

# 城

## OS LIVROS E A CIDADE BOOKS AND THE CITY

# 與 書 日

ISSUE  
**31**



### 穿閱城市，細讀美好

Ler a beleza na cidade

Discovering Beauty by Reading through the City

1. 每當到圖書館  
 的門口，總會看到  
 一些人在那裏讀書。  
 他們有的坐著，有的  
 站著，有的走著，但  
 他們都帶著一本書。  
 這本書，可能是小說，  
 可能是詩集，可能是  
 歷史，可能是科學。  
 但無論如何，這本書  
 都是他們的朋友。  
 在一個繁忙的城市  
 中，閱讀是一股清流。  
 它讓我們在書中  
 找到寧靜，找到  
 力量，找到希望。  
 讓我們一起，在  
 書中發現城市的美。





“穿閱城市，細讀美好”，城市之中生活多姿多采，人們以書會友，結交同道中人，從書本之中細閱知識，領悟生命百態，尋找美好。如陸游所言“書到用時方恨少”。我們從來不知道甚麼時候需要用上書中的知識，但可以肯定的是，在繁囂的城市中，閱讀本身就是一片綠洲，等待我們靜心細味字裏行間的真相灼見，在喜悅時許下美好的願景，在逆境中依然昂首挺進。

本期專題訪問了2022年“4·23全城共讀”活動中的兩位領讀人及四所參與共讀點的機構，分享他們參與活動的感受與心得。兩位領讀人推薦相關書籍及分享閱讀為他們帶來的力量；四所機構則通過不同的方式讓參加者感受閱讀的樂趣，包括戶外野餐共讀、以手語述說繪本故事、演講與閱讀之間的相輔相成，以及社區閱讀的魅力，相信讀者朋友們也能從他們的話語中探索屬於自己的閱讀方式。

“圖書館手冊”介紹了“閱讀知事——公共圖書館與大專院校圖書館閱讀素養”講座，由文化局公共圖書館管理廳廳長呂志聰與澳門大學圖書館館長吳建中主講。從圖書館管理與服務等角度，共同探討公共圖書館與大專院校圖書館的異同之處。“圖書館人”則介紹了“骨盆底肌強化好處多”健康生活工作坊，活動將運動與閱讀結合，除了指導學員如何鍛鍊，亦透過推薦相關書目讓學員能在課後加深認識，持續學習。本期“作者說”的受訪者梁舜堯為讀者們介紹其作品《日常·無常》的創作動機，講述如何用攝影的方法重新認識熟悉的小城，留住快門瞬間，訴說百年世遺的故事。

閱讀方式千萬種，唯待君來翻書頁。願讀者朋友們從本期的內容，細味小城的溫情暖意，翻開書頁打開知識大門，共度恬靜悠閒的時光。

“Ler a beleza na cidade”. A vida na cidade é cheia de cor e variedade. As pessoas encontram amigos e fazem amizade com as pessoas com a mesma congenialidade através de livros, além disso aprendem conhecimentos, experimentam diferentes aspectos da vida e encontram a beleza nos livros. Como o poeta chinês Lu You disse, “Só quando chega à altura de aplicar o conhecimento é que se lamenta não o ter adquirido suficientemente”. Nunca sabemos quando precisamos de usar o conhecimento dos livros, mas podemos estar certos de que, numa cidade movimentada, a leitura em si é um oásis, para nós meditarmos atentamente os conhecimentos autênticos e perspicácia profunda entre as linhas, fazermos bons votos quando estamos felizes, e avançarmos com a cabeça erguida na adversidade.

Nesta edição, foram entrevistados dois instrutores de leitura do evento “4•23 Lendo em Toda Cidade” de 2022 e quatro entidades participantes nos pontos de leitura para partilhar as experiências e conhecimentos adquiridos da sua participação no evento. Os dois instrutores de leitura recomendam livros relevantes e partilham o poder trazida pela leitura; as quatro entidades permitem aos participantes experimentarem o prazer da leitura através de diferentes formas, incluindo leitura conjunta em piquenique ao ar livre, histórias narradas em linguagem gestual, a complementaridade entre discurso e leitura, bem como o encanto da leitura comunitária. Acredita-se que os leitores poderão descobrir a sua própria maneira de ler através das suas palavras.

O “Manual da Biblioteca” introduz a palestra “Leitura Interessante - Biblioteca Pública e Bibliotecas das Entidades de Ensino Superior Falam sobre a Competência de Leitura”, apresentada pelo Chefe do Departamento de Gestão de Bibliotecas Públicas do Instituto Cultural, Loi Chi Pang, e pelo Director da Biblioteca da Universidade de Macau, Wu Jianzhong. A palestra explora as semelhanças e diferenças entre a biblioteca pública e as bibliotecas das entidades de ensino superior a partir das perspectivas de gestão e serviços das bibliotecas. O “Retrato da Biblioteca” introduz o workshop da vida saudável “Benefícios do Fortalecimento dos Músculos do Soalho Pélvico”, que combina exercícios físicos e leitura, além de ensinar aos formandos os exercícios, bem como recomenda livros para melhorar os seus conhecimentos e aprendizagem contínua após a aula. O entrevistado da “Fala o Autor” desta edição, António Leong, apresenta o motivo de criação do seu trabalho *Dias Irrepetíveis* aos leitores e explica como utilizava a fotografia para se familiarizar e conhecer de novo esta pequena cidade, capturando o momento do obturador e contando a história do património de cem anos.

Há milhares de maneiras de ler, mas o mais importante é virar a página para ler. Esperamos que, nesta edição, os leitores desfrutem os sentimentos ternos desta pequena cidade, abram os livros para abrir a porta do conhecimento, e passem juntos um tempo calmo e relaxante.

“Discovering Beauty by Reading through the City”. Life in the city is colourful, people meet like-minded friends by reading books, and acquire knowledge carefully from books, thereby comprehending the various states of life and searching for beauty. As said by Lu You, “It is only when it comes time to apply knowledge that you regret not acquiring enough of it”. We never know when we need to use the knowledge in the books, but what is certain is that in the hustle and bustle of the city, reading itself is an oasis that is waiting for us to meditate and savor the insights between the lines, make a beautiful vision in times of joy, and keep our heads high despite adversity.

In this issue, we interviewed two reading leaders and four institutions participating in reading spots of the “4•23 Reading in the City” event in 2022 to share their feelings and experiences of participation in the event. The two reading leaders recommended relevant books and talked about the power they felt by reading. The four institutions allow participants to experience the fun of reading in different ways, including outdoor picnics and reading together, telling picture book stories in sign language, the complementarity between speech and reading, and the charm of community reading. It is believed that readers can also explore their own reading methods from the words of the reading leaders and institutions.

The Library Handbook introduces the lecture “Learning by Reading – Talk on Reading Literacy in Public Libraries and University Libraries”, which was given by Loi Chi Pang, Director of the Public Library Management of the Cultural Affairs Bureau (IC), and Wu Jianzhong, University Librarian of University of Macau (UM). From the perspective of library management and services, the similarities and differences between public libraries and university libraries were explored. The Library Portrait introduces the healthy lifestyle workshop on “The Various Benefits of Strengthening Pelvic Floor Muscles”, which combines exercise and reading. In addition to guiding participants on how to exercise, the workshop also recommended relevant bibliographies to participants so that they can deepen their understanding and continue to learn after class. António Leong, the interviewee of the Author’s Say in this issue, introduces the creative motivation of his work *Daily Impermanence* to readers, which indicates ways of using photography methods to restore understanding on this familiar town, retain the shutter moment and tell the story of century-old world heritages.

There are thousands of ways to read, and you just have to start turning the pages. We hope that readers can savor the warmth of the small town from the content of this issue, open the books and the door of knowledge, and spend a quiet and leisurely time together.



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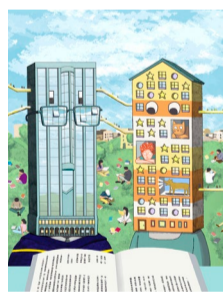
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# NEW LAUNCH

## 新品推介



**01 疫行300天：鄧予立攝影集**

作者：鄧予立  
出版社：中華  
出版年份：2021

作為“新冠元年”的2020年，本澳旅遊業因疫情停頓後，區內各個名勝地標都一度出現寂靜無人的景況。假如當時能夠踏足歐洲，相信亦會收獲到不少這種“奇景”。這本攝影集在疫情的非常時期出版，攝影師鄧予立遊歷歐洲各地，包括瑞士、法國、意大利及奧地利的古堡小鎮、山峰水岸，以鏡頭為歷史留下見證，並透過山清水秀、震撼人心的景色，寄望未來復甦。



**05 一流的人，都懂得如何做選擇**

作者：土井英司  
譯者：賴庭筠  
出版社：幸福文化  
出版年份：2021

我們每一天都要面對不同的選擇和決策，小至午飯吃甚麼、約會有甚麼節目，大至升學求職、投資營商。常言道“選擇大於努力”，從一開始，正確的選擇即壓倒一切，決定了成敗。這本書提出了“選擇力”的概念，探討如何綜合所有要素，作出最恰當的選擇，試問如何能錯過？



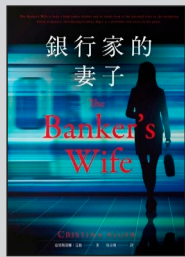
**08 李希特舒眠曲 (Max Richter's Sleep)**  
導演：娜塔莉·瓊斯 (Natalie Johns)  
發行公司：得利  
發行年份：2021

也許，你曾有過隨音樂而睡的經歷，但有否想過，原來真的有名正言順令聽眾睡覺的音樂會？由德裔英國音樂家馬克斯·李希特 (Max Richter) 創作，長達八小時的《舒眠曲》(Sleep)，曾巡迴世界，包括倫敦、悉尼及巴黎等地演出，現場更設有床舖，聽眾在悠揚的樂韻下，放下身心負擔，讓腦細胞與每一個音符作最深層次的交流，體會生命的和諧與融洽，並以這部紀錄片——呈現《舒眠曲》台前幕後的匠心獨運、意象境界。



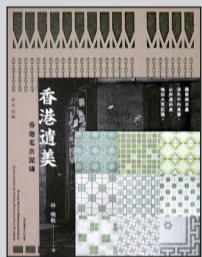
**09 疫情來襲：我們的故事 (Affected: The Story of Us)**  
作者：亞登·寇克 (Artem Koker)  
出版社：天馬行空  
出版日期：2021

“新冠疫情”至今仍持續，它如何深刻改變世界，相信已有不少文章論述。然而，這齣“新冠”紀錄片《疫情來襲：我們的故事》，則把鏡頭投向美國社會各界，包括零工從業者、醫療人員、教師、學生、中小企負責人及運動選手，由他們現身說法，“新冠疫情”如何改變了原來的生活軌跡，每一個階層又如何看待疫情。



**02 銀行家的妻子 (The Banker's Wife)**  
作者：克里斯蒂娜·艾格 (Cristina Alger)  
譯者：吳宗瑛  
出版社：春天  
出版年份：2021

本書獲選《娛樂週刊》11大懸疑品、《Parade》雜誌年度20大女性懸疑小說及《美國銀行家》網路報選書等榮譽。故事懸疑刺激，以雙線敘事講述任職藝廊的女主角，其銀行家丈夫原定到蘇黎世出差，最後卻乘上倫敦班機，失事身亡；另一邊廂，遠在他方的巴黎女記者身負瑞士銀行絕密資料，其上司卻慘遭毒手。撲朔迷離的一切，似乎都指向跨境洗錢黑幕……



**06 香港道美：香港老店記錄**  
作者：林曉敏  
出版社：非凡  
出版年份：2021

老店，是大眾成長的共同回憶、城市發展的重要見證。作者林曉敏在香港深水埗長大，是文化及宗教研究系碩士，同時也是攝影師，因此能夠兼以敏銳的鏡頭和筆觸，追蹤25間包括涼茶、傘具、烏龍及白鐵等傳統老店，啞啞而厚重的店景，式微但獨一無二的傳統手藝、舊物，承載和訴說着昔日繁華及人情往來。城市道美，正待我們發掘、品讀和細味。



**03 流動的疆域：全球視野下的雲南與中國**  
作者：楊斌  
譯者：鞠翰中  
出版社：八旗文化  
出版年份：2021

這部由澳門大學歷史系系主任楊斌教授撰著的力作，中譯本終於在2021年面世。在大眾的視野中，雲南省似乎是中國邊陸地區、少數民族聚居地帶。楊斌教授卻抽絲剝繭，層層褪去厚重的時代迷霧，還原雲南作為東南亞交通貿易樞紐、帶有鮮明異國特色地區的本來面貌，以及在兩千年來，如何在與中原地區的角色中，逐漸由昔日的古滇、南詔、大理演變成今日的“雲南”，並納入到中國國家體系中。書中以貝幣到貨幣制度的演化，佐證雲南的變遷，視角新穎，極具說服力和啟發性。



