

城

OS LIVROS E A CIDADE BOOKS AND THE CITY

與 書日

ISSUE
27



READ TO BROADEN YOUR
VISION ON THE PATH TO
WEALTH CREATION

COMO "LER" O CAMINHO DO
EMPREENDEDORISMO PARA A
CRIAÇÃO DE RIQUEZA

創富之路 眼光「讀」到

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創富之路，眼光“讀”到

COMO “LER” O CAMINHO DO EMPREENDEDORISMO PARA A CRIAÇÃO DE RIQUEZA READ TO BROADEN YOUR VISION ON THE PATH TO WEALTH CREATION

“書中自有黃金屋”，這句出至宋真宗趙恆所寫《勸學詩》的詩句經歷千年，如今依然適用。當然我們不需要像古人般只能通過考取功名而創富，而可從不同專業人士的分享及著書中吸收經驗知識，走上自己的創富之路。談到投資，閱讀是人們一生受用的最佳投資，書本也許沒有教你直接賺錢的方式，但知識的累積卻是你個人的無形財富，它也是創業創富的最強後盾。

“O livro tem o seu próprio palácio dourado”. Este verso de um poema escrito por Zhao Heng, Imperador Zhenzong da Dinastia Song, em “Poemas para Encorajar a Leitura” foi transmitido ao longo de mais de mil anos e ainda é relevante nos dias de hoje. Claro está que não precisamos de procurar a riqueza unicamente através de exames imperiais e obras literárias, como faziam os antigos, mas podemos reter as experiências e conhecimentos de especialistas e profissionais de diversas áreas e embarcar na nossa própria viagem de criação de riqueza. Quando falamos em investimento, a leitura é o melhor investimento que podemos fazer na nossa vida. Através dos livros, podemos não aprender como fazer dinheiro directamente, mas a acumulação de conhecimentos pela leitura constitui uma riqueza pessoal intangível, assim como o melhor suporte para o empreendedorismo e a criação de riqueza.

“Golden mansions are to be found in books” — that is to say, as long as one studies hard, wealth will come one’s way. This phrase originates from the “Poem to Encourage Learning” written by Emperor Zhenzong of the Song dynasty, who had a personal name Zhao Heng, and is still true today even after a thousand years. For sure, we no longer need to create wealth through passing examinations and thus getting an official rank like the ancients; instead, we can do so by absorbing experience and knowledge from the sharing and writing of different professionals. Speaking of investment, reading is the best investment that can benefit one’s whole life. Although books may not directly teach you how to make money, the accumulation of knowledge is your personal intangible wealth and also the most solid support for starting a business and/or creating wealth.



帥健翔：財務自由第一課
SHUAI JIANXIANG:
“INDEPENDÊNCIA FINANCEIRA PARA UMA REFORMA ANTECIPADA”
SHUAI JIANXIANG:
FINANCIAL INDEPENDENCE, RETIRE EARLY

大家都愛稱呼帥健翔為“小帥老師”（下簡稱“小帥”），這位在各種大茄雲集的講座上侃侃而談的年輕人，有着超乎年紀的成熟，是近期中圖書市場上炙手可熱的新一代財商作家。小帥打破了讀者對財商作者那種“嚴肅認真”的刻板印象，風趣幽默又隨性，26歲便已實現了別人需要奮鬥幾十年才能達到的財富自由目標，智商和情商都“在線”。

2021年，花了一年多時間“閉關寫作”的新書《財務自由第一課》剛推出市場，旋即佔據了各大同類型圖書銷售榜單之首。新東方名師出身的他口才好自在話下，繼上一本《優勢成長》飾演“循循善誘”的成長導師後，這次又變身在投資理財上展現“深厚功力”的理財專家。其文字以一針見血見稱，犀利銳利，金句頻出：“跟着蜜蜂，你會找到花朵；跟着蒼蠅，你會找到廁所”，直白逗趣的語言深受年輕人追捧，更成功透過各種新媒體平台將著作的市場擴大，迅速闖入暢銷書行列。

小帥提到，要建立正確的“財務自由”觀，必須要擺脫原生家庭的系統教育，而這個可說是貫穿一生的課題，只有“打破”，才能“重塑”。他認為首先可以用由美國學者威廉·班根提出的“活用4%法則”，來計算出未來需要存夠多少錢，才能“退休”；即用現在每月支出x12/4.2%就會得出退休目標金額，得到目標後，“你就心中有數了”。

在全民鼓吹消費的年代，作為90後的小帥卻比同齡人看得更清晰，即使已透過各種理財創富方式獲得了足夠支撐到“退休”的財富，但他仍然堅持覺得除了增加收入，還要減少不必要花銷，才是最佳的“創富”之道。

Todos gostam de chamar a Shuai Jianxiang “Professor Shuai” (doravante designado por “Shuai”). Este jovem, orador frequente em todo o género de palestras e conferências que reúne elites de diversas áreas, possui uma maturidade que vai além da sua idade e que se vê nos seus discursos eloquentes, e tornou-se, recentemente, parte de uma nova geração de escritores da área do quociente financeiro (QF) no mercado editorial chinês. Bem-humorado e casual, Shuai quebrou o estereótipo do autor “sútil e austero” de livros do ramo de QF. Aos 26 anos, com QI e QE elevados, Shuai atingiu a liberdade financeira que muitos outros precisam lutar durante décadas para alcançar.

O seu novo livro *Independência Financeira para uma Reforma Antecipada*, que o obrigou a estar “fechado em casa a escrever” durante mais de um ano, acaba de ser lançado no mercado em 2021, tendo logo ocupado o topo da lista de vendas entre as principais obras do ramo. Ex-professor da cadeira de ensino de inglês “Novo Oriente”, Shuai é naturalmente hábil com as palavras. Prosseguindo com o trabalho de coaching do seu livro anterior *Crescimento para a Vantagem*, transformou-se, desta vez, num especialista de finanças que revela “profundas competências” em matéria de investimentos e de gestão financeira. O seu texto é conhecido pelas suas palavras duras e contundentes, mas frequentemente valiosas: “siga as abelhas e encontrará as flores; siga as moscas e encontrará a casa de banho”. A linguagem directa e divertida é muito popular entre os jovens, e o seu sucesso deve também bastante aos novos media, que lhe permitiram expandir o mercado e alcançar rapidamente o estatuto de best-seller.

Shuai mencionou que, para criarmos uma noção correcta de “independência financeira”, devemos livrar-nos da educação sistemática dada no seio da família e que isso pode ser considerado a lição de toda uma vida, uma vez que só “rompendo” se pode “remodelar”. Ele acredita que podemos começar por fazer uso da “regra dos 4%” do estudioso americano William Bengen para calcular quanto dinheiro devemos juntar até nos podermos “aposentar”: ou seja, se todos os meses gastarmos Y, fazendo a conta $Y \times 12 / 4.2\%$ receberemos o valor desejado para a aposentadoria, o nosso alvo. Desse modo, “temos tudo calculado”.

Numa era em que todo o país defende o consumo, Shuai, nascido nos anos 90, observa este fenómeno com mais clareza do que seus os pais. Mesmo tendo obtido riqueza suficiente para sustentar sua aposentadoria por meio de vários métodos de gestão financeira e enriquecimento, insiste ainda que, para além de aumentar os rendimentos, a melhor maneira de “criar riqueza” é reduzir despesas desnecessárias.

Shuai Jianxiang, whom people like to call “Mr. Shuai”, is a popular financial writer of the new generation in the Chinese book market. The young man, who speaks with fervor and assurance at various talks gathering all kinds of distinguished people, is mature beyond his years. Mr. Shuai, humorous and sincere, breaks the stereotypical image of a financial writer who is thought to be “serious and solemn”. At the age of 26, with both a high IQ and EQ, he has already achieved the goal of financial freedom for which others need to struggle for decades.

In 2021, once Mr. Shuai’s new book *Financial Independence, Retire Early*, to which he gave his whole mind writing for more than a year, was published, it topped the lists of best-selling books of its kind. He worked at New Oriental Education & Technology Group Inc. as a prestigious teacher, so his eloquence is not in question. Mr. Shuai turns from a mentor of growth, who is good at giving guidance in a patient and gradual manner in his previous book *Advantage Growth*, to a financial management expert, who demonstrates his remarkable ability in investment and financial management. Acclaimed for his incisive words that hit the nail on the head, Mr. Shuai has quite a number of witty sayings: “Follow the bees, and you will find flowers; but follow the flies, toilets.” His straightforward and funny words are not only popular among young people, but also allow his books to be successfully listed as some of the best-selling books in a short time through various new media platforms.

Mr. Shuai mentioned that in order to develop a correct notion of “financial freedom”, it is necessary to get rid of the systematic education of one’s family of origin. One can reshape his or her value only after breaking it. This can be said to be a topic that will influence one’s whole life. Mr. Shuai believes that we can use the 4% rule proposed by American scholar William Bengen to calculate how much money needs to be saved in the future before we can retire: in other words, with the current monthly expenditure Y, $Y \times 12 / 4.2\%$, we will know the target amount for retirement and hence “have a rough idea”, we will know the target amount for retirement and hence “have a rough idea”.

In the era when most people encourage consumption, Mr. Shuai born in the 1990s already has a clearer picture than his peers. Even though he has obtained enough wealth for retirement via different ways of financial management and wealth creation, he still insists that the best way to create wealth is not only to increase income but also to reduce unnecessary expenses.

