

# Journal<sup>o</sup><sub>F</sub> Viet Nam Hoc

TẠP CHÍ VIỆT NAM HỌC

Oát-lâm-hàk Gián-kiu ベトナム 越南學研究

COMPARISON OF LITERARY HISTORY  
BETWEEN TAIWAN AND VIETNAM IN CENTURY XX

*PHẠM Thị Hương Quỳnh*

THE RECOVERY OF TRADITIONAL CULTURAL VALUES  
IN RURAL AREA IN NORTH VIETNAM  
IN THE ĐỔI MỚI PERIOD

*ĐỖ Danh Huân*

A RESEARCH OF VIETNAMESE USING  
ON TAIWAN MEDIA AND PUBLIC PLACES

台灣大眾媒體及公共場所使用越南語之現狀

*NGUYỄN Thị Thanh Hà 阮氏青河*

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*NGUYỄN Thị Thanh Hà 阮氏清河*



# COMPARISON OF LITERARY HISTORY BETWEEN TAIWAN AND VIETNAM IN CENTURY XX

Dr. PHẠM Thị Hương Quỳnh  
Institute of Linguistics,  
Vietnam Academy of Social Sciences

## Summary

In the history, cultural exchanges and acculturation have often taken place between countries. It is a global process of transformation and development. Taiwan and Vietnam inherently have many cultural impacts from migration, labor cooperation, investment cooperation, ... Literature is also in that historical flow. This article focuses on comparing the history of literary development of Taiwan and Vietnam in the twentieth century. The comparison focuses on two main contents: the division of literary phases in terms of time and the development trend of Vietnamese and Taiwan literature through each period. This helps us to have an overview of the development picture of both Vietnam and Taiwan. The comparison results will show the relationship of the two countries in the literary field.

**Keywords:** literary history, Vietnam literature, Taiwan literature, cultural exchanges

## **1. Foreword**

The study of the literary history of countries is of interest to many scholars because it provides an overview about the formation and development of literature over times. We want to take a comprehensive look at about 100 years of literary development by comparison of literary history between Taiwan and Vietnam literature in the 20th century. This helps us learn about the literature of both nations, thereby realize the literary periods and literary trends in the twentieth century. The study of the history of Taiwan's literature is based on the work “Tip of the tongue and the pen” of Tuong Vi Van (Chief editor) and the book A Brief History of Taiwanese Literature by author Diep Thach Dao; The study of Vietnamese literature as well as the division of periods will be based on the work A Brief History of Vietnamese Literature by author Tran Dinh Su (Chief editor). These are reliable scientific published works.

## **2. Overview of Taiwanese and Vietnamese literature**

### **2.1. Overview of Taiwanese literature**

Taiwanese literature has about 400 years of history, strong development has taken place in the last 60 years with remarkable achievements. The invasion took place in the 17th century by the Netherlands and Spain, the Qing Dynasty, Taiwan then became a part of the territory of the Qing Dynasty. In the history of Taiwan, the Han people first immigrated during 300 years of the 17th, 18th and 19th, it was when the first seeds of ancient Chinese characters were planted on Mainland Taiwan (the native Taiwanese do not have characters at this time). At the beginning of the 20th century, Taiwan became Japanese colony for 40 years, there was a movement of báihuà literary in Taiwan. By 1945, when Taiwan was freed from Japanese domination, Taiwanese literature had quite a few ups and downs at this time. In the 80 years of the twentieth century, Taiwanese literature has made remarkable progress expressing people's thoughts and feelings. With its own peculiarities of history, Taiwan has shown a strong rising spirit in literature.



## **2.2. Overview of Vietnamese literature**

Vietnam is a country with a long history of going through many resistance wars against foreign invaders. Vietnamese written literature is counted from the 10th century because before that was the period of 1000 years of Northern domination. Medieval literature existed from the 10th to the 19th century under the feudal society. Literature in feudal society was written in Chinese and Nom characters.

Medieval literature is considered a part of human's spiritual and cultural life, it is influenced by culture, ideology and belief of the whole nation in feudal social system. Vietnamese culture in this period was a diverse system, including both endogenous and foreign factors, which is expressed in the following aspects: People in moral and human conceptions; religion and belief; aesthetic conception; cultural activities, customs and practices. Vietnamese literature since the beginning of the twentieth century has developed in a new historical context, gradually changed from medieval literature to modern literature. The two resistance wars against the French and against the US have completely changed the social life as well as the development of Vietnamese literature. The French colonialists invaded Vietnam in 1858, causing society to gradually shift from medieval feudalism to semi-feudal colonialism. Western culture, mainly French culture, has had a strong influence on social life. The use of the national language script with press and publishing activities has contributed an important part to change the cultural and spiritual life and the development of literature. The August Revolution in 1945 successfully gave birth to the Democratic Republic of Vietnam. In 1975, Vietnam won the American, completely reunified. Vietnamese literature in the 20th century had strong developments.

## **3. Literary period division and literary trends**

### **3.1. Literary periods classified by timeline**

Based on the specific characteristics of social history, in the twentieth century,

Taiwanese literature and Vietnamese literature have developed stages based on their own historical circumstances. Each of these stages shows the thoughts, social trends and spiritual life of people. In general, twentieth century literature in Taiwan and Vietnam has been renewed towards modernization. The stages of development can be summarized in the following table:

Table 1. The division of literary periods of Taiwan and Vietnam in the 20th century (The stages are divided based on “Tip of the tongue and the pen” by Tuong Vi Van (Chief editor); brief history of Taiwanese literature by author Diep Thach Dao; brief history of Vietnamese literature by author Tran Dinh Su (Chief editor))

<b>Taiwan</b>		<b>Vietnam</b>	
<i>Literary period</i>	<i>Content</i>	<i>Literary period</i>	<i>Content</i>
Early 20th century to 1945	The stage of implementing the new literary movement.	Early 20th century to 1945	The period of comprehensive modernization of literature
The 50s	The period was sown and new achievements were achieved.	1945 – 1975	The period of differentiating and modernizing.
The 50s	The period of many difficulties and the downfall of idealism.	1975 – present	The period of unity and renewal.
The 60s	The period of loss of roots and exile.		
The 70s	The trending period of era of turbulence.		
The 80s - present	The period of freedom and diversity.		

Based on the above table, we see that the periods of Taiwanese Literature are divided by decade. Each stage is a development milestone. Vietnamese literature is divided into longer periods of time because it is associated with historical circumstances. This division shows the development of literature over time. These divisions are summarized according to the research results in the works (The



stages are divided based on “Tip of the tongue and the pen” by Tuong Vi Van (Chief editor); brief history of Taiwanese literature by author Diep Thach Dao; brief history of Vietnamese literature by author Tran Dinh Su (Chief editor). Each stage shows the appearance of literature in each period. Literature is a flow that is deeply influenced by epochal factors and national ideology.

## **3.2. Progress of Taiwanese literature in the 20th century**

### **3.2.1. Phase 1: early 20th century - 1945**

After the Xinhai Revolution, language unification became a major goal of the Government to negate the old China and build a new China. In 1895 after Jiawu War, the Qing Dynasty ceded Taiwan to Japan. Cultural movements took place in people's lives to call for the abolition of written language and the establishment of báihuà. In which, the Fourth movement with the policy of philological reform created an anti-Japanese literary trend, a new literary movement was officially launched in Taiwan. The introduction of the magazine: Taiwan Youth has awakened the national consciousness of the people, it was directed to fight against the oppression of Japan. Literature played an important role in spreading anti-Japanese ideology towards reforming the social structure of Taiwan. At this time, there is a debate about old literature and new literature on both the form and content levels with two trends, namely “the homeland literature” and the “campaign to build Taiwanese literature”. Ancient literature was protected by the old feudal intellectual group, báihuà expressed the ideas of the new intellectual class.

The period from the early twentieth century to 1940 can be divided into three sub-periods marking the main component of Taiwanese literature. The period from the early twentieth century to 1940 can be divided into three sub-phases marking the maturity of Taiwanese literature.

- From 1920 (the first issue of the Taiwan Youth magazine) to 1925 (with Lai Hoa's essay Untitled published in the Taiwanese newspaper called the cradle period. There were many debates between old and new literary, therefore there

were many literary criticisms and very few novels, prose, and poems. This was the period when the authors built a theoretical system and prepared for the development of later Taiwanese new literature.

- From 1926 (marked by the Hustle fight by Lai Hoa, Quang Lam by Duong Van Binh published in the Taiwanese people's magazine) to 1936 (when the Chinese characters were banned). This was the ripe period of Taiwanese Literature. During these 10 years, there were abundant of Chinese-language authors and works creating a brilliant golden age in the new literary movement. At the end of this phase, there were also writers who wrote in Japanese. These works were influenced by the West, so the new Taiwanese literature was partly out of the influence of mainland culture, from pre-modern to modern.

- Period from 1937 to 1945 was the Taiwanese literature war period. The literature of this period had two trends, one was anti-Japanese and the other was a compromise that is not anti-Japanese. The authors, as influenced by the times, four trends have been formed: first was to stop writing, to protest in silence; second were authors who were consistent with the goal of anti-Japanese, opposing war and not compromising, third were authors who avoided the reality with aesthetic works; fourth were the authors who turned to the pro-Japanese path. This was considered a period with many conflicting ideas, and divided trend of composition. In April 1945, Japan surrendered unconditionally. Taiwan was liberated. The campaign for new Taiwan literature was completed, demonstrating the resilient spirit of writers in the fight against foreign invaders.

### **3.2.2. Phase 2: the 40s**

After Japan surrendered, the Nationalist Central government came to Taiwan. People entered the period of restoration of life. However, due to the metamorphosis of the ruling apparatus, society was devastated both materially and spiritually. At this time, literary realism had journalistic works, stories, plays, etc. The acceptance of Mainland literature, the influence of Soviet literature has helped Taiwanese intellectuals to be more aware of the situation of mainland society at





that time, towards building literature based on democracy and science, affirming the new Taiwan literary movement with the policy of anti-Japanese - National Liberation of the Mainland.

### **3.2.3. Stage 3: the 50s**

In 1949, the Nationalist Government withdrew from the Mainland. The second migration in history took place in this period. During this period, Taiwanese literature was mainly acquired by mainland authors, so the inheritance of the new literary movement during the Japanese occupation was not much. The first generation of authors from the Mainland came to Taiwan as writers, readers, critics, and Taiwanese authors became afraid and did not have many works. Therefore, the literature of this period lacked criticism and became a counterproductive, policy dependent. Slogans, clichés literature make people bored. The prevailing literary genre of this period was prose. It was not until the late 1950s that the first generation of writers in Taiwan after the war began to recover. They had to compose under two layers of pressure but still aimed to build a new Taiwanese literature.

### **3.2.4. Stage 4: the 60s**

In the early 1960s, the Kuomintang government fell into a state of turmoil, so there were many difficulties. At this time, Taiwan's economy relied on US aid both in terms of military economy. Most of the authors of this phase were the second generation coming to Taiwan, so they did not inherit Taiwanese literature from the previous phase, but continued to receive a strong archive of modern European and American literature. They had the reception of traditional báihuà literature describing the reality of China before. The inspiration for this phase is “no root and exile”. At this stage, stories, novels, and prose still developed, modern poetry thrived.

### **3.2.5. Phase 5: the 70s**

From the late 60s, local literature began to appear. By the early 70s, the issue

of Taiwanese literature and Taiwanese social path was raised. Debating about local literature to finding a future path for Taiwan, literature at this time reflected the life, humanity, current situation and the desire for independence of the Taiwanese people. The first generation of authors came to Taiwan to develop nostalgic literature, but the second generation constantly absorbed Western literature to develop modern Taiwanese literature. The local literature movement developed because it reflected the real life of the Taiwanese people, so it was widely accepted by the people. The authors of this literary movement advocated building a public language unified with speech and literature of Taiwan. The literary genres of this period, including stories, novels, poems, prose, literary criticism, etc., developed strongly. The highly realistic writing method reflected the social reality and aspirations of the Taiwanese people.

### **3.2.6. Phase 6: 80s - present**

Entering the 80s, the promotion of local literature into Taiwanese literature was basically successful. Taiwanese literature officially has a history of 80 years up to now and has a separate writing mission. At present, Taiwanese literature has really become a modern and developed literature. Literature delves into life, reflects reality, and reflects people's thoughts and feelings. Literary genres such as stories, novels, poems, prose, plays, etc. flourished with many famous authors. Taiwanese literature has gradually reached out to the world, receiving the attention of many scholars in many countries around the world.