**07 食物變變變：神奇的農村之旅**  
作者：王佩琪  
繪者：放藝術工作室  
出版社：遠見天下  
出版年份：2021

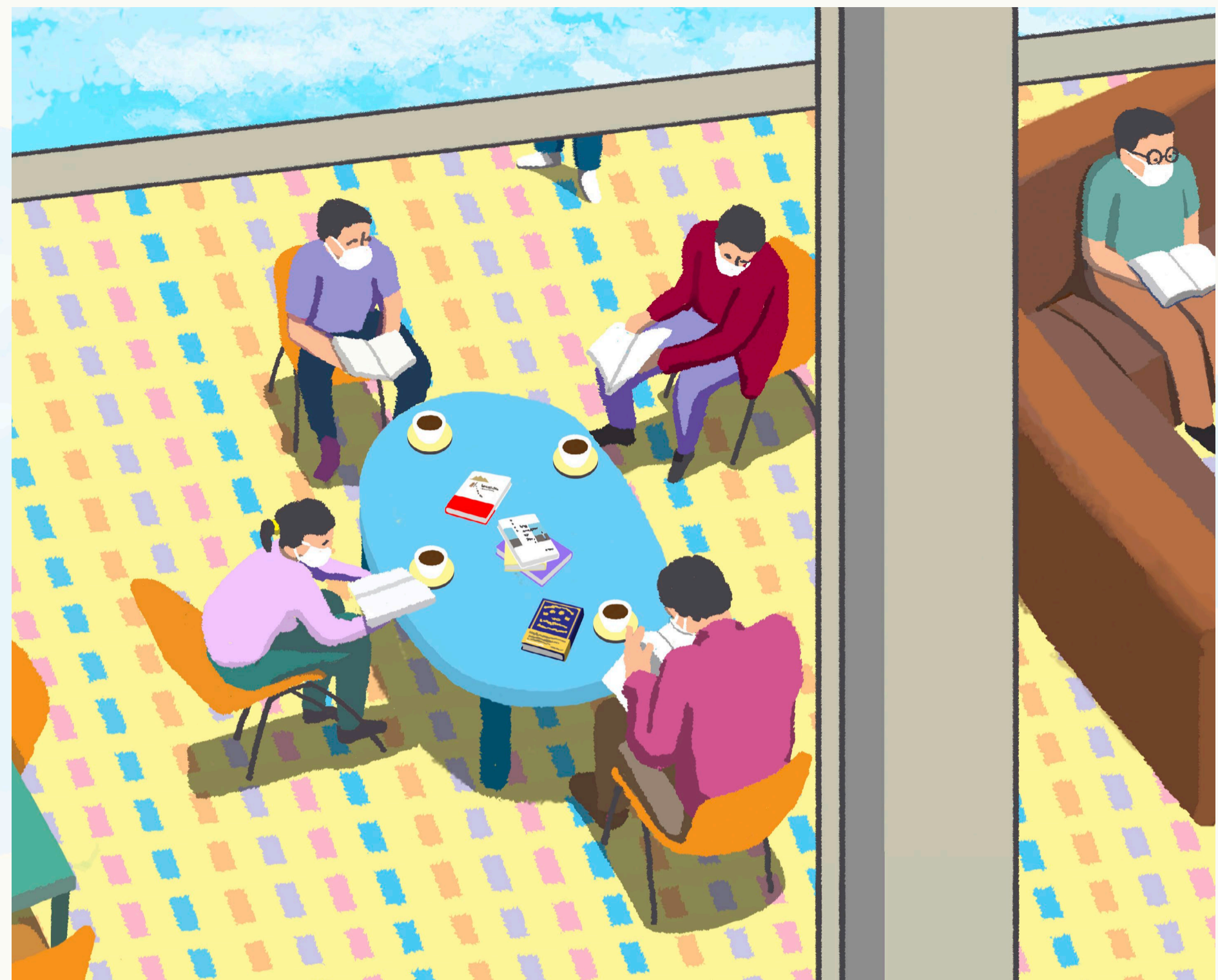
隨着全球氣候極端化、世界局勢越趨動盪，人們日漸意識到環境保護、可持續發展的重要性。珍惜資源、減少浪費，更是人類重要的課題。這本繪本，以柔和可愛的畫風，深入淺出的文筆，簡明而生動地介紹農村循環經濟的運作，容易理解之餘，又能形象地了解到桌上“盤中餐”的由來，領略到生態農作生生不息的自然之美，對於小朋友就是最好不過的環保教育了。



**10 國家地理雜誌 (National Geographic)**  
作者：國家地理雜誌編輯部  
出版社：秋雨文化事業  
出版年份：2022

2022年3月號《國家地理雜誌》封面專題是“拯救冬天”，講述在氣候變化趨勢下，歐洲阿爾卑斯山正在面臨“融雪倒數”，預計到2100年山上積雪將會消失。當地人以機器造雪、管線輸水及雪毯反射陽光減緩融雪等多種方法挽救雪景。在氣候變化大趨勢下，我們更需要坐言起行，珍惜和保護現有的一切。





# 穿閱城市，細讀美好

LER A BELEZA NA CIDADE

DISCOVERING BEAUTY BY READING THROUGH THE CITY

聯合國教科文組織 (UNESCO) 於1995年設立了“世界閱讀日”，鼓勵大眾培養閱讀習慣，提倡各國創造良好的閱讀環境，使人們能夠在書本中尋找美好的知識、充實自我。為此，文化局與教育及青年發展局聯合主辦，澳門大學圖書館及澳門圖書館暨資訊管理協會協辦“4·23全城共讀”活動，除了舉辦閱讀活動，更積極呼籲民間自發閱讀，讓閱讀氣氛滲透城中各處。現在就讓大家透過活動中不同角色的受訪者，感受閱讀帶來的喜悅。

O Dia Mundial do Livro foi criado pela Organização das Nações Unidas para a Educação, a Ciência e a Cultura (UNESCO) em 1995 para incentivar o público a desenvolver hábitos de leitura e promover a criação de um bom ambiente de leitura pelos países, para que as pessoas possam encontrar bons conhecimentos e enriquecer-se em livros. Para este fim, o Instituto Cultural e a Direcção dos Serviços de Educação e de Desenvolvimento da Juventude co-organizam, em colaboração com a Biblioteca da Universidade de Macau e a Associação de Bibliotecários e Gestores de Informação de Macau, o evento “4•23 Lendo em Toda a Cidade”. Para além de organizar actividades de leitura, também apela activamente à população para que lesse por sua própria iniciativa, de modo a permitir ao ambiente de leitura penetrar em todos os lugares da cidade. Vamos experimentar o prazer de ler através dos entrevistados que desempenham diferentes papéis no evento.

The United Nations Educational, Scientific and Cultural Organization (UNESCO) established the “World Book Day” in 1995 to encourage the public to cultivate reading habits and to advocate that countries create a good reading environment so that people can acquire good knowledge in books to enrich themselves. As such, the Cultural Affairs Bureau and the Education and Youth Development Bureau jointly organized the “4•23 Reading in the City” activity, which was co-organized by the Library of the University of Macau and the Macau Library & Information Management Association. In addition to hosting reading activities, all parties also actively called on the people to read spontaneously, so that the reading atmosphere can permeate all parts of the city. Now let everyone feel the joy of reading through the interviewees of different roles in the activities.

# 4·23全城共讀

4•23 LENDO EM TODA CIDADE  
4•23 READING IN THE CITY

為了響應“世界閱讀日”，文化局連同有關單位在4月23日當天舉行了“4·23全城共讀”活動。為加強與大灣區城市聯動，共同推動閱讀氛圍，同時與深圳、廣州、東莞等多個灣區城市聯合主辦粵澳“共讀半小時”閱讀活動，以“自發自主，一人閱讀，不限形式，讀出精彩”為口號，結合“1+N”（1個主場館+N個分場館）的形式，除了在南灣舊法院大樓舉辦主場館活動，亦在多個地點開展如兒童故事坊、繪本共讀等閱讀活動，營造城市閱讀氣氛。

今年活動亦有三位領讀人，包括文化局局長梁惠敏、文化傳播大使胡啟邦以及澳門博物館兒童導賞員沙安嫻，以影片方式向大眾推介心水好書，分別為由文化局出版、記錄了數百年前葡萄牙人到達明朝中國所見所聞的《葡萄牙人在華見聞錄》；出自澳門作家阮其之手、訴說其父親離世後如何跳出舒適圈到美國追夢的《半設人生》；巴西作家保羅·柯艾略 (Paulo Coelho) 的代表作之一、講述一位西班牙牧羊男孩追尋夢想，前往金字塔尋找寶藏的《牧羊少年奇幻之旅》。其中，文化局局長梁惠敏於主場館領讀《葡萄牙人在華見聞錄》選段，並與文化傳播大使胡啟邦及學生代表何曉琳，與現場參加者分享推介讀物及閱讀的感悟，探討書中如何描述當時西方人眼中的大明形象及東方文明。參加者亦踴躍提問及發言，洋溢濃厚的閱讀氣氛。

除此之外，通過全城共讀點招募，獲得了50個單位響應，包括了中小學、社團及企業等，在4月22至24日期間自發組織閱讀活動，吸引逾1.6萬人次參與。



2022年“4·23全城共讀”領讀人文化局局長梁惠敏於主場館領讀《葡萄牙人在華見聞錄》選段。

A presidente do IC Leong Wai Man, instrutora de leitura do evento “4•23 Lendo em Toda Cidade” de 2022, leu no local principal os trechos do *Antologia dos Viajantes Portugueses na China*.

IC’s Director Leong Wai Man, the lead reader of the “4•23 Reading in the City” 2022, read out the selected paragraphs of the *Anthology of Portuguese Travellers in China*.

Para responder ao “Dia Mundial do Livro”, o Instituto Cultural realizou, em conjunto com entidades relevantes, o evento “4•23 Lendo em Toda Cidade” a 23 de Abril. A fim de reforçar a ligação com as cidades da Grande Baía e promover a atmosfera de leitura, co-organizou a actividade de leitura “Juntos para Meia Hora de Leitura” (Guangdong e Macau) com Shenzhen, Guangzhou, Dongguan e outras cidades, com o lema “Leia o que lhe apetecer quando lhe apetecer. Deixe-se iluminar pela leitura-qualquer leitura!”. Sob o modelo “1+N” (1 local principal + N sub-locais), para além das actividades do local principal realizadas no Edifício do Antigo Tribunal em Nam Van, foram também realizadas actividades de leitura, tais como workshops de contos infantis e leitura conjunta de livros ilustrados em vários locais para criar um ambiente de leitura na cidade.

O evento deste ano contou também com três instrutores de leitura, incluindo a presidente do Instituto Cultural (IC) Leong Wai Man, o Embaixador Cultural Bond Vu e a guia criança do Museu de Macau Peony Sa, que apresentaram por meio de vídeos ao público os seus livros favoritos, nomeadamente o *Antologia dos Viajantes Portugueses na China*, publicado pelo IC, que registou o que os portugueses testemunharam quando chegaram à China, há centenas de anos, durante a Dinastia Ming; *Eu estou projetando minha vida*, um livro do escritor de Macau Un Kei, que conta a história de como deixou da zona de conforto para perseguir o seu sonho nos Estados Unidos após o falecimento do seu pai; *O Alquimista*, uma das obras do escritor brasileiro Paulo Coelho, que conta a história de um pastor espanhol que persegue o seu sonho e viaja para as pirâmides em busca de um tesouro. Dos quais, a presidente do IC Leong Wai Man leu no local principal os trechos do *Antologia dos Viajantes Portugueses na China*, e partilhou com o Embaixador Cultural, Bond Vu, e a representante de estudantes, Ho Hio Lam, as suas impressões do livro e da leitura, bem como discutiu a imagem da dinastia Ming e da civilização oriental aos olhos dos ocidentais daquela época. Os participantes fizeram perguntas e expressaram com entusiasmo, tendo criado uma atmosfera forte de leitura.

Além disso, 50 entidades, incluindo escolas primárias e secundárias, associações e empresas, responderam ao recrutamento de pontos de leitura na cidade e organizaram por iniciativa própria as actividades de leitura entre 22 e 24 de Abril, tendo atraído mais de 16.000 participantes.



“4·23全城共讀”暨粵澳“共讀半小時”閱讀活動，聯動全城共讀點推廣閱讀。Os eventos “4•23 Lendo em Toda Cidade” e “Juntos para Meia Hora de Leitura” (Guangdong e Macau) promovem a leitura em conjunto com os pontos de leitura na cidade. The “4•23 Reading in the City” and the Guangdong-Macao “Reading Together for Half An Hour” reading activities, linking the reading spots in the whole city to promote reading.

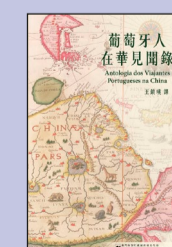


參加者踴躍提問及發言。Os participantes fizeram perguntas e expressaram com entusiasmo. Participants actively asked questions and expressed their thoughts.

In response to the “World Book Day”, Cultural Affairs Bureau (IC), together with relevant units, organized the “4•23 Reading in the City” on April 23. In order to strengthen the linkage with the cities in the Greater Bay Area and jointly promote the reading atmosphere, the Guangdong-Macao “Reading Together for Half An Hour” reading event was also co-hosted with Shenzhen, Guangzhou, Dongguan, and other Bay Area cities. With the slogan “Spontaneous and independent, Reading by Oneself, Unlimited Forms, Wonderful Reading”, combined with the form of “1+N” (1 main venue + multiple sub-venues), in addition to holding the main venue activities in the Old Court Building in Nam Van, activities such as children’s story workshops and picture book readings were also held in various locations to create a reading atmosphere in the city.

This year’s event also featured three reading leaders, including IC’s Director Leong Wai Man, IC’s Cultural Ambassador Bond Vu, and the Macao Museum’s Docent for Children Peony Sa, who introduced their favorite books to the public in the form of videos. The books were published by IC, respectively *Anthology of Portuguese Travellers in China* indicating what the Portuguese saw and heard when they arrived in China in the Ming Dynasty hundreds of years ago; *I am designing my life*, written by the Macao author Un Kei, indicating how his father jumped out of his comfort zone to pursue his dream in the United States; and *The Alchemist*, one of the representative works of the Brazilian author Paulo Coelho, telling the story of a Spanish shepherd boy who pursues his dreams and goes for a journey seeking treasure in the pyramids. Among the reading leaders, IC’s Director Leong Wai Man, together with Cultural Ambassador Bond Vu and Student Representative Ho Hio Lam, read out selected paragraphs from the *Anthology of Portuguese Travellers in China* at the main venue, recommended readings and shared their insights with the participants, exploring how the book describes the image of the Ming Dynasty and Eastern civilization in the eyes of Westerners at that time. Participants also actively asked questions and expressed their thoughts, creating a strong reading atmosphere.

In addition, through organizing reading spots in the city, responses from 50 units were received, including primary and secondary schools, associations and enterprises, which spontaneously organized reading activities from April 22 to 24, attracting more than 16,000 participants.



葡萄牙人在華見聞錄  
作者：Xavier, Francisco  
譯者：王鎖瑛  
出版社：文化局  
出版年份：2021

*Antologia dos Viajantes Portugueses na China*  
Autor: Francisco Xavier  
Tradutora: Wang Suo Ying  
Editora: Instituto Cultural  
Ano de publicação: 2021

*Anthology of Portuguese Travellers in China*  
Author: Xavier, Francisco  
Translator: Wang Suo Ying  
Publisher: Cultural Affairs Bureau  
Year of Publication: 2021



# 閱讀的療癒力

## PODER CURATIVO DA LEITURAPID THE HEALING POWER OF READING

90後斜杠青年胡啟邦，他從事新聞媒體公關工作，私下亦是一名樂手。早前，他成為澳門文化傳播大使，現在他又以“4·23全城共讀”領讀人身份出現在大眾眼前。通過兩個活動的經驗，使他了解到音樂與閱讀皆有療癒的力量，作為生活調劑品的同時，亦能在遭遇挫折時帶來慰藉。

胡啟邦笑言，在充任領讀人之前，只閱讀音樂類型的書籍，加上現代社會使用手機的時間遠多於閱讀，對涉獵其他類型的書籍並沒有太大的興趣。慶幸的是，經過這次活動後，他對散文、心靈、療癒的書籍都產生了更大的興趣。“成為領讀人後，令我靜心閱讀，自我沉澱。不單是音樂創作上有更多靈感，還多了一個釋放壓力的出口。”

在擔任領讀人的契機下，胡啟邦閱讀了《半設人生》及《感動》，如此創造：日本電影配樂大師久石讓的音樂夢。對後者中的一段文字“我常常在想，音樂絕對無法為我帶來幸福吧。這種想法讓我感到苦惱、折磨。不過，即使如此，我也不會放棄音樂。”這段話給予胡啟邦很大的鼓勵及動力。對他而言，即使在演出及創作上收到正面的迴響，但背後所面對的轉捩、沒有靈感所產生的挫敗感卻不少，慶幸的是，當突破轉捩時，得到的滿足感遠大於辛苦。正因是次機會，使胡啟邦重新思考閱讀的意義，閱讀不僅能宣洩壓力，更成為生命帶來源源不絕的力量。

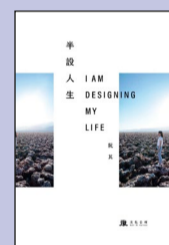


2022年“4·23全城共讀”領讀人胡啟邦有感音樂和閱讀均有療癒的力量，作為生活的調劑品。  
Para o Bond Vu, instrutor de leitura do evento “4\*23 Lendo em Toda Cidade” de 2022, a música e a leitura têm o poder de curar e servem como um tempero da vida.  
In 2022, Bond Vu, the reading leader of “4\*23 Reading in the City”, feels that both music and reading have the power to heal and serve as a spice for life.

