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香港中文大學  
The Chinese University of Hong Kong

# Multiculturalism in Action: Indian Culture Workshop Information Kit

## 多元文化行動： 印度文化工作坊 資料冊



## **Multiculturalism in Action: Indian Culture Workshop**

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# Introduction

## Siumi Maria Tam

Generations of Indians have made their home in Hong Kong since the 19th century. Their cuisines, religion, and art have been incorporated to various degrees in the local culture. Curry dishes for example have become part of the local diet, while yoga and meditation have broadened the local repertoire of physical and mental health. Little attention, however, has been paid to the cultural contribution of this ethnic community as Hong Kong develops into a global city.

The Multiculturalism in Action project aimed to raise awareness of Indian culture as part of Hong Kong's local heritage, and to dispel the stereotypes and misunderstandings that have sprung from cultural ignorance. The project pioneered a new model of cross-cultural education using a two-tier approach. The first tier involved community engagement as Indian individuals and organizations acted as collaborators and speakers for the Indian Culture Workshop for university students. In the fall semester of 2013, students attended seminars and visits to learn about aspects of Indian culture such as religion, traditional medicine, gender and family. They took part in festivals and listened to personal narratives, and gained firsthand insights into the daily life and cultural practices of Indians in Hong Kong. They learned how Bollywood and Indian cuisine have evolved over time, and developed critical

*According to the 2011 Population Census Thematic Report: Ethnic Minorities (Hong Kong SAR Government, 2011):*

- ✧ 28,616 Indians live in Hong Kong, average 30.9 years old.
- ✧ Sex composition: 978 males to 1000 females.
- ✧ 47.7% has lived in Hong Kong for more than 10 years.
- ✧ 37.2% know English, 4.6% know Cantonese.
- ✧ 66.6% of them are employed.
- ✧ 83.6% males and 49.9% females are in the labor force.
- ✧ Among the males, managers and administrators are the most popular occupation (38.2%), followed by professionals or associate professionals (35.1%) .
- ✧ 42.9% of India females Indian workers work in elementary occupations.

perspectives on social and cultural transformation, particularly in relation to the global Indian diaspora.

On the second tier, Workshop participants took up the role of cultural trainers and carried out presentations for local secondary students in the spring semester of 2014. Over 500 students and teachers attended these interactive presentations. Many students in the audience told us that they would now look for opportunities to learn more about other cultures, starting with talking to their South Asian neighbors, and asking their school libraries to purchase books and multimedia resources on the subject.

Activities in the project were designed to encourage understanding between local Chinese and Indians as they became intercultural partners. It was a mutually empowering experience through sharing cultural knowledge. The positive feedback we received shows that cross-cultural activities bring about not only enlightened views of other cultures, but also meaningful relations among people of different ethnic backgrounds. It shows that we can all be agents of change for better ethnic relations and in making Hong Kong a truly cosmopolitan society.

To further disseminate these benefits, we have developed this learning kit

which is available free of charge to the public. Included in the booklet are bilingual summaries of the talks and other activities, topical bibliographies for further reading, and suggested activities in the classroom. In the DVD, we have edited 30-minute episodes of the seminars, each with key points highlighted. Teachers and students alike will find this a handy starting point for developing multicultural education and research. For frontline social service workers

根據《2011 人口普查主題性報告：少數族裔人士》（香港特別行政區政府，2011）：

- ◇ 共有 28,616 名印度人生活在香港。
- ◇ 平均年齡為 30.9 歲。
- ◇ 其男女性別比為 978/1000。約有 47.7% 在港居住超過 10 年。
- ◇ 37.2% 通曉英文，4.6% 使用廣東話。
- ◇ 66.6% 為受僱人士。
- ◇ 83.6% 男性為在職人士，女性的只有 49.9%。
- ◇ 男性最普遍的工作是管理和行政人員（38.2%）及專業人士（35.1%）。
- ◇ 42.9% 的印度女性為非技術工人。

and, indeed, anyone interested in cultural diversity, this kit will help to debunk myths and make interculturalism a self-sustained effort in society.

Many people and organizations have made this project possible. At the Chinese University of Hong Kong, the Office of Research and Knowledge Transfer Services funded this project, and the Department of Anthropology and New Asia College were sponsors. My gratitude is owed to all the speakers and organizations of the Indian community in Hong Kong for generously giving of their time and talents, and to the schools and teachers who welcomed us as guest presenters. I thank my research assistants, student helpers, and Workshop participants for persevering in this intensive journey of intercultural learning. While all efforts have been made to ensure that the content of this kit is a good reflection of the Workshop, mistakes and oversights are mine alone. Please send us your suggestions and comments to help us improve on our work.

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## Session 1: Who are the Indians?: Truths and Myths

第一講：  
誰是印度人？：真相與迷思

*Speakers:*  
*Mr. Sivaji Rao and Mrs. Nalini Rao*

講者：  
斯瓦基·饒先生及納里尼·饒夫人

When we think of Indians, a number of stereotypes come to mind. Very often these are the “three Cs”—curry, cotton, and cows. Some people say the Indians are good at I.T and bargaining. When asked to name some famous Indians, most Hong Kong people will say they know the comedians Russell Peters and Vivek Mahbuhani—and very little else. Really, how much do we know about Indians?

This first session of the Workshop aims at critically examining the stereotypes about Indians in Hong Kong.

Our speakers Mr. and Mrs. Rao have lived in Hong Kong for more than two decades. Mrs. Rao is an English teacher in a local high school, and Mr. Rao is a professional in a bank. They had observed the similarities and differences between Chinese and Indian cultures during their stay in Hong Kong.

Mr. Rao introduced India as a very diverse country. It is the seventh largest in the world in terms of land, and the second largest in terms of population. Indian culture is not just about Hindu culture. Rather, it is a blend of different cultures, with especially Greek, British, and Mughal traditions. The Constitution states that there are two official languages (Hindi and English), but in everyday life, the population speak 22 “scheduled” languages, 400 different languages, and 2000 dialects. These languages are distinct from one another; even the scripts are different. While Hindi is spoken by most, English is the language of power and used in the more educated circles. Some of the dialects are spoken by only tens or hundreds of people, while a few are in danger of extinction.

Religion is another example. There are a variety of religions being practiced, including Hinduism, Islam, Sikhism, Jainism, Buddhism, and Christianity, to name just a few. The internal diversity of these religions is huge. Even for the same god or goddess, the ceremonies that celebrate their birthdays are practiced very differently in different parts of India.

Mr. Rao proposed some historical reasons to explain India’s diversity. He said the country underwent a series of political division, when part of the Sindhi province was given to Pakistan in 1947, and a small part of Pakistan then became Bangladesh in 1971. This contributed to the

exchange of culture and religion in Northern India. A sizable population of Sindhis migrated to other countries such as Taiwan, Malaysia and Africa. Some of them eventually settled in Hong Kong.

While Mr. