

城

OS LIVROS E A CIDADE BOOKS AND THE CITY

與 書 日

ISSUE
29



閱 讀 的 原 點

ORIGEM DA LEITURA

WHY WE STARTED TO READ

沒有足夠的熱愛，根本無法堅持奔跑，可以說，不忘來時路的初心，是砥礪前行的原動力。閱讀就是如此，從第一次觸碰書本，一直到把閱讀變為一種習慣，“初體驗”引發的熱愛，就像初戀的滋味，多年後回憶，心頭仍有一股酸酸軟軟的甜。這一期的專題，我們採訪了四位身份不同，卻相似地對書本一直保有原始熱情的“主角”單位，他們當中有書店老闆，有兩個孩子的媽媽，有退休教師，也有讀書協會組織的發起人……每個人的原點和初心不盡相同，但當他們提到閱讀和書本之際，眼中發出的光芒卻又如此驚人地相似。

閱讀初心改變生命的故事，不止於專題的四個受訪單位。本期“作者說”的受訪者陳錦火先生，也是令我們大為觸動的一位。平凡如我，是陳錦火一直強調的形容自己的詞語，在澳門做着和閱讀、文化不相關的工作，作為一個與鄉人，甚至時刻有種格格不入的尷尬感。但是閱讀，讓他敢於衝破界限，為自己鍾愛的文學作品進行再創作，創作出一本認真的個人出版詩集翻譯作，在他的故事中，我們再一次感受到這種初心的力量之大。

“圖書館手冊”介紹的是在何東圖書館舉辦的“植物輕語——藍曬畫體驗工作坊”，延續上一期閱讀與自然的主題，活動讓參與者得以在創作屬於自己的藍曬畫及共讀自然主題繪本的同時，感受人與自然和諧共生之美。“圖書館人”欄目緊扣粵港澳大灣區主題，採訪了深圳圖書館張岩館長，就深澳兩地圖書館合作和圖書館展覽的角色、作用和功能，提出了多角度的深度解讀。

萬象伊始，2022年的第一個月份，讓我們重拾閱讀初心，帶上希望，繼續奔跑在閱讀的路上，不知疲倦。

Sem entusiasmo é impossível continuar a corrida. Pode-se dizer que não esquecer a intenção original do caminho no passado é o motor para seguir em frente. Ler é assim. Desde o primeiro toque no livro até à criação do hábito de leitura, o entusiasmo desencadeado pela “primeira experiência” é como o gosto do primeiro amor. Muitos anos depois, ainda há na memória uma doçura levemente amarga e suave no coração. Nesta edição, entrevistamos quatro “protagonistas” com identidades diferentes, mas que sempre mantiveram um entusiasmo primário pelos livros, entre eles a dona da livraria, uma mãe de dois filhos, uma professora aposentada e o fundador da organização de leitura... As origens e intenções originais de cada um são diferentes, mas quando falam sobre leitura e livros, a luz que brilha nos seus olhos é surpreendentemente semelhante.

A história de a intenção inicial de leitura trazer mudança à vida não se limita às quatro pessoas entrevistadas sobre o assunto. O Sr. Chen Jin Huo, o entrevistado desta edição de “Fala o Autor” também foi uma das pessoas que nos comoveu muito. “Comum como eu” é um termo que Chen Jinhuo sempre enfatizou para se descrever. Ele faz um trabalho que nada tem a ver com leitura e cultura em Macau. Como estrangeiro, até se sente constrangedoramente deslocado o tempo inteiro. Mas a leitura fez com que ousasse romper as barreiras, recriar as suas obras literárias favoritas e fazer uma séria tradução de poesia, publicada pessoalmente título pessoal. Na sua história, mais uma vez sentimos a força dessa intenção original.

O “Manual da Biblioteca” apresenta o “Workshop de Experiência de Pintura de Cianótipo – Murmúrios das Plantas” realizado na Biblioteca Sir Robert Ho Tung. Sob o mesmo tema da última edição de Os Livros e a Cidade - leitura e natureza, o evento permite aos participantes sentir a beleza da coexistência harmoniosa do homem e da natureza, ao criar pintura de cianótipo e ler em conjunto livros de ilustração com temas da natureza. Subordinada ao tema da Área da Grande Baía Guangdong-Hong Kong-Macau, a coluna “Retrato da Biblioteca” apresenta, através da entrevista à curadora da Biblioteca de Shenzhen, Zhang Yan, uma interpretação aprofundada de vários ângulos de um conjunto de assuntos, nomeadamente a cooperação entre as bibliotecas de Shenzhen e Macau, o papel, a função e a funcionalidade das exposições bibliográficas.

Novo ano, novos começos. No primeiro mês de 2022, recuperemos a intenção original da leitura, levemos esperança e continuemos a percorrer o caminho da leitura, incansavelmente.

Without enough enthusiasm, one can hardly stick to something. It is no exaggeration to say that always bearing in mind where you started drives you to move ahead with fortitude. The same is true for reading. Your very first encounter with a book that triggered your passion for reading is like falling in love with someone for the first time. When you recall it years after reading has become part of your life, it still gives you a taste of gentle sweetness. In this Feature, we interviewed four “leading characters” who are as attached to books as they always are although they take on different roles as the owner of a bookstore, a mother of two children, a retired teacher, and an initiator of a reading association. They started reading for different reasons, yet the gleam of passion in their eyes is surprisingly similar when they mention reading and books.

Reading has changed the lives of more people than these four interviewees in the Feature. Chen Jin Huo, the interviewee of the “Author’s Say” in this issue, also touched us deeply. “I am just an ordinary person” this is how Chen always describes himself. As a stranger in Macao doing something irrelevant to reading and the cultural sector, he often feels awkward as he could not find his place in the city. However, reading gave him the courage to break his boundaries and recreate the literature works he loves and creates a collection of self-published, translated poems. His story again gives us a glimpse of how far your original aspiration can take you.

The “Library Handbook” gives a rundown of an event held in the Sir Robert Ho Tung Library, titled “Whisper with Plants — Cyanotype Workshop”. Under the theme of reading and nature as the last issue, the event gives participants a chance to appreciate the beauty of the harmony and symbiosis of human beings and nature while creating their cyanotype prints and reading nature-themed picture books together. Revolving around the Guangdong-Hong Kong-Macao Greater Bay Area, the “Library Portrait” features an interview with Zhang Yan, Director of Shenzhen Library, where she shared her in-depth interpretation from multiple perspectives regarding the roles and functions of library exhibitions and the cooperation between libraries in Shenzhen and Macao.

As the new year begins, everything takes on a new look. In the very first month of 2022, let us remind ourselves of why we read before resuming our reading journey with hope and never-ending energy.



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NEW LAUNCH

新品推介

01



人慈：橫跨二十萬年的人性旅程，用更好的視角看待自己

- 作者：羅格·布雷格曼 (Rutger Bregman)
· 譯者：唐澄暉
· 出版社：時報
· 出版年份：2021

02



香港抽象遊戲地景

- 作者：吳樂怡
· 出版社：brownie publishing ltd.
· 出版年份：2021

03



追尋寧靜

- 作者：喬治·普羅契尼克 (George Prochnik)
· 譯者：韓絮光
· 出版社：漫遊者文化
· 出版年份：2021

關於人性本善還是本惡，現在還是爭辯不休。當今歐洲著名的年輕思想家羅格·布雷格曼，以強而有力振奮人心的理據去證明，即使人類從來不缺惡行，但卻不是天生如此，而是受各種文化與環境所影響。明白這些因素後，人們將更能相信與人為善的力量，少一點憤世嫉俗，對未來更添希望，共同打造一個理想社會。

一次偶爾看到建於上世紀60年代末的石籬遊樂場照片，令從事城市研究的樊樂怡驚為天人，並決定研究這個由美籍藝術家史靈卓 (Paul Selinger) 設計，現在已面目全非的雕塑遊樂場。作者透過大量嚴謹的田野調查手法，不只針對石籬遊樂場，還進一步記錄往後多個受其影響的遊樂場的故事，整理出香港遊樂場的發展脈絡，以及它們與城市之間的關係。

世界很吵鬧，然而，有趣的是，當很多人希望遠離噪音時，相對地就有很多人渴望噪音，背後跟現代工業社會的形成有着密切關係。美國作家喬治·普羅契尼克以噪音及安靜作為寫作題材，走訪美國各地他心目中最高興和最寧靜的場所，訪問從事跟聲音有關行業的專業人士，他們提供的真知灼見大大顛覆了作者的想法，也激起很多讀者對聲音的探索與想像。

04



與希林攜手同行

- 作者：是枝裕和
· 譯者：呂宜庭
· 出版社：臉譜
· 出版年份：2021

05



鹿川有許多美

- 作者：李滄東
· 譯者：春喜
· 出版社：武漢大學
· 出版年份：2021

06



哲食之道

- 作者：劉彥方
· 出版社：牛津大學
· 出版年份：2021

07



舊物的靈魂

- 作者：郭婷
· 出版社：麥田
· 出版年份：2021

日本著名電影導演是枝裕和與已故實力派女演員樹木希林自2007至2018年間合作過多部電影、廣告及電視紀錄片等，令樹木希林的演藝事業更上一層樓的同時，相惜相知的兩人也培養出深厚的信任與默契。本書結集兩人在日本雜誌留下的六場深入訪談，想了解樹木希林如何看待演戲，對日本演藝圈生態的體會，本書是很難得的口述歷史紀錄。

作為韓國著名小說家、電影導演李滄東的封筆之作，這本中短篇小說集離不開他一貫的創作脈絡，對社會底層人物的關注。在作者筆下的人物身處歷史洪流之中，有些人身不由己隨波逐流，而有些人即使遍體鱗傷也要抗爭到底，他們在過程中不斷尋找、思索生活的意義，而李滄東不管在小說以及後來多部電影中，依然持續探索這問題。

講飲講食也可以很哲學，本書開宗明義提倡“哲食”，意指一切經過哲學反省的飲食行為和生活態度。每個篇章皆探討當下最熱門的飲食倫理，當中牽涉到經濟、政治、環境和科技等跨學科議題，而我們的飲食行為其實往往在不知不覺中受這些因素所影響。通過“哲食”，我們可以對世界有更深刻的認知，同時能更認識自己。

很多人喜歡收集舊物，卻不一定知道自己為甚麼喜歡上。深信審美有改變結構的力量作者郭婷，透過她細膩的文筆與豐富的學養，從衣服、飾物、瓷器、紅茶再到二手書店，展現出人與物的日常互動，帶領讀者從表層的器物借物，慢慢領略到舊物給人的深層意味，讓人融入歷史之中，發現其背後盛載的更深廣的存在與時間。

電影

08



歡樂時光 (Happy Hour)

- 導演：瀧口龍介
· 出版社：東吳
· 出版年份：2021

音樂

09



A Love Supreme

- 作者：約翰·柯川 (John Coltrane)
· 出版社：The Verve Music Group
· 出版年份：2008

雜誌

10



知中：太喜歡詩詞了！

- 作者：知中編委會
· 出版社：中信
· 出版年份：2021

濱口龍介跟他偶像侯麥一樣，愛以日常生活為題材，透過大量對白捕捉人際互動的詩意瞬間，令觀眾回味無窮。《歡樂時光》長達317分鐘，講述四位女主角之間的微妙關係，透過片中聽似平凡卻往往意在言外的對話，觀眾逐漸發現每個角色之間的關係張力變化，盡顯濱口身兼導演與編劇的功力。本片更獲得“日本電影旬報獎”最佳電影第三名、2015年盧卡諾影展最佳女演員以及劇本獎。

當John Coltrane於1965年初在Impulse!發行這張《A Love Supreme》時，樂迷樂評人們幾乎立刻認定它就是一張傑作。如今半個世紀過去，它依然歷久不衰，而且影響後來者無數。在音樂風格上，它完美地將硬咆勃 (Hard Bop) 與自由爵士 (Free Jazz) 風格融合，四部曲透過強大的演奏張力達至精神上的超越，成為永垂不朽的首樂神聖之詩。

《知中》是中信出版社旗下致力於推廣中國傳統文化的雜誌書，近年在新媒體上同樣高產。最近推出的《太喜歡詩詞了！》被各大書評人推崇，這是一套很適合作為親子閱讀的教育類叢書，時間脈絡清晰，小朋友讀畢便知道在甚麼朝代有甚麼著名詩人。從先秦到南北朝的重要詩歌開始分析，一直說到元明清，再到中國現代詩和外國詩歌精品匯選，圖文並茂，生動有趣，更用上了最熱門的網絡語言，代入感強。



