

True Light Girls' College

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院書女光真
TRUE LIGHT GIRLS' COLLEGE



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中文校報

職銜	中文姓名	班別
主編	周子媛	5A
副編	曾子璐	5A
記者	曾悅	5D
記者	何卓琳	4A
記者	梁潔瑩	4B
記者	王彥晴	4B

Central Market – How Original is it?

Kwan Hiu Huen Melissa (5D)

Overwhelmed by its local products, eateries and Bauhaus architectural style, Central Market reopened in August 2021. It was one of the most significant revitalisation projects in Hong Kong, integrating new elements into the “old bazaar”. But did it successfully balance the old and new? Was it a merely commercialised project?

Central Market first opened in 1842 as a bazaar for people living near Queen’s Road, Central. In 1895, the colonial government rebuilt the market by adopting a Victorian-style marble structure decorated with arches. For the reconstruction in 1939, the market was distinguished from its plainer, more contemporary Bauhaus style. Its main function at the time was a fresh food market, serving shoppers from all social classes. It ceased operation in March 2003. The Hong Kong Government originally planned to sell the site for commercial development. However, after a public outcry in 2009, it decided to preserve the market.

Having been revitalised, Central Market is now a centre for retailers, restaurants, cafes, and public areas. It has four storeys, containing around 200 booths inside. These booths are mainly owned by Hong Kong people who sell local food, souvenirs or handcrafted products. Another highlight is its provision of an urban oasis for Hong Kong people. The 10,800 sq ft open space in the entrance plaza is decorated with lush greenery and dozens of tables and chairs. They can rest and enjoy their meals in this open area which will be filled with music shows and other events in the future. It is a preferable choice for them to spend their leisure time with their family and friends at weekends, or for office workers who can escape from the hustle and bustle.



▲ Terrazzo staircases of Central Market

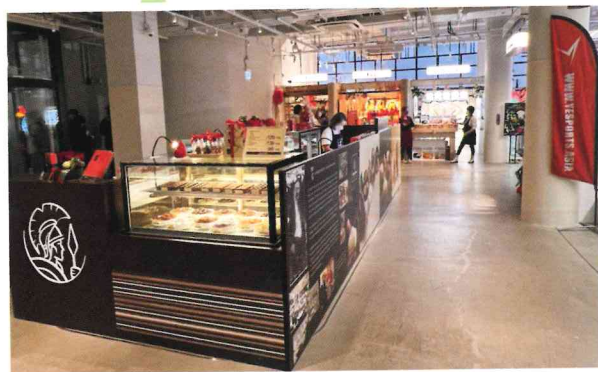


▲ The signs were retained on the wall as signboards.

One of the most pivotal parts of revitalisation is keeping the traditional elements, and this can be found in the architectural style of Central Market. The large terrazzo staircases next to the main entrances connecting the upper and lower floors are a noteworthy example of revitalising the market. While restoring the main staircases inside the building, the conservation team removed the ageing paint on the surface and then reproduced the old decorations by using the traditional Shanghai Plastering technique. Despite its inability to reinstall the original terrazzo tiles, the team repainted the tiles to create the terrazzo mood. They also repaired the structure of some old stalls which used to sell different types of food. For example, fish and poultry stalls are on the ground floor; beef, sheep and pork on the first floor; and fruit and vegetables on the second floor. Integrated into modern interior design and combined with retail and catering uses, these stalls can be found in the main aisles of each floor in the market. Many old signs were retained on the wall as signboards to mark different departments and used as notices for visitors. What is surprising is the use of fibre-reinforced polymer in the columns inside the market. This material can reinforce the infrastructure and restore the deteriorated concrete. Such a conscientious effort has been made to display the original appearance of the market.



▲ Central Market is like a department store now.



▲ Food stalls in Central Market



▲ Open space in the entrance plaza

When people are looking for a place in the city to chill out with friends and family, Central Market should be the first choice. However, its authenticity should not be neglected. Its main function in the past was a bazaar where people used to shop for fresh produce, and this is not easily found in any stalls in the market now. Some stalls charge shockingly high prices for their products. For example, a 500ml bottle of apple juice costs more than HK\$100 at one food stall. The market is also filled with cafes, boutiques, speciality restaurants and souvenir shops. Would Hong Kong people visit Central Market to shop these high-end products? Are they willing to pay a visit to the historic stairs

which are a significant part of the revitalisation project? Will they be proud of such cultural heritage that gives them a sense of belonging? These questions should be included in their itinerary when they visit the market.

Nevertheless, Central Market does give a glimpse of Old Central. There are also multiple events and tours which offer fascinating explorations for the historic significance of the market. It is always worth paying a visit to a revitalised building that contains a certain number of novelties.

中環街市 CENTRAL MARKET

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Smart city development in Hong Kong: Smart or not?

Kaur Ishwinder (5D)

Recently, the government's digital consumption voucher scheme and "Leave Home Safe" app offer us a glimpse of its forward thinking in a smart city in Hong Kong. Some people said the city is lagging behind its neighbour in its work towards becoming a smart city, but this is not the case when considering the prevalent electronic payment and infrastructure construction.

Smart city development was officially launched in December 2017 when the Smart City Blueprint for Hong Kong was published. They aimed to build a "world-famed Smart Hong Kong" by embracing innovation and technology. Under the six smart areas of Smart Mobility, Smart Living, Smart Environment, Smart People, Smart Government, and Smart Economy, the government set up 76 smart city initiatives to improve Hong Kong people's quality of life.

However, in accordance with the Institute for Management Development's latest annual IMD smart city index, Hong Kong only ranked 41 out of 118 major cities but its neighbour Singapore topped the rank. Unsatisfactory performance can be found in the environment, mobility, green spaces and governance in Hong Kong. Given such a low rank, has smart city development genuinely improved Hong Kong people's quality of life?



During the pandemic, the Hong Kong government has been using innovation and technology to combat the spread of COVID-19 through several measures. The most familiar one is the use of the "Leave Home Safe" app. People have to scan QR codes on their arrival at venues, which logs where they have been. Using this app is compulsory to enter local restaurants and public buildings, such as government offices, wet markets, sport centres and hospitals, with the exemptions of children, the elderly and the disabled. The app is commonly used in the city as it has been downloaded nearly 7 million times, while 78,000 private venues and 22,000 public venues have been equipped with the QR codes for scanning according to the official figures. The authorities also have corresponding measures, such as exempting people who do not own mobile phones or have difficulties using them. The whole scheme is to maintain public health and prevent the widespread of the



pandemic because it can help health authorities trace the close contacts of COVID-19 patients.

In terms of Smart Mobility, Octopus cards are another example of how to improve or disrupt our daily life. Over 98 per cent of Hong Kong people aged 15-64 use Octopus cards instead of using cash to pay for public transport or digital transaction. Impressed with its convenience, many people opted to use this digital payment method to register for their digital consumption vouchers. However, as some elderly who did not properly fill in their forms have to resubmit their applications in person in September 2021, it created chaos as there were too many people in the queue outside the government office in Mong Kok. This suggested some people are not familiar with the use of electronic devices, particularly when some elderly do not know how to check their SMS messages. The digital consumption voucher scheme seemed to expose the government's difficulties moving towards a cashless and smart society when it failed to take into account the digital and logistical challenge presenting to the elderly.



In terms of smart facilities, free Wi-fi hotspots are prevalent across Hong Kong. Under the "Wi-Fi Connected City Programme", the government has provided over 43,000 Wi-fi hotspots in various places in collaboration with transportation companies, shopping malls, and tourist destinations in Hong Kong. Some examples of these shopping malls are the New Town Plaza, Metroplaza, and SOGO Hong Kong Co., Ltd., while the tourist spots like Hong Kong Disneyland, Ocean Park, the Sky100 observation deck are also covered. People can use internet services anytime, anywhere.

In terms of smart living, there are some home appliances that improve our quality of life. The trendiest example of such appliances is the smart lamps, which have an incredibly long lifespan of almost 25,000 hours. When you pair up with an application on your smart phone, you can control the device digitally. The highlight of this device is its automation system as it can function according to human activities. It will automatically turn off when you are away, and vice versa. Not only would it save electricity, but it would also save energy and foster sustainable development.

To reduce air pollution caused by emissions from diesel cars, the government has been encouraging car owners to switch to electric vehicles. Instead of using fossil fuels, electric vehicles are powered on electric power. As well as saving high fuel costs, using electric vehicles will promote sustainable development in Hong Kong. However, one of the main barriers to growth is the lack of charging facilities. There are only a few charging ports in shopping malls, including Festival Walk in Kowloon Tong or New Town Plaza in Sha Tin. Other charging ports can only be found in remote areas, such as Ma Liu Shui Supercharger at Hyatt Regency Sha Tin. The top priority is to upgrade the corresponding measures of smart city development.

Overall, Hong Kong has shown signs of improvement in smart city development. However, when moving towards a smart city, enhancing the quality of life of Hong Kong people should always be a priority task.

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Free Britney: Britney Spears' Fight for Freedom

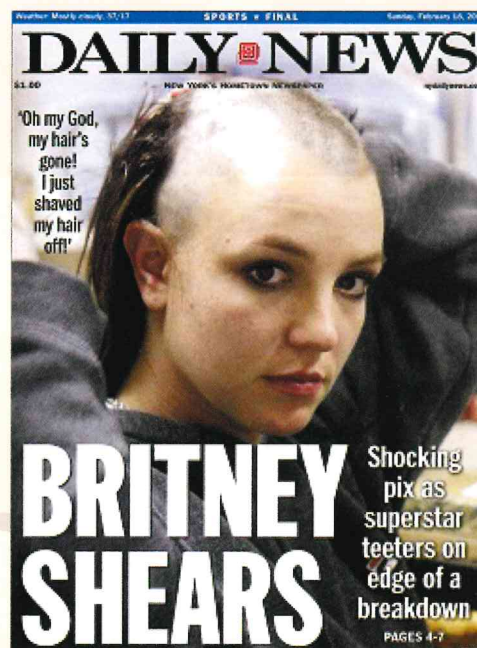
Cheng Yee Nga Andrea (4C)

On 23rd June 2021, in a courtroom of the Los Angeles Superior Court, a crowd murmured among themselves as they waited in anticipation. Minutes later, a woman started speaking as the hearing commenced. Her voice was not commanding, but when she spoke, the crowd stilled with bated breath. She started uneasily, choosing her words carefully, stumbling over sentences. But her voice strengthened the more she spoke, and her words became more self-assured. She spoke at length and with increasing ferocity, so much so that the court reporter asked her to slow down. Her words burst forth in an impassioned rush; her anger, desperation, helplessness, reverberating in the silent courtroom.

This was Britney Spears: legendary entertainer, America's Sweetheart, the Princess of Pop. On 23rd June 2021, in a courtroom of the Los Angeles Superior Court, she was fighting for her own freedom.

First, we must take a retrospective look at Britney's journey. Born in 1981, Britney started acting when she was 8, debuted in her first television variety show at age 11, and was signed on to a record label at just 16 years old. When she released her first album in 1999, she had just turned 17 years old. The album peaked at number one on the US Billboard 200 charts, and was certified a double platinum record after just one month. Practically overnight, she had skyrocketed to the dizzying heights of fame.

In the following years she worked nonstop, recording album after album, touring and performing with no reprieve. She was famous; but as many say, fame comes with a price. Controversies were stirred up, whirlwind relationships were speculated. The most life-changing years were during 2007-2008, following her divorce from ex-husband Kevin Federline. The divorce was highly publicised, the headlines about her ugly and glaring. Britney was admitted to drug rehabilitation centres left and right. Paparazzi photos of her with her head shaved and eyes sunken were splashed across tabloids and newspapers. This was the lowest point in her life. The media turned against her. Those who had called her "America's Sweetheart" now lapped up the intoxicating details of her breakdown, clamouring to say that she was "crazy" even before they had idolised her as a "sweetheart". In January 2008, she was forcibly admitted to a medical centre after a confrontation in which she refused to relinquish custody of her sons. In the following days, the court removed her custody rights over her sons, and she was soon admitted to another medical ward under an involuntary psychiatric hold. On 1st February 2008, Britney's father Jamie Spears ordered the court to put her under a conservatorship led by Jamie himself, in which he was given control of all her assets. This marked the start of Britney Spears' 13-year struggle.



