯ê lé罵--lín，感受tiòh角色受氣ê心情，是一款塑造角色特殊行為ê敘
事手路。Ē-té lán舉ê例lóng ē-tàng發見chit款效果。

(1) cha-bó 人 pháⁿ-chhùi lé--lâng ê話，像ē-té án-ne。

- ① 《青竹絲奇案》蕭Khiok-koaⁿ leh lé吳舉人兼kā恐嚇ê時講「Ha-ioh！蕭
Khiok-koaⁿ ne，心肝tēng如鐵，就叫舉人兄你chit-ê chām頭半路死，
m̄你tng-chhoe時，hí弄我boeh nî，我beh就goán ang來害死，hāⁿ-nò將
我吞金自盡賴你khah誠意。」（周定邦、林裕凱2019a：16）Koh，
蕭Khiok-koaⁿ leh lé王本縣講「Ai-ioh蕭Khiok聽tiòh哭kah啼i，看tó chi
t-ê短命路旁屍，看siāng講goán ang oh我害死，tiòh去死kah無kiáⁿ kah
無兒i-i-i i-i-i。Khiok-koaⁿ啼哭流目屎，àⁿ-iòⁿ，tó chit-ê phòng-tō--ê、

phòng-tō--ê, 烏白來, 看siáng講goán ang是我害, tiòh去kui家死無人
thang tâi i, i-i-i. M̄願啼哭tō kā lóc kah khàng, 看siáng講我害死ang,
hâiⁿ-ioⁿ ai-ioh, lām-sám un-khut chhùn心重, tiòh去kui家大細死khang-
khang, 吐血kah吐蟲, tiòh去死kah香爐無人phâng le。」(周定邦、
林裕凱2019a: 22-23)

- ② Tī《劉庭英賣身》chit phō, hoàn-sau飽chhùi-ê beh kǎng暗劉庭英賣人
做cha-bó-kán ê錢, 歌á tō講「秦--氏聽tiòh流目屎, 就罵路旁不lō應o
該, 無thang chān i tō leh khó-lián tǎi, kā人暗hiah chōe起來o i-i-a。你nā
暗人chit-lō錢食米菜, tiòh去死liáu無人thang好tâi, tō去hiuⁿ-ian o phak
狗屎, tō tùi ē代chēh起來i-i-i。」(周定邦、林裕凱2019b: 75)
- ③ Á nā《孝子大舜》lāi-té後母害大舜害bē死, 氣kah lé kah khàng,
講「後bó聽tiòh大siū-khi, 聲聲句句路旁屍, chit le iáu-siū bông-á害
bōe死, 我taⁿ無計thang害i, 無計thang害i lo。」(周定邦、林裕凱
2019b: 108) 另外, 大舜ê後母leh kā姚公tâu大舜ê pháiⁿ話, 講「輕á
講tiòh phng-phng háu, koh ē kàn公tùh媽kah siak-sau, hai-io, 罵我tiùⁿ-
ám食塗老e, lín kiáⁿ實在有影gâu, chām頭a chām頭ah。Chái起出門
kàu ē-hng, ē-hng tō kàu暗e chiah有入e門, saⁿ-tngⁿ吵beh食粒飯, 全部
beh配hit lō sán肉湯, 食清糜tō鹹鴨nng, ah nā chit-tng無chàm眠床, ai-
io, kui眠哭kàu光, iáu-siū-á gâu thiú死雞á腸a。Lín kiáⁿ ná piⁿ ná好膽,
tiāⁿ-tiāⁿ吵beh chhng súi衫a, 你去tō kah我sio罵, kah我無講話kàu taⁿ。
我無siⁿ言kah chō語, choh--日a罵我後bó chi, phah人m̄驚人ē死, 真
gâu欺負goán象兒i-i-i。老猴lêng-khó goán來去, phòng肚--ê, phòng肚
--ê, 我beh招你寫離si, lín kiáⁿ goán bē-hiáng教示, hō你koh chhōa別人
來chhiāⁿ-tī, hai-io, 老--ê lán來離i-i-i。」(周定邦、林裕凱2019b:
119-120)
- ④ 《李連生什細記》--lín有「Kán婢聽tiòh gián kah ò, 嫁你chit-ê皮又
粗, 肉又烏, 豬m̄食, 狗m̄哺, kui ê面σ tiòh hoan-á-lō。叫你頭殼hùi-
hùi-hùi, 耳á割起來chhiūⁿ人khiat-á-thui, 胸khám sêng樓梯, 腹肚sêng
水櫃, nng支kha chhan-chhiūⁿ草mih腿, iáu-siū短命不sú鬼, hō goán
cha-bó gín-á驚liáu ē吐水, ai-io, 樓kha才子siⁿ kah súi。」(周定邦、

林裕凱2019b：14)

(2) Cha-pò人 choh kah ē牽絲ê話句，像ē-té án-ne。

- ① 《青竹絲奇案》lāi-té賊á三leh kiāu王本縣，講「我nā無想無怨嘆，chit-ê kàn lín娘chit-ê王紹蘭，chit-ê lān-mōa第一tùh我lān，nā有sáⁿ-mih案，無ài報chit-ê lān-mōa辦，chit-ê sái in娘我kài tùh-lān。」(周定邦、林裕凱2019a：39) Tī chia，lán giâu-gi呂柳仙為tiòh beh舖排chit節，hō歌á tau-kù，tiau-kang kā本縣ê名，ùi歌á冊--lìn ê「黃宅忠¹⁵」改做「王紹蘭」。
- ② Koh l ê例是《呂蒙正得繡球賣離詩樂暢姐》chit phō lāi-té呂蒙正去kā樂暢姊pun ê時ê對話，講「無你nā m pun我thài，lín厝nā死人我chiah來，hō你chit年出山七八pái，我leh蒙正來pun khah有菜e i-i-i，來pun khah有菜e。」樂暢姊kā應講「娘kiáⁿ聽tiòh跳kah tiô，hai-io，ai-io，phòng肚--ê lín厝火燒窯，phâng-kóng ka-chù燒liáu-liáu e，ang-á-bó燒kàu khiau-khiau-khiau a，燒kàu龍蝦khiau u。」(周定邦、林裕凱2019a：242) Chit款對話hō人客聽kah tiáⁿ-tiòh笑hai-hai。
- ③ Sòa-lòh chit ê是《李連生什細記》lāi-té 大khò Sióng leh chhoh李連生，chhoh kah有影ē牽絲，歌á講「大khò Sióng聽chit-ê見，大siū-khì，sái-lín-bú leh，tōng lín姨，無人chhiūⁿ你hiah-nih gōng，有厝叫你搖，你m lōng，chit-má無厝tng tìⁿ khong，你chit-ē直直lōng，你賣你m-á hit lê kheh 兄公leh。」(周定邦、林裕凱2019b：12)
- ④ 《孝子大舜》lāi-té大舜ê老pē姚公罵後母ê話，講「姚公oat--leh做i去a，可恨chit ê老bâ老chhia-ki¹⁶，心肝怨恨老賤婢lō，我taⁿ lóng m koh chhap i i-i-i。」(周定邦、林裕凱2019b：150)

4.4. 使用súi-khùi ê語詞、語句，hō唸歌koh-khah優美iù-lō

Lán chim-chiok kā看呂柳仙ê作品，lāi-té有使用bē-chió súi-khùi ê語詞、語句來美化作品ê品質，像《青竹絲奇案》內面叫蕭Khiok-koaⁿ nā beh改嫁tiòh-ài趁少年，講「蝦nā beh跳tiòh趁chhiⁿ」(周定邦、林裕凱2019a：11)；形容無

¹⁵ 《青竹絲奇案》kap歌á冊《最新黃宅忠審蛇案歌》(上海開文書局？：封面)內容beh óa，ē-sái講是kâng chit ê歌á作品。

¹⁶ Chhia-ki ê意思是(1)篩粟去粗糠ê畚箕。(2)滑輪。

人thang倚靠，koh無法度chhòng sáⁿ ê cha-bó-lâng，tō講「nng-kha cha-bó 無thâu-chàng」（周定邦、林裕凱2019a：18）；表達ang-bó無法度白髮偕老講「有頭無尾半tiong-ng」（周定邦、林裕凱2019a：19）；形容chok煩惱，講「真吐血吐tô」（周定邦、林裕凱2019a：21-22）；形容含血phū天，講「m-thang chhia chit-ê 天，kiōng-kiōng-beh khàm我就是oh」（周定邦、林裕凱2019a：22）；形容koh-khah chē錢mā無效，講「錢thiap平koân mā免來」（周定邦、林裕凱2019a：24）；叫人無tāi-chi mài惹tāi-chi講「人i當局ê縣主，lán百姓kap i無tu，sió-khóa事，ē soah soah-soah--去，免leh加水加豆腐，加kiáⁿ加新pū，免tī-leh無事請祖師。」（周定邦、林裕凱2019a：26）；城隍爺指點王本縣ê時講「城隍指點chit chhiú 詩，時kàu自然iú用時，木子主月親名字，chit ê人ē kā我thong-ti。木子字姓我m知影，chit字主字，chit字月字人ê名，kan-taⁿ叫我假看命，看boeh叫我e tó探聽a。」（周定邦、林裕凱2019a：32）；賊á三做賊全全理由講「Choh山種柴無koân-si，choh園欠鋤頭畚箕，choh田牛lán lih無chhī，做seng-lí外甥欠本錢。」（周定邦、林裕凱2019a：36）

另外，tī《人生勸世風花》勸人ài顧bó顧身體講「勸lín顧bó 是實事，phái kiáⁿ sng壞tiòh身軀，有ê tih-leh賣bó khai 酌婦，hit-lō愛愛察你tiòh去hūn股株（做khit-chiáh ê意思）」（周定邦、林裕凱2019a：192）；《李連生什細記》--lìn leh形容人lóng加減ē做錯ê時講「Sáⁿ人門邊無pùn-sò，內面eng-ia siáⁿ人無，仙來phah鼓有時錯，hai-io，老--ê，老--ê，lán kiáⁿ kah愛kai-kī boh，kiáⁿ kah愛tiòh好li i-i-i。」（周定邦、林裕凱2019b：30）；《李連生什細記》--lìn leh罵人chok大膽講「你to cheng-siⁿ禽獸a好大膽a，來goán tau káⁿ做têng-tâⁿ，ah chit聲拖chit聲罵，你leh cheng-siⁿ káⁿ chhēng無頭衫¹⁷。」（周定邦、林裕凱2019b：51）；Tī《劉庭英賣身》--lìn講「廷英公子歲十saⁿ，被奸所害入o樹林，可恨奸臣chiáⁿ大膽，害gún pē-kiáⁿ chhēng破衫a-a。」（周定邦、林裕凱2019b：65）來形容hō奸臣陷害ê心情；《劉庭英賣身》--lìn形容人無kàu chim-chiok判斷失覺察講「飽chhùi聽tiòh笑hah-hah，賢妻目chui看cheng-chha，我liáh做你gōa有phā，sek戲poáh lóh戲棚kha¹⁸。」（周定邦、林裕凱2019b：

