



工作坊議程表

場次一 論壇：PM14:15-15:15

丹扉文學面面觀

蓬 丹 從丹扉談海外華文文壇的互動與交流
(北美華文作家協會總會會長)

林黛嫻 台灣渡海女性文學家的方塊書寫與報紙副刊
(前淡江大學中國文學系副教授、小說家、散文家)

江寶釵 丹扉與台灣女性文學的瑣碎書寫
(國際文化創藝整合發展研究中心主任)

休息 PM15:15-15:20

場次二 座談 PM15:20-15:50

家務卿的兒女觀點

楊智景 女作家與家務空間
(中正大學台灣文學與創意應用研究所副教授)

胡夕嘉 文字工作七十年
(美國加州大學管理碩士、南加大電腦科學碩士)

胡安嘉 小確幸的總合-丹扉的嬉戲與樂活
(美國休士頓大學管理碩士、會計碩士)

場次三 座談 PM15:50-16:40

我們的女性文學教育要什麼

江寶釵 養成女作家
(國際文化創藝整合發展研究中心主任)

卓翠鑾 課綱裡的女作家
(國立嘉義女子高級中學教師)

周子薇 成為女作家
(中正大學台灣文學與創意應用研究所研究生)

WORKSHOP AGENDA

Session 1: Presentation Forum 14:15 – 15:15PM

◆ Different Aspects of Danfee's Literature

From Danfee to the Interaction and Exchange of Overseas Chinese Literary Circles -- Ms. Peng Dan

President, North American Chinese Writer's Asso.

Column Literature by Migrant Women Writers in Taiwan and Newspaper Supplements -- Ms. Ling, Dai-Man

Former Associate Prof., Department of Chinese Literature, Tamkang University, Writer, Novelist

Danfee and Commonplace Writings in Women's Literature in Taiwan -- Dr. Chiang, Bao-Chai

Director, International Cultural Creative Center

Break: 15:15 – 15:20

Session 2: Discussion 3:20 – 3:50PM

◆ Views from the Housekeeper's Children

Female Writer and Domestic Space -- Associate Prof. Yang, Zhi-Jing

Graduate Institute of Taiwan Literature and Innovation

A 70-Year Career in Writing -- Ms. Scarlett Hu

UCLA MBA, USC Master of Computer Science

A Collection Blessings: Danfee's Playful and Happy Life -- Ms. Ann Hu

Univ. of Houston MBA and Master of Accounting

Session 3: Discussion 15:50-16:40

◆ Desired Outcome of Education in Women's Literature

Cultivating Women Writers -- Dr. Chiang, Bao-Chai

Director, International Cultural Creative Center

Women Writers in Curricula -- Ms. Zhuo, Cui-Luan

National Chia-Yi Girls' Senior High School

On Becoming a Women Writer -- Ms. Tzu Wei Chou

Graduate student, Graduate Institute of Taiwan Literature and Innovation, CCU



蓬 丹 Doris Yu

蓬丹·本名游蓬丹·祖籍福建寧德·畢業於國立臺灣師範大學社教系·後赴加拿大深造獲商科學位·八十年代移居美國·歷任圖書公司總編輯·英語教學主任·文藝刊物主編等職·僑居洛杉磯三十年·多次規劃文藝活動服務社區及文友·也曾多次擔任文化活動主持人及總評人。

1991年任北美洛杉磯華文作家協會創會會長·現為監事·同年加入海外華文女作家協會為永久會員·2017年至2022年任北美華文作家協會網站總編輯·2022年9月被推選為北美華文作家協會總會長·該會旗下共有24個地區分會。

蓬丹除了從事文藝工作與積極推廣文化活動之外·其文學生活仍以創作為主·至今共有十三部著作問世·她的作品以抒情感性為基調·並注入知性的探討·著重於提升生活品味與尊重生命價值·十三部著作包括散文集《失鄉》、《投影·在你的波心》、《虹霓心願》、《沿著愛走一段》、《夢·已經啟航》、《流浪城》、《花中歲月》、《人間巷陌》·以及小說集《未加糖的咖啡》、《每次當我想起他》·傳記文學《追求完美的藝術大師米開蘭基羅》·報導文學《詩書好年華》·詩集《丹心詩絮》等·文章被收入二十餘種文學選集·並獲海外華文著述首獎、臺灣省優良作品獎、中國文藝獎章、世界海外華文散文獎、辛亥百年文藝創作獎等獎項的肯定·2014年及2016年俱獲得全球華文散文大賽入圍獎。

Doris Yu, whose pen name is Pon Dan, was born in Taiwan and graduated from Taiwan Normal University. She pursued further education in Canada and received a business degree. She moved to the United States in the 80's, worked as the chief editor for a book company, supervisor in English teaching for a middle school, also coordinated many cultural events for the Chinese community in the States.

She founded the Chinese Writers Asso. In L.A. in 1991. She is a permanent member of Overseas Chinese Women Writers Asso. She was the chief Editor for the official website of North American Chinese Writers Asso. and was elected as the President of NACWA in 2022.