▲ A 2007 news cover of Britney

A conservatorship is a court order in which a person (the conservator) is appointed by a judge to manage the financial and personal affairs of another person (the conservatee) who is unable to take care of themselves due to physical or mental restrictions. Conservatorship attorney Tony Cichotel says a conservatorship is "tantamount to a civil death". A conservatorship denies a person their right to travel, visit and communicate with others. If a conservatorship of the estate is also implemented, their personal finances are controlled wholly by the conservator, as well as all of their properties. Britney Spears was put under both conservatorship of the person and the estate, under the ruling that she was mentally unwell and unable to meet the basic needs to take care of herself. A medical evaluation had supposedly taken place to determine her mental status; however, the details have never been revealed. Unlike most conservatorships where the conservatee is jobless and mentally unfit, Britney was capable of generating money and entirely functional. However, her profits did not belong to her. As of 2021, Jamie Spears has received about US\$16,000 per month since 2008. That amounts to about US\$2 million over the course of 13 years. After adding to that the profits he made from Britney's performances, tours and royalties, he has taken about US\$5 million.

The struggle Britney was going through had remained largely unknown during the early years of the conservatorship. Ardent fans had made theories and speculations throughout the years, but few, if not none, took them seriously. The overall attitude of the public was that Britney Spears, an international superstar

and multi-millionaire, could not have been coerced into something so damaging. It was almost ridiculous to suggest so. Her team and father had sealed up the details of Britney's conservatorship, passing concerns as jokes and deluded conspiracy theories, making people believe in the cheery, beaming Britney that she portrayed on her social media. The Free Britney movement only gained mainstream traction after the February 2021 premiere of the *Framing Britney Spears* documentary, exposing Britney's situation at length. Britney hardly addressed her conservatorship, and it was only when she publicly spoke in her court hearing on 23rd June 2021 that people finally realised the conservatorship was a real threat and not borne from fanatic fears.

In 2018, Britney was forced to do a tour for her newest album. It took a massive mental toll on her, but she was not allowed to back out as her own management could sue her if she did so. "I couldn't take it anymore," she said in her court hearing. This was only one of the many ordeals she was put through in the course of the conservatorship: she was forced to take medication, sent to rehabilitation centres for months on end, barred from seeing her sons or her boyfriend, and prohibited from going out. "I want to be able to get married and have a baby," confessed Britney in the court hearing. "I was told right now in the conservatorship I'm not able to get married or have a baby. I have an IUD [intrauterine device, implanted in the uterus to stop pregnancy] inside of myself right now so I don't get pregnant." She expressed her desire to remove the IUD; however, she was not allowed to go to the doctor to take the IUD out. "I deserve to have a life," she continued. "I've worked my whole life. I deserve to have a 2- to 3-year break and [...] do what I want to do."



▲ The 39-year-old Britney Spears

"That's why I'm telling you this again two years later, after I've lied and told the whole world I'm okay and I'm happy," said Britney. "It's a lie. [...] I've been in shock. I am traumatised. I'm not happy." "I just want my life back," she reiterated. "And it's been 13 years and it's enough."

The helplessness of Britney's situation was amplified by the fact that her family sat by and watched her suffer under the conservatorship. Her mother Lynne Spears and sister Jamie Lynn Spears largely ignored Britney's predicament and seemed to thrive under the circumstances. Perhaps that may be attributed to the fact that her family has been living off her earnings ever since she was under her conservatorship. "My whole family did nothing," Britney said of her being forced to do medical tests. "I would honestly like to sue my family," she expressed. "I also would like to be able to share my story with the world, and what they did to me, instead of it being a hush-hush secret to benefit all of them."

On 12th November 2021, it was announced that Britney Spears' conservatorship was officially terminated for good, after nearly 14 years.

It is important to note, however, that Britney's conservatorship was only in mainstream media because she is a famous celebrity. There are about 1.3 million conservatorships active in the United States, with the assets gained from such cases totalling US\$50 billion. Britney is certainly not the first case in which a conservatorship has stripped away the freedom of the conservatee, but she is the first case in which so much exposure and effort has gone into dismantling it. Few have been as successful as Britney; attorney Vivian Thoreen mentioned in the *Framing Britney Spears* documentary that she has never seen a termination of a conservatorship ever in her career. Despite the tragedy of her circumstances, Britney Spears' status as a famous, rich, white woman must be acknowledged; she is much more privileged than the average person, let alone those in the US who are historically disenfranchised on the basis of their race, demographic and gender. If even one of the biggest superstars in the world had to fight tooth and nail for more than a decade to end her conservatorship, it is hardly imaginable just how much more difficult it is for those who do not share the privileges she enjoys.

Conservatorships are supposed to help those who are unable to take care of their daily needs, but it has been exploited by people for financial gain. People have been forced and confined into conservatorships without fair review of their self-sustaining capabilities. Britney Spears' case sheds light on the frequent abuse of conservatorships, but what is more important and should come next is an assessment of the judicial basis of conservatorships, and whether it does more harm than good.

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Can Sham Shui Po be gentrified?

Can Sham Shui Po be gentrified? 9

Yeung Eunice (4A)

New cafes next to old restaurants; modern art spaces next to textile wholesalers, and small handicraft businesses next to street vendors. These are just a few examples of gentrification that are commonly seen. Though it might be something that we come across often, there are many factors that contribute to gentrification and various impacts that come with it.

Gentrification is a process of increasing the economic value of a neighbourhood that usually has a lower average income, through the construction of new buildings and the opening of new businesses. The newly introduced businesses are usually pricier and drastically different from the existing ones in the area, while they also collaborate with long-established industries. In return, these features attract investment from large corporations, further increasing development and value. The causes for gentrification can stem from economic, cultural, social, and political aspects, including the need to appeal to newer generations, the change of values and beliefs, or the need to improve run-down areas of a city. Many creative citizens critique the mundane nature of everyday life, and neighbourhoods with these recent developments provide an attractive environment for them. These areas are distanced from the conformity and opulence of the central districts, bringing residents closer to local art and independent music scenes. Other instances of gentrification can be seen in higher-priced stores or restaurants moving into less upscale areas. These districts provide a lot of potential for developing industries, which are incentives for more of the aforesaid businesses to move in. In Hong Kong, many areas have been increasingly gentrified, and it is especially evident in areas like Sham Shui Po.

Sham Shui Po has historically been a low-income area, originally one of the earliest developed areas in Hong Kong. Home to migrants and refugees as a result of the Chinese Civil War, Sham Shui Po developed a myriad of manufacturing businesses, mainly garment and textile industries, for its inhabitants to sustain their livelihoods. Working-class locals grew to have a spirit

of creativity and adaptability, which was necessary for them to get by under tough circumstances. While the price of living in Hong Kong has increased in other districts, Sham Shui Po has remained a district with citizens hailing from lower-income backgrounds. Property developers have replaced older buildings with luxury apartment complexes, hiking up the economic value in the area. Many manufacturers have also moved their operations to mainland China as a result of the rising cost of living. In place of these pre-existing industries, creative workshops or independent cafes have moved in, usually collaborating with the older shops to preserve the exterior look of the shop fronts.

These new changes brought about by gentrification can be beneficial to the local economy, with increasing investments into the community. However, this can cause the cost of living to rise, making it even more difficult for the existing low-income residents to make ends meet. A lot of them are the elderly, who may struggle to make a living to sustain themselves despite receiving government subsidies. Gentrification can also cause the displacement of long-time residents, in hopes of moving to areas that are more affordable. Aside from impacts on the community, it can also damage the historical aspects of a neighborhood, especially in areas like Sham Shui Po. Buildings with historical value may be damaged or demolished to develop new infrastructure, which can be detrimental not only to the historical value itself but also to the unique characteristics of the area. Gentrification also changes the habits of consumers, which can cause a decline in local culture, creating a divide between the wealthy and the poverty-stricken. With more people desiring more expensive housing and products in such an area, there will be a drastic divide between the newly-developing infrastructure and affluent residents, as well as the industries and locals that struggle to keep up. This amplifies the existing poverty in these districts, while actively changing the material culture for investment. The change in consumption habits and standards affects social hierarchy, increasing the polarisation between the newcomers and locals.

Without the balance of development and taking locals' needs into account, gentrification will ultimately make their lives harder. Though it can be beneficial when new businesses collaborate with older establishments to empower their community and culture, it also brings harm when the sole purpose of new investments is to increase the economic value of a neighbourhood, disregarding those who take the brunt of the damaging impacts. As of now, the focus should definitely be placed on providing aid for impoverished citizens, while still taking new developments into account without disruption. Seeing new creative businesses in areas such as Sham Shui Po may seem out of place, albeit being a result of inevitable socio-economic change.



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Is it inevitable to release nuclear wastewater from the Fukushima Daiichi nuclear power station into the ocean?

Law Hiu Nam Renee (4B)



▲ The 2011 tsunami overcame the sea wall and hit the plant.

Despite facing global outcry over environmental concerns, the Japanese government in April 2021 decided to discharge over 1.25 million metric tonnes of radioactive water stored in the Fukushima Daiichi Nuclear Plant into the Pacific Ocean. Due to the large amounts of radioactive waste, some environmental groups and neighbouring countries blamed Japan for not acting in a responsible manner. However, is there no way out?

This environmental issue was a direct cause of the 2011 earthquake and tsunami in Japan. The Fukushima nuclear station was forced to shut down its reactors due to the earthquake. Emergency coolant systems were then operated to cool down the cores of the reactors. However, the cores of the plants remained dangerously hot even though the plant was shut down. What worsened the situation was a 15-metre high tsunami disabled three reactors, resulting in massive explosion. Since such 2011 nuclear disaster, radioactive water has accumulated at the plant, including liquid used for cooling.

By now, 1.25 million tonnes of seawater has been pumped into the plant to prevent it from overheating. As it continues, the water which is treated to remove most radioactive materials will fill up the 1,000 steel tanks of the plant day by day. These tanks will eventually be full by 2022, and therefore such radioactive water has to be discharged.

The Japanese government eventually came to a decision to discharge the treated water into the ocean. The treated water used to remove all radioactive materials except tritium will emit one of the lowest radiation doses of any radionuclide. It will then be examined by international experts sent by the International Atomic Energy Agency (IAEA). They are responsible for assessing the condition of the treated water, the safety of the disposal procedure, and the effects of the radiation left in the water. After further treatment and dilution, it is set to be released through offshore discharge around the spring of 2023. A pipeline enclosed in an undersea tunnel is 40 feet below the ocean's surface and will be reviewed by the Nuclear Regulation Authority.



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The method of discharging the water directly to the ocean has evoked an enormous backlash of opposition from environmental groups and neighbouring countries. Environmental groups such as Greenpeace expressed their concerns over the harmful effects of the water on the well-being of human health and marine life. This is due to the considerable amount of radioactive materials in the contaminated water of Fukushima. If it is discharged to the Pacific Ocean, it will pose a grave threat to marine ecosystem, food chain, and above all, human health. Neighbouring countries like China and South Korea opposed the move on the basis of health matters, while some Japanese fishermen who fear buyers will stop consuming Japanese seafood over safety concerns.