¹⁷ 無頭衫：bô-thâu-saⁿ，被斬首後衣服上不見頭。

¹⁸ sek戲poáh lóh戲棚kha：sek-hi poáh lóh hi-piⁿ kha，熟練的演員，也有可能因為一時疏忽而跌到舞臺下去。

69) ; Tī《劉庭英賣身》chit phō有chit pha chok súi ê入聲tàu-kù講「M-káⁿ用手用kha lap, kha來ná lap chhùi ná cháp, 衫褲chhēng去a真lah-sap, 洗kah溪水濁káp o káp a, 溪水濁káp-káp li i-i-i。」(周定邦、林裕凱2019b: 83) ; 形容無四配, tī《劉庭英賣身》--lìn講「Lín cha-bó kiáⁿ叫大姊, 你iáh káⁿ beh siàu想i, nā照i講iáh有情理, 酒杯boeh án-chóaⁿ tháh湯匙i-i-i。」(周定邦、林裕凱2019b: 88) ; 《孝子大舜》lāi-té形容pàng-tiau講「放tiau放tng beh自盡, 不時目屎táp-táp tin a-a, chit遭nā我死bōe要緊, 放sat象--á siāng khó-lín ɔ, 後bú hōng看輕。」(周定邦、林裕凱2019b: 110) ; 《孝子大舜》--lìn mā有形容心情chok歡喜講「象兒théh藥開步走, saⁿ tiō nng跳kàu in tau, 問bú看boeh án-chóaⁿ泡, ai-io, 等待半暝á chiah來thāu e, 半暝á chiah來thāu a。」(周定邦、林裕凱2019b: 113) ; Tī《孝子大舜》--lìn, 大舜賑濟kap in老pē姚公、小妹Hôa-siú團圓liáu-āu, 後母koh想beh kā害, 象--á苦勸in老母講「象兒聽tiòh chiah kā i勸, 阿娘你心肝無想長, i是石頭lán鴨卵, 酒杯á是不比am缸o, 你tō想想khah長leh。」(周定邦、林裕凱2019b: 154) ; 形容時間teh過真緊, 歌á冊khah chiáp講「時間chhin-chhiūⁿ風sak箭」áh-sī「日月流轉數十年」, tī《雪梅教子(訓商輅)》lāi-té有一款形容時間過liáu真緊講「雪梅歡喜目khoⁿ紅, 歡喜tih哭想tiòh ang, 我君m̄知影半項, 輕á kiáⁿ--leh十四tang lo。」(周定邦、林裕凱2019b: 216)

4.5. 對「國語」ê giát用

Lán ùi呂柳仙唸歌作品hia灌音ê時間kā看, 伊tī戰後真活跳leh唸歌ê時, tú好是中國國民黨kō「國語」政策來打壓台灣人ê母語ê時chūn, chit-ê「國語」政策tiāⁿ-tiòh ē影響伊ê生活, 甚至影響伊si-kè thàn食, kā「國語」théh來giát用, 應該是伊一款真tú-hó ê反抗niā-niā, lán tī《青竹絲奇案》lāi-té, 吳舉人聽蕭Khiok-koaⁿ beh kap伊tàu, 呂柳仙唱講「吳舉人聽chit-ē見, 大歡喜, 笑笑講國語, 『Hâu』 tō是『Hâu』, 『Hâu』 tō是好, 好tō是『Hâu』, chhùi講『Hâu』, ná thim頭, 八月十二tēng-kui kàu, 來lín tau, 來赴食e-tàu。」(周定邦、林裕凱2019a: 12) Chit款kō giát用「國語」ê敘事手路, 來反抗中國國民黨ê語言壓霸, mā展現伊編歌á ê才情。

經過頂koân lán kā呂柳仙唸歌灌音作品pun-thiah liáu-āu, lóng總有ē-té

chia ê文學特色：(1) 伊罕leh唱「歌á頭」，(2) 伊有活跳跳ê敘事手路kap風格，展現夠額ê台語文學素養，(3) 伊有十足ka-nńg表現專業知識ê敘事能力，(4) 伊gâu設計kâng款ê劇情、運用kâng款ê語詞á h-sī角色，來標準化部份唸歌ê內容，展現kàu-kak ê敘事方式，(5) 伊gâu tèⁿ笑面、sim-sek、hàm-kó ê敘事手路，(6) 伊有用lé罵、chhoh-kàn-kiāu ê敘事方式來營造角色做對頭ê激烈手路，(7) 伊ē使用súi-khùi ê語詞、語句，hō唸歌koh-khah優美iù-lō，(8) 伊kō giát用「國語」ê敘事手路，來反抗中國國民黨ê語言壓霸。Khioh-khí án-ne，呂柳仙ê作品koh有使用風俗ê語詞áh-sī加入現代語詞ê手路，像tī《青竹絲奇案》lāi-té有講tiōh「巡he」（周定邦、林裕凱2019a：19）kap「……chēng chòh--日看新聞我知，chit-ê姓呂呂大順，正是七省巡按君，kin-á-jit ē來chia出巡，我chēng chòh--日tō看新聞，按君tāi-lín liam-piⁿ kàu……」（周定邦、林裕凱2019a：26）lāi-té用「看新聞」chit款現代語詞，hō時空錯亂，hō歌á聽tiōh koh-khah sim-sek。

5. 結論：呂柳仙唸歌灌音作品tī台語文學ê價值kap台語文化ê意義

呂柳仙sui-bóng是chit位傳統唸歌ê歌á sian，m̄-koh lán ùi伊ê唸歌灌音作品--lín，知影伊ê作品有真chē特色，ù hia ê特色lán thèng-hó講伊是chit位文學家、音樂家，koh-khah是台語文化ê國寶。

Tī語言tàuh-tàuh流失，文化kiōng-beh滅無ê年代，呂柳仙chia ê作品chiáⁿ-chò lán chok珍貴ê文化資產，第一，伊chia ê作品是lán復振台語文化真重要ê資源，lāi-té lán看ē tiōh唸歌藝術ê sui kap價值，是lán傳承唸歌藝術thèng-hó thèh來做教材ê資產；第二，tī復振台語kiáⁿ入教育體制ê時，tiáⁿ-tiōh需要koh-khah chē資源來編寫教材，呂柳仙chia ê作品，tō是hō lán ê後代了解台語文化siōng好ê教材；第三，台語復振需要培養khaⁿ chē ê文學家，來記錄lán ê土地ê歷史kap聲音，呂柳仙chia ê作品是siōng-kài chán ê文學肥底。

讀者回應

任何批評指教，歡迎email: apang.chiu@gmail.com，周定邦收。

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Analysis of the Word “Egg” in Russian Language and Culture - against Chinese Background

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Abstract

Language is the core of culture and thinking. It constructs the base of social order and cultural presentation. Through language people can express their emotions and communicate with each other in the activities. Language demonstrates not only the meanings of the words but also their interrelations and interaction with culture. Meanwhile, it reveals characteristics, world image and language and culture, lexicology, the language world vision, stereotype of national culture. Therefore, it is necessary to comprehend the culture of one nation in the process of language using. This project is dedicated to researching the vocabulary relating to “Festivals, food and customs”, which are the very basic and most important constituents of cultural concepts.

In this research paper, we will make efforts to clarify these words in Russian and Chinese languages in the aspects of meanings and origins. We also compare with cultural concepts. For examples: Russian word яйцо means male and female germ cells, but in Chinese word egg doesn't have the same meaning. Though different local customs between Russian and Taiwan, they're both used to express the situation of life and death.

The result of this research paper is provided with important references in the academic research on Russian-Chinese lexicology. It will offer the knowledge of difference of cultural concepts, comparison of different usages of vocabulary to those who study Russian-Chinese languages, culture and national conditions.

Keywords: egg(яйцо), language and culture, lexicology, language teaching

比較台灣、露西亞 (Russia) 「蛋」ê語言kap文化意涵

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摘要

文化是tāk-ê民族對特定環境ê適應能力kap適應成果ê總合，人類透過語言呈現出行為ê情感hām意義，kap人進行交流，講著語言，除了表示詞彙意義，koh有族群ê文化意涵。語言和文化ê關係交集顯示出語言個性、語言世界圖景kap民族文化定型，所以了解或者進行語言ê使用，mā需要具備hit-ê國家文化ê深層理解。

本論文主要比較「蛋 (я й ц о)」chit字tī台灣kap俄羅斯 (以下稱露西亞Russia) ê詞彙來源kap意義，mā分析tī文化當中ê差異性，tī意義方面，露西亞 (Russia) 文ê я й ц о 是公母兩性ê生澱細胞，華文tō m̄-sī án-ne 。Tī文化方面ê差異因為loca soah有所bô-kâng，m̄-koh mā lóng用來表示生、死ê情境。

本研究對台灣以及露西亞 (Russia) 詞彙學、語言文化研究有重要ê學術幫贊。對學習台灣以及露西亞 (Russia) 語言、文化和國情知識ê研究者，提供著認bat兩國文化概念、差異對比等等ê實質內容。

關鍵詞：卵 (я й ц о)、語言文化、詞彙意義、語言教學

1. 踏話頭

「民族文化」是kí各民族tī歷史發展過程當中，發展出具備民族特色ê文化，i包含tiòh物質文化和精神文化兩方面。以物質文化方面來看，lim-chiah、穿插、khia-ke、生產器具等等lóng是chit類；文字、文學、語言、科學、哲學、風俗習慣、年節、傳統、藝術、宗教，是精神文化方面ê部份。對一ê民族beh清楚ê了解、徹底ê掌握，ùi in歷史發展ê痕跡，tō ē-tàng看出民族依óa生存發展ê文化根基，mā因為án-ne，語言文化學ê範圍tiòh是研究物質文化和精神文化ê內涵。語言文化學是ùi原語言國情學基礎頂頭發展出來ê新學科，m̄-nā hām文化語言學tī理論淵源有所精差，而且有關研究對象kap範圍mā比文化語言學koh-khah闊。

語言kap文化ê互相關係問題tī 18世紀尾到19世紀初tō受tiòh學術界ê大量討論，歐洲文藝復興liáu後，德國哲學家赫爾德（Johann Gottfried von Herder）等學者tō提出語言kap人、語言kap人ê本能相關ê學術論述，chit-ê學術論述後來koh經過德國洪堡特（Wilhelm von Humboldt）發展做「語言世界觀」理論，這ê理論tī本質頂就ē-tàng看做是語言kap文化ê互相關係論。M̄-koh chiáⁿ-chò一門獨立ê理論系統iá h學科來號名，soah一直到20世紀60-70年代chiah實現，一直到tāⁿ語言文化學put-iⁿ 開花chhia-iāⁿ發展。露西亞（Russia）出名ê語言學家Воробьев、Карасик、Маслова、Красных等學者lóng ū針對語言文化學lòh定義：《Лингвокультурология- научная дисциплина синтезирующего типа, пограничная между науками, изучающими культуру, и филологией》（Воробьев 1997:32）；《...наука, возникшая на стыке лингвистики и культурологии и исследующая проявления культуры народа, которые отразились и закрепились в языке》（Маслова 2001:28）；學者В. И. Карасик則描述到《...дисциплина, изучающая проявление, отражение и фиксацию культуры в языке и дискурсе. Она непосредственно связана с изучением национальной картины мира, языкового сознания, особенностей ментально-лингвального комплекса》（Карасик 2001:12）。另外，露西亞（Russia）國情學ê學術tèng-ki學者之一科斯托馬羅夫（В.Г.Костомаров）tī 2000年發表ê論文當中，mā開始使用「語言文化學」ê學術語。Е. М. Верещагин和

В. Г. Костомаров提起，實際上使用文化國情學這ê學術語，就chhin-chhiūⁿ是語言文化學這ê學術語ê同義詞：「以lán ê觀點來看，語言國情學和語言文化學—tī認知領域內就chhan-chhiūⁿ是kâng-khoán ê領域ê sio-siāng學術語。」（Верещагин, Костомаров 2005:37），因為Е. М. Верещагин、В. Г. Костомаров mā是認為語言文化學研究ê範圍比語言國情學更加khui-khoah。

Tī中文研究這ê領域，戴昭銘先生認為：「文化語言學beh展現ê是語言ê文化本質，ài kā語言chiáⁿ-chò文化模式和文化符號來研究。I chū-chiau ê是kâng文化體制有關ê語言現象，m̄是語言所屬ê文化制度…i mā-tioh探討語言kap文化之間ê共現共變關係，bók-ték是以語言形式、結構和意義等等方面入手去發現其中ê民族文化內涵，是ùi文化變遷方面去chhiau-chhōe語言變化ê動因，m̄是以語言ê變化去印證文化變遷ê痕跡。」；「文化語言是語言學」，「是解釋性ê語言學」（戴昭銘，2003：34-39）。張公瑾kap丁石慶先生tī合寫ê《文化語言學教程》內ū講著，「文化語言學是一門研究語言ê文化性質和文化價值ê綜合性語言學科。文化性質是kí語言本身就是文化，是一種文化現象；文化價值是kí語言包含著豐富ê文化內容，是體現文化和認bat文化ê一種chu-sin系統。這ê學科雖然有chit-kóa-á邊緣特點，m̄-koh ùi理論到方法lóng是以語言做基本點，所以講是一ê語言學科。」（張公瑾、丁石慶 2004：12-13）。