## **3.3. Progress of Vietnamese literature in the 20th century**

### **3.3.1. Early 20th century to 1945**

The period from the beginning of the twentieth century to 1945 was the period of resistance against the French. During this period, Vietnamese literature had a profound innovation. That process took place with the following phases:

- The first phase: 1885 - 1913, this was the period with the first traditional literary innovations with the pioneering role of Southern literature.





Although the literature of this period still had many influences of medieval literature in terms of aesthetic point of view, genre system and poetic system, it always aimed to renew the old literature. The works of this period exploited traditional genres to meet the new needs of the time. Confucianists participated in the political struggle of Vietnam at that time.

- The second phase: 1913 - 1932: During this period the country was under French domination, literature formed two lines: public literature and illegal literature. Legitimate literature meant that it was circulated openly and legally at that time, but was subject to censorship. Illegal literature was not circulated, that was the anti-French colonialism works. From 1913 onwards, a new group of author was formed, they were new intellectuals influenced by Western literature. Literature has been modernized thanks to translation activities, literary criticism and the formation of a literary genre system following the Western model. Literary genres such as poetry, short stories, novels, memoirs, plays, and literary criticism thrived.

- The third period: 1932 - 1945, this was the period of formation of modern literature. The literature of this period had two outstanding features: literature reaching the pinnacle of artistic achievement and extremely rich compositional trends. These were romantic literature, critical literary realism, revolutionary patriotic literature, and literary criticism. The reason of such great development in all fields and genres of literature was deep contact with Western culture, there has been always ethnic conflict, class conflict in literature brought into schools and society. The period 1932 - 1945 was the golden period of Vietnamese literature because it created a complete change in compositional methods and outstanding achievements in all genres such as poetry, stories, plays, autographs, essays, criticize, etc.

### **3.3.2. Vietnamese literature after August revolutionary 1945 to 1975**

During the period of 30 years (from 1945 to 1975), many important historical events occurred in our country, radically changing the social structure and human

life. We defeated the French colonialists and the Japanese fascists to liberate the North while the South continued to fight against the American Empire. In April 1975, Vietnam won and completely liberated the country. This stage can be divided into 2 smaller phases as follows:

- Period 1945 - 1954

This was the stage of forming revolutionary propaganda literature with proletarian ideology. Literature focused on reflecting the reality of revolution and resistance. The literature of this period closely followed each political task set out by the Party.

- Period 1955 – 1964:

During this period, socialist literature followed Communist Party principles and ideological struggles. The liberation of the North was a condition for literature to develop comprehensively. Poetry was with historical inspiration about working people. Prose explored themes of resistance and life in the North after the war.

- Period 1965 – 1975

During this period, literature focused on the content of the resistance war against the US to protect the country. Literature became an important spiritual weapon to propagate faith in the war. Literature was heroic and romantic. Poetry turned to political lyricism, prose reflected the events of the war against America.

In summary, Vietnamese literature from 1945 to 1975 had three basic characteristics:

a). Literature was placed under the leadership of the Party, serving the political tasks of the Fatherland and People.

b). The literature reflected revolutionary reality with fervour of patriotism and socialist ideals.

c). The literature was oriented towards public, mainly workers - farmers - soldiers and focused on people.

### 3.3.3. Vietnamese literature from 1975 to present

This was the period of literary unity and renewal. The event of victory over



the American unified Vietnam. Literature moved from wartime to peacetime. This period was divided into smaller literary periods as follows:

- Period 1975 – 1985

During this period, epic inspiration and war themes were still fully exploited. The main contents of the literature of this period were: Praising the victory of the resistance war and affirming the way to socialism; Literature needed to be renewed on both aspects of literary creation and criticism. In the last years of this period, literature turned to the topic of world affairs, reflecting the lives and thoughts and feelings of people in the new period.

- Period 1986 – 1990

In this period, literature was renewed in the spirit of democracy and enhanced individual consciousness. It was the most exciting period in the literary and artistic life of the renovation period. The renewal of literature, after all, was a renewal of concepts: the concept of people, life and the concept of literature and art itself. Thus, in the second half of the 1980s, critical reasoning almost came to the fore, taking the place of the leading factor. But the achievements of Vietnamese literature at this period must include short stories and novels.

- Period from 1992 to present:

This was the period of innovating and strengthening international integration, but quiet somewhat. The first half of the 90s can be considered as a period, until the second half of the 90s, literature oriented towards the topic of daily life of people and society. There have been always new authors with remarkable works in every literary genre. Poetry was freely renewed in its reflection on life. Prose held a pioneer position in the period of literary innovation. From the late 90s to the beginning of the 21st century, literature continued to play the role of reflecting the new life towards modernization and internationalization.

## 4. Conclusion

By studying the division of literary periods of Taiwan and Vietnam in the twentieth century, the literary situation of both countries has similarities and

differences as follows:

In terms of similarities, literature has always been influenced by social history. In the period from the beginning of the twentieth century to 1945, Taiwanese and Vietnamese literature had profound changes. The fact that Taiwan was freed from Japanese domination and Vietnam defeated the French colonialists and Japanese fascists created a new period in literature. Freedom and the development of society led to typical works.

Regarding the difference, Taiwanese literature and Vietnamese literature in the twentieth century have different milestones. The development of Taiwanese literature developed in each decade (50s, 60s, 70s, 80s), while in Vietnam, period was divided according to the resistance war for national liberation and the rise to build socialism. That means history has had a profound impact on literature. Literature always reflects people's thoughts and feelings, so it shows people in each historical period.

The literature of each country will carry the national spirit and reflect the culture and people of that nation. The study of the literary periods in the twentieth century of Taiwan and Vietnam shows the common feature that literature will always carry in it the national spirit and national culture.

## Correspondence

Any correspondence should be directed to associate Dr. Phạm Thị Hương Quỳnh (hqp2000@gmail.com)



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# The Recovery of Traditional Cultural Values in Rural Area in North Vietnam in the *Đổi Mới* Period

ĐỖ Danh Huân  
Institute of History  
Vietnam Academy of Social Sciences

## Abstract

Due to the lingering impacts of the Vietnam war and the difficulties that Vietnam has been confronting in the post-war period, traditional cultural values in rural areas in North Vietnam were neglected. Since *Đổi mới* (in 1986), the Communist Party of Vietnam and the Vietnamese government have drawn more concern and been thoroughly aware of the role of culture on Vietnam's developing path of the country. In addition, the remarkable growth of Vietnam's economy recently paves the way for Vietnamese residents to build and renew their spiritual life as well as enjoy benefits created based on traditional cultural values. This research elucidates the resilience of conventional cultural values in rural areas in North Vietnam in the *Đổi mới* period, particularly emphasizing the following aspects: Inhabitants' contributions to build and rebuild temples and pagodas; reinstating conventional rituals and festivals; restoring family customs, and compiling village convention.

**Keywords:** Rural areas in North Vietnam; village; traditional culture; resilience; *Đổi mới*.

## 1. Introduction

Shortly after the success of the August Revolution in 1945, Vietnam had confronted several struggles and battles, i.e. the First Indochina War (1945-1954), the Second Indochina War (1955-1975), the Cambodian-Vietnamese War (1978), and the Sino-Vietnamese War (1979). During these periods, Vietnamese people devoted and prioritized their biggest efforts for waging war, including assets and people. When the war ended, Vietnamese people faced plenty of challenges in most of the fields, comprised of economy and society which impeded Vietnam to improve Vietnamese material and cultural life. In this circumstance, the values of traditional culture in rural areas which engaged in the existence of pagodas, temples, shrines, houses of worship, rituals and festivals, customs seem to be neglected or sometimes be considered as superstitious activities. In many villages, pagodas, *văn chi* 文址 (the place worshipping Confucius and local students who passed feudal exams), and houses of worship were demolished to retake wood, brick, and tile from these sites for building new schools and public works.<sup>1</sup> Consequently, traditional cultural values in rural areas were faded, several historical and religious architectures were ruined and these buildings are only recalled in the memory of villagers.

The Đổi mới was initiated in the 6th National Congress of the Communist Party of Vietnam (CPV) in 1986. Aiming at leading Vietnam to overcome difficulties and develop her economy and society, CPV and the Vietnam authority had promulgated new policies which placed more attention to cultivate and preserve national culture. This is a critical motivation and basement to draft and enact legal documents regarding restoring traditional cultural values in Vietnam's

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<sup>1</sup> Other studies assume that the impact of the protracted war and the difficulties which Vietnam had to face in the post-war period caused the decline and fadedness of traditional cultural values in rural areas in North Vietnam. Up until the breakthrough of Đổi mới, these values have been gradually recovering. See Nguyễn Quang Lê (ed.) 2001: 509; Lê Hồng Lý 2005: 15; Nguyễn Thị Phương Châm 2009: 237-240.



rural areas.<sup>2</sup> In those, it must be taken into consideration the Resolution of the 8th plenary session, the 5th party central committee concerning the formulation and development of Vietnamese culture imbued with national identity. The Resolution states: “(We have to) Inherit and promote the spiritual, ethical, aesthetic values as well as cultural and artistic heritage of the country. (We have to) Preserve and embellish historical, cultural, and scenic relics [...]. Cultural heritages are priceless assets connecting all ethnic groups and the core value of national identity [...] (Thus, we are obligated to) reserve, inherit, promote traditional cultural values, revolutionary culture, including tangible and intangible culture” [Central Ideology and Culture Department 1998: 35].

In this study, traditional cultural values in rural areas in North Vietnam are performed via pagodas, temples, rituals and festivals, family customs, village conventions which were created during the developing history of Vietnamese villages and become an indivisible part of inhabitants' life.

The strategy of building a national culture of CPV and the Socialist Republic of Vietnam (SRV) provides opportunities for the dynamic recovery of traditional cultural values in rural areas on a variety of aspects such as temples and pagodas are built and restored; festivals are re-organized; family customs are re-created; the villageconventions are compiled. All the above aspects belong to the scope of this study which will be clarified in later parts.

## 2. Research Sources and Methodologies

Contributing eminently to the completion of this research is publications and

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<sup>2</sup> Those legal documents are the *Regulation on the exercise of democracy in communes* issued together with the Decree No. 29-1998/ND-CP of May 11, 1998; The Directive No. 24/1998/CT/TTg of June 19, 1998, on the *Formulation and Observation of the conventions or rules of villages, hamlets or population groups*; The *Regulations to Award the Title “Cultural Family, Cultural Village, and Cultural Town”* issued together with the Decision No.01/2002/QĐ/BVHTT of January 2, 2002; The Joint Circular No.03/2000/TTLT/BTP-BVHTT-BTTUBTUMTTQVN on Guiding the compilation and implementation of rural conventions and rules of villages, hamlets and population clusters. See Trương Thìn 2005: 58, 103-104.





works of literature related to the study of rural transformation; of festival and family customs; of village conventions in a few communes in North Vietnam; especially stelae, records restoring in pagodas, temples, and in families in rural areas which have been collected during my research.

In terms of methodologies, fieldwork plays a central position in my study. I devote a vast amount of time to do fieldwork in several relics, comprising pagodas, temples, houses of worship, commonplaces of the village community. Leaning on collected documents, two other methods, i.e. statistics and analysis, were wielded to conduct this research.

### **3. The Recovery of Traditional Cultural Values in Rural Areas in North Vietnam**

#### **3.1 Build and Re-build Pagodas, Temples, and the Residents' Contributions**

The premises for embellishing, re-building, building houses of worship came from the demand of accelerating the spiritual life of rural inhabitants. Moreover, this reshapes the images of the finest and biggest pagoda and temple in the memory of villagers which they are always proud of. Subsequently, this activity is wholeheartedly supported by villagers. Through our surveys in the Northern Delta, we have found that building new places for religious and worship purposes is a current social phenomenon in rural areas in North Vietnam.

The study of John Kleinen on Tơ village, Hoài Đức district, Hanoi exposes that “In March 1992, the Aging Association of this village is appointed to the charge of restoring the village hall, this task is authorized by an executive committee that having regular meetings in the village hall. These meetings aim to restore the village hall to be the most important worship place as it was in the past” [John Kleinen 2007: 21].