However, are there any alternatives to treat the contaminated water? The Japanese government has evaluated five other wastewater disposal options, namely geosphere injection, vapour release, hydrogen release, relocation and underground burial. Geosphere injection, hydrogen release, and underground burial are deemed impossible due to the state of current technology and regulations. Relocation of the radioactive water is also considered to be unfeasible as the time and resources required for the transfer are substantial and the risk of water leakage is too high. This leaves the government two possible options - vapour release and discharges into the sea.

According to the Japanese government, both vapour release and discharge into the sea are practical options as the radiation impact of these processes is believed to be relatively small. However, vapour release is hard to control since its radioactive moisture will be released into the atmosphere and can be condensed back into the ocean through the natural water cycle. The large volumes of water will require a large number of resources for evaporation which makes the method impractical. As a result, releasing the contaminated water seems to be the last possible option. The Japanese government said they would dilute the processed water before releasing it into the sea. They said the water are detrimental to humans only in large doses, and therefore the risk should be relatively low.

The treatment of radioactive waste is never easy. Hopefully the effects of discharging the contaminated water into the ocean will be minimal.



Environmental activists protested against the Fukushima wastewater plant.

What is Zoom Dysmorphia? How to cope with it?

Iu Hei Laam Ashley (4A)

Zoom is a convenient platform for people to conduct virtual video and audio conferencing, webinars, live chats and screen-sharing. True Light students would be familiar with it as we have been using it frequently amid the COVID-19 pandemic. It prevents us from physical contact and further widespread of the virus. However, have you ever considered making yourself look good during Zoom meetings or lessons? What would happen when people obsess with their facial appearance on Zoom?

When people are excessively obsessed with how their face and body look like online, they would be subject to a condition called Zoom Dysmorphia. Coined by Arianne Shadi Kourosh, a dermatologist and the director of Community Health at Massachusetts General Hospital in the United States, Zoom Dysmorphia refers to "people who scrutinise their noses, skin, teeth, ears and other aspects of their faces, fixating on correcting their facial flaws and avoiding social interactions". Under this condition, these people will accentuate on flaws they have and become extremely distressed about them.

How does this happen? As silly as it may sound, how we look in video conferencing apps actually contributes quite a lot to how we perceive ourselves. Kourosh and her colleagues observed a surge in patients seeking cosmetic work after being unhappy with the way they looked on video calls. Looking at reflections of ourselves is a normal thing that everyone does. However, with using video conferencing almost every day for these years, they have been unconsciously being misled by the image of the reflections in the camera, and therefore they have been inordinately preoccupied with sagging skin around their neck and jowls, with the size and shape of their nose, and with the pallor of their skin. Sadly, they may not realise their cameras have twisted their reflections.

When people take a picture of themselves, they have to consider many things, such as the camera angles, the lightings, the setting and their posture. These things matter when it comes to photography. Conversely, during Zoom conferencing, people do

not typically and specifically adjust the angles or the lighting to make themselves look better, resulting in a generally "twisted" reflection different from to a mirror reflection. While looking at their "twisted" images every day, people are unconsciously disturbed and then start questioning whether they look good enough or not on Zoom.

Added to this, overwhelmed by "pretty" photos on social media platforms like Facebook or Instagram, people would compare themselves with these photos. This would make them feel anxious and displeased, affecting their mental health. With low self-esteem, people would develop negative thoughts and other mental illnesses such as depression. Sadly, some people undertook cosmetic surgeries to make themselves look better after suffering from such symptoms of Zoom Dysmorphia.

If Zoom Dysmorphia is getting severe, what can be done to solve this problem? Even though we are not experts, there are some tips for you to cope with it. Annette Nunez, founder and director of Breakthrough Interventions in the United States, recommended "looking in the mirror and identifying some positive statements on your appearance for 10 times, two to three times a day. You can also write some negative thoughts swirling through our mind after ending a Zoom conferencing. These methods will change the way the brain perceives how you look." By doing this, people would build more self-confidence rather than obsessing with their facial flaws.

According to psychologists, people should also give support to people who feel piqued when they look at themselves by complimenting their appearance or teaching them to accept their flaws. It is essential to accept ourselves for who we are, and be aware of how "real" the virtual world is. However, psychological therapies are recommended if people are suffering from mental illnesses resulting from Zoom Dysmorphia. Hopefully, people would focus more on the beauty of real life rather than obsessing with their virtual appearance.



◀ During Zoom lessons, who is looking at you or are you just self-conscious?

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Welcome on Board Our New Vice-Principal –

Ms. Cheng Mei Shan

Lu Hei Laam Ashley (4A)
Cheng Yee Nga Andrea (4C)
Kaur Ishwinder (5D)

It's a great pleasure to introduce our new Vice-Principal – Ms. Cheng Mei Shan – who has been making a considerable contribution to our school in different aspects. Before taking up her new position, she was previously our Panel Head of Mathematics Department, Head of School Ceremonies Committee, Deputy Guidance and Discipline Mistress, and Head of Other Learning Experiences (OLE) Committee.

Having served in our school assiduously and enthusiastically, Ms. Cheng delightfully shared with us her invaluable teaching experience and her dedication to making every True Light girl an all-round student.

Our interview with Ms. Cheng will give you a better understanding of our new Vice-Principal:



▲ (From left) Reporter Ashley Lu, Vice-Principal Ms Cheng and Reporter Kaur Ishwinder

Reporters: How would you describe your new duties and responsibilities as our new Vice-Principal?

Ms. Cheng: My main duty as Vice-Principal is to coordinate with different subject panels, committee teams and student societies in the execution of school policies and activities. My emphasis is placed on fostering a harmonious relationship among all school members. I believe this will ensure operational efficiency and pleasant learning in school, and therefore it is my pleasure to serve as a communication bridge between the Principal, teachers and students.

Reporters: Why are OLE so meaningful to you?

Ms. Cheng: OLE carry a special meaning for me as they have enriched my life experience. Whilst studying in university, I had multiple opportunities to serve as a committee member in many student societies. With interacting with many people and organising several events, I was able to develop some essential life skills, namely communication, problem-solving and organisational skills. Such competencies can be learnt from executing these activities instead of only reading your textbooks. This is why I frequently encourage my students to get involved in a broad spectrum of school activities, ranging from music, arts to sports.

Reporters: What was your most memorable experience at True Light?

Ms. Cheng: It was so implausible as it happened during my job interview here. Until the last moment of the interview, I was not certain which subject teacher True Light was recruiting. I only found the answer when other interviewees told me right before the interview.

After several rounds, I succeeded the role as Mathematics Teacher here. The office staff asked me to sign the employment contract with the Principal on one specific day. Unpredictably, the black rainstorm signal was issued on that day. Unable to reach the school and sign the contract, I kept waiting for the office staff to contact me. Luckily, they called me to come back on the second day.

This story took a surprise twist as the black rainstorm signal “resurfaced” the following day. After many hindrances, it was normal to start worrying about whether the True Light would recruit me or not. Having turned down an offer from my alma mater, I was earnestly looking for a teaching profession. This time I took the initiative to contact the office staff who suggested signing the contract before the teaching staff general meeting. It was then done before the meeting, and I took a deep breath.

It was quite a long trip to True Light, but the waiting was worthwhile as it boosted my endurance and patience.

Reporters: What are your messages to True Light students?

Ms. Cheng: There is a stereotype that girls do not excel in Mathematics. However, this is not the case. Even though it is a cliché, “practice always makes perfect”. Try to be assiduous and confident. Do not hesitate to ask questions when encountering difficulties in Mathematics. We are always willing to help you find solutions to Mathematics or any other questions.

What is more, you should get involved in OLE as you will acquire many essential life skills which will significantly enrich your learning experience.

Welcoming our New True Light Members –

Ms. Yu Wai Ching, Ms. Tam Sau Lai, Mr. Chan Chung Pong and Ms. Chan Suet Lun

Iu Hei Laam Ashley (4A)

Yeung Eunice (4A)

Law Hiu Nam Renee (4B)

Interview with Ms. Tam Sau Lai (new Mathematics teacher)



Student Reporters: What is your favourite part about being a teacher?

Ms. Tam: My favourite part about being a teacher is spending time with my students. I enjoy having fun while teaching in class, as well as overcoming different challenges. I am able to teach while also growing up with them.

Student Reporters: What are some interesting things you have discovered since becoming a part of the True Light family?

Ms. Tam: I've discovered that students and teachers in True Light have very close relationships. They often talk to each other and help each other as much as they can. I also realised that students in True Light are very active. They are always willing to participate in class and ask questions when they have to.

Student Reporters: Do you have any advice to give to students?

Ms. Tam: My advice to students would be that they shouldn't be afraid to make mistakes. Things can be tough sometimes, but always remember that bad things happen in our lives, and they are opportunities for us to learn from the process. They allow us to improve and put ourselves on a path that leads to our future. Last but not least, WORK HARD, PLAY HARD!

Interview with Ms. Yu Wai Ching (new Geography Teacher)



Student Reporter: What inspired you to become a teacher in True Light?

Ms. Yu: My inspiration for becoming a teacher here in True Light was my teachers from secondary school. They were nice and they encouraged me a lot. I am dedicated to working in education, and I want to share my love for nurturing students. As a geography teacher, I would like to educate them on environmental awareness. I think True Light has quality students, and this can allow me to achieve my goal.

Student Reporter: What would the students be surprised to find out about you?

Ms. Yu: I don't know if students can tell but I'm a pretty outgoing and active person. I like outdoor activities such as hiking, kayaking, and camping. I like to try new things and explore nature. This also helps me to integrate geography into my life.

Student Reporter: What do you think you will learn from being a part of the True Light family?

Ms. Yu: I think True Light has a very caring environment and everyone devotes their best to nurturing students. I can learn from my colleagues to provide the best education so my students can learn efficiently. Thus, not only are students able to learn, but I can also learn from them during the teaching process as well.

Interview with Mr. Chan Chung Pong (new Mathematics teacher)



Student Reporter: What do you see as the most challenging aspect of being a teacher?
Mr. Chan:

I think one of the challenges of being a teacher is time management. Teachers have a lot to do, including marking homework and tests, planning activities, and preparing for lessons. We need to have good time management in order to keep everything on schedule. In addition to that, we also need to keep a balance between work and leisure time. Another challenge is maintaining patience, which is important for teaching students. I think that it is also required for students to learn as well, to see a change in students in both study and conduct, it would definitely take time, and the feedback would not be instant. I think that both time management and patience are challenges for being a teacher, but also important qualities.

Student Reporter: What are some of your hobbies?

Mr. Chan: Back when I was a student, I really liked playing football, which is something that I still enjoy doing once in a while. Some of my other interests include singing and cooking, and I enjoy cooking sometimes at home.

Student Reporter: How do you think True Light will influence your life?

Mr. Chan: I see True Light as not only a workplace for me but also a family where I can meet more people. In the past, I liked to maintain good relationships with my students. I still enjoy it now, and I am able to learn from students as well. I think that True Light will give me opportunities to get to know more people, as well as learn from the different people that I see every day.

Interview with Ms. Chan Suet Lun (new teaching assistant)



Student Reporter: What is your first impression of True Light?

Mr. Chan: Students are very kind and caring, they always greet each other when they meet and are always willing to lend a helping hand. They are also very conscientious and hardworking. They try their best to contribute their time to help out.

Student Reporter: What are your best qualities/ greatest strengths?

Mr. Chan: I would say my best qualities are punctuality and enthusiasm. I go to school every day at 7:15, 45 minutes earlier than the time I'm required to. I always finish my work on time to ensure I won't delay my colleagues' work. I also actively help my colleagues with some student activities.

Student Reporter: Do you think True Light will have a good impact on your life?

Mr. Chan: Yes, of course. Joining the True Light family has fulfilled my life so much. So far, I have met a lot of incredibly nice people and befriended a lot of them too. Hopefully, I get to meet more of you guys and make even more new friends as well.