O Bond Vu, um jovem nascido nos anos 90 com mais de uma ocupação, trabalha em relações públicas dos meios de comunicação, mas é também um músico em privado. Algum tempo atrás, tornou-se embaixador cultural de Macau, e agora aparece em público como instrutor de leitura do evento “4\*23 Lendo em Toda Cidade”. Através das experiências de dois eventos, aprendeu que a música e a leitura ambas têm o poder de curar e podem trazer conforto quando se encontra frustração, além de servir como um tempero da vida.

O Bond Vu disse que antes de se tornar um instrutor de leitura, lia apenas livros sobre música, e como na sociedade moderna as pessoas passam mais tempo no telemóvel do que na leitura, não estava muito interessado em outros tipos de livros. Felizmente, após este evento, desenvolveu um maior interesse em prosa, livros sobre espírito e cura. “Tornar-se um instrutor de leitura deixa-me ler atentamente e fazer reflexões profundas. Não só tenho mais inspiração de criar música, como também tenho mais uma maneira de aliviar o estresse”.

Depois de ser um instrutor de leitura, o Bond Vu leu os livros *Eu estou projetando minha vida* e *Movido e criado assim: o sonho musical do mestre Joe da partitura cinematográfica japonesa*. Um trecho do segundo livro “Penso muitas vezes que é impossível a música trazer-me felicidade. Sinto-me angustiado e atormentado por este pensamento. Mas mesmo assim, não vou desistir da música” é um grande encorajamento e motivação para o Bond Vu. Para ele, apesar de ter recebido uma resposta positiva sobre as suas apresentações e composições, enfrentou muitas frustrações por trás devido aos estrangulamentos e à falta de inspiração, mas felizmente, a satisfação que obtém quando ultrapassa os estrangulamentos é muito maior do que o trabalho árduo. Foi esta oportunidade que levou o Bond Vu a repensar o significado da leitura, que não é apenas um canal para aliviar o estresse, mas também uma fonte de força constante para a vida.



**半設人生**  
作者：阮其  
出版社：文化公所  
出版年份：2021

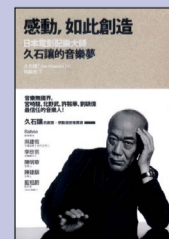
**Eu Estou Projetando Minha Vida**  
Autor: Un Kei  
Editora: Hall de Cultura  
Ano de publicação: 2021

**I Am Designing My Life**  
Author: Un Kei  
Publisher: Hall de Cultura  
Year of Publication: 2021

Bond Vu, a post-90s slash youth, engages in a career in news media and public relations and is also a musician in private. Earlier, he became Macao's Cultural Ambassador, and now he appears in front of the public as the reading leader of “4\*23 Reading in the City”. Through the experiences of the two activities, he learned that both music and reading possess healing power, which can bring people comfort when facing setbacks, as a spice for life.

Bond said with a smile that he only read books in the music category before serving as a reading leader, and in modern society, he spends much more time using mobile phones than reading. Therefore, he is not very interested in reading other types of books. Fortunately, after this event, he developed a greater interest in prose, spiritual, and healing books. “Becoming a reading leader made me meditate on reading and let my mind take a break. Not only did I have more inspiration in music creation, but also an outlet for pressure release.”

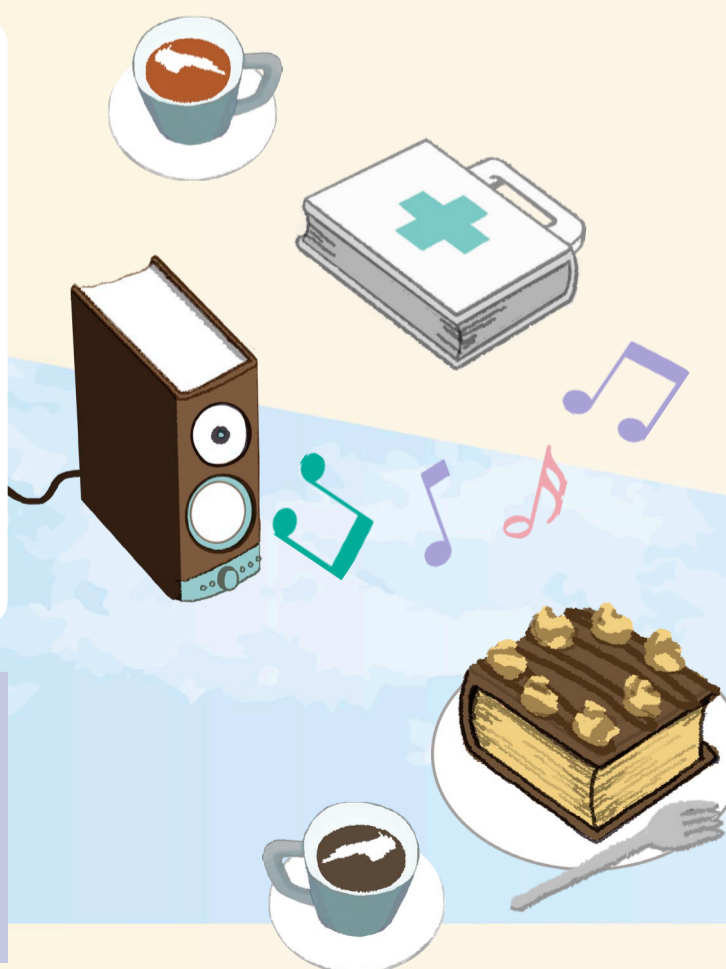
Under the opportunity of serving as the reading leader, Bond read *I am designing my life* and *Moved and created like this: the musical dream of Japanese film score master Joe*. A passage quoted from the latter, “I often think that music can never bring me happiness. This idea makes me feel distressed and tortured. However, even so, I will not give up on music.”, greatly encouraged and motivated Bond. For him, even if he received a positive response to his performance and creation, he was deeply frustrated due to the bottleneck and lack of inspiration behind this. Fortunately, when he broke through the bottleneck, he gained far more satisfaction than hardship. It is precisely because of this opportunity that Bond reconsiders the significance of reading. Reading can not only relieve pressure but also bring endless power to life.



**感動，如此創造**  
配樂大師久石讓的音樂夢  
作者：久石讓  
譯者：何啟宏  
出版社：麥田  
出版年份：2008

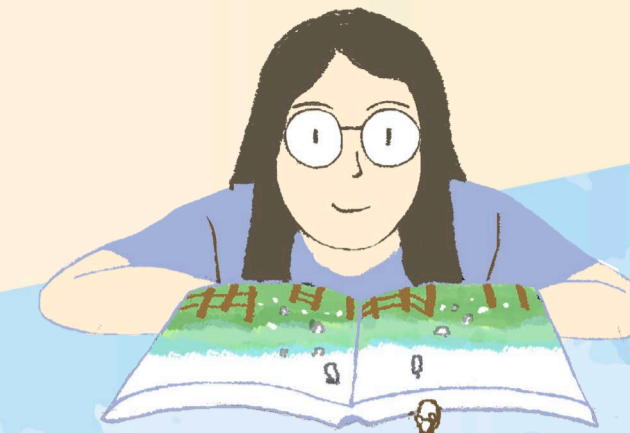
**Movido e criado assim: o sonho musical do mestre Joe da partitura cinematográfica japonesa**  
Autor: Joe Hisaishi  
Tradutor: He Qi Hong  
Editora: Rye Field Publishing Co.  
Ano de publicação: 2008

**Moved and created like this: the musical dream of Japanese film score master Joe**  
Author: Joe Hisaishi  
Translator: He Qi Hong  
Publisher: Rye Field Publishing Co.  
Year of Publication: 2008



# 從文字中體悟人生

## COMPREENDER A VIDA ATRAVÉS DAS PALAVRAS UNDERSTANDING LIFE FROM WORDS



澳門博物館兒童導賞員沙安翹，運用課外餘暇的時間在澳門博物館實踐導賞活動，同時，她也是“4·23全城共讀”中的領讀人之一。這段經驗令沙安翹獲得了難能可貴的成長經歷，“我的個性本來很內向、靦腆，但擔任導賞員後，使我變得開朗及健談，而成為領讀人，可以令更多人閱讀我推薦的書籍。”在擔任領讀人的過程中，沙安翹深感“4·23全城共讀”是一個很好的推廣閱讀平台，令許多愛書之人在書海中孜孜以求。“我很喜歡閱讀，但我身邊的朋友興致不大，不過，自從她們看見我的宣傳片後，會主動叫我推薦書籍，或者開始留意相關資訊。”

閱讀的魅力，不僅在於探尋知識，更是一種自我療癒、成長及開啟心智的方法，沙安翹就從閱讀中，體驗到如何面對困難及調整心態。她分享，最近面對接踵而來的作業和應試壓力，閱讀成為了她疏導壓力的出口。在訪談中，沙安翹不止一次提及她熱愛閱讀，在學業不太繁重時，沙安翹能夠兩至三日閱畢一本書籍，但因為近來備考，每天十分鐘的閱讀時間，成為了她最期待的時光。“就好像追連續劇一樣，期待故事內容的發展，這種期待，使我在忙碌中喘氣、放鬆。”

閱讀不僅令沙安翹的思維空間更加廣闊，更讓她從不同的角度看待世界，感受書中不同情節及人物的經歷，從而豐富自我閱歷，正因為閱讀，啟迪她思考人生，也從文字上領略人生的酸甜苦辣。



2022年“4·23全城共讀”領讀人沙安翹認為閱讀的魅力在於從文字上感受人生百態。  
A instrutora de leitura do evento “4\*23 Lendo em Toda Cidade” de 2022 Peony Sa acha o encanto da leitura é experimentar diferentes aspectos da vida através das palavras.  
Peony Sa, the lead reader of “4\*23 Reading in the City” 2022, believes that the charm of reading lies in the experience of life through words.

Peony Sa, a docent for children at the Macao Museum, spends her spare time giving guided sessions at the Macao Museum. In addition, she is also one of the lead readers of the “4\*23 Reading in the City”, which gave Peony a valuable growth experience. “I was originally very introverted and shy, but after serving as a docent, I became cheerful and talkative; while becoming a reading leader may allow more people to read the books I recommend.” When serving as the reading leader, Peony deeply felt that “4\*23 Reading in the City” is a good platform for promotion of reading, which enables many book lovers diligently look for treasure in the sea of books. “I like reading very much, but my friends are not very interested in it. However, since they saw my promotional video, they took the initiative to ask me to recommend books for them, or start to pay attention to relevant information.”

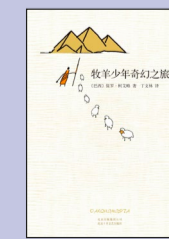
The charm of reading is not only to seek knowledge but also a method of self-healing, growth, and opening of the mind. From reading, Peony learned how to face difficulties and adjust her mentality. As claimed by Peony, reading has become an outlet for her to relieve the pressure when facing pressure brought by assignments and exams. In the interview, Peony mentioned more than once that she loves reading. When her study workload was not too heavy, Peony could finish reading a book in two to three days. However, because of her exam preparation recently, ten minutes of reading time every day has become the time she is most looking forward to. “It’s like chasing a TV series, I am looking forward to the development of the plot, which allows me to take a break and relax while being busy.”

Reading not only broadens Peony’s thinking capacity but also allows her to look at the world from different perspectives and learn about the experiences of different plots and characters in the book, thereby enriching her own experience. It is because of reading that she is inspired to think about life and appreciate the ups and downs of life from reading books.

A guia criança do Museu de Macau Peony Sa, que passa o seu tempo livre na visita guiada do Museu de Macau, é também uma instrutora de leitura do evento “4\*23 Lendo em Toda Cidade”. A Peony Sa obteve uma experiência de crescimento valiosa através desta experiência. “Eu era muito introvertida e tímida, mas depois de ser uma guia, tornei-me mais aberta e falante, e como uma instrutora de leitura, mais pessoas lêem os livros que recomendo”. No processo de ser uma instrutora de leitura, a Peony Sa acha que o evento “4\*23 Lendo em Toda Cidade” é uma boa plataforma para promover a leitura, permitindo aos muitos amantes de livros explorarem incansavelmente no mar de livros. “Adoro ler, mas os meus amigos à minha volta não estão tão interessados, no entanto depois de assistir ao meu vídeo promocional, pediram-me recomendar livros ou começaram a acompanhar as informações relevantes.”

O encanto da leitura não é apenas a busca do conhecimento, mas também uma forma de se curar, crescer e abrir a mente. A Peony Sa experimentou como enfrentar dificuldades e ajustar a sua mente através da leitura. Ela partilhou que a leitura tem sido a sua maneira de aliviar o estresse face à pressão dos trabalhos de casa e exames que tem vindo nos últimos tempos. Durante a entrevista, a Peony Sa mencionou mais de uma vez que adora ler. Quando não estava muito ocupada com os seus estudos, podia terminar um livro em dois ou três dias, mas devido à preparação para exames nos últimos dias, os dez minutos de leitura de cada dia têm sido o tempo que ela mais anseia. “É como acompanhar uma série de drama, estou ansiosa para saber o desenvolvimento da história. Esta ansia permite-me respirar e relaxar no meio da minha agenda apertada.”

A leitura não só alargou a mente da Peony Sa, como também lhe permitiu ver o mundo de uma perspectiva diferente, experimentar as diferentes personagens e as suas experiências em livros, enriquecendo assim a sua própria experiência. É a leitura que a inspira a pensar na vida e experimentar as alegrias e sofrimentos da vida através das palavras.