運用語言做為溝通ê交流過程當中，詞彙ê選擇ē-sái講是siōng-kài重要ê根本，he是因為詞彙ê表達方式展現出bô-kâng典型ê語言活動特性。通常語言學習者學習外文ê情境當中，in可能ē因為bô了解詞彙ê使用特性和所提供ê隱性chu-sin，soah產生溝通交流上ê誤解，甚至ū可能造成koh-khah嚴重ê衝突後果。詞彙lōe-hâmê語意以及來源hoān-sèē-tàng對字典ê解釋當中理解，m̄-koh，除了語意，詞彙所包含ê文化概念、心智體等等（頭前論述）文化核心概念因素，才是真正可能造成溝通ê障礙因素。

本論文以台、露西亞 (Russia) 文「蛋- яйцо」單詞做研究對象，研究bók-ték有四點：（1）論述「蛋（яйцо）」ê詞彙意義；（2）「蛋（яйцо）」ê詞彙來源；（3）「蛋（яйцо）」ê文化論述；（4）對比「蛋（яйцо）」tī台、露西亞 (Russia) 民族傳統內文化意涵ê差異。

2. 「蛋」ê詞彙意義

頭起先，lán先ùì單詞詞彙角度來看，中文辭典資料內對「蛋」ê詞彙意義有下面幾種：

(1)

- ①鳥類或爬蟲類的卵。
- ②罵人或斥責的話，用以比喻人或動作。例：渾蛋、糊塗蛋、滾蛋。
(節錄自遠流中文大辭典)

(2)

- ①鳥類和爬蟲類所生帶有硬殼的卵，受精之後可孵出小動物。
- ②形狀像蛋的東西。
- ③斥責或罵人的話。用以比喻人或動作。
- ④中國南方沿海少數民族之一。同「蛋」(dan)。如：「胡夷蛋蠻」。宋史·卷三十一·高宗本紀八：「閏月丙午，罷廉州貢珠，縱蛋丁自便。」

(節錄自教育部《重編國語辭典修訂本》)

Ùì字典ê意義解釋來看，蛋ê第一ê詞彙意義，mā是一般大眾對「蛋」最基本ê認知-ùì鳥á類或者爬蟲類所生ê有tēng殼ê卵，因此「蛋」ê同義詞又koh稱呼「卵(lu ǎ n)」。根據「蛋」本身ê來源bô-kâng，「蛋」字ê前音節以鳥á類iá-h-sī爬蟲類ê名稱就ē-sái區別，chhin-chhiūⁿ：雞蛋、蛇蛋。Koh-chài-kóng，形狀tng-ko圓外型ê mih-kiāⁿ，mā ē-sái用「蛋」來形容，chhin-chhiūⁿ：臉蛋，山藥蛋(馬鈴薯ê別名)，考鴨蛋(比喻零分)。蛋ê詞彙意義當中mā ũ引用來表示罵人或者是責備ê動作，單音節「蛋」頭前加phì-siùⁿ人、反義ê形容詞，就變做是轉義罵人ê話，chhin-chhiūⁿ：渾蛋、笨蛋、糊塗蛋、搗蛋。tī康熙辭典當中同「蛋」字代表南方沿海ê少數民族，早前ê舊式用法。

露西亞(Russia)文辭典資料當中對「蛋」ê詞彙意義有下kha幾項：

(A)

- ① Это заключённые в скорлупу белок и желток, из которых развевается зародыш птиц, пресмыкающихся и клоачных.
蛋是 kī 包有卵清 kap 卵仁, ùi 卵清和卵仁 pū 鳥 a 類、爬蟲類 kap 泄殖腔 ê 胚胎。
- ② Это предмет овальной формы.
蛋 (形) 是 kī tng-ko 圓 ê mih-kiāⁿ。
- ③ Зародыш личинки насекомых, червей и т. п. в виде небольшой, обычно овальной формы крупинки называется яйцом.
Thâng-thōa、蠕蟲等幼蟲 ê 胚胎外形, 通常是細 ê、tng-ko 圓形狀, 稱呼叫蛋 (卵)。
- ④ Это женская половая клетка животных и растений.
(яйцеклетка)
指動植物 ê 母性細胞 (卵細胞)。
(節錄自 Словарь современного русского литературного языка в 17 томах (БАС), 大俄俄十七冊標準語辭典)

(B)

- ① Женская половая клетка человека, животных и растений, из которой развивается новый организм в результате оплодотворения или путем партеногенеза.
人、動物和植物 ê 母性細胞, 發展做受精或單性生 thòⁿ。
- ② Женская половая клетка птиц, черепах и некоторых других яйцеродных животных со всеми одевающими ее оболочками (желтка, белка и скорлупы) овальной формы (употребляется как пищевой продукт).
帶 ū tng-ko 圓型外殼 (蛋黃、蛋白、殼) ê 鳥 a 類、龜以及其他種類母性生 thòⁿ 細胞卵 (ē-sái 用作食物)。
- ③ Предмет, имеющий подобную овальную форму.
帶有 tng-ko 圓形狀 ê 物體。

④ Зародыш личинки насекомых, червей и т. п. в виде небольшой, обычно овальной формы крупинки.

Thâng-thōa、蠕蟲等幼蟲ê胚胎外形，通常是細ê、tńg-ko圓形狀。

(節錄自Словарь русского языка в четырех томах(МАС)，小俄俄四冊辭典)

(B)

Это просторечное название парного мужского органа, вырабатывающего мужские половые клетки — сперматозоиды. (яичко)

俗語指稱製造母性生滋細胞—精子ê男性成對器官(睪丸)。

(節錄自Толковый словарь русского языка под редакцией Д. В. Дмитриева, 德密特里耶夫俄俄字典)

БАС及МАС俄俄辭典針對「蛋」一詞ê第一ê意義解釋基本上kap中文解釋義差不多，lóng是代表動物帶有tēng殼ê生thòan細胞卵，В. В. Колесов所寫ê《Словарь русской ментальности》內面寫「...яйцо- соединение белка и желтка в известковой оболочке как зародыш новой жизни...」，由此證明露西亞(Russia)人對「蛋」ê心理認知kap中文mā是一致性。第二ê解釋義—“tńg-ko圓外型”—這ê解釋義mā和中文解釋義bô sían cheng-chha。然而，俄俄辭典和中文辭典互相對比會發現tióh有兩ê差異；第一，Толковый словарь русского языка Дмитриева最後一個яйцо ê露西亞(Russia)文釋義當中有特別提起я и ц о是男性製造精子ê生thòan器官-睪丸，tī中文字典當中並bô直接ka「蛋」這ê詞收錄lòh字典來指稱「睪丸」，kan-ta有口語用法ū用「蛋」來形容男性器官，chhin-chhiūn: 男人蛋蛋被夾，痛到歪腰(蘋果日報，2018.08)。第二，值得注意ê só-chāi是「蛋」和「яйцо」雖然lóng用來指母性生thòan細胞卵，不而過，ài特別強調母性生thòan細胞卵，中文語言系統tō必須要用「卵」，m-sī「蛋」，舉例來講：「……李茂盛說，國人晚婚、晚孕比率越來越高，女性超過34歲，卵子染色體異常機率為二到三成，若

超過40歲，異常機率超過六成，卵子品質也較差……」（聯合新聞網-生活專欄，2015.08.26）。由此證明，露西亞 (Russia) 文「яйцо」就是同時有男性「睪丸」kap 女性「卵」ê 意義，這kap 中文「蛋」需要區分做男性「蛋」（睪丸—口語用法）和女性「卵」是bô-sio-kāng。

Chiap-sòa 進行「蛋、яйцо」ê 台灣、露西亞 (Russia) 文詞彙來源說明；「蛋」tī 說文解字內bô 這字，kan-na ũ 「卵」。說文解字ê 「卵」：凡物無乳者卵生。象形。凡卵之屬皆从卵。盧管切。凡物無乳者卵生，鳥卵中黃爲陰，外白爲陽。魂魄相待也。描述卵是 ùi 外面卵清和內底卵仁所組成ê。



露西亞 (Russia) 辭源學字典 (Семенов А.В.) 對「яйцо」一詞ê 描寫：

Старославянское – анце.

В русском языке слово «яйцо» известно с XIV в.

Старославянское слово образовано от общеславянского корня jaј, который, по мнению исследователей, имеет индоевропейское происхождение. Йотация (то есть звук j перед гласной) возникла на общеславянской почве.

В современном русском языке слово достаточно распространено и имеет два значения:

- ① Заключенные в твердую оболочку овальной формы зародыши птиц, пресмыкающихся и яйцекладущих млекопитающих;
- ② Женская половая клетка.

古斯拉夫文- анце；

露西亞 (Russia) 語ê「яйцо」ù十四世紀開始hō人sék-sāi。古斯拉夫字詞「яйцо」ù斯拉夫語詞根jaј構成，以研究人員ê觀點來看，起源是ù印歐語系。tī共同斯拉夫語ê腐蝕中產生元音（「j」tī母音ê頭前）。

「яйцо」tī現代露西亞 (Russia) 文當中tiāⁿ-tiāⁿ看著i有兩層意思：

意思一：鳥á類、爬蟲動物和卵生哺乳動物ê胚胎包tī teng殼內底；

意思二：母性卵細胞。

Ù辭源學ê來源ē-tàng印證和前文提出ê辭義觀點是sio-kāng- -ê，中文是先有「卵」字詞才有「蛋」字詞，露西亞 (Russia) 文「яйцо」是ù古斯拉夫發展出來- ê。

這部份beh探討語言kap文化ê現象。語言kap文化是chiāⁿ-lih 密切 ê關係，語言是文化ê底蒂，文化是建國ê根基，ù文化ê顯現當中，lán ē-tàng看tiòh人類生活ê tàp-táp-tih-tih和智慧。文化對語言ê影響，siōng-kài明顯ê就是表現tī辭彙方面，當tng-tang人 tú-tiòh需要用語言來描述客觀ê事物，就ê創造各種名詞，詳細分辨I ê現象。本研究就文化ê部份，論述台灣、露西亞 (Russia) 民族對「蛋-яйцо」ê文化概念。

Thâu-khí-seng，透過傳統風俗、慣習、禁忌、傳統等等文化特色，分析中文詞彙「蛋」有下面幾種文化意涵：

- (1) 圓滿、豐富kap重生 (紅蛋- красное яйцо)

台灣傳統風俗tī gín-á出世滿月ê時，會kā卵ê外殼染紅花bí，一般講hēng

紅卵 (красное яйцо)。紅蛋 hōng-tàn：正確名稱應該是ài叫作『紅喜蛋』，tī 台灣民俗當中ê紅卵，出現tī tâⁿ出世ê紅嬰á滿月ê時chūn。就是kā一般ê雞卵外殼染做紅色ê卵（有一說是使用大紅花（朱槿花）做紅色染料），又koh叫喜蛋。紅色tī中國文化當中表示吉祥喜慶，卵因為圓圓ê外型象徵圓滿，『卵生雞，雞生卵』mā代表tiòh代代傳ê吉祥，隱喻著seⁿ-thòⁿ、圓滿、豐富 kap 再生ê象徵意義，其中原始ê象徵是生命開始和生活圓滿。Tng-tang厝內有生cha-po' gín-á，tī滿月ê時，ē pun-tiuⁿ送親情朋友雞腿和紅卵，象徵「seⁿ-thòⁿ、濟kiáⁿ chē孫」ê意思。

(2) 祭拜用ê供品 (腳尾飯-рис с яйцом и палочками у ног покойника)

腳尾飯ê風俗起源tī明朝時代，根據傳說，有一ê死刑犯ê家後，為tiò h beh見ang-sài一面，chah一碗飯和一粒鴨蛋，koh準備一雙ti趕去刑場，beh hō i食。真可惜，chiáⁿ bô-tú-hó，tng-tang khan-chhiú到刑場，ang-sài已經hông行刑ah，tī處刑現場koh bô香爐通祭拜，ko'-put-jī-chiong tō用飯碗做香爐，tī做香，tī過往ê ang-sài腳尾拜，年久月深漸漸ū拜腳尾飯ê風俗。「腳尾飯」，按《台灣舊慣習俗信仰》冊內所論述，就是人tī斷氣liáu-āu ê choân拜儀式，民間叫法是「腳尾飯」，mā叫做「腳後飯」。