推薦創富經典書單 LISTA DE CLÁSSICOS DE EMPREENDEDORISMO RECOMENDADOS RECOMMENDED BOOK

	<p>富爸爸，有錢有理</p> <p>作者：Kiyosaki, Robert T. 譯者：龍秀 出版社：高寶 出版年份：2011 澳門公共圖書館藏</p>	<p><i>Rich Dad's Cashflow Quadrant</i></p> <p>Author: Kiyosaki, Robert T. Tradução: Long Xiu Editora: Global Publishing Group Ano de publicação: 2011 Coleção da Biblioteca Pública de Macau</p>	<p><i>Rich Dad's Cashflow Quadrant</i></p> <p>Author: Kiyosaki, Robert T. Translator: Long Xiu Publisher: Global Publishing Group Year of Publication: 2011 Collection of the Macao Public Library</p>
<p>全球暢銷三千萬冊《富爸爸，窮爸爸》作者 Kiyosaki, Robert T. 在書本出版後的15周年出版修訂續集，是寫給“準備跳出工作保障，開始尋找自己的財務自由的人”看的，在如今因疫情氾濫而工作生活兩不誤的世界，此書又有了不一樣的參考價值。</p>	<p>A obra do género mais vendida em todo o mundo, com 30 milhões de cópias, é <i>Pai Rico, Pai Pobre</i>, de Robert T. Kiyosaki, publicado em edição revista e ampliada quando do 15º aniversário da publicação do livro. A obra é vocacionada para “quem está pronto para abandonar a segurança do seu emprego e começar a busca pela sua própria liberdade financeira”. No mundo de hoje, onde a pandemia impõe novas dificuldades ao trabalho e à vida, este livro adquire um novo valor de referência.</p>	<p>A obra do género mais vendida em todo o mundo, com 30 milhões de cópias, é <i>Pai Rico, Pai Pobre</i>, de Robert T. Kiyosaki, publicado em edição revista e ampliada quando do 15º aniversário da publicação do livro. A obra é vocacionada para “quem está pronto para abandonar a segurança do seu emprego e começar a busca pela sua própria liberdade financeira”. No mundo de hoje, onde a pandemia impõe novas dificuldades ao trabalho e à vida, este livro adquire um novo valor de referência.</p>	<p>Robert Kiyosaki, the author of <i>Rich Dad Poor Dad</i> which has sold 30 million copies worldwide, got its revised sequel published on the 15th anniversary of the book’s publication. It is written for “those who are ready to jump out of job security and start seeking their own financial freedom”. In today’s world where people are having tough times both at work and in life due to the pandemic, this book has a special reference value.</p>

創業需要運氣，更需要勇氣 O EMPREENDEDORISMO REQUER SORTE, MAS AINDA MAIS CORAGEM IT TAKES MORE COURAGE THAN LUCK TO START A BUSINESS

趣眼精釀是澳門本地的手工啤品牌，由三位年輕人廖俊輝（Lucas）、郭芷晴（Crystal）及譚凱盈（Alison）於讀大學時創立，經過三年多的實踐與嘗試，他們的啤酒事業慢慢走上軌道，今年更投資300萬於澳門設立釀酒廠。



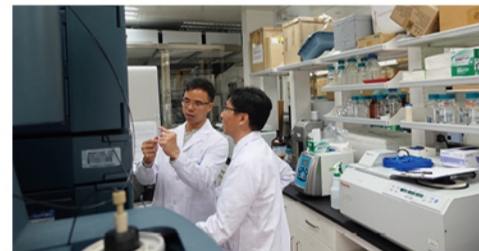
鄧宇明博士（右二）前往趣眼精釀的工廠與 Alison, Crystal 及 Lucas (左至右) 分享近況

O Doutor Tang Yu Ming (segundo à direita) deslocou-se até à cervejaria artesanal "Funny Eye Brewing" para conversar com Alison, Crystal e Lucas (da esquerda para a direita).

Dr. Tang Yu Ming (second from right) heads to the brewery of Funny Eye Brewing to share the latest developments with Alison, Crystal and Lucas (from left to right).

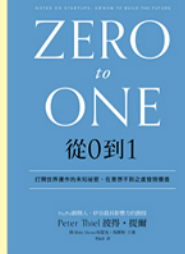
Lucas, Crystal 及 Alison 從大學時期萌生創業念頭到實踐，過程遇到不少問題，如生產地點、包裝、如何進入市場等。三人回想剛成立品牌時，為了觀察自家釀製手工啤酒的市場反應，在書院內自製了運裝啤酒的木頭車，推到康公夜市擺攤營業，直接與消費者對話。如今作為市場總監的 Crystal 表示，當時三人只是依照外國的配方製作手工啤，成品帶有苦味，不太受本地人歡迎，一整晚的營業額只有幾十元，也曾失望過，但市場反應使他們重新思考，轉而研發出以帶有中國茶香的手工啤酒。

創業除了勇氣以外，也需要運氣。三人感恩遇上澳門大學鄭裕裕書院導師鄧宇明博士，因為他牽線三人組隊參加創業比賽，從零開始指導他們寫計劃書、學習演說技巧、進行市場分析等，一路陪伴他們成長。對於大學生創業，鄧宇明博士表示鼓勵，因為不管成還是失敗，過程中的經驗都無比珍貴，並且會影響學生未來發展。當他發現 Lucas 對釀製啤酒有興趣時，就聯繫上認識的香港啤酒廠，讓 Lucas 有學習的機會。此外，在三人遇上研發產品問題時，鄧博士也給予了最大的幫助。他邀請澳門大學健康科學學院的譚建業副教授為其啤酒成分進行分析，以科學的方法給予三人建議。鄧博士認為，與創業資金相比，給予年輕人資源與機會更為重要，讓他們多接觸不同的事，拓展眼界，找到自己的方向。



鄧宇明博士向譚建業副教授講解使用儀器分析啤酒的成分
O Doutor Tang Yu Ming pediu ao Professor Associado Tam Kin Yip conselhos sobre a utilização de instrumentos para analisar a composição da cerveja.
Dr. Tang Yu Ming asks Prof. Tam Kin Yip for advice on using instruments to analyze the composition of beer

推薦創富經典書單 LISTA DE CLÁSSICOS DE EMPREENDEDORISMO RECOMENDADOS RECOMMENDED BOOK



從0到1：打開世界運作的未知祕密，在意想不到之處發現價值
作者：彼得·提爾、布雷克·馬斯特
譯者：季晶晶
出版社：天下雜誌
出版年份：2014
澳門公共圖書館館藏

創業入門級別的經典書籍，作者之一彼得·提爾是 PayPal 創辦人，他以獨到的眼光及邏輯和大家分享創業法則，透過哲學、經濟、商業等多元角度，解釋世界發展的脈絡，令人從零開始重新思考，創造出新的商機。

Zero to One: Notes on Startups, or How to Build the Future
Autor: Peter Thiel, Blake Masters
Tradução: Ji Jingjing
Editora: Commonwealth Magazine
Ano de publicação: 2014
Coleção da Biblioteca Pública de Macau

Trata-se de um clássico básico sobre empreendedorismo. Um dos seus autores, Peter Thiel, é o fundador do PayPal e, com a sua visão e lógica únicas, partilha com os leitores os seus princípios de empreendedorismo, explicando o contexto do desenvolvimento mundial por meio de múltiplas perspectivas, como a filosófica, económica e comercial. Um livro que permite que os leitores repensem questões e criem novas oportunidades de negócio.



Crystal 在書院內自製運啤酒的木頭車
No Colégio Cheng Yu Tung, Crystal construiu um carrinho de madeira para cerveja.
Crystal crafts a wooden beer cart on campus

Zero to One: Notes on Startups, or How to Build the Future
Author: Peter Thiel, Blake Masters
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Publisher: Commonwealth Magazine
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Peter Thiel, one of the authors of the classic book for entry level entrepreneurship, is the founder of PayPal. He shares the rules of entrepreneurship with his unique vision and logic, and explains the context of world development from philosophical, economic, business, and other perspectives, making people rethink from scratch to tap new business opportunities.

同益百花魁：品牌升級，跟上社會潮流 TONG IEC PAK FA FUI: ACTUALIZAR A MARCA PARA ACOMPANHAR AS TENDÊNCIAS SOCIAIS TONG IEC PAK FA FUI: UPGRADING BRAND TO FOLLOW THE SOCIAL TREND

同益百花魁（下稱百花魁），一個有超過百年歷史的澳門品牌，其出品的蟠桃菓早在數十年前就是來澳旅客必買的手信，稱得上是澳門的第一代手信。但隨着社會變化，人們的選擇越來越多，百花魁不再是必買的手信，同時出現顧客斷層，大部分都是較年長的客人，年輕人市場的增長近乎零。面對這個情況，百花魁的第四代經營者呂偉文為品牌形象進行升級，開拓更多年輕人的市場。

百花魁產品繁多，然而包裝平實，無法突出產品。“百花魁雖有百年歷史，但一直沒有完整統一的企業形象，整體視覺形象跟不上現代美感，所以我們在2019年參與了澳門經濟局支持的‘澳門特色老店’品牌重塑扶助計劃，為品牌重新做視覺設計。”呂偉文說。作為一家老店，品牌重塑的工作比全新品牌要複雜，因為其固有的形象早已深入人心，因此呂偉文和設計師經過多次商量後，把最能表達百花魁精神的元素留下，變成了目前的新中式風格。全新裝潢的門店也在四月中重開，呂偉文發現了不少老客戶到店了解。“跟上社會潮流，才能令企業走得更遠。”呂偉文表示，“從顧客思維出發是很重要的，傳統產品融合現代健康理念則更符合現代人的期待，新的產品包裝設計和味道調配也能迎合年青人的喜好。”

創業難，守業更難，更何況是一個有百年歷史的品牌，行業的發展，除了要保證產品質量以外，還要不斷改變市場策略。呂偉文透露自去年開始慢慢開拓網上銷售市場，和內地電商平台合作出售百花魁的產品，這也是順應市場變化的結果，他期望借助不同的方式，使更多年輕人重新認識百花魁這個澳門百年品牌。



經過升級後的同益百花魁門店更顯活力
A loja renovada da Tong Iec Pak Fa Fui é ainda mais dinâmica
After upgrading, the Tong Iec Pak Fa Fui store looks more vibrant

Tong Iec Pak Fa Fui (adiante designada como Pak Fa Fui) é uma marca de Macau com mais de um século de história e cujo produto, frutas cristalizadas de péssigo achatado, há décadas se tornou lembrança obrigatória para os visitantes de Macau, podendo ser considerado a primeira geração de lembranças de Macau. No entanto, as mudanças sociais trouxeram consigo cada vez mais opções para os visitantes, o que prejudicou a preeminência da Pak Fa Fui. Por outro lado, criou-se um fosso de gerações entre os clientes, sendo a maioria deles gente mais velha e o crescimento do mercado mais jovem sendo quase zero. Perante dessa situação, Lu Wei Wen, a quarta geração de administradores da Pak Fa Fui, procurou atualizar a imagem da marca e explorar o mercado mais jovem.

A Pak Fa Fui tem ao dispor dos clientes uma vasta gama de produtos, mas as suas embalagens eram bastante simples e não permitiam evidenciar o conteúdo. “Embora a Pak Fa Fui tenha um século de história, a marca não possuía uma imagem corporativa completa e unificada, e o visual não conseguiu, em termos gerais, acompanhar a estética moderna. Por isso, em 2019, participámos no Plano de Apoio à Remodelação das Marcas das Lojas Antigas Típicas de Macau, que contou com o apoio da Direcção dos Serviços de Economia e que nos permitiu recriar o design visual da marca”, disse Lu Wei Wen. Por se tratar de uma loja tão antiga, o processo de remodelação da marca é bastante mais complicado do que o de criação de uma marca nova, uma vez que a imagem original está profundamente enraizada no coração das pessoas. Por esta razão, após muitos debates com o designer, Lu Wei Wen optou por manter os elementos que melhor expressam o espírito da Pak Fa Fui e criar no novo estilo chinês actual.

A loja recém-decorada também reabriu em meados de Abril. Lu Wei Wen descobriu que muitos clientes antigos ficaram surpreendidos com o novo aspecto da loja e das novas embalagens e que, ao mesmo tempo, chegavam também mais clientes jovens para saber mais sobre a marca. “Acompanhar as tendências da sociedade pode fazer as empresas irem mais longe.” Lu Wei Wen afirmou ser “importante começarmos a pensar pela perspectiva do cliente. A integração de produtos tradicionais com os conceitos modernos de saúde está mais em linha com as expectativas dos cidadãos modernos, e o novo design da embalagem do produto e a mistura de sabores também vão de encontro às preferências dos jovens.”

Se já é difícil constituir um novo negócio, mais difícil é mantê-lo, muito mais quando estamos a falar de uma marca centenária. Com o desenvolvimento do sector, para além de se garantir a qualidade do produto, há ainda que se mudar constantemente a estratégia de mercado. Lu Wei Wen revelou que, desde o ano passado, tem vindo a expandir lentamente o mercado de vendas online e a cooperar com as plataformas de comércio electrónico do Interior da China para vender produtos da Pak Fa Fui. Este é também o resultado da adaptação às mudanças do mercado, e Lu Wei Wen espera fazer uso de diferentes métodos para levar novamente a centenária Pak Fa Fui de Macau junto dos jovens.



Tong Iec Pak Fa Fui (hereinafter referred to as “Pak Fa Fui”) is a Macao brand with a history of over a century. Its flat peach fruit was a must-buy for visitors to Macao decades ago and was part of the first generation of Macao souvenirs. Yet with social changes, people enjoy more and more choices, and Pak Fa Fui is no longer a must-buy souvenir. Meanwhile, there is a shortage of customers: most are senior customers, and the growth of the youth market is nearly zero. In such a scenario, Pak Fa Fui's fourth-generation operator Lu Weiwen upgraded the brand image and tapped the market for young people.

Pak Fa Fui boasts a wide range of products, but the packaging is so plain that it cannot highlight products. “Despite a 100-year history, Pak Fa Fui has never had a complete and unified corporate image, and the overall visual image cannot keep up with modern tastes. Therefore, we participated in the ‘Macao Classic Brand Support Program’ supported by the Economic and Technological Development Bureau in 2019 to redesign the brand,” said Lu Weiwen. As a time-honored store, its work of brand reshaping is more complicated than shaping a new brand, as its inherent image has crept into the heart of the people. So after many discussions, Lu Weiwen and the designer retained the elements that could best represent the spirit of Pak Fa Fui, forming the current new Chinese style. The newly refurbished store reopened in mid-April. Lu Weiwen found that many old customers were surprised by the new store and new packaging, with more young customers frequenting the store to learn about it. “Only by following the social trend can a business go further,” said Lu Weiwen. “It is very important to think from customers’ points of view. The integration of traditional products with modern health concepts is more in line with the expectations of modern people, and the new packaging design and flavor blending of products can also cater to the preferences of youngsters.”

It is hard to start a business, but it is even harder to keep a business on track, let alone a brand with a hundred years of history. The development of the industry, in addition to ensuring product quality, requires practitioners to constantly change their market strategy. Lu Weiwen mentioned that since last year he has been exploring the online market step by step, and has partnered with a mainland e-commerce platform to sell Pak Fa Fui's products, which is also meant to keep up with the changes in the market. He hopes to adopt different ways to enable more youngsters to rediscover Pak Fa Fui, a century-old brand of Macao.



百花魁的產品新包裝迎合市場潮流
A novas embalagens dos produtos da Pak Fa Fui procuram ir ao encontro das tendências do mercado.
Pak Fa Fui's new product packaging caters to the market trend

主題小書展 閱讀不受限

READING WITHOUT LIMITS AT THEMED BOOK FAIRS



余永鴻希望透過主題館藏書展激發大家對閱讀的興趣
U Weng Hong hopes to arouse people's interest in reading through themed book fairs.

圖書館就像海洋一樣，藏着許多豐富的知識，就如會遇見不同的生物，等待讀者發現和遇見。而文化局公共圖書館於茫茫書海中為大家挑出了許多不同的圖書舉辦主題展覽，引領讀者發掘更多的寶藏圖書及知識。參與此系列展覽工作的館員余永鴻表示，小小的書展就是圖書館投下的閱讀魚苗，它看起來很小，但美好可期。

文化局公共圖書館光在2021年上半年就帶來了三場特別的主題書展，包括“品讀灣區”、“牛年看牛”以及“美好可期”主題館藏書展，後兩項便是由余永鴻策劃。“公共圖書館是知識傳播的地方，它為市民提供豐富的精神力量，”余永鴻說，“我作為館內的一員，想利用這個空間為讀者帶來些有趣的事情。主題館藏書展可以把一系列不同類型館藏和流通的圖書，以主題串連，不論是經典文學、童書繪本、科普生物、生活藝術等推薦給讀者，讓讀者在閱讀時多一個選擇，我們希望讀者在書展中能找到屬於自己的書。”具多年策展經驗的余永鴻表示，他選書的方式並非按專業圖書分類，而是透過主題穿梭在圖書館的不同類別和區域的圖書，最後選出適合的圖書合成為展品。因此，讀者在書展中或能找到驚喜，例如在春節“牛年看牛”主題館藏書展中，展品加入了關於畢加索故事的圖書，令讀者知道大師與牛相關的意思所在，看了都會心一笑。

主題書展展出的館藏圖書都不能外借，這會否令讀者減少興趣呢？“雖然主題館藏書展的書在展出期間暫不能外借，是保留策劃書展的完整性和統一感，書展只是一個引子，它能引發讀者閱讀時的興趣和選擇，往這個方向尋找圖書，嘗試藉此開拓和擴展讀者閱讀習慣的選擇。”余永鴻表示。此外，他也透露希望未來的主題書展將能更為常態的舉辦，以不同的角度主題出發，和不同的單位聯動合作，展現公共圖書館的開放性，也使讀者慢慢期待主題書展到來，使閱讀變得有趣和美好。



以藝術為題的“美好可期”主題館藏書展，展品包括漫畫、圖冊、專業圖書以及影碟等，吸引讀者駐足閱讀
“Promising Future”, an art-themed book fair featuring comics, illustrated books, professional books, DVDs, etc., attracts readers to stop by and read.

The library is like an ocean that contains a lot of creatures. It has a vast reservoir of knowledge waiting for readers to discover and encounter. The Macao Public Library of the Cultural Affairs Bureau (IC, from the Portuguese acronym) selects a wide range from the boundless ocean of books for themed fairs, guiding readers in their further exploration of hidden books and knowledge. U Weng Hong, who takes part in this series of fairs, said that the book fairs are like the fish fry fed by the library, which might look small at first but will grow big and beautiful in the future.

In the first half of 2021, the IC's Macao Public Library brought along three special book fairs, namely “9+2 Cities in the Greater Bay Area - Book Fair”, “Reading Ox-themed Books in the Year of the Ox”, and “Promising Future”. The latter two are curated by U Weng Hong. “The Macao Public Library is a place where knowledge is spread, and it provides a rich source of spiritual power for the public,” said U. “As library staff, I want to use this space to bring something interesting to readers. Book fairs allow readers to choose from a range of books of different categories, with themes that link them together, be it classic literature, children's books and picture books, popular science and biology books, life or art books, etc. We hope that readers can find their favorite books in the fairs.” U Weng Hong, who has

many years of experience in curating fairs, said that he does not select books according to their classifications, but rather goes through books of different categories stored in different areas of the library by theme, and eventually selects the right exhibits. As a result, readers can find surprises in these book fairs. For example, the book fair “Reading Ox-themed Books in the Year of the Ox” included a book about Picasso, which made readers smile as they learned about the master's relationship with oxen.

The books on display in these fairs are not available for checkout: will this make readers less interested? “The exhibited items temporarily cannot be borrowed during the exhibition period to retain the integrity and sense of unity. These fairs are just an introduction. They can arouse readers' interest, stimulate reading choices and influence them to seek books in a certain direction, in an attempt to open up and expand readers' reading choices,” U Weng Hong explained. In addition, he also revealed his hope that future book fairs with different themes would be held on a more regular basis in collaboration with different organizations, to demonstrate the openness of the library, and to make readers look forward to book fairs so that reading becomes fun and beautiful.