01 吳子嬰

書本為我開啟了『另一重』大門

ANSON NG: OS LIVROS
ABRIRAM A PORTA PARA "UM
NOVO COMEÇO" PARA MIM
ANSON NG: BOOKS OPENED
ANOTHER DOOR TO ME



提到澳門書店，“邊度有書”必定榜上有名，書店背後的幕後操手吳子嬰，也是澳門文化界為人熟悉的名字，泡於閱讀海洋多年，把讀書當職業，是怎樣的閱讀“初體驗”讓他產生以“書本”為職業的想法呢？

回想求學時期，子嬰笑說自己和閱讀的初接觸始於一段“逃學”的經歷，“我曾經是個品學兼優的學生，進入反叛期後成績一落千丈，當時對讀書產生困惑，讀書讀書，在我的年代就是讀教科書，或是和學習相關的書籍，在澳門，書本選擇非常少，偶然一次“逃學”到香港看書的經歷，打開了他的另一扇關於“閱讀”的門，“香港當時有遍地開花的二樓書店，書本可選擇的範圍很大，一下子讓我重拾了對書本的熱情，幾乎每一家獨立書店都留下過我的腳印”，及後前往台灣讀書，濃厚的閱讀氛圍讓他更加癡迷書本，“畢業後進入誠品書店工作，雖不是負責書本的部門，但整個大環境也是影響我很深的”。

時機成熟之時，子嬰和幾個拍檔合夥開了樓上書店“邊度有書”。提到進入這個行業的過程，子嬰覺得是潛移默化的，“很神奇，當我們看到這麼一個場景：一個人捧住一本書閱讀，沒有人會反感對不對？書本的設計，我意思是書本最初設計成這樣的開本和翻閱形式，幾個世紀以來都不曾改變，證明它是個好設計！閱讀從形式到場景，都是為人傳遞正能量和開心的過程”，正是這種想要分享閱讀喜悅的初心，讓子嬰孜孜不倦地為澳門注入閱讀的能量。

閱 讀 的 原 點

ORIGEM DA LEITURA

WHY WE STARTED TO READ

在信息如潮水般湧動的年代，我們每天都被各種各樣的消息轟炸，變得疲憊不堪。最近兩年，在全球疫情的影響下，我們更容易變得焦躁不安，失去方向。關於閱讀，我們需要的不是雞湯，也不是大道理，反倒是簡單如一杯清茶，一本書，沉浸於閱讀的世界的原點式閱讀，純粹地享受閱讀帶來的快樂，重拾初心，繼續前行。

Na era da informação crescente, somos bombardeados com todos os tipos de notícias todos os dias e ficamos exaustos. Nos últimos dois anos, sob a influência da pandemia global, a probabilidade de ficar inquietos e perder o rumo aumentou. Em relação à leitura, o que precisamos não é de clichês, nem grandes princípios, pelo contrário, precisamos de algo tão simples como uma chávena de chá e um livro, imergir na origem da leitura, no mundo da literatura, no puro gozo da felicidade de ler, recuperar a intenção original e seguir em frente.

In this age where information flows like waves, we are flooded and exhausted by all kinds of messages day in and day out. In the recent two years, the pandemic has set us more on edge and made us lose our bearings. What we expect from reading is not chicken soup for the soul or a lesson; instead, it should be like a cup of tea, immersing readers in the world of reading where they can enjoy the pure pleasure of it and continue their journey with the founding aspiration in mind.

Falando nas livrarias de Macau, "Pin-to Livros" deve estar na lista. O operador dos bastidores da livraria, Anson Ng, é também um nome conhecido no meio cultural de Macau. Mergulhado no mar da leitura há muito tempo e tomando a leitura como profissão, que tipo de "primeira experiência" de leitura lhe deu a ideia de iniciar o negócio em "livros"?

Olhando para trás, Anson diz que o seu primeiro contacto com a leitura começou com uma experiência de "faltar às aulas": "Eu era um aluno com excelente carácter e boas notas. Depois de entrar num período mais rebelde, as minhas notas baixaram. Estava sempre confuso com a ideia de leitura, uma vez que, naquela altura, a leitura se referia apenas a livros didáticos ou livros relacionados com a aprendizagem. Em Macau, há muito poucas opções de livros." A experiência acidental de "faltar às aulas" para ir a Hong Kong ler livros abriu outra porta da sua "leitura". "Havia livrarias nos segundos andares em Hong Kong que floresciam por toda a parte na época. Havia uma grande variedade de livros para escolher. De repente, recuperei o meu entusiasmo pelos livros. Quase todas as livrarias independentes ficaram com as minhas pegadas." Depois prosseguiu os estudos em Taiwan. A forte atmosfera de leitura deixou-o ainda mais obcecado por livros. "Após o fim dos estudos, entrei na Livraria Eslite. Embora não fosse responsável pelos livros, o ambiente geral também me influenciou profundamente."

Quando chegou a hora certa, Anson e alguns sócios abriram a livraria do andar de cima "Pin-to Livros". Falando do processo de entrada neste sector, Anson sentiu que foi imperceptível: "É incrível, quando vemos uma situação dessas: quando uma pessoa segura num livro para ler, ninguém se opõe, certo? O design do livro, refiro-me ao design original do livro concebido neste formato de leitura e folhear, não mudou durante séculos, o que prova que é um bom design! Desde a forma até ao cenário de leitura é um processo de entrega de energia positiva e felicidade para as pessoas." É exactamente a intenção de partilhar a alegria da leitura que leva Anson a injetar continuamente a energia da leitura em Macau.

Speaking of bookstores in Macao, "Pin-to Livros" must be an oft-repeated name. It is run by Anson Ng, a familiar name in the cultural sector in Macao who has been reading for years and takes reading as his profession. How was his first encounter with reading that inspired him to make a career out of "books"?

Recalling his student days, Anson told us that his experience of skipping lessons led to his first contact with reading. "I used to be a student excelling both in morals and studies, yet my academic performance nosedived after my teenage rebellion had started. I was always confused by the idea of reading as, back in the day, reading referred only to reading textbooks or books related to our study. There were not many books you could choose from in Macao." Once, coincidentally, he skipped lessons to visit Hong Kong and read books, and this experience opened another door of "reading" to him. "Hong Kong people were spoiled with bookstores opened on the second floor of a building, which offered a wide variety of choices. This triggered my passion for books right away and I visited almost every one of the independent bookstores there." Later, he went to Taiwan for further study, where the strong reading environment made him more obsessed with books. "I was also deeply affected by my work experience in Eslite Bookstore after my graduation, although the department I was in was not responsible for books."

When the time came, Anson opened a bookstore upstairs named "Pin-to Livros" with several partners. He believes that entering the industry is a gradual process. "It is quite amazing that no one would dislike the scene where someone is holding a book in his/her hands to read, right? The fact that the original folio design of books allowing readers to turn the page has found its way into today's world since it was devised several centuries ago manifests how marvellous this design is! No matter how you read and where you read, it is always meant to pass positivity and happiness on to people." His initial idea of sharing the joy of reading has motivated him to keep injecting new reading momentum into Macao.

02

林大香

閱讀融入生活中

LIN HSIANG CHUN: INTEGRAR A LEITURA NA VIDA
LIN HSIANG CHUN: MAKE READING PART OF MY LIFE



孩童從懵懂時期接觸書本的似懂非懂，到有意識地去尋找自己想看的書籍，是一個有趣的“進化”過程。家庭閱讀氛圍對小朋友的影響至關重要，井井三一書店老闆林大香，向我們分享了她和兩個兒子——小熊和小芋頭的閱讀故事。

十歲的小熊和五歲半的小芋頭性格迥異，家庭環境相同卻有不同的閱讀喜好。小熊偏向“學者”型，不熱衷表達自我，對圖像和細節着迷，大香舉了一個例子：曾經有客人造訪，小熊以“金魚”迎客，把家裏書庫中有“魚”元素的書本一一列出。“他居然都記得，哪一本書哪一頁有金魚！”而小芋頭則比較內向，能坐下來靜靜看書，喜歡的書本可以重複地看好多遍，擁有敏銳的觀察力，能夠清晰地從書中指出喜惡，提出問題積極思考。

大香對兩個孩子的閱讀指引屬於“沒有KPI指標型”（Key Performance Indicator，即沒有關鍵績效指標考核），家中的書本多數是她自己喜歡看的，小時候會把書本堆放在孩子四周讓他們自由選擇。“繪本是孩子很喜歡的，像《挖土機年年作響——鄉村變了》這本快絕版的圖書，小熊之前已把家中那本玩壞了，現在店裏的這套快絕版”，這形式出版的圖書是孩子們迅速進入閱讀環境的範本，書本用不同畫幅描繪鄉村同一地點從1953年到1972年之間每隔三年的變化，多張長圖擺放陳列，孩子直觀地感受到環境的變遷，大香就是用類似的形式慢慢把孩子帶入閱讀的世界，這一份滲透愛意的閱讀親子“初體驗”，可謂潤物細無聲。

É um processo interessante de “evolução” para as crianças irem da ignorância dos livros, no período da ignorância, à busca consciente dos livros que desejam ler. A atmosfera de leitura em família é muito importante para as crianças. Lin Hsiang Chun, dona da Livraria Júbilo 31 Books, compartilhou conosco a história de leitura dela e dos seus dois filhos, Marcelo e Mário.

Apesar de pertencerem à mesma família, Marcelo, de dez anos, e Mário, de cinco anos e meio, são pólos opostos em termos de personalidade, o que resulta em preferências de leitura diferentes. Marcelo tende a ser um “estudioso”, não gosta de se expressar e é fascinado por imagens e detalhes. Lin citou um exemplo: uma vez que haviam visitantes, Marcelo mostrou-lhes todos os livros da biblioteca de casa que contêm o elemento “peixe”, como forma de os acolher. “Ele realmente lembra-se de qual livro e de qual página tem um peixinho dourado!” Enquanto Mário é mais introvertido. Pode-se sentar e ler um livro em silêncio, muitas vezes, se gostar dele. O seu discernimento também lhe permite explicar claramente as suas preferências num livro e levantar muitas questões provocadoras que fazem pensar.

Lin não define “nenhum indicador KPI” da leitura para as duas crianças, ou seja nenhum critério para decidir o que se adequa à leitura. A maioria dos livros que tem em casa é o que ela gosta de ler. Quando Marcelo e Mário eram jovens, ela empilhava os livros à volta deles e deixava que escolhessem livremente. “Os livros de ilustração são muito populares entre as crianças, como *Alle Jahre wieder saust der Presslufthammer nieder*, que está quase esgotado. Marcelo gosta tanto de ler este livro que já estragou o exemplar que tinha em casa, e agora o exemplar na minha loja está quase a acabar o stock.” Este tipo de livros é um modelo para as crianças entrarem rapidamente no ambiente de leitura. *Alle Jahre wieder saust der Presslufthammer nieder* usa molduras diferentes para representar as mudanças no mesmo lugar do campo de 1953 a 1972 a cada três anos. Muitas fotos longas são apresentadas e as crianças sentem intuitivamente a mudança do ambiente. Lin usa uma forma semelhante para trazer lentamente as crianças para o mundo da leitura. Eis a “primeira experiência” de leitura amorosa entre pais e filhos.

It is an interesting “evolution” where we shift from only having a hazy understanding of books in our childhood to consciously looking for books we want. Family also plays an important role in developing children’s interest in reading. Lin Hsiang Chun, the owner of Júbilo 31 Books, shared with us the stories of reading of her two sons – Marcelo and Mário.

Despite being in the same family, the ten-year-old Marcelo and the five-and-a-half-year-old Mário are poles apart in terms of their personalities, which results in different reading preferences. Marcelo reads like a “scholar”: instead of expressing himself, he is more fascinated by pictures and details. Lin gave us an example. When they had guests one time, Marcelo welcomed them by showing them all the books containing “goldfish”. “He did remember on which page of which book there is a goldfish!” On the contrary, Mário has a more introverted personality. He can sit still and read his favourite books over and over again. His discernment also allows him to clearly explain his preferences in a book and raise many thought-provoking questions.

Lin guides her sons to read “without KPI (Key Performance Indicators)”. When her sons were little, she used to stack books, most of which were her personal favourites, around them so that they could choose what to read freely. “They like picture books a lot. Marcelo loves *The Changing Countryside*, a book almost out of print now, so much that he has broken it apart, and the one in my bookstore will soon be out of print, too.” Books printed in this form serve as an archetype for children to pick up reading. *The Changing Countryside* includes several paintings, which depict the changes of the same place in the countryside every three years between 1953 and 1972. The fold-out spreads give children an intuitive sense of how the landscape changed over time. Filled with love, it is how Lin introduced reading to her children in a subtle way.