In La Phù village, Hoài Đức district, Hanoi, since Đổi mới (in 1986), in line with the surging of this village's handicraft industry, the life standard of village

residents has been improving, thus facilitating conditions for build Trung Hưng pagoda. Doing surveys in this village, we explored that all of Buddha statues, couplets, horizontal lacquered boards, bells, and drums are new worshipping objects. When the construction was completed, the villagers erected two stelae, engraving on two sides in Quốc ngữ (modern Vietnamese language), recording the names of people who donated to build the pagoda (before the August Revolution in 1945, Chinese characters were used to engrave on the stelae). The epitaphs show the information of 1923 people who donated to construct the pagoda with a total budget of 469.624.000 VND.<sup>3</sup>

Also in La Phù village, *văn chỉ* was rebuilt in 1995, the initial information appears on the stele recording the names and the donated amount of individuals and organizations for constructing the stele. It elucidates “*Văn chỉ* of the village was erected in the mid 20th century and was broken. Therefore, the People Committee of La Phù village, Hoài Đức district, Hà Tây province called for generous donations to restore *văn chỉ*”<sup>4</sup>. The epitaph shows that 301 people and one organization (it is the People Committee of La Phù village) donated 21.820.000 VND to re-build *văn chỉ*. *Văn chỉ* is the place for worshipping Confucius (Khổng Tử - 孔子) and people who passed feudal examinations under the monarchy, thus, when restoring the stele, they added the names of few residents who obtained prominent achievements in their academic life, for example, gaining bachelor, master, and doctoral degrees. These people could work and live in other locals, not only in La Phù village.

<sup>3</sup> The first stele contains the information of 452 people donating the amount of 65.533.000 VND, in those, five people donated objects, i.e. three jackfruit trees and 5000 bricks on the one side, on the other side is the information of 524 donors contributing 92.084.000 VND. On the second stele, one side shows a record of 486 individuals and the donated amount of 216.007.000 VND, the other side has the information of 488 individuals who donated 96.000.000 VND to rebuild the *văn chỉ*, in those, ten of them donated objects, including two altars, 26 pillars, and other objects.

<sup>4</sup> In 2008, the administrative boundary of Hà Tây province was enacted to Hà Nội, since then, the administrative name of Hà Tây province no longer exists.



Phủ Giày in Vụ Bản district, Nam Định province is a spiritual place where attracts a massive number of people in the whole country to visit. This architecture is not restored or re-built, despite that, considering the demand of accelerating spiritual life, people from all provinces have donated a vast amount of money to maintain all activities taking place at this shrine. Because of that, when did research in Phủ Giày, we have found 30 to 40 new stelae attaching to the walls of Phủ Giày. Furthermore, due to a large number of people and their generous donations for Phủ Giày every year, the local authority decided to build a given building serving the task of collecting donations and recording names of donators. Analyzing selected stelae, we have discovered plenty of critical information, one of those is the diversity of hometowns where the donators and visitors come from, ranging from the North, the Central, the Highland, to the Southern parts of Vietnam as follows:

On the first stele records the information of individuals who lives in Tiên Hương hamlet, Kim Thái village, Vụ Bản district where Phủ Giày is situated, they are all 30 people, donated for Phủ Giày in 2006. Five of those are social organizations, namely the Cell of Local Communist Party, the Veteran Association, the Aging Association, the Women Association, and the Front Committee. The average amount of donations is 100.000 VND and the total amount is 3.500.000 VND.

On the second stele, the information of individuals' hometowns who donated for Phủ Giày in 2006 appearing to be more various, donators come from both northern and southern provinces. In those, 39 people living in northern areas and abroad, such as Ninh Bình, Thái Bình, Thanh Hoá, Bắc Ninh, Bắc Giang, Quảng Ninh, Hải Phòng, Lào Cao, Hưng Yên, and overseas Vietnamese people in Canada, Britain, Australia, Germany donated 25.000.000 VND. Southern provinces have 11 people who live in Đắc Lắc, Vĩnh Long, Bến Tre, and Hồ Chí Minh city donated 13.500.000 VND. The average donation presenting from the epitaph is 500.000.000 VND and the highest amount is 3.500.000.000 VND.

The third stele was erected in 2006, recording names of 49 people who live in distinct districts in Hanoi, such as Cầu Giấy, Đông Anh, Thanh Xuân, Hoàn Kiếm, Đống Đa, Ba Đình, and Tây Hồ. They donated distinguishing amounts but the most common amount is 500.000 VND and the highest amount is 18.000.000 VND. The total amount of donations is 84.700.000 VND.

Phủ Giày is not a single example of this phenomenon, in other provinces in the Northern Delta, the same activities did occur. In Đồng Bụt hamlet, Ngọc Liệp village, Quốc Oai district, Hanoi, the village hall after a while using for schooling purpose, was detached to get constructing material for building public works. Up till 2004, when realizing the value of village hall, local people convened a meeting to decide that it is necessary to have and to re-build a village hall, not in the same place as the old one but on the yard of their Cooperative Association. Many local families and individuals living in other areas had participated in and donated to the building process. When finishing the village hall, local people erected six stelae, engraving names of individual donators and organizations who contributed to build this site. According to the statistics of the Constructing Department, the village hall was completed consuming a total budget of around 2 billion VND.

In Đồng Bụt village, besides constructing their new village hall, Đồng Linh temple was considered to restore in 2007 when Đồng Bụt inhabitants perceived this temple deteriorated year by year. Rebuilding the Đồng Linh temple is to adapt to the desire of local people that they would like to have a sacred place for their spiritual activities in each festival. After restoring the temple, Đồng Bụt residents erected 4 stelae to show gratitude to donators. In these four stelae is the information of 357 individuals and the total donations of 94.666.000 VND. In addition to donating money, many objects were received. For instance, Mr. Nguyễn Huy Chuyển, a resident of Đồng Bụt but working in another province, had contributed a set of the altar which is equivalent to 22.000.000 VND.

Exploring and studying stelae which erected in the Lê and Nguyễn dynasties, it is probably to find the information reflecting the daily life of local people,



particularly, the information of individuals and families who donated money and assets, valued up to hundreds of copper coins or hundreds of hectares, to build village halls, pagodas, and temples in their villages. For instance, Duke Nguyễn Thái Đường whose hometown in Phù Minh village, Tiên Du district, Từ Sơn town built two village halls: Phù Minh village hall containing five rooms and Phù Viên village hall having three rooms. He also donated to Phù Đồng, Phù Minh, and Phù Viên villages 5 *mu* (畝, equivalent to 18.000 m<sup>2</sup> - ĐDH), 3 *sao* (垧, equivalent to 1080 m<sup>2</sup> - ĐDH), 24 buffaloes, 4 cows, 40 pigs [...]. Admiral Nguyễn Công Hiệp donated 10 *mu* (equivalent to 36.000 m<sup>2</sup> - ĐDH) and 3 *sao* (垧, equivalent to 720 m<sup>2</sup> - ĐDH) to build the village hall [Phạm Thị Thuỳ Vinh 2003: 136].

The villagers of Tam Sơn hamlet, Từ Sơn district, Bắc Ninh province donated money to build the gate of the pagoda. On the stele, erected in 2000, engraved information of 14 donators living in Hanoi, Hồ Chí Minh City, and in Tương Giang hamlet, Từ Sơn district, Bắc Ninh province contributing 22.774.000 VND to build this construction. One document restoring at the pagoda reveals that 73 individuals donated money to sculpt Buddha statues. The donators living in many places, including Núi, Trước, Tây, Ô, Xanh hamlets, and the minority part coming from Hanoi (26 people), Hải Phòng, Bắc Giang, Lạng Sơn donated 13.590.000 VND.

According to Lê Mạnh Năm's research, the recovery of traditional cultural values did occur in few villages in the outskirts of Hanoi, those are: "in Bát Tràng hamlet, Gia Lâm district, Hanoi, people had restored two village halls and two pagodas in the years of 1992, 1997, and 2001 with the budget of 790 million VND [...]. In Thanh Liệt hamlet, Thanh Trì district, Hanoi, three village halls and three pagodas were re-built in 2001 and 2002 respectively, consuming the amount of 3.060.000.000 VND" [Lê Mạnh Năm 2003: 62].

Pagodas, temples, and village halls were restored and built to serving festival activities. Hence, go along with this building process, the festival activities are also rehabilitated.

### 3.2 Restoration of Festivals

In the long history of Vietnamese people, especially in the conventional cultural activities, the space of festivals is perceived as a common space for all villagers, therefore, the stage of festivals is always placed at pagodas or village halls. In rural northern Vietnam, festivals are organized by almost all locals. Nowadays, accompanying with the rising of Vietnam's economy and the improvement of Vietnamese life standard, many bygone festivals are rehabilitated responding to the desire of residents. "Since the 1980s, many locals, particularly in the Northern Delta, traditional festivals have been restored and developed rapidly. The inhabitants view this phenomenon as a period of festival blossoming". [Nguyễn Quang Lê (ed.) 2001: 9-10]. Nguyễn Quang Lê stated that the festivals were just rehabilitated after Đổi mới, including national festivals and regional festivals [Nguyễn Quang Lê (ed.) 2001].

The Hùng King Temple's Festival holding on the 10th day of the third lunar month is a national festival, despite that, this event was newly re-organized in the 1990s. At first, people restored vicinity villages' festivals of the Hùng King Temple, and outstanding activities are performed, such as "rước kiệu", Xoan singing, and Chinese chess (cờ tướng). These days, the Hùng King Temple's Festival becomes a national festival and has been thoughtfully preserved by the Vietnamese government and people.

The festival in Đa Hoà temple (Khoái Châu district, Hưng Yên province) occurring from the 10th to the 12th day of the second lunar month was re-organized in the early 1990s. The local government and people demonstrate their consensus of rehabilitating the activities of the temple, for instance, people living in Mỹ Sở and Bình Minh hamlets, Khoái Châu district were eager to prepare all customs, practicing rituals, and decorating praying places. In Đa Hoà temple where worshipping Chủ Đồng Tử and Tiên Dung, people prepared all needed objects for sacral activities, appointing concrete tasks to given groups.

The Đô Temple's Festival in Đình Bảng hamlet, Từ Sơn district, Bắc Ninh province where worships the Kings of the Lý dynasty is another example. Due to





the improvement of material life, residents have given more concern and generously donated to restore historical relics. As reported in a study of Nguyễn Thị Phương Châm: “Going along with rebuilding Đô temple and many other local relics, the village festivals have been taken into account to be rehabilitated. On the 7th day of the first lunar month is the Cổ Pháp pagoda’s festival; on the 15th day of the second lunar month is the village festival; on the 15th day of the third lunar month is the Đô temple’s festival; on the 23rd day of the ninth lunar month is the Ròng temple’s festival.” [Nguyễn Thị Phương Châm 2008: 47]. In the beginning, when the festivals were started to restore, festival items were inadequate. Local inhabitants had to supplement more in the following years.

The festival in Thiên Sư pagoda, Đồng Bụt hamlet, Quốc Oai district, Hanoi is held on the 10th day of the third lunar month, engaging to worship Monk Từ Đạo Hạnh. After several interrupted years, in the 1990s, this festival was restored. In the initial years of restoration, the festival occurred in Đồng Bụt but the ritual practicing team (đội tế lễ) was hired from other hamlets. Two years later, the aging local people took charge of all rituals, however, the festival customs were rented. In the following years, residents bought more supplies and customs for the festival. Since then, the festival is organized every two years and the aging people instruct youngsters all activities related to this festival in order to preserve this event through generations.

In the rural outskirts of Hanoi in current years, the festivals are resilient. Phan Huy Lê assumed that: “It is a tendency to recover traditional festivals all over the country. In suburban Hanoi, there are more than 400 festival were rehabilitated” [Phan Huy Lê 2007: 514]. Another opinion claimed that in almost all provinces of the Northern Delta and Midlands, the traditional cultural activities such as the Spring festival, the Harvest festival, the festival to tribute Vietnamese meritorious mandarins, are restored. Many traditional performances, for instance, Quan họ singing, Ví singing, Đố singing of Thanh Hoá province, are also reinstated [Đỗ Thị Nguyệt Quang 1995: 224].

### 3.3 Reinstallation of Family Customs

Besides the restorations of pagodas, temples, village halls, and festivals, the family customs in rural areas in North Vietnam have been steadily reinstalled through plenty of activities, comprising the build of ancestral houses, the translation and compilation of genealogies, tracing the origins of families, and the establishment of the liaison officers. Once again, the growth of economic life creates a premise, thus motivating people to invest more in the worshipping activities of their ancestors.

