



非遺技藝任睇 展師徒手藝傳承

Traditional arts and crafts live in CLP Pulse exhibitions

原文

下文摘錄自2023年5月26日香港《文匯報》：

有些技藝、筆墨甚至聲音，或者已漸漸被大眾遺忘，但有幸是在香港這個城市的角落裏，有人默默傳承該些技藝的傳統。康文署轄下非物質文化遺產辦事處（非遺辦事處）策劃的新展覽「人為·非遺」，正於由一級歷史建築活化而成的中區鐘樓文化館展出，展出十項屬香港非物質文化遺產（非遺）的傳統工藝和表演藝術，藉此加深市民對非遺保護和傳承的認識。是次展覽免費開放予市民參觀，暫無結束日期。非物質文化遺產辦事處館長岑佩玉表示，希望透過展示師徒合作，帶出手藝的傳承過程。

客席策展人蕭國健，在「人為·非遺」展覽中以「衣與履」、「裝與飾」、「字與音」三大展區，透過實物、互動裝置和影片的方式，展示香港中式長衫製作技藝、皮鞋製作技藝、木傢具製作技藝、花帶編織技藝、西金首飾製作技藝、玉器製作技藝、活字印刷技藝、貼揮春、印章雕刻技藝和南音十項非遺項目。

蕭國健在傳媒導賞活動上介紹，年輕一代的非遺工作者會在傳承中帶出新意，如在皮鞋製作技藝中，有別於以傳統量度鞋尺寸的紀錄表，新一代造鞋師傅會使用立體掃描技術測量客人的腳部，並為客人製作更合適的鞋楦，以及利用立體技術列印鞋墊，以仿真皮物料作面層，再以塑膠立體列印技術製作底層的鞋墊。

人手製作的裝飾品既具有個人風格，也是情感的載體，傳遞出工匠敬業與樂業的奉獻精神。岑佩玉表示，花帶編織技術在新界流傳已久，客家婦女以花帶作涼帽帶和圍裙帶，並在點燈儀式中來裝飾燈籠，花帶正好讓她們表達對鄉村事務的認知，以及表達她們對美好生活的期盼。

有非物質文化的表演藝術則譜出扣人心弦的旋律。蕭國健介紹，「南音」為一種說唱形式的表演藝術，其中「地水南音」多由失明人士演出，表演者會以古箏、椰胡、拍板等樂器伴奏。二十世紀初，廣東「南音」成為香港流行文化之一，除了街頭賣唱外，茶樓、酒館等場所處處繚繞着溫暖淒美的歌聲。

到二十世紀末，隨着西方文化的衝擊和大眾娛樂的轉變，「南音」漸入暮末，演唱者也漸漸淡出主流音樂的舞台，「所幸是近年來，有失明人士在街頭表演『地水南音』，新一代默默守護着這個廣東說唱傳統，為傳統『南音』的發展譜下新的篇章。」蕭國健說。

他強調，非物質文化遺產無形無相，卻能凝聚社群，通過口傳心授和實踐應用，得以永續傳承，「傳統工藝滿足日常生活所需，表演藝術則豐富了生活色彩，透過化虛為實，把無形的信仰、禮俗和審美觀念，以有形的形式呈現出來。」參觀展覽的市民可在展區內體會到各種技藝的過去、未來和期望，並藉着展示這些非遺項目，呈現師徒間的薪火相傳如何迸發出無窮的生命力和無限的創意。



康文署轄下非物質文化遺產辦事處正舉行「人為·非遺」展覽。資料圖片

譯文

The public may have gradually forgotten some skills, calligraphy and even voices, but fortunately, some people in the corners of Hong Kong have passed on the tradition of these skills silently. A new exhibition, "Traces of Human Touch", curated by the Intangible Cultural Heritage Office (ICHO) of the Leisure and Cultural Services Department (LCSD), is displayed at the CLP Pulse from now onwards, showcasing ten traditional crafts and performing arts that are part of Hong Kong's Intangible Cultural Heritage (ICH), to enhance the public's understanding of the protection and preservation of ICH. The exhibition is free and open to the public with no end date. Curator of ICHO, Ms Shum Pui-yuk, said that she hoped the exhibition would showcase the collaboration between masters and apprentices to bring out the process of handing down the craft.

Guest curator Stanley Siu, in the "Traces of Human Touch" exhibition, showcases three significant areas: "Apparel and Footwear", "Ornaments and Decorations", and "Words and Sounds", with 10 Hong Kong ICH items including the Chinese Cheongsam-making technique, leather shoe-making technique, wooden furniture-crafting technique, patterned band-weaving technique, karat gold jewellery-making technique, jade carving technique, movable-type printing technique, putting up huichun (spring scrolls), seal carving technique and Nanyin (southern tunes) through physical objects, interactive installations and videos.