03

澳門閱讀普及協會

分享閱讀，拓展眼界

ASSOCIAÇÃO DE POPULARIZAÇÃO DA LEITURA DE MACAU: PARTILHAR A LEITURA, EXPANDIR A VISÃO
MACAU ASSOCIATION OF READING POPULARIZATION: SHARE THE JOY OF READING AND EXPAND HORIZONS

一個人閱讀有其樂趣，但參與讀書會和來自不同背景的書友分享，又是另一種閱讀體驗，本着鼓勵與分享閱讀的初衷，張燕青與甘偉棠成立了澳門閱讀普及協會，每月定期舉辦讀書會。從一開始的三五知己分享，到超過70多個不同背景的人參與，久未閱讀的人重拾書本，形成積極的閱讀氛圍。

張燕青既是澳門閱讀普及協會的會長，也是澳門本地圖書出版人，在這兩個身份之前，她首先是一個熱愛閱讀的人。讀書會的前身是她和甘偉棠等幾個愛閱讀的朋友組織的定期小型分享聚會，後來，在大家“人帶人”的影響下，參與的人越來越多，最後干脆成立澳門閱讀普及協會。“閱讀於我而言是一種生活習慣，從書中可以看到不同的文化、別的人生、作者的感悟等，它給予我無限廣闊的世界。而讀書會的書友介紹的書種多樣，不但為我個人成長帶來啟發，也為我從事的出版行業帶來新可能”，張燕青說。

甘偉棠是讀書會的另一位推手，他曾參與澳門及內地不同的讀書會，觀察到自己在與他人分享的過程中不但能加深閱讀印象，還能從別人的分享中獲得新觀點，這樣的閱讀分享如同複息效應，大家收穫知識，共同成長，“一個人讀書再多，也比不上一群人。我自己是一個喜歡閱讀科學書籍的人，在讀書會中看到很多朋友分享小說、旅遊書，讓我開發出新的閱讀領域，這正是我覺得讀書會的魅力所在。人們在閱讀交流中拓展眼界，突破自己的盲點與局限”，甘偉棠深有感觸地說。

Ler sozinho é divertido, mas participar num clube de livros e partilhar com amigos leitores de diferentes origens é outro tipo de experiência de leitura. Com a intenção original de incentivar e partilhar a leitura, Cyan Cheong e Warren Kam criaram a Associação de Popularização da Leitura de Macau, que realiza o clube de livros mensal. Desde a partilha inicial entre alguns amigos íntimos, à participação de mais de 70 pessoas de diferentes origens, pessoas que há muito não liam retomam o hábito de leitura e formam um ambiente de leitura positivo.

Cyan Cheong é Presidente da Associação de Popularização da Leitura de Macau, editora local e, mais importante, apaixonada pela leitura. O antecessor da Associação foi um pequeno encontro regular de partilha, organizado por ela e Warren Kam e outros amigos que adoram ler. Mais tarde, como “pessoas trazem pessoas”, mais e mais pessoas participaram, e finalmente a Associação de Popularização da Leitura de Macau foi estabelecida. “Ler é um hábito de vida para mim. Os livros apresentam uma variedade de culturas, vidas de outras pessoas, percepções do autor, etc., dando-me acesso a um mundo infinito e vasto. Além disso, os amigos do livro da Associação introduziram uma variedade de livros para mim. Isto não só inspirou o meu crescimento pessoal, como também trouxe novas possibilidades para a indústria editorial na qual estou envolvida.”, disse Cyan Cheong.

Warren Kam, o outro promotor da Associação, tem participado em diferentes clubes de livros em Macau e no Interior da China, durante os quais se tem apercebido de que o processo de partilha com os outros pode não só aprofundar a sua impressão de leitura, mas também mostrar-lhe novas perspectivas a partir da partilha dos outros. A partilha da leitura é como um efeito de “juros compostos”. Todos ganham conhecimento e crescem juntos. “Não importa o quanto uma pessoa lê, pois nunca se pode comparar a um grupo de pessoas. Eu sou uma pessoa que gosta de ler livros de ciência. Vejo muitos amigos a partilhar romances e livros de viagens. Os livros permitem-me desenvolver um novo campo de leitura. Isso é o que eu acho que é o encanto dos clubes de leitura. As pessoas expandem os seus horizontes na comunicação de leitura e rompem os seus pontos cegos e limitações.”, disse Warren Kam, com um sentimento profundo.

Reading by yourself is interesting in one way while sharing what you read with fellow readers from different backgrounds in a reading group offers a different experience. Aiming to encourage people to read and to share books with others, Cyan Cheong and Warren Kam established the Macau Association of Reading Popularization, which holds reading group activities on a monthly basis. The Association started with only several close friends and has expanded to include over 70 members from different backgrounds. Thanks to this Association, many people can resume reading after putting it on hold for a long time, and therefore feed into a positive reading environment.

Cyan Cheong is the President of the Macau Association of Reading Popularization and also a local publisher. More importantly, she is a book lover. The Association was born out of a small reading and sharing group that met on a regular basis. The members included Cyan, Warren and several friends who love reading. Later, as they took more and more friends there, the Macau Association of Reading Popularization was eventually established. “To me, reading is part of my life. It shows me different cultures, other people’s lives and authors’ thinking, etc. It gives me access to a boundless universe. The wide variety of books introduced by the members in the Association have inspired my personal growth and brought new possibilities to the publishing industry that I work in.” said Cyan.

Warren Kam, another contributor to the Association, attended many different reading groups in Macao and mainland China. He noticed that sharing what he read with others could reinforce his memory about the book and listening to other people’s sharing could expose him to new ideas. It resembles the compound interest effect, where everyone gains knowledge and grows together. Warren said with conviction that “no matter how many books you read, it is always less efficient than reading with a bunch of fellow readers. I find it quite fascinating to read with others as I have a special preference for science books while others share a lot about fiction and travel books, guiding me into fields I’ve never been to. Reading and sharing allow us to expand our horizons, reduce our blind spots and push back our boundaries.”



澳門閱讀普及協會會長張燕青及理事長甘偉棠
A Presidente da Associação de Popularização da Leitura de Macau, Cyan Cheong e o diretor-geral, Warren Kam
President Cyan Cheong and Chairman Warren Kam of the Macau Association of Reading Popularization

04

蔡鳳鳴 退休教師

閱讀影響生命

PROFESSORA APOSENTADA,
CHOI FONG MENG: A LEITURA
INFLUENCIA A VIDA
RETIRED TEACHER CHOI FONG
MENG: READING CHANGES LIVES



對於現在的學生而言，閱讀資源隨手可得，但像退休教師蔡鳳鳴那一代生活於上世紀5、60年代的人來說，圖書可以說是奢侈品。在物資匱乏的年代，閱讀成為蔡鳳鳴最單純的樂趣，影響她走上教師之路，並繼續以閱讀影響下一代。

蔡鳳鳴回憶說：“小時候的米行會把米裝到以報紙折成的袋子中出售，母親每次買米回家，總會小心打開報紙袋並收好，有空就拿出來閱讀，我和弟妹們在她的影響下也自然養成習慣”。從童話到小說，到世界雜誌，再到經典文學，蔡鳳鳴閱讀的書種非常廣泛。武俠小說是她最愛的書之一，梁羽生、金庸的作品均是心頭好，她和弟妹們省吃儉用，到當時的“書檔”租書看，一起進入豪情俠義的小說世界。

初中的半工讀生活期，不論白天工作多累，蔡鳳鳴也不會缺席夜校的文學課，這種堅持影響她走上語文教師之路。在小學任教時，她總愛把自己閱讀過的文章變成小故事，引發學生對閱讀的興趣。最令蔡鳳鳴感到欣慰的是學生通過閱讀找到自信，“多年前遇到一名口吃學生，某天他竟然與我談《三國演義》的故事。我鼓勵他有空就來跟我講三國的故事。他做到了，並且堅持了整個學期，我很高興看到他的表達能力變得越來越好，也更有自信。升中學後，他回到小學看望我，告訴我他喜歡閱讀歷史書並且以後想要往這方向發展。閱讀只是一個小習慣，但它卻在悄然影響彼此的人生。”

Para os alunos actuais, os recursos de leitura estão prontamente disponíveis, mas para a geração da professora aposentada Choi Fong Meng, que viveu nas décadas de 1950 e 1960, os livros podem ser considerados um luxo. Na era da escassez de materiais, ler era o prazer mais simples dela, o que a influenciou a tornar-se professora, profissão que lhe permitiu passar a sua influência à próxima geração.

Choi relembrou: “Quando era criança, a loja de arroz vendia arroz em sacos dobrados com jornais. Sempre que a minha mãe comprava arroz e ia para casa, ela abria o saco de jornal com cuidado e guardava, e lia quando tinha tempo livre. Influenciada por ela, eu e os meus irmãos mais novos também criámos esse hábito naturalmente.” De contos de fadas a romances, de revistas mundiais e literatura clássica, Choi lê uma grande variedade de livros. Os romances de artes marciais são um dos seus livros favoritos, entre os quais se destacam as obras de Liang Yusheng e Jin Yong. Ela e os irmãos mais novos apertavam os cordões à bolsa para alugar livros nas “bancas de livros” da época e entravam no mundo dos romances heróicos e cavaleirescos juntos.

Durante o seu ensino secundário geral, Choi foi estudante a tempo parcial. Por mais cansativo que fosse o dia, Choi não perdia as aulas nocturnas de literatura. Essa persistência levou-a a tornar-se professora de Chinês. Quando leccionava no ensino básico, sempre gostou de transformar os artigos lidos em contos, o que despertava o interesse dos alunos pela leitura. O que dá a Choi um maior sentimento de gratidão é que os alunos encontram autoconfiança na leitura. “Conheci um aluno gago há muitos anos, e um dia ele até me falou sobre a história de *O Romance dos Três Reinos*. Eu encorajei-o a vir ter comigo e contar-me a história dos Três Reinos quando tivesse tempo. Ele assim fez e persistiu ao longo do semestre. Fiquei muito feliz ao ver as suas habilidades expressivas ficarem cada vez melhores e mais seguras. Depois de entrar no ensino médio, ele voltou à escola primária para me visitar e disse-me que gostava de ler livros de história e que queria caminhar nessa direcção no futuro. Ler é apenas um pequeno hábito, mas influencia silenciosamente a vida de todos.”

Books are readily available to today's students, yet they were a luxury to those in the 1950s to 1960s, including Choi Fong Meng, who is now a retired teacher. Back in the day, reading gave her the simplest joy amidst the shortages of everything. It influenced her to become a teacher, from where she could influence the next generation in the same fashion.

Choi recalled that: “When I was little, the rice merchants would put rice into bags made of folded newspaper for sale. Every time my mother came back home from the merchant, she would carefully put the newspaper away and read it when she had time. Her habit rubbed off on my siblings and me, and as a result, we picked up reading naturally.” Choi reads extensively, including fairy tales, fiction, world magazines and classic literature works. Wuxia (martial arts) novels, especially those written by Liang Yusheng and Jin Yong, are among her favourites. She and her siblings tightened their purse strings so that they could rent books from the “bookstalls” then and plunge into the Wuxia world imbued with chivalry.

She was a part-time student in middle school. No matter how tired she was after a day's work, she never skipped any literature classes in night school. Her persistence landed her a role as a Chinese teacher. While teaching at a primary school, she always made the articles she read into bite-size stories to trigger her students' interest in reading. She found it most rewarding that reading helped students to breed confidence. “Many years ago, I ran into a stammering student. One day he took me by surprise when he talked to me about a story in the *Romance of the Three Kingdoms*. I encouraged him to discuss the stories in the book with me whenever he had time. He did it, as a matter of fact, for a whole term. I was delighted to see that he could express himself more clearly and become more confident. After going into middle school, he came back to visit me and told me that he loved reading history books so much that he wanted to dig deeper into this field. Reading is just nothing more than a habit, yet it is subtly shaping our lives.”