**牧羊少年奇幻之旅**  
作者：保羅·科埃略  
譯者：丁文林  
出版社：南海  
出版年份：2009

**O Alquimista**  
Autor: Paulo Coelho  
Tradutor: Ding Wenlin  
Editora: Nanhai Publishing Company  
Ano de publicação: 2009

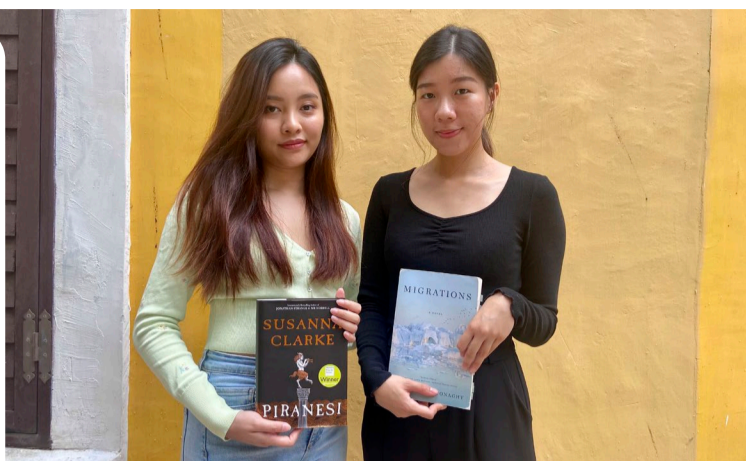
**The Alchemist**  
Author: Coelho Paulo  
Translator: Ding Wenlin  
Publisher: Nanhai Publishing Company  
Year of Publication: 2009



# 全城響應 活動多元

“4·23全城共讀”透過招募本澳單位成為“共讀點”，於4月22至24日期間，自發組織不同形式的閱讀活動。其中四個“共讀點”的單位代表藉此分享對活動以及閱讀的感受。

## 書偶社 BOOK UPS CLUB



BOOK UPS CLUB 書偶社創辦人張嘉兒(左)和蘇熙婷在戶外舉辦讀書會。As fundadoras do BOOK UPS CLUB, Rani Cheong (esquerda) e a Sara Sou, organizaram uma sessão de leitura ao ar livre. Rani Cheong (left) and Sara Sou, founders of the BOOK UPS CLUB, held a reading seminar outdoors.

閱讀方式豐富多樣，除了在空間內靜靜地細味閱讀，也可以在青蔥綠蔭下與佳餚相伴，和書友們一起分享書本中無窮的知識和樂趣。過去曾舉辦不同讀書會的BOOK UPS CLUB 書偶社，是在次活動中選擇在戶外一邊野餐一邊讀書，讓閱讀與生活娛樂融合，打破大眾對讀書會的傳統觀感。“讀書會經常予人感覺門檻較高，很有文學氣息，但我們認為讀書會也可以很好玩、很放鬆。”

兩位創辦人蘇熙婷和張嘉兒認為，透過“4·23全城共讀”不僅再次感受閱讀的魅力，也因為參與者不同的生活背景、書籍喜好，在討論書本時會延伸至其他話題，如戲劇、娛樂和社會時事議題等，引發各種思想的火花，打開閱讀世界的另一扇窗。



As maneiras de leitura são diferentes e diversificadas, além de uma leitura silenciosa num espaço fechado, também pode partilhar o conhecimento nos livros e o prazer de ler com os amigos leitores sob a sombra fresca, acompanhados de boa comida. O BOOK UPS CLUB, que já realizou várias sessões de leitura no passado, optou por fazer um piquenique ao ar livre lendo livros nesta vez, de modo a integrar a leitura com a vida e o entretenimento, quebrando assim a impressão tradicional do público sobre clubes de leitura. “Os clubes de leitura, muitas vezes, dão às pessoas uma sensação de acesso difícil, com um estilo muito literário, mas pensamos que os clubes de leitura também podem ser divertidos e relaxantes”.

As duas fundadoras, Sara Sou e Rani Cheong, acham que o evento “4\*23 Lendo em Toda Cidade” não é apenas uma oportunidade de experimentar novamente o encanto da leitura, mas também uma oportunidade de discutir outros tópicos como drama, entretenimento e questões sociais devido às diferentes origens e preferências de livros dos participantes, criando todos os tipos de ideias e abrindo uma outra janela do mundo da leitura.

There are various ways of reading. In addition to reading quietly in the space, you can also, with delicacies in the shade of greenery, share the infinite knowledge and fun in books with club members. The BOOK UPS CLUB, which has organized different reading seminars in the past, chose to hold this seminar where members could read books while having a picnic outdoors, integrating reading with life and entertainment, and breaking the public's stereotypes of reading seminars. “It is often believed that reading seminars have higher entry requirements and a literary atmosphere, but we think that reading seminars can also be fun and relaxing.”

The two founders, Sara and Rani believe that through the “4\*23 Reading in the City”, not only will they feel the charm of reading again, but also extend their discussion with participants to other topics such as dramas, entertainment, and current social affairs and issues, due to the different life backgrounds and book preferences of the participants, sparking a variety of ideas and opening another window into the world of reading.



手藝工作室的創辦人麥月珍利用手語“講”故事。A fundadora do Show Workshop Production Co., Soso, utiliza a linguagem gestual para “contar” histórias. Soso, the founder of the Show Workshop Production Co., uses sign language to “tell” stories.

在工作室內，導師的雙手翻翻起舞，以手語訴說書本內的奇幻世界。“手語本身就是一種語言，我們覺得不應把它局限於‘聾啞人的語言’。”手藝工作室的創辦人麥月珍認為，用手語講故事的好處，是小朋友大多習慣以視覺接收信息為先，因此透過繪本和手語結合，會更容易吸引他們的專注力，打開他們的想象空間。

麥月珍說，由於學生未必認識手語，最大的難題是尋找簡單容易切入的繪本，數字手語是日常最為容易接觸的手語，所以他們決定由數字繪本開始演繹，利用手語的立體特性表現繪本內容，令健聽和聽障的大眾都可以欣賞手語閱讀，藉“4·23全城共讀”感受閱讀的多元趣味。



No Workshop, as mãos da instrutora dançam, contando o mundo fantástico dos livros com a linguagem gestual. “A linguagem gestual em si mesma é uma língua e achamos que não se deve limitar à língua dos surdos e mudos”. A Soso, fundadora do Show Workshop Production Co., acredita que a vantagem de utilizar a linguagem gestual para contar histórias é que as crianças estão habituadas a receber primeiro informação visualmente, pelo que a combinação de livros ilustrados e linguagem gestual será mais fácil para atrair a sua atenção e abrir a sua imaginação.

A Soso disse que como os alunos podem não estar familiarizados com a linguagem gestual, a maior dificuldade é encontrar uma maneira fácil e simples de apresentar um livro ilustrado, por isso decidiram começar pelos livros ilustrados dos números, usando o carácter tridimensional da linguagem gestual para expressar o conteúdo dos livros ilustrados, para que tanto as pessoas sem deficiência auditiva como as pessoas com deficiência auditiva possam desfrutar do prazer de ler com a linguagem gestual, e sentir a diversidade da diversidade da leitura através do evento “4\*23 Lendo em Toda a Cidade”.

In the Workshop, the instructor's hands danced gracefully, telling stories of the fantasy world in the book using sign language. “Sign language itself is a language, and we don't think it should be confined as “the language of the deaf”. Soso, the founder of the Show Workshop Production Co., believes that the advantage of storytelling in sign language is that most children are used to receiving information visually. Therefore, by combining picture books and sign language, it will be easier to attract their attention and open up their imagination capacity.

Soso said that since students may not understand sign language, the biggest challenge is to find simple and easy-to-understand picture books, and sign language for numbers is the most accessible sign language in daily life. Therefore, they decided to start with picture books about numbers and use the three-dimensional characteristics of sign language to express the content of picture books, so that both the hearing and the hearing-impaired people can enjoy sign language reading and experience the diverse fun of reading through the “4\*23 Reading in the City”.

## 手藝工作室 SHOW WORKSHOP PRODUCTION CO.

## 專業人士暨畢業生英文演講會 CLUB DE TOASTMASTERS PROFESSIONAIS E GRADUADOS

# RESPOSTA EM TODA A CIDADE COM ACTIVIDADES DIVERSIFICADAS CITY-WIDE RESPONSE TO DIVERSIFIED ACTIVITIES

As entidades de Macau que responderam no recrutamento do evento “4\*23 Lendo em Toda Cidade” para ser “pontos de leitura” organizaram, por iniciativa própria, actividades de leitura de diferentes formas entre 22 e 24 de Abril. Dos quais, os representantes de quatro das entidades dos “pontos de leitura” aproveitaram a oportunidade para partilhar as suas experiências do evento e da leitura. “4\*23 Reading in the City” spontaneously held different forms of reading activities from April 22 to 24 by organizing Macao units to serve as “reading spots”. The representatives of the four “reading spots” share their feelings about the activities and reading.



Professional and Graduates Toastmasters Club 專業人士暨畢業生演講會公關副會長黎嘉怡認為，演講和閱讀都是思想內化的過程。A vice-presidente de Relações Públicas do Clube Toastmasters Profissional e Graduados, Lyfee Lai, acha que o discurso e a leitura são ambos processos de internalização do pensamento. Lyfee Lai, Vice President Public Relations of the Professional and Graduates Toastmasters Club, believes that speaking and reading are both processes of internalization of thoughts.

連續兩年參與“4·23全城共讀”的專業人士暨畢業生英文演講會，公關副會長黎嘉怡認為演講和閱讀的共同之處，就是必須有一個內化的過程，“每一份講稿都是講者思考後的結果，而閱讀可以豐富我們的思維，另一方面，兩者都是吸收別人觀點的過程，大家相輔相成。”

儘管參與者感興趣的書籍各異，但同樣渴求新知識和深入思考，因此該會特意建立線上群組，讓大家隨時發表對閱讀的見解和討論。“我們活動海報上引用了一句話：一本好書就像一份可以一次又一次打開的禮物。參與者透過是次活動體驗閱讀的樂趣，並在往後的閱讀中不斷收獲各種知識，延續閱讀所帶來的益處。”



Tendo participado em dois anos consecutivos no Clube de Toastmasters Profissionais e Graduados no âmbito do evento “4\*23 Lendo em Toda Cidade”, vice-presidente de Relações Públicas do Clube Toastmasters Profissional e Graduados, Lyfee Lai, acha que o ponto comum entre discurso e leitura é que deve haver um processo de internalização. “Cada discurso é o resultado do pensamento do orador, no entanto a leitura pode enriquecer o nosso pensamento, por outro lado, ambos são processos de absorção dos pontos de vista de outras pessoas, sendo complementares.”

Mesmo que os participantes tenham interesses em diferentes livros, são ansiosos por novos conhecimentos e reflexões profundas, pelo que foi criado um grupo online para permitir a expressão dos pensamentos e discussões sobre a leitura a qualquer momento. “Citamos uma frase no cartaz da nossa atividade: Um bom livro é como um presente que pode ser aberto muitas vezes. Através deste evento, os participantes experimentam o prazer de ler e continuam a adquirir conhecimentos e beneficiar da leitura no futuro.”

As the Vice President Public Relations of the Professional and Graduates Toastmasters Club who participated in “4\*23 Reading in the City” for two years in a row, Lyfee Lai believes that the commonality between speech and reading is that there must be an internalization process. Every script of speech is the result of the speaker's thinking, and reading can enrich our thinking. On the other hand, both aspects are processes of absorbing other people's opinions, which also complement each other.

Although participants are interested in different books, they are also eager for new knowledge and in-depth thinking, therefore, the Club has specially established an online group for everyone to express their opinions and discuss reading at any time. “There is a quote on our event poster: A good book is like a gift that can be opened again and again. Participants feel the joy of reading through this event, and continue to gain various knowledge in subsequent readings, continually experiencing the benefits of reading.”

## 鞠智繪本教育園地 JARDIM EDUCATIVO DO LIVRO ILUSTRADO CUCHI-CUCHI



鞠智繪本教育中心創辦人黃國娟認為閱讀應從小培養。A fundadora do Jardim Educativo do Livro Ilustrado Cuchi-Cuchi, Lily Wong, acredita que o hábito de ler deve ser formado na infância. Lily Wong, the founder of the Cuchi-Cuchi Picture Book Education Garden, believes that reading habits shall be cultivated from an early age.

不論是孩童還是大人，愛上閱讀，是一輩子受益的事情。鞠智繪本教育中心創辦人黃國娟認為，“閱讀是形塑個人價值觀及品格的重要因素，應從孩童時代就培養閱讀習慣。不然，太多電子產品誘惑，會讓人難以靜心閱讀。而推廣閱讀就是讓更多人知道好書，放下其他誘惑，發掘書中美好。”

推廣閱讀要延伸到生活，不可缺少社區閱讀，黃國娟表示“4·23全城共讀”正是推廣社區閱讀的重要平台。共讀日當天，原本只有六組家庭參與，但因舉辦故事會吸引了附近教育園地的人士，他們探頭張望，發現正在舉辦故事會，就一同前往參加。她笑言：“這就是推廣社區閱讀的力量，澳門市民住在不同區，共讀點出現，能夠讓市民就近前往，一同投入閱讀的氛圍當中。”



Quer seja uma criança ou um adulto, o amor pela leitura é algo que beneficiará toda a vida. Segundo a fundadora do Jardim Educativo do Livro Ilustrado Cuchi-Cuchi, Lily Wong, “a leitura é um factor importante para formar os valores e o carácter de uma pessoa, e o hábito de ler deve ser formado na infância. Caso contrário, as tentações de demasiados produtos electrónicos impossibilitam as pessoas de ler com atenção. Por isso, promover a leitura é permitir a mais pessoas conhecerem bons livros, ignorarem outras tentações e descobrirem a beleza dos livros”.

A promoção da leitura deve ser estendida à vida, e a leitura comunitária é indispensável. A Lily Wong disse que o evento “4\*23 Lendo em Toda Cidade” é uma plataforma importante para promover a leitura comunitária. No dia da leitura conjunta, originalmente participaram seis famílias, mas a sessão de leitura de histórias atraiu pessoas do centro educativo ao redor, quando descobriram que estavam a realizar uma sessão de leitura de histórias, foram participar juntos. Ela disse sorrindo que: “Isso é a força da promoção da leitura comunitária. Os residentes em Macau vivem em diferentes distritos, e o surgimento dos pontos de leitura permite-lhes participarem no ambiente de leitura em um local próximo.”

Whether it is for children or adults, falling in love with reading is a life-long benefit. Lily Wong, the founder of the Cuchi-Cuchi Picture Book Education Garden, believes that “reading is an important factor in shaping personal values and characters. Reading habits should be cultivated from childhood. Otherwise, one can hardly focus on reading when exposed to excessive temptations of electronic products. The promotion of reading is to allow more people to know about good books, let go of other temptations, and discover the beauty lying in books.”