一半設定 一半未知

——訪《半設人生》作者阮其



有人追求穩定的生活：站在時間刻度的此端，已可窺見彼方的清晰視象；有人卻熱愛把石頭丟進波瀾不驚的“生命之湖”，任由它激蕩起層層漣漪，留一半未知，一半設定。《半設人生》的作者阮其毫不猶豫選擇後者，在那些不被設定的人生中，她盡情起舞，充當自己人生的設計師。談到出走美國的經歷時，性格樂觀的阮其笑說自己是“保守的冒險家”，正是這“一半一半”的浪漫思維，令她在人生旅途的“出世”和“入世”間游刃有餘。

一半一半

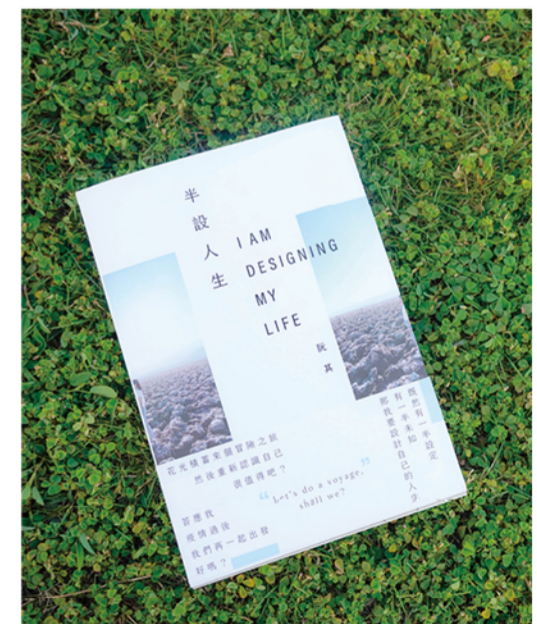
在網上翻查阮其的背景，全是新書推介文，“阮其並非我的真名，是筆名，所以找不到我是很正常的啦！至於為甚麼有這樣一個筆名？其實秘密就藏在這本書內”，見面的時候她笑着賣了個關子。細閱後才發現，書中不時提到媽媽“阮女士”的姓氏，加上爸爸名字“陳金其”最後一個字，構成了這個暗藏玄機的“筆名”，這分明也是另一種“一半一半”的小浪漫！

和阮其聊天，不時被她的爽朗笑聲和正向思維感染，但從書本寫作的細膩筆中，又可以感知作者內心的另一面，既有小心翼翼的擔憂，也有擁抱未知的勇氣，就像是你我身邊任意一位熟悉的朋友般，有着平凡人活於俗世的一切美麗和憂愁。因為描述場景“熟口熟面”，澳門讀者特別容易產生共鳴，接近200頁的內容，不少人反饋一口氣兩三天就可以讀完，是少有的暢快淋漓。“我不是一個職業的文字工作者，本科讀英國文學，中文不算很好，之前也總擔心寫得不好，更沒想過要出書”，“無心插柳成蔭”的故事每時每刻都在發生，阮其的故事被朋友發現並“追看”，源於她在社交媒體上像寫“連載小說”一樣地敘述自己的生活點滴，其中一個追看的“粉絲”就是澳門口述歷史協會林發欽教授，這位伯樂向“文化公所”推薦了阮其，從而令書本有了面世的可能。利用疫情期間的空檔，阮其一人包辦《半設人生》的文字創作、拍攝、設計排版和選書裝訂的工作，花上一年時間，以“接地氣”的平實筆觸，記錄下之前數年在美國“勇敢追夢”的人生片段。

擁抱未知

書本的設計也是很多人覺得“驚艷”的一部分：簡約乾淨的風格、恰如其分的留白，充滿正能量的藍天照片和精心設計的“一半一半”封面封底，全都是阮其的心血佳作：就彷彿是她在美國半路出家唸設計課程回澳門後的成果展示一樣，為澳門出版界增加了一抹清新而特別的氣息。

“寫完書，我覺得自己很赤裸，我的生活都被攤在陽光下了”，阮其不時表達着內心的不安，但說完後往往又會自信爽朗地大笑起來，這一種矛盾的轉變，恰如她那“一半一半”的人生一般，看起來相悖，卻又真切地和諧共融。“我以前是一個內斂腼腆、不敢表達自己的人，這段經歷給了我太多改變，如今的我更懂得主動去表達自己，爭取我想要的”。談到出走的契機，源於爸爸離世，需要直面生死她站在人生岔路口，在眾多“不解”的目光注視下，選擇了一條“比較難走的路”……但正如她在書本自序第一段所說：“一念花開，一念花落”，很多事情就在一念之間，便可以扭轉境遇，這條在別人眼裏“難走的路”，越過後可能仍是荊棘滿途，但也有一半可能是花開處處坦途，無論結果如何，“明天的你，一定會感謝昨天的自己”。



○ 半設人生
作者：阮其
出版社：文化公所
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圖書館答疑 LIBRARY WONDER WHY

Q: 在哪裏可以使用“自助取預約書櫃”服務呢?

A: 讀者可透過登錄圖書館網站、“我家圖書館”APP、致電或親臨圖書館，在進行圖書預約時，選擇“澳門中央圖書館自助取預約書櫃”取書。目前該設備僅在澳門中央圖書館試用。

Q: Where can readers use the “Self Service Holds Pick-up Locker”?

A: Readers can visit the library website, use the “My Library” App, call or come to the library to make a reservation and select “Macao Central Library - Self Service Holds Pick-up Locker” as the pick-up location”. This service is now only available in the Macao Central Library on a trial basis.

Q: 讀者如何從“自助取預約書櫃”取書？取書的過程是怎樣的？

A: 預約到館的圖書資料經館員放入“自助取預約書櫃”後，讀者將收到圖書館發出包含取書日期及密碼的短訊。讀者在指定日期內到澳門中央圖書館“自助取預約書櫃”輸入密碼開櫃取書即可。此外，取書後記得到自助借還書機辦理借閱手續。

Q: How can readers pick up books from the “Self Service Holds Pick-up Locker”? What is the procedure?

A: Once the reserved books are available, the staff will put them into the “Self Service Holds Pick-up Locker”. Readers will receive a message from the library including the pick-up dates and a password. Within the designated period, readers can come to the Macao Central Library and pick up the reserved items from the “Self Service Holds Pick-up Locker” by entering the password. In addition, readers should remember to go through the check out procedures by using the Self Check Machine.

自助取預約書櫃 SELF SERVICE HOLDS PICK-UP LOCKER

Q: “自助取預約書櫃”有服務時間限制嗎？

A: 讀者須在收到通知短訊後翌日起計3天內於澳門中央圖書館的開放時間到館取書並借閱，具體開放時間可參閱圖書館網站。

Q: Is there any time limit for using the “Self Service Holds Pick-up Locker”?

A: Readers must pick up and borrow books during the opening hours of the Macao Central Library within three days after receiving the notification message. For the opening hours of the library, please visit the library website.

自發自主 閱滿全城

LEITURA EM TODA A CIDADE

SPONTANEOUS AND SELF-DIRECTED READING IN THE CITY



文化局局長穆欣欣、中央人民政府駐澳門特別行政區聯絡辦公室宣傳文化部代表李嘉欣、教育及青年發展局非高等教育廳廳長黃嘉祺、澳門大學圖書館館長吳建中及澳門圖書館暨資訊管理協會理事長王國強，以及澳門多個圖書單位的代表出席活動。

Marcam presença no evento a Presidente do Instituto Cultural, Mok Ian Ian, a Representante do Departamento de Propaganda e Cultura do Gabinete de Ligação do Governo Popular Central na RAEM, Lei Ka Ian, o Chefe do Departamento do Ensino Não Superior da Direcção dos Serviços de Educação e de Desenvolvimento da Juventude, Wong Ka Ki, o Bibliotecário da Universidade de Macau, Wu Jianzhong, o Presidente da Associação de Bibliotecários e Gestores de Informação de Macau, Wong Kwok Keung, assim como representantes de várias bibliotecas de Macau.

This event is attended by Mok Ian Ian, President of the Cultural Affairs Bureau; Lei Ka Ian, Representative of the Department of Publicity and Culture of the Liaison Office of the Central People's Government in the Macao SAR; Wong Ka Ki, Head of the Department of Non-tertiary Education and Youth Development Bureau; Wu Jianzhong, Librarian of the University of Macau; Wong Kwok Keung, President of the Macao Library and Information Management Association; and representatives of various libraries in Macau.



參與者在活動上一起共讀
Os participantes lêem em conjunto no evento.
The participants read together during the event



參與共讀活動的同學分享閱讀感悟
Uma aluna que participa no evento compartilha as suas inspirações de leitura.
The participating students share their thoughts from reading



文化局局長穆欣欣在活動中帶領參加者一同共讀並分享閱讀心得
A Presidente do Instituto Cultural, Mok Ian Ian, conduz os participantes a lerem e a partilharem juntos as suas experiências de leitura no evento.
Mok Ian Ian, President of the Cultural Affairs Bureau, leads the participants in reading and shares her ideas during the event

無障礙設施

——座枱式感應線圈系統

ACCESSIBILITY FACILITIES

— INDUCTION LOOP KIT SYSTEM

文化局公共圖書館一直致力為不同讀者提供便利的閱讀服務，同時響應特區政府“2016至2025年康復服務十年規劃”要求，推出了多項無障礙設施。繼去年推出的“視障閱讀機”後，今年為聽力方面需要協助的人士帶來無障礙設施——座枱式感應線圈系統，以便他們使用圖書館服務以及與館員溝通。

文化局公共圖書館所有分館的接待處，皆設有座枱式感應線圈系統，這個系統看起來就像座機電話，上面有一個線圈系統的特定標誌。系統的使用也非常簡單，設有話筒和聽筒，一邊由館員使用，另一邊則由讀者使用。座枱式感應線圈系統一對一的對話方式，可以把館員的聲音直接傳到話筒中，讓聽障人士或聽力不太好的長者能接收清晰的對話聲音。

座枱式感應線圈系統主要應用於接待服務櫃台，透過線圈系統將講者的聲音直接傳至話筒內，如聽障人士配有線圈（Telecoil）的聽覺輔具，只要將聽覺輔具調成T檔，便可將聲音直接傳至聽覺輔具，以減少受到場所中雜音干擾的影響，更清晰地收取通過線圈系統內的聲音。



圖書館館員以線圈系統向聽障人士講解圖書館服務
A library staff is introducing some library services to a hearing-impaired reader using the induction loop kit system.