Stanley Siu introduced at the media tour that the younger generation of ICH practitioners will bring new ideas to the inheritance. For example, in the shoe-making technique, instead of using the traditional record sheet to measure the shoe size, the new generation of shoemakers will use 3D scanning technology to measure the customer's foot and make a more suitable shoe last for the customer. They will also use 3D technology to make the shoe insole, using simulated leather material as the upper layer, and plastic 3D printing

technology for the bottom layer.

The handmade accessories are personal and emotional, conveying the dedication and joy of the artisans. According to Shum Pui-yuk, flower ribbons have been woven in the New Territories for a long time. Hakka women use flower ribbons to decorate their hats and aprons, as well as to illustrate the Ding lanterns during the lantern lighting and to express their awareness of village affairs and their hopes for a better life.

Performing arts with intangible culture is also featured in the melody. Stanley Siu introduced Nanyin as a form of rap, in which the "Dishui Nanyin" is mainly performed by blind people, accompanied by musical instruments such as Guzheng, Yehu and clapboard. In the early 20th century, Cantonese Nanyin became a part of Hong Kong's popular culture. In addition to street singing, teahouses and pubs were filled with gentle and poignant singing sounds.

At the end of the 20th century, with the impact of Western culture and the change in public enter-

tainment, Nanyin gradually entered its twilight. The singers faded from the mainstream music scene, "Fortunately, in recent years, blind people are performing Nanyin in the streets, and the new generation is silently guarding this Cantonese rap tradition and writing a new chapter for the development of traditional Nanyin," said Stanley Siu.

He emphasized that ICH is invisible, but it can unite the community and be passed down through oral tradition and practical application in a sustainable manner. "Traditional crafts meet the needs of daily life while performing arts enrich the colours of life by turning the virtual into the real, tangibly presenting supernatural beliefs, rituals and aesthetic concepts." Visitors to the exhibition will experience the past, future and aspirations of various arts and crafts. By displaying these non-traditional items, they will see how the transmission of skills between masters and apprentices has given rise to infinite vitality and creativity.

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口譯如當「隱形人」 聲腦借予發言人

恒 大譯站

翻譯界也有潮流，也有明星。近年內地流行明星翻譯員，翻譯院校的海報常以校友當上「譯霸」、「口譯大神」作招徠，媒體亦常有報道伴隨政要開會的「美女翻譯」。可幸的是專業口譯的公眾認知提高了，薪酬和地位也隨之幾級跳上去。不過，這跟口譯員的實際工作和生活，實在相差太遠了。

其實，口譯員往往是個隱形人，最好不為人知，雲淡風輕。這不單指其翻譯貼切生動，觀眾在耳機裏聽不出誰是講者、誰是譯者；還因為口譯員間多數窩在會議廳的後方或上方，燈光幽暗，密閉而不顯眼，以免影響台上的演講，掠去任何僅應屬於講者的鋒芒。

口譯員不需要露臉，也不用很有名，沒有人在乎你是誰。口譯的服務屬性很明顯，要求全身心的投入，以及自我的埋沒。哪怕你當天身體不適，心情欠佳，整個人不在狀態，但在開味的一瞬間，就要馬上平復你的聲音、你的腦袋，已經全然借給了發言人。

口譯員在這種小黑房緊張地工作，專注聆聽發言者的講話，隨即用麥克風作口語翻譯，平均間隔時間須在四秒內，如同一種精準、高效、長續航的機器。口譯的工作強度很難絕對量化，很考綜合能力，同時間聽、譯、講，察言辨色，注意力要高度集中，一刻不能鬆懈。

在大型會議場合做口譯，你只能比發言人慢兩三秒，根本來不及做筆記，只能記下關鍵數字，比如年份和金額。工作的強度有時在於時長，從早到晚

少有休息時間；有時內容則很難，內容和術語包羅萬象，非常棘手。你的神經一直緊繃，壓力真的很大；因為口譯是一次性的，不可以重來，千萬不要糾結細節。工作的時候，口譯員的注意力會隨時調整，同時打開了表達和聆聽的開關，但有着明顯的節奏，你在這一段可能要注重表達，下一段要更認真去聽，需要自行取捨，隨機應變。

抹掉個人情緒 免聲音受影響

這項工作不需要太多主觀能动性，必須抹掉非必要的個人情緒。如果你流露情緒，翻譯時會反映到聲音去，人們通過耳機就能聽出這種變化，理解遭受影響。可能有一段，你沒有聽清楚，聲音和表達能聽出猶疑，一些口譯員暗忖當時沒譯好，變得沮喪，接下來的翻譯就流露出了這種情緒，這是不專業的表現。口譯員必須保持鎮定，臨場快速判斷。當人們都在認真討論若干關鍵概念，很想知道結論是什麼，這個時候你沒聽清楚，想模糊處理，肯定是不行的，你必須知道哪些訊息是最重要的。