Book Review of *The Stationery Shop*: A book that feels like a hug

Kaur Ishwinder (5D)

Author: Marjan Kamali

In 1953 Tehran, two teenagers fall in love at first sight at one of their favourite places in town, the stationery shop. Born into a progressive household, Roya is encouraged to be a scientist 'like Marie Curie' as her dad would chime in, but she enjoys the comforting atmosphere of Mr Fakhri's stationery shop. Bahman has a passion for politics but is particularly interested in the poetry that's found in Mr Fakhri's stationery shop. Meanwhile, Roya dislikes Bahman's interest in politics, given Iran's chaotic political background. They quickly grow close, but Bahman's mom opposes their love; she has already picked out a suitable bride for him. Bahman and Roya's wedding day arrives a few months later, but on the day, Bahman never shows up. Bahman has seemingly stood Roya up, but has he?

Then, after almost 60 years, Roya discovers that Bahman lives in a nearby facility, and finally has the opportunity to ask him about what has happened that one evening, when they are supposed to have become one.

Once you start reading this book, it's hard to put it down. While there isn't much mystery in the book apart from how Roya and Bahman get separated, the book is addictive because of how well it's written. Kamali doesn't dilly dally with what she's trying to portray, getting to the point with her descriptions and dialogue. Oftentimes, books have unnecessary descriptions or big words that don't add anything important to the story. This book doesn't do that. Not only does Kamali get to the point, she also develops the storyline effectively. All the story descriptions provided help add something to the scene.

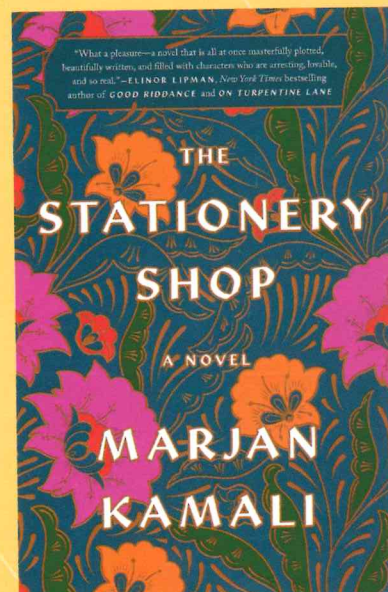
Kamali also develops the story and background of side characters in such a way that makes them memorable, seeming like main characters themselves. Throughout the book you are told that Bahman's mother, Shalah, is irrational and suffers from a bit from mental illness. She's portrayed as an antagonist despite being Bahman's mother. This initially left a sour taste in my mouth until Kamali's contextual clues clicked into place to perfectly explain why she is behaving the way she is, all without taking too much time to tell her story apart from the main plotline.

My favourite character in this book is Zari. She's extremely straightforward but in a protective way without being brutally honest. This doesn't mean she doesn't have her own love interest though. Zari and Roya are so similar but different in their characters, the ways they portray their romantic interests resemble each other a lot. When I finished *The Stationery Shop* I wondered how the story would be changed if the book focused around Zari and her love interest instead. After all, the sisters (Roya and Zari) move to America together and are still close by the end of the book.

I also appreciated Mr. Fakhri's kind-heartedness and the positive portrayal of all the male characters. I've read too many books where the main plot in the romance novel is driven by the bad qualities of the male protagonist. This book was a breath of fresh air in that the plot was not involved around any main "villain". If I were to describe the antagonist in another way however, I would call her an anti-hero, as I found myself rooting for her. Shalah commits an evil act, but only for the sake of going against Roya. She's supposedly the main antagonist, but you find out the only reason she's against Roya is because she's never had her own choice in anything. She's supposedly a social climber, but only because she grows up poor and wants the best for her son. This is why Shalah is presented as a controversial character.

My only criticism of *The Stationery Shop* is that I would have preferred more comedic dialogue. Some of the jokes in this book come off as boring and the punch lines are weak. In my opinion, a good love story is just better when there is more light-hearted humour involved. Given the political climate of the book and the strong personalities of the older characters, at times the book feels very serious and a few more laughs would've helped to ease tensions.

Needless to say, the ending is somewhat emotional. It gives you a sense of nostalgia even though you are not the character and you're merely just feeling what Roya is going through.



▲ The Stationery Shop Cover

從奧運看世界—— 談奧運的影響

4B 王彥晴 5A 周子媛



▲ 受訪者林靖同學(右)、梁嫻同學(左)以及記者王彥晴(中)

四年一度的奧運已拉下帷幕，相信激動人心的體育比賽都讓大家興奮不已。在疫情肆虐的情況下，仍能順利舉辦是次奧運實屬不易，它讓疫情下的惶惶人心都得到振奮。這次奧運比賽觀眾、遊客都不能前去，現場氣氛不如從前之餘，奧運帶來的收益也大打折扣，在這種情況下舉辦奧運可謂得不償失。那為甚麼日本仍要在困境之下堅持舉辦奧運呢？奧運對我們究竟有甚麼影響？

奧運對運動員的影響

首先，奧運對運動員來說，絕對是一場他們期待已久的盛大賽事。不少運動員付出許多努力和時間，就是為了在奧運舞台上一展身手。奧運全名是「奧林匹克運動會」，它所宣揚的是奧林匹克精神，推崇「互相理解、友誼長久、團結一致和公平競爭」的原則，追求「更快、更強、更高」的自我挑戰精神。這種競技精神推動着千千萬萬的運動員，使他們不斷努力，突破自身的能力和界限，同時也以這種熱血鼓勵著大眾。除了突破自身界限外，奧運會也提供了交流的機會，讓不同國家的運動員能夠在競技場上互相切磋，也讓所有市民能圍繞同一個議題交流意見、參與討論，可見奧運會對運動員和市民的重要。這些影響看起來好像可有可無，但實際上並不是的。今年由於疫情緣故，奧運會延遲了一年舉行，這突如其來的情況使許多運動員的職業生涯受到影響。奧運每四年舉辦一次，許多運動員訓練一生，蓄勢待發準備參加比賽，卻因比賽延誤被迫退賽或調整職業生涯規劃，這對許多年長的運動員來說，是很大的打擊。此外，延誤一年，也意味著運動員被迫增加了訓練時間、準備工作和費用，這對許多發展較落後的國家的運動員來說，是十分不利的。



▲ 2008年北京奧運場館「鳥巢」——國家體育館

奧運對舉辦國的影響

如果你認為奧運只是一場大型體育賽事，就大錯特錯了。奧運除了為體育健兒提供發光發熱的舞台外，它對國家的經濟、文化也有很大影響，能夠助國家走上國際舞台。每逢奧運，舉辦國都會大力投資，興建不少基礎建設和奧運比賽場館，使國家的整體基建得到改善。而另一大效益便是源自與旅遊和商業消費營運相關的收入，如奧運轉播權、特許權等等。以北京奧運為例，在

籌辦的過程中，政府需要大力投資基建項目，這些投資帶動了北京市的建築、通訊、建材、環保、科研與綜合技術服務等行業的發展，並影響上下游的相關產業。在舉辦奧運前，金融市場甚至出現了「奧運概念股」，相關產業成為大眾看好的投資目標。然而，舉辦奧運也經常會出現入不敷支的情況，所以最能吸引各國爭取舉辦奧運的原因，乃是奧運對國家文化的推廣作用。例如在奧運的開幕儀式上，每個國家都會集合各行各業的精英和藝術家，共同籌辦一場具有國家文化特色的盛宴。當中會展現這個國家的歷史、現時的發展和人民對未來的期望，讓全世界的觀眾都能從這場盛宴中了解這個國家，彰顯城市的形象，創造無形的價值。

舉辦奧運會是否有利無弊？

可是，凡事都不是只有美好的一面。這次東京奧運會的舉辦受到當地市民的激烈反對，他們甚至以遊行示威的方式抗議，到底為甚麼舉辦奧運會令市民如此反感？首先，籌辦奧運會的支出十分龐大，主辦國經常入不敷支。對於主辦國而言，若奧運主場地並非已有的運動場地，無論是要建造或是要作土地收購，都必須付出龐大的成本。而奧委會徵選主辦國時，主要是以是否願意興建新場館等建設，作為評斷主辦國是否具有「誠意」的方式，故此奧運主辦國每每需要付出龐大的資金，最終可能造成巨大的虧損。而在疫情之下，情況更加嚴峻，但日本政府仍堅持舉辦奧運，此舉引起納稅人和市民的不滿是在所難免的。更甚的是，在奧運設施的興建過程中，許多國家會忽略居民的需求，只以參與奧運的選手、遊客，甚至是政府的利益為出發點。例如在建設交通網路



▲ 日本民眾遊行反對舉行東京奧運

時，會忽略居民的生活需要，只考慮需穿梭不同奧運場地的運動員的方便；在建置場館時，會向市民徵收土地，以公共利益之名要求當地居民拆遷；又或在城市基建發展的過程中忽略勞工權益，城市規劃只考慮如何透過奧運塑造國家繁榮昌盛的表象，卻忽略人民根本的需求等。奧運的舉辦對於城市的發展的確造成許多壞處，國家在籌辦的過程中也會消耗不少財力物力，因此很多人可能會認為舉辦奧運是弊大於利的。

不同的人對奧運的舉辦都有不同看法，有人欣賞奧運的體育精神，有人認同奧運會帶來經濟價值和文化認同，亦有人在意舉辦過程中所帶來的負面影響。以下，就讓我們來看看各位同學和老師對奧運有甚麼看法吧！

同學眼中的奧運

是次報道，我們訪問了田徑隊的林靖同學和梁嫻同學，雖然她們是短跑運動員，卻喜歡看奧運的劍擊和游泳比賽項目。她們都認為香港運動員獲獎的消息令人鼓舞。運動員獲獎代表他們付出的努力得到回報，就算運動員沒有獲獎，在奧運比賽中得到的經驗也能令他們進步。林同學表示，香港運動員獲獎令自己更有動力去比賽。她認為外國運動員先天優勢較多，體格較亞洲人優勝，但在這次東京奧運中，香港運動員過關斬將，擊敗很多外國的選手，例如男子花劍運動員張家朗擊敗了世界排名第七的選手，贏得香港史上第二面奧運金牌，女子游泳運動員何詩蓓也在 100 米和 200 米自由泳比賽勇奪兩面銀牌，這些成績不但令其他運動員朝着更大的目標進發，相信靠着自己的努力也能踏上國際舞台，這也加深了廣大市民對運動的認識和興趣。張家朗在花劍項目摘金也掀起了一股學劍擊的熱潮，有小學甚至興建劍擊訓練場，發掘有潛質的學生參與運動。

奧運除了對運動員來說意義重大，它對整個社會也有着很大的影響。梁同學認為香港運動員獲獎除了令市民感到興奮，也提升了香港人對本土的歸屬感。在社會運動和疫情的影響之下，人與人之間的溝通減少，奧運正正能讓香港人團結一致，在興高采烈的氣氛中一起投入比賽。在奧運比賽期間，全港多個商場也有直播，雖然香港人不能到東京現場支持運動員，但很多市民也到商場為香港運動員打氣，大家都能感受到奧運盛事的熾熱氣氛。香港運動員獲獎也提高了市民之間的凝聚力。乒乓球女子運動員蘇慧音、李皓晴和杜凱琹在乒乓球女子團體賽中奪得銅牌。她們在比賽中展現的凝聚力和互信，都是致勝的關鍵，相信市民看完她們精彩的比賽，也更能感受到何謂真正的體育精神。