The promotion of reading shall be extended to everyday life, and community reading is indispensable. Lily said that the “4\*23 Reading in the City” is an important platform for promoting community reading. On the day of the event, only six groups of families were supposed to participate, however, since the story reading session attracted people from education centres nearby, they looked around and found that a story reading session was being held, so they came to participate together. She said with a smile, “This is the power of promotion of reading in the community. Members of the public in Macao live in different districts, and there are reading spots that allow them to go to the nearest place and indulge in the reading-friendly atmosphere together.”



# 閱讀知事

## 澳門圖書館的地道魅力

### LEARNING BY READING: The Authentic Charm of Macao Libraries



“閱讀知事”講座現場。  
The lecture “Learning by Reading.”



呂志鵬認為公共圖書館能帶給市民更多的閱讀與互動空間。  
Loi Chi Pang believes that public libraries can bring more reading and interactive spaces to members of the public.



吳建中提出，閱讀為人們帶來思考性，比閱讀數量更重要。  
Wu Jianzhong pointed out that reading enables people to think, which is more important than the number of books people read.

為響應2022年“澳門圖書館周”，文化局公共圖書館及澳門大學圖書館在4月26日聯合舉辦“閱讀知事——公共圖書館與大專院校圖書館談閱讀素養”講座，邀請文化局公共圖書館管理處處長呂志鵬與澳門大學圖書館館長吳建中，從圖書管理與服務等角度，共同探討公共圖書館與大專院校圖書館的異同之處；從專業的圖書館工作者角度，讓澳門市民對閱讀素養與圖書館營運有更深入的思考與了解。

就公共圖書館及大專院校圖書館的分別，呂志鵬以自身經歷給觀眾們分享公共圖書館有別於鄰近地區圖書館的特點，最為明顯的是社區民生性，“澳門人常常以‘就近性’去使用圖書館，這是澳門人本身的生活習慣，例如夜晚常常會看到許多同學在圖書館自習夜修。”吳建中認為澳門大專院校圖書館的特點在於更多地營造信息素養的概念及環境，“閱讀素養貫穿人的一生，但在現代社會我們只獲取信息是不夠的，我們還需要有效地分析信息和處理信息，以信息進行再創造。”

讀書不僅是一個人的事，更是城市創造共融文化的大事。在培養市民閱讀素質的問題上，呂志鵬認為不能僅以閱讀大數據去分析一個城市的市民素質，而是要以閱讀習慣的培養和推廣、改善市民的生活需求等多方面去綜合評價，希望公共圖書館能為市民提供更多友善的閱讀空間，讓市民在圖書館中創造人與人之間的連結。而吳建中則認為，圖書館是一個城市的文化中心，是人類的第二起居室，是城市的第三空間，在打造圖書館空間的領域上，澳門是值得其他城市學習的“文化都市”。

In response to the “Macao Library Week” 2022, public libraries of the Cultural Affairs Bureau (IC) and the Library of the University of Macau (UM) jointly organized the “Learning by Reading - Talk on Reading Literacy in Public Libraries and Universities Libraries” on April 26, in which Loi Chi Pang, IC’s Director of the Public Library Management, and Wu Jianzhong, UM’s University Librarian were invited to explore, from the perspective of library management, services and other aspects, the similarities and differences between public libraries and university libraries; and enables Macao’s members of the public, from the perspective of professional librarians, to have a more in-depth thinking and understanding of reading literacy and library operations through their speech.

Regarding the difference between public libraries and university libraries, Loi Chi Pang shared with the audience, from his own experience, the different characteristics of public libraries compared to libraries in neighboring areas. The most obvious difference is the livelihood of the community. Macao people are used to visiting the library “nearby” them, which reflects their living habits. For instance, many students are often seen studying at night in the library. Wu Jianzhong believes that the characteristics of libraries of Macao universities are to create more concepts and environments of information literacy, “reading literacy runs through people’s life, but in modern society, it is not enough for us to only obtain information, we also need to effectively analyze and process information for re-creation.”

Reading is not only a personal matter, but also a major event for a city to create a culture of inclusiveness. On the issue of cultivating the reading literacy among members of the public, Loi Chi Pang believes that the literacy of members of the public in a city should not only be analyzed by the big data on reading, but also be comprehensively evaluated in terms of the cultivation and promotion of reading habits and the satisfaction of their living needs. It is hoped that public libraries can provide members of the public with more friendly reading spaces, so that they can create connections between people in the libraries. On the other hand, Wu Jianzhong believes that the libraries are the cultural centre of a city, the second living room of human beings, as well as the third space of the city. In terms of building library spaces, Macao is a “cultural city” worthy of learning from other cities.



# 世事無常 捕捉瞬間

## 訪《日常·無常》作者梁舜堯

按下相機快門的瞬間，把那一刻時間永遠定格，生活日復一日，但每一日都不盡相同，定格的瞬間無法復刻。澳門攝影師梁舜堯把攝影當作日記，記錄每天不同的刹那，運用鏡頭，他感知生活，發掘其中的美；通過影像，他把澳門的傳統和文化，廣傳他人。於是，梁舜堯把一路以來拍下的相片，輯成攝影集《日常·無常》，以圖像系統地記錄澳門的另一面，令更多人看見不一樣的澳門。

### 通過鏡頭 發掘生活

隨著時間流逝，許多記憶中的人、事、物都逐漸消失，美好的時光也隨之淡忘，但用時間沉澱過的相片卻無價而永恆。梁舜堯自2012年開始喜好攝影，他表示當時的澳門與童年的景象已全然不同，“在我開始攝影記錄時，很多東西已經追不回來。”

梁舜堯接觸攝影至今十年。在開始攝影前，他坦言生活周而復始，家與公司兩點一線，最熟悉的可能就是樓下超級市場，而攝影愛好，徹底改變了他的人生軌跡，促使他主動發掘美好生活。“好坦白說，我自小住在風順堂區，但我不會留意亞婆井，也沒有入過聖老楞佐教堂。”

為了練習攝影技巧及發掘題材，他下班後手持相機穿梭橫街小巷，到處找尋秘境，駐足在世遺景點前，細心欣賞眼前的事物，享受按下快門的瞬間。“未愛好攝影前，我連燈塔都未去過，但現在，每一棟建築物、每一處地方，我都曾去幾趟，每一次都細細地看，才發現過去不曾留意的景物，竟然這般吸引。”



梁舜堯以攝影紀錄生活的碎片。

### 習以為常的日常

“隨性”、“隨心”是他形容自己攝影風格的關鍵詞，攝影帶來無窮的樂趣，也令梁舜堯悟出日常生活中的無常。他坦言曾有段時間處於攝影創作樽頸位，放下了相機好一段時間，但當重新翻查過去作品時，發現相同的情境、地點，以及主題的照片，都不可能再次重現，“我大部分作品都是街拍小品，就算走同一條路線，也未必再遇見轉角處正在享受日光浴的小貓，也不一定再碰見騎車路過的人。每日往返的路線是我的日常，但透過鏡頭拍下的瞬間，則是無常，再也無法復刻。”有感於此，他重燃攝影興趣，攝影集《日常·無常》由此誕生。

談及在籌備《日常·無常》中，體會最深刻的事，莫過於他與日俱增熱愛澳門這座小城。這股心意也在個人展覽簡介中反映出來“‘美’創建共融，使相距遙遠的人們擁有同一視線，並將過去、現在和未來聯繫在一起。”

梁舜堯經常穿梭橫街小巷，特別深受下環一帶區域觸動。“下環區生活代表了舊日的澳門，充滿生活的人間煙火味，區內有許多老店、手寫舊招牌，每件事物都訴說着過去的故事。但轉個角落，拾級而上，就是西式的建築群，再前行就是中式的媽閣廟，特色之一是，廟宇的前地是鋪滿了葡式碎石的道路。”

攝影講求對比，這種對比，在我們生活的這座小城中，似乎很理所當然，“經歷幾百年的文化交融，特別是在宗教上能夠和平共處，本身就是一件令人讚嘆的事情。”這種“理所當然的日常”，在澳門這座小城中潛移默化，訴說着百年來的包容和融洽。



日常·無常  
作者：梁舜堯  
出版社：文化公所  
出版年份：2021



# 閱動人生

## LIFE OF READING AND EXERCISE

隨著社會發展，愈來愈多市民注重運動與健康，在運動的時候如果能夠結合理論指導、飲食習慣，更能事半功倍。文化局公共圖書館在今年4月至6月期間，舉辦一系列健康生活工作坊，為公眾指導養生及運動技巧。本期“圖書館人”邀請到澳門女性健美運動員彭紫敏，以“骨盆底肌強化好處多”為題，結合圖書館的館藏，向讀者分享骨盆底肌的功能、訓練方法，以及無麩質飲食的好處。

一個穩固的骨盆底對日常生活及運動有至關重要的作用，骨盆底肌就像是一張網，支撐並保護盆腔內的器官。彭紫敏指出許多女性在懷孕時或生育後，因腹壓增大而出現漏尿的狀況，其實就是骨盆底肌的功能失常，她透過介紹及示範凱格爾骨盆底肌肉強化運動（Kegel exercise），讓參加者了解鍛煉骨盆底肌的好處，如何能幫助婦女備孕及降低產後尿失禁等問題。如果忽略骨盆底肌訓練，容易造成“婦女病”。然而，“婦女病”的先入為主，導致許多人認為只有女性需要骨盆底肌訓練想法，她搖頭糾正：“男性也需要鍛煉，他們也同樣一樣的問題，針對進行骨盆底肌肉的訓練運動，能夠有效控制膀胱及減少漏尿。”

“運動的方法始終會過時，但書本學習到的知識，是與時並進的。透過閱讀，不僅能豐富運動和健康的知識，也可更好地掌握運動時的注意事項，減低受傷機會。”除了運動，閱讀也為彭紫敏帶了許多啟發。她以是次骨盆底肌訓練主題，結合《無麩質飲食，打造健康腦》一書，詳細介紹骨盆底肌肉、無麩質飲食兩者與女性生育息息相關的信息。“鍛煉骨盆底肌是生育的外在因素，而無麩質飲食則是從內鍛煉，長期麩質飲食對腸道不健康，影響腦力及母體的身體變化，如果懷孕，容易增加胎兒自閉症的風險。”她鼓勵市民，不論年齡性別，都應及早鍛煉身體，“肌肉訓練是終生，不是有需要才做。”



澳門女性健美運動員彭紫敏於何東圖書館內舉辦“骨盆底肌強化好處多”健康生活工作坊。  
Macao female bodybuilder Pang Chi Man held a healthy living workshop on “The Various Benefits of Strengthening Pelvic Floor Muscles” in the Sir Robert Ho Tung Library.

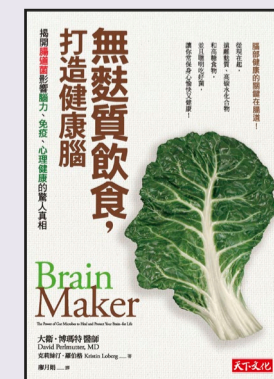
With the development of society, more and more members of the public pay attention to exercise and health. If theoretical guidance and good eating habits are combined with exercising, they can gain better results with less effort. From April to June this year, the public libraries of the Cultural Affairs Bureau (IC) organized a series of healthy living workshops to guide the public on health and exercise skills. In this issue of “Library Portrait”, Pang Chi Man, a female bodybuilder from Macao, was invited to share with participants the functions of pelvic floor muscles, training methods, and the benefits of gluten free diet with the theme of “The Various Benefits of Strengthening Pelvic Floor Muscles” and in combination with the libraries’ collection.

Strong pelvic floor muscles are essential for daily life and exercise. The pelvic floor muscles are like a net that supports and protects the organs in the pelvic cavity. Pang Chi Man pointed out that many women experience urine leakage due to increased abdominal pressure during pregnancy or after giving birth, which is actually a malfunction of the pelvic floor muscles. She introduced and demonstrated the Kegel exercise to strengthen pelvic floor muscles, which allows participants to understand the benefits of training the pelvic floor muscles, how it can help women prepare for pregnancy and prevent postpartum urinary incontinence and other problems. Females are more likely to develop “gynaecological diseases” if the training of pelvic floor muscles is neglected. However, the stereotype of “gynaecological diseases” made many people think that only females need to train their pelvic floor muscles. She shook her head and corrected it: “Males also need training, and they also have the same problem. Training of pelvic floor muscles can be effective because it can control their bladders and reduce urine leakage.”

“Exercise methods will always become outdated, but the knowledge learned from books keeps pace with the times. Through reading, you can not only enrich your knowledge of sports and health, but also learn more about the precautions during exercise and reduce the chance of injury.” In addition to sports, reading also greatly inspires Pang Chi Man. With the theme of this pelvic floor muscles training, combined with the book *Brain Maker: The Power of Gut Microbes to Heal and Protect Your Brain for Life*, she introduced in detail the information on pelvic floor muscles and gluten-free diet that are closely related to female fertility. “Training the pelvic floor muscles is an external factor for fertility, while a gluten-free diet is the training from the inside. A long-term gluten diet is unhealthy for the guts, affecting brain power and maternal physical changes. Those who are pregnant are likely to face increased risks of autism in their fetus.” She encouraged members of the public, regardless of their age or gender, to exercise as early as possible. “Muscle training is for life, not only for time when it is needed.”



彭紫敏現場指導學員強化骨盆底肌的訓練方法。  
Pang Chi Man instructed the participants on the training methods to strengthen the pelvic floor muscles.



無麩質飲食，打造健康腦  
作者：大衛·博瑪特、克利絲汀·羅伯格  
譯者：廖月娟  
出版社：遠見天下  
出版年份：2016

*Brain maker: the power of gut microbes to heal and protect your brain for life*  
Author: David Perlmutter, Kristin Loberg  
Translator: Josephine Liao  
Publisher: Commonwealth Publishing Group  
Year of Publication: 2016

## 工作坊受訪者

### Workshop participants interviewed



透過理論與實踐結合，林小姐認為更有利掌握訓練的技巧。  
Miss Lam believes that it is easier to master the skills of training through the combination of theory and practice.

首次參加圖書館推廣活動的林小姐認為，是次工作坊把理論與實踐相結合，更有助於深入和專業地掌握訓練骨盆底肌的知識和技巧。同時，身在帶有葡式風情的何東圖書館中做運動，不僅打破市民對圖書館的傳統印象，也能感受建築物的清幽典雅，期望日後能把活動設置於館內的露天平台，進一步推廣澳門的特色建築文化，也能給市民一個有趣且舒適的體驗。

Miss Lam, who participated in library promotion activities for the first time, believes that the combination of theory and practice in this workshop is more conducive to in-depth and professional mastery of the knowledge and skills of training the pelvic floor muscles. In addition, exercising in the Portuguese-styled Sir Robert Ho Tung Library not only breaks the stereotype of the members of the public on libraries, but also enables them to feel the tranquility and elegance of the building. It is expected that in the future, activities will be held on the outdoor platform of the library to further promote the cultural architecture with Macao’s characteristics and give the public an interesting and comfortable experience.