Surveying in Hữu Bằng hamlet, Thạch Thất district, Hanoi, we have explored that all above activities are occurring dynamically in this local. Many families follow the social tendency to build their ancestral houses which were non-existent. In 2001, the Vũ family in Hữu Bằng hamlet built a new ancestral house on the donated area of an old pond (600m<sup>2</sup>) which used to be possessed by a family member. The construction fees of 500 million VND were collected from all members of this family. In June 2005, the Nguyễn Duy family translated their genealogy from Chinese characters (Hán) to Quốc ngữ (modern Vietnamese). Other families in Hữu Bằng hamlet, such as the Nguyễn Văn family and Nguyễn Đình family not only duplicated and translated their genealogies but also drew their family trees and hang them at the ancestral house for youngsters leaning on their origins. When figured out their origin in Thanh Liêm, Hà Nam, the Phan Lạc family in Hữu Bằng hamlet compiled their genealogy and family regulations (tộc ước), namely Phan Lạc Family's Regulation. The study in Hữu Bằng hamlet (fulfilled by myself) results that 6 out of 8 families in this area built their new ancestral houses: including the Nguyễn Hữu family in 1997, the Vũ Hữu family in 2001, the Nguyễn Đình family in 2002, the Nguyễn Duy family in 2002, the Nguyễn Văn family in 2002, and the Nguyễn Đình family in 2004. Two other families, the Phan Lạc and Nguyễn Chùa Giáp have their own old ancestral houses.

In Thái Bình province, the families established their liaison officers to connect all branches in different regions responding to the desire of tracing back





to their origin as well as to participate in family activities. Phạm Minh Đức calculated “134 branches of Phạm family living in 35 hamlets of Tiền Hải district have visited the Phạm Đình Sĩ ancestral house in Vân Trường hamlet to worship their ancestors.” [Phạm Minh Đức 1999: 39].

In Kiến Xương district, Thái Bình province, the Phạm family inaugurated a liaison officer with the participation of branches living in 40 hamlets and towns in the district. The study of Phạm Xuân Đào on the Phạm family in Thái Bình reported that, from 1997 to 1999, this family had organized three meetings with 1000 attendees, representing 427 branches residing in 91 out of 285 hamlets of Thái Bình province [Phạm Xuân Đào 1999: 54-60]. The Ngô family took the death anniversary of Ngô Quyền who defeated Southern Han soldiers in Bạch Đằng river in 938 to be a convening date.

In Nam Sơn hamlet, Từ Sơn district, Bắc Ninh province, after doing a survey, I have found that Ngô families have conducted many activities reflecting their desire of seeking their origin as well as appreciating the traditional values. In the 1990s, the Ngô Sách family had restored the family festival to tribute their ancestors and to praise members of the family who obtained academic accomplishments and achievements. In 2004, the ancestral house of the Ngô Sách family was rebuilt due to donating budget of family members with an average amount of 120.000 per person. In 2005, this family established a promotion fund to encourage the study of their children. In the Ngô Gia family, the ancestral house was rebuilt in 2003 and they compiled their family regulations in 2006 with 3 parts, 3 chapters, and 28 articles.

The research findings of Nguyễn Thị Phương Châm on Đình Bảng hamlet, Từ Sơn district, Bắc Ninh province states that the families residing in this province showing their gratitude towards their ancestors and origins by reinstating traditional values such as “in each family, the ancestral houses and shrines were restored or built. Accompanying with the new building and rebuilding, other events such as the ancestral death anniversaries, the compilation of genealogies,

the contribution to family funds become regular activities of families” [Nguyễn Thị Phương Châm 2008: 49].

### 3.4 Compilation of Village Conventions

Village conventions are an administrative apparatus in Vietnamese villages. Before the French colonial authority exercised the reform policies of the administration in Vietnam, each hamlet in rural northern Vietnam had its village convention. Until the mid 20th century, the French colonialists on the one hand escalated their colonial exploitation in Vietnam, on the other hand, strengthened their influence in rural areas by reforming administrative policies. From 1945 to the early 1980s the village conventions had no longer existed in Vietnam’s rural areas. However, since *Đổi mới* (in 1986), the village conventions were gradually rehabilitated and have been thrived in rural areas in North Vietnam. As Bùi Xuân Đức studied: “Many villages in Northern Delta have compiled village conventions to be their legal foundation for administering and adjusting community activities. The initial places conducted above activities were Bắc Ninh, Hà Tây, and Thái Bình, and then spreading to other provinces” [Bùi Xuân Đức 2003: 161]. Regarding the name of this document, each local uses distinct ways to label them such as village conventions (hương ước), cultural village conventions (quy ước làng văn hoá), rural conventions (quy ước nông thôn), and new lifestyle constructing conventions (quy ước xây dựng nếp sống mới).

As mentioned above, the reinstatement of village conventions is occurring in many places and created by both local governors and residents. The core members to compile village conventions include the head of the village, the head of the cell of the local communist party, representatives of the national front, aging people, and local scholars. In general, new village conventions are compiled following the structure of old conventions which concentrate on regulations of traditional customs, festivals, rural security, crop protection, weddings and funerals, and rewards and punishments.

Bắc Ninh province is one of the locals where support vigorously the



movement of village conventions' compilation. As reported, "From 1990 to 1993, 500 out of 3011 hamlets in Bắc Ninh province have completed new village conventions [...]. By 2001, there were 560/695 hamlets having village conventions (account for 80%)" [Nguyễn Huy Tính 2003: 106, 111].

In 1991 at Trang Liệt hamlet, Từ Sơn district, Bắc Ninh province, a new village convention was completed, namely, *Trang Liệt village convention* which contains 6 chapters, in those, Chapter 1: *General Regulations*; Chapter 2: *Rituals and Religions*; Chapter 3: *Cultural Lifestyle*; Chapter 4: *Family and Social Ethics*; Chapter 5: *Hamlet Security and Order*; Chapter 6: *Implementation, Rewards, and Disciplines*.

Answering the desire of local people living in Tam Sơn hamlet, Từ Sơn district, Bắc Ninh province, a new village convention was compiled in 2005. This convention is an inherited and amended version of the conventions issuing in 1991 and 2000. It comprises 4 chapters and 61 articles, including Chapter 1: *General Regulations*; Chapter 2: *Concrete Regulations*; Chapter 3: *Rewards and Punishments*; Chapter 4: *Terms of Enforcement*.<sup>5</sup>

In 1995, a new regulation was completed in Đồng Bụt hamlet, Quốc Oai district, Hanoi, comprising 6 chapters and 35 articles, Chapter 1: *General Regulations and Organizing Affairs*; Chapter 2: *Ethics and People's Intellectual Education*; Chapter 3: *Cultural Lifestyle*; Chapter 4: *Estate Management*; Chapter 5: *Security*; Chapter 6: *Regulation Enforcement*. This regulation was circulated to every resident of Đồng Bụt hamlet.

In 1996, the regulation of La Cả hamlet, Hoài Đức district, Hanoi was compiled, named *the Regulation of La Cả Cultural Village*, and was approved by the local authority in 1998. This Regulation has 7 chapters and 36 articles, composing of Chapter 1: *General Regulations*; Chapter 2: *Religions, Festivals, and Beliefs*; Chapter 3: *Family and Social Lifestyle*; Chapter 4: *Wedding, Funeral,*

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<sup>5</sup> In 1996, the village of Ninh Hiệp hamlet, Gia Lâm district, Hanoi was compiled under the name *Ninh Hiệp Village Convention*, containing 8 chapters and 44 articles. Before widely disseminated, it was scrutinized and approved by the commune people's council.

*and Longevity Celebration Affairs; Chapter 5: Social Rules and Village Security; Chapter 6: Public Works' and Crop Protection, Village Sanitation; Chapter 7: Amendments and Convention's Take Effect.*<sup>6</sup>

In the traditional villages of Vietnam, village conventions had contributed significantly to maintain and strengthen village relationships. Since Đổi mới, village conventions are once again compiled. The resilience of village conventions, on the one hand, adapts to the demand of local people, on the other hand, it is in line with regulations of the SRV administration that allowing and encouraging the compilation of village conventions to enhance matters of social management in locals. "It is supposed that this period demonstrating a self-conscious phase of the movement of compiling new village conventions marking by a crucial event of the Resolution the 5th party central committee (Session VII, June 1993) which officially recognized and encouraged locals to compile new village conventions" [Nguyễn Huy Tính 2003: 108].

#### 4. Some Remarks

Firstly, the CPV and SRV, particularly newly-promulgated policies after Đổi mới (1986) play a vital role to facilitate the recovery of traditional cultural values. These policies have brought a transformation of the economic and cultural life of Vietnamese people; hence, these policies combined with legal documents made available for the wide existence and implementation of traditional cultural values in rural life. Thanks to the Resolution of the 8th plenary session, the 5th party central committee concerning the formulation and development of Vietnamese culture imbued with a national identity which triggered the path for the blossoming

<sup>6</sup> In 1997, the people of Thổ Ngõa hamlet, Tân Hoà village, Quốc Oai district, Hanoi compiled the Convention of Thổ Ngõa Cultural Village. After the Introduction of the Thổ Ngõa's history, the main body of convention is structured in 6 chapters, including Chapter 1: *General Regulations*; Chapter 2: *Customs of Weddings, Funerals, Ancestral Death Anniversaries, Festivals, Longevity Celebration*; Chapter 3: *Family and Social Lifestyle*; Chapter 4: *Maintaining Village Disciplines*; Chapter 5: *Preservation of Production, Public Works, Environment, and Landscape*; Chapter 6: *Implements, Rewards, and Disciplines*.



of traditional cultural values in modern society.

*Secondly*, in addition to the role of governors, the dynamic role of local people should be taken into account when researching the recovery of traditional cultural values. People are always the main force in creating, re-creating, and restoring historical and cultural values. All residents living in different regions generously contributed to the restoration of village halls, pagodas, temples in many aspects, including the finance, physical objects, labor force, and time. Moreover, they are also actively attending festivals and activities of the families in both roles - participants and performers.

*Thirdly*, the recovery of traditional cultural values contributes to preserving Vietnamese inherent beauty, thus continuing the path of national history as well as transmitting and educating Vietnamese traditions to people. “Standing on the social-cultural point of view, we are witnessing the reinstallation of traditions in Vietnam’s rural areas and the traditional mechanism creating by people centered in the restructuring of local cultures recently” [John Kleinen 2007: 22].

*Fourthly*, the resilience of traditional cultural values such as village halls, pagodas, festivals, family customs enhance the community cohesion, satisfy and diversify the cultural, religious, and belief activities in rural areas in contemporary North Vietnam.

*Fifthly*, observing the activities of recovering traditional cultural values as mentioned above, the task of building and restoring village halls and pagodas, reinstating festivals, and reinstalling family customs are still maintaining in villages of North Vietnam, however, the compilation of village conventions took place energetically only in the 1990s, since then, this activity has not remained. This phenomenon requires other intense studies of scholars in the next years.

*Finally*, the resilience of national and regional festivals such as the Hùng King Temple’s Festival in Phú Thọ province, Hương Pagoda Festival, Yên Tử Pagoda Festival in Quảng Ninh province could be considered as a resource for national economic and tourism development as well as offering more jobs to people.

## 5. Conclusion

Traditional cultural values in rural areas in North Vietnam always possess a persistent vitality, becoming a “flow” that has been tested in the vicissitudes of national history. In a certain historical context, despite these values performed diversely and are affected distinctly due to subjective and objective conditions, their role in social life has remained unchanged. The traditional cultural values are community heritages and created through generations, therefore we are obligated to preserve and make plans to wield these values effectively on the developing path of the nation. In the current context, the traditional cultural values need to be aroused and promote to serve the task of national development.

## Correspondence

Any correspondence should be directed to Do Danh Tuan  
(Email: [dohuan@gmail.com](mailto:dohuan@gmail.com))





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# A RESEARCH OF VIETNAMESE USING ON TAIWAN MEDIA AND PUBLIC PLACES

NGUYỄN Thị Thanh Hà

Assistant Professor of Foreign Language Education Center,  
National Kaohsiung University of Science and Technology

## Abstract

Nowaday, the economic exchange, social culture between Vietnam and Taiwan are increasingly intimate, the number of Vietnamese people currently living, studying and working in Taiwan has reached more than 300,000 people, due to Vietnamese has gradually gained a foothold in Taiwan society. Vietnamese has been taught in Taiwanese universities and high schools as a second language. Vietnamese also appears more and more in the media, official websites of administrative and cultural agencies from central to local levels and documents in public places as a propaganda and provide information tool. The purpose of this study is to understand the use of Vietnamese on mass media and public places such as administrative offices, airports, hospitals, schools and streets in Taiwan, through the collect actual materials and survey questions to analyze materials, thereby analyzing the causes and making recommendations on solutions. The content of the analysis mainly focuses on two main issues: (1) the status and purpose of using Vietnamese in public places; (2) people's attitude towards using Vietnamese in a public place of Taiwan. The process of investigating and analyzing materials shows that Vietnamese has played an important role in bridging Vietnamese people living in Taiwan with local social activities. The use of Vietnamese has some errors, is due to the subjective attitude of the writer, the lack in management or that is the reverse side of freedom of speech.