She has been writing for the past 40 years and has 13 published works. Her creative writings are based on lyrical emotions as well as intellectual explorations for the purpose of improving the quality of life. Her books include the following collection of essays, "Homeland Lost", "Casting an Impression on Your Heart", "Rainbow Colored Wishes", "Walking Along the Road of Love", "Dreams Have Set Sail", "A City of Wanderers", "Flowery Years", "Looking Through Allies", and the following collection of short stories, "Coffee Without Sugar", "Each Time I Think of Him", other works include "Biographical Story of Michaelangelo", "Poetic Thoughts From the Heart", "Memorable Years of Books & Poetry".

She has received many literary awards for her creative writings.

綱要

「從丹扉談海外華文文壇的互動與交流」-

1. 在海外以華文寫作的動力
2. 國內外作家的互動
3. 全球華文文學交流

From Danffee to the Interaction and Exchange of Overseas Chinese Literary Circles

1. Motivation for Writing in Chinese Overseas
2. Interaction Among Domestic and International Writers
3. Global Chinese Literature Exchange





江寶釵 Chiang Pao-chai

江寶釵，國立台灣師範大學國文研究所博士。傅爾布萊特基金會美國哈佛大學東亞系訪問學人（2010-2011）。創立國立中正大學台灣文學研究所，擔任四任所長，帶領台文所轉型，曾代理文學院院長，擔任中文系系主任等職，並參與教育部數位典藏、深耕、USR、科技部「族群研究與原住民族研究」等整合型計畫；打造校院最大的臺灣漢詩資料庫，無償提供學界使用。現任國立中正大學台灣文學與創意應用研究所專任教授、國際文化創藝整合發展研究中心主任、原住民族學生資源中心副主任。研究領域涉及文學理論、臺灣文學、女性文學、原住民族文化等。

Chiang Pao-chai, Ph.D., Department of Chinese, National Taiwan Normal University, Fulbright Visiting Scholar, Department of East Asian Languages and Civilizations, Harvard. (2010-2011) She is the founder and four-time Director of the Graduate Institute of Taiwan Literature, National Chung Cheng University, guiding the institute through its transformation stage and once served as the Deputy Dean of the College of Humanities as well as the Chairman of the Department of Chinese Literature, CCU. She participated in projects such as the Taiwan Digital Archives (MOE), Higher Education SPROUT Project, USR (University Social Responsibility), "Ethnic Studies and Indigenous Studies" (NSTC); and built the largest Classical Chinese Poetry Database in Taiwan, providing free access to all. Currently, she is a professor at the Graduate Institute of Taiwan Literature and Creative innovation, CCU; Director of the International Cultural Creative Center; and the Deputy Director of the Indigenous Students Resource Center.

綱要

「丹扉與臺灣女性文學文閱讀」-

1. 文學史 (History of Literature) 與選集 (Anthology)

•文學史 (History of Literature) 與選集 (Anthology) 的編纂由男性主導，女性有限的作品，多半由男性評論者品鑒，他們在表面上「約定了一條『中性』的社會批評準則，貌似公允，實質是以男性為中心的。」然而男性對女性特質原本就缺乏了解，有時還充滿偏見，蘇珊·格巴 (Susan Gubar, 1985) 與西蒙·德·波伏娃 (Simone de Beauvoir, 1987) 同時指出，以菲勒斯 (phallus) 為中心的西方文化傳統向來視女人為客體、藝術品和偶像，而不是主體、雕塑家和作家 (張京媛編選, 1992, 頁149、162)，相對於真理的普遍性 (universal)，女性代表了特殊性 (particular) (Shoshana Felman, 1975, 頁3)。

臺灣文學史對於女性專欄的討論，非常有限。這值得後繼者努力。

2. 帶著性別閱讀丹扉

•關於女性角色如何在歷史進程裡產生微妙變化，女性生活經驗如何在創作中轉化呈現，女性的審美特質如何在創作過程中運作等等，男性中心論的批評者自然無法掌握，文學家悉以「男性中心意識」作為評價準則，精采處便說「不讓鬚眉」，暗淡處則逕斥為「女人的狹隘和偏執」，致使許多女性作品或描寫女性生活的作品難以受到公正的待遇。

•一九七八年茱迪思·費特里 (Judith Fetterley, 1993, 頁504) 便提出女性讀者接受男性宰制的詮釋，誤讀文本，竟使自己成為「代罪羔羊」(scapegoat) 而不自覺。她以歐文 (Washington Irving) 有名的短篇小說〈李伯大夢〉(Rip Van Winkle) 為例

•又如沃爾特·艾倫 (Walter Ellen, 1954, 頁179) 宣稱《簡·愛》是女性的性欲幻想之一；她們希望被征服，而且是被一個賤視女性的人征服，透過這樣的方式，女性受支配的事實遂變成女性的自尊，即另一個典型的性別「誤讀」。