線上資源，可隨身攜帶的圖書館 ONLINE RESOURCES: YOUR PORTABLE LIBRARY RECURSOS ONLINE, UMA BIBLIOTECA QUE PODE LEVAR CONSIGO

受疫情影響，近年大家的生活出現了各種變化，閱讀習慣也在悄悄轉變，在個人空間閱讀電子資源的需求顯著增長。為了迎合這種渴求，文化局公共圖書館積極推出新舉措，包括線上展覽、講座活動以及多元化的電子資源等。與2019年比較，讀者於疫情出現後使用電子資源的頻率呈上升趨勢。特別是2020年的電子書、電子報紙雜誌、電子資料庫及兒童學習的點擊查閱次數出現了倍數增長，最高單月點擊超過20萬次，全年累積超過160萬次。電子書借閱瀏覽方面，2019年下半年總借閱瀏覽次數為四萬多次，2020年上半年的總借閱瀏覽次數更上升四倍，高達18.2萬次。2021年前三季的累積電子書借閱瀏覽次數也超過了14.7萬次。面對讀者們對電子閱讀的需求增大，文化局公共圖書館也持續增加電子資源的數量及種類，分別於2020及2021年，增加電子雜誌報紙資源Flipster以及電子資料庫Access Science，以豐富讀物種類的選擇。目前，全館的電子書種類超過1.6萬種，從報章雜誌到圖書，再到專業學術資源皆囊括其中，更好地滿足不同類型讀者的需要。

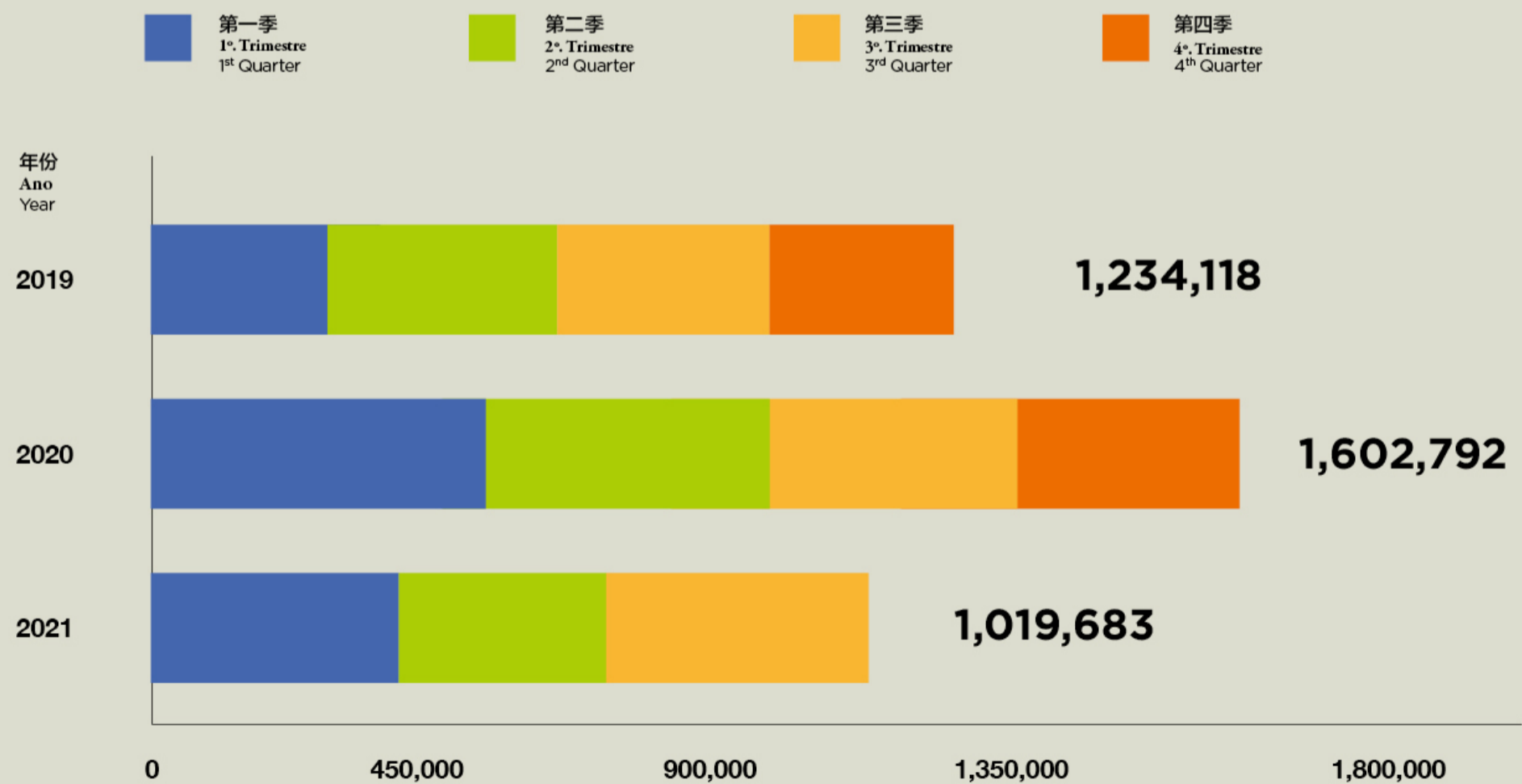
Afectada pela pandemia, a vida das pessoas passou por várias mudanças nos últimos anos e os hábitos de leitura também mudaram discretamente. A procura por recursos electrónicos de leitura no espaço pessoal aumentou significativamente. Para atender a essa necessidade, a Biblioteca Pública de Macau do Instituto Cultural lançou activamente novas iniciativas, incluindo exposições e palestras online e recursos electrónicos diversificados. Em comparação com 2019, a frequência da utilização de recursos electrónicos pelos leitores está a aumentar após o surto da COVID19, principalmente em 2020, e o número de cliques e acesso a livros, jornais e revistas digitais, bases de dados electrónicos e aprendizagem infantil multiplicou, com um máximo de cliques por mês de mais de 200.000 vezes e mais de 1,6 milhão de vezes em todo o ano. Em termos de requisição e leitura de livros electrónicos, o número total de requisições e leitura no segundo semestre de 2019 foi de mais de 40.000, número que aumentou quatro vezes para 182.000 no primeiro semestre de 2020. Nos primeiros três trimestres de 2021, o número acumulado ultrapassou 147.000. Perante a crescente procura por leitura online, a Biblioteca Pública de Macau do Instituto Cultural envida esforços, de forma contínua, para aumentar a quantidade e a diversidade de recursos electrónicos disponibilizados. Mais especificamente, foram adicionados o Flipster, um recurso de revistas e jornais electrónicos e Access Science, e o banco de dados electrónicos em 2020 e 2021, respectivamente, de modo a enriquecer as opções de leitura. Actualmente, existem mais de 16.000 tipos de livros electrónicos na Biblioteca, incluindo jornais e revistas, livros e recursos académicos profissionais, para melhor atender às necessidades dos diferentes tipos de leitores.

The epidemic has changed everyone's life in one way or another, including our reading habits. In response to the growing demand for electronic resources in the comfort of one's personal space, the Macao Public Library under the Cultural Affairs Bureau has proactively rolled out new arrangements, such as holding online exhibitions, lectures and providing diversified electronic resources. Compared to 2019, the frequency of readers' use of electronic resources is on the rise after the outbreak of the COVID19. E-books, e-newspapers, e-magazines, e-databases and online learning resources for children witnessed exponential growth in their clicks in 2020, with monthly clicks hitting an all-time high of over 200,000 and the total clicks in the year surpassing the 1.6 million mark. As for borrowed e-books, the total count of borrowing and browsing in the second half of 2019 reached over 40,000, and the figure quadrupled in the first half of the following year up to 182,000. The first three quarters of 2021 also witnessed an accumulated count of that of 147,000. To meet readers' growing demands for e-books, the Macao Public Library has made continuous efforts to increase and diversify its e-book volumes. Flipster, a digital magazine newsstand, and Access Science, an electronic database, were added in 2020 and 2021 respectively to give readers more choices. As of now, there are over 16,000 categories of e-books, ranging from newspapers and magazines, picture books to professional academic resources, to cater to readers' varying demands.

電子資源使用統計

ESTATÍSTICAS ELECTRÓNICAS DE UTILIZAÇÃO DE RECURSOS ELECTRONIC RESOURCE USAGE STATISTICS

2019年第一季至2021年第三季
1º. Trimestre 2019 - 3º. Trimestre 2021
1st Quarter of 2019 to 3rd Quarter of 2021



電子資源使用次數 / Números de Utilização de Recursos Electrónicos / Numbers of Using Electronic Resources

澳門公共圖書館之電子資源 “全民網上閱讀平台”
Recursos Electrónicos da Biblioteca Pública de Macau
Electronic Resources of Macao Public Library

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深澳合作, 各展所長 ——訪深圳圖書館館長張岩

COOPERATION BETWEEN SHENZHEN AND MACAO PLAYS TO EACH OTHER'S STRENGTHS ——INTERVIEW WITH MS ZHANG YAN, DIRECTOR OF SHENZHEN LIBRARY



深圳圖書館館長張岩
Ms. Zhang Yan, Director of Shenzhen Library

數字資訊時代下, 公共圖書館的角色出現了巨大的變化, 一來是館藏資源形態更加豐富, 二是它兼具了交流中心、文化創新創造場所的功能, 為讀者提供的服務更為多元, 同時還讓不同地區圖書館的合作充滿可能性。深圳與澳門兩地的公共圖書館自2019年起開始合作推出共讀活動、主題講座及專題展覽等, 發揮各自的館藏優勢, 不但豐富了兩地讀者的圖書館體驗, 更加深了兩地人民的文化交流。

資源互通, 拓寬展覽合作範圍

張岩指出兩地公共圖書館有共同的專業領域、發展目標和理念, 同時在人員資源交流共用和文化互動融合中, 兩地不但為讀者帶來精彩的文化展覽, 更能借以展示深圳與澳門包容和諧的城市文化風貌。因此, 繼“共讀半小時”閱讀活動、“書籍的史前史”展覽, “從文獻看澳門——澳門的鉛活字印刷展”、“從議事亭藏書樓藏書澳門鉛活字印刷”主題講座、“深圳圖書館藏澳門文獻展(深圳展)”等活動後, 深澳兩地圖書館還把兩個城市的内容融為一展, 於去年底帶來的“匠心——深澳傳統手工藝展”, 讓市民讀者觀看一個展覽, 即能品讀兩地精湛的“非遺手工藝”以及獨特匠心。對於未來的合作可能, 她更希望可以進一步拓寬展覽合作範圍, 豐富主題内容, 逐步將城市文化、人文歷史及藝術設計等更多主題納入合作内容, 實現資源互通共用, 將更多優秀文化資源向兩地市民展示。

圖書館展覽保持創新, 把握數字新機遇

作為圖書館專業人員, 在圖書館展覽創新方面, 張岩認為大家需要保持創新創意與品牌意識, 結合館藏亮點進行拓展與深化, 塑造出具有自己特色的展覽品牌。此外, 也需要關注觀眾視角與體驗, 將展覽主題定位、内容表述與視覺效果等方面有機結合, 以多維立體呈現展覽内容, 提升互動體驗, 讓觀眾不僅是看客, 還可成為展覽的設計者、參與者和分享者。而在主題策劃上, 方向則需要與公共圖書館功能緊密結合, 展覽主題應遵循圖書館文化傳承與社會教育等職能。

面對數字時代來臨的挑戰, 張岩提到, “這將是圖書館展覽服務發展的全新機遇, 因為數字網絡讓展覽資源共用變得更便捷, 更便於各機構之間開展協作, 共用展覽資源。另一方面如果將展覽數碼化, 觀眾無論身在何處都能通過網絡進入圖書館觀展。此外, 現代多媒體技術的應用也有利於拓寬展覽形式, 如VR、AR、虛擬講解員等, 讓展覽更為生動與立體化, 令展覽由靜態化向多樣化、複合型及互動式方向轉型, 為讀者提供更多元的看展體驗。”



“書籍的史前史”展覽
Prehistory of Books Exhibition



“匠心——深澳傳統手工藝展”
Craftsmanship - Shenzhen and Macao Traditional Crafts Exhibition



“從文獻看澳門——澳門的鉛活字印刷展”
“Macao in Literature: Lead Movable-Type Printing in Macao” Exhibition



“深圳圖書館藏澳門文獻展(深圳展)”
Exhibition of the Macao Collection from Shenzhen Library

The role of public libraries has changed greatly in the age of digital information. For one thing, it embraces more diversified types of library collections; for another, it serves as a hub for exchanges of ideas, as well as cultural creation and innovation. This enables libraries to provide readers with a wider range of services and open up more possibilities for partnership between libraries in different places. Since 2019, public libraries in Shenzhen and Macao have leveraged each other's collections to launch reading campaigns, thematic lectures and special exhibitions in collaboration. As a result, they have managed to enrich the reading experiences for their citizens while bringing their people-to-people cultural exchange to the next level.