**Keywords :** Vietnamese, media, public places, attitude

# 台灣大眾媒體及公共場所使用越南語之現狀

阮氏清河

國立高雄科技大學語言教學中心助理教授

## 摘要

如今，越南與台灣之間的經濟、社會、文化交流日趨緊密，目前在台灣生活，學習和工作的越南人已超過三十萬人。越南語在台灣各大學和中學已作為第二外語。越南語也在台灣媒體上出現越來越多，中央和地方各級行政和文化機構的官方網站以及公共場所的文件中，都使用越南語作為宣傳和提供信息的工具。本文的目的是透過收集實際資料和問卷調查來分析，從而了解越南語在台灣政府機構、公共場所及大眾媒體使用情況，再來分析可能的原因和解決方案的建議。分析的內容主要在兩個問題：(1) 在公共場所使用越南語的現狀和目的；(2) 人們對在台灣公共場所使用越南語的態度。調查和分析結果指出，越南文在本地社會生活上扮演重要作用。越南文的使用存在一些錯誤，這是由於文件發行者的主觀態度，缺乏管理機制或這就是言論自由的反面。

**關鍵字：**越南文、媒體、公共場所、態度

## 1. 前言

在越南歷史變遷的過程，越族人不斷地從北部移居南部或從國內移民至國外。阮潢的南進開啟了越族人擴張自己的生活範圍，從紅河三角洲至順化、廣南地區，他的後裔隨後擴張領土至暹羅灣海岸。當國家之間發展貿易交流，世界各地的關係越來越密切，人們有更多的機會移居至不同地區工作與生活，越南人也不例外。因此，根據不正式的統計數據，目前海外的越南人口已達四百萬人以上。

當越南是一個相當多人移出的國家，台灣卻一直以來都是個吸引人們移入的區域。台灣的歷史發展指出，台灣的四百年歷史都是移民的歷史，從明朝時期閩粵地區的漢人跨越黑水溝來台生活，或在明清之際時，台灣成為南明的「反清復明」的基地，尤其在清朝收復台灣之後，越來越多漢人來此地定居。至 1949 年，國民政府撤退到台灣，帶來大量中國大陸的國民政府官員或士兵隨著政府移民來台，這批人被稱為「外省人」。上世紀的八零年代時，東南亞地區各國，包括越南在內，發生了「排華事件」，使東南亞華裔要離開東南亞到台灣生活，他們被視為「再移民」族群。至九零年代，由於台灣的經濟起飛，但人口老化，使台灣需要進口大量的外籍移工，且這些移工主要來自東南亞四國包括越南、印尼、菲律賓、泰國，他們對台灣的經濟發展的貢獻絕對不能小看。但是，對台灣社會最大的影響其實是結婚來台定居的外國人。在五十多萬外國人結婚來台定居當中，越南人數為 105,905，占台灣外籍配偶人口（不含中國、港澳配偶）的 70%。根據台灣內政部移民署 2019 年 4 月的統計數據，越南人（包含已歸化國籍的越裔）的數量已達 365,130 人（報含配偶、移工、留學與其他），如下面表格：<sup>1</sup>

表 1：在台灣的東南亞人口統計

	配偶	移工	學生	其他	共
Brunei		-	8	15	23
Laos		-	20	39	59

<sup>1</sup> 在台灣的東南亞人口統計（2019 年 4 月參考）

<https://www.immigration.gov.tw/5385/7344/7350/8887/>

	配偶	移工	學生	其他	共
Cambodia	4,321	-	91	137	4,549
Singapore		-	171	2,054	2,225
Myanmar		-	976	1,379	2,355
Malaixia		3	14,306	10,162	24,471
Thailand	9,718	75,471	890	8,011	94,090
Philippines	8,939	165,543	540	6,683	181,705
Indonesia	30,071	263,017	7,904	8,024	309,016
Vietnam	105,905	224,480	9,898	24,847	365,130
Total	158,954	728,514	34,804	61,351	983,623

雖然在台灣的越南人口數只占 0.15%台灣總人口（台灣目前的總人口為 23,589,312 人）<sup>2</sup>，但是只次於台灣原住民總人口二十萬人（台灣目前的原住民族總人口為 567,502 人）<sup>3</sup>。可見，越裔人民已成為台灣社會中的一個不可忽略的族群。來台生活或工作時，大部分的越南人不會華語，或只會一點點的華語詞彙。因此越南語的使用需求，無論在日常生活的溝通還是行政文本、宣傳印刷品越來越多。然而，在台灣的越南語文使用現狀仍存有很多問題，但是未見論文所提及。因此，在這篇小論文裡，筆者想要帶給讀者一些文本、招牌、廣告文宣出現在台灣的公共場所或大眾媒體上的照片由筆者或朋友們在台灣各地所見所聞。

## 2. 在台灣使用越南語的現狀與目的

在台灣大眾媒體或行政、宣傳品的文本中使用越南語發生不久。最早使用越南語的媒體應該是中央廣播電台的越南語組，成立於 1953 年，至今中央廣播電台的越南語組已經成為在台的越南聽眾的好朋友。<sup>4</sup> 越語組有很多不同節目來服務及提供在地的資訊給在台的越南語聽眾如文化藝術、

<sup>2</sup> 中華民國內政部統計處（2019 年 5 月 22 日參閱）<https://www.ris.gov.tw/app/portal/346>

<sup>3</sup> 同上註

<sup>4</sup> Minh Hà, Thính giả Việt Nam cùng chúc mừng Ban Việt ngữ Đài RTI thành lập tròn 65 năm, 08 July, 2018 <https://vn.rti.org.tw/news/view/id/87943> (tham khảo ngày 22/5/2019)



生活教育、學華語、旅行娛樂、法律、新聞頭條等…。越語組的廣播人員大部份都是越裔或新住民的人士擔任。

除了廣播，平面媒體或報紙也是一個非常重要的資訊頻道使在台的越南人可以接觸在地的資訊。2006 年，越南文《四方報》創刊，創刊發行人為成露茜，總編輯為張正（當時是暨南大學的東南亞研究所研究生），此報紙為台灣第一份越南文創刊的報紙。因為編輯者、發行者皆為台灣人，並非深諳越南文，因此，除了技術人員或中文的編輯人員外，《四方報》也使用很多越南新住民或學生為越文編輯或編譯人員。最特別的地方是《四方報》直接使用讀者所寄來的散文、詩歌或手繪圖案作為稿件登刊。《四方報》的讀者主要是在台灣的越南籍移工或配偶，所以其內容包括越南新聞、台灣新聞、台灣法規、有關移民者的法令、越南人在台灣的活動訊息和讀者的交流稿件。以月刊方式發行，在 2006-2016 年間，《四方報》曾經是在台的越裔人民不可或缺的精神糧食。

台灣使用越南語在影視新聞是最新的媒體形式但是也大受歡迎。2018 年 4 月，越南語新聞首次由公共電視台播報的電視新聞節目，與其他東南亞語言的新聞報導成為公共電視台的一個正式的新聞節目，越南語新聞的收視率也相當可觀。據製作單位的統計，越南語新聞的時量是每天 4 分鐘，於早上 10 時 54 分播放，提供給越南觀眾一些相關的重要新聞，無論是越南或在台的越南人相關時事。雖然時量不多，但每天的收視率約 0.3~0.5%（6,500 – 10,000 人）。除了在電視上播放，越南語新聞還在 Youtube 頻道和臉書粉絲頁重播，讓沒有電視的觀眾也可以免費收看。線上點閱率約有 3,000 至 30,000 次，看新聞類型而異。<sup>5</sup>

除了傳統的資訊媒體如報紙、廣播、電視，現代的人常使用網路媒體作為傳遞訊息的最佳工具，且越來越多人使用。因此，政府機構或博物館的官方網站都設有越南語版本。中華民國內政部移民署是直接管理外國人的單位，因此他們的官方網站有各種語言的版本，其中越南語版本的網頁常常更新或提供每日新聞內容。在台灣境內或境外的越南人都可以透過此

<sup>5</sup> 公共電視台越南語新聞製作單位初步統計



網頁了解台灣的相關新聞和移民法令。網頁的管理機構為移民署秘書室編審科，或許移民署的編輯人員都是曾經學國越南語的台灣人，所以網頁上的越南語尚未道地，尚有小錯誤，但是仍可讓讀者了解其想傳達的訊息。相對於其他中央部署的官方網頁只有單一華語或華－英雙語，移民署的官方網頁除了華語、英語，還有東南亞其國語言的版本是相當可喜可嘉。由此可見，台灣政府相當重視及關心在台生活的外國人，也知道透過外國人的母語將資訊直接傳達給民眾是最重要且最直接的方式。



圖 1：中華民國內政部移民署官方網頁越南語版本螢幕截圖  
(截圖於 2019 年 5 月 22 日)<sup>6</sup>

國立故宮博物院南部院區位於嘉義縣太保市，被定位為「亞洲藝術文化博物館」，在這裡常常設有有關亞洲藝術文化的特展，因此，其官網也有東南亞語文的版本，其中有越南語。可惜，內容只停留在博物館的初期介紹而不像英文或日文有更新內容。除了故宮南院，國立台灣博物館官方網站也有越南語版本，甚至還有越南語大使及解說員。這樣的設立不但讓讀者、觀眾可以了解博物館的發展歷史，也可以了解館內所館藏的文物，進而了解台灣的人文，使新住民更愛自己的第二故鄉或讓旅客們更想再次回來台灣觀光。

<sup>6</sup> 中華民國內政部移民署官方網頁越南語版本 <https://www.immigration.gov.tw/7072/>



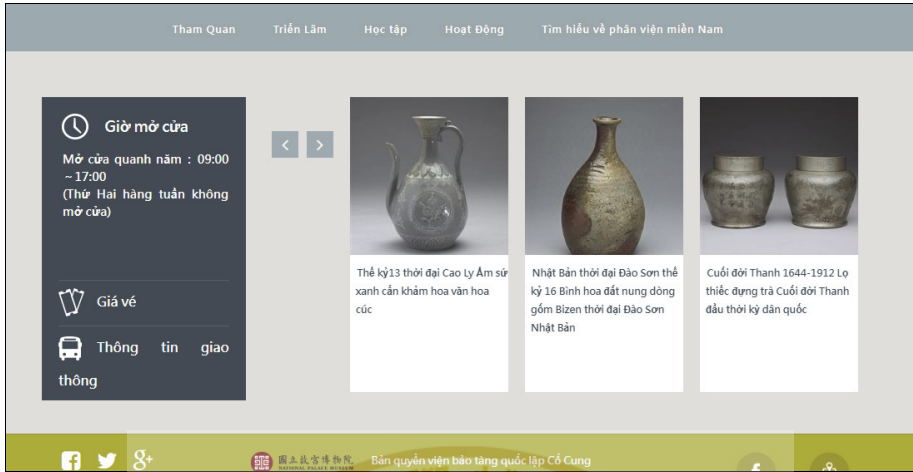


圖 2：國立故宮博物院南部院區官方網頁越南語版本螢幕截圖  
(截圖於 2019 年 5 月 22 日)<sup>7</sup>

如果博物館使用越南語做為介紹自己的服務項目給觀眾了解，讓觀眾可以輕鬆愉快地踏進博物館參觀，在台灣的地方政府機構也會用外國語呈現自己的官網，目的於拉近政府與民眾之間的距離。在台灣的 22 個縣市當中，目前唯有屏東縣政府的官方網站有東南亞語文版本，包括越南語、印尼語、泰國語。

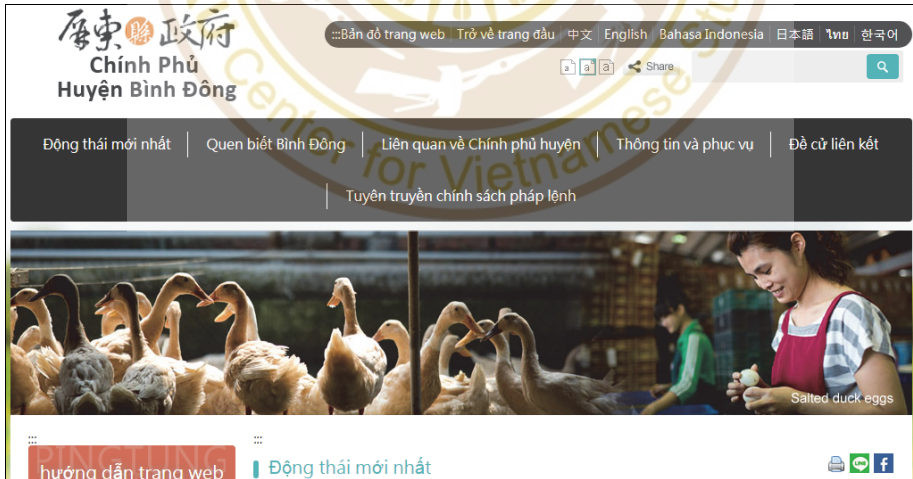


圖 3：屏東縣政府的官方網頁越南語版本螢幕截圖（截圖於 2019 年 5 月 28 日）<sup>8</sup>

<sup>7</sup> 國立故宮博物院南部院區官方網頁越南語版本 <http://south.npm.gov.tw/vi-VN>

<sup>8</sup> 屏東縣政府的官方網站：

[https://www.pthg.gov.tw/vietnam/Content\\_List.aspx?n=315F08E4F03DEDC7](https://www.pthg.gov.tw/vietnam/Content_List.aspx?n=315F08E4F03DEDC7)