我們發現丹扉的意義，重省丹扉的價值，就是在實踐女性主義批評的意圖，改寫文學史、文學批評史，重新去發現在男性社會及父權中心下被埋沒的女作家和作品，建立女性論述。它要求女人以「女性」的角色來解讀作品（因為女人往往也能以男人的角度來解讀），也就是帶著「性別意識去解讀」(Gendered Reading)

3. 性別閱讀下丹扉的特色

•涉及三種性別的比較和轉換：

•1. 作為女人的生理經驗。

•2. 對女性角色的認同 (對母親及其它女性角色的認同)。丹扉的家務腳的說法，以及在書寫中的身體力行，正好是女性文學的特質。

•3. 女性的社會角色 (意識到社會如何去塑造建構女人)。丹扉作為女性作家，在報紙雜誌電視這些媒體佔有重要的位置，在她的書寫裡，對社會塑造建構女人的方式並沒有直接的反抗，她只以她的行為進行女性社會角色的實踐。

•女人和男人是不同的讀者，自然也就是不同的評論家，因為這種「性別解讀」不僅是在本質上有區別，而且它產生於我們對男女「差異」(difference) 的理解，而這正是文化建構的重要憑藉與類型。

Danfee and Taiwanese Women's Literature Reading

1. History of Literature and Anthology

The compilation of the History of Literature and Anthology is predominantly led by men, with limited works by women often evaluated by male critics. This approach, seemingly "impartial," is essentially male-centric. However, men already lack a genuine understanding of women's traits and can sometimes be quite prejudiced. Scholars such as Susan Gubar (1985) and Simone de Beauvoir (1987) argue that the phallus-centric Western cultural tradition views women as objects, art, and idols rather than subjects, sculptors, and writers.

(Chang Ching-yuan ed., 1992); and contrary to the universal truth, women represent the particular (Shoshana Felman, 1975, p. 3) Taiwanese literary history has limited discussions on women's columns, indicating a need for future efforts.





江寶釵 Chiang Pao-chai

2. Gendered Reading of Danffee

Critics with a male-centric view cannot grasp how female characters undergo subtle changes in historical processes, how women's life experiences transform in literature, or how feminine aesthetic qualities operate in the creative process. The "male-centric consciousness" in literary evaluation often dismisses women's works as either "not inferior to men" or, at worst, as "women's narrowness and bias," making it challenging for many female works or those depicting women's lives to receive fair treatment.

In 1978, Judith Fetterley (1993) argued that female readers unknowingly accept male-dominated interpretations, becoming "scapegoats" unknowingly. She used Washington Irving's famous short story "Rip Van Winkle" as an example. Walter Ellen (1954, p. 179) claimed that "Jane Eyre" is one of women's sexual fantasies, suggesting that women desire conquest, even by someone who disparages them. This results in the fact of female subjugation becoming female self-esteem, another typical gender "misreading."

Understanding the significance of Danffee and reassessing her value involves practicing feminist criticism, rewriting literary and critical history, rediscovering overlooked female writers and works, and establishing a female discourse. It requires women to interpret works from a "female" perspective, promoting "gendered reading."

3. Characteristics of Danffee under Gendered Reading

Involves three types of gender-related comparisons and transformations:

1. Physiological experiences as women.
 2. Identification with female characters (identification with mothers and other female characters). Danffee's term for herself as "secretary of household chores" and actual practices in her writing align with the characteristics of women's literature.
 3. Social roles of women (awareness of how society shapes and constructs women). As a female writer, Danffee occupies a significant position in media such as newspapers, magazines, and television. In her writing, she doesn't directly resist societal constructions of women but practices the social roles of women through her actions.
- Men and women are different readers and, naturally, different critics. This "gendered reading" not only differs inherently but also stems from our understanding of the "difference" between men and women, a crucial aspect of cultural construction and typology.

楊智景 Yang Zhi-jing

中正大學臺灣文學與創意應用研究所副教授。研究專長是日本近代文學、日治時期台灣文學、旅行文學與文化史。同時也旁觸日本當代大眾電影、台灣當代客家文學、日語教學等教研領域。主要學術著作有〈日本領有期の台湾表象考察—近代日本における植民地表象〉(博士論文)、以及〈日據時期新聞小説《金色夜叉》在台灣的傳播與接受〉、〈自畫像：《理蕃の友》中原住民菁英的自我形象與書寫〉、〈作為閱讀消費商品的台灣經驗：以村井弦齋《日の出島 - 新高の巻》為例〉等學術論文。

Yang Zhi-jing is an Associate Professor at the Graduate Institute of Taiwan Literature and Creative Innovation at National Chung Cheng University. Her research focuses on modern Japanese literature, Taiwanese literature during the Japanese colonial period, travel literature, and cultural history. Additionally, she has explored areas such as contemporary Japanese popular cinema, contemporary Hakka literature in Taiwan, and Japanese language teaching. Some of her key academic works include her doctoral dissertation titled "An Examination of the Representation of Taiwan during the Japanese Occupation Period: Colonial Representations in Modern Japan." She has also published scholarly articles such as "Dissemination and Reception of Konjikiyasya in Taiwan under Japanese Colonial Rule," "Self-Portrait: Aboriginal Indigenous elites' self-image and writings in The Ribann no tomo," and "Taiwan's Experience as a Reading Consumable: A Case Study of Murai Gensai's The Rising Sun Island - Volume on Niitaka."