Share Resources to Expand the Scope of Exhibition Cooperation

Zhang pointed out that public libraries in both cities share common specialties, development goals and philosophies. Meanwhile, through the exchange and sharing of staff and resources, as well as cultural interaction and integration, the libraries not only bring delightful cultural exhibitions to readers but also showcase the inclusiveness and harmony of both cities. Libraries in Shenzhen and Macao have joined hands to hold a string of events, including the “Thirty Minutes Read” campaign, a thematic talk “Understand Macao's Lead Movable-Type Printing through Senado Library Collections”, and exhibitions such as the “Prehistory of Books”, “Macao in Literature: Lead Movable-Type Printing in Macao” and “Exhibition of the Macao Collection from Shenzhen Library”. These were followed by the “Craftsmanship - Shenzhen and Macao Traditional Crafts Exhibition” held last year, where citizens were able to appreciate exhibits from both cities, especially the superb crafts that are considered as intangible cultural heritage as well as the unique craftsmanship. Speaking of the possibility for future cooperation, Zhang expressed the hope to add more dimensions to their partnership in exhibitions and enrich the themes of exhibitions by including city culture, humanities and history, art design and more, so as to share resources with each other and bring more quality cultural exhibits to citizens in Shenzhen and Macao.

Library Exhibitions Keep Innovating to Seize New Digital Opportunities

Regarding the innovation of library exhibitions, Zhang argues from a professional point of view that it is necessary to encourage innovation, creativity, and brand awareness. Libraries should also create their unique brand by magnifying their distinctive library collections. In addition, they should stand in the audience's shoes when working on the positioning, delivery and visual effects of exhibitions so that the content can be presented in a multidimensional manner to offer better interactive experiences. By doing so, audiences will not only be able to watch but also to design, participate and share. When it comes to the theme of exhibitions, it should be carefully decided in line with the role public libraries take on, namely cultural inheritance and social education.

Facing the challenges brought by the digital era, Zhang said that “This will bring libraries unprecedented opportunities to develop their exhibition service. On the one hand, the digital network has made exhibition resources easier to be co-built and shared, and therefore facilitated collaboration between different institutions. On the other hand, audiences can access digital exhibitions wherever they are. Moreover, the application of modern multimedia technology, including VR, AR and virtual guides, is also conducive to diversifying the ways of exhibitions, making them more vivid and three-dimensional. This fuels the shift from static exhibitions to diversified, composite and interactive ones that offer readers richer exhibition experiences.”

與大自然同創作， 感受慢生活

CREATE WITH NATURE AND EXPERIENCE DOWNSHIFTING IN LIFE

嚮往大自然是人們的本性，儘管生活於煩囂的鬧市中，也無礙我們對自然的渴望與追逐。“植物輕私語——藍曬畫體驗工作坊”是文化局公共圖書館的主題圖書館系列活動之一，讀者們於何東圖書館的小花園內撿拾樹上掉落的細枝落葉，動手創作出屬於自己的藍曬植物畫，並且共讀自然主題的繪本，從視覺、聽覺到觸覺之中感受人與大自然之間共生的和諧。

讀者們跟隨藍曬工作坊導師戴碧筠 (Debbie) 走進何東圖書館的小花園，一同觀察綠植的美態以及它們枯枝落葉的變化。在導師的指導下，大家利用落葉作為創作元素，透過藍曬拼貼工藝，製作出能夠再利用的書籤、明信片以及環保袋，讓枯萎植物的美態延續到日常生活用品上，拉近人們與自然的距離。據Debbie介紹，“藍曬”是一項古老的印染技藝，也是與大自然密不可分的藝術。比起技術要求，“藍曬”更重視等待。植物沾上特殊液體後必須置於紙或布上，然後放在太陽底下晾曬一段時間方能完成，是人與自然的共同創作藝術。因此，大家在等待成品中一起閱讀繪本，分享想法，感受自然慢活帶來的悠閒。



It is human nature to yearn for nature. Although we live in a hustling and bustling city, it does not hinder our desire and pursuit of nature. “Whisper with Plants — Cyanotype Workshop” is one of the activities of “Thematic Libraries” organised by the Macao Public Library under the Cultural Affairs Bureau. Readers can create their cyanotype prints of plants with their own hands by picking up the branches and leaves that fall on the ground from the trees in the garden of the Sir Robert Ho Tung Library, and read picture books about nature together, feeling the harmonious coexistence between human and nature through visual, auditory and tactile senses.

Debbie, the instructor of the Cyanotype Workshop, brought readers to the garden of the Sir Robert Ho Tung Library to observe the beauty of green plants and the withering of the plants with their branches and leaves falling off. Under the guidance of the instructor, participants made reusable bookmarks, postcards and eco-friendly bags with leaves as the creative elements through cyanotype and collage, so as to extend the beauty of withered plants into their daily items and hence get closer to nature. Debbie mentioned that “cyanotype”, as an ancient printing and dyeing technique, was an art inseparable from nature. Instead of the technical requirements, “cyanotype” focuses more on waiting. Plants dipped in the special liquid must be placed on paper or cloth under the sun for some time. This is the art jointly created by humans and nature. While waiting for the finished products, participants read picture books together, shared ideas and experienced the leisure brought by natural downshifting.



圖書館放大鏡 LIBRARY MAGNIFIER



圖片來源 / Photo Source: Jeff Whyte

加拿大 / CANADA

卡加利中央圖書館

卡加利中央圖書館坐落於城市中心與鄉村的交通樞紐輕軌鐵道之上，其建築體型則取自當地特有的雲系現象“奇努克拱形雲”，因此不論是交通還是建築視覺，都連結著城鄉兩地的居民。圖書館一共分為四層，藏有45萬冊圖書。其中央的屋頂採用橢圓形設計，頂部的天窗為整座圖書館帶來充沛的光線，當中三層的玻璃窗還能根據氣候控制，節省能源。此外，館內也提供免費會議空間及合共超過300個座位的多個大小型劇場空間，成為小型的表演場所。讀者更可走進館內常駐藝術家的空間，一起交流，激發彼此的創作與生活靈感。

地址：加拿大阿爾伯塔省卡加利市東區三街800號

CALGARY CENTRAL LIBRARY

Calgary Central Library is located above a light rail transit line, which is a transportation hub between the city centre and the countryside. Its architectural shape is derived from “Chinook Arch”, a local cloud phenomenon. Both the traffic and the architecture connect the residents in urban and rural areas. The library has four storeys, with 450,000 books. The glass skylights at the centre of the oval-shaped roof bring natural light to the entire library, while the triple-glazed windows can be controlled by the weather conditions and are energy efficient. In addition, the library offers free meeting rooms and several large and small event spaces with over 300 seats in total, which can be used for performances. Readers can also enter the space of resident artists to communicate and stimulate each other's creativity and life inspiration.

800 3 Street SE Calgary, Alberta T2G, Canada

素人作者 重譯經典

訪

《煮茶細品〈離鳥集〉》

作者陳錦火

聽說澳門有人出了本重新翻譯泰戈爾傳世佳作《飛鳥集》的書，很多熱愛詩歌的朋友都紛紛表示好奇。詩歌譯作的作者不同，意境和味道就會迥異，就如烹飪一道菜式，即使用相同的材料，在不同成長背景和經驗值的大廚手中呈現的成品便截然不同。要知道詩歌之所以得人鍾愛，是因為它一旦美妙起來，是可以讓你原地轉圈，不自覺地飛舞起來的。究竟這位敢於把經典且膾炙人口的巨作《飛鳥集》，重新翻譯成《煮茶細品〈離鳥集〉》的作者陳錦火是何許人也？他為甚麼想要出這一本書呢？

挑戰經典的素人

挑戰泰戈爾經典書籍譯本的人，陳錦火絕不是唯一，眾所周知，知名作家馮唐出了本被戲謔為“文學翻譯界恐怖襲擊”的《飛鳥集》重譯新本，一度成為當年熱搜話題，大眾對馮唐譯本的熱論，把泰戈爾本人的熱度也順勢提高，姑且勿論誰的譯本更佳，能讓年青一代，又或是不那麼喜歡詩歌的人產生興趣去翻閱經典之作，就是美事一樁。本地作者陳錦火的知名度當然不能與馮唐相比，“他是誰？”這個問題甚至在他出書之時，都少有人知曉，這可說是位和澳門文學圈子零接觸，非科班出身的“素人”作者。

眼前的陳錦火行為舉止低調，普通話和粵語均不算流利。他並非善談之人，採訪過程甚至還帶點羞澀，是那種把精神都投注到筆尖上去的人。當我們翻閱他那密密麻麻的，在各種舊《飛鳥集》譯本上認認真真做的筆記和標註時，瞬間就被撼動了，這樣的“赤子之心”可能是很多從事寫作工作多年的職業文學人都已遺忘的，是一種對泰戈爾和詩歌本身純粹質樸的愛，沒有十分熱愛，相信也無法作出如此創根問底式的仔細研究。

貫穿始終的熱愛

陳錦火出生於福建，移居澳門後從事娛樂場工作多年，本職工作多忙都好，他從未忘記讀書時期對泰戈爾的癡迷，當年讀老版本翻譯產生疑惑，就自己去多翻原著，多挖泰戈爾生平故事，多看泰戈爾的其它書本，作橫向縱向比較。花上十多年的時間，他透過自我閱讀理解，自資出版，寫就《煮茶細品〈離鳥集〉》一書圓夢。他形容泰戈爾的詩歌中貫穿了“愛”，而他的翻譯版本，是想努力還原泰戈爾本人這份帶有“奉獻”和“寬容”性質的愛。“一個愛字太籠統，我理解中的泰戈爾，能為社會奉獻愛心，幫助其它有困難的人；同時能夠以寬容之心對待能力不足者，對不同聲音不同意見都能包容，這是這份愛最核心的部分。”陳錦火形容。

沿著這個脈絡，我們更容易看懂陳錦火的這個譯本。至於書名把“飛”改成“離”，他也有自己的獨特見解：“Stray 通常的意思是離群的或迷失的意思，泰戈爾當時的社會狀況更接近離群狀態，他是主動離開自己的群體。詩人雖脫離他所屬階層的群，但他時刻與印度人民在一起，心繫神與自然，他關心印度各大階層的人，這對於靜修林中的婆羅門來說，是迷失方向的‘離群鳥’”，因此，他認為“離”比“飛”更合適運用於書名。

類似的“創新”思維，在文中325節詩中都有體現，並不能說哪個翻譯的版本更恰當更好，但這份敢於挑戰權威和“破圈層”的精神，恰恰是這個浮躁年代，我們最需要找回的一份閱讀初心。



煮茶細品《離鳥集》

作者：拉賓德拉納特·泰戈爾
(Rabindranath Tagore)
譯者：陳錦火
出版者：陳錦火
出版年份：2021

土生葡人“講古佬”筆下的傳說



澳門傳說

作者：路易士·賈沙華·高美士
(Luis Gonzaga Gomes)
出版社：澳門國際研究所
出版年份：2018

南粵文化中有一個特別的職業：講古佬。少年時期，“講古佬”曾是我每天放學後衝回家的“首席期盼”：迫不及待打開收音機，準時收聽那抑揚頓挫的，被觀眾評價為“有煙屎味”的滄桑聲音，電波大氣中，彷彿有一股看不見的磁場，吸引你拼命往故事裏鑽，片刻不敢分神。長大後，“講古佬”的行當已然式微，過去活於他們口中的“古仔”，需改道往通俗易懂的“傳說”裏尋，要讀澳門最精彩的“古仔”，當然要找準那一位與澳門歷史產生共振的“講古佬”作者。

這次要說的“講古佬”，長了一副外國人面孔，他是專門收集澳門“古仔”的大收藏家，“澳門街”鼎鼎大名的“澳門之子”（對澳門土生葡人一種約定俗成的稱呼）——路易士·賈沙華·高美士（Luis Gonzaga Gomes, 1907年7月11日—1976年3月20日）。

《澳門傳說》是已經離世的高美士流傳甚廣的一本著作，從葡文第一版在1951年由《澳門消息報》出版，到“澳門國際研究所”分別於2004年和2018年推出的兩個不同的翻譯版本，每一個版本都是澳門歷史愛好者反覆閱讀的對象。

單就“澳門”名字的來歷，高美士便收集整理了多個不一樣的民間版本，每一個聽起來都有根有據，有滋有味。大部分人知道的兩個版本他都有提及，第一個傳說是該名稱源於“媽港（ma-kong）”或“阿媽港（a-ma-kong）”，因此處供奉“媽祖”，她是福建漁民心中的“女神”，象徵航海者出海平安歸來，城市便以此命名，帶有老百姓萬“保平安”之意於城名的美好祈願；另一個起源，高美士對語言多番考究，覺得最為可信，第一批葡萄牙人在“媽閣”登陸，詢問在地人半島之名，答曰：“ma-kok”（馬角之粵語發音，當時北京對此地的統一稱呼為“ma-jiao”），久而久之，葡人便以此稱呼半島。“ma-jiao”在葡文中也可訛傳成音節“ma-tchiao”，後經筆誤或口誤相傳，漸漸變成如今葡萄牙文中對澳門的稱呼“Macau”。