呂女士將會借閱相關書籍，加深對骨盆底肌的認識。  
Ms. Loi will borrow relevant books to deepen her understanding of pelvic floor muscles.

呂女士期望透過活動及早訓練這一特別肌肉群，並與家人分享相關的知識，改善因年齡增長、腹壓增大而產生的漏尿問題。與此同時，課堂開始時導師以文字及圖片作講解，讓知識的“靜”和運動的“動”相互結合，吸引讀者感受圖書館的多元化，未來將會借閱相關書籍，更深入研究骨盆底肌的知識。

Participating in this activity, Ms. Loi hopes to train this special muscle group as soon as possible and share relevant knowledge with her family to prevent urinary leakage caused by age and increased abdominal pressure. Moreover, at the beginning of the class, the tutor gave a lecture using words and pictures so that the “static” of knowledge and the “dynamic” of exercise can be combined to attract and enable readers to feel the diversity of the library. In the future, she will borrow relevant books to further enrich her knowledge of pelvic floor muscles.



## 你是張愛玲，你會快樂嗎？



也許你該看看張愛玲

作者：蔡詩萍  
出版社：有鹿文化  
出版年份：2020

隨著電影《第一爐香》上映，令張愛玲的名字再度映入觀眾眼簾。相信每一位文青，沒有不曾看過《傾城之戀》中，白流蘇和范柳原在兵荒馬亂中尋找各自的容身之所，沒有不曾在《紅玫瑰白玫瑰》中讀懂每個男人心中總有一紅一白的玫瑰；從她的文字中看穿世俗背後的人性，女性悲憫蒼涼的命運。而張愛玲和胡蘭成傳奇般的相識、相知、相戀到分手，更是令一眾青蔥少女在夜闌人靜時刻，幻想身處戰火紛飛的年代，不顧一切追尋自己所愛。

正如張愛玲所言：“出名要趁早”，雖然她享負盛名至今，但她的“高光”時期實際只有兩、三年（1943年至1945年），身處淪陷區的上海，抗戰、感時憂國，無不成為當代作家的主旋律，她卻偏偏不寫戰火浮生錄，唯寫戰火桃花源，在一個特殊的背景中自成流派，寫下一部部膾炙人口的作品，包括《第一爐香》、《第二爐香》、《金鎖記》、《心經》、《傾城之戀》及《紅玫瑰與白玫瑰》等經典著作。作者蔡詩萍指出：“如果沒離開中國，張愛玲不會有《秧歌》與《赤地之戀》，如果沒離開上海，她即使寫了這兩部長篇也無法從內地出版，即使能在海外出版，她的下場也必定很慘。張愛玲的傳奇，只能曇花一現，或者更糟，根本沒有。”就是這種剛剛遇着剛剛，她的傳奇化才得以在時代的土壤中生出了花。

張愛玲的作品，無論是評說或學術研究，早已被人剖析得透徹，作者決定以歷史背景為書本的主調，帶領讀者穿梭時間脈絡，撥開層層迷霧，展現張愛玲的真實面貌。從她在上海、香港、台灣的經歷着墨，

寫她如何被夏志清收編於《中國現代小說史》，在文壇上成為經典；寫她如何通過《金鎖記》曹七巧去塑造一個“徹底性”的瘋子，當然也離不開她與胡蘭成、賴雅的情感紛擾，看她走向孤獨，同時走向傳奇。

張愛玲之所以迷人，大概是她特立獨行的個性，越過一個個高低起伏，造就她戲劇般的人生。筆者相信，每個人都曾經想過自己一生可以活得不一樣，任憑他人隨波逐流，我卻一意孤行，臨水自照，攀爬那孤絕的巔峰，期許會有一個奇蹟落在自己身上……遺憾的是，不平凡的一生，或正如張愛玲的生命歷程一般，在風雨飄搖中面對流言蜚語，愛得悲壯，結束得孤獨寂寞，卻成為永恆的經典；而對於我們這般凡人而言，究竟是追求享譽，終成傳奇，還是在時代的夾縫中，求生求存，安穩平淡地做好自己，就自當慶賀呢？



書評人

白震之

全職記者，畢業於中文系，為藝術雜誌專欄作家，熱愛用文字作利器，刺穿世間的虛偽和蒼白。

## 敦煌的守護人

敦煌是世界上迄今為止時間跨度最長、保存最完整的佛教石窟遺產，可是，沒有人發現的是，敦煌的地理位置注定了它是孤獨的，那裏不是世外桃源，而是苦修之地。

有一位瘦弱矮小的女生，於1962年被北京大學分配到敦煌後，與敦煌結下了情緣，成為敦煌的守護人。其實，她有過好幾次離開敦煌的念頭，但都沒有離開，所以她感嘆地說：“此生命定，我就是莫高窟的守護人。”她就是《我心歸處是敦煌：樊錦詩自述》一書中的主角——樊錦詩。

本書是樊錦詩晚年的口述回憶錄，由北京大學藝術學院教授顧春芳整理撰稿。樊錦詩是敦煌研究院的前院長，她曾被授予“文物保護傑出貢獻者”國家榮譽稱號，並在敦煌莫高窟待了50多年，如今80多高齡，仍然繼續堅守在那裏。

昔日的敦煌，是一個大西北沙漠。當時的生活非常艱苦，大部分人都都不願意前往敦煌，然而在冥冥之中，安排了樊錦詩擔任守護敦煌的重大任務。樊錦詩形容她第一次看到莫高窟的情景：“那些密集的洞窟像蜂房一樣錯落地分佈在崖面上，就好像成百上千雙眼睛，每一雙眼睛裏都充滿了滄桑和神秘。”正是這種聖潔又神秘的魅力，樊錦詩決定留在敦煌，即使忍受著生活的艱辛和與家人分離的痛苦，也要讓敦煌莫高窟獲得重生，把它們重現在人間。那個年代扎根於大漠真的是需要吃得苦，耐得住寂寞，這對於現在的我們來說，是不可想像的。

整本書讀下來，彷彿是和樊錦詩一起肩並肩向前看着巍峨壯觀的莫高窟，向我們訴說她的成長經歷、工作上遇到的困難以及她對遺產

保護的思想等等，從這些言語間裏，都能感受到她對敦煌的情感如此濃烈不捨和執着追求，更能感受到她心懷保護敦煌文化遺產的使命。這些經歷聽起來雲淡風輕，感覺老一輩的敦煌人有一種修行精神，追求脫俗的人生境界。

在這本書中，最令人動容的是樊錦詩與她丈夫的愛情故事，正如書中所言，他們“相識未名湖，相愛珞珈山，相守莫高窟”，這種美好的愛情，不但讓我們會讀到情不自禁地流下了眼淚，見證了真正的愛情是把自己最好的留給對方，同時支持對方追求自己想走的道路。這種夫妻之間相濡以沫的樣貌，也許是我們所嚮往的愛情，才會觸動我們內心裏最柔軟的一塊，讓無限的感動湧上心頭。

樊錦詩的人生，因為莫高窟而變得不尋常，充份體現了她真正的純粹，她用一生的青春和生命詮釋了書中所指的“堅守大漠、勇於擔當、甘於奉獻、開拓進取”之“莫高精神”，在每一個蒞天棘地的人生路口，她選擇了堅守。現在，我們都知道樊錦詩與敦煌融為一體了，沒有樊錦詩，就沒有敦煌，沒有敦煌，就沒有樊錦詩。



書評人

曹凱雲

愛從閱讀中探索自己，喜愛到處旅行。現從事文化遺產保護工作，藝術雜誌專欄作者，致力在澳門文化找尋自我存在的意義。



我心歸處是敦煌：樊錦詩自述

作者：樊錦詩、顧春芳  
出版社：譯林  
出版年份：2019



城市如何運作：從人文學看待城市的15種觀點

作者：俞炫準  
(Yoo Hyun Joon)  
譯者：邱麟翔  
出版社：典藏藝術家庭  
出版年份：2020

城市幾乎是大部分人的生活單位，鋼筋結構建築中的日常，早已被視為常態。本書作者俞炫準，基於在建築行業的經歷見聞，通過人文角度剖析建築這一理性結構，正如書中寫到“建築是人類所有理性和感性的總合”。建築物的設計一般着重於可見的物理部分，亦即建築的風格特色、技術特徵等，但空間的留白部分（虛空間）卻往往容易被忽略。建築作為一種特殊的傳播媒介，留白部分以時間作為維度的空間經驗，更能夠準確呈現出建築物的真實價值。

書中15個章節透過不同角度與觀點，探討建築背後的深層含義。作者以個人成長經歷、行業經驗和所見所聞為藍圖，透過分析城市之間的縱橫對比，令讀者對人類、建築，以及城市這三者之間的關係有更全面的認識。就像作者在第四章其中一節“城市再生：生命的循環”以紐約空中鐵道公園的建築活化為例，討論如何將歷史與現在結合，發揮建築的最大價值。過去，空中鐵道是重要的運輸基礎設施；現在經過建築再生，空中鐵道是受到紐約市民熱愛的休閒去處。

建築與人類密不可分，相輔相成。人類造就了城市，而城市的格局亦改變了居民的生活習慣。如作者所述，建築是一個國家、地區、時代的剖面；更是社會、經濟、歷史與技術的共同產物。觀察者看到的不止是建築表面的形態，更是這座城市的人文內容與文化DNA的載體。建築虛空間嘗試還原一幅歷史長卷，反映過去的人如何使用這座建築，他們留下的使用痕跡是歷史上可靠的參考，也是建築人文意義的重要一環。

## 看見建築的側面

澳門的建築形式多樣，道路範圍集中，歷史城區之中更是移步換景。筆者在看到第四章節關於城市再生時，腦海立即浮現出澳門何東圖書館的樣貌。作為澳門唯一園林式圖書館，百年歷史之中幾經易手，1958年正式作為圖書館向公眾敞開大門。何東圖書館不論是建築特色，還是活化工程都體現出矛盾與共融之間的完美平衡。建築外觀上，映入眼簾的古希臘門柱與中式釉彩裝飾，歐派建築與古樸書齋氣息的完美結合。而2002年擴建的新大樓則是傳統與現代結合的例證，“修舊如舊”的方式保留了建築本身的歷史，又完美符合了現代都市人的需求。閒暇時筆者常去何東圖書館看書，坐在靠近落地玻璃窗的位置，遠眺着後花園的噴泉和樹影婆娑。筆者與這一世紀來往的過客一樣，都窺見百年來的歷史，享受着何東圖書館帶來的精神歡愉。



書評人

莫紫芊

文化傳播大使，畢業於澳門大學傳播學系，現為澳門藝術雜誌記者。對文化有着熱忱和求知慾，以人文視覺觀察世間萬物。

## 自我即單數

村上春樹的作品素來喜愛通過第一人稱敘事，以“我”作為主角且融合自己現實中的興趣，虛構出各種書中的主人公。除了少數的紀實文學外，其他作品虛實相應，讀者始終難以斷定故事的真實性；自出道作《聽風的歌》以來便一直貫徹這種寫作風格。《第一人稱單數》也不例外，每個短篇故事在現實中或會發生，卻摸不着邊際，彷彿在村上的世界中不存在所謂的絕對。

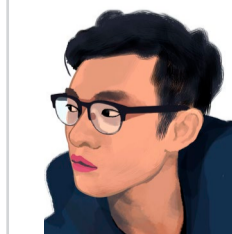
縱使此書多是描寫“我”的青春，事實上作者已過隨心所欲之年，寫的內容其實更貼近尋找自我的本質，通過幾段真假參半的故事來正反思辨善惡與生死等嚴肅議題。如第二個短篇《奶油》中，老人要“我”不斷思考圓心和圓，去把不明白的事情努力想明白，自然會成為人生中最重要“奶油”（源自法文crème de la crème，意即最好的最好），暗示此等複雜難明的事情其實最接近真理，唯有鏗而不捨地追求才更符合生而為人的意義。

第六篇《謝肉祭》則是描述相貌奇醜但充滿內涵的女性，與她的美男子丈夫共同犯案的故事。“人不可貌相”在我看來，作者似乎以角色設定消弭美醜的優缺，創造一個得以討論善惡的中立空間。書中指出“惡靈的面具下是天使的素顏，天使的面具下則是藏着惡靈的素顏，不可能只有其中一個。”人在獨處的時候是主體的存在，擁有相對的自由，然而在社會上必定要和他人相處，於是淪為他人的客體，被檢視被觀察。為了躲避道德的審判，我們都要暫時泯滅自我，帶着面具做人，不難看出村上對“人生而自由”保持悲觀態度。

其中筆者最愛《與披頭同行》。不知出於甚麼原因，村上作品所出現的女性角色只要和主角親密過，都會落得悲劇收場，甚至死亡。讀到這篇時筆者馬上聯想到他的長篇小說《國境之南·太陽之西》，她們

都愛過主角，而且多是擁有美麗外表的女性，有過魚水之歡，並真心真意愛着對方，最後卻受到傷害，從此一蹶不振，幸運的還能渾渾噩噩勉強強度過餘生，更多是走不出情傷自殺。令人懷疑村上擁有着嚴重的自戀傾向，在書中營造“我”的無上魅力，吸引女性然後將其摧毀。不過這種亦可能是某種目的性的建立。客觀而言，多數讀者都容易把書中的“我”投射自身，就似是村上刻意滿足自己一般，造成讀者情感上的以下犯上，及後摧毀這種甜美的幻想。

《第一人稱單數》是一本五味雜陳的短篇小說集，像慾望與理智的混合，蘊藏着知性及人性觀察。若本身就是村上的讀者，可能不會感到新鮮，畢竟書中的劇情套路和先前的作品所差無幾。但感覺筆觸變得更溫柔了，在亂序之中依然使人樂在其中，那種關於生死、人生的獨特觀點，已經值得讀者們一再細閱。



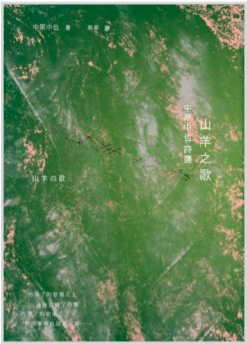
書評人

蘇兆偉

影評人，現為澳門藝術雜誌專欄作家，從事影視相關工作，曾於港澳網絡媒體刊登評論作品。



## 東方美學和西方現代詩的融合



### 山羊之歌

作者：中原中也  
譯者：吳菲  
出版社：麥田  
出版年份：2019

大正年間的日本詩人中原中也，和今日的澳門讀者有何干？首先，他示範了如何面對現實生活的極度平庸甚至卑微，而保持內在的純粹。通過詩性語言，生活的挫敗感因而被美化，遺憾感得到昇華，現實中“Loser”的情感世界從而得到救贖。其次，他的作品兼具東方美學和西方現代詩融合，在字裏行間透露純真自由的狀態，直到現今仍然值得我們借鑒。