綱要

「女作家與家務空間」-

作家丹扉(1926-2022)活躍文壇數十載，期間曾任記者、編審、中學教師、雜誌總編輯、發行人、節目主持人，於此同時其亦是忙於育兒持家的「家務腳」，足見其職業身份的多元性。而透過丹扉女士豐富的著作，我試圖從中捕捉一個多重糾纏的文人女性，其在家庭和家空間中的身影以及家空間與其寫作的關係。

Writer Danffee (1926-2022) was active in the literary world for several decades. During this time, she held various roles such as a journalist, editor, high school teacher, magazine chief editor, publisher, and program host. Concurrently, she was also a busy "secretary of household chores" dedicated to childcare and homemaking, highlighting the diversity of her professional identity. Through Danffee's rich body of work, I attempt to capture the image of a multi-faceted female intellectual, exploring her presence in the family and domestic space, as well as the relationship between domestic space and her writing.





胡夕嘉 Scarlett Hu

台大商學士·美國加州大學洛杉磯分校管理碩士及南加大電腦科學碩士。80年代曾為台灣「仕女雜誌」撰稿人並製作美國華語電視頻道「電視書香」節目。90年代發表資訊專業報告。現為美國蓋提美術館(J Paul Getty Trust) 資訊部門主管人員。業餘偶而給校友刊物和文訊雜誌寫短文。因為喜歡上館子,自2017開始寫食評Yelp Reviews。目前累積700多篇,連續5年當選Yelp Elite, 優秀評論人。她是丹扉筆下的“大貓”(長女),曾整理並發表「丹扉文字工作70年」敘述丹扉創作生涯,寫作風格,著作及對台灣20世紀後半社會的影響。

Bachelor of Business Administration from National Taiwan University, MBA from UCLA, and Master of Computer Science from USC. In the 80s She wrote for the Ladies Magazine in Taiwan and produced a book review show on one of the Chinese TV channels in USA. She also published a number of professional papers in the 90s. She is currently an Assistant Director of Getty Digital at J Paul Getty Trust. Outside of her professional life she is a foodie and writes Yelp reviews. She has written over 700 reviews and is a 5th year Yelp Elite. Referred to as “Big Cat” in her mother’s works, she is the eldest daughter of Danffee. She compiled and published 70 Years of Writing, which describes Danffee’s creative career, literary styles, publications, and her influence on Taiwan in the latter half of the 20th century.

綱要

「丹扉文字工作70年」-

敘述丹扉創作生涯及其中重要里程碑·寫作風格,著作及對台灣20世紀後半社會的影響。

A recount of Danffee’s 70 Years of writing career, including major milestones in Danffee’s career, literary styles, publications, and her influence on Taiwan in the latter half of the 20th century.

胡安嘉 Ann Hu

台大商學士·美國休士頓大學管理碩士、會計碩士。擁有美國、台灣、大陸三地會計師證照·於台灣執業30餘年。喜歡文藝與戲劇·協助這次策展·是丹扉的“二貓”(次女)。

Bachelor of Business Administration from National Taiwan University, MBA major in Information Management and Master of Accounting and Taxation of University of Houston. She is a Certified Public Accountant (CPA) with licenses of USA, Taiwan and China, having been practicing in Taiwan for over 30 years. Literature, art and drama are her interest. With nickname “the second kitten” (second daughter) in Danffee’s articles, she is one of the supporters of this exhibition.

綱要

「小確幸的總合-丹扉的嬉戲與樂活」-

以女兒的觀點回憶與媽媽生活上的快樂時光·講述丹扉如何用她獨特的觀點·方式·讓小快樂豐富生活·成就精彩有趣的一生!

Sum of little joys- Danffee’s fun and enjoyment of lifestyle From the viewpoint of a daughter recall happiness with mom Danffee, describing how she used her unique perspective and ways to enrich daily life with small pleasures to accomplish a splendid and interesting lifetime.