梁同學也表示，香港運動員在奧運獲獎，能讓香港人投放更多目光在運動員身上。除了健全的運動員，參與東京殘疾人奧林匹克運動會的運動員也值得我們關注。參與羽毛球男子 WH2 級的運動員陳浩源和男子 SH6 級的運動員朱文佳為香港奪得銀牌，梁育榮和劉慧茵在硬地滾球混合 BC4 級雙人賽中奪得銀牌，這些消息都令人鼓舞。隨着更多運動員在奧運和殘奧中獲獎，政府也會投放更多資源給運動員，為他們提供更多福利和資助，例如是提高國際賽事獲獎後的獎金，以及每月的政府津貼

等等。今屆殘奧也引起了大眾對健全和殘疾運動員待遇不平等的關注。殘奧的受關注度一向比奧運低，運動員得到的資助也比健全運動員少，但今年殘奧運動員的獎金竟增加了一倍，相信奧運將會為運動員帶來更多正面影響。

林同學在訪問的結尾也表示，這一次的奧運和殘奧成功燃起了大家心中的希望，不但重燃大眾對運動的熱情，還為香港的體壇注入了新動力。今年香港運動員在奧運中一共獲得六面獎牌，在殘奧中則獲得五面獎牌，他們亮麗的成績增加了香港社會對本地運動員的關注，也讓體育界更容易取得更多的資源。

老師眼中的奧運

除了同學外，我們亦訪問了通識科的張國謙老師。奧運是世界級頂尖運動員的競技賽，每四年才舉辦一次，可觀性高，所以張老師亦喜愛追看。提到奧運能為國家帶來的好處時，張老師認同奧運可以為主辦國帶來大量機遇，一方面既可為主辦國帶來一定的經濟效益，另一方面亦可為該國在國際舞台上帶來正面效果。他認同奧運是無價的，運動員在比賽中獲得的獎牌、名譽是買不到的，比賽中所追求的「更快、更高、更強」的境界和精神也是無價的，因此奧運有其舉辦價值。張老師亦提到奧運會每年都會增設新的比賽項目，對國家而言，這可以提升該國在新增的項目上爭取更佳成績的機會，而且新增的項目也可代表該國的文化特色，例如今年日本增設的滑板項目，便能夠推廣日本的街頭文化特色。參賽者方面，新增的項目可以為相關項目的運動員提供獨一無二的參賽機會，因此對參賽者來說是極為難忘的體驗。對大眾而言，張老師認為新增項目可以為市民帶來新鮮感，又能提升市民對新項目的關注度，因此奧運在國家文化和體育項目的推廣上是功不可沒的。談到奧運對香港的影響，張老師認為奧運會的正面影響有很多，一方面可以提升大眾市民對運動的熱誠，另一方面，又可透過奧運會凝聚社會各界人士，以奧運為共同話題，促進了人與人之間的交流。

總括而言，雖然奧運可能會為舉辦國的社會發展和經濟等方面帶來一定的負面影響，但是奧運為運動員提供的舞台、為人們帶來的歡樂，以及為國家所帶來的經濟和文化效益是不可忽視的。希望香港運動員能夠在下一屆奧運中再創佳績，亦希望疫情儘快過去，讓我們也有機會親臨現場，感受奧運的熱烈氣氛。



▲ 香港奧運代表隊與中國奧運代表隊於東京奧運合照

資料來源：

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走進炫酷熒幕背後—— 特效化妝師專訪

5A 周子媛 5A 曾子璐

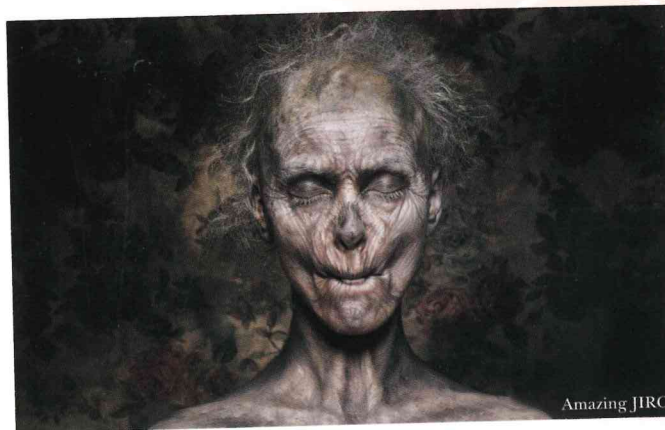
▲ 受訪者龐學文小姐（左二）

不知道大家有沒有看過電影《哈利波特》呢？還記得那個沒有鼻子的角色佛地魔嗎？你是否曾經想過，那個演員是否真的沒有鼻子嗎？不是的。那為何影像可以如此逼真呢？這就是特效化妝的魔力了。特效化妝是指運用特殊的化妝技術，例如顏色、明暗、線條，甚至假體來塑造形象，把人物打造成和原本截然不同的樣子。我們經常在電視熒幕上看到一些滿身傷痕或容貌奇特的角色，小至一個小小的刀疤，大至改頭換面的外星人，這些都是特效化妝師的功勞。然而，並不是很多人了解這個幕後「魔法師」的工作。到底特效化妝師的工作是怎樣的呢？當中有甚麼苦與樂呢？我們於二零二一年十一月二日邀請到於台灣國立清華大學藝術與設計系就讀的龐學文小姐進行網上訪問，分享她在學習特效化妝路上的點點滴滴。

龐小姐出生於香港，完成香港中學文憑試後，她決定到台灣正式學習特效化妝和人體彩繪。毅然隻身前往台灣學化妝，其實龐小姐內心都曾經歷多番掙扎。年幼的她因看到國外化妝比賽節目「Faceoff」，第一次接觸到特效化妝，並深深被當中的化妝技巧吸引，希望能夠親自嘗試。於是她便開始到網上搜尋一些教學影片自學，學習不同美妝博主的化妝技巧。「但自學總會遇上瓶頸位，及不上從師學習。」龐小姐明白到自己想要精進技藝便要有系統地學習，於是報名參加了特效化妝課程，從此踏上了藝術的道路。「特效化妝和普通化妝最大的分別是化妝的目的。日常的化妝是按照客戶的要求，改善臉部輪廓，幫助客人找到自己最好的狀態。而特效化妝則是根據劇本所需，按照電影情節設計妝容效果，而且往往是超現實、富想像力的，因此更能吸引我。」特效化妝的魔力吸引著龐小姐，這也是她再三考慮後選擇於大學就讀藝術設計的原因。

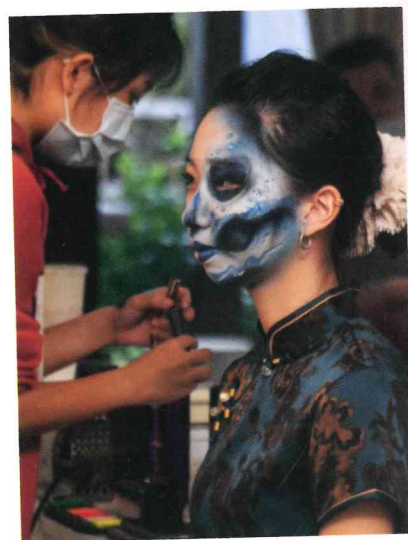
正式學習特效化妝後，龐小姐發現自學一般的化妝和專業的特效化妝有很大的差別。其中讓她感到難忘的，便是一次在海洋公園萬聖節活動中與外國團隊合作的經歷。和自由創作不同，特效化妝師在工作時，是不能隨心所欲地花大量時間構思和雕琢自己的作品的。化妝師甚至必須在短時間內呈現優質的成果。專業團隊的做法便是預先規劃分工，討論工作流程，到正式開始時便有條不紊地為模特兒喬裝打扮。龐小姐表示，自己十分敬佩

外國專業團隊的工作效率和工作態度，並了解到原來要成為一名優秀的特效化妝師，也需要有良好的時間控制和策略。影響龐小姐成為特效化妝師的啟蒙之師，還有日本特效化妝大師 Amazing Jiro。「我們常見的特效化妝師大多來自歐美，他們的風格都是浮誇而壯麗的，在舞台上充滿戲劇張力。而 Amazing Jiro 的作品則不同。他的作品內斂、精緻，而且充滿真實感，吸引人細細觀看欣賞。出色的亞洲特效化妝師並不算太多，而 Amazing Jiro 憑藉精湛細膩的創作，贏得了國際特效化妝界的認可，也是我想要學習的方向。」



▲ 日本特效化妝大師 Amazing Jiro 的作品

要成為特效化妝師一點也不易，究竟有沒有一些因素令龐小姐曾經退卻，或猶豫要不要以這項藝術作為自己的職業方向？答案當然是有。和所有藝術創作一樣，創作的靈感和發揮機會都是不穩定的因素，化妝師必須要自己積極尋求突破，才能避免遇上瓶頸位。龐小姐的創作靈感大多來自於日常生活，透過多觀察、多切換思考角度來獲取靈感。「以前就讀高中時，學校也經常邀請一些大師來分享自己的創作理念和哲學，但我總感覺那些內容太過離地和遙遠，難以理解。我們固然要追求創作的深度、價值和理念，但是我認為最重要的是要具備同理心。能夠讓人從我的作品中看到自己的故事，這才是創作的本意。」龐小姐開放的態度也讓她創作了許多值得欣賞和能引起觀眾共鳴的作品。除了創作靈感的問題外，特效化妝的受眾也是另一個問題，雖然每次創作的收入都很可觀，但卻不一定定期有工作。因此龐小姐決定將在特效化妝所學到的技巧，運用在客製化手機殼和鞋子方面。她按照客人的想法，為他們在手機殼和鞋子上作畫，創作屬於他們獨一無二的物品。「藝術有很多種輸出方式，我們不必糾結於一種固定方式，要懂得變通，運用不同的媒介表達，也許就會發現更多創作的樂趣。」現時，龐小姐的客製化商品在網絡上也十分受歡迎。



▲ 龐學文小姐於今年萬聖節創作的人體彩繪作品



今時今日，特效化妝在香港的認知度逐漸提高，愈來愈多相關的課程出現，電影業的蓬勃發展也為這個行業提供了更多資源和空間，cosplay 文化的發展也讓特效化妝有更廣闊的出路。龐小姐表示，只要我們願意嘗試，是不會缺少機會和出路的。但我們需要留意的是我們需要有心態準備，因為現實和理想終究會有差距。在隨心所欲的創作過程中，難免會遭到他人的質疑，特別是剛起步時，可能會有客戶質疑你的能力和經驗，但只要不斷提升自己，做好自己的工作，終究會得到別人的認同的。

其實特效化妝並沒有我們想像中的複雜，甚至簡單至只需要用一支口紅來塑造眼底輪廓，便能讓自己化身成一隻「吸血鬼」。若是各位同學有興趣，不妨與志同道合的朋友，一起學習這項藝術，或許有一天你也能成為像龐小姐一樣的「人體魔法師」，找到自己夢想的方向。

文化面面觀

窺探不同國家的傳統文化

4B 梁潔瑩 4B 王彥晴

世界各地的傳統文化都蘊藏着深厚的歷史，不同地方的文化不單能反映不同民族的特色和生活習慣，更能揭示他們的思想和信念。其實不少地方都有一些有趣的文化和傳統，下面就讓我們看看其中一些較為有趣的例子。

以色列的飲食文化——猶太人嚴守戒律的飲食習慣

猶太人被譽為世界上最聰明的人，多年來頒發的諾貝爾獎，大約有百分之二十的得獎者都是以色列人或以色列移民，他們的文化和生活常常被視作研究目標，究竟這些聰明人，平日的飲食習慣是怎樣的呢？

以色列位於中東，因長期發生戰爭的關係，人民經常移居到各地避難，故此以色列的食物融合了不同國家的口味與特色，例如有來自地中海盆地、中東、北非等地的食物。當中富有特色的食物包括皮塔餅、胡姆斯、辮子麵包等。皮塔餅，又稱為「口袋餅」，是以色列地道的食物。「口袋餅」中間是空心的，以色列人常常把不同餡料，如蕃茄、洋蔥、羊肉等食物放在「口袋餅」的「袋子」裏進食，是廣受大眾歡迎的食物。胡姆斯是常常與皮塔餅搭配的一種醬料，它是用鷹嘴豆磨碎而成的一種豆製品，是當地受歡迎的蘸醬。辮子麵包則是猶太人在安息日及其它慶典節日時吃的麵包，它的外型就像一條辮子，象徵真理、和平和正義，是猶太的傳統食物之一。