這本書有趣的是作者本人用批判性思維看待“傳說故事”的態度，用現在的網絡詞語說，高美士就是個“人間清醒”啊！他雖熱衷於當一

名“講古佬”，卻總是在關鍵時刻要起“考古學者”的帥：對故事的真實性存有強烈懷疑。他的文章末尾，總喜歡來一場痛快淋漓的“自打嘴巴”式曝光，要不就是告誡讀者千萬不要盡信，這“只是為了滿足那些對澳門諸多名稱及其來源一無所知者的好奇而已”；要不就是乾脆直截了當地批評篤信風水者以“傳說”迷惑人心，幾十年過去了，歷史如鐵證般反諷着傳說中觸碰了災難開關的不祥之地——“南灣”，現如今仍一派祥和，那些“靜待災難降臨”的富豪們日子過得“依舊紅火”，他犀利的筆鋒充滿畫面感，讓人不禁會心一笑。

高美士在表述傳說之事上擁有得天獨厚的優勢，作為一個學貫中西的土生葡人，在華洋雜處的澳門，他的身份便於收集不同族群口中的傳說，同時，他淵博的學識又有利於去打破所有文化差異造成的落差和誤解，而後融會貫通，一氣呵成地說出屬於他的“澳門傳說”。如今看來，這一位“講古佬”更像是一位優異的城市導遊，他筆下的故事凝練出澳門市井百態，大隱隱於市，就藏在我們這個朝夕相對的城市的細枝末節中。跟着書中章節遊走澳門，即使久居之人，也能重拾對這座城的悸動，“讀你千遍也不厭倦”，對澳門的脈脈溫情，原來還可以透過通讀傳說來表達，它是澳門非物質文化遺產的一部分，是值得年青一代去傳頌和珍視的寶庫。



書評人

余盈

資深媒體人，有聲華出版創始人，曾任職於《城市畫報》、《葡萄酒》、《e行天下》和《新澳門導航》等雜誌，也擔任專業美食獎項評委，熱愛紙質的一切。

如果能這樣夢一次：那些男人的故事



那些男人的故事

作者：東尼·帕森斯 (Tony Parsons)
譯者：陳雅汶
出版社：商周
出版年份：2010

身為一個音樂記者，你必須相信，在人生某個角落裏，會有那麼一天。一如 David Bowie 歌詞所寫：“We can be heroes/just for one day.”。那是這份職業的經驗裏，無從預料起，無從期待起，以結果論而言，伴隨着記憶而生根，以過程來說，卻緊張刺激的事情。

作為資深的音樂作者，Tony Parsons 經歷過音樂媒體最輝煌、最有影響力的時期。這本小說，即使不帶自傳性質，也肯定匯聚各種訪問的經驗而來：臨時告知的機會、準備的僞促感、錯過時機的緊張與疲憊感、面對自己偶像仍須保有的採訪職業精神……將種種心情代入故事中，密集情緒之中，故事本身的傳奇程度不論是否為真，滿佈畢生心血而來的經驗之作，肯定值得讀者體驗“他人的人生”。

一夜的追逐，或是一天的追逐，有時候是歷時長期的跟訪，這一切的時間感，在《那些男人的故事》，刻劃了音樂作者在報道上的心境。以張力較大的故事核心作底，將如夢似幻（要訪到偶像獨家）與青春心境（場景挪移的忐忑）寫得絲絲入扣，加上歷經戀情與輿論交錯的迷惘，對作為一位專業記者的質問，所在多有，也是我認為此書最中肯、最值得一讀的地方。“你早晚要做出決定，你到底是要當個專業記者呢？還是當個會打字的追星族？”此類金句，書中連發，你不得不欽佩其誠懇與率真。

如果能這樣夢一次，初心該如何處置得宜，音樂與自己的關聯，似乎與結果再也不需要直接連結；故事，是那些我們能說上幾句的事。因音樂與人生價值綁綁的一些而追尋，即使結果無從得知，也只能奮力而去，為能說上幾句的人生；英文原書名 *Stories We Could Tell*，當然更靠近這份意味。

至於為甚麼是男人呢？跟成長有關吧。也跟音樂有關吧。在搖滾樂的世

界裏，男人被訓練或豢養着，養成為能下決定的氣概，一如搖滾樂產業裏的制服，你得酷，卻同時也得細膩——幾個男人之間，包括想像中的搖滾神祇，相互交織了成長背景，總得為着女人傷感，從音樂的場景裏得到亮眼新生，最後再因為音樂，發現了自我的渺小，成為替這個過程說上幾句的人物。“音樂的存在，並不是為了拯救世界/音樂的存在，是為了拯救你的人生”作為長年投入於音樂報道與評論的讀者如我，見到如此言簡意賅卻直擊心底的私密話語，被樸實的安排在書中無數片段，確實，作為愛樂者，最終能訪到誰，並不是認可自己的方法，但，無論在甚麼樣的音樂情景，如果能這樣的夢一次，關於男孩成為男人的一切，也終於能說上幾句了吧。



書評人

陳玠安

曾於音樂雜誌《gigs》、《BARK》擔任主編。曾獲台灣電音青年評獎首獎，入選台灣年度詩選。著有散文集《不要輕易碰觸》、《那男孩闖下飛機》、《問候薛西弗斯》等。目前為木馬文化“樂現代”書系客座主編。

用耳朵漫遊世界文化的聲音



漫遊歌之版圖：世界音樂聆聽指南

作者：霍華·布門索
(Howard J. Blumenthal)
譯者：何韻怡
出版社：商周
出版年份：2001

在本書中文版出版的20年後重新回顧這本書，恰好點出了它在當時以及歷史轉折點上的某些意義，這些意義包括了音樂載體的演變、世界音樂本身一詞的籠統模糊性、類型涵蓋的侷促性及各邊陲民族文化自身遭逢的文化戰爭等課題。

若追溯“世界音樂”一詞，最早出自美國民族音樂學家羅拔·愛德華·布朗（Robert E. Brown），他於1960年代初在康涅狄格州衛斯理大學所開設的課程中創造了這個名詞，但真正被廣泛使用在音樂商業市場上則是要等到1987年左右，一群電台DJ、唱片製作人和音樂作家在倫敦的一家酒吧裏高談闊論時，才開始真正地進入了全球的音樂產業之中，成為了一種有別於西方歐美音樂類型以外的第三世界音樂作品及所發行的專輯唱片。而最根本的目的，既是要幫新的音樂類型（非古典、搖滾等歐美流行主流類型）開拓市場，同時協助推廣相關樂手、樂團身屬的地區民族文化。

儘管世界音樂推廣距今已近40餘年，但若以資源分配來看，世界音樂被關注的程度依舊遠不如歐美日韓等流行音樂那般動輒就破上千萬樂迷人數，加之過去20年音樂產業遭逢數位科技載體的衝擊影響，產業營收獲利急速下降，使得世界音樂推廣連帶受到影響。而這十年興起的串流平台，表面上雖廣納各類型音樂，但實際上依舊有其行銷上及授權上的地區限制，對於一般流行音樂樂迷或許覺得相當便利，但實際上若認真搜尋，會發現不少已絕版多年的世界音樂專輯仍然無法在各音樂串流平台上找到。

以非洲音樂為例，在1980年代以前，非洲音樂人在國際間都還是處於單打獨鬥的狀態，直到1982年英國搖滾歌手彼得·基彼奧（Peter Gabriel）與友人共同創辦了WOMAD世界音樂節，1986年美國民謠歌手保羅·西蒙（Paul Simon）發表的《Graceland》專輯順帶介紹了南非音樂團體給歐美大眾認識和美國搖滾歌手大衛·拜恩（David Byrne）創設 Luaka Bop 廠牌，將大量的非洲音樂及其南美國區的拉丁音樂帶到英美的聽眾後，雖然從此打開非洲音樂的大門，西方流行音樂與非洲音樂的交流與影響愈發顯著，而這些影響包括了錄音技術

在失意的年代，讀一本不那麼勵志的“失敗之書”



失·意·錄

作者：保羅·奧斯特 (Paul Auster)
譯者：梁永安
出版社：天下遠見
出版年份：2009

我想，我跟保羅·奧斯特的《失·意·錄》（*Hand to Mouth*），終究是有某種神奇的緣分。有意思的是，這本書總是會在人生的不同階段，以出其不意的方式出現在我面前，並時刻提醒着我：熱愛寫作跟熱愛生活一樣，都是需要咬牙堅持到底的。

大概是2010年去香港旅行時，在旺角的二樓書店不經意偶遇了《失·意·錄》。後來輾轉搬家，書不知道被我扔進了哪個紙皮箱，只好等書在2014年出了內地版之後再多買一本。雖然始終心心念念，想找回已絕版的台灣版本來珍藏，卻總是無功而返。

我沒有想到，竟然會在2019年迄今為止最後一次的台灣之旅，跟《失·意·錄》重遇。在一家偶爾路過的台中二手書店，這本書就靜靜地躺在書架角落的最後一排，無聲地提示着我跟它的緣分還未完。那個時候，剛好也是我人生的低潮期。

《失·意·錄》跟保羅·奧斯特最著名的《紐約三部曲》、《孤獨及其所創造的》都不太一樣，這本書，寫的是他在聲名大噪之前經歷的那些失意。內地版更被譯者別出心裁地譯為《窮途，墨路》，從“墨路”到“末路”，有時不過只是一線之差。保羅·奧斯特的生命故事，既辛酸又無奈。那些“手停口停”的尷尬日子，曾經夢想以寫作為生的文青應該會懂：迎合市場創作的偵探小說，沒有出版商願意付印；努力創作話劇，男主角臨時得了肺炎；研發紙牌遊戲想養家糊口，版權卻無人問津……

書裏的保羅·奧斯特，還沒有成為享譽全球的知名作家。年輕時的他，為了保持思想跟創作上的絕對自由而放棄上班，因此也被窘迫的金錢問題壓得喘不過氣來。這不是典型的勵志讀物，然而他筆下那個血淋淋的現實世界，卻更能讓讀者感同身受。

的引介促成許多原本只靠當地區域演唱的音樂人得以獲得更多國際的注目，只是，在雙邊交流的同時，西方樂器的引進卻也改變了新一代樂手對傳統樂器的使用態度等等現象。

此外除了上述這些現象，促使這20年當代非洲音樂最大的改變，則是進入新世紀後的網際網路技術，不僅加速了上述所提的現象外，影音資訊及電信溝通的快速流通和民眾喜好的轉變等外在因素，都影響了這20年的非洲音樂發展。想當然，科技與交流同時帶來了好與壞，對於基本教義派而言，退到更偏遠的地區尋求更純粹的傳統音樂或許是終極理想，但對於擁抱融合的人來說，這一切都樂觀期待。

因此若就本書自身的性質與目的是單純且消費指向的工具書，然而本書的出版年代卻恰是世界音樂最輝煌的前20年黃金歲月，其中從非洲各區域包含撒哈拉沙漠的圖阿雷格人游牧民族音樂到各沿海城市及受阿拉伯文化影響的北非國家，再到中亞、印度、巴基斯坦、中國邊疆民族、西藏、蒙古再到俄羅斯、歐洲傳統民族音樂、各地原住民音樂等，本書精挑細選900張世界音樂唱片，確實是能幫助喜愛世界音樂的認真樂迷能按圖索驥，找到所感興趣的專輯唱片。

然而，在純粹與維護傳統、融合與現代開放之間它確實存在一個光譜的陳列，孰是孰非，其實無人能決定世局的走向與潮流的改變，同時也期待本書能有再一個20年的更新版本。



書評人

胡子平

樂評人。騰龍評論網音樂專欄主筆，資深DJ、樂評人。《另翼搖滾注目》總策畫及主要作者。翻譯作品有《剛左搖滾》、《烏茲塔克口述歷史》等書。文章散見各大媒體平台。

《失·意·錄》的封底，印了這麼一句話：“在龐大的經濟壓力下，他不曾放棄寫作的夢想；卻也因為這樣的固執，他幾度跌倒，又必須爬起。”或許我們都應該向保羅·奧斯特學習，如何在理想與現實的來回擺蕩之間，逐漸認清自己的人生方向。

正因為同是天涯失意人，保羅·奧斯特對底下階層的平凡人始終以誠相待，這也使得後來出現在他小說中的小人物，都顯得如此真實可信。無論是黑人船員、妓女、還是流浪漢，在失意的前半生偶遇的人和事，最終都成了保羅·奧斯特的創作養分。