越南語與其他東南亞語文不僅使用於中央或地方政府機構的官方網站，還常常用來作宣傳海報、文宣，使在台的外國朋友可以了解政府的新政策或重要的訊息。這些文宣大部份都由中文原文翻譯成各個不同版本的語文，越南語也不會缺席。例如，為了回應中國國家主席習近平在新年對於台灣及「九二共識」問題發表意見，蔡英文總統的臉書上也用三十多種外語版本，其中有越南語版本來表達她對「九二共識」的看法。



圖 4：蔡英文總統的臉書粉絲頁越南語版本螢幕截圖  
(截圖於 2019 年 5 月 22 日)<sup>9</sup>

在台的越南人口日益增加，而且有很多人已經歸化中華民國國籍並有選舉權，所以每當選舉時間到，無論中央或地方公職選舉，都會有宣傳文宣製作，近年來，東南亞語包括越南語一定受到重用。中央選舉委員會也做海報宣傳使民眾了解選舉的重要性及其過程，如下面海報：

<sup>9</sup> 蔡英文總統的臉書：

[https://www.facebook.com/pg/tsaiingwen/photos/?tab=album&album\\_id=10155581440096065](https://www.facebook.com/pg/tsaiingwen/photos/?tab=album&album_id=10155581440096065)





圖 5：中央選舉委員會發行的海報

(左圖：2016 年鼓勵大家踴躍投票；右圖：2018 年教大家如何投票)<sup>10</sup>

內政部警政署也是一個常常直接接觸外國人，其中有越南人的政府機構。每當有新的法令或重要事件時，警政署或各個地方警察局都作小海報、宣傳品發給民眾或放在自己的官網來宣傳，讓民眾，尤其是外國人了解法律，因而減少不瞭解法律而觸法的現象。但是，宣傳海報的翻譯內容有待商榷，因為很容易看見錯誤的翻譯內容，只怕讀者按照翻譯內容去做結果還是觸法就不知如何處理。

圖 6：警察局發給民眾的翻譯錯誤之宣傳海報<sup>11</sup>

<sup>10</sup> 下載自中央選舉委員會官方網頁 [https://www.cec.gov.tw/central/cms/poster\\_osea](https://www.cec.gov.tw/central/cms/poster_osea) (2019 年 5 月 25 日下載)

<sup>11</sup> 友人收到拍下來提供

台灣每年都有舉辦萬案演習，北、中、南各地區的演習時間不一樣，但是在演習時間民眾都要避開，不得在路上行駛。不過現在的台灣有很多外國人，他們不太了解台灣的習慣，也不懂中文，因此各地方政府的警察局都要作外語海報宣傳，其中越南語也常見的語文版本。有趣的是，這些越南語的海報內容讓讀者哭笑不得，因為某縣市政府警察局的越南語版本翻譯錯誤，將「萬安演習四十一號」翻譯成越南語卻是「萬里長城空軍四十一號」。

**越南文版**

**Khu vực Nam bộ**

**Quân Đội và Nhân Dân Cùng Chung Tay Góp Sức Phòng Không**

**Diễn Tập Vạn An Số 42**

**28.5.2019 Thứ ba Từ 13 giờ 30 phút đến 14 giờ**



Trong ngày thực  
hiện nhiệm vụ diễn  
tập sẽ áp dụng hệ  
thống giao diện đề  
là 「nền tảng phát  
thanh thông tin tại  
hỏa」, gửi tin nhắn  
vào tất cả điện  
thoại di động 4G,  
3G đang hoạt động  
tại khu vực diễn  
tập, ngay ở lúc đó  
thủ phải phối hợp  
về công tác kiểm  
soát liên quan.

**Những điều cần chú ý**

1. Sau khi tiếng còi hú báo động phòng không đã vang lên, người dân, xe là phải phối hợp sự chỉ huy của cảnh sát, huấn binh và nhân viên dân phòng, thực hiện công tác kiểm soát giao thông đường bộ, sơ tán đề lánh nạn, ngay ở lúc đó nhà ở (cửa hàng) là phải đóng kín cửa và cửa sổ, tắt đèn tắt lửa, không nên ở lại via hệ hành lang hoặc đầu hẻm mà ngo xem.
2. Khu đang trong quá trình tiến hành diễn tập, máy bay đang phải cất cánh và hạ cánh ở sân bay, tàu thuyền đang phải cập bến và rời bến ở bến cảng, tàu hỏa cao tốc và tàu hỏa Đại Loan đang phải vào ga và rời ga đến được hoạt động bình thường, hành khách xuống máy bay (xuống xe, xuống tàu thuyền), người đưa đón thì phải thực hiện việc sơ tán lánh nạn phòng không.
3. Đang trong khoảng thời gian tiến hành việc diễn tập mà người nào đó có hành vi vi phạm pháp luật, sẽ căn cứ theo quy định của điều 25 「Luật dân phòng」 xử phạt tiền từ 30,000 đồng tệ trở lên đến 150,000 đồng tệ trở xuống.

**Cục Cảnh Sát Của Chính Phủ Thành Phố Đài Nam Quan Tâm Bạn**

圖 7：台南市警察局的萬安演習四十二號宣傳海報越南語版







圖 8：台北市政府警察局多元語言的萬安演習四十一號宣傳海報越南語版<sup>12</sup>

不僅有政府機構或直接接觸外國人的行政、法律管理機關才有使用越南語在他們的印刷品、宣傳品。台灣的照護健康機構，隸屬衛生福利部如各地方的衛生局、醫院、照護中心也有很多越南人來使用衛生醫療服務，或他們就是照護者，因此衛生福利部及各大醫院都有發行健康照護的印刷品或在醫院內的引導宣傳張貼海報。印刷品也很多元，從給剛結婚來台的孕婦要使用的媽媽手冊，或照護嬰兒、哺乳須知，到病人在醫院使用醫療設備、藥物的指導說明。對於不太了解台灣醫療系統及華語的人來說，真的很溫馨及安心。

<sup>12</sup> 台北市政府官方網頁

[https://www.gov.taipei/News\\_Content.aspx?n=F0DDAF49B89E9413&sms=72544237BBE4C5F6&s=5445A3101E55B4A1](https://www.gov.taipei/News_Content.aspx?n=F0DDAF49B89E9413&sms=72544237BBE4C5F6&s=5445A3101E55B4A1)

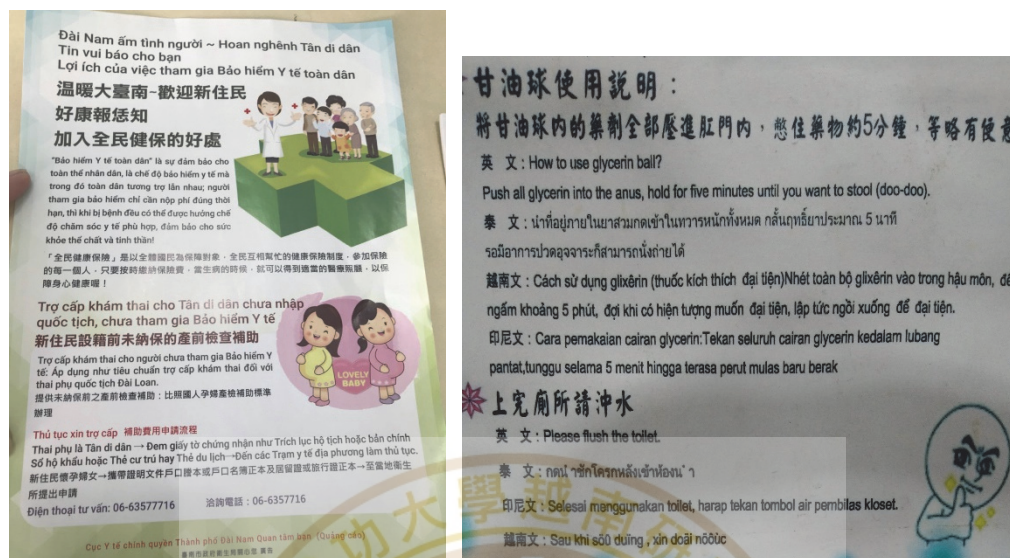


圖 9：醫院內的醫療政策、健康照護宣傳小頁

以上所提供的一些政府機構的文宣海報。政府機構所用外國語文來做宣傳海報或政策法令宣導小傳單的目的不外乎於讓在台的外國人更加了解台灣的法令政策，從此更融入與適應台灣的生活。除了政府機構所發行的印刷品或宣傳海報，走在台灣各地的街道上，越南的人們很容易看見一些廣告招牌使人驚訝。驚訝是因為在台灣的路上可以看到自己所熟悉的文字的招牌。但是有時候會有感覺驚訝後變成驚嚇，因為那些文字明明是自己所熟悉的文字，但是讀者完全無法理解該文字想表達的訊息為何。原來它被用錯了，或者是文字錯誤，或者是語意錯誤。這些招牌、布條、張貼文件可能出現在繁榮的市集裡，交通號誌上，或甚至在公共廁所裡。

以下，筆者所提供的照片都是筆者本身或朋友在台灣各地所遇見的越南語或多語的招牌、布條文宣：











圖 10：一些台灣道路上常見的招牌、布條文宣。

店家招牌或布條警告與政府機構所發行的印刷品或海報不同在於它屬於個人的。店家所用越南語來寫在招牌上是因為想要吸引越南客戶，他們不會中文字也可以看越南文而來消費。所以，這些招牌主要出現在工業區、火車站周邊，或者集中越南籍移工的地方。在火車站的交通標誌或引導說明也為了讓用路人、乘客可以了解如何使用。或許，在使用越南語方面還看到很多種錯誤，但是錯誤種類不在本文的討論範圍，希望以後有機會有另文討論。不過，初步看來，政府的宣導文件有誤的或就是大部分在於翻譯錯誤，而民間店家招牌有誤就在用詞、打字或腔調差異而引起。

### 3. 越南人在台灣遇見越南文的態度

當越南人在台灣遇見越南文，他們會比較快樂還是有何種心情，那是筆者所想了解的問題。為了瞭解相關的結果筆者透過 Google Form 進行一項匿名的問卷調查研究。<sup>13</sup>本問卷調查包含三各部份：個人資料、在台灣是用越南語的頻率及在台灣遇見越南文文本時的態度。在一個多月的時間內，所收到的有效答案為 362，其中，有在台灣公共場所遇見越南文文本為 299 份。在 362 個回答，有 96% 人在台生活一年以上，其中有 43.8% 人數住在台灣十年以上，有 197 人因為結婚來台定居，200 人來台灣工作或學習。從此結果可見，他們住在台灣的時間也夠久讓他們可以了解當地的語言與文化並可以融入當地的生活習慣。

至於研究參與者的學習程度，有 335 人，也就是占 92% 比例為高中以上畢業者，年齡層都是 18 至 60 歲，只有一個十八歲以下，這樣的結果可

<sup>13</sup> 越南人在台灣遇見越南文的態度問卷調查結果

[https://docs.google.com/forms/d/1FHkPurl\\_\\_vipErfVKNI3avWvLRQVeX\\_dRjK0Zdotqtk/edit#responses](https://docs.google.com/forms/d/1FHkPurl__vipErfVKNI3avWvLRQVeX_dRjK0Zdotqtk/edit#responses)



能來自取樣的方法為網路平台，比較適合常使用電腦和智慧型手機才可以回答。他們使用越南語的頻率也不同，有 202 人每天用越南語的時間為三小時以上，他們常與家人、同事、朋友、甚至還有台灣政府機構人員用越南語溝通。