每一次工作開始前，口譯員會預先規劃，除了速讀專業知識，也需要作好心理準備。你要充分預想，這項工作會給你什麼困難，有多大的精神壓力。你需要保存體力和情緒平和，把更多精力用在翻譯上。要是情緒大起大落，很容易消耗能量，一下子釋放太多還有可能收不回來。要合理地分配自己的體力和精力，這需要異常的理性。

口譯員像游水的小天鵝，在水面上看來滑行無阻，白毛浮綠水，優雅得可以，紅掌卻在水底撥青波，猛踢猛撥，才能順利前進。

先聲奪人營氣氛 耳聞想像更投入

貼地英文

說故事時，如能把物質的顏色說出來，讀者會更加投入，所以早前提及過多種顏色的名稱。五感中，第二重要的應該算是聲音。

形容朋友生病，She is ill, 資料不詳細。He has a runny nose, She is bleeding, 好一點，仍有隔膜，也許這是你看到的畫面，這也可以是轉述一個手機信息。反之，He is coughing, 他在咳嗽，又或是連續地打噴嚏 (sneezing)，看來他的病也是小問題，而你應是親臨其境。

如果在食晚餐時，朋友去了洗手間，回來時看到同桌的人笑了起來。你又可否說出所笑的只是生理反應，例如可能因為吃得太快而「打嗝」(hiccup)、食得太飽的打嗝聲 (burp) 和放屁 (fart) ?

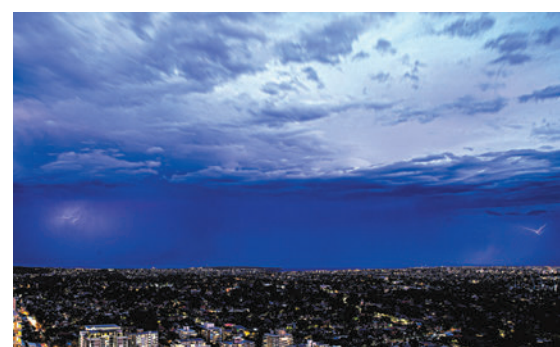
課堂上，只有老師教學或同學回答時，才有聲音，偶然出現的「打呵欠」(yawn) 和打鼻鼾 (snore)，難免會令全班同學笑起來。更甚者，有同學不但睡，還磨牙 (grind the teeth)。

在溫書時，我們總會遇上煩人的同學，老是發出令人不能集中精神的討厭噪音，敲腳 (tap feet)、敲筆 (pen tapping) 還細聲講大聲傻笑 (whispering and giggling)。請留意giggle是笑到格格聲，這個字有點似gargle，同是有音的動作，不過後者是指漱口。

要形容一個男子對女性不尊重，突然我也想不出怎樣說，但說他對路過的女子吹口哨 (whistle)，大家也可明白他是那麼的低質。

碰杯發音清脆 視聽同步感受

利用視覺和聽覺的協同，營造出有聲有色的片段。Tinkle是酒杯互碰的清脆聲。The host makes a toast; a cascade of tinkles follows, 當主人家祝酒，一連串的酒杯互碰叮噠響亮起來。同是說鼓掌，applaud是拍手，而用clapping表示掌聲不停，令人



風暴 (storming) 和行雷 (thundering) 是惡劣天氣的景象。資料圖片

更動容。聲音有共同領會的作用，我食薯片後，說它很脆，只有我的口感覺到。但是讓人聽一聽crackling的碎裂聲，大家也可分享到這個脆的程度。The earth is crackling, 地下發出爆裂聲，可能真的快要地震。

聲音有時是對人類的提醒。The clock is ticking, 又或是time is ticking這句成語，意思是已經時間無多了，需要加快步伐。形象化地拿倒數錶來表達，是否比Hurry up之類的片語更有聲音帶來的壓迫感。風暴 (storming) 和行雷 (thundering) 是惡劣天氣的景象。不過，若你想說的是惡劣天氣之預示，即是咕隆咕隆作聲，如打鼓一般 (drumming)，風雨欲來，令人心慌。

當有人推薦一件新產品，我們看到這東西，又或廣告，我們可會說It looks great, 但是連相片也未有，可能完成品也未有，只可從描述來想像，那便變成了It sounds great, 聽起它也不錯。

有句話叫「只聽樓梯響，不見人下來」，英文就有 all sizzle and no steak, 意思是承諾得很好，可是等了很久，還沒把計劃落實。運用得好，畫面和聲音就是陰 (yin) 陽 (yang) 互補，相得益彰。

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