保羅·奧斯特的作品總有一種攝人的魔力，會讓你忍不住一口氣讀完，然後又想要重新再翻到第一頁，從頭多讀一遍。他調侃早年的自己只是“為混飯吃而寫書”，但正是那些無所事事的渾噩青春，造就了現在這個獨一無二的保羅·奧斯特。

疫情緩和後再造訪澳門，又在公共圖書館的館藏裏再一次跟《失·意·錄》不期而遇。這是一個大家都灰心失意的疫後年代，暫時還無法脫下口罩的我們，應該能從這本“失敗之書”裏，學習怎樣跟生命中的失意共處，繼續做“自認註定要做的事”。



書評人

王擊凡

樂評人，傳媒人。曾供職於《南方都市報》、《城市畫報》和《KINFOLK》等媒體，音樂自媒體“聽遠音樂時代”創辦人。現居中國廣州。

野蠻生長的女性史詩

《新名字的故事》是一個看完很難讓人平靜下来的友情故事，是埃萊娜·費蘭特著名的那不勒斯四部曲中的第二本。這裏講述的是兩個出生在意大利那不勒斯貧困社區的女孩子，莉拉與萊農的故事，莉拉聰明又漂亮、冷漠又神秘，叛逆又極富有才華，是智慧與勇氣的集結；萊農像個莉拉的小跟班，不算好看，不算聰明，有點逆來順受，在莉拉面前有些自卑，又有些怯懦。

埃萊娜筆下的莉拉和萊農之間的友情並不是平淡的互相扶持或相互進步成長，而是在不甘平庸、不甘貧窮的奮鬥中穿插着嫉妒與衝突，就如同現實中不好描述的女生友情，親密卻又充滿競爭，滿佈拉扯的關係。

《新名字的故事》描述的是兩個主角青年時代的故事，長大後的莉拉和萊農踏上了兩條不同的道路，莉拉嫁給了開肉店的斯特凡諾，過着讓人艷羨的富裕生活，她的婚姻讓萊農茫然失措，覺得莉拉“背叛”了自己。雖然沒有了莉拉的陪伴，但萊農因為讀書有了新的社會關係，接觸到不一樣的世界，視野開拓，兩人差距也逐漸拉大。在加利亞尼老師的聚會中，莉拉突然發現了不一樣的萊農，她的說話方式、語音語調，以及她和新朋友間談論的話題，都不再是自己熟悉的內容，讓莉拉感到恐慌和失落。莉拉可以很大方的給萊農買書，給她漂亮的衣服，但卻沒有辦法接受自己不再是她的中心，而且對於兩人身份位置的轉換感到生氣。這裏的描寫很是精彩，興許正是因為女生間這些平凡瑣碎和複雜的衝突和暗暗角力，才更彰顯出書中內容的真實，令讀者產生感同身受的共鳴：“我希望你過得好，但不希望你過得比我好”。

在那年夏天伊斯基亞島的度假中，她們遇見了兒時的同伴——英俊帥氣又十分出色的尼諾。萊農十分心儀尼諾，但是尼諾卻喜歡莉拉。他們之間的互動看起來全是青春期男生女生衝動不顧後果的表現，但其中事情的曲折以及人物心理描寫緊扣讀者心弦。當萊農得知尼諾喜歡莉拉，人前假裝不在乎，卻背地裏哭了一夜。那一刻，讀者大概都能體會

到萊農深切且無法消解的悲傷，可又嘆息她的行為如此荒唐與幼稚。

萊農一直知道莉拉的魅力與才華，也一直知道自己的黯淡和不勇敢，她一直活在別人的眼光裏。莉拉結婚，她尋找安東尼奧當男友；莉拉在伊斯基亞島和尼諾走得近，她卻找上了尼諾父親，處處要和莉拉比較，從而掩飾自己的不自信，想要在兩個女孩的較量中展示“我也不差”的境況。這段青年時期的人生經歷中，萊農身在空虛中，而莉拉卻得到了充沛的人生體驗。莉拉在她自己的探索中形成自我，在和尼諾感情失敗後，她放棄了優渥的生活，跟丈夫離婚，不依賴男人，去香腸廠做辛苦而髒亂的工作，看起來莉拉很可憐，但是她的堅定，讓人感嘆。

這本書就是有這樣的魅力，有些像作者自傳似的小說，將成長過程中不能承認的隱秘心事，都細枝末節地描寫出來。當我們跟隨埃萊娜的視角走過青春的迷茫和動亂，走向真正的成熟和獨立，仿佛感受到了女性自由的真諦。



故事背後的故事：從歷史塵埃中挖出來的《傀儡花》

台灣去年播映的歷史劇《斯卡羅》是根據台灣歷史小說家陳耀昌的長篇小說《傀儡花》而改編，故事以發生於1867年的“羅妹號（Rover）事件”為軸線，描寫台灣排灣族斯卡羅頭目卓杞篤和美國駐廈門領事李禮讓（又名“李仙得”，Charles W. Le Gendre）簽下“南岬之盟”前後的历史故事。電視劇播出後，在媒體網絡掀起了一片熱烈討論，不過，在關於“小說電視劇化”成敗的討論，以及歷史事件的細節真偽之外，筆者卻想推薦另一個有趣的看點，那就是藏在故事背後的故事——看作者是如何意外挖掘出這段湮沒於歲月的歷史：話說作者某次前往墾丁海邊，本打算就“牡丹社”事件（1871年日本以“八瑤灣事件”為由出兵攻打台南原住民部落的軍事行動）進行田野調查，但途中意外經過的一座“荷蘭公主廟”引起了他的好奇心：這位荷蘭公主是誰？為何死在這裏？當地人又為何會為她立廟紀念？一連串問號挖下去，從“萬應公祠”到“八寶宮”、從“荷蘭公主”到“八寶公主”……從各種或有據可查或道聽途說的線索中抽絲剝繭，終於挖出了“傀儡花”故事的關鍵人物之一——“羅妹號”船長夫人杭特（J.W.Hunt），並牽扯出這一段充滿傳奇色彩及深遠影響的歷史（關於這段趣聞，作者在該書“楔子”部分已作描述，有興趣的讀者可仔細研讀一二）。

書寫歷史小說的其中一個有趣之處，就在動筆之前的階段：寫作者如何尋找題材？在尋找、挖掘、梳理的過程中，若遇上不經意的發現，那些原本意想不到的人或事會跳至眼前，給作者的故事帶來截然不同的轉捩，像一場捉迷藏的遊戲，又似一程充滿意外的探險，箇中樂趣，非親歷而不可得也。另一方面，書寫歷史小說的難處又在於，寫作者的創作想像受到一定限制，但這種限制有時也會反過來，倒逼作者另闢蹊徑、開拓另一片雖不一樣但也更廣闊的創作空間。

《傀儡花》故事裏的主要角色——蝶妹和文杰兩兄妹，具有客家移民和生番的“混血統”，他們和當地閩南人、客家人、不同原住民部落以及洋人之間的相處與互動，所呈現的那個方言混雜、華洋雜處的時代

氛圍，對澳門歷史略有認知的讀者，讀來大概並不完全陌生，或許亦能感受到那份冥冥中互通的歷史氣息。

不謀一隅者，不足以謀全局；不知過去者，亦無以知未來。回望那個不停“城頭變換大王旗”的時代，國族與政治的分界，往往顯得晦暗不明、游移不定，而“人”的價值卻往往就在此時彰顯——對“人”及“人性”的審視和判斷，往往在越混亂的時代裏，卻會變得越加可貴、越加清晰。



○ 新名字的故事

作者：埃萊娜·費蘭特
(Elena Ferrante)
譯者：陳英
出版社：人民文學
出版年份：2017



○ 傀儡花

作者：陳耀昌
出版社：印刻
出版年份：2016



○ 消費社會

作者：讓·鮑德里亞
(Jean Baudrillard)
出版社：南京大學
出版年份：2008

1970年，法國的讓·鮑德里亞（Jean Baudrillard）正式出版了《消費社會》。從這本書的問世之日起到今天，已過去半個世紀的光陰。令人倍覺沮喪的是，這位被稱為“知識的恐怖主義者”的社會學家，其所描述、分析並展現於世人面前的“消費社會”，如今不僅不曾有甚麼悔改，反而愈演愈烈，大有“奔流到海不復回”的勢頭。

縱使不曾讀過《消費社會》或其餘類似作品，我們大約也會對消費主義泛濫的現狀有所察覺。它的具體表現之一便是無孔不入的廣告。凡視線所及之處，皆閃爍着商品無與倫比的美麗虛假光芒。開屏廣告、櫥窗廣告、彈窗廣告……女模特的烈焰紅唇許諾了想象中的“完美”女性軀體，男士們的西裝筆挺盡述商務人士的成功人生。針對年輕的受眾，租房公司發明出了一套全新的迷人話術。他們用詞彙的禮品紙包裝不足15平方米的單人半房，將它們編造成掌中迷你城堡——實際上，身在其中的租客連轉身也艱難。

新聞台滾動播出的借貸廣告，則是最為驚人的陷阱。此陷阱由兩個部分構成，即廣告與它所緊挨着的時事新聞。《消費社會》對於後者的分析佔了極大的篇幅，其章節名為“災難的完美誘惑”——名字本身便說明了一切。

於書中，鮑德里亞是這樣描述新聞的：“寫實電影、新聞報道、快訊、爆炸性照片以及證詞資料等隨處可見。但到處所尋求的，是‘事件中心’、‘爭論中心’、活生生的東西、面對面的東西——親臨事件發生現場所產生的頭暈目眩、親身體驗時所產生的劇烈寒戰……它（封閉的日常生活）的寧靜需要永久性地被消費暴力來維繫。”

我們觀看新聞、觀看那些不曾在自己身上發生的恐怖事件（戰爭、車禍、謀殺、天災），以此尋得生活的寧靜。借貸則是另一回事：“信用表面上是一種額外獎勵，是通向豐盛的捷徑，具有‘擺脫了儲蓄等老舊怪

《消費社會》：一則尚未破滅的寓言

格’的享樂主義品性……”可信用事實上是對人之消費力的榨取。本可避開的花銷，因為信用卡、網貸公司的慷慨相助，又變得可行了。金錢進了流通系統，物品從工廠裏被生產出來，商家的庫存有了去處，金融公司得到了利息的回報——維繫了整個過程運轉的“電池”，便只是那個決定了要借錢的超前消費者而已。借貸廣告與新聞是一套極妙的組合：人們消費暴力從而得到寧靜，又在這寧靜中被廣告動誘着，覺得為了維繫這寧靜、為了未來的幸福，借些錢也沒甚麼大不了的。

《消費社會》很可能會使閱讀者覺得沮喪。有點像《黑客帝國》的主人公尼奧——於他眼中，他所身處的矩陣是由無數的數字組合而成的。而在鮑德里亞鋒利的筆尖下，消費社會也絕非是個賞心悅目、盡善盡美的“流奶與蜜之地”。可對《消費社會》的閱讀（尤其是現在）存在着絕對的必要性，因為觀看鮑德里亞對這世界的拆解，就是從消費的夢魘中醒來的最佳方式。



令人產生幻覺的極地荊棘之路

機緣巧合，我留在了沒有冬天的海南島，這裏一切都沐浴在烈日之下，無限美景之中，讓人時不時會遺忘疫情帶來之酷烈嚴冬。在圖書館邂逅的小說《極地惡靈》，毛骨悚然地提醒了我：美好只是錯覺，這世界從來反覆無常。

這個奇特而危險的故事由同名美劇改編，但劇的力量差書遠矣，書殘酷得有些過分，卻意外帶來一種淒然之美——當人類的命運悲慘到魔幻之時，又談何反抗？故事講述1844年，為了打通北極航道，直接來到中國，英國海軍部派出了兩艘最先地，武裝到牙齒的艦艇：“幽冥號”和“驚恐號”。具有豐富北極航行經驗的約翰·富蘭克林爵士帶上他最好的船員與足夠的物資，信心十足地踏上了這趟兇險之旅。但是，誰能料到三年之後，富蘭克林船長的船和人，在北極一去不還……

後世的人從愛斯基摩人口中得知，富蘭克林船長的船被困在冰面上長達兩年，人們在苟延殘喘下彼此吞食。據到過現場的當地居民說，他們看到在一些靴子裏盛着煮熟了的人肉。這樣的事實傳回英國，富蘭克林太太根本無法相信，大作家狄更斯撰文說：“那些船員都是經過嚴格訓練的海軍將士，是大英帝國海軍的驕傲，所以無論在任何情況下，他們都絕無可能以同伴為食的。”然而事實是殘酷的，探險家終於找到了確證：他們，確實全都死了，而且，曾經咀嚼同伴的身體。