鈴木清一郎《台灣舊慣習俗信仰》云：

「當病人已經嚥氣以後，就要在他的腳後供一碗飯，飯上插兩隻竹筷子，中央再放一個煮熟的鴨蛋，這就是「腳尾飯」。

徐福全在《台灣民間傳統喪葬儀節研究》提到：

「腳尾飯僅一飯一卵一雙箸，今幾為全省閩籍通制。」(49-51頁)

楊士賢《慎終追遠-圖說台灣喪禮》一文寫道：

「……孝眷校怕亡者與冥途挨餓，所以另備腳尾飯於屍前，供亡者趕路食充飢之用。」(18頁)

Tī台灣ê喪葬文化當中只要講著喪禮就會想tiòh煮熟ê「蛋」，代表著不詳ê意思。

(3) 死亡ê替代性說法：到（去）蘇州賣鴨蛋 (продать утинные яйца в город Сучжоу)

台灣ê俗諺語用來形容一ê人過身ah,會用【去蘇州賣鴨蛋】，對這句俗諺語ê解釋坊間有真chē講法流傳，中國文化一向來無kah-i在生ê時chūn講著死亡，感覺這ê話題ēsoe，所以chiah kā死亡叫做「老去」、「tng- -khi」、「年老百歲」，lóng是kā對死亡 ê kiaⁿ-hiāⁿ避開，用較間接 ê方式描述可怕ê死亡。mā有 chit-kóa-á死亡ê代替性講法，是一種處理死者ê過程，其中一種講法「去蘇州賣鴨蛋」就是án-ne產生ê。另外一種講法是中國人chiáp講一句話「上有天堂、下有蘇杭」ê諺語，蘇杭（蘇州、杭州）自古以來就是人文ê só-chāi，當地風景可稱是頭等世界園林，蘇州是人人向望ê só-chāi，m̄-koh tī古早時代，若想beh去一chōa蘇州，可比是登天較困難，bô-tek-khak因為án-ne ê夢想，tī死liáu後ē-tàng自由自在去世外桃園ê só-chāi。雖然象徵意義是鴨蛋，m̄-koh「蛋」mā描述象徵死亡ê圖樣，tī chia kā死亡替代講法列入去「蛋」ê重要文化意涵之一。

(4) 零分，無得半項（零分稱做鴨蛋- нуль, называет утиное яйцо）

學生考試了提著考卷成績是零分ê sí-chūn，iah是績效有用數據來量卻bô分數ê sí-chūn，lán通常稱hō做「鴨蛋」。是án-chóaⁿ beh用「鴨蛋」來替代零分ê分數抑結果？根據所調查ê資料來看，以象形來看，數字「0」生做成一粒卵，提著考卷頂面寫零分ê sí-chūn，學生第一ê反應就是「啊..」hoah一聲ê反應，另外有一說中文「啊」ê發音kap台語ê鴨(ah)發音真接近，考卷頂ê數字「0」類似卵ê tng-ko圓形狀，ah(發音)加上蛋(外型)，tō án-ne產生「鴨蛋」這ê詞來代表零分。零ê辭義是"數ê空位，mā指比所有正數khah細ê數量，比所有所有負數ê khah大ê數量"，也就是siáⁿ-mih lóng無。

「……考生在國文作文表現較去年好，有六人拿下最高分；英文作文則稍弱，逾萬人抱鴨蛋……」（自由時報-生活2015.02），親像mō'h「鴨蛋」chit-ê例。

(5) 罵人ê話語（王八蛋- яйцо черепаха. Переходное значение: мерзавец, проходимец）

「王八蛋」chit-ê詞 tī中文歸類tī屬於罵人ê話語，是固定詞組，「王八蛋」就是王八ê延伸，就是「龜蛋」。根據《新五代史·前蜀世家》ê記載，「王八」指ê是五代十國前蜀主王建。王建少年時是一ê beh chiáh m̄ thó-thàn

ê 人，專門偷牽驢á、thài牛、販賣走私鹽，因為tī兄弟姊妹當中王建排第八-ê，所以chng-thâu ê人lóng叫i「賊王八」。另外一種講法是「王八」即「忘八」，指稱bē-ki-tit“禮義廉恥孝悌忠信”八種品德ê人。以上兩種講法，雖然lóng-ū tām-pòh-á道理，tī chia所指稱ê「王八」，並m̄是民間所禁忌ê「王八」。

民間所禁忌ê「王八」指稱ê就是龜。因為「王八」是民間流傳俗稱龜ê，透過閱讀《史記·龜策傳》就明白liáu-kái ah。西漢史學家褚少孫增補ê《龜策傳》當中，作者根據遠古時代三王、五帝以「神龜」和著草蓍筮ê傳說，kā「神龜」分做八種，每一種神龜lóng有一ê名稱，第八種名「王龜」，bóe-liu tō kā列tī第八位ê「王龜」簡稱做「王八」。年久月深，「王八」soah成做了烏ê另外一種名，世間人mā sù-siōng kā龜kap「王八」khng chò-hóe連用。既然龜俗稱「王八」，因為世間人禁忌稱呼“烏龜”mā就禁忌稱呼「王八」。流傳至taⁿ，根據語言ê用法，單音節名詞「蛋」ê頭前增加負面、phì-siūⁿê形容詞，就變做hiān-chú-sī罵人ê詞語。chhin-chhiūⁿ：「王八蛋」、「蠢蛋」等等。

3. 「蛋」ê文化意涵

露西亞 (Russia) ê文化內面宗教kap神話佔真大ê層次，斯拉夫民族改信基督教以前，in所信奉ê就是斯拉夫神話ê神明。M̄-koh，古早神話ê部份是通過民間口語傳說、口頭詩歌和民俗節日thǎng保存到taⁿ。研究「яйцо」所khng藏ê文化意涵會發現tiòh kap斯拉夫神話有密切ê關係，tī塑造天地hit當時「яйцо」mā是重要ê宗教象徵之一，下面是露西亞 (Russia) 文詞彙「蛋」有下kha幾種文化意涵：

(1) 世界構成ê象徵 (生命的起源-происхождение жизни) 。

對宇宙ê生成，tī chē-chē ê西方神話tang中kā蛋做世界構成ê象徵：ùi「世界卵」(мировое яйцо)seⁿ-thòⁿ tiòh全世界，天是世界卵ê頂koân，地是下一部份，日頭是nng-jîn ê象徵，chhin-chhiūⁿ下面神話百科內所講--ê：

「...Во многих мифопоэтических традициях известен образ мирового яйца, из которого возникает вселенная или

некая персонифицированная творческая сила: бог-творец, культурный герой-демиург, иногда - род людской... Чаще всего встречаются мотивы происхождения из верхней и нижней половинок Яйца (или из яйцеобразной хаотической массы) неба и земли или солнца (из желтка); во многих случаях Яйцо мировое описывается как золотое, иногда ему присущи и другие атрибуты солнца. Согласно ведийской космогонии, из мирового яйца-золотого зародыша...」

「...В ряде случаев с темой раскалываемого яйца связан бог с функциями громовержца или его отец...」

Tī某場合談論著kap 卵相關ê議題，通常lóng kap雷神以及I ê lāu-pē有關係。這就是卵kap神祇有結合ê關聯。

「...Космогоническая функция мирового яйца соотносится с важной ролью яиц в ритуалах плодородия...」

世界卵ê宇宙起源論其中「蛋」扮演ê就是代表生育儀式ê角色，也就是講，傳統方面卵是生育和重生ê象徵。《Словарь русской ментальности》內底mā有講著Яйцо, как метафора солнца и молнии, принимается в мифологии за символ весеннего возрождения природы, за источник её творческих сил(А. Н. Афанасьев).卵就chhin-chhiūⁿ是日頭 kap sih-nah ê隱喻，tī神話當中i-óa tī春天大自然重生ê象徵，kui屬tī創作語料ê來源。

(2) 死亡ê象徵 (金蛋-золотое яйцо)

古露西亞 (Russia) 人ê概念金卵即是代表死亡ê象徵，民間傳說認為年歲老老老ê時chūn會提tiòh金卵，hit-ê時chūn就是告知in死亡時間漸漸接近ah。因此若提tiòh金卵ê人ē-tàng kā 卵損破，就代表ē-sái繼續活落去。Siat-sú kan-ta是一般ê雞卵，án-ne就代表新生命ê象徵。露西亞 (Russia) ê gín-á古«不死ê奸詐瘦老頭» («Кощей Бессмертный») 就有講著死亡藏tī金卵內ê故事劇節。節錄如下：

— Где же у тебя смерть, Кош Бессмертный?

— У меня смерть, — говорит он, — в таком-то месте; там стоит дуб, под дубом ящик, в ящике заяц, в зайце утка, в утке яйцо, в яйце моя смерть...

(«Кощей Бессмертный»)

你的死亡在哪裡，不死的奸詐瘦老頭
我的死亡，-他說道，-就在那個地方；
那裏有棵橡樹，在橡樹下有個盒子，
有隻兔子在盒裡，有隻鴨在兔子裡，
有顆蛋在鴨子裡，而我的死亡就是那蛋裡……

俄羅斯出名ê傳統民間故事«花斑雞» («Курочка Ряба») 講到ê金蛋ê象
徵意涵：死亡kap愛 (幸福)。

Жили-были дед да баба. И была у них Курочка Ряба.

Снесла курочка яичко, да не простое - золотое.

Дед бил, бил - не разбил.

Баба била, била - не разбила.

А мышка бежала, хвостиком махнула, яичко упало и разбилось.

Плачет дед, плачет баба и говорит им Курочка Ряба:

- Не плачь, дед, не плачь, баба: снесу вам новое яичко не золотое, а простое!

(«Курочка Ряба»)

很久很久以前有位爺爺和奶奶。他們有一隻花斑雞

花毛雞下了顆蛋，一顆與眾不同的蛋-金色的

爺爺敲阿敲-敲不破

奶奶敲阿敲-也沒敲破

小老鼠跑了過來，尾巴一揮，蛋掉了下去並打破了

爺爺哭了，奶奶哭了，花斑雞就跟他們說：

爺爺別哭，奶奶別哭：我下一個新的蛋給您們，不是金的，純的！

透過第一kap第二ê文化意涵ê分析ê-tàng 得tiòh論證，生命ê起源或是結
束，「卵」一詞tī斯拉夫文化當中帶有生死輪迴，生死一體兩面ê意涵，這

點kap中國文化有相kângê概念，只是以無kâng ê形式tī各自ê文化當中展現。

(3) 復活節ê象徵（復活節彩蛋- Пасхальное яйцо）

Tī基督教復活節彩卵象徵著基督ê血（紅色）kap復活，復活節彩卵（Пасхальное яйцо）源頭是ù聖瑪莉瑪德蓮（Святая Мария Магдалина）獻hō羅馬皇帝提比略ê雞卵tùi白色轉做紅色ê故事。Святая равноапостольная мироносица Мария Магдалина. Дни памяти: Апрель 9, Май 4, Июль 22寫到：

「...По Преданию, она принесла ему красное яйцо как символ Воскресения, символ новой жизни со словами: "Христос Воскрес!"...」

……根據傳說，她給了他象徵復活的紅色彩蛋，象徵新生命的詞語：耶穌復活了！……

因為復活節來臨ê時嘛是大地活起來、生命更新ê時，所以彩卵閣加一層性命開始、性命誕生、春天來臨ê意涵，比phēng天地萬象，所擺彩卵ê色彩就ke真豐富。Tī復活節ê時斯拉夫ê傳統會kā卵畫kah五花十色，囡仔會提彩卵耍，啥人ê彩卵lin落去下去ê時拚著對方ê彩卵，就贏啊，會使kā對方ê彩卵紮走。