The Macao Public Library of the Cultural Affairs Bureau (IC, from the Portuguese acronym) remains committed to providing convenient reading services for different readers. In line with the requirements outlined in the "Ten-Year Plan for Rehabilitation Services of the Macao Special Administrative Region from 2016 to 2025", it has launched a series of accessibility facilities. Following the launch of the "Reader Device for the Visually Impaired" last year, the library added a new accessibility facility this year for individuals with hearing problems — the induction loop kit system, in order to facilitate their use of library services and communication with library staff.

The induction loop kit system is available at the reception desk of every branch library of the IC's Macao Public Library. This system looks like a telephone with a specific symbol for the induction loop kit system, and is very easy to use. It consists of a transmitter and a receiver, one used by library staff and the other by readers. Such a one-to-one conversation allows library staff's voice to be transmitted directly into the receiver and clearly heard by the hearing-impaired or the elderly with poor hearing.

The induction loop kit system is widely adopted at reception desks. Through the system, speakers' voice can be transmitted directly to the receiver. If the hearing-impaired are wearing telecoil-equipped hearing aids, once the hearing aids are switched to the T mode, the voice will be transmitted into their hearing aids more clearly, reducing distracting noises in the environment.

圖書館放大鏡

LIBRARY MAGNIFIER



圖片來源 / Source : MAD Architects

中國 / CHINA

海口雲洞圖書館

被英國《泰晤士報》稱為“2021年最期待建成的建築作品”的海口雲洞圖書館於四月開幕，其設計由中國著名建築師馬岩松操刀，洞型空間的層次和複雜性為讀者提供一個充滿想像力的文化場所。全館可收藏逾萬本圖書，首層是面向海洋的閱讀空間，同時也是舉辦文化交流活動的場地。兒童閱讀區與主閱讀空間分隔，裏面的天窗、孔洞不但能引自然陽光入室內，還開拓出廣闊的觀海視野，引發兒童探索閱讀及大自然的欲望。

◆ 海南海口世紀公園音樂廣場西北側

THE WORMHOLE LIBRARY

Named as one of the "most anticipated architecture projects of 2021" by *The Times of London*, the Wormhole Library was opened in April. Designed by renowned Chinese architect Ma Yansong, it is a wormhole-shaped structure whose layers and complexity make it a unique cultural site that captures the wild imagination of readers. The whole library has a capacity of more than ten thousand volumes. The first floor is a reading space that faces the sea, which also functions as a site for hosting cultural exchange activities. The children's reading area is separated from the main reading space, inside which skylights and holes not only allow in the natural light but also create a broader view of the sea, inspiring children to explore more about reading and the nature.

◆ West side of the Music Square of Century Park, Haikou, Hainan, China

開卷殺敵兩不誤

二次世界大戰是人類浩劫，不但帶來大量人命傷亡、財產損失和生態浩劫，被納粹崛起歐洲大陸，也發生了文化浩劫。歷史上出現過無數哲學家、科學家及音樂家的德國，在1933年，柏林的倍倍爾廣場上，由大學生帶頭，堆起木頭，一邊讀出作者的名字，一邊開展焚書大會。在這次運動中，大量關於卡爾·馬克斯·傑克·倫敦、海倫·凱勒、愛因斯坦及弗洛伊德等等名家的書籍被付諸一炬。“坑灰未冷山東亂，劉項原來不讀書”，焚書與打仗之間，在歷史上未必有甚麼關係，古代打仗都是動員大量文化程度不高的農民，沒有多大的出版需求。但《書本也參戰》卻令我們看到歷史的轉捩點。

在大西洋的另一邊，心感遲早會被捲入戰爭的美國，上世紀30年代末開始整軍備戰，美國忙於造槍炮、坦克、戰機及戰艦。鮮為人知的是，美國政府開始為出版書籍而煩惱。當時的美國，談不上是一個文化大國，但卻擁有一支學歷最高的軍隊，參與二戰的美軍，幾乎全部都是中學畢業生。美國軍隊在1939年只有17萬人，到1945年終戰時，共動員了1,600萬國民參軍，軍隊規模擴大接近100倍。這支由知識字分子組成的軍隊，軍中卻無書可讀，怎麼辦？當時出版書籍大多是精裝書，比較厚重，放在軍艦上、軍營中尚可，士兵怎可能會帶著這種書行軍呢？為了解決這個問題，軍方開始為軍人們出版戰士版書籍，其概念上近似今天的袋裝書。戰士版書籍在軍中大受歡迎，對軍隊士氣產生非常好的影響，前方的需求越來越大，連英軍都跑到美軍那邊借書看。在軍旅生涯中，他們有面臨生死一線的壓力，也有長途跋涉的艱辛和苦悶，書是士兵們最好的朋友。

就在戰士版書籍的影響越來越大的時候，由於美國內部的政治爭議，衍生出另一個問題：戰士版書籍應不應該有審查制度？以防止一些不正確的政治觀點或價值觀流入軍隊。在大戰中那種環境，審查似乎無可厚非，美軍看的是甚麼書？其實主要是一些小說、文學，但也有當時認為是成人、低俗、政治不正確，甚至批評美國民主制度的書。為此，《前進報》有這麼一句評論：“如果關於陸軍能讀甚麼還得交由副官長來決定的話，那我們乾脆加入納粹黨算了，還打甚麼仗。”結果在輿論壓力之下，審查制度沒有推行。就這樣，各種書籍被印成戰士版，隨着美軍傳播到世界各地。平裝書、袋裝書在戰後也逐漸成為書籍出版的主流。士兵們退役回國，這種閱讀習慣也帶回美國本土，軍服和武器都放下了，卻沒有放下書本，當中不少人入讀大學，成為當中最勤奮的學生，他們成就了美國戰後的盛世。當初提出來的審查制度，怕年青的士兵被“洗腦”，回頭再看，就像笑話一樣。柏林倍倍爾廣場上卻留下一排空空的書架，紀念德國人最悲痛的歷史。



“我不想做這樣的人？”那麼你想成為怎樣的人？

寫這篇書評的時候，剛好是“五四”青年節前後，近年來社會上大有要把青年節打造成另一個“三八”婦女節的意思，現階段還看不出它最終是否會以消費主義形態被定性，但群體叫陣的氣勢倒是很足。君不見因為青年節，B站（內地知名視頻彈幕網站 bilibili）審時度勢地推出“後浪續集”：《我不想做這樣的人：來自全國955位初中生的演講》。既然是初中生，初生之犢不怕虎嘛，他們當然能理直氣壯地說，“我還不知道想成為甚麼樣的人，但能和你們分享的是我不想做甚麼樣的人。”看完這部短片，不禁令我想再次翻閱《了不起的我：0到99歲適用，自我發展的心理學》（以下簡稱《了不起的我》）一書。

“青春期最重要的任務就是尋找身分認同，我不想做甚麼樣的人和我想成為怎樣的人，詢問的意義最終會“指向對‘我是誰’這個問題有一個相對確定的答案”（註1）。我們從青春開始就探尋自我價值，有人更是終其一生都在尋找。現代人最大的迷惘不是簡單的996（註2）或007（註3），也不是要不要“內捲”或會不會被“內捲”，而是像“後浪續集”裏提到的那樣：我們只知道不想做怎樣的人，而不知道自己到底該成為怎樣的人。

“不是有一個‘自我’在不停地發展，隨着經歷的順境逆境，增增減減。而是這個發展的過程本身，就叫‘自我’”。這是浙江大學心理學博士、知名心理諮詢師陳海賢寫的這本《了不起的我》裏講述的最重要觀點。一個發展的自我，才有更大的可能性，才不會受困於一時一刻的挫敗、迷茫與不安，因為負面情緒大部分是大腦對不可控事件的自然應激反應，是一種自然的生理行為。

如果此刻的你是焦慮的、碎片式的、不安的，該如何講好自己的故事？面對真實而無法改變的當下，迷惘且找不到方向的我們，怎樣把故事梳理好再說出來？我們是否擁有正確看待自己的方式？而我們又有沒有真正了解到“自我”應該是不斷發展的呢？看完《了不起的我》，以上問題都會迎刃而解。

當然，解決問題還不是本書最重點闡述的內容，解決問題後，怎樣把人生發展得更好，才是書本最吸引我的點，諸如：如何養成一個新習慣、如何令心智變得更成熟、如何擁有高品質的關係、如何走出人生的艱難時刻、不同的人生階段又有甚麼不同的使命等等課題，書本都實



○ **書本也參戰：看一億四千萬本平裝書如何戰勝炮火，引起世界第一波平民閱讀風潮**

作者：茉莉·戈波提爾·曼寧
(Molly Gupstill Manning)
譯者：陳品秀
出版社：時報出版
出版年份：2015



○ **了不起的我：0到99歲適用，自我發展的心理學**

作者：陳海賢
出版社：究竟
出版年份：2020

這一代的哲學入門書

許多年之前，我在圖書館遇到《生命的奮進》這本小書，似懂非懂的讀到梁漱溟、熊十力、唐君毅、徐復觀及牟宗三等五位著名作家的文章，有些懷鄉憶親，有些分享成長經歷，有些鼓勵青年發奮自學，每篇文章都親切感人，也令我對中國文化產生好感。後來我又陸續讀到唐君毅的《人生之體驗》、牟宗三的《生命的學問》，在他們深情而有點艱澀的文字中遊蕩，對人生的路途有了更多思考與質疑。