在小說中，除了北極特有的寒冷與饑餓，彌漫在所有人頭上的，是近乎於幻覺的恐怖怪獸“通拔克”的陰影。在船員們的眼中，它是一頭巨大化的白熊，三角形的小頭顱，兩只漆黑的眼睛，噴射出腐肉氣味的血盆大口；在愛斯基摩人眼中，它是被父親拋棄的海之女神希德娜用靈魂製造出的圖烈克（殺手），常年徘徊在冰原之上，屠殺那些迷路的靈魂。

在第一次放出訊息的時候，怪獸來到了船員們的視野之中。通拔克噬人時，失去雙腿的犧牲品在冰面之下瘋狂摸索着通往上面的洞口，他想的

是回家，而呼吸的第一口空氣，就是從怪獸口中噴出的腐朽之氣。其實我一直懷疑，在小說中如夢魘般迫近在所有人身後的通拔克怪獸是否真的存在，不是指在史書，而僅僅是在這本小說。也許只是作者安排讓所有人生發的一场幻覺，群體癡症，當你以為看見了甚麼，那東西就出現了。

死亡如同幻覺一般籠罩在整書下半部分，看得人瘋狂，之前花了無數篇幅描述的莊嚴葬禮，對生命的珍惜在這一時刻被打成粉碎，反而變成了不可信的假象，以至於讀到此處我控制不住地想，之前描述的那些文明人真的存在過嗎？背叛者在謔妄中，以為自己成為了神，而那些被自己驅趕的船員，不過是畜生。我摸着書頁，幾乎能感到作者寫到此處時的瘋狂，這個時候即便是面對電腦螢幕，也不會再有正常與異常的分野，只有作者自己先陷入無窮盡的幻覺，才能勢如破竹地直到結尾。

寫作本身就是發狂的過程，你一定要比讀者更瘋。我們從野蠻而來，義無反顧地文明而去，靈魂必為外物劫持，我們的手腳會變得軟弱，脊背會日益彎曲，眼不能視，耳不得聽。恐怕得等到賽博朋克摧毀一切代理者之後，我們才能走出房間，沐浴在活生生的空氣之中，對生命五體投地。



A VICTORIAN TAKE ON FEMINISM

Jane Eyre, a novel by Charlotte Brontë published in 1874, is one of the most widely read literary masterpieces from the Victorian Era. In addition to being extremely well written, the story tells of a young orphan who is raised by a cruel aunt during childhood and goes on to become a governess at a manor named Thornfield. While teaching a French girl, Adèle, she is employed by Rochester, a dark mysterious man with whom Jane fell madly in love with.

During the Victorian Era, many women were expected to behave in a demure manner, and Brontë's depiction of Jane as a free spirited, independent woman became a refreshing character that young female readers looked up to. Even Queen Victoria was a fan of the novel. She wrote, "[Jane Eyre] is really a wonderful book, very peculiar in parts, but so powerfully and admirably written, such a fine tone in it, such fine religious feeling, and such beautiful writings. The description of the mysterious maniac's nightly appearances awfully thrilling. Mr Rochester's character a very remarkable one, and Jane Eyre's herself a beautiful one. The end is very touching - Jane Eyre returns to him and finds him blind, with one hand gone from injuries during the fire in his house, which was caused by his mad wife."

Indeed, what makes Jane stand out as a modern woman is that she strongly refuses to be dependent on Rochester's employment and salary. She sees herself as an equal to any man and questions Rochester's character as human being even though she knows she is already in love. She says to Rochester, "Do you think I am an automaton? — a machine without feelings? and can bear to have my morsel of bread snatched from my lips, and my drop of living water dashed from my cup? Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong! — I have as much soul as you — and full as much heart! And if God had gifted me with some beauty and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you. I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh: it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God's feet, equal — as we are!"

A woman not afraid to speak her mind and express her feelings, Jane is clearly not after Rochester's status or wealth when she says "yes" to Rochester's proposal. She acknowledges that she is not the most beautiful or wealthy woman in the world but her confidence always shines through. Despite sometimes having doubts about her own attributes and feeling uneasy when Rochester is flirting with other ladies such as Blanche Ingram, she is determined to trust her own instincts and chooses the path that is best for herself, not to let her heart over her head.

Later on in the novel, it became clear that Rochester has been locking his wife in the attic for quite sometime, and her name is Bertha Mason. Due to mental illness and an unhappy marriage, Rochester has been putting her on the third floor of the manor, and her presence has been haunting Jane on various occasions. For readers, Bertha is the complete opposite of Jane, as she is confined like an animal in a zoo. Jane, on the other hand, declares, "I am no bird; and no net ensnares me: I am a free human being with an independent will."

Jane forgives Rochester but decides to run away from Thornfield. She finds herself a job teaching elsewhere and when another man proposed to her, she refuses to marry and one day returns to

Thornfield and realises Bertha has died. Jane finally agrees to marry Rochester, who is now blind and handicapped. The happy ending sees Rochester's sight restored and the couple having a son.

Throughout the novel there are several themes. Firstly, there is passion, characterised by the element fire and the madness of Bertha, it also encompasses feelings of having deep desires and secrets. Gender and class also constantly structure the behavioural patterns of the novel's characters, but Jane does find a way to break through many notions of such. Her determination to guide her own independence and freedom is in truth very modern in the Victorian Era. Lastly, religion and self control echo throughout the plot and readers who pay attention to this theme will feel the tension that has been built up inside each characters' role in society.

The name "Thornfield" is also an interesting pick as when one thinks of thorns, the idea of roses also arises from the subconscious, pointing to a world where bitterness and sweetness coexists and manifests themselves in numerous unexpected ways. Although we are now in the 21st century, Charlotte Brontë's work is still relevant as its psychological realism invites us to also look at the state of our modern society.

Gender equality and social class struggle continues to be issues in many countries around the world and while we are busy fighting to neutralise differences, it is also essential to identify nuances in traditions, precisely target misunderstanding and respect diversity of viewpoints. Jane has shown us that no matter how difficult the circumstances are, when there is a will, there is a way to create a life she wants, but it is important to be determined and have confidence in oneself. Most of all, not being afraid of solitude is also a key. "I care for myself. The more solitary, the more friendless, the more unsustained I am, the more I will respect myself," says Jane. "I can live alone, if self-respect, and circumstances require me so to do. I need not sell my soul to buy bliss. I have an inward treasure born with me, which can keep me alive if all extraneous delights should be withheld, or offered only at a price I cannot afford to give."



○ JANE EYRE

Author: Charlotte Brontë
Publisher: Harper Press
Launch Date: 2010

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.



ERIC CARLE: MAIS DO MUNDO QUE ESTE MUNDO

Eric Carle publicou mais de setenta livros mas foi com "A lagartinha muito comilona" que o mundo se rendeu. Uma história simples sobre a gula de uma pequena lagarta que desperta a vontade de mais e alimenta a esperança.

Em 2019, Eric Carle celebrava o aniversário dos 50 anos da primeira edição de "A lagartinha muito comilona" (no original, The very hungry caterpillar) quando em uma entrevista dizia que o maior desafio de fazer um livro é ter uma boa ideia.

Carle contava que a sua esfomeada lagarta que tudo comeu até se enjorar surgiu de um pequeno buraco num papel onde desenhava. Pensou numa lagarta comilona de livros (da expressão "book worm", em Inglês) e rapidamente chegou aquela que foi uma das ideias que mais público atingiu na literatura infantil. A grande ideia surgiu-lhe de rompante mas foi graças a acreditar nela que o sucesso se instaurou.

O tom sóbrio e humilde com que Eric Carle falava das suas ideias e obras não transpirava o facto de "A lagartinha muito comilona" ter já vendido cerca de 50 milhões de cópias em todo o mundo e ser uma das obras mais conhecidas da literatura para a infância. Carle parecia pouco se importar com o número de cópias vendidas mas mais com o facto de as suas ideias resultarem, de conseguirem alimentar a imaginação e de dar esperança às crianças.

Publicada em 62 línguas, "A lagartinha muito comilona" mostrou ao mundo o poder da metamorfose e transformação e deu a conhecer às crianças o poder da esperança de que um dia tudo pode ser melhor: que de lagarta se pode passar a ser uma colorida borboleta. Carle afirmava isso mesmo que esta "é uma obra sobre esperança."

Dizia não entender durante muito tempo a razão pela qual esta obra tinha tanto sucesso. No entanto, foi apercebendo-se com o tempo que as crianças se identificavam com animais pequenos e insignificantes como as lagartas e que depois se maravilhavam com a possibilidade de se tornarem borboletas, de se tornarem grandes, de se tornarem adultas.

"A lagartinha muito comilona" é indubitavelmente uma história simples de que muitos gostam e que outros tantos escolhem oferecer como gesto de amor. E não será esta um dos maiores efeitos da literatura? O de criar um objecto que se poderá tornar um gesto de amor?

Em Maio deste ano quando Carle faleceu lembro-me de pensar quão duro será morrer na Primavera para alguém que encheu o mundo de cor, de textura, de natureza. Nas outras primaveras e estações, Eric Carle foi enérgico e quis encher o mundo mostrando mais mundos no que este tem. Mundos cheios de animais curiosos, mares cheios de vida, florestas densas de histórias para contar e até patos de borracha tão viajados como no livro "10 Patinhos de Borracha".

Carle deixou assim a quem o lê a possibilidade de conhecer de outra forma o mundo. Um mundo onde "se pode ver uma canção, pintar música, ouvir cor", como na obra "I see a song", editada pela primeira vez em 1993. A biblioteca assinada por si conta com cerca de 70 livros entre escrita e ilustração que expandem os limites da imaginação em qualquer idade.

Quando o meu filho começou a dizer as primeiras frases, recordo-me de como tentava soltar frases completas como "Brown bear, Brown bear... I see a blue bird... at me!" a cada vez que abríamos a obra "Urso Pardo,

Urso Pardo" de Bill Martin Jr. e que trouxe Eric Carle para o universo da ilustração para infância.

Percebi que, antes de saberem ler, as crianças conseguem entender fenómenos que tantas vezes são dotados de complexidade como os de uma cadência e uma musicalidade que se repete a cada frase. Quantos terão sido os meninos e meninas que disseram pela primeira vez o nome de um animal à conta das obras de Eric Carle? E quantos pais ouviram as suas pequenas crias balbuciar os nomes das cores graças a estas obras pensadas sob uma lógica? Permitam-me apostar em alguns milhares.

Aos seis anos, Eric Carle também ele uma criança com um grande poder de percepção percebeu o significado metafórico das pontes: as físicas e as mentais. Vivia então ele com os pais na Alemanha quando chegou a casa indignado com a violência física que alguns professores aplicavam nos alunos "menos bem comportados" usando canas de bambu.

Chocado com tal acto, pediu aos pais para voltar para a sua terra natal nos Estados Unidos uma vez que não queria estar perante tal atrocidade mas os pais não assentiram ao pedido e Carle teve de arranjar outra solução: imaginou uma ponte entre a Alemanha e a América e desenhava-a para que um dia pudesse regressar.

E um dia regressou. E foi já em "casa" que criou as suas obras que nas crianças mais velhas são uma ponte entre a escola e o lar. Hoje, as obras de Carle fazem parte de vários planos curriculares mas é longe de grande parte da rigidez escolar que elas podem ser apreciadas com maior detalhe. Muitas destas histórias é no colo dos pais que são devidamente exploradas e, em 2002, Eric Carle fundou o seu próprio museu onde as histórias saltam do formalismo dos livros para uma tridimensionalidade que as torna não só mais reais mas mais divertidas.

Uma obra de Carle não pode ser vista só uma vez e não podemos resumir o seu trabalho a um simples livro sobre uma lagarta esfomeada. Eric Carle aprendeu no pós-guerra com os artistas impressionistas e abstracionistas o poder das cores fortes mas também o valor dos espaços em branco que tanto espaço dão à imaginação.

A magia de Carle marcou muitos antes de nós e, acima de tudo, vai perdurar além de nós nas próximas gerações. São muitos aqueles que foram crianças a ler as suas obras e agora as lêem aos seus filhos. Daqui, podemos acreditar que as boas ideias de Eric Carle tiveram então a sua missão cumprida.



○ THE VERY HUNGRY CATERPILLAR

Autor: Eric Carle
Imprensa: Puffin Books
Ano: 2002

Catarina Mesquita

Catarina Mesquita nasceu em Portugal Continental, cresceu na Ilha da Madeira e mudou-se para Macau em 2013, escritora e gerente editorial apaixonada pelo mundo editorial. Em 2019, Catarina fundou a Mandarin, uma editora infantil com sede em Macau com livros em português, inglês e chinês.



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