蔡枳松 Cai Zhi-song

現任：國立嘉義女中 校長

學歷：

美國東密西根大學 教育諮商輔導碩士

國立政治大學 政治學系法學士

經歷：

國立嘉義女中 校長

國立華僑高中 校長

國立新化高中 教務主任、輔導主任

榮譽職：

教育部普通高中歷史學科中心主任

教育部普通高級中學課務發展工作圈及學科中心諮詢委員

教育部普通高級中學課程綱要學校總體課程計畫審查委員

國立中正大學教育學院課程諮詢委員

國立嘉義大學人文藝術學院課程諮詢委員

Present position : Principal of National Chiayi Girls' Senior High School

Academic background :

M.A. in School Counseling, Eastern Michigan University

B.A. in Politics, National Cheng-Chi University

Principal of National Chiayi Girls' Senior High School

Career:
Principal of National Overseas Chinese Senior High School

Head of Academic Affairs and Head of Counseling, National Hsin-hua Senior High School

Director of History Education Resource Center, Ministry of Education

Honorary position:
Advisor of High School Curriculum Development Work Circle, Ministry of Education

Advisor of Education Resource Center, Ministry of Education

Reviewer of High School Curriculum Guidelines of Curriculum planning

陳武男 Chen Wunan

學歷：國立成功大學歷史學碩士

職稱：國立嘉義女中圖書館主任

Educational qualifications : Master of History, National Cheng Kung University

Job Title : Director of Library of Chiayi Girls' High School






丹扉
文字工作 70 年

Humor in Women's Literature
Exhibition & Workshop
打開 丹扉 看見女性幽默文學



Danffee
70 Years of writing

Humor in Women's Literature
Exhibition & Workshop
打開 丹扉 看見女性幽默文學



丹扉

丹扉，(1926-2022) 籍貫福建仙遊人，南京金陵女子大學中文系畢業，曾任記者、編輯、中學教師，《仕女雜誌》總編輯、發行人，曾任世界女記者作家協會理事。並獲中國女藝文協會散文創作獎。為人率性，英文學得精熟，以英文為主，她稱自己為「家務婦」，華人社會稱自己兒子「小次」，她的三個女兒就叫做「碧」，經常出現在她的文章裡。

從 1962 年受邀在《皇冠雜誌》發表作品，開啟她跨越半世紀的方塊專欄寫作生涯。後來應圖騰及《台灣日報》，文字短稿，常以幽默的方式凸顯幽默。即處人生百態，機智流暢，時見風趣，內容從家庭、生活小事到社會百態、國家大事，不一而足。她下筆到台灣 1960 年代初 21 世紀初的社會現象，結為 30 多本書集。有女性專欄作家始祖的稱譽。丹扉的幽默時代共 25 年，在該段期間，出版作品有《反省集》、《婦人之見》等共 11 本，確立了她獨特的寫作形態與風格。

Humor in Women's Literature
Exhibition & Workshop
打開 丹扉 看見女性幽默文學



丹扉

Danffee (1926-2022) essayist, columnist, magazine editor, publisher, from Zheng, Jin-shan, she was a native of Xianyou, Fujian, and graduated from the Chinese Department of Jinling Women's College in Nanjing. Throughout her career, she served as a journalist, editor, high school teacher, and the chief editor and publisher of *Shi-nü Magazine*. She was also a director of the World Association of Women Journalists and Writers (WAWJW) and received the Paoze Creation Award from the Chinese Writer's & Artist's Association. Known for her engaging personality, Danffee wrote in a spontaneous and humorous style, primarily focusing on essays. She humbly referred to herself as the "Secretary of Household Chores." In Chinese society, people fondly refer to their spouse as "Dapao." In a literary work, she referred to her three daughters as "cats," who often appear in her writings.

In 1962, she began her public career with an invitation to publish works in *Crown Magazine*, marking the start of her fifty-year career in column writing, later expanding to *Taiwan Daily*. Her short and witty writings often used self-deprecating humor to portray various aspects of life, offering keen observations and occasional satire. Her content ranged from family and daily life to societal issues and national events, capturing the social phenomena of Taiwan from the 1960s to the early 21st century. Her works were collected together in over 30 books, earning her the title of the founding mother of female columnists. During her 25 years in China, Taiwan, she published 11 works, including *Tongue-in-Cheeks* and *Views of Women*, establishing her distinctive writing style and form.

Humor in Women's Literature
Exhibition & Workshop
打開 丹扉 看見女性幽默文學





70 年筆耕： 1949 ~ 2019

1949 嘉義時代 (~25年)

23-49 歲
來台 成家教書
建立寫作風格
出版11本書

1975 台北時代 (~25年)

49-73 歲
電視主持
雜誌發行
寫作 翻譯
出版22本書

1999 退休時代 (~20年)

73-93 歲
旅遊
回顧自述
國家圖書館手稿收藏

2019



70 Years of Writing:

1949 ~ 2019

1949 Chiayi Period (~25 yrs)

23-49 yrs
Came to Taiwan. Started her family
and began teaching.
Established her writing style.
Published 11 books

1975 Taipei Period (~25 yrs)

49-73 yrs
TV Host
Magazine Publication
Writer Translator
Published 22 books

1999 Retirement (~20 yrs)

73-93 yrs
Travel
Self Reflection
National Library Manuscript
Collection 2019

2019



1953
嘉義時代



中文系人的英文課 - 嘉女教書17年



丹扉和貓兒們... 管家兼寫作

丹扉與名師合影其書桌
開門門...
大筆 1957
二筆 1962
三筆 1967



1953
Chiayi Period



English Lessons for Chinese Graduates -
Teacher at Chia-Yi Girls' Senior High School for 17 Years