在 301 個回答說曾經在台灣遇見越南文的文本裡，他們主要看到的文本是在公司、超市的警告標語或招牌、貨物標籤，再來是政府機構、醫院、衛生所、移民署服務站，這些機構及公共場所就是越南人常常必須來往的地方，所以這些地方是越南文的宣傳文本之發源地。每當遇見越南文文本，每個人的態度會不同，但大致上都是保持積極的態度，有 39.1% 的人覺得普通，有可能是因為他們住在台灣很久了，所以覺得看到越南語就是理所當然的事情。15.6% 的人覺得很幸運因為他們可以看到越南文在台灣，20.3% 的人覺得很愉快，也有同樣的人覺得驚訝，只有 15 人覺得看到越南語是很無聊的事情。

不過台灣的越南語文本品質如何？這是筆者好奇想知道。因為筆者本身的工作為中越文本翻譯及教授越南語，當然在遇到越南文文本會自然有些職業病的眼光去檢視，所以筆者也想知道其他人的感受為何。問卷調查結果指出，有 77.3% 的人覺得他們所看到的文本雖然還可以瞭解內容，但是文中的錯誤很多，甚至有 11 個人說完全不清楚文本所要表達的意義為何，只有 19.1% 的答案是說他們所遇見的文本都很正確、易懂。真的很擔心，因為有誤的文本多於正確的文本高達 4 倍。而且今年 108 學年度開始，全台灣的國小開始正式將東南亞語為必修課程，其中越南語為最大眾選擇，學生為了要學習越南語而找周邊容易取得的文本為課外讀物卻是錯誤的文本，他們要如何是好？要質疑老師的教學內容還是質疑文本的呈現內容？越南語的正確性真的需要大家來關心！

當問卷問有關文本內的錯誤現象，有 212 個回答是翻譯的錯誤，187 個回答是文字或打字的錯誤。因為文本的大多數是翻譯自中文，所以最多的錯誤來自翻譯也是容易理解，再者，在台灣有證照或曾受到正式專業培育的中越翻譯人員不多，主要是越南人住在台灣久了，會講華語和越語的人擔任通譯人員來編譯。雖然沒有正式的統計數字指出在台從

事通譯工作者的程度如何，但是如果以 2017 年參加越南語師資培訓的學員的教育程度，只有 28.2% 的人有大學以上的學歷。<sup>14</sup> 以筆者所收集到的文本內容來看，許多政府機構的傳單或人力公司的翻譯文件的越南語文程度有很大的問題。問題不只在於翻譯者所把握的越南語詞彙、語法結構不夠精確導致文本正確度受到影響，還有在使用電腦排版，選擇字型也需要加強。因為排版不精，字型選擇不對會讓文本印出來時會不好看，字級大小不一，行與行之間的空格不均，使視覺撩亂不舒服。這個問題的起因可歸於使用越南語的人不會電腦因此不會處理微軟所預設的華語字型轉為越南語的萬國碼字型。所以輸出時，或廣告公司的人員也不懂越南語所以不會校對、處理。

被問到如果看到錯誤的文本會有什麼反應，有三成的人覺得沒什麼感覺因為它太多了，但是也有將近一半的人覺得他們要有責任來維護越南語的正確性。但是要如何維護越南語的正確性？每當看到越南文文本的錯誤，要如何處理？有 168 人，也就是 56.2% 的研究參與者雖然很不舒服但是不知道如何處理，23.7% 的人只能搖頭放棄，只有 18.1% 的人想辦法向發行單位反應。但是要向發行單位反應也要知道哪一個單位發行來直接與他們溝通，因為台灣目前實施言論自由，所以以前所實施的出版法已於 1999 年 1 月 25 日廢止法規，<sup>15</sup> 因此沒有任何機構有出版品的審定或回收的權力，只有發行單位對自己所發行的文件、出版品的內容及品質負責。即便收到客訴時，他們也不會積極或有意願修正，也有可能那只是他們發放的，真正的發行者卻另有別的。甚至他們還反過來懷疑客訴者，因為那個文本就是越南人所作的 !!!

但是，如果不知道如何反應，向誰反應而搖頭放任讓錯誤的越南文在台灣肆虐，那麼，越南語會漸漸地變成不是越南語了，連越南人自己都無法理解自己的母語。面臨此危機，有許多在台灣教學和翻譯的越南人想要維護越南語的正確性就在網路連署成立一個論壇叫作「為了一個正確的越

<sup>14</sup> 106 年度教育部國民及學前教育署新住民語文教學支援人員 培訓成果報告

<https://newres.pntev.ntct.edu.tw/resource/openfid.php?id=17143>

<sup>15</sup> 已廢止法規的出版法 <https://law.moj.gov.tw/LawClass/LawAll.aspx?pcode=P0030001>



南語」－ *Vì một tiếng Việt chuẩn*，這個論壇在五月初才成立，一個月後已吸引三百多個成員。<sup>16</sup>成員加入也要通過審核制度，每天會有不定期的成員提供自己所遇到的有誤文本來一起分析錯誤的地方、可能的錯誤來源，找辦法聯繫發行單位建議修正。除此之外，此社團也請台灣的媒體報社一起向社會大眾反映，呼籲大家重視越南語或所有台灣的外國語文文本的正確性。<sup>17</sup>希望藉由大家的努力所形成一股力量，讓越南語文可以保持正確性，也讓以前沒有機會學習標準的越南語文的人可以自我就修與成長。

#### 4. 結論

筆者是越南人，在台灣生活已有 17 年之久，曾經幫《四方報》翻譯報導，在小學到大學教越南語超過 10 年，所以每當看見不正確的越南文文本都想找辦法向發行單位反應、建議。在接觸、研究與瞭解越南文文本有可能錯誤的原因之後所提出下列結論：

1, 寫越南文的人不太瞭解越南語的語法、語音與詞彙在口語及書寫的差異，因為越南文字是記音的文字，但是語音又因為區域的腔調而有所差異，文字卻是統一的。所以如果不注意區域的腔調，怎麼說就怎麼寫就容易導致文字的錯誤。

2, 政府機構或店家想用越南語來協助越南人更容易了解法規、政策，但是工作人員卻不諳曉越南語，直接使用網路或翻譯應用軟體所導致。因為網路或應用軟體的正確性仍待商榷。

3, 台灣大部份的電腦字型都是預設中文字型，如果不會選擇萬國碼就會使越南文字型大小不一，甚至亂碼，這樣的文本使讀者不舒服。

4, 台灣已經廢止出版法，所以出版品不必受到任何部署審定或管理，

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<sup>16</sup> *Vì một tiếng Việt chuẩn* 的社團網站：<https://www.facebook.com/groups/446649729419682/>

<sup>17</sup> 中國時報的報導：翻譯好崩潰 萬安演習變毀滅案件

<https://tw.news.yahoo.com/%E7%BF%BB%E8%AD%AF%E5%A5%BD%E5%B4%A9%E6%BD%B0-%E8%90%AC%E5%AE%89%E6%BC%94%E7%BF%92%E8%AE%8A%E6%AF%80%E6%BB%85%E6%A1%88%E4%BB%B6-215008858.html>



只有發行者本身要對自己的作品負責，因此很少單位自動邀請審閱人員協助校對或審定。

從以上的結論可見，越南人，尤其在台灣的越南人必須要有意識來維護自己母語的正確性才能夠讓別人尊重與維護越南語文的準確。

## 回應

若有任何關於本篇論文的回應，請直接寄給作者阮氏青河助理教授 (franceha@gmail.com)



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(2019 年 5 月 25 日下載)

台北市政府官方網頁  
[https://www.gov.taipei/News\\_Content.aspx?n=F0DDAF49B89E9413&ms=72544237BBE4C5F6&s=5445A3101E55B4A1](https://www.gov.taipei/News_Content.aspx?n=F0DDAF49B89E9413&ms=72544237BBE4C5F6&s=5445A3101E55B4A1)

越南人在台灣遇見越南文的態度問卷調查結果  
[https://docs.google.com/forms/d/1FHkPurl\\_vipErfVKNi3avWvLRQVeX\\_dRjK0Zdotqtk/edit#responses](https://docs.google.com/forms/d/1FHkPurl_vipErfVKNi3avWvLRQVeX_dRjK0Zdotqtk/edit#responses)

106 年度教育部國民及學前教育署新住民語文教學支援人員 培訓成果報告  
<https://newres.pntcv.ntct.edu.tw/resource/openfid.php?id=17143>

已廢止法規的出版法  
<https://law.moj.gov.tw/LawClass/LawAll.aspx?pcode=P0030001>

Vì một tiếng Việt chuẩn 的社團網站：  
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<https://tw.news.yahoo.com/%E7%BF%BB%E8%AD%AF%E5%A5%BD%E5%B4%A9%E6%BD%B0-%E8%90%AC%E5%AE%89%E6%BC%94%E7%BF%92%E8%AE%8A%E6%AF%80%E6%BB%85%E6%A1%88%E4%BB%B6-215008858.html>



## NOTES ON THE SUBMISSION OF MANUSCRIPTS

1. Journal of Viet Nam Hoc is a peer-reviewed professional journal dedicated to Vietnamese studies in the areas of humanities and social sciences, such as language, history, literature, culture and ethnic minorities.
2. The journal accepts research articles, field/work reports and book reviews. Articles and reports are normally limited to 8,000 words or less in English or 15,000 syllables in Vietnamese/Taiwanese/Japanese/Chinese. Reviews are limited to less than 2,000 words.
3. Manuscript style:
  - A) Manuscripts written in Vietnamese/Taiwanese/Japanese/Chinese or English are preferred. Please have your manuscript checked by native speakers prior to submission. Papers written in languages other than English must provide an extra English abstract.
  - B) Manuscripts written in Taiwanese must either be in Han-Roman hybrid or Roman-only styles. Roman scripts must be Peh-oe-ji, the traditional Romanized Taiwanese.
  - C) Footnotes are regarded as notes for extra information, and must be arranged at the bottom of each relevant page. References therefore should be arranged at the end of the whole text.
  - D) The potential authors should refer to the journal's sample style for references.
  - E) Manuscripts normally include a) paper title, b) abstract(s) c) full text, d) references, and e) appendix (if applicable). Abstract should be limited to 150 words and list up to five keywords.
4. Submission and review procedures:
  - A) Manuscripts are normally submitted by email. Please provide both the Word and the PDF files with appropriate fonts. An extra hardcopy/JPG file is requested if the manuscript contains special fonts.
  - B) All manuscripts submitted will be subject to double-blind peer reviews. For this purpose, please do not identify yourself in the manuscript. On a separate sheet, please provide the following information: a) Paper title, b) full name of the author(s), c) affiliation and position, d) contact methods. The submitted copy of manuscripts will not be returned in any circumstances, so please keep a copy of your own.
  - C) Only unpublished manuscripts will be considered for publication. Please submit your manuscripts at least four months prior to the proposed issue for publication.
5. Copyright and honorarium:
  - A) After a manuscript has been published, its author will receive 2 copies of the journal volume in which the article appears without charge.
  - B) It is the responsibility of the author to obtain written permission for quotations from other publications or materials for which they do not own the copyright.
  - C) Upon receipt of manuscript, the author(s) agrees to authorize its copyright to the journal publishers free of charge for publication and reproduction in both print and digital forms for an unlimited period. Authors themselves retain the right to reproduce their own paper in any volume for which the author acts as editor or author, subject to appropriate acknowledgment and citation.
6. The journal is published semiannually in January and July. Manuscripts and books for review should be sent to the editor-in-chief:

Wi-vun Taiffalo Chiung, Center for Vietnamese Studies, National Cheng Kung University,  
1 University Rd., Tainan 701, TAIWAN  
E-mail: [cvsncku@gmail.com](mailto:cvsncku@gmail.com)  
Tel: +886-6-2757575 ext 52627 Fax: +886-6-2755190  
Website: <http://cvs.tw1.ncku.edu.tw/jovnh>