又過了不久，港澳社會廣泛流行着一本名叫《李天命的思考藝術》的奇書，這位名叫李天命的哲學講師，以一種通俗有趣又有點弄學問的方式，誇張地介紹“語理分析”的原則與實踐，令當時的文藝青年如癡如醉，很多人甚至誤以為讀完李天命的書就等於瞭解哲學，那當然是犯了“以偏概全”的毛病。

儘管社會大眾有時會以為哲學是冷僻的學科，但隨着教育普及，很多出版社都會出版一些哲學入門書，說明這門學問其實既有教育意義又有市場需要。今次介紹這本《好青年哲學讀本》，有別於一般以歷史發展為脈絡，從古到今介紹哲學家及其學派的入門書，一眾作者採用一些貼近年輕人日常生活的專題，例如：真我、美德、認識自己、命運、性、生死、道德、動物、殺生、存在、科學及懷疑……以哲學的角度寫出深入淺出的文章，從中示範哲學式的鋪陳與解釋，又不經意地引述古今中外多位重要思想家在相關問題上的主張，陪伴讀者思考這些課題，也方便大家繼續探索，增進知識。

這本書的作者名為“好青年茶毒室”，其實是近年在香港很受年輕人歡迎



○ **好青年哲學讀本**

作者：好青年茶毒室
出版社：天窗
出版年份：2017

書寫，是與母親的重聚——《紙上染了藍》

幾回生，幾回死，生死悠悠無定止。面對生死，尤其那是所愛之人，我們實在難以釋懷。當看着生命在眼前消逝，你們的共同時光也將不復存在。這時，你會做些甚麼，來嘗試留住思念，留住記憶？

答案是：兩年時間，三萬字。這是本書作者周羅輝所用的方法，在母親去世兩年後，他終於做了這件一直想做而未做的事。“我決定寫我媽，為了證實她的大半生沒有白過。”他在《字花》中每隔一個月便交出一篇2,500字的文章，寫出他記憶中的母親，然後，集結成了我現在手上的這本《紙上染了藍》。

當決定書寫時，周羅輝把記憶中關於母親的一些事寫在紙上，而這紙卻在牛仔褲袋裏被染上了藍色，他說：“紙上若隱若現的藍，就當是一個約定。”約定，是作者和母親在文字裏的重逢。約定，是兩人一起把記憶的碎屑慢慢撿拾，重新拼合出一幅兒時印象的香港容貌，逐格重播，“為了喚回舊世界”，為了再活一次，他、母親、香港，那代的人曾共度的時光，每一格都使人怦然心動。

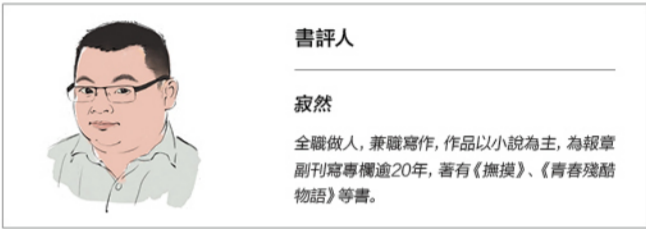
“愛裏沒有遺憾，只有懷念”。但，愛裏怎可能沒有遺憾？當記憶盒子一旦打開，作者所挖出來的往事，點點滴滴都滲着遺憾或遺恨，那不是熾烈的牽扯，但也不是無痕的淡淡淡然，有些傷痛不會輕易過去，在書中也沒有遮掩。

全書一共12篇，書由美國學者威廉·班根提出的“活用4%法則”，一開始，就是一場別離，也是一場斷裂。在開首的序裏，我們便得知父親在作者兩歲的時候拋下家庭去了加拿大，再也沒有回香港。母親因此要獨力撫養作者兩姊弟，後來父親在那邊再成家，只是隔月寄回一張滙票和短短的信件。數十年來，這就是他們僅有的聯繫。

一直到本書的後記中，這個父親始終沒有出現，只有簡短的文字，一通與作者的越洋電話，唯一可能的“相見”，便是以後在父親他方的葬禮吧，作者這樣想着。“我們必須學會如何從破碎之中撿拾美好”。世界雖是殘缺，但愛仍然可以是完整的，只要母親仍在，就如她所喜歡的那些粵劇裏堅毅強悍的女子，總有方法面對世途的險惡和無情。在回憶中那個住在徙置區中的母親，一個人買菜煮飯帶孩子幫鄰居讀信寫信糕蒸抓老鼠釀酒的母親，替人包伙食穿膠花釘珠片燒衣紙打麻雀進街飲茶的母

的哲學普及團體，他們的名稱看似標新立異，但絕對用心良苦，典出於西方哲學開山祖師蘇格拉底的最終下場，他因討論哲學問題，被當權者視為“茶毒青年”而判處死罪，為自己的團體取一個這樣的名字，可見這班作者的志氣與膽量。“茶毒室”最初由13位學哲學的年輕人組成，他們因為志同道合，合資租了一個小地方，辦課程、做直播、主持節目，也寫了好幾本推廣哲學的書，成為很多人心目中的文化偶像。

在一些勢利的人眼中，哲學是一無是處的學問，但無用之用，方乃大用，我喜歡看“茶毒室”成員時而談天說地，突然話鋒一轉就探討某件事例的存在價值和道德責任，真的把所學的知識活學活用，說明充足的學識可以回應這個時代的很多問題。我認為《好青年哲學讀本》是屬於這一代的哲學入門書，如果讀了覺得有興趣，自會尋找更多相關書籍來閱讀，進入更寬廣的思考天地。



親，生活就是這樣用微微的暖意包覆着被遺棄的憤怒、寂寞、委屈和傷害，日復一日地過下去。作者與母親、姊姊一家，在相依中結起了親密的紐帶，三代人一起走着，相知相惜，愛裏總有許多不捨，這些都成了這本書的厚度。

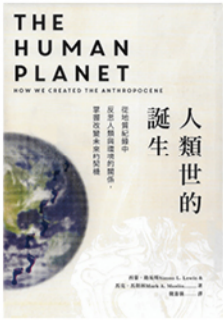
“從來沒有真正的道別，只有無盡的離開。”我們對自己的上一代，總是所知甚少。作者不斷書寫，以此證明母親的確存在，守護着如碎片般的記憶。然而，記憶是甚麼呢？我們與所愛的人的連繫是甚麼呢？有時越是用力打撈，記憶更會如水一般溜走，有時反而在一個不為意的平常時刻，回憶會突然襲來，重現眼前，就如那些人事物並沒有消失，只是存檔於另一個時空。原來在萬事萬物之中，都有我們所愛的人。

作者的文字也是這樣。生日的早上說着上網看新聞吃早餐的事時，突然想起小時候母親拿着紅色的塑料漱口杯，從六樓跑到樓下，買一碗雲吞麵給他的事。因為生日，必須吃麵。作者對母親的思念就是這樣，時空來回穿梭，從各種日常事物中穿插且漫延。這是母親喜歡看的戲，小時候常常帶他去的地方，一起看過的電影，過年時會去拜的神，年老時唯一一次到荷蘭探望作者的快樂時光，還有母親和其他親友的故事。生命很短，即使可能經歷無數，但上一輩最後能留下的，可能都只是一些生活中的零碎片段，然而正是這些無數的片段構築成一道道生活的紋理，滲透在我們的生命版圖裏，也在作者的筆下，閃閃發光，每一個字，都是珍惜。

“愛裏沒有遺憾，只有懷念”。雖然我們終究不能留住甚麼，然而正因為這樣，才更加需要書寫。“書寫是悼念，其實是挽留，一種我對她的告別方法。”書寫就像是作者與母親的團聚，讓我總捨不得那麼快把書看完。雖然明知我們終將與所愛的人離別，但文字就是有了它的魔力，即使告別，那也會是一個漫長的告別。



人類世的誕生



○ 人類世的誕生

作者：西蒙·路易斯 (Simon Lewis)、馬克·馬斯林 (Mark Maslin)
譯者：魏嘉儀
出版社：積木
出版年份：2019

尼采終生的自我拷問是：“我為甚麼會成為今天受苦受難的我。”以此來介紹《人類世的誕生》（原書名：*The Animal Planet: How we create the Anthropocene*）這本著作，也頗為合適。作者路易斯與馬斯林不僅要探討人類如何創造“人類世”（Anthropocene），他們更希望透過地質學、氣候學、生物學，甚至史學，去告訴讀者，我們居住的這個星球，如何淪落到這個境地。

這是一部從地質紀錄反思人類與地球關係的科普書。作者首先宏觀地從地球歷史科學的角度，重新審視人類活動如何改變周遭環境。繼而，穿梭時間軸，追溯30萬年前人類從東非出發至今，所連結的全球文化網絡。接著，也是本書的核心，就是透過科學研究，指出“人類世”的始點。最後，作者提出一個具有人類關懷的“人類世”可能性。

科普書的基礎，是數據。一開始，作者展示了連串數據，人類對地球及其他生物造成的劫難。21世紀，地球生存着75億人口；一萬年前農業社會出現的時候，地球約有六萬億顆樹，今天只剩下一半；18世紀工業革命序幕以來，人類排放了2.2萬億公噸二氧化碳，較之前增加了44%；過去40年，人類形成的污染已經使魚類、兩棲類、爬蟲類、鳥類與哺乳類動物的平均數量，縮減了58%；大型哺乳類動物的重量總和中，僅有3%是野生動物，而人類則佔了30%，剩下的67%，則是為了餵養人類而生的馴養動物。總結以上數據，作者指出，地球已經是一個被人類馴服的星球。

到底“人類世”是甚麼？“人類世”是一個地質學的概念，是用來形容地球史中一個新的地質年代。但有別於那些受地殼升降、地球板塊移動、地表受到沖刷及侵蝕而形成的寒武紀、侏羅紀等地層，“人類世”是地球歷史上，首次由於人類活動改變地質環境系統而形成的地質年代，也有學者稱之為“人新世”。