(4) 中俄語言、文化層面ê差異點

根據頂面研究分析ê結果，q chai-iaⁿ 無kâng ê文化iu-goân存有共同ê類似ê só-chāi, m̄-koh mā 有完全無 sio-siāng ê特點，以「蛋-яйцо」單詞作比較，下面簡要歸納出中俄語言、文化層面ê差異點，koh-khah幼路分做「完全符合」、「部分符合」kap「完全不符合」等三部分：

①完全符合：

-ù字典ê解釋義當中有相kâng ê 解釋：動、植物ê母性細胞，包有nng-jîn、nng-chheng kap tēng殼。

-是有tng-ko圓形外型ê物體。

-可同指男性ê生殖器官（睪丸）。

- tī 中國文化當中有 tāⁿ 出世 ê eⁿ-á 需要贈送紅卵 hō 親 chiâⁿ 朋友，紅卵象徵 tiòh 性命起源和代代 seⁿ-thòàⁿ ê 涵義；講著露西亞 (Russia) ê 復活節傳統當中，利用紅卵象徵耶穌復活，重生。

② 部份符合：

- 中國文化因為民眾禁忌講著死亡，因此用「鴨蛋」一詞取代死亡 ê 用法，chhin-chhiūⁿ：去蘇州賣鴨卵；露西亞 (Russia) 文化則是以「金卵」來告知死亡時間 ê 意涵，只要提 tiòh 「金卵」就代表死亡 óa ah；兩者皆隱喻 tiòh 死亡 ê 意義。

- 「金卵」tī 露西亞 (Russia) gín-á 古當中，代表 tiòh 平常時 á oh 提 tiòh ê 貴重 mih-kiâⁿ，若 ē-tàng 提 tiòh 就代表 tiòh chiaⁿ 幸運，也引申出得 tiòh 金卵 mā-sī tit-beh 得 tiòh 愛 kap 幸福 ê 涵義。

③ 完全無符合：

- 人死亡 liáu 後，tī 中國 ê 風俗認為 beh hō 往生者 tī 前往西方極樂世界進前食飽才 ē-sái 順利上路，tī 腳指頭 á 頭前一定會囿一碗白飯、卵 kap tī，而且必須要是煮熟 sáh 卵，tī chia 「卵」是祭拜 ê 供品；露西亞 (Russia) 國傳統風俗無這種講法。

- 卵 ê 外型類似數字 ê 「0」，學生考試完全 lóng 寫 m-tiòh 或是 beh 形容績效無成果 ê sí-chūn 就會提 tiòh 零分，稱 hō 做「抱蛋」或者 moh 「鴨蛋」。露西亞 (Russia) ê 考試以五分制，tī 小學級數上差就是一分 (единица)，bē 有提零分 ê 成績，沒無類似零分 = 「抱蛋」ê 概念。

- 中文語言系統當中形容詞 + 「蛋」ê 詞組，若是形容詞為 phì-siùⁿ，則原本有「蛋」ê 意義會轉義成做用來形容罵人、khau-sé 人 ê 詞組意義（壞蛋、王八蛋）；露西亞 (Russia) 文當中無 chit-khoán ê 語言用法。

- 露西亞 (Russia) 文 ê 「я й ц о」ē-tàng 代表女性 ê seⁿ-thòàⁿ 卵，中文 kāng-khoán ê 意思是「卵」毋是「蛋」。

- 露西亞 (Russia) 文彩蛋（早前是紅蛋）用 tī 宗教節日-復活節，是象徵復活、再生；中國文化當中無 tī 宗教節日當中用「蛋」來慶祝 ê 傳統，kan-ta tī 喪 ê 時 chūn 才看會 tiòh，當作供品。

圖表1. 中、露西亞 (Russia) 文語言及文化ê差異分析

語言 語言及文化涵義	中文-蛋	露西亞 (Russia) 文- яйцо
完全符合	1. 鳥á類或爬蟲類ê卵 2. 有tîng-ko圓外型ê tēng殼 3. (口語) 可指男性性器官 4. 帶有象徵生命起源和 重生ê意義 (紅卵)	1. 動植物ê 母細胞 2. 有tîng-ko圓外殼ê物體 3. 為男性ê性器官 4. 生命的起源 5. 重生意義 (紅卵、彩蛋)
部分符合	1. 具有死亡ê意義 (去蘇州 賣鴨卵)	1. 帶有死亡ê涵義 (金蛋) 2. 象徵愛抑是幸福
完全無符合	1. 祭拜用ê供品 2. 含有無半項, 零分ê意思 3. 引申帶有罵人ê意思	1. 可指女性ê生thòan ⁿ 卵 2. 復活節ê象徵之一

4. 結論

語言kap文化tī形成ê過程當中經歷tiòh長時間ê liáp-chek, 經過數pái ê舊換新了後, 保留lòh來ê就是現在人類所具備ê知識、認知。M管是語言iah是文化, lán lóng bó可能完全理解或者是bó使用錯誤ê狀況, 因為 án-ne對語言ê初學者iah是非母語者需要tī學習語言ê同時, mā學習tiòh文化, tī leh探討文化ê時chūn, 運用精確ê語言呈現。最後, 本篇論文研究中俄「蛋-яйцо」ê詞彙意義kap文化差異, 研究成果對中俄語言抑是文化呈現出chiâu-kâng、部份kâng、mā有完全無kâng ê觀點, ñg-bāng這份研究分析ê-tàng提供hō語言iah是文化研究者、第二外語學習者做學習參考。

讀者回應

任何批評指教, 歡迎email: zoa_y@yahoo.com, 吳淑華收。

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Hàn-hák-ka Pit-hā ê Bùn-hòa Sû-lūi Hoan-ék: Bùn-hoat Hoan-ék-hoat Chài Thàm-thó

Oán-iông ÔNG

Kok-lip Chheng-hòa Tāi-hák Eng-gí Kàu-iók Tiong-sim

Tiah-iàu

Hôa-gú-bùn kàu-hák kang-chok-chiá piáu-sī hák-seng lí-kái ah-sī hoan-ék bûn-hòa sū-lūi ē ū siong-tong thêng-tō ê khùn-lân, hôa-gú hák-sip-chiá tú-tiōh ê khùn-lân m̄-nā in-ūi in sú-iōng ê bó-gí kap hàn-gú ê chha-piát, iáu-ū hôa-gú gú-hē lai-té bô-kâng ê bûn-hòa. Pún-gián-kiù thàm-thó hôa-gú gú-hē bûn-hák eng-bûn pán-pún tong-tiong bûn-hòa sū-lūi ê hoan-ék, kâng-sī-kan thêh 葛浩文 (Howard Goldblatt) 《玫瑰玫瑰我愛你》 (*Rose, Rose I Love You*) kap 白睿文 (Michael Berry) 《長恨歌》 (*The Song of Everlasteng Sorrow: A Novel of Shanghai*) n̄ng ê hoan-ék pán-pún chō lē, thàm-thó: 1. Ēk-chiá hoan-ék chhek-liók hām in hák-sip hôa-gú keng-giām ê koan-hē, 2. Bûn-hoat hoan-ék hoat ê hoat-tián kap siu-chèng, 3. Hôa-gú gú-hē bûn-hák hoan-ék tòng-chòe “tèk-sū bók-tèk hôa-gú hák-sip” (Chinese for Specific Purposes) léng-hèk ê chit-pō-hūn. Pún gián-kiù thê-chhut sú-iōng bûn-hoat hoan-ék hoat ê kàu-hák eng-kai tiōng-sī koan-chhat kap thó-lūn put-khó hoan-ék sèng (untranslatability), hoat-tián hāⁿ-kè bô-kâng bûn-hòa kai-sò^a ê hôa-gú kàu-hák koan-tiám.

Koan-kiān-sū: tèk-sū bók-tèk hôa-gú hák-sip, hôa-gú gú-hē bûn-hák, bûn-hòa sū-lūi,
bûn-hòa hoan-ék hoat, put-khó hoan-ék sèng

Translating Cultural Words in Sinophone Literature: Grammar-Translation Method Revisited

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Abstract

According to several studies on Chinese language teaching, Chinese learners have difficulty in understanding and translating cultural words due to differences between their native languages and Chinese. Moreover, they have to deal with cultural differences from the Sinophone perspective. This study examines the translation of cultural words in Howard Goldblatt's English translation of Chen-Ho Wang's *Rose, Rose, I Love You*, and Michael Berry's English translation of Anyi Wang's *The Song of Everlasting Sorrow: A Novel of Shanghai*. By extension, it explores the connection between the translators' learning experience and translation strategies; a modified Grammar-Translation Method (GTM); and the translation of Sinophone literature as a subject in Chinese for Specific Purposes (CSP). The author argues that untranslatability plays a pivotal role in developing a cross-cultural perspective. The results can be used to reconsider the teaching of Chinese.

Keywords: Chinese for specific purposes, sinophone literature, cultural words,
grammar-translation method, untranslatability

1. Introduction

According to Shu-mei Shih (2012: 9), the definition of “Sinophone” transformed from “Chinese-speaking” to “polyphonic.” Learning Chinese is no longer limited strictly to Mainland China. Instead, Chinese learners are likely to learn and use this language in other Chinese-speaking countries. For example, Howard Goldblatt, the translator of Chen-Ho Wang’s *Rose, Rose, I Love You*, took courses on Chinese in the Mandarin Training Center at National Taiwan Normal University, Taiwan. Michael Berry, who translated Anyi Wang’s *The Song of Everlasting Sorrow: A Novel of Shanghai*, received a subsidy for studying in Taiwan. His instructor of contemporary Chinese literature is David Der-wei Wang is from Taiwan. They have to deal with cultural differences from the Sinophone perspective. The author argues that untranslatability plays a pivotal role in their works of English translations.

2. Literature Review

The literature review will focus on three topics to assess translators in the field of Chinese for Specific Purposes (CSP), GTM, and cultural words.

2.1. Chinese for Specific Purposes (CSP)

“Chinese for Specific Purposes” is an emerging field of Chinese as a second language. Relatively few topics have been explored thus far. According to Tao and Chen (2019:v), “CSP has been dominated by interest in a few subject areas (or professions), especially business, science and technology, and Chinese medicine.” The number of Chinese learners has been increasing; therefore, CSP’s needs are driven by a variety of subject areas (Shu 2016:167-168), including business Chinese, tourism Chinese, law Chinese, classical and modern literature, Chinese films, Chinese festivals, religion, philosophical thoughts and life, practice, and pragmatism. Shu (2016:168) determined that, “unlike the integrated teaching method engaging language skills or communication, CSP requires more

concerns about students' learning needs, professional area and its culture, and language register.”

However, translation is seldom mentioned, even ignored, in CSP. For example, Guan (2012:6) observed that “translation has been criticized for being impractical and quasi-decoding rote drill in terms of teaching effectiveness.” On the other hand, Guan argued that business Chinese provides learners with a language tool and specific purpose, for example the performance of frequent translations during one's career.

In addition to the needs of the profession, CSP is a culture-oriented field. Lee and Chen (2014:64) suggested that “any separation between language and culture in a language study program may not be a right practice.” For instance, local people use many idioms and proverbs in the context of business; therefore, learning business culture through the Chinese language may be beneficial for professionals. This argument is based on an intercultural approach toward translation.

The discussion above indicates that intercultural experiences are crucial for translation. This study argues that, like business Chinese, translating Sinophone literature is essential for translation in the field of CSP.

2.2. Grammar-Translation Method and its Modified Forms

GTM was once called “Classical Method” (Larsen-Freeman and Anderson 2016:6), because it was used to teach Latin and Greek. It was derived from a German scholarship (Richards and Rodgers 1990:6). According to Richards and Rodgers (1990:6), GTM was known as the “Prussian Method” in the United States. It originated from Yale University (Wang 2020) and its influence has grown since the 1940s. GTM—a step-by-step and systematic approach—has been used to vocationally train translators who translate Chinese literature into English.

There are three fundamental features of GTM: 1. The purpose of learning a foreign language is to read the literature (Larsen-Freeman and Anderson

2016:11-22; Richards and Rodgers 1990:6); 2. Students study the target language with their native language (Larsen-Freeman and Anderson 2016: 11-22; Richards and Rodgers 1990: 7); 3. Teachers tend to focus on accuracy and correct students' errors by providing the correct answers (Larsen-Freeman and Anderson 2016:11-22; Richards and Rodgers 1990:6-7).