Danffee and "cats"

The pen name "Danffee"
originated from the red door
in the photo
1967 Eldest Cat
1962 Second Cat
1967 Third Cat

Housekeeper and Writer

A euphemism for the former is
"Secretary of Household
Chores"
the latter is actually
an "essayist"





1958

母親的詩
——寫給小夕週歲

凡事我總希求客觀
對你我却不禁深深主斷
我覺得你漂亮可愛
比你俏儂的也沒你光彩
生活我會長蘆有超然意境
為你我却甘心作個平凡母親
於是我像常人般勞碌匆忙
在庸俗裏真一點意義和歡暢



1958

A Mother's Poem
--- Written for Scarlett's
First Birthday

To everything I have always wanted to be objective
To you I couldn't help but being deeply subjective
I think you are pretty and adorable
Those more beautiful do not have your brilliance

In life I had wished for the extraordinary
For you I am willing to be an ordinary mother
As I toil and rush like all others
I seek a little meaning and joy in the mundane and vulgar



1975 - 1999

在今天留影

- ◆與薇夫人共同主持華視《今天》節目
- ◆辦《仕女》雜誌
- ◆寫作、編務、翻譯、演講... 活躍台灣文壇
- ◆1979中國文藝協會散文創作獎章



1975 - 1999

Photo taken in the Today show

- ◆ Co-hosted The Today Show With Madame Vivi.
- ◆ Founded Shinu Magazine.
- ◆ Writer, Editor, Translator, Lecturer... Active Figure In Taiwanese Literary Circle.
- ◆ Prose Creation Award From The Chinese Writer's & Artist's Association 1979.





**八千里路
塵與土**
-寫於63歲

旅遊自述回顧
40年的汗水
流在這三個月裏...

丹扉 看見女性幽默文學

**Eight Thousand
Miles of
Dust and Soil**
Written at
63 years old

Self Reflection
During Travel

40
years of hard
work and sweat
condensed in
these three
months.

丹扉 看見女性幽默文學

來來去去
朋友說丹扉

淡定 積極 重生
曹又方

丹扉 看見女性幽默文學

The Coming And Going
Friends on Danfee

淡定 積極 重生
曹又方

丹扉 看見女性幽默文學





來來去去
長河流月去無聲

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The coming and going of
The soundless flow of time

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退休時代 1999 - 2019

- ◆ 閒中寫作 · “文壇老佛爺”
- ◆ 玩遍中國 · 旅行世界
- ◆ 送走老友
- ◆ 自述生涯與手稿收入圖冊

丹扉
Humor in Women's Literature
看見女性幽默文學 Exhibition & Workshop

Retirement 1999 - 2019

- ◆ Occasional writing “Literary Grandmaster”
- ◆ Travel around China and the world
- ◆ Autobiographical account of her career and manuscripts housed in the National Library

丹扉
Humor in Women's Literature
看見女性幽默文學 Exhibition & Workshop





曹又方說 丹扉

大家把化妝品都洗掉，可能是丹扉最漂亮

不說大話，不弄虛玄，不充懂，不人云亦云

入世而與世無爭，有旺盛的好奇心與求知欲，幽默尚永，樸拙天真



Cao You-fang on Danffee...

When we all wash off our makeup, probably the prettiest one is Danffee

No boast, no mystery, no pretence
Never going with the flow.1

Engaged with the world but not contentious in the world, with a thriving curiosity and thirst for knowledge, an enduring humor, and modest sincerity.



丹扉 留言板

朋友：為什麼住在空氣這麼不好的西門町？

我不僅要住在紅塵裏面，
我要住在滾滾紅塵裏面！

孩子們赴聯考考場，她一定說：

這麼多人考，總有人落榜的嘛！

去大陸，火車常坐硬鋪，船常坐低等艙。

朋友：好看的風景，要在上面才看得到

有趣的人，要在下面才遇得到。

朋友：我這個勞力士，在香港皇后大道買的，價值新臺幣一百萬！

我這個雜牌錶在臺北中華路買的，價值新臺幣一百！跟你的只差一“萬”

Danffee Message Board

Friend: Why live in Ximending, where the air quality is so bad?

**I'm not only gonna live where the hustle is
I'm gonna live right inside the hustle**

Seeing students attending the joint college entrance exam, she'd always say:

So many people taking the exam, some are bound not to make it!

In mainland China, I often take hard seats on trains and lower-class cabins on boats.

Friend: To get a good view, you have to be on the top.

To meet interesting people, you have to stay low.

Friend: I got this Rolex on Queen's Road in Hong Kong. It's worth one million New Taiwan Dollars!