全書最核心的關懷是，“人類世”從何時開始算起？於此，學者有不同看法。首先提出地球已進入“人類世”的荷蘭學者克魯琛（Crutzen）指出，工業革命對地球大氣及海洋構成的影響，標誌着“人類世”的出現。美國學者拉迪曼（Ruddiman）則將時間拉得更早，認為“人類世”早於八千年前農夫清除森林草木開始種植便出現。然而，作者透過層層科學分析指出，“人類世”的始點應該定在1610年。

作者標記1610年為“人類世”始點，並提供了科學及人文歷史的參考。首先，這是有科學紀錄以來二氧化碳最低的年份。自此之後，人類活動所產生的影響便不斷增強。同時，這正是“哥倫布大交換”如火如荼的年代。就在1600年，美洲本土生長的玉米花粉，首次長在歐洲的泥土上。接下來，殖民全球化全速前進，天然資源被掠奪式汲取，並轉化為一層層記錄人類活動的地質結構，“人類世”從而揭開序幕。

46億年前，地球“出生”。35億年前，地球開始有生命存在跡象。而人類文明，只見於一萬年前。換言之，人類的歷史，只佔地球歷史的46萬分之一。《人類世的誕生》透過科學告訴讀者，渺小的人類，使這個星球淪落至此。轉一個念，人類也可以透過善的科學，去創造一個具有人道關懷的“人類世”。



書評人

謝曉陽

法國巴黎第八大學哲學系博士，現為澳門大學傳播系講師。多年來從事信誼動物權實踐及研究，著有《馴化與慾望：人和動物關係的暗黑史》。

共同的記憶有如魔術方塊



○ 天橋上的魔術師

作者：吳明益
繪者：Via方采穎
出版社：夏日
出版年份：2011

萬事逃不出皮影戲的概念，尤其是小說，是靈魂的顯影。

人在當下看不清楚世況與面貌的。時代的光打得過分地亮。人被丟在框格裏，當下並不知會如何，只如撲光的蛾直覺性地求生。而事後看來，在那光之外，其他的都是惘惘的，似乎有甚麼將來的威脅。人們之後才知被甚麼抓住過，有人解釋那為神，有人解釋為命運，更多的只是皮影們互相的影響。

小時候在卡通中看到，只覺得迷幻。長大後才知道世界雖廣，但另一種意象是箱中之箱。更好的是，皮影這東西不會因面貌奪去第一印象，它更像是人剪裁未果的靈魂，或是如紙般的飄零。

好的小說就是這樣，就如《天橋上的魔術師》。它的畫面感是被水浸過的歷史，已有不明確的青苔感。那些靈魂明滅在記憶海上。共同的記憶載體是“光華商場”，作者從歷史中格放出這投影，就在那裏上演着黑色的皮影，但喚起的景幕是五光十色，且浮光掠影的。

所謂歷史講起來很硬，但那就是每個人照同一個水面的倒影，且照出的都不一樣。這是戲劇常改編某個時代景點的原因，我們返回的是同一處，但到達的是不同的光景。

作家在《天橋上的魔術師》裏形同魔術師，書中的魔術師兩眼可以看不不同方向，在直視你時，同時召喚了某段傷痕，或未來剪影。小說裏埋伏了一個第三視角，那不是神視角。而是人事物離去後，仍在你心頭舞動的影子。沒有人事物可以真正從你心頭拔根而去，它會抓住你並形塑你。

這是這本魔幻小說跨時空的原因，現實的色彩紛呈中，同時也預演着

告別的瀝青傷痕，因筆法下得淡然，如歲月之河經過你後，才顯影出你的坑坑巴巴。

裏面突然消失（其實是漫長的告別）的馬克，他在少年時就曾離開，去了那逃避現實的“99”樓，那是個隱喻。人有不同形式的離開，之後再回來，也不是當初那個全然的他了，馬克曾回返了一部分的自己。於小型同學會之後，好友覺得此人似曾相識。你讀完後，才知馬克沒有完整地回來過。有人是一點一點地消失，在你人生的漏斗裏。

也如阿蓋仔，死於一場火災。阿蓋仔一家唯一倖存的佩佩，離開不了創傷症候群。故事的機關是鑰匙。不是每個人都可以從某個時空中離開，也有沒鑰匙可開啟的地方。那人被卡在時空的間隙，再也無法回返了。

此書精巧地像個名為“光華商場”的魔術方塊。你轉動了，有一個人影冒出來，他像回魂地告訴你一個故事。但當你一轉，又是另一人現身，於是你發現你自己的記憶就是魔術方塊。有人無論你怎麼轉，他都無法出現了。

這故事在講失去，無論是失去了誰，還是失去了你自己的一部分，都有另一個你留在那個人認為是“歷史”之處，成為你的秘密也是你的地基。



書評人

馬欣

同時是音樂迷與電影癡，其實背後動機為嗜讀人性。在娛樂線擔任採訪與編輯工作20多年，近年轉為自由文字工作者。著有《反逆的力量》、《當代夜翼者》、《長夜之光》及《階級病院》。

“沒用”的東西

如果要去蘇州看園林，首薦藏身小巷的藝圃。藝圃有園林之美，亦有園主盛名加持，第二任主人為美術史上“明四家”之一文徵明的首孫文震孟（學霸一枚，天啟二年的狀元郎）。做這些鋪墊是要引出《長物志》，它出自文震孟弟弟文震亨之手，而文家的家世與書在精神上互為映照。全書按品類分為12卷，其中絕大多數是圍繞園林生活展開的。“長物”（“長”粵音同“獎”）一詞來自《世說新語》，意為“身外之物”。明中後期出現了許多這類“閒適”寫作，他們通過對“饑不可食，寒不可衣”東西的研究、實踐來展示/炫耀自己理想的生活方式。

自誕生以來，《長物志》就有多種版本流傳於世。最近這20多年，則是隨着物質文化觀念對傳統工藝美術研究領域的打開，以及物質生活逐漸豐富，人們對臆騰的新生活方式的期待，使不同層次的讀者紛紛從文化經典中打撈“品質”生活的經驗，把它們再度物化和普世化。相關研究可以讀一讀美術史學家柯律格（Craig Clunas）的《長物》，再參看石守謙以文徵明鍾廬繪畫為物件對文化生活“雅俗”關係的討論。石守謙文中表示，明中期後文化菁英焦慮於“雅俗”界線的變形，文徵明等試圖通過將生活行為儀式化；來強化逐漸消失的社會界線——通過物質消費來體現社會區隔的做法，今天依然通行。但不要以為《長物志》就是一種古代中國的理想生活方式，它代表的是具體的明代中後期江南菁英階層的趣味。然而，文震亨在清單破蘇州城後絕食殉節，反過來使他在《長物志》中對那些“沒用”的東西不厭其煩地描繪，被賦予了更大的文化象徵性，回應了沈春澤在原序中所說的“用意之深”。

《長物志圖說》屬於杭間先生總編“中國古代物質文化經典圖說叢書”系列，其一大特點是圖文互釋。杭間先生在叢書總序中寫道：“所選圖片均來自出土、傳世文物，或源自古代版刻、民間藝術寶物、民俗活動及手藝過程的記錄等，‘圖’是文字的創造性發展，‘說’是重新做注，是今日的視點。”書中追索的詞語有名物學研究的色彩，也可以



○ 長物志圖說

作者：文震亨
出版社：山東畫報
出版年份：2004

理解為傳統“小學”和現代研究中關鍵字考察的結合。這些注釋既要消除原文中的知識和語言障礙，還要承擔“辨章學術，考鏡源流”的功能，看這些“沒用”的東西是怎麼用的。

書中的“圖”也有視覺調節和認證的功能，在瞭解描述物件形象之餘，還不致於陷入枯燥的專業“黑話”中。晚明文人的這類寫作強調的就是可讀性，它從小處、常物着眼將讀者的好奇帶入作者巧妙（或不自知）設置的“物體系”中，完全不用擔心晦澀的問題。末了，讀者還可以把它當作古典優雅生活的DIY詞典，裝扮自己的生活。



書評人

王曉松

現居北京，藝術評論人、策展人，中國藝術研究院博士。策劃及參與策劃的部分展覽有：‘何香凝藝術的地·圖·志——何香凝美術館建館十週年展覽’、‘移花接木——中國當代藝術的後現代方式’（華·美術館）、徐冰大型同名個展（武漢合美術館）等。展覽之外，偏向於藝術家個案研究、文獻編輯以及研究中國近現代視覺文化機制。出版有藝術評論集《視線之下》（中國攝影出版社）等。

權力塑造出來的自由

單具生育能力的女性成為工具，宗教也可以是一種鞏固權力的工具。

作為一個從舊世界一路走來的人，奧芙弗雷德曾經有過名字、愛人以及隨心所欲的生活，這與基列共和國的發展方向，構成了小說中最大的衝突。拉康（Jacques lacan）在他的“凝視”理論中提到，當主體凝視他者的同時，會發現來自他者的凝視，使主體感到焦慮，因為他們本想把他者馴化成他們想要的“現實”，但這反向的凝視卻提醒着他們“真實”的存在。正如小說中，奧芙弗雷德充滿人性的嚮往，對愛和自由的渴求，都是無法被馴服的“真實”。即使權力階層為求控制而故意抹除使女們真實的名字、身分，以至個人的歷史、記憶，他們仍無法躲避這一記“凝視”，以至最終的反叛。

“自由有兩種，一種是隨心所欲，另一種是無憂無慮。”瑪格麗特·愛特伍在小說中以對自由的詮釋，暗示了現代國家的兩大陣營。基列共和國無疑為你鋪開了一張自由的網，在其中他們將為你安排一切，令你活得無憂無慮。然而，無憂無慮的前提是，你無法逃離“凝視”。那麼，你願意相信他們施捨給你、經過精心塑造的這一片“自由”嗎？



書評人

古冰

影像工作者、寫作者。長年漂活，露中黃景，讀字迷影。著有短篇小說集《癡癡癡》。

在基列共和國這個宗教國家中，宗教人士擁有特權，也掌握了話語權。為達到增加生育的目的及合理化他們的手段，對聖經的字句任意詮釋。“‘虔心的人有福了，因為天國是他們的。憐恤的人有福了。溫順的人有福了。沉靜的人有福了。’後面這句是他們編出來的，我知道《聖經》裏沒有這句話。”為達政治目的，他們篡改宗教經典。奧芙弗雷德還特別提到，小時候在電視上見過大主教夫人，她非常擅長唱讚美詩，其控制眼淚落下的技能更達到爐火純青的境界。聽起來荒謬，卻由此可見，宗教也可以是一場牽動民眾情緒的表演。在權力階層眼中，不單

LIVING AND DYING

Everyone of us is going to die one day. As a matter of fact, each day of our life is countdown towards death, but in Chinese culture, we are often told that it is inauspicious to talk or think about death. As human beings, do we spend enough time reflecting on why we are so afraid of the topic and how our lives could change if we are actually mentally comfortable with the matter?