Richards and Rodgers (1990:7) pointed out that a modified form of GTM has developed in some countries. For example, Jin and Cortazzi (2011:558-9) argued that GTM is frequently used in developing countries to compensate for insufficient learning resources and slow economy.

One feature of the modified forms of GTM is the inclusion of four skills in a language class. Although reading and writing are regarded as the skills when GTM is applied, contrary to popular myth, four skills are actually integrated into a language class. Dew (1994:37) conducted research with the students at the Inter-University Program in Taipei and found that their reading improved after they completed intensive advanced oral-aural courses. Furthermore, Ke (1994:6) suggested that translating is a synthesizing practice that combines the four skills. Hence, translation is not only the fifth skill, but also an opportunity for students to develop the four skills.

Further, a possible modified form of GTM could be one that equally emphasizes on students' native language and foreign language. Liao (2005:273-274) revealed that many language teachers do not prefer translation as a learning approach for students due to first language interference. However, he argued that the process of translation includes both understanding the Target Text and reorganizing it using the Source Language. Therefore, it is an effective way of cultivating students' sense of learning a foreign language.

As Wang (2020:85) implied, GTM is not only regarded as an approach to teaching Chinese as a second language (TCSL), but also a demonstration of the "persistent" and "traditional" method for Chinese language-learning culture. In other words, GTM itself is a cultural exemplar embodying Chinese learners' process while studying Chinese language and literature, including the

explanation of grammar rules, creation of a vocabulary list for bilingual words, and translation.

In this study, the author includes the concept of “untranslatability” to GTM to examine the difficulties that advanced Chinese learners would encounter during the process of translating Sinophone literature into English.

2.3. Translating Cultural Words

According to Wang (2020:85), Sinology substantially influences GTM. Hence, the following two types of tasks are associated with using GTM in class: translating classical texts into modern texts and translating Chinese into the learners’ native language. This study focuses on the latter because it is an inevitable and necessary skill for translators of Sinophone literature.

However, Fang (2011:59) reported that over 95% of advanced Chinese learners have difficulty with cultural vocabulary and context. Using *Learning English from Uncle Lee: Page 21* as the textbook, she asked the students to try “back-translation.” According to Shuttleworth and Cowie (2004:14–15), back-translation refers to “a process in which a text which has been translated into a given language is retranslated into SL.” As mentioned above, Fang (2011:64) indicated that instructors of foreign languages do not support GTM due to first language interference. She suggested that instructors should distinguish between “translation teaching” and “teaching translation,” which is a measure for teaching a foreign language. It plays a role in facilitating cross-lingual understanding and provides students with a sense of security and achievement.

Further, Fang (2011:68) observed that advanced Chinese learners face difficulties mainly with idioms and proper nouns, which are rooted in history or culture. Fang (2011:61) also argued that translating a literary piece of work is conducive to the development of students’ interest in learning because the literature is different from teaching-oriented materials which focuses on filling the blanks with appropriate vocabulary or combining sentences.

Additionally, while cultural motifs are included in Chinese textbooks,

literature is often ignored by Chinese textbook editors. Chu (2012:25–26) indicated that “Second Culture Acquisition (SCA)” is essential for Second Language Acquisition. Chu argued that many topics, such as holidays and festivals, food, manners, and protocols are included in Chinese textbooks. However, literature, art, philosophy, types of entertainment, value systems, and thinking patterns are seldom included. Consequently, Chu suggested that instructors could arrange activities such as translating Chinese poetry into English, conducting textual analysis and discussions, adapting classical poetry, and so on.

Translating cultural words is neither a task nor a drill for Chinese learners. Instead, it helps learners reevaluate the patterns and vicissitudes of Chinese cultural words and phrases (Ping-Ping Tseng 2009:113-114). Wang (2019:26) also noticed that there was a transition from how cultural words in foreign languages were translated into Chinese to how Chinese cultural words were properly translated.

According to Wang (2019:29–30), cultural words are categorized into the following two kinds: untranslatable cultural word (文化空缺詞語) and supplementary cultural word (文化附加意義詞語). The former signifies words that do not have an equivalent word in the target language, whereas the latter signifies words that can be translated but may have a different meaning according to the target culture. Earlier, translators chose not to translate untranslatable parts. For example, Shan (2009:91–93) assessed that in Lin Shu (林紓)’s Chinese translation of *Gulliver’s Travels*, parts related to Greek mythology—an unfamiliar territory for Lin Shu—were left untranslated.

Considering both the categories, this study examines the translation of cultural words in Howard Goldblatt’s English translation of Chen-Ho Wang’s *Rose, Rose, I Love You*, and Michael Berry’s English translation of Anyi Wang’s *The Song of Everlasting Sorrow*.

3. Research Methods

This study utilized the following two methods: close reading of the interviews and translators' autobiographies, and a comparative analysis of the source target texts. Interviewing the translators helped the author understand their translation strategies and particular word choices. Further, the study examined the difficulties faced by translators while translating cultural words. The comparative analysis of the source and target texts furthered the discussion on translating cultural words by applying J. C. Catford's theory of translation.

3.1. Research Procedures

To develop a modified form of GTM, the author compares the English translations of *Rose, Rose, I Love You* by Goldblatt and *The Song of Everlasting Sorrow* by Berry with their respective Source Texts.

Furthermore, the comparison is complimented with a close examination of Goldblatt and Berry's translation strategies. Additionally, the following resources were also included: an interview of Goldblatt (Haowen Ge), "A Mi Manera: Howard Goldblatt at Home: A Self-Interview"; Goldblatt's biography, *Cong Meiguo Jiunguan dao Huawen Fanyijia: Ge Haowen de Ban Shiji Taiwan Qing* (《從美國軍官到華文翻譯家——葛浩文的半世紀臺灣情》); a transcript of the conversation between Berry and Wang, "The Emergence of a Writer, the Evolution of a Literary Scene: In Conversation with Wang Anyi"; and three interviews ("Writing Trauma: From Translation to Oral History, an Interview with Michael Berry," "Michael Berry: NEA Translation Fellow and Author," and "Shuqing Xiandaishin: Hsinrui Fanyijia Bai Rui-wen Jiaoshou Fangtanglu" (〈抒情現代性——新銳翻譯家白睿文教授訪談錄〉)).

Eventually, the author argues that identifying and teaching untranslatability is a modified form of GTM and is an alternative approach for teaching translation. It helps Chinese learners to understand cultural words and provides translators with the necessary training of literary translation, which is an important aspect of CSP.

3.2. Text Selection

As mentioned before, the study analyzes *Rose, Rose, I Love You*, *The Song of Everlasting Sorrow*, and their respective English translations. These were chosen to understand the translation of cultural words and untranslatability because of their unique genre and cross-cultural representations in the text.

Rose, Rose, I Love You contains multilingual expressions from modern Chinese, classical Chinese, Japanese, English, Cantonese, Southern Min, Hakka, and indigenous languages. Lee (2006:19) highlighted the rapid hetero-lingual transitions in the text and argued that the novel is a “translation itself.” Hence, Goldblatt’s English translation is not only representative of his in-depth understanding of the Taiwanese culture in the context of hybridity, but also the process of reorganizing the text using his native language.

After Berry and Egan’s English translation of Wang’s *The Song of Everlasting Sorrow* was published in the United States, Wang won the Man Booker International Prize. In addition, many prestigious awards were bestowed for translation, such as Lois Roth Award for a Translation of a Literary Work and Newman Prize for Chinese Literature.

“Shuqing” (lyrical, in Chinese 抒情) is a unique genre in the history of Chinese literature. As a result, it is very difficult for translators to undertake the task of translating such a novel or for English readers. Wu (2012:101) analyzed the omission and conversion made by Berry and Egan, and observed that the omitted sections were essentially untranslatable.

A fortiori, both the novels, represent untranslatability and the translators’ struggles related to Sinophone literature.

3.3. Catford’s Theory of Translation

Catford is a linguist who specializes in applied linguistics. Newmark (1981:19) observed that according to Catford, the theory of translation is a branch of comparative linguistics which is useful for translators to make judgments and choices. There are three fundamental theses in Catford’s theory of translation: 1.

untranslatability; 2. transference; and 3. shift.

Catford (1965:1) conducted research on linguistics and argued that “any theory of translation must draw upon a theory of language.” Hence, the act of translation is associated with the functioning of language. Drawing on the linguistic theory, Catford (1965:20) developed his theory of translation known as the “translation equivalence.” According to Catford (1965:20), translation is “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).” In other words, translation is successfully accomplished as long as translation equivalence is available in TL. However, Catford (1965:21) realized that “at one or more [linguistic] levels there may be no replacement at all, but simple transference of SL material into the TL text.” Meaning, complete translation from one language to another may sometimes fail.

Catford (1965:21) distinguished “full translation” from “partial translation.” The former represents a complete process of replacement whereas the latter represents incomplete replacement due to the untranslatability of some parts, which requires the use of translation equivalence. Catford (1965:47–48) used “sputnik,” the first vocabulary as a “transference,” to illustrate translation equivalence. In English, “sputnik” refers to a Russian artificial satellite. However, in Russian, the word also means traveler, companion, and rockets.

According to Catford (1965:48), the difference between translation and transference is substitution. If a translator can replace all the elements from SL into TL, then the act of translation is successfully completed. He defined this as either a level shift or category shift¹. While encountering a level shift, a translator must alter the grammar or lexicon. For example, Catford observed that the imperfective is unmarked in Russian. Thus, finding translation equivalence between Russian and English is possible if the translator finds a substitute for the unmarked tense, such as a simple or continuous form in English. By doing so, the translator can deal with untranslatability.

¹ According to Catford, a level shift happens when a translator identifies the translation equivalence in TL to translate words in SL. A category shift implies structural changes, such as on the level of clause, group, etc.

Unlike translation, transference refers to the act of implanting words from SL into a text in TL. Furthermore, Catford (1965:93) argued that the relationship between translatability and untranslatability is not dichotomous. In fact, translatability can be accomplished with transference and shift to an extent. In other words, a translator can create and operate translation equivalence. However, untranslatability occurs when translation equivalence is not found or created. Catford (1965:94–99) highlighted two kinds of untranslatability: linguistic untranslatability and cultural untranslatability. Linguistic untranslatability includes ambiguity and puns, while cultural untranslatability occurs when a word has a unique meaning in SL and is absent in TL. By theorizing untranslatability by transference and shift, Catford handles the long-running dispute between literal translation and semantic translation.

4. Translating Cultural Words in Sinophone Literature: *Rose, Rose, I Love You and The Song of Everlasting Sorrow*

According to Shih (2004:16-30), “Sinophone literature” (華語語系文學) comprises literature produced by authors who live outside China. Zhan (2019:266) claimed that Sinophone literature is not “one place-based cultural production,” but “multiple places-based cultural production.” Subsequently, *Rose, Rose, I Love You* embodies the multilingual and multicultural characteristics of Sinophone literature.

The novel was written by Chen-Ho Wang (王禎和) and published in 1984. The story begins with a vivid description of Hualien City’s downtown area, located in eastern Taiwan. The novel is set against the eruption of the Vietnam War during the 1970s. The residents of Hualien receive word that several hundred GIs (American soldiers) are going to spend their vacation in the city. So, many local middle-class members plan to design a “Crash Course for Bar girls” (Goldblatt 1998:4) in order to earn U.S. dollars. English teacher, Dong Siwen, takes charge of this course.

Dr. Yun Songzhu, a member of the local middle-class, suggests that Dong should find some “handsome young fellows” (Goldblatt 1998:90) since some of the GIs would prefer that kind of service. Consequently, Dong asks Aniki, manager of a brothel, to recruit both women and men for the GIs. Big-Nose Lion, who manages another brothel named Rouge Tower, describes this recruitment as “for the sake of the country” (Goldblatt 1998:120). However, the GIs never arrive. At the end of the story, Dong gradually forms a picture in his mind—bar girls with a fresh rose on their head singing the popular song “Rose, Rose, I Love You” to American soldier boys.