我們從中原中也的好友、日本文學評論界泰斗小林秀雄的《考えるヒント4》（思考技巧4）一書，能夠總結中原中也詩歌的最大特點：脫離日本傳統詩（和歌、俳句）觸景興情、詠物言情的傳統，直接以微妙的情懷變化入詩，具有“歌唱性”。愛別離的情感本身代替了文學技法的套路，實現了他自有的一套語感秩序。孤獨症是他情境生發的第一動力，就像他的偶像天才詩人韓波（Arthur Rimbaud）一樣；最終，年紀輕輕死在某個不知名的角落，跟“一隻老鼠沒有區別”。

但韓波和中原中也不同的是，韓波的技法和靈感／意象幾乎融為一體，沒有意境相生的先後關係，看輕技法，純粹以感受先行，反覆吟誦夜晚、季節、月，以及雪等古老題材，以此創作現代詩。一般說來，詩是名詞主導的，敘文學是動詞主導的，現代詩則是在正確語法和不尋常語法的夾縫間突破常規。中原中也的詩充分繼承和發揮了日語中擬聲擬態詞等虛詞所具有的質感輕、語義曖昧的特點，語調後置使動詞有儀式感／非實義的特點，來營造詩文之間的环境氛圍。

在名篇《馬戲團》中，描寫了這樣一個情境：經過了多少次沉悶的日常歲月，今晚的時空化為了迷幻的異色。流浪馬戲團的演出固然有着

倉促廉價的一面，另一方面有着令人忘憂的效果，其中蘊含了保持孩童的心，卻無法避免大人所看見的複雜情感。作者時不時把視線偏向一架非視覺中心的鞦韆，而所有的物象都跟着鞦韆搖啊搖啊搖。“搖啊搖啊搖”這一句循環成了歌謠的結構，在原文中，就是典型的擬聲擬態詞。

另一篇《污濁了的悲傷之上》，是詩人在小雪天獨行的情景。詩人自傲、自贖的人格在現實面前卻是如此卑賤，連他的悲傷，都變得污濁、配不上純淨了。中原中也的世界和我們隔了一個世紀。今天，我們“最好的詩”就是發掘日常平庸中的詩意，把苟活活得有滋有味便是終極目標，而本書體現出的精神，能夠提醒讀者們不要忘記生命中曾經有過的青澀歲月，那個以愛恨為雄志，激進得不要不要的中二少年。



### 書評人

#### 雷徠

繪畫與影像藝術家，藝評人。澳門藝術雜誌專欄作家，曾擔任藝術策展人，並在內地藝術媒體雜誌撰稿。

## 由古至今，瘋子創出新風氣？



### 印象派全書

作者：薇若妮卡·布呂葉·歐貝爾托  
(Véronique Bouruef-Aubertot)  
譯者：陳文瑤  
出版社：積木文化  
出版年份：2020

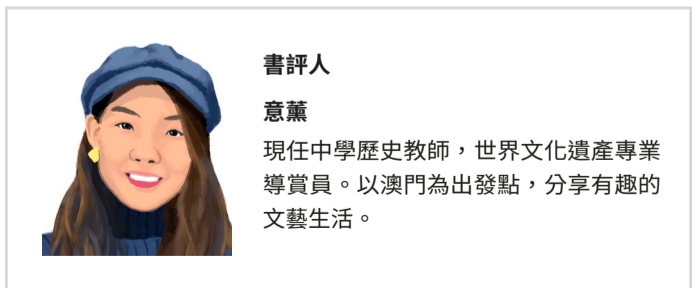
當今最昂貴的名畫十居其九皆是印象派或由它所延伸影響的作品。到底甚麼是印象派呢？他們又是如何在一個時代中崛起，影響後來文化創意產業的發展，成為當代藝術的靈感來源之一呢？本書闡述印象派的時代背景，以尋求改變、遇上衝突、突破傳世為主題，向讀者述說一個時代背景下的藝術奇蹟。

19世紀中期，巴黎男爵奧斯曼（Baron Georges-Eugène Haussmann）將當地現代化大改造，與此同時，工業革命和攝影技術的發明，激發印象派畫家在創作時將攝影技術引入到畫筆下，比如古斯塔夫·卡耶博特（Gustave Caillebotte）的〈雨天的巴黎街道〉中的光影使用技巧已經受到一定影響。古典作品的宏大雄偉在當年顯得落伍，印象派繪畫開始探索攝影藝術，作品開始出現新突破。然而，當時藝術界仍未能接受這種巨變，或者可以說，古典派更害怕自身地位被弱化。相對來說，印象派畫家對傳統的挑戰，導致他們在書中被傳統派別批評為“作品會令人失去理智”。但即使受到傳統派抵制，這一場由“瘋子”主導的藝術界變革，仍然在巴黎生根發芽，迎來翻天覆地的變化。

借書中譯者的說話再述，19世紀中期不是“某個天才橫空出世”的年代，而是時代進步促使人類改變。攝影的發明可以取代繪畫，畫家們是否全部都要失業了？顯然，克勞德·莫內（Oscar-Claude Monet）及埃德加·德加（Edgar Hilaire Germain de Gas）等印象派畫家的畫作，就是他們對抗攝影最有力的說明。除了“保住份工”之餘，甚至證明給世人，鏡頭之下的光線、細緻、捕捉瞬間，繪畫也可以做得到。

近年疫情在全球肆虐期間，博物館因遊客人數及收入下降而陷入困境。正因如此，就如當年的印象派一樣，現今社會也因應時代轉變，在疫下尋找更多可能性，四所意大利博物館參與名畫複製品NFT化計劃，藉此補貼博物館營運費用，打開“元宇宙”市場。經典名畫同時轉化為日常生活中的電子配件、周邊藝術商品，以線上及線下行銷方式，與知名品牌聯名生產商品成為時尚潮流。

如果我們不跟上時代潮流，最終只會成為脫軌的一群。往昔巴黎，隨着攝影出現，傳統學院派的藝術風格轉變到印象派，對藝術界有着驚人影響。今天因疫情關係，日常購物乃至參觀博物館，均從線下走到線上，觀看藝術的習慣和方式也逐漸改變；當然，這系列的變化也引來猛烈批評，譬如購買價值數百萬元的NFT頭像是否值得呢？事實上，當年的印象派“瘋子”，百年後的今天卻是創出藝術新“風”氣的名人，或許在數十年後的今天，面對瞬息萬變的世界，NFT也能成為“今天的印象派”。當然，這種潮流是否可行，還必需接受時代的認證。

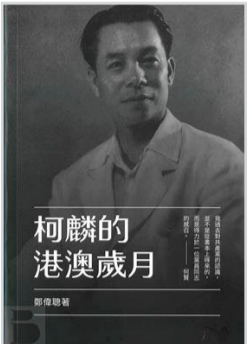


### 書評人

#### 意蕙

現任中學歷史教師，世界文化遺產專業導賞員。以澳門為出發點，分享有趣的文藝生活。

## 變化才是永恆



### 柯麟的港澳歲月

作者：鄭偉聰  
出版社：中華文化交流協會  
出版年份：2019

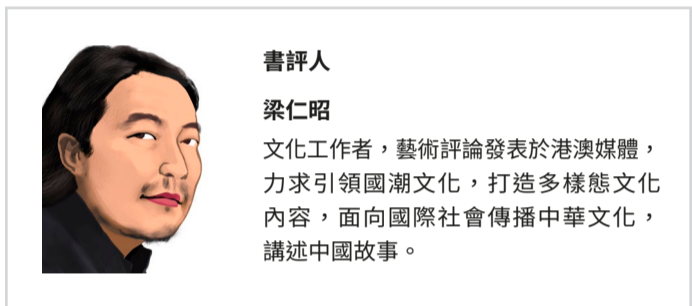
柯麟（1900年—1991年9月24日）於抗日戰爭期間擔任澳門鏡湖醫院院長，與葉挺將軍，澳門各大社團，包括婦聯、學聯，以及工聯有着千絲萬縷的關係，甚至國家級非物質文化遺產“粵劇”也與他有關。《柯麟的港澳歲月》講述了柯麟醫生在澳門重大歷史事件中所擔當的角色，當中的故事也引領讀者們去反思現今的社會環境以及個人的生涯規劃。

事實上，人們常將“生涯規劃”與“職業規劃”畫上等號，認為只要做好手頭上的工作，便是對人生作出了規劃。但美國職業心理學家唐納·舒伯（Donald Super）則認為，生涯規劃不只涉及工作，還與成長過程、學習經驗、角色轉變及環境變化有關，它亦包括工作以外的規劃。要知道生活是持續改變的，如社會發展、經濟環境、創新科技，以至近兩年的疫情都迫使我們不斷作出調整。因此，改變才是更有效、更精準的生涯規劃。

柯麟一生不但為澳門的醫療發展有重大貢獻，亦通過與工商界人士交往，以善意、誠懇和專業的態度，贏得他們的尊敬。正如柯麟先生書中所言：“我的信仰和抱負是以個人有限的生命，造福人民和國家，這才不負吾人之一生啊！”他的一生角色多變，不管身在何方、位居何職，仍然不忘初心，為社會貢獻力量。讀者們能夠透過本書閱讀柯麟一生的奮鬥史，了解到他多方面探索及發展的精神，啟發讀者們不管身在何方，面對生活環境多變，仍然躊躇滿志。

回望當年，交通物流速度及便利程度遠不如今天，柯麟先生也能促成粵港澳在醫療工作上連結，推動國家發展。近年我國的“粵港澳

大灣區”政策，也讓我們與廣東省九個城市及香港更好地連結起來。隨着時代進步，我們迎來更多的機會和挑戰，年青人應當如何從中把握先機，相信從《柯麟的港澳歲月》之中能夠一見端倪——即使沒有今時今日的便利與機遇，他仍然能夠連結各地；當年他加入的鏡湖醫院，沒有現時我們所看到的規模，全賴他加入與無私付出，才慢慢地改善了整個地方。從他的故事中，亦提醒了年青人應盡情發揮自己的能力，收穫不一定能即時顯現，但是積累的經驗必然是一生受用。疫情當下，澳門得天獨厚的條件或許被削弱，但這種變化不應成為阻礙自身發展的原因，透過柯麟先生的一生，相信讀者朋友們能夠明白，變化才是永恆。



### 書評人

#### 梁仁昭

文化工作者，藝術評論發表於港澳媒體，力求引領國潮文化，打造多樣態文化內容，面向國際社會傳播中華文化，講述中國故事。

## 每逢疫症倍流言



### 流言效應

作者：松田美佐  
譯者：林以庭  
出版社：天下遠見  
出版年份：2019

新冠疫情再次來襲，澳門特區政府除了需全力抗擊疫情，還要應對“物資不足”、“封城”等謠言滿天飛。鑑此，政府擬加強打擊未經證實、非官方的信息，並提到如因散佈謠言而引起恐慌，或有可能觸犯法例。普羅大眾對此意見不一，部分認為，只是網上的流言一則，政府毋需大動干戈；部分則認為，流言一旦方向走偏，不慎重處理的話，影響深遠。事實上，身處網絡時代，要“Fact Check”並非難事，為何相關流言依舊不少？由日本作家松田美佐撰寫的《流言效應》或能給予我們答案。

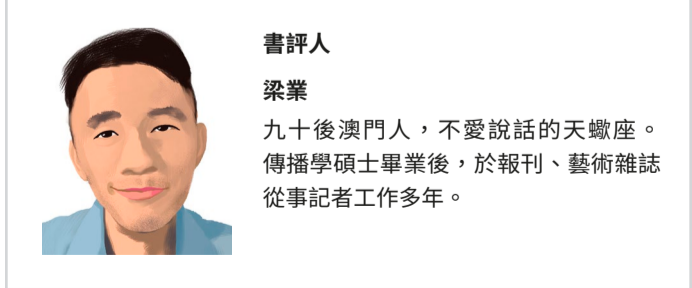
現為日本中央大學文學系教授的松田美佐，於書中引述美國心理學家高爾頓·威拉德·奧爾波特（Gordon Allport）在《謠言心理學》（Psychology of Rumour）的意見，認為流言能夠以科學解釋，提出“流言公式”： $R = i \times a$ ，“R（Rumour）”即流言的強度，“i（importance）”即謠言對當事人的重要程度，“a（ambiguity）”則是證據模糊度，由於是相乘關係，如“i”或“a”任一上升，則“R”倍數升高。簡言之，只要流言的內容足夠重要，或流言的訊息足夠模糊讓公眾討論，流言就能一傳千里，百口莫辯。

松田美佐成書的靈感來自2011年的“311”東日本大地震。當時災區物資緊張，人心惶惶，未幾在災區以外的地方迅即傳出物資短缺的流言，日本民眾開始搶購物資，引來不必要的恐慌。回到澳門近期的抗疫情況下，市民普遍對疾病存有惶恐之感，一句半句疫情變化的訊息，便能拉動流言強度上升；加上澳門網絡討論文化豐富，用字模糊及情緒化，一旦出現與疫情相關的帖文，證據模糊度亦會即時上漲，兩者相乘，結果流言的強度拔地而起，市民急於尋找救命稻草，最終

超市大排長龍，增疫情傳播風險，毫無必要地增加抗疫壓力，自我實現了流言內容。

誠然，書中提到人類是社會動物，“八卦”是生而有之的習慣。流言傳播得當，亦能為傳播資訊、建立和諧人際關係等帶來正面作用。身處網絡時代，人們身兼訊息發佈者及接受者，更難離開流言。例如觀看一套電影後，人們在網上寫下的觀後感，或預約一間餐館前預先從網上查看食評等，其實這些資訊都屬於廣義上的流言，但我們都樂於發表與閱讀。

作者認為，我們要學懂與流言相處，按照流言公式分析問題，以理性正面的思維細心評估流言內容，並及早進行“Fact Check”，對各種資訊作出正確及有根據的過濾和判斷，一步一步接近事實真相。



### 書評人

#### 梁業

九十後澳門人，不愛說話的天蠍座。傳播學碩士畢業後，於報刊、藝術雜誌從事記者工作多年。



## UMA “MÁ” LEITURA DE NIETZSCHE E A FILOSOFIA

Embora seja conhecido que ler ao acaso as frases sobre as quais os olhos se debruçam é muitas vezes julgado “perigoso” na medida em que implica o risco de “compreender mal” o *sentido* de um texto, não deixa de ser uma leitura “sem contexto” desta obra de Gilles Deleuze (1925-1995) que gostaríamos de propor aqui: o que chamamos de uma “má” leitura, uma leitura criativa ou mesmo uma leitura em que o *sentido* permanece livre, mas sobretudo uma leitura que viaje entre línguas.