對堅守戒律的猶太人而言，他們在飲食方面也有很多禁忌，例如肉類不可與奶製品一同進食，餐廳的漢堡都不會夾有芝士，因為芝士在製造過程中加入了動物的油脂。另外，他們在喝咖啡時不會加入奶，也不吃任何含有奶油的蛋糕、雪糕等食物。除此之外，守戒律的猶太人更會把餐具分開使用和處理，廚房有專門煮奶類製品的廚具和專門煮肉類的廚具，那當然也有只用來進食奶製品的餐具或進食肉類的餐具，甚至連擺放這些廚具和餐具的碗槽，也要分開處理，證明猶太人絕對是一個對自我要求嚴格的民族。另外，猶太人處理食物時，也需要遵從嚴格的標準。屠宰動物的人也必須經專業訓練，例如：屠夫必須在指定刀數內殺死動物，也必須準確地一刀切斷動物的動脈血管，務求減輕動物的痛苦。猶太人視「血」為生命，因此他們不食用任何含有動物血液的食物。由於古代的獻祭典禮會以動物的脂肪作祭品，所以動物油脂也必須在進食前被剔除乾淨，以表示對神明的尊重。此外，源於聖經對飲食的規定，部份肉類和魚類也不能食用。



▲ 以色列的辮子麵包



▲ 以色列的白麵包與口袋麵包

印度衣著文化——男女衣著大不同

大家在大街小巷有時會看到有些女子穿着五顏六色的紗麗 (Sari)，大家都能猜到他們是印度人，其實印度的衣著文化還有很多其他特色。

紗麗在印度已經有五千多年的歷史，是印度婦女的國服，無論是貴族還是平民，都十分喜歡穿紗麗。紗麗一般長 5.5 米，寬 1.25 米，兩側有滾邊，上面有刺繡，質地從棉布到絲綢都有。紗麗的圖案款式多樣，女性也會根據季節而選擇不同質地的紗麗，不同花樣的紗麗適用於不同場合。紗麗質料輕薄，十分適合在印度這個熱帶地方穿著。紗麗與印度教也有着密切的關係。古代的印度人認為有接縫和鈕扣的衣服是不潔淨的，所以沒有針線接縫的紗麗是很好的選擇。

而兜迪 (Dhoti) 就是印度傳統的男性服飾，它是用一匹大約五米長的布，纏繞在臀部與大腿之間，最後在腰上固定的一種服飾。在北印度，男性會在上衣加上庫爾塔，下身穿上兜迪，而在南印度，男性則習慣穿兜迪，再配以長巾。

雖然紗麗和兜迪都只是用一塊布料製成的衣服，卻能令印度人那麼喜愛，真是厲害！



▲ 印度紗麗

冰島節日文化——太陽升起也值得慶祝？

大家除了知道冰島這個地方有溫泉外，還是否認識冰島一些特別的節日？其實冰島擁有很多精彩有趣的節日活動，現在就讓我向你們介紹一下吧！

第一個要介紹的節日就是「太陽日」。因為冰島冬季日短夜長，所以不是所有地方都能享受到陽光的溫暖。西北部小鎮 Ísafjörður，每年要等到一月才能看到太陽，而他們就把看到太陽的第一日稱為「太陽日」。當地人會和遊客一起慶祝節日，吃傳統食物太陽餅和喝太陽咖啡，舉辦為期一周的慶祝節目，慶祝大家能感到太陽的溫暖，慶祝活動包括了舉辦音樂會和遊行等。

第二個要介紹的節日就是每年二月在東部的 Seyðisfjörður 小鎮舉辦的「燈光節」。燈光節融合了藝術與科技，在寒冷的冬天為人帶來一絲的光彩和溫暖。當地人與不同藝術家合作，配合山脈的特色，把光影投射在建築物上，讓畫面在黑暗中也璀璨奪目。

而第三個節日就是冰島啤酒節，它在每年 3 月 1 日舉行，是用來慶祝解除了從 1922 年到 1989 年的禁啤酒令。酒吧會在這一天提供一些優惠，人們會到酒吧慶祝，盡情喝啤酒，他們會參與不同慶祝活動，包括品嚐美食，觀看演出，參與娛樂嘉年華等。啤酒現在已成為冰島人民的生活必需品，他們更有本地生產的啤酒。

荷蘭交通文化——「水陸兩用」巴士

不知道同學平時是乘搭甚麼交通工具上學的呢？是乘搭巴士嗎？同學有幻想過自己乘搭「水陸兩用巴士」上學嗎？

所謂「車」如其名，荷蘭的「水陸兩用巴士」一如它的名字，除了能在陸地上載客，還能在水上行駛，帶領遊客觀光。巴士除了有陸地巴士的輪軸，也有船隻的「尖鼻子」，以減少在水上行駛時的阻力和節省能源。而這種巴士是依靠推動器行駛的，時速可達每小時 15 公里。在荷蘭，這種「水陸兩用巴士」方便了人們的生活，市民不需要轉乘交通工具上班或上學，特別是在荷蘭阿姆斯特丹這個河道交錯的城市，這種特別的交通工具絕對提升了市民的生活質量，因為大家可以省下不少時間。而這種「水陸兩用巴士」亦是旅客到荷蘭旅遊的「打卡點」，遊客乘坐一輛普通的陸上觀光巴士衝入河裏，一瞬間從乘搭陸上巴士變成乘搭水上巴士，既能讓乘客感受「墮入河流」的快感，又可以在過程之中欣賞城市的優美景色。



▲ 荷蘭墮入海中的巴士——水陸兩用巴士

假若香港引入這種「水陸兩用巴士」，我們也許會被這一幕嚇倒吧！

希望以上介紹，能帮助大家認識不同國家的文化，也希望大家平日能多了解不同國家的文化，擴闊自己的眼界。

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動漫的神秘吸引力

4A 何卓琳 5D 曾悅

在全球化的趨勢下，不同國家、地區之間進行文化交流越來越容易，機會也多了。日本——一個香港人稱之為「家鄉」的地方，香港人除了愛到日本旅遊外，日常生活亦在不知不覺間受到日本文化的影響，當中尤以動漫文化為甚。其實日本動畫早在七十年代已引入香港，直到千禧年後，網絡技術迅速發展，動畫師常把漫畫改編，增刪部分情節，再製作成動畫，這就成為了年輕人口中的「動漫」。相信大家或多或少都有聽說過前陣子流行的日本動漫《進擊的巨人》，可見動漫在香港能興起熱潮——尤其是在年輕一輩的群體中。

動漫的題材多元且新穎，貼近青少年的生活，多以運動、音樂、校園、戀愛等為題材。動漫人物角色的設定都是青少年、中學生，能引起青少年的共鳴。角色通常會遇上學業、交友、戀愛、未來發展等問題，青少年倘若找到知音人，使他們感覺到成長路上並不是孤獨一人的，他們甚至會學習主角面對難題時的態度。



▲ 近期热播動漫《進擊的巨人》



▲ 擁有交流障礙症的同學想要在學校交到 100 個朋友？
(動漫《古見同學有交流障礙症》)



▲ 動漫《灌籃高手》的角色三井壽及其名言

動漫的角色對於青少年來說是極具吸引力的，因為動漫人物有著很多我們未必有的東西，比如討喜的性格、標緻的五官和堪稱完美的身材。他們擁有悅耳的聲音，穿著光鮮亮丽的衣服，種種特質都是青少年渴望擁有的。正值青春期的青少年開始對異性產生興趣，也對愛情充滿浪漫的憧憬。動漫角色正正有著青少年憧憬擁有的外表、性格和才能，令他們成為不少青少年的戀愛幻想對象。

除了角色，動漫的情節也是吸引青少年追看動漫的原因。第一，天馬行空的情節能滿足青少年的無窮想像。擁有交流障礙症的同學想要在學校交到 100 個朋友？平凡的女高中生某日成為了保護地球的美少女戰士？身體孱弱、又聾又啞的王子希望成為世上最優秀的國王？這些想法聽起來十分荒唐，但正正因為動漫是虛構的媒介，它不存在現實的限制，所以無論情節多麼天馬行空、甚至是荒誕，在動漫的世界裏都是無不可的。第二，動漫情節對青少年有著激勵作用。青少年邁進人生的新階段，他們可能在學業、交際、生涯規劃

等方面都會遇上困難，使他們感到迷惘、軟弱無助，甚至失去前進的動力，而動漫情節則能影響他們的想法，成為驅使他們邁步向前的力量。以《灌籃高手》的角色三井壽為例，以前是最強三分球射手的他，因為傷患而無法繼續打球，自暴自棄了兩年。重回球隊後，即使強壯身體、高超技術不再，他仍然繼續訓練，沒有放棄，最後重奪「最強國中生」的稱號。像三井一樣能體現「永不放棄」、「相信自己」等價值觀的主角，正正就是青少年的學習榜樣和動力來源，他們的故事能鼓舞青少年在面對挫折時，仍懷著希望和勇氣砥礪前行。

另外，不少悅耳的動漫音樂，也是動漫文化廣受歡迎的原因。很多動漫片頭曲的主旋律易記、動聽和富有節奏感，令不少「動漫歌」廣為人知，例如動漫《鬼滅之刃》的片頭曲《紅蓮華》可謂街知巷聞，走在街頭，你不時都會聽到一些商店正在播放這首歌，可見其受歡迎的程度。此外，動漫的配樂也是情感的催化劑，用來烘托畫面、表達角色感情。好的配樂甚至能讓人一聽便聯想到故事內容，例如聽到《FAIRY TAIL メインテーマ》，我們便能感受到一眾《魔導少年》的主角並肩作戰時的熱血；聽到《五月雨》，讓人不禁想起那些在《火影忍者》裏逝去的角色。動漫配樂變化多端，當中運用了不同樂器，例如動漫《海賊王》的配樂運用了飽滿的弦樂和銅管樂，並加入搖滾樂的元素，以製造劇情轉折時的緊張感。動漫音樂能有效地帶動觀眾的情緒，吸引觀眾投入劇情。不少青少年都是先被動漫音樂吸引，繼而接觸動漫的。



▲ 近期热播動漫《咒術廻戦》

此外，動漫的周邊產品亦助長了青少年追捧動漫的熱潮。動漫迷會購買不少周邊產品作為收藏之用，例如是印有動漫角色的襟章、掛飾、立牌、抱枕等，尤其是手辦，在雕塑技術不斷進步的時代，現在的手辦比以前的做得更精緻，宛如藝術品，吸引青少年購買收藏。



▲ 不少動漫迷都會購買動漫周邊作收藏之用

隨著科技發展，青少年能輕易地從網絡上了解並接觸動漫，使動漫成為大家日常生活中的話題。處於青春期的青少年都喜愛追求朋輩認同，出於羊群心態，他們希望能與朋友有共同話題，而動漫就是一個最佳的選擇。

動漫能為青少年帶來感官的享受，也能滿足他們對異性、對世界的想像。動漫在幫助他們探索世界的同時，亦能讓他們從中獲得現實世界沒有的動力，希望大家也能從動漫世界中獲得正能量，以更好的姿態迎接現實世界的挑戰。