In this novel, author Chen-Ho Wang established a unique style, which included Chinese, Southern Min, English, and Japanese, creating a multilingual atmosphere (Lee 2006:19; Yang 2014:130; Gaffric 2014:83–84). Chen-Ho Wang was born in Hualien in 1940 and majored in foreign languages and literature at the National Taiwan University. During his time at NTU, modernism became the mainstream literary convention. The modernists (現代派作家) either regarded western novelists as their role models or translated many western masterpieces into Chinese. They became the nativists’ adversaries (鄉土作家).

Though Chen-Ho Wang is regarded as a modernist because of his style, he chose to depict the novel’s characters as “nobody” in the society. Lu (1997:52) indicated that this choice partially qualified him as “a spokesperson for the tortured people in the native land.” Nevertheless, Chiu (2007:197-198) found it very difficult to clearly demarcate the boundary between modernist and nativist literature because the representations of nativist languages and culture are transformed into a distant object that cannot be identified by translation. Rather, nativist languages and signs become obstacles for readers, which alienates them from the “nativist text.” Hence, the task of translating this novel was not simply a matter of transition from SL to TL. Instead, its purpose was to highlight the untranslatable parts that do not have translation equivalence.

The Song of Everlasting Sorrow’s author, Anyi Wang (王安憶) worked as an educated youth (知青) when she was young. She came to Shanghai with her

mother, who was a part of the Chinese Communist Party's (CCP) cadre. Their mission was to liberate the people of Shanghai. Chen (2009:46) observed that her mother considered people from longtang (弄堂)² as crafty businessmen. Hence, Anyi Wang was restricted to family education, which distinguished her from the children living in longtang. However, being an “immigrant in authority” (權力移民) assigned by CCP, Anyi Wang could not help but admire the bourgeois lifestyle of Shanghai. Simultaneously, she could sense hostility between the immigrants in authority and natural immigrants. Hence, Chen (2009:47) argued that Anyi Wang's diffidence and local people's xenophobic attitude intersected to form a “double vision of culture.”

Choy (2010:46–47) further elaborated Chen's definition of Anyi Wang's “double vision of culture.” Choy focused on Anyi Wang's estrangement based on her father as an overseas Chinese and her mother speaking Mandarin, the official language of mainland China. Consequently, with a sense of unfamiliarity, the narrator of *The Song of Everlasting Sorrow* describes old Shanghai in detail. Chen (2007:44–45) studied the history of Shanghai and indicated that it was just a small fishing village a thousand years ago. Establishment of semi-colonies brought immigrants who further brought vitality. Huang (2005:75) also revealed that Shanghai gradually transformed into a pivotal city for economic and trading development due to the Open Door Policy in 1978. Many cultural words, such as “party” (派推), “indigo blue” (陰丹士林藍), “modern” (摩登), “Alice Apartment” (愛麗絲公寓), and so on, were translated according to sound. This study examines the abovementioned to analyze how advanced Chinese learners perform transliteration in the context of their native language from the perspective of Sinophone literature.

4.1. Goldblatt's English translation of *Rose, Rose, I Love You*

The English translation of *Rose, Rose, I Love You* was done by Goldblatt

² A communal space formed by intersecting alleys.

and published in 1998. Goldblatt was born in Long Beach, California, in 1939. After graduating from Long Beach State College, he served in the military for the U.S. Navy and stayed in Taipei from 1962 to 1963. After he retired from military service, he applied for a grant and registered for Chinese courses offered by the Mandarin Training Center in National Taiwan Normal University. Later, he completed his postgraduation in Chinese literature from San Francisco State University and Ph.D. from Indiana University.

Goldblatt undertook the task of translating *Rose, Rose, I Love You* when David Der-wei Wang was translating Taiwan literature led by the Chiang Ching-kuo Foundation for International Scholarly Exchange. As mentioned above, some parts of the novel were excluded from the English translation not because they included untranslatable cultural words, but supplementary cultural words. According to Wang, the importance of supplementary cultural words outweighs untranslatable cultural words. He argued that ethnic cultural messages embodied in supplementary cultural words are much more implicit than those in untranslatable cultural words. In other words, translators might struggle with translating such words not because they cannot find translation equivalence, but because they know that it is still possible for them to translate them. Even though translation is possible, it is often ambiguous.

For example, Wang (2019:36–37) took “臉色” as an example of a supplementary cultural word. While the term can be translated to “a person’s color,” it means that someone is angry when a Chinese speaker uses it. So, sometimes, “看人臉色” (looking at a person’s color) may mean checking if someone is angry. This example can also be analyzed using Catford’s model of shift:

SL text: 看人臉色

TL text: Looking at a person’s color.

To some degree, this translation is an example of a level shift, meaning its translation equivalence can be found in the TL. However, its translation does

require some lexical or grammatical changes. Nevertheless, such a translation would not make sense if it was considered in the context of an angry person. Therefore, Wang (2019:36–37) suggested a combination of literal translation and semantic translation for “臉色”: a person’s color said of the face when angry. “When angry” is an amplification added to the TL text.

In the English translation of *Rose, Rose, I Love You*, the following description of downtown Hualien appears:

SL text: 花蓮市中美戲院在中華路的中段，拐過戲院往下步行個三兩百公尺，你就會絕對又必然地踏進綠燈戶的所在區。
(Wang 1984:13)

TL text: The Sino-American Theater was located on China Avenue in downtown Hualien, a scant few hundred yards down the street and around the corner from the city’s red-light district (Goldblatt 1998:1)

In this description, most of the parts were translatable except “red-light district.” This setting is a vital arrangement because bar girls and the crash course are the major themes of the novel. According to Lu (2013:285–286), the sex trade zone could be traced back to the Epoch of Spring and Autumn and the Epoch of Warring States (春秋戰國時期). The frequently used terms for sex trade zone included “abode of beauty” (青樓), “yen hua alley” (煙花巷), “brothel” (窯子), and so on. By the 1980s, “red-light district” became linked to the sex trade zone in the United States. Lu (2013:285) believed that this phrase is related to the Bible. In the Bible, there is a harlot called Rahab, who ties a scarlet thread to the window of her house (*Authorized King James Version with Apocrypha*, Joshua, 2.1-18). It is said that red light symbolizes a prostitute’s house.

However, Chen-Ho Wang changed the color from red to green. There are two possible explanations for this change. Lee (2019:19–20) argued that Wang used overstated language as his writing style corresponded to the

defamiliarization of Russian formalism. For example, he compared buildings in the red-light district with “shacks of early pioneers” (Goldblatt 1998:98). Further, he described the plastic signs, such as “First-class Brothel” or “Second-class Brothel,” on the houses as “graduate school exam” (Goldblatt 1998:98). Since prostitutes are available for their customers, they just leave the door open without the need for doormen. Therefore, Wang used “a utopian world where doors stood open the day long (夜不閉戶的大同境界)” (Goldblatt 1998:98). However, this paper’s author argues that this overstated description matches the use of traffic signal’s green light, implying that the sex industry is open 24 hours a day.

Lee (2006: 23-28) considered Wang as a “multi-lingual writer” due to his mixed background. Particularly, he mentioned that Wang grew up with a hybridity of Taiwanese, Chinese, Western (particularly American), and Japanese cultures, received Chinese education, majored in foreign languages and literature, and worked as a Taiwanese novelist (Lee 2006:24). Hence, in *Rose, Rose I Love You* Wang translates a variety of words and phrases from one language to another.

Lee (2006: 25) noticed that Wang usually included the word’s definition in parenthesis following it to explain how the word would alter in the TL: “阿凸仔 (俗稱美國人)” (Wang 1984:36), “七啊圭 (妓女)” (Wang 1984:90), and so on. Several English words were phonetically translated into Southern Min. For example, one of the bar girls name Penelope was translated as “騙你老母” (Wang 1984:231). From the perspective of translation, Lee (2006:25–26) claimed that Wang and the novel’s characters tend to be “bad” translators or “translators who conduct malpractice.” However, the study’s author argues that Wang uses “green-light zone” as an expression based on Southern Min. Traffic light in Mandarin Chinese is “紅綠燈 (red green light),” whereas it is “青紅燈 (green red light)” in Sothern Min. The sequence of the colors are reversed in these two languages. It is possible for the narrator to say this because of Wang’s multilingual setting in the novel.

Consequently, Goldblatt was able to identify all translation equivalence except for the “red-light district.” Wang’s (2019) suggestion of literal translation

was useful here as well. Thus, the translator failed or chose not to translate the phrase “綠燈戶” coined by Wang as “green-light district” because it reflected the uncertainty of cultural diversity.

Another cultural word worthy of discussion is the color red on Li Fayu’s face in chapter 8. In this chapter, Dong Siwen rushes to Dr. Yun’s place to urge him to offer “personal hygiene” for the bar girls. Dr. Yun is treating patients when Dong Siwen arrives. In the middle of their conversation, a nurse brings Li Fayu, an eighteen-year-old young man, to the examining room. Dr. Yun touches him, mentions several sexual innuendos, and asks him to take off his clothes. Li Fayu feels embarrassed and manifests a bashful expression:

SL text: 少年臉更是赤亮得像戲台上的關公了。(Wang 1984:125)

TL text: The young man’s face was bright red, the color of the God of War in Peking opera” (Goldblatt 1998:86).

Tee (2012:129-130) praised Goldblatt for turning such a difficult Chinese literary text into a readable English text. However, Tee highlighted Goldblatt’s foreignization to illustrate that the translator sometimes made undesirable additions. At the very beginning of the novel, the narrator reveals Dong Siwen’s secret about his birthplace.

SL text: (這是騙人的。他根本不是花蓮市人。他是在光復鄉長大的。)(Wang 1984:14)

TL text: (A lie. He was not from Hualien originally. Rather, he grew up in Restoration Township, near Hualien.) (Goldblatt 1998:2).

According to Tee, using pinyin (拼音) to translate the name of the township “光復” is better than a semantic translation. Tee argued that “retrocession”

instead of “restoration” might have been a more precise option. Besides, “Kuanfu” is an extant translation.

Goldblatt’s choice can be explained by his knowledge of the complicated historical background of Taiwan. However, the translation of Li Fayu’s face is quite different from Dong Siwen’s birthplace due to the amplification “in Peking opera,” which could be controversial. Wang used the phrase “戲台” (stage) in the original sentence, without providing details about it. Goldblatt went beyond that and translated a place into a genre. His choice can be explained by his need to introduce the God of War to English readers, who might have been unaware of this Chinese cultural icon.

According to Horng (2007:141), “關公” is the honorific appellation of “關羽,” who is a character from the Three Kingdoms Period (三國時期). He was crowned Wu-An Emperor (武安王) and later deified the Holy Emperor Guan (關聖帝君). People worshiped him for this epithet, including loyalty, bravery, and his execution of demons. Therefore, comparing Li Fayu with the God of War embodies sarcasm. Consequently, unlike the translation of “光復鄉” as “Restoration Township,” the translation of “關公” as “the God of War in Peking opera” is another example of foreignization. Tee argued that Goldblatt frequently over-foreignized Taiwanese and Chinese terms to be a reader-friendly translator.

In fact, “the God of War” is actually an adaption rather than the translation of “關公.” Horng (2007:154–155) indicated that stories about “關公” gradually transformed into a religious belief for the masses. For example, his blades and horses are regarded as companions of military life. It is even considered that he used his divine manifestation and saved soldiers from danger. These anecdotes are related to the image of the God of War. Nevertheless, a different representation of “關公” also exists, one that depicts him as a man of letters. Horng (2007:163) illustrated that a title of respect, that is, “the Emperor Wenchang” (文昌), or the God of Literature, was conferred onto him during the Ming and Qing Dynasty. Hence, the “bright red” appearance of “關公” is more crucial than “the God of War” for the translator. In this case, “關公” should have

been translated with its pinyin as “Guan Gong” in English, otherwise, the English readers might think of Ares (Mars) from Greek mythology while reading this part.

The translation of “綠燈戶” (red-light district) and “關公” (God of War) can be considered as untranslatable parts of the novel due to the cultural diversity of Sinophone literature.