**I got this generic brand watch on Zhonghua Road in Taipei. It's worth one hundred New Taiwan Dollars!
Just a few zeros short of yours.**





目 錄

- P01. 目 錄
- P03. 工作坊議程表
- P05. 發表人-蓬丹
- P07. 發表人-林黛嫻
- P09. 發表人-江寶釵
- P12. 發表人-楊智景
- P13. 發表人-胡夕嘉
- P14. 發表人-胡安嘉
- P15. 發表人-卓翠鸞
- P16. 發表人-周子薇
- P17. 嘉義女中-蔡枳松
- P18. 嘉義女中-陳武男
- P19. 作家介紹-丹扉

Contents

- P02. Contents
- P04. Workshop Agenda
- P05. Presenter introduction-Ms. Peng Dan
- P06. Presenter introduction-Ms. Ling, Dai-Man
- P09. Presenter introduction-Dr. Chiang, Bao-Chai
- P12. Presenter introduction-Prof. Yang, Zhi-Jing
- P13. Presenter introduction-Ms. Scarlett Hu
- P14. Presenter introduction-Ms. Ann Hu
- P15. Presenter introduction-Ms. Zhuo, Cui-Luan
- P16. Presenter introduction-Ms. Tzu Wei Chou
- P17. Chiayi Girls' High School-Cai Zhi-song
- P18. Chiayi Girls' High School-Chen Wu-nan
- P19. Author introduction-Danffee

暨丹扉文學策展 工作坊手冊



打開丹扉 Danffee,
看見女性幽默文學
Humor in Women's Literature
Exhibition & Workshop

時間：2023年11月30日下午 14:00-16:40
地點：國立中正大學文學院專題研究室004-2



林黛嫻 Lin Daiman

林黛嫻·小說家、散文家·曾任《中央日報副刊》主編、《人間福報》藝文總監、東華大學駐校作家，曾獲許多文學獎項。創作有散文《彼身—被指定的人生課題》、《本城女子》、《時光迷宮》、《你道別了嗎》、《推浪的人》、《移動的夢想》、《寫作的美學與技藝》等·小說《星期天的圖書館—林黛嫻短篇小說選》、《平安》、《粉紅色男孩》、《單獨的存在》等長短篇小說集。另編有《中副五十年精選》、《台灣現代文選小說卷》等。散文〈孤獨的理由〉獲選2018年香港高考閱讀測驗考材。曾淡江大學中國文學系專任副教授·教授台灣現當代文學、文學創作、寫作訓練·現已退休·專事寫作。

Lin Daiman is a novelist and essayist. She served as the chief editor of the Central Daily News supplement, the artistic and cultural director of The Merit Times, and a resident writer at Dong Hwa University. Throughout her career, she has received numerous literary awards for her outstanding contributions. Her works include essays such as *The Other Self: Designated Life Lessons*, *Women of This City*, *Labyrinth of Time*, *Did You Say Goodbye*, *The Wave Pusher*, *Moving Dreams*, and *The Aesthetics and Skills of Writing*. In the realm of fiction, she has authored novels like *Sunday Library: Lin Daiman's Short Stories*, *Peace*, *The Pink Boy*, and *Solitary Existence*, comprising both short and long story collections. Additionally, she has edited anthologies like *Fifty Years of Central Daily Supplements* and *Taiwan Modern Literature Selection: Fiction Volume*. One of her essays, "The Reasons for Loneliness," was selected as a reading material for the 2018 Hong Kong Advanced Level Examination. Lin Daiman was previously an associate professor in the Department of Chinese Literature at Tamkang University, where she taught courses on contemporary Taiwanese literature, literary creation, and writing skills. She has since retired and focuses primarily on her writing.

綱要

一、一九五〇、六〇年代台灣女性書寫的新風貌

第一代渡海來台女作家，范銘如筆下的形象描繪，「她們是一群披著陰丹士林旗袍，狀似甜美的辣將。」

二、台灣副刊生態

上海《晨報》首見「副刊」，隨報附贈，該報請了一位擅寫隸書的書法家題寫刊頭，但該名書法家說隸書中沒有「副刊」這兩個字，因此用「副鐫」取代，「附」刊從此變成「副」刊。痠弦形容是「美麗的錯誤」。

三、副刊專欄與方塊書寫

方塊為什麼稱為「方塊」呢？由於鉛字排版使用新五號字排列，剛好成為正方形，新聞界人士乃稱之為「方塊」文字。「方塊文字」刊載於新聞版上，則稱之為「新聞方」，刊載於副刊版上，則稱之為副刊方塊。

四、丹扉的專欄寫作與媒體性格

封德屏說丹扉是她心中的榜樣：「她是我們女性編輯的前輩，包括讀她寫的《反舌集》、看她主持的電視節目，在我心中，女性就要這樣，不只是顧家顧孩子，還要有自己的見地。」

On Danfee: The Column Writing of Taiwanese Overseas Woman Writer and the Ecology of Newspaper Supplement

Lin Daiman

1. New Trends in Taiwanese Woman Writing in the 1950s and 60s

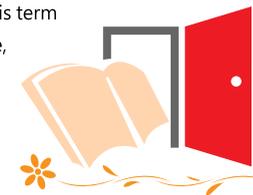
The first generation of female writers who immigrated to Taiwan was depicted by the author Fang Ming-ju as "a group of women wearing indanthrene qipao, presenting an image of sweetness combined with strength."

2. Ecology of Taiwanese Supplements

The concept of supplements in Taiwan can be traced back to the appearance of "supplements" in the Shanghai Morning Post. Initially distributed with the newspaper, the term "supplement" was introduced by inviting a calligraphy artist skilled in clerical script to write the heading. However, due to the absence of the characters "附刊" (supplement) in clerical script, the artist suggested using "副鐫" (vice-engraved), resulting in the shift from "附" to "副." This change was described by Yaxian as a "beautiful mistake."

3. Supplement Columns and Column Writing

The term "方塊" (square) is used to describe column writing. This term originated from the use of new font size 5 characters in lead type, forming a square shape. In the field of journalism, "when such square writing is published in the main news





卓翠鸞 Scarlett Hu

學歷：1. 國立政治大學哲學系畢業（輔修：中文）
2. 國立中正大學中國文學研究所碩士（在職專班）

經歷：1. 私立興華中學國文教師
2. 教育部國語文學科中心研究教師
3. 翰林出版社高中國文教科書編輯委員
4. 國立嘉義女子高級中學國文教師

著作：1. 愛戀古典詩詞曲：翰林出版社（與人合著）
2. 古文30篇閱讀與寫作：翰林出版社（與人合著）
3. 議題式的閱讀與思辯：翰林出版社（與人合著）
4. 超閱素養：南一出版社（與人合著）
5. 現代詩文教學資源手冊：翰林出版社

Degree:

1. Bachelor of philosophy's degree from National Chengchi University
2. Master's degree from the Institute of Chinese Literature, National Chung Cheng University

Experienced:

1. Mandarin teacher of Hsing Hwa Senior High School
2. Research teacher of the Chinese Language and Literature Discipline Center of the Ministry of Education
3. Member of the editorial board of high school Chinese textbooks of Hanlin Publishing Company
4. Current: Chinese language teacher at National Chiayi Girls' Senior High School

Writings:

1. Love for Classical Poetry and Songs: Hanlin Publishing Company (co-authored).
2. Reading and Writing of 30 Ancient Texts: Hanlin Publishing Company (co-authored).
3. Issue-based reading and debate: Hanlin Publishing Company (co-authored).
4. Super Reading Literacy: Nanyi Publishing Company (co-authored).
5. Resource Handbook for Modern Literature Teaching: Hanlin Publishing Company

周子薇 Tzui-Wei Chou

周子薇，國立東華華文文學系畢業，現為國立中正大學台灣文學與創意應用所碩士生。曾任東華華文系系刊《奇萊文訊》編輯、花蓮縣壽豐鄉豐田文藝季協辦。曾入選奇萊文學獎、「把你的感動寫下來——關於原住民文化比賽」第一名。研究興趣為日治時期、女性文學及文化地理學。

Tzui-Wei Chou graduated from the National Dong Hwa University Department of Sinophone Literatures and is currently pursuing a master's degree in Taiwan Literature and Creative Writing at National Chung Cheng University. She previously served as an editor for the departmental publication "Qilai Newsletter" at Dong Hwa University and was involved in organizing the Fengtian Literary Festival in Shoufeng Township, Hualien County. Tzui-Wei Chou has been recognized for her literary contributions, having been selected for the Qilai Literature Award and achieving first place in the "Write About Your Touching Moment – Indigenous Culture Competition." Her research interests include the Japanese colonial period, women's literature, and cultural geography.

綱要

「成為女作家」-

過去，台灣女性缺乏寫作機會，除了常被中斷教育外，也常受限於家庭角色。1955年台灣省婦女寫作協會成立後，女性作家擁有比以往更自由的寫作空間。然而即使是在丹扉活躍的1960、70年代活躍，女性作家仍需克服經濟及空間限制。因此，我們知道過去成為女作家是多麼不容易的事。丹扉以敏銳筆觸探討社會議題，至今看來仍具關注價值，能見丹扉洞察力敏銳。現今，性別不再是作家的限制，而更重視文章的內容，反映了性別平權提升及擺脫過去框架限制。

In the past, Taiwanese women lacked opportunities in writing. Apart from frequent interruptions in education, they were often constrained by traditional family roles. The establishment of the Taiwan Provincial Women Writers' Association in 1955 provided female writers with a freer writing space than before. However, even during the active years of the 1960s and 1970s, women writers still had to overcome economic and spatial constraints. Hence, we understand how challenging it was to become a female writer in the past. Danfei, with her acute pen, delved into societal issues, and her insights remain relevant today, showcasing her remarkable perceptiveness.

Today, gender is no longer a restriction for writers; there's more emphasis on the content of the writing, reflecting the advancement of gender equality and liberation from past constraints.