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傳統與現代，融合創新番—— 刺繡的傳承

4B 梁潔瑩 5A 曾子璐

何謂刺繡？

刺繡，是一種以針線在織物上繡出多變圖案的傳統技藝，是中國非物質文化遺產之一。早在公元前 3700 年，中國人便掌握了製作絲織品的技術，刺繡工藝也隨著絲織品的出現與發展而逐漸興起。刺繡是古代官場劃分階級的重要方式，官袍上所繡的圖紋代表了官員的所屬職級；自唐宋起，以刺繡方式製成的書畫、飾件盛行，刺繡成為了文化的載體，藝術的媒介。

四大名繡

在漫長的歷史中，中國各地不同的民族都發展出具備地方特色的刺繡，當中最著名的便是「四大名繡」，即蘇繡、湘繡、粵繡和蜀繡，它們各有特色，下文將會略作介紹。

蘇繡：蘇州刺繡至今已有 2000 多年歷史，它在清代的發展更達頂峰。當時蘇繡的針法和應用既多又廣，山水、花鳥、人物等各種題材的作品都栩栩如生。蘇繡作品構圖簡練，繡工精巧，注重細節，多以纖細無比的繡線創作。蘇繡匠人會將一股頭髮一般粗的線「劈」成原來的四分之一、八分之一，甚至是三十二分之一的細絲，再進行創作，以更好地表達顏色的變化；緊密排列的繡線不但不露針腳，形成的平滑表面更能反射出奪目的光澤。蘇繡除了一般的單面繡，亦有正反都有精美圖案的雙面繡，甚至能做到異色、異形、異針的雙面三異繡，工藝超凡。

粵繡：粵繡，又稱作「廣繡」，粵繡歷史悠長，由唐代雛成至今，已達過千年歷史。粵繡的作品構圖飽滿，顏色對比強烈。由於粵繡常用於戲服中，因此更需要以鮮明且對比強烈的色彩，以及緊湊的構圖來增強表現力。粵繡用線多樣，會以絨線、金銀線等表現不同的質感，展現不同的效果。粵繡也會在作品上加襯浮墊，讓花紋呈現浮雕般的效果。粵繡作品題材廣泛，特具嶺南特色，多有龍、鳳、孔雀等圖案。

湘繡：湘繡是源自湖南的民間刺繡，它吸取了蘇繡和粵繡的特色，集二者之大成。湘繡色彩豐富，形象逼真。與其他繡法推崇的「齊針」（即將線條平行排列）不同，湘繡採用「參針」，又稱「亂插針」，刺繡的線條並非完全平行的，針法也相對多變。圖像的立體感，以及運用虛實變化帶來的空間感，都能透過多變的針法得到更好的表現，令作品栩栩如生。另外，湘繡是使用經過英仁液蒸發處理的絲線，因此，湘繡的繡物亦格外光潔平滑，絲線細如髮絲，令湘繡有「羊毛細繡」之稱。

蜀繡：蜀繡針法多變，載體多變。蜀繡針法數量在四大名繡中位居第一。刺繡有十二大類，超過一百三十種針法，當中超過七十種都是蜀繡獨具的。這些多變的針法讓蜀繡能根據物品特性，更鮮明生動地展現事物的形象，例如以螺旋針表現髮絲的走向、以虛實覆蓋針形塑魚類鱗片等。蜀繡能根據載體的材質改變繡法，針法變化多端。可惜蜀繡的現況不容樂觀，其中四川更只剩成都一間蜀繡廠，廠中的繡工人數不多，繡工年齡亦全達三十歲以上，蜀繡的未來發展情況令人擔憂，為保護蜀繡工藝的傳承，蜀繡已於 2006 年 5 月 20 日被國務院列入第一批國家級非物質文化遺產名錄，以確保其文化承傳。



▲ 粵繡著名作品《梅鳳》



▲ 蜀繡著名作品《芙蓉鯉魚》



▲ 蘇繡著名作品《沈壽繡柳燕圖》



▲ 湘繡著名作品《松齡鶴壽》

刺繡——傳統與現代的融合

傳統刺繡技巧與現代文化融合，亦能化成一件件完美的藝術品。例如蘇繡常出現於中式婚禮的「龍鳳褂」上，其細緻的針線在禮服上化成一條條活靈活現的龍與鳳，令新人禮服更添一份生氣。近年，外國亦有藝術家將中式蘇繡運用在西式面料上，如在斗篷、絲巾、領帶上，繡上顏色鮮明的梅花和維妙維肖的喜鵲，這種中西合璧的設計令人耳目一新，將蘇繡帶到世界的舞台，讓更多人了解這門工藝的發展，讓它得到世界的認可。此外，蘇繡現在亦不只如從前般，只用作衣物上的裝飾，大眾開始視蘇繡為藝術品。工匠把蘇繡運用於設計布藝畫作上，工匠累積多年的經驗及技巧，一絲絲地在布料上演繹。而近年這門工藝亦開始受到藝術家的賞識，刺繡成為了一幅幅收藏品，價錢以細緻度來衡量，其收藏價值亦代表了大眾對這門工藝的尊重和對工匠手藝的認可。

刺繡——面臨沒落的傳統工藝

刺繡對匠人的技藝有著極高的要求，無論是感興趣的人想要入門，又或是匠人想要傳承技藝，難度都極高，他們需要長時間艱苦練習，才能充分掌握技術；不少人更因熬不住而在中途離開。再加上在現今主流審美觀下，傳統的刺繡題材，如花鳥、山水等實屬「過時」，不為大眾所接受，難以吸引人們欣賞。另外，刺繡作為一種手工精細的工藝品，售價高昂，購買渠道少，門檻甚高。不少樂於欣賞刺繡的人因此被拒諸門外，無法接觸和支持這項工藝。種種因素相加，導致刺繡逐漸淡出了大眾的視野，變得曲高和寡，更面臨失傳的風險。

與現代文化融合——刺繡最後的一線曙光

不過，事情正出現轉機。一部分刺繡匠人意識到，刺繡的傳承正面臨危機。他們開始用不同的方法，向大眾推廣這項逐漸沒落的傳統技藝。不少傳承者選擇乘著近年「國風」於網路掀起熱潮的時機，以互聯網作平台，將刺繡的過程和作品以視頻的形式，展現於大眾眼前，增加大眾接觸刺繡的機會，讓更多人認識刺繡及作者背後的心血。這些平台讓大眾了解到刺繡背後的文化內涵，人們可從更多角度欣賞刺繡，而非僅停留於圖紋美麗與否。不少匠人更會在網上上傳教學過程，讓更多對刺繡感興趣的人也能有學習、入門的機會，教學與傳承也變得更加靈活方便。

除了使用互聯網作平台，展現傳統刺繡的技法與作品外，一些匠人亦選擇將刺繡內容與現代文化結合，讓這項傳統文化更容易被年輕人接受和欣賞。例如將刺繡的題材從傳統的花鳥，轉變成動漫、遊戲中的人物，例如是動漫《鬼滅之刃》的蝴蝶忍、《寶石之國》的鑽石等，讓新一代更願意認識刺繡，吸引他們欣賞作品本身及背後的技巧與心血，發現這項非物質文化遺產的美。亦有刺繡師將刺繡從裝飾品、華服上「搬下來」，把刺繡融入生活中常見的事物，例如用作裝飾口罩、修補衣服等，希望藉此讓刺繡這傳統文化成為生活的一部分。這些創新也能讓大眾感覺到傳統工藝並非一成不變的，消除部分人對傳統工藝的偏見。

可惜，面臨沒落風險的傳統工藝與文化不僅只有刺繡一種；單靠匠人獨自努力，起到的作用也相當有限。一旦「國風」的熱潮被新一輪潮流所掩蓋，傳統工藝乍現的一線曙光還能延續下去嗎？要讓傳統工藝繼續停留在大眾視野中，讓它「重獲生機」，並能夠在未來傳承下去，多方的努力必不可缺。

刺繡是中國重要的非物質文化遺產，它的傳承絕對值得大家的關注。手工藝非常講求工匠的技藝和經驗，每一份作品當中都蘊藏了工匠的感情和精神生命，每一份作品都是獨特的。其實除了刺繡，很多中國的傳統工藝都是值得我們欣賞和尊重的，希望同學可以多認識這些工藝，讓這些珍貴的文化寶藏，可以代代相傳。



▲ 蘇繡作品《寶石之國》的鑽石

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選秀節目層出不窮

細看選秀節目的影響

5D 曾悅 4A 何卓琳

現今的選秀節目多如雨後春筍，種類層出不窮，不僅有說唱類和歌唱類，還有近年熱門的偶像團體類選秀節目。

選秀節目的興起，要從韓國近兩年突然爆紅的偶像選秀節目《Produce 101》說起，或許這不是選秀界的先河，但絕對是亞洲知名度最高、最廣為人知的選秀節目。其刺激新鮮的賽制、跌宕起伏的賽程、年輕活潑的面孔、熠熠生輝的舞台，無一不是緊緊吸引著觀眾目光的原因。其後多個亞洲國家亦掀起選秀熱潮，回響亦相當大，連香港也舉辦了同類型的選秀節目——《全民造星》。

正處於青春期的青少年十分注重自己的外貌形象，因此當看到節目中年齡相仿的男生女生穿上漂亮的服飾、打扮得光鮮亮麗時，羨慕的感覺就油然而生。此外，他們在這個年齡亦會較注意異性，自然會更關注有異性出現的選秀節目。青少年有很強的表現慾，亦需要得到認同和關注，因此看著在舞台上閃閃發光的偶像，當然會希望自己能和他們一樣獲得他人的注意和讚賞。青少年在這個階段缺乏的是指引和教導，當他們以努力朝著夢想進發的偶像為目標時，亦會令他們產生幹勁，為自己的將來而努力。

選秀節目內的競爭非常激烈，如果一位選手在練習時稍有鬆懈，或在表演時有絲毫差錯，他在觀眾心裏的分數便可能被降低，即使他和其他選手只差寥寥幾票，那差距已足以令其失去出道資格。因此，每位選手在節目中都全力以赴，好讓自己在評審和觀眾面前發揮最佳水平。青少年在觀看選秀節目時，看到自己的偶像為了追尋夢想而刻苦練習，自然被其堅毅不屈、無懼困難的精神所鼓舞，繼而以他們為榜樣，更有動力去面對生活中遇到的困難，同時效法偶像勇敢追夢，大膽地嘗試自己想做的事。

眾所周知，部分選秀節目存在不公平的因素，比如投票結果造假、主辦方內定出道人選等。這些事件屢見不鮮，最近期的造假醜聞便是「Mnet 選秀節目 PRODUCE 101 投票造假事件」，不少練習生受事件影響，失去了寶貴的出道機會。青少年縱使涉世未深，或不關心社會時事，但透過知悉這些造假事件，他們也能了解到社會的黑暗面，明白到世上沒有真正的公平，心智也變得更成熟。

觀看選秀節目除了為青少年帶來正面影響，也可能有負面影響，例如是影響了心智不成熟的人的價值觀。



▲ 香港選秀節目《全民造星 IV》96 位參賽者

第一，青少年可能變得急功近利。一些青少年看過選秀節目，看到和他們年齡相近的選手「不用上學，每天只是練習」，只憑唱歌跳舞就能一炮而紅，便認為成功是唾手可得的，卻忽略了選手們在光環背後付出的努力。這種錯誤的觀念使不少人變得心浮氣躁，做事不腳踏實地，整天靠造白日夢來滿足自己成明星的幻想，期盼着能一夜成名，卻不作實際行動，反而荒廢了學業。

第二，青少年的審美觀也會受到影響。各大選秀節目上，除了少數選手風格獨特外，絕大部分選手的外貌都緊貼主流審美標準：大眼、挺鼻、雙眼皮、尖下巴、馬甲線……這些元素幾乎缺一不可。這種審美觀本就影響著大眾，選秀節目的出現更是將其大肆宣揚，彷彿向青少年透露「這樣的體態才完美、才會被大家喜愛」。在潛移默化之下，不少人出現「容貌焦慮症」，在與外在條件優越的偶像比較下，他們對自己的身材不滿意、欠缺自信，盲目地瘦身減肥、參與醫學美容療程，甚至決定整容，最終使自己身心受損，得不償失。