Imaginemos ter um café quente na mão sob o sol berlinense e estar silenciosa e silencioso na histórica sala de leitura da Biblioteca Central de Macau. O ambiente, as circunstâncias variam, os sentidos diferem com eles enquanto colocamos *Nietzsche e a Filosofia* de Gilles Deleuze na mão para ler as primeiras páginas. As primeiras páginas são as que, pelo menos, vêm primeiro. Logo, desfolhando, alguns fragmentos do texto chamam a nossa atenção, retêm-na por um momento e depois deixam-na partir e mudar a página.

*Nietzsche e a Filosofia*, publicado em 1962, é um dos livros que nos permite *compreender* tanto o pensamento de seu autor quanto o do filósofo de quem o livro fala: Friedrich Nietzsche (1844-1900). É a tradução inglesa (1983, 2006) do advogado de profissão, Hugh Tomlinson, disponibilizada pela Biblioteca Pública de Macau que lemos: cinco capítulos, 75 pontos e uma conclusão. Traduzido em pelo menos duas dezenas de línguas, *Nietzsche e a Filosofia* oferece exactamente uma excelente oportunidade não apenas para explorar mil formas de (mal-) entender Deleuze e Nietzsche, mas também para reflectir como a tradução suscita a problemática da percepção intercultural desses dois filósofos, hoje ambos mundialmente conhecidos.

“Quando se escreve, sabe-se que uma língua é, na verdade, um sistema que está longe do equilíbrio, é um sistema em perpétuo desequilíbrio. [...] a língua é feita de todo tipo de correntes heterogêneas em desequilíbrio umas com as outras.” (Tradução brasileira disponibilizada no <https://askesis.hypotheses.org/918>)

Tais são as palavras do filósofo em resposta à pergunta sobre o que faz o estilo de escrita, colocada pela sua aluna jornalista Claire Parnet para o documentário “O abecedário de Gilles Deleuze”, divulgado entre 1994 e 1995. Se Deleuze é considerado como fazendo parte dos filósofos mais difíceis de ler, isso deve-se sobretudo à particularidade do seu estilo livre de escrita, cuja espontaneidade faz com que o agenciamento (na terminologia de Deleuze) das ideias se torne muitas vezes duro acompanhar para as leitoras e os leitores. Esse estilo livre, e é isso que essa citação nos explica, reflecte a concepção que o filósofo francês tem da escrita.

Escrever é colocar-se no seio de um sistema “em desequilíbrio perpétuo” e aperceber-se das “correntes heterogêneas” a partir das quais uma língua se forma. Entretanto, embora seja mais incomum na filosofia, Deleuze faz uso deste desequilíbrio em *Nietzsche e a Filosofia*, onde, como era do seu hábito, deixa-se levar livremente de um sujeito a um outro no fio das suas reflexões sobre os diferentes conceitos-chave da filosofia de Nietzsche.

Se o estilo original de Nietzsche é mais enquadrado do que o de Deleuze, a sua escrita repleta de alusões e neologismos, relembra-nos certos aspectos de Deleuze e pode-se supor, sem se arriscar demasiado, que foi uma grande influência para ele. Tudo acontece aqui como se os livros de Nietzsche tivessem servido de modelos para a composição de *Nietzsche e a Filosofia*, que se compõe de pequenos parágrafos agrupados nos capítulos entre os quais os conceitos de Nietzsche são tanto comentados como enriquecidos com as visões deleuzianas.

Redigido como um romance que parece escapar a qualquer linearidade cronológica, *Nietzsche e a Filosofia* parece ter sido composto da mesma forma que a maioria dos livros de Deleuze sobre a sua própria filosofia. A ordem de leitura é deixada à escolha das leitoras e dos leitores e onde a compreensão de um capítulo não depende da tomada de conhecimento do precedente. Ao longo das 200 páginas do livro, os diferentes temas, ou melhor, os diferentes pontos parecem, à primeira vista, convencionalmente agenciados - de novo, na terminologia deleuziana - e classificados. As diferentes partes do livro, no entanto, estão amplamente inter-relacionadas e convidam a uma leitura livre: a leitura de um conjunto de fragmentos. Nas primeiras páginas, por exemplo,

temos uma primeira análise do anti-hegelianismo de Nietzsche que será detalhada num ponto do último capítulo.

O risco é grande de uma filosofia ser desacreditada se fôr reduzida a fragmentos, sejam escritos ou falados. Mas é assim que lemos este livro: por capítulo, um ponto aqui e ali, um parágrafo, uma frase, uma palavra, uma pontuação lida em voz alta, as sílabas que se sucedem. Inspirada e inspirado no olhar sobre a pintura da filósofa Jacqueline Lichtenstein (1947-2019), ao mergulhar o olhar às vezes tão perto numa língua até esta se tornar um conjunto de letras, traços de caráter ou *abjad* (escrita de origem árabe) a desconstruir - *Nietzsche e a Filosofia* se traduziram tanto em chinês ou japonês como em árabe ou persa.

Não usaríamos fingir escapar - ou mesmo desculpar - o uso tentador de certas referências *exóticas* neste texto. Ademais, no entanto, a nossa grande paixão pelas línguas e o prazer quase ilegítimo, que nos levar a entregá-los ao voyeurismo e ao turismo intelectual, incita-nos a recorrer à leitura de diferentes traduções de *Nietzsche e a Filosofia*. E é nessa óptica que desejaríamos apresentar aqui as diferenças de tradução de uma palavra muitas vezes usada por Deleuze: a palavra “*sens*” (sentido).

A tradução da palavra “*sens*” nas línguas da Ásia confucionista - em chinês-vietnamita (意義), em coreano-japonês (意味) - aproxima-se do *sentido* de “significado” enquanto, em português, a palavra “sentido” usado para traduzir “*sens*” é para nós um termo mais poético: um substantivo que também pode ser usado como participio passado. Esta tradução portuguesa parece corresponder ao significado da palavra nas línguas europeias, nas quais significa tanto o que uma palavra se refere como o que uma coisa significa.

Também não ficámos surpreendida e surpreendido ao constatar que a palavra usada, em árabe e persa, para traduzir “*sens*”, possui igualmente os mesmos dois “sentidos” que as suas homólogas europeias. A tradução turca, no entanto, atraiu a nossa atenção. A palavra “*duygu*” usada nesta tradução tem o significado de “emoção” e “sentimento”. Se, à vista dessa palavra, o exotismo da língua turca nos seduz, ela também nos lembra dos riscos de “mal-entendidos” inerentes à prática da aprendizagem de uma língua, e isso particularmente na leitura de filosofia.

É ao fantasiar um Deleuze ou um Nietzsche multilíngue que lemos *Nietzsche e a Filosofia*: de olhares rápidos, em pedaços, às vezes palavra por palavra, depois de frase em frase escolhida ao acaso. Um pouco como ler um romance de poesia, tomando as letras tais como são. À busca da etimologia de certas palavras, comparando algumas passagens entre as diferentes traduções e os termos utilizados, quisemos questionar as maneiras de ler um livro de filosofia. Não teríamos o direito de entender “mal” a filosofia ou mesmo entendê-la à nossa maneira, enriquecendo-nos com a nossa própria interpretação, por “falsa” ou “verdadeira” que seja? Não foi precisamente o projecto de Gilles Deleuze de fazer a filosofia de tal forma que pudesse ser lida como um romance sem que nenhum conhecimento filosófico prévio fosse exigido?

## PEACE AMONG WORLDS? READING LATOUR IN WARTIME

As Bruno Latour wrote exactly two decades ago, although war “sounds so disheartening at first, there might be an opportunity to seize on these clarion calls”. The present short text is by no means written as a discouraging review here. On the contrary, it shows how the reading of his *War of the Worlds: What about Peace?* is not only the most necessary as it is now the best time to have a good read among multiple languages or, using the philosopher-anthropologist’s own words, among multiple “worlds”.

The urgency of reading the book, and understanding it from different backgrounds like those of East Asia or Europe, has become increasingly obvious with the current events around the globe. To put it in the author’s own words: “what is needed is a new recognition of the old war we have been fighting all along — in order to bring about new kinds of negotiation, and a new kind of peace.” This is following the urge that we read Latour’s book, accepting, while situating ourselves from within, as well as outside, to put ourselves in the dichotomic framework between the “West” and the “non-West” that Latour builds his theory on.

In *War of the Worlds*, Latour addresses the question of building peace in the midst of what he calls the current and ongoing “war of the worlds”. For Latour, discussing this implies questioning our idea of modernity. Indeed, for him, the strange era of modernism we used to live in refers to a unified World (with capital letter W), where a so-called universal nature provided a common denominator for everyone. In this modern World, different cultures did exist but since they used to live in a common natural World, all differences among them were never too fundamental as one single nature was unifying them into one universal humanity.

Now, and this is Latour’s argument, that we have left modernity, the unification of the modern World can now no longer be understood as the result of some natural laws that the West allegedly had found. As the essayist said, the universal nature we fall back on each time when we have to solve conflicts among the cultures inhabiting the World is nothing natural, but, instead, the product of a subjective and biased Westernisation which, hidden behind the idea of modernisation, may have been happily accepted by everyone wanting to catch with the progress of the West and be part of the “modern” World.

The academic career of Latour, who was born in France in 1947, is as complex as it is coherent. Since the publication of his first book in the middle of the Cold War, the scholar has constantly explored and engaged in a variety of academic fields which, although they may not seem to be as connected at the very first sight, have been active participants in the elaboration of his own philosophy. Latour has been considered to be as much a part of the tradition of philosophers such as Leibniz, Nietzsche, Foucault and Deleuze as to Whitehead, James and Dewey, whose empirical and pragmatic spirits have profoundly influenced his approach to and appropriation of the academic World, in both the singular and multiple sense.

Latour is especially known for his work in the field of science with his studies on scientific practices. From the very beginning, Bruno Latour, who is also described as France’s most famous and seemingly misunderstood philosopher, has been tackling the task of unsettling the traditional understanding of how scientific knowledge is acquired. It has long been taken for granted that scientific facts existed out there in the World, waiting for scientists to find them. Yet, as he stresses, what science sees as facts should instead be considered as products of human procedures, namely scientific research.

Meanwhile, the French writer has come under attack from many scientists for this view. For them, considering the human procedures at work behind the production of scientific facts would make scientific knowledge partial, fallible and subjective, and deny it the status of undeniable and objective truth. What they might fail to grasp is that Latour, as an admirer of science, never aimed to threaten its establishment. In fact, for him, if scientific knowledge depends far less on a supposed objective veracity than on the subjective human practices and institutions that produce them, far from making them untrustworthy, then this is exactly what makes trust in science worthy and possible.

To detail Latour’s theories in science may sound slightly beside the point of this review, yet these theories are part of the philosopher-anthropologist’s bigger project to bring light to different modes of operation of the Western supremacy. By acknowledging the production of facts by scientists, Latour provides a picture of a constructed knowledge which no longer relies on an objective, but rather on a subjective, truth shared and used in the specific environment of Western science. In the globalizing World we live in, the spread of scientific knowledge as a universal truth eventually means the spread of the Western way of building knowledge.

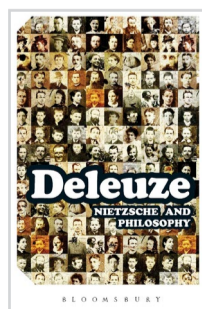
*War of the Worlds* aims at shedding light upon the mechanisms behind our idea of modernisation in order to help, and again, this is a Eurocentrist way to speak, all the other “worlds”, which have been silenced in the ambition of any kind of Westernisation, to free themselves from the very Western idea of one single natural World and one single universal humanity. In his essay, Latour presents himself as the “diplomat” of a pluralistic universe whose goal is to make room for multiple “worlds” to coexist. His humorous writing style makes this essay an easy-to-read pamphlet whose philosophical meaning reaches depths to decipher and deconstruct the single World that is controlled by the Western supremacy that we perceive.

It is clear that *War of the Worlds*, written twenty years ago, refers to the word “war” in a more, again talking Eurocentrically, “abstract” way and does not directly speak about the actual wars we are facing now. Yet, Latour’s position as a “diplomat” asking for more mediation among different “worlds” in order to make their coexistence possible resonates with the World’s current situation, or better said, the different “worlds” inhabiting the World’s present circumstances. Indeed, to accept a plurality among these “worlds” seems to be the only possibility to prevent them from fighting against each other for, as the author points out, reasons they “do not know exactly” about.

Latour himself makes *War of the Worlds* accessible and free to download on his own website while also mentioning other translations available. As a student of a world (Europe) learning from another world (China or Asia), I was both surprised and happy to have found a Mandarin title of *War of the Worlds*. Sadly though, it was a mere translated title in Mandarin with the text in English that his admirers had put on the Chinese internet.

As mentioned above, the humorous style of the book also brings us joy with which we are to find the strength to continue fighting for peace. Back in 2012, I had a chance to personally meet with Bruno Latour during a Les Nouveaux commanditaires artistic project when I was a student from Brussels’ École de Recherche graphique, exchanging in Paris’ well known “Programme d’expérimentation en arts et politique” (SPEAP) that he himself found in 2010. We are sure the very jovial personality of the philosopher-anthropologist would find it very funny to know that his name, in French, translated in that Mandarin title turns out to be a homophone of the word “diarrhea”. “Monsieur Diarrhée”, we can hear your cheerful laugh from here and it does give us the courage to get on with our fight for peace.

P.S. Bruno Latour is one of the authors who has taught me to love learning as I used to have a rather conflicting relationship with knowledge. As far as I could remember, learning has always made me feel like I had to fight against an invisible enemy who, no matter what I did, would always remain the strongest. Bruno Latour is not only the first scholar who has endeavored to make visible or even deconstruct this figure of knowledge whose authority discourages, yet he remains to me as one of the authors who does it with the most vigor and life.



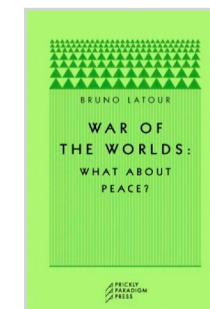
*Nietzsche And Philosophy*

Autor: Gilles Deleuze  
Tradutora: Hugh Tomlinson  
Imprensa: Continuum  
Ano: 2006



Cheong Kin Man

Antropólogo visual, tradutor e intérprete de formação, Cheong Kin Man também trabalha como artista e autor independente. Natural de Macau, é doutorando em antropologia visual na Universidade Livre de Berlim. É também autor de várias produções audiovisuais, entre as quais “Uma Ficção Inútil” (2015) e “A Etimologia de Um Sonho” (2020).



*War Of The Worlds: What About Peace?*

Autor: Bruno Latour  
Translator: Charlotte Bigg  
Publishing: Prickly Paradigm Press  
Year: 2002



Mathilde Denison

Belgian artist, sinologist and freelance writer. After her studies at École de Recherche graphique in Brussels, Denison has been pursuing her BA degree in Sinology at Freie Universität Berlin, from which she received a grant to study at Zhejiang University. Fluent in Cantonese, she is a popular host on YouTube channel “Schön Meer” about Germany in the language.





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