Respected Buddhist teacher, Frank Ostaseski, is the author of *The Five Invitations: Discovering What Death Can Teach Us About Living Fully*. In his book, he gives us instructions on how to use the notion and the emotions we feel towards death to live more fully and to better interact with others, creating a life of meaning and purpose.

Divided into five parts, which includes "Don't Wait," "Welcome Everything, Push Away Nothing," "Bring Your Whole Self to the Experience," "Find a Place of Rest in the Middle of Things," "Cultivate Don't Know Mind," the book serves as a guide which allows us to be more aware of the preciousness of life and teaches us ways to deal with personal losses, illnesses and difficulties that we have might already encountered or will face in the future.

In the first part of the book, Ostaseski urges us to find elements that we are grateful in life and do not wait to express feelings because life does not last forever. Being in the present is also important because if one dwells in the past or constantly thinks about the future, quality time during the present might be lost, which could cause regret in the future. He writes, "Instead of pinning our hopes on a better future, we focus on the present and being grateful for what we have right now. We say 'I love you' more often because we realise the importance of human connection. We become kinder, more compassionate, and more forgiving. Don't wait is a pathway to fulfilment and an antidote to regret." Ostaseski points out that constant change is a fact for everyone, but its inevitability could open doors to new possibilities. It is healthy to have hope while not clinging to results or outcomes and forgiveness is like "setting down a hot coal we have been carrying in our hand."

"Welcome everything, push away nothing" is a section where Ostaseski invites us to explore our tolerance for the unknown, as death can be a mystery to us, certain situations in life could be as well. He explains, "In welcoming everything, we don't have to like what is arising. It's actually not our job to approve or disapprove. The word welcome confronts us; it asks us to temporarily suspend our usual rush to judgment and to simply be open to what is happening. When we are open and receptive, we have options. We are free to discover, to investigate, and to learn how to respond skilfully to anything we encounter."

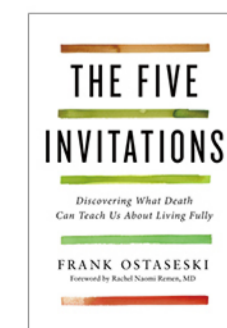
"Bring Your Whole Self to the Experience" suggests that in life there is joy in serving others. Nobody is perfect and it is essential that we see life as a whole and not just the bright side of things. Ostaseski points out, "We all like to look good. We long to be seen as capable, strong, intelligent, sensitive, spiritual, or at least well adjusted. We project a positive self-image. Few of us want to be known for our helplessness, fear, anger, or ignorance, or that sometimes we are more of a mess than we'd like to admit. To be whole, we need to include, accept, and connect all parts of

ourselves. Wholeness does not mean perfection. It means no part left out." The writer reveals that one must not over-identify with our own ego and setting expectations about how life should be might close the doors to many possibilities available that we might not have thought of in the past.

"Find a Place of Rest in the Middle of Things" is a lesson now how we could find rest in every moment, because it is always available to us. "We often think of rest as something that will come to us when everything else in our lives is complete: at the end of the day, when we take a bath; once we go on holiday or get through all our to-do lists. We imagine that we can only find rest by changing our circumstances. This place of rest is always available to us. It is a choice — a choice to be alert, to bring your attention to this moment," Ostaseski says. Our lives might be busy, but it is how our mind interacts with the world that defines our experience. Therefore, when we are mindful and aware in present moment, we will find rest in every instant.

The last part of the book, "Cultivate Don't Know Mind," looks at ways where being aware of our own ignorance could spark surprises in our daily lives. Just like a child, we could look at our surrounding with a fresh pair of eyes when we let go of the preconceptions that we have developed in our adulthood. Ostaseski explains, "Cultivate don't know mind may seem confusing at first. Why should we seek to be ignorant? Don't know mind is one characterised by curiosity, surprise, and wonder. It is receptive, ready to meet whatever shows up as it is. Don't know mind is an invitation to enter life with fresh eyes, to empty our minds and open our hearts."

We human beings and other living entities in this world will not be alive forever. Being constantly aware of our immortality brings us closer to the truth that everything exist is impermanent and therefore change and cessation is inevitable, but how our mind defines life and its meaning totally depends on us. With constant awareness, expectations lessen and suffering also diminishes. When one reaches the point where every circumstance becomes blissful, death is no longer something to be afraid of.



○ **THE FIVE INVITATIONS: DISCOVERING WHAT DEATH CAN TEACH US ABOUT LIVING FULLY**

Author_Frank Ostaseski
Published_Flatiron Books
Launch Date_2017

Irene Sam

Born in Macau and raised in the U.S. and France, Irene is fluent in six languages and contributes regularly to various publications in Hong Kong and Macau.



O FIM DA INOCÊNCIA?

"O Senhor das Moscas" deve ser a obra prima de William Golding. Porém, muito mais do que uma simples proeza literária, este livro erige-se como um monumento serdido, com olhos voltados para o passado imemorial, alheio a todo e qualquer progresso realizado entrementes pelo ser humano. Apesar de haver sido levantado em 1954, esse monumento nos lembra de uma época vagamente registrada nos mitos, também hoje ignorados e quase esquecidos, do Paraíso e da Queda. Com um ar pessimista, o livro testemunha o movimento súbito que leva da ventura à degeneração, confrontando-nos com o fato de que há algo no coração do homem que o impele ao mal, naturalmente.

O leitor que toma esse pequeno romance nas mãos, sem a devida preparação emocional, está sob grande risco. A cena de abertura, cuidadosamente preparada pelo autor, parece uma vineta do Jardim das Delícias, de El Bosco – uma armadilha para os sentidos, que pouco a pouco se desenrola numa intensa tortura espiritual, constringendo e quase consumindo a alma. Numa praia edênica, situada numa ilha dos mares do Sul, logo percebemos que uma turma de crianças em idade escolar, sozinhas, havia encontrado abrigo de uma pequena tragédia, em meio a uma grande catástrofe global. Essa situação é pouco a pouco desenvolvida num experimento filosófico, em que o autor explora como se dá a formação de uma sociedade humana, pois os meninos e os jovens eram agora os prisioneiros de seus mais livres impulsos.

O escritor prova-se um mestre da psicologia infanto-juvenil e é isso que garante a verossimilhança das premissas, assumidas no primeiro momento, produzindo um crescente senso de terror, à medida que avançamos no enredo. Talvez por ter sido professor de uma escola primária, ele pôde refutar convincentemente uma série de lugares comuns, alguns dos quais bem estabelecidos, de que há um tipo de pureza moral inerente à cativante ingenuidade da criança, dado que ainda não tenha participado no mundo das dubiedades e complexidades dos adultos. A história mostra, ao contrário, que o fruto da maturidade já estava inquinado desde a sua semente. De uma forma menos categórica do que Santo Agostinho, Golding, o psicólogo-antropólogo, descreve imparcialmente como traços de personalidade se transformam no contexto da socialização, de modo que qualidades pessoais frustram as expectativas "racionalis" de que se desenvolvam em prol do bem comum.

A história tem dois, ou três, protagonistas. Os pré-adolescentes Ralph, Jack e, provavelmente, o *outsider* "Piggy".

Alto, belo, fleumático, ligeiramente distante, Ralph é o esteta que se vê colocado na posição de líder natural. As crianças, sobretudo os menores, veem nele um substitutivo dos adultos de que tanto carecem. E Ralph lidera, pela maior parte da história, coordenando as atividades espontâneas dos meninos, de brincar e comer e dormir.

Jack não é o antagonista que esperaríamos encontrar, caso Golding desejasse privilegiar uma leitura determinada. Mesmo que não seja tão atraente como Ralph, Jack é o elemento mais disciplinado e o de maior iniciativa no grupo. Tendo sido o chefe dos coristas na escola, continua de certa forma a exercer esse papel na ilha, comandando os seus com zelo e um bom-senso implacável. Na fase edênica da trama, Jack coopera facilmente com Ralph, reconhecendo sua precedência com alguns lampejos de admiração, e amor, nunca correspondidos.

Recolhido e autossuficiente, Ralph raramente retribui o reconhecimento imerecido que, de início, veio-lhe de forma gratuita.

Isso nos traz a "Piggy", cujo nome pessoal nunca ouvimos, a vítima de uma espécie de crueldade tão facilmente encontrada em qualquer grupo de crianças: gordo, baixinho, desajeitado, "quatro-olhos", é o fácil alvo das troças. Encantado por Ralph, tem sua confiança traída vez e vez, por exemplo, quando Ralph revela a todos o apelido que tanto detestava: "Piggy". Apesar disso, ele é o mediador e criador de consensos, a fonte das melhores ideias, o repositório da sabedoria. Vislumbrando o estreito caminho que poderia levá-los de volta a "casa", termina incompreendido e sacrificado pelo acaso.

Ralph, Jack (e "Piggy") são modelos de liderança que, juntos, poderiam conduzir o grupo a um bom destino. No entanto, há uma força mais potente, deteriorando a relação entre Ralph e Jack, e fazendo com que o grupo se componha no protótipo de uma sociedade primitiva – que destaca a "infantilidade" das personagens. Este é um processo profundamente aterrador, em dois níveis. Do ponto de vista individual, cada



○ **O DEUS DAS MOSCAS**

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