看着一個只會唱歌跳舞的選手，最終成為在舞台上閃着耀眼光輝的偶像，能讓親身見證和陪伴他們成長

的觀眾獲得極大的滿足感。此外，選秀過程極具戲劇性，常有多位選手爭奪同一演出部分的場面出現，引起觀眾熱烈的討論。另外，雙向互動亦是選秀節目的賣點之一。相比起傳統的藝員訓練班，觀眾能透過投票選出他們心目中喜愛的人選，而不再是被動地觀看節目，這既能提升大家對該選秀節目的投入程度，也能增加觀眾對未來出道團體的關注。

能引起社會廣泛熱議，可見選秀節目的影響力。娛樂公司不斷推陳出新，一個接一個的選秀節目，造成了社會貪新厭舊的風氣。偶像成 時尚指標，「粉絲」和社會大眾都開始模仿偶像的穿搭方式，有些「粉絲」更會為提高偶像業績而大量購入其代言產品。當品牌銷售額增加，商業機構很大機會會再邀請其偶像代言，於是這股追捧偶像的熱潮便可生生不息，永續不斷。

觀看選秀節目或是仿效偶像，都不是壞事。但有些年輕人只想不做、整天發白日夢、每天幻想自己能成偶像，這都是不切實際的。層出不窮的選秀節目造成的影響好壞參半，但只要我們以正面的態度看待，便能享受觀看節目帶來的樂趣，還能讓自己有所得著，從中獲益。



▲ 被韓國法院宣判造假的《Produce 101》系列



▲ 《Girls Planet 999》中穿上舞台裝的參賽者

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中國茶道禮儀

5A 周子媛

香港到處都是茶樓，相信喜歡「飲茶」的香港人，對各種中國茶都不會陌生。但你又知道喝茶有甚麼講究嗎？為何老一輩如此喜愛喝茶？品茶時又有甚麼禮儀呢？茶道是一門高深的學問，除了是喝茶時行為上的規範，更是一種生活的追求。而茶道中，最重要的是一個「品」字，我們不但會品鑑茶葉的好壞、水質的清澈，更會擇雅靜之處，神思遐想，修身養性，品味人生。

茶道中，茶具的選擇十分重要，茶具的好壞會直接影響茶的品質。一般來說，密度較高的茶壺所泡的茶，香味會比較輕揚；而密度較低的茶壺，所泡的茶的香味便比較低沉。因此，我們應該依照茶葉的特質，選擇合適的茶壺泡茶。例如綠茶、香片、白豪烏龍等清香的茶葉，我們可以使用密度較高的瓷壺，而鐵觀音、普洱等味道濃郁的茶葉，便應使用密度較低的陶壺。只有選用合適的茶具，才能帶出茶葉最佳的味道。除了茶具，水也是茶道的一大重點。沏茶是茶道的重要步驟，對水的礦物質含量、含菌量、空氣含量都有要求。最適合肥茶的水是礦物質和細菌含量低、同時空氣含量高的水。因此，不少人會選擇用蒸餾水泡茶，沖茶時會將壺嘴抬高，有利空氣的融入，進一步帶出茶香。



▲ 不同茶葉有深淺不同的顏色和香氣

除了行為上的規範，茶道更是一種以茶為媒的生活禮儀。忙碌奔波的人聚首一堂，以茶會友。與人交際，當中的禮儀我們不得不懂。喝茶時，我們應該注意甚麼呢？

一、酒滿敬人 茶滿欺人

有別於喝酒時的豪邁爽快，喝茶時應當溫潤斯文。由於茶是熱的，客人需要拿在手中慢慢品味，如茶斟得過滿，客人便很難接手，如果因受燙致茶杯掉落打破，還會令客人難堪。因此，為客人斟茶時切忌過滿。

二、叩指禮

除了斟茶的人，喝茶的人也要注意禮儀，對主人帶有尊敬或謝意，因此在主人為自己斟茶時，要以手勢回敬對方。當晚輩向自己敬茶時，可用食指在桌上輕彈兩下，表示感謝。長輩或平輩為自己斟茶時，可用食指、中指在桌面輕彈二次表示感謝。當中輩份的差別可要分辨清楚，避免發生誤會。

三、暗下逐客令

主人熱情好客，每以濃茶待人，沖茶數次後要更換茶葉。作為宴客者，則要緊記勤換茶葉，以表示對客人的尊敬。但有時因工作關係或其他原因，不能長時間繼續待客，主人會故意不換茶葉，客人就要察覺到主人是在「暗下逐客令」，抽身告辭。

許多人看到這裡或許會想：喝個茶都這麼多規矩，真是麻煩。這也導致了許多年輕一代的人都不願意花費時間去領略和探索茶道的奧秘。其實，茶道的規範也是中國傳統美德的傳承。其實，茶清香的味道，悠揚的香氣，和暖的溫度，能使我們平靜下來，讓身心與大自然融合。現代人生活節奏急促，長時間被生活、工作或學業的壓力所壓迫，難免感到有壓力。品茶能讓我們在生活的隙縫中脫離塵世，回歸自然，是能洗滌人心的過程。所以，當你感到鬱悶煩躁時，不妨嘗試和家人或同伴「品茶」，互訴心事，體味人生。



▲ 中國茶具：陶壺



▲ 向長輩或平輩道謝要用雙指行叩指禮

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圖片來源：

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期待的節日

6A 劉欣

章婆婆等一個人，等了六十年，六十年的光陰，滄海桑田，海枯石爛、斗轉星移。時代匆匆奔掠着逝去，如巨輪將這世間萬物碾得滿目瘡痍。唯有章婆婆的家門，依然近乎冥頑不靈地開揚着，像是候着歸人的到來。

章婆婆孤家寡人，住在村屋的一座小房子裏。她的家獨門獨戶，不與其他人家毗鄰，位於最偏僻的南邊。老一輩的人都說章婆婆不姓章，但她真正的姓氏為何，也無從得知了。但旁人喚她一聲「章婆婆」，她又總是咧嘴笑笑地回應。久而久之，大家都習慣這樣稱呼她。章婆婆一直都生活在村子裏，以往一直幫各家各戶打散工維持生計。村裏的人無不認識她，甚至有幾位年青的小輩幾乎是由她自小帶大。

近年因為年紀老邁，她的行動愈發不便，她就退休不再工作。閒時，她一般只有兩件事可做：一是在每年七月尾八月初的時候，頻繁地去郵局問有沒有收到她的信。大家知道後都感到詫異，章婆婆多年來都孤苦伶仃，過年過節也沒有人來探望，怎會心心念念着有誰給她寄信呢？二就是愛看老照片。她有一張泛黃的舊照，照片上是個長身玉立，劍眉星目的男子。許多村民都撞見她在敞開的家門前，躺在藤編搖椅上，拿着那張照片在陽光下細看，乾枯的手指一遍遍地撫摸着照片邊緣，眼角也泛起濕潤晶瑩的淚光。

其中一位由章婆婆帶大的女孩最近要辦喜事，她準備結婚了，日子就定在浪漫的中國情人節——七夕，她邀請了章婆婆見證自己的幸福。新娘穿着端莊的禮服，裙擺肆意潑灑兩旁，裙上綻放的海棠散發着濃烈的愛意。她看着鏡子中盛妝打扮的自己，頭飾和耳墜在拘謹地晃蕩着，正如少女小鹿亂撞的緊張和期盼。想到了自己將嫁給的愛人，她不禁羞澀地紅着臉，矜持地笑得低下頭，心裏早已甜蜜如糖霜。

「一梳梳到尾——」象徵着帶着幸福的好命婆為新娘上頭，吟起了十梳歌。望着笑靨如花的新娘，章婆婆想起了年輕的自己和那個他。

「二梳白髮齊眉——」她與他，從小就是青梅竹馬，兩小無猜。長大後，一切都似乎水到渠成，他們開始戀愛了。

「三梳兒孫滿地——」他們的感情是青澀而含蓄的。只要一個對視，她便会臉紅着躲開；只要一次無意的觸碰，她就迅速地彈開；只要一句普通的對話，她也能開心一整天。對彼此的喜歡是藏不住的，就算捂上了嘴巴，喜歡還是會從眼底中溢出。

「四梳四條銀笄盡標齊——」當時正值戰亂，父母害怕受到戰火的波及，準備帶她回鄉。但她不願意離開他，尋死覓活，終究成功留在了有他的地方。

「五梳翁娉和順——」他們把婚禮定在了七夕情人節，正符合有情人終成眷屬的意味。但在七月，盧溝橋事變發生了，他是進步的青年，應國家的號召入伍參軍，在婚禮當日就離開了，從此一去不復返。

「六梳夫妻相敬——」她穿着嫁衣送別，看見他換上了一身墨綠的軍裝，意氣風發，令她感到傷感又驕傲。她把胸前的花朵摘下送給他，喜氣洋洋的朱色襪上低沉的離別，像是把他嫁給了戰爭，嫁給了死亡。

「七梳七姐下凡——」她不捨地道別，千叮萬囑叫他一定要記得寫信報平安。他答應了，叫她放心等他回來。

「八梳八仙來賀壽，寶鴨穿蓮道外遊——」車開起時，她忍不住跟着跑了起來，不斷追問他甚麼時候才回來，迎着汽車尾氣，她聽到了「七夕」的回覆。

「九梳九子連環樣樣有——」他離開後，她便加入了慈善救國團體，四處唱歌表演宣傳募捐，希望戰爭早一天能完結，心中牽掛着他的他就能早一天回家。

「十梳夫妻兩老到白頭——」她只在頭一個月收到過一封信，其後就杳無音信。只知道戰爭從山西打到上海，又打到滇緬邊境，打到了八年之久。他到底是生是死，她都不清楚，只記得七夕的約定，便一直在村莊等下去，期待能再看見那位一去不回的少年郎，如此一年又一年……

如今一切都已經煙消雲散。章婆婆自婚禮後變得愈來愈糊塗，甚至目昏耳聵，開始出現認知障礙的症狀，但有一件事始終沒有忘記，就是到郵局取信。又一年的八月，職員拿出了一封信，告訴她這是直接寄到郵局的信，信上沒有具體的地址，收件人也不是章婆婆，但寄件人姓章。反正這封信一星期也沒有其他人來取，可能真是章婆婆的親人寄來的，他便將這封信交給了婆婆。她歡天喜地拆開，卻看不懂，只得訕訕地還給職員。職員好奇地為她朗讀起來：

「我叫章念慈，我父親章向華曾在此地認識一位女子。他不久前過世了，遺言說最大的愧疚就是辜負了她，他另結了婚，所以不敢告訴她，更不敢再回去。如有緣份，希望能找到那位女子代他說一聲『對不起』，謝謝。」

揚了揚信封，一張照片隨之飄落，章婆婆撿了起來，看到一位鬢鬢的老人，眉眼間依稀有點熟悉。她笑着把照片交給了職員：「我不認識他，這封信不是寄給我的。」然後就徑自走出了郵局，最後一次出現在世人面前。

七夕過後，大家驚訝地發現章婆婆的家門緊閉起來，敲門也沒有回應，後來有人推門查看，章婆婆身穿大紅色的嫁衣，手中緊捏着一張舊照片，面頰帶着期待的笑顏，走了。她等了六十年，終於等到了他的消息，終於在七夕再次嫁給了他，二人終於團圓了。



爾乃世之光

True Light Girls' College

Address: 54A Waterloo Road, Yau Ma Tei, Hong Kong

Website: www.tlgc.edu.hk

Email: mail@tlgc.edu.hk

Telephone: 2385 1491

Fax: 2782 5300