## THỂ LỆ NỘP BÀI CHO TẠP CHÍ VIỆT NAM HỌC

1. Tạp chí Việt Nam Học là một tạp chí chuyên ngành có hệ thống thẩm định, được ra đời nhằm mục đích giới thiệu và công bố các bài viết, các công trình nghiên cứu về Việt Nam thuộc các lĩnh vực khoa học xã hội và nhân văn, như: ngôn ngữ, lịch sử, văn học, văn hóa và các dân tộc thiểu số.
2. Tạp chí nhận đăng các bài nghiên cứu, báo cáo kết quả nghiên cứu thực địa và phê bình sách. Các bài nghiên cứu và báo cáo có độ dài giới hạn không quá 8.000 từ (đối với bài viết bằng tiếng Anh) và không quá 15.000 âm tiết (đối với bài viết bằng tiếng Việt, tiếng Đài, tiếng Nhật hoặc tiếng Trung). Các bài phê bình sách có độ dài không quá 2.000 từ.
3. Quy cách trình bày:
  - A) Tác giả có thể lựa chọn một trong năm ngôn ngữ: tiếng Việt, tiếng Đài, tiếng Nhật, tiếng Trung hoặc tiếng Anh để viết. Nếu tác giả sử dụng ngoại ngữ để viết thì bài phải được người bản xứ kiểm tra trước khi gửi đăng. Bài nếu không viết bằng tiếng Anh xin vui lòng kèm theo một bản tóm tắt tiếng Anh.
  - B) Bài viết bằng tiếng Đài thì phải sử dụng một trong hai kiểu chữ là chữ hỗn hợp Hán – Latinh hoặc chữ thuần Latinh. Nếu sử dụng chữ Latinh thì phải dùng chữ Latinh Peh-oe-ji (POJ).
  - C) Chú thích là phần ghi chú, bổ sung làm rõ các thông tin và được đặt ở cuối mỗi trang có liên quan. Tài liệu tham khảo được đặt cuối bài viết.
  - D) Xin mời tham khảo các mẫu quy cách trình bày bài viết của Tạp chí.
  - E) Kết cấu của bài viết bao gồm: a) Tiêu đề, b) Tóm tắt, c) Nội dung chính, d) Tài liệu tham khảo và e) Phụ lục (nếu có). Phần tóm tắt trình bày ngắn gọn, giới hạn trong 150 từ, đồng thời liệt kê từ khóa, tối đa 5 từ.
4. Quy trình nộp bài và xét duyệt:
  - A) Bài xin vui lòng định dạng dưới dạng tập tin Word và PDF với kiểu phông chữ thích hợp. Sau đó gửi cho Ban biên tập của Tạp chí qua email. Nếu bài chứa các phông chữ dạng đặc biệt, vui lòng định dạng thêm tập tin JPG/ bản cứng.
  - B) Tất cả các bài viết gửi cho Tạp chí sẽ được gửi cho 2-3 nhà nghiên cứu có chuyên môn phù hợp để phản biện kín, khi kết quả thẩm định thông qua quá bán, bài viết đó mới được chấp nhận. Do đó, vui lòng không cung cấp các thông tin cá nhân trong bài. Trong một bản riêng khác, xin cung cấp các thông tin liên quan như: a) Tên bài viết, b) Họ tên tác giả, c) Chức vụ và đơn vị công tác, d) Phương thức liên lạc. Trong bất kỳ hoàn cảnh nào, bài đã nộp sẽ không hoàn trả lại cho người gửi, do đó tác giả nên giữ một bản sao cho mình.
  - C) Bài viết gửi đăng trên Tạp chí phải là bài viết chưa được công bố trước đó. Vui lòng nộp bài ít nhất 4 tháng trước khi được xuất bản.
5. Bản quyền và nhuận bút:
  - A) Sau khi bài được đăng, tác giả của bài viết sẽ được tặng 2 cuốn Tạp chí thay cho nhuận bút.
  - B) Trách nhiệm của tác giả là phải đạt được sự chấp thuận bằng văn bản cho việc trích dẫn các ấn phẩm hoặc các tài liệu khác mà mình không sở hữu bản quyền.
  - C) Theo biên nhận của bài, tác giả đồng ý ủy quyền bản quyền bài viết cho Ban Biên tập Tạp chí miễn phí xuất bản và tái bản cả dạng bản in và bản dạng tệp số trong một khoảng thời gian không giới hạn. Tác giả vẫn có quyền tái sử dụng những bài viết của mình để đăng trên các tạp chí khác hoặc đưa vào sách để xuất bản; trong trường hợp này, tác giả phải ghi chú đơn vị đầu tiên đăng bài viết.
6. Tạp chí được xuất bản 6 tháng 1 lần vào tháng Một và tháng Bảy. Sách và bài để xét duyệt phải được gửi đến Ban biên tập (vui lòng ghi chú “Tạp chí Việt Nam Học”):

**Wi-vun Taiffalo Chiung** (GS. TS. Tường Vi Văn)

Center for Vietnamese Studies, National Cheng Kung University

No.1, University Rd., Tainan 701, TAIWAN

E-mail: [cvsncku@gmail.com](mailto:cvsncku@gmail.com)

Tel: +886-6-2757575 ext 52627

Fax: +886-6-2755190

Website: <http://cvs.twl.ncku.edu.tw/jovnh>

## 學術誌『ベトナム研究』論文投稿投稿募集

1. 『越南（ベトナム）研究』は、査読付きのベトナム研究學術誌であり、ベトナムの人文・社会科学（言語学、歴史学、文学、カルチュラル・スタディーズ、少数エスニシティ）を対象とした分野に関する投稿を募集している。

### 2. 原稿の種別および字数

本誌投稿の種別は「研究論文・ノート」と「書評」の2種類。合によっては「フィールドノート」も受け付ける。

「研究論文・研究ノート」は英語で8,000語以内、その他言語では15,000字（音節）以内を原則とする。「書評」は2,000字以内とする。

### 3. 論文形式

- A) 本誌投稿論文の使用言語は、ベトナム語／日本語／台湾語／中国語／英語のいずれかによる。使用言語が母語でない場合は投稿前にネイティブチェックを必要とし、その費用は自己負担とする。また、英語以外の言語の論文を投稿する場合は、英文の概要を一部添付すること。
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- C) 注は脚注（各ページ下）とし、本文の補足説明とする。参考文献は文章末尾に一括して掲げること。
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### 4. 原稿提出及び受理・審査要領

- A) EMAILで投稿すること。ファイルはWordおよびPDFの二種類を用意すること。特殊フォントを使用する場合は、そのフォントをプリントアウトした紙か、JPGファイルを用意すること。
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投稿はE-mail: cvsncu@gmail.com

Tel: +886-6-2757575 ext 52627 Fax: +886-6-2755190

Website: <http://cvs.twl.ncku.edu.tw/jovnh>

Tel: +886-6-2757575 ext 52627 Fax: +886-6-2755190

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## OÀT-LÂM-HÀK GIÁN-KIÙ TENG KÓ KHÉ-SŪ

1. Oát-lâm-hàk Gián-kiù sī choan kong Oát-lâm gián-kiù, koh ũ sím-cha chè-tō ē hák-sút kí-khan. Piān-nā kap Oát-lâm ē jîn-bûn siā-hōe gián-kiù léng-hèk ũ koan-hē, phi-lûn kóng gí-giân, lèk-sú, bûn-hák, bûn-hòa kap chiò-sò chòk-kûn chia ē gī-tê lóng hoan-gêng tâu-kó.
2. Bûn-kó ē lûi-hêng: It-poa<sup>n</sup>-tèk pun-chò gián-kiù lûn-bûn kap chheh-phêng nng-khoán, ũ tang-sí-á mã ũ tiân-iá/kang-chok pò-kò. Gián-kiù lûn-bûn kap pò-kò ē jī-sò, goân-chek-tèk Eng-bûn kó mài chhiau-kòe 8,000 sū, Tâi-bûn kó mài chhiau-kòe 15,000 jī (im-chat), chheh-phêng chè-hân tī 2,000 sū/ jī lăi-té.
3. Lûn-bûn ē keh-sek :
  - A) Pún khan-bút chiap-siū ēng Tâi-bûn/Tiong-bûn/Oát-bûn/Jit-bûn áh-sī Eng-bûn siá ē bûn-kó. Su-siá ē gí-giân nā m̄-sī tâu-kó-chiá ē bó-gí, lô-hoân tâu-kó chìn-chêng ka-tī khai-chiá<sup>n</sup> chhiá<sup>n</sup> bó-gí jîn-sū kàu-tùi bûn-kó. Nā-sī kó-kiá<sup>n</sup> ēng Eng-bûn liáh-gōa ē gí-giân su-siá, lô-hoân siáng-sī thê-kiong chhít-hun Eng-bûn ē tiah-iâu.
  - B) Tâi-bûn kó chiap-siū Hàn Lô kap choân Lô su-siá ē hêng-sek. Lô-má-jī kan-ta<sup>n</sup> chiap-siū thoân-thóng Tâi-oân-jī/Pêh-ōe-jī. Hàn-jī ē pō-hûn kiàn-gī iōng pún khan-bút kap Tâi-gí Sìn-bōng-ài chhui-chiàn ē iōng-jī. Lô-má-jī ē jī-hêng lô-hoân iōng Unicode.
  - C) “Chù-kái” ài tong-iáh chù-kái, kan-na tùi lăi-bûn ē pò-chhiong kái-soeh tióh hó, bûn-hiàn liát tī bûn-kó âu-piah ē chham-khó chheh-bák tō ē-sái.
  - D) Su-siá ē keh-sek lô-hoân chham-khó pún khan-bút thê-kiong ē chham-khó kiàn-pún.
  - E) Bûn-kó ē lōe-iōng sūn-sī sī a) phi<sup>n</sup>-miá, b) siang-gí tiah-iâu, c) pún-bûn, d) chham-khó chheh-bák, e) hù-liók. Tiah-iâu goân-chek-tèk mài chhiau-kòe 150 jī, léng-gōa ài thê-kiong 5 ē í-lăi ē koan-kiàn-sū.
4. Tâu-kó kap sím-kó ē thêng-sū :
  - A) Lô-hoân ēng email tâu-kó. Kó-kiá<sup>n</sup> lô-hoân thê-kiong Word kap PDF nng khoán tóng-àn. Nā ũ tèk-piát ē jī-hêng, lô-hoân léng-gōa thê-kiong chóá-pún áh-sī JPG ē tóng-àn lăi khak-jîn lōe-iōng kám ũ têng-tâ<sup>n</sup>.
  - B) Khâm-miá sím-kó, pau-hâm 2-3 ē gōa-sím ē úi-oân, kòe pò<sup>n</sup>-sò thong-kòe chiah chiap-siū. Tâu-kó ē sī lô-hoân ká chok-chiá ē chu-liâu kap bûn-kó hun-khui, lí-piân khâm-miá sím-kó. Chok-chiá ē chu-liâu pau-hâm a) phi<sup>n</sup>-miá, b) miá-sè<sup>n</sup>, c) hók-bū tan-úi kap chit-bū, d) liân-lók hong-sek. Tâu--lăi ē kó bó beh thê-hêng, lô-hoân ka-tī lâu-té, chhiá<sup>n</sup> liōng-chêng.
  - C) Pún khan-bút bô chiap-siū chhít phi<sup>n</sup> kó tâu kúi-ā-ê só-chāi, áh-sī bat tī kí-khan, choan-chheh hoat-piáu kòe ē gián-kiù lûn-bûn. Pún khan-bút ēng sūi kàu sūi sím ē hong-sek, lô-hoân thông-bô tī àn-sng beh chhut-khan chìn-chêng 4 kò-goéh tâu-kó.
5. Tù-chok koân kap kó-hùi :
  - A) Lûn-bûn chhut-pán liáu, pún khan-bút ē sàng hit-kí ē chhut-pán-phín 2 hūn hō chok-chiá, bó koh sng kó-hùi ah.
  - B) Chok-chiá ài pó-chêng bûn-kó sī ka-tī siá--ê, bô chhim-hoân lăng ē tù-chok koân. Nā úi-hoân tù-chok koân, chok-chiá ài ka-tī ta<sup>n</sup> hoat-lút ē chek-jīm.
  - C) Chok-chiá tâu-kó liáu tòng-chò ũ tông-i ká tù-chok chái-sán koân, hui choan-siòk siū-koân hō pún khan-bút ēng chóá-pún kap sò-úi ták-khoán ē hêng-sek chhut-pán kap têng chè-chō. Chok-chiá ka-tī pó-liú jīt-âu ká chit phi<sup>n</sup> khan tī chia ē lûn-bûn thêh khi pát-giah koh hoat-piáu iáh-sī chhut choan chheh ē koán-lí, m̄-koh ài chù-bêng kú-té tī pún khan chhut-khan--kòe.
6. Chit hūn khan-bút sī pò<sup>n</sup>-nî-khan, àn-sng ták-nî ē 1--goéh kap 7-- goéh chhut-khan. Ũ kó beh tâu áh-sī ũ chheh beh phêng-lûn, lô-hoân kiá : 701 台南市大學路1號國立成功大學越南研究中心 蔣為文收 ( lô-hoân chù-bêng tâu-kó “ Oát-lâm Gián-kiù ” )

E-mail: cvsncu@gmail.com

Tel: 06-2757575 ext 52627 Fax: 06-2755190

Website: <http://cvs.twl.ncku.edu.tw/jovnh>

# 《越南學研究》徵稿啓事

1. 《越南學研究》是致力於越南研究，具審查制的學術期刊。有關越南人文社會研究領域，譬如語言、歷史、文學、文化及少數族群等議題均歡迎投稿。
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