4.2. Berry’s English translation of *The Song of Everlasting Sorrow*

Michael Berry, the translator of the English version of *The Song of Everlasting Sorrow*, was under David Der-wei Wang’s supervision when he pursued his Ph.D. at Columbia University. Berry undertook an independent study offered by his supervisor and read *The Song of Everlasting Sorrow*. “Translating [Anyi Wang’s] poetic depiction of Shanghai,” Berry said in the interview with Tao Li, “is an enormous challenge to a translator” (2015: 320). It took eight years to complete the English translation.

For example, the narrator compared the magnificent bird’s eye view of Shanghai with “subtle brushstroke” (2008:3), which is a unique skill of Chinese painting. Following is the narrator’s description of moss:

SL text: 霧終於被陽光驅散了，什麼都加重了顏色，綠苔原來是黑的…… (Wang 2000:18)

TL text: The sunlight finally drives away the fog, washing everything in its path with a palette of strong color. The moss turns out to be not green but a dark raven hue... (Berry 2008: 4).

Here, Berry took the liberty of changing the narrator’s words into negation. In the SL text, the narrator says that the moss is black because it is no longer shrouded in fog. Its color was regarded as green because it was covered with fog. Meaning, the moss’s original color, which was much stronger, was revealed after the fog lifted. This poetic description is similar to the skills of traditional Chinese

landscape paintings. Despite this, Berry added the word “palette” in the English translation which does not correspond with the image of traditional Chinese landscape painting. Instead, it creates a distinct impression of Western art.

In this painting, the streets and buildings are punctuations and lines that shine because of longtang’s darkness. Sunlight silhouettes Shanghai. The narrator identified the true color of moss because of the lights and realized that it is black (黑). However, Berry did not translate “黑” as black. Instead, he translated it as “dark raven hue.” He probably did this because the latter sounds more poetic and matches the source text’s.

In another instance, Berry changed the description of “indigo blue” (陰丹士林藍) in the novel. Describing the landscape of Shanghai, the narrator zoomed in from the bird eye view of the longtang to a young lady’s bedchamber (閨閣). The narrator described the current situation the lady’s bedchamber as “mutated.” Mutation is a radical manifesto that embodies an amalgamation of the old and new Shanghai. The narrator used several examples to explain this cutting-edge stylistic description, such as “old Chinese parables like *Tales of Virtuous Women* (《貞女傳》) coexists with Hollywood romances,” and “high-heeled shoes are worn under a *cheonsam* of indigo blue” (Berry 2008:15). According to Zhang (2000:366–75), Anyi Wang’s nostalgia related to old Shanghai was actually “unfulfilled dreams of bourgeois modernity.” This mutation also embodies Wang’s paradoxical feelings about Shanghai.

Consequently, cultural words in this novel not only represent the combination of modern elements and Chinese tradition, but also an integration of foreign languages into Mandarin. For example, 陰丹士林藍 is actually a transliteration of Indanthrene Blue RS, a chemical synthetic dye. However, Berry did not use this term:

SL text: 陰丹士林藍旗袍底下是高跟鞋，又古又摩登。(Wang 2000:28).

TL text: high-heeled shoes are worn under a cheonsam of indigo blue. (Berry 2008:15).

In addition to the use of indigo, “it looks traditional and modern” was omitted from translation. In fact, Berry back-translated 陰丹士林藍 (Indanthrene Blue RS). However, 陰丹士林藍 is a cultural word used to depict a color. According to Chang (2015:153), German chemist Rene Bohn discovered a reduction of dyes after he began producing derivatives of indigo. Hence, Bohn named this reduction “indanthrene” after indigo and anthracene.

Further Chang (2015:154) indicated that Indanthrene Blue RS became popular in China because it is brighter and more durable than indigo. The narrator’s association of girls like Wang Qiyao with Indanthrene Blue RS, depicts them as modern women who keep a low profile.

SL: text 王琦瑤總是閉月羞花的，著陰丹士林藍的旗袍，身影裊裊，漆黑的額髮掩一雙會說話的眼睛。王琦瑤是追逐潮流的，不落伍也不超前，是成羣結隊的摩登。(Wang 2000:35).

TL text: Wang Qiyaos are always stunningly beautiful. They wear indigo blue cheonsams that set of their figure and a bang of black hair shyly concealing their eyes, which seem nevertheless to speak. Wang Qiyaos always follow the mainstream, neither falling behind nor rushing ahead—they are modernity in numbers. (Berry 2008:23).

Again, here, Berry back-translated 陰丹士林藍 as indigo. Chang (2005:27) emphasized the strange mixture of modern fashion and tradition and argued that girls like Wang Qiyao symbolize the romantic atmosphere of classical and modern fashion.

Fang (2011:68–69) discussed the common mistakes that are made by

Chinese learners while translating and why they make those mistakes. A cultural word embodies a connotation that expresses social background, a profound frame of mind, and national character. Hence, Fang (2011:70) suggested that back-translation should be examined linguistically and culturally. Therefore, Berry's back-translation diminishes the cultural words' function, creating an ambience for new fashion. Indigo does not sound like how "Indanthrene" is pronounced with a foreign accent or transliteration.

5. Examining Untranslatability as a Modified Form of GTM

Jakobson (1959:234) observed that, "[b]oth the practice and the theory of translation abound with intricacies, from time to time attempts are made to serve the Gordian knot by proclaiming the dogma of untranslatability." This paper argues that demonstrating untranslatability is as important as translation in the field of teaching Chinese as a second language. Meanwhile, teachers know that it may be difficult for students to translate some words due to insufficient knowledge. Untranslatability helps teachers highlight and teach unique customs and ideas that are exclusive to SL speakers.

In addition, Chinese learners can refine their SL abilities through translation. Goldblatt (2015:32) challenged the stereotypes related to translators of Sinophone literature, proclaiming "people believe that a translator who translate Chinese texts into English should well versed in Chinese." In fact, he discussed translation in his biography, "this is basically correct. But they also ignore another point which is more essential. He need to continually refine his English, so that he can translate the words vividly and appropriately." Translation helps a learner mutually improve their native language and the target language. Goldblatt (2015:99) mentioned that, "After I had started to learn Chinese, my English also improved."

Knowing that untranslatability is inescapable is a necessary evil for a translator. Goldblatt hired a tutor when he stayed in Taiwan. The tutor taught him

some idioms and slangs, for instance, 說曹操曹操就到. Goldblatt (year:page no.) said that “Later on, my Chinese were better. And I understood some differences between Chinese culture and American culture.” American culture is based on Christianity, so we would say “speak of the devil,” which perfectly matches the Chinese slang.

When Goldblatt translated *Rose, Rose, I Love You*, he realized that some parts of the novel has to be left untranslated, because they were rendered meaningless when he tried to translate them. For example, Goldblatt (2015:173) endeavored to translate the sexual innuendo, 內心對內心，屁股對屁股, into English, but ultimately gave up and left them as the ST, “Nation to nation; people to people.” Although he failed to translate this sentence and was quite frustrated, he knew about Wang represents the situation of encountering English for the Taiwanese in early time. This is one of the functions of untranslatability.

In addition, Goldblatt (2011:99) claimed that the “degree of success” of translation depends on the overall fidelity, including tone, register, clarity, appeal, grace of expression, and so on. While he is appreciative of the criticism that he has received, comments like “failing to footnote a cultural or historical reference” are not helpful. This paper resonates Goldblatt’s attitude toward translation. Accepting untranslatability is a positive attitude toward learning Chinese, “There is no limit to knowledge” (學無止境).

Likewise, Berry (2015:301) admitted that learning Chinese is difficult. “I improve my Chinese step by step, going through different stages,” Berry told Tao Li, “and when I reached one of the stages, I felt like I was stuck in it. I was frustrated.” As an advanced Chinese learner, Berry (2015:148) established his fundamental principle in translation, known as “principle of equivalence”. According to Tao Li, Berry visited Shanghai several times before he began translating *The Song of Everlasting Sorrow*; therefore, he was very familiar with this city. Li argued that Berry chose to translate 弄堂 as “longtang” but not alley or lane because he knew that this kind of architectural structure is a very unique cultural heritage in Shanghai. The longtang is a space. It not only embodies

the everyday life of the grassroots of Shanghai, but also expresses an exotic atmosphere compared to alleys or lanes.

In 2016, eight years after the English translation of *The Song of Everlasting Sorrow* was published, Berry had a literary conversation with Anyi Wang in Santa Barbara, California. In this conversation, Berry (2017:28) asked Anyi Wang the question, “When you sit down to write a novel like *The Song of Everlasting Sorrow* or *Scent of Haven* do you already have the structure, characterization, and plot laid out?” As an advanced learner of Chinese language and literature, Berry convincingly demonstrated his ability to read, appreciate, and critically analyze Chinese literary texts. This constitutes essential training for GTM. The English translation of *The Song of Everlasting Sorrow* can be regarded as a model for Chinese learners to discuss Chinese history and culture through translation.

In an interview conducted by Yongli Li, Berry (2020:83–84) highlighted the dilemma he encountered while translating Yu Hua’s *To Live*. He struggled with the choice of tense because “the tense is implied by the context, but it’s not built in the language itself as in English or a lot of Western languages.” Therefore, he had to perform a close reading of the text to choose the tense because the author often switched between tenses. This is another example of how GTM functions for a Chinese learner. He told Jo Reed about the radical difference between Chinese and other Western languages: “it’s kind of a no brainer what your word choice is going to be [when you translate an English text into other European languages] because there is a very clear equivalence in—not all, but in many cases. In Chinese, it’s not nearly as a clean cut like that” (<https://www.arts.gov/stories/podcast/michael-berry#transcript>). Berry’s word choices, such as longtang and indigo blue, depict his intention to explain the difference between the two languages through translation.

6. Conclusion

This study explores how advanced Chinese learners tackle the difficulties

they encounter while understanding and translating cultural words. They encounter differences between their native languages and Chinese. Moreover, they also have to deal with cultural differences from the Sinophone perspective. Cultural words used in the English translations of *Rose, Rose, I Love You*, and *The Song of Everlasting Sorrow* represent cultural diversity in Sinophone literature.

In addition, the connection between the translators' learning experience and their translation strategies is conducive to the establishment of a modified form of GTM. The author believes that translating Sinophone literature must be included in Chinese for Specific Purposes and that untranslatability plays a pivotal role in developing a cross-cultural perspective in teaching Chinese.

6.1. Suggestions

Translation of Sinophone Literature must be included in areas of CSP. Kubler (2019:325-326) argued that motivation, such as promotion, plays a pivotal role in learning Chinese. In addition, Guan (2012:7-8) focused on the expectations of business Chinese learners and observed that they are highly motivated because they know they are translating in the workplace.

Goldblatt and Berry presented an example of translating Sinophone literature as an area under CSP. Advanced Chinese learners such as Goldblatt and Berry are not only translators but also experts of cultural differences from the Sinophone perspective.

Further, the inclusion of untranslatability is an addition to the traditional GTM. Identifying words and phrases that cannot be translated is a good practice for learning a foreign language and refining one's native language.

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NOTES ON THE SUBMISSION OF MANUSCRIPTS

1. Journal of Taiwanese Vernacular is a professional journal dedicated to the study of Taigi or the Taiwanese language. The journal encourages two types of submissions: first, research related to Taigi on any aspects, such as linguistics, literature, or culture. Second, comparative works between Taigi and other languages. Works on multilingualism, language revival and vernacular education are also welcome.
2. The journal accepts research articles, field/work reports and book reviews. Articles and reports are normally limited to 10,000 words or less in English or 20,000 syllables in Taiwanese. Reviews are limited to less than 3,000 words.
3. Manuscript style:
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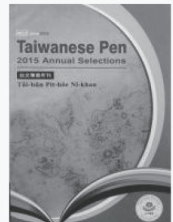
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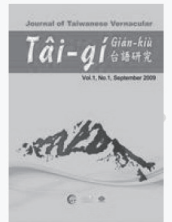
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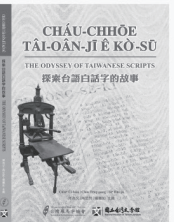
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