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Brief Biography of Authors

Chit Saya

Born September, 1952; name U Shwe Man; A famous veteran comedian in the Mandalay Anyeint (Song and dance troupe) world; first entered the literary world in 1979. His short story, "Still loving You for Years", portrays love and humour in a bit of satirical vein. Writing under the pen name "Chit Saya" (Mr. Lovely) his rich use of Myanmar colloquial language, streaked with humour and satire, matches his pen name, Mr. Lovely. On his present short story he humbly says: "It's an entertaining story about love and humour".

Mg Thar Po

Born April 1934; Name U Ba Toke; started his literary career in 1970 with the short story "Manusa abhidan" (Human Dictionary) in *Sandar Magazine*; in the opinion of the writer "the Myanmar writers have achieved to a certain extent the skill of writing short stories through trial and error".

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Hsue Hnget

Born February, 1959; name U Kyaw Sann; earned a Science degree from Mandalay University; started writing in 1984; published books of short stories, and in the year 2000 published a book about the streets of Mandalay, "The Straight lines of Mandalay"; he was awarded the National Literary Prize for novel in 2008; currently broadcasting a weekly series of articles on Mandalay on "Radio Free Asia" (RFA) "Myanmar Language Program"; his pen name *Hsue Hnget* (Thorn Bird) implies realism for his literary style.

Nyi Pu Lay

Born February 1952; Name U Nyein Chan; earned a Science degree in Geology from Mandalay University; his first short story "A pinch of salt" appeared in print in 1985; has published two books of collections of his short stories: *Thu Htet Ke Shwe Pyi Soe* (Naughty Shwe Pyi Soe) in 1989 and "Kalay Lugyi Kyaik Pyee Chit Kya Par Te Nyi Pu Lay" (Nyi Pu Lay: loved by Children and Adults) in 1990; the youngest son of the eminent writer-journalist parents, Ludu U Hla and Ludu Daw Ah Mar.

Jo Zaw

Born September 1957; name U Soe Win; attended the Mandalay Medical College in 1976 and graduated in 1983; first short story came out in print in 1985; a book of collec-

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tion of his short stories was published in 1994; still working as a general practitioner at his private clinic in his native town Amarapura; in the eyes of literary critics he has employed in some of his stories the technique of past foreign masters: the Russian Writer Anton Chekov and American Writer O'Henry.

Myo-thar Ma Yar Hto

Born December 1949; name Ma Nu Yi; started writing in 1987; was awarded the National Literary Prize for her short story collection "The Rural Train and Other Stories" in 2001; concerning her work she says. "Short stories portray the image of life in a clear and precise form"

Khaing Nwe Thant

Born August 1971; Name Khaing Nwe Thant; earned a degree in physics in 1995; her first short story appeared in print, "Htar-wa-ra" (Forever) in *Panwei-thi* Literary magazine.

Aung Paik

Born March 1981; name Aung Paik; earned Bachelor of Arts from Meikhtila Universtiy in 2003: started contributing articles to Mandalay-based journals in 2009: also write poems and short stories in literary magazines; an aspiring young writer from *Kan-mye* village whose famous son was poet Tin Moe (or) Saya Gyan.

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A Note From The Translator

This collection of short stories is a modest attempt to cast some light, even it may be a glow, on various aspects of Myanmar society such as family, love and marriage, humour and romance, belief and superstition, and rural life which is still a majority pattern in the new 21 st century. With this object in mind this translator has assembled stories based on their narrative interest and themes, and not on the personal tastes and localism of the translator. Moreover, for reasons of expediency this collection is made up of stories from *Anyar*(Upper Myanmar), and also for this very reason this volume cannot claim to be a representative collection of contemporary Myanmar short stories.

The Myanmar Language, like any other language, is rich in its imagery, rhyme and diction, and in rendering to a foreign tongue its linguistic curiosities may have inevitably lost in the passage, in accordance with the saying: something is always lost in translation. But this translator humbly hopes "a

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bare minimum" is retained in the works enough to provoke many a reader's imagination transcending the linguistic and cultural barriers.

If the readers could respond to the characters in the stories as human beings, and if the stories become an emotional or intellectual cargo that may accompany the readers anywhere, then this translator feels he has done a service.

Yay Chan (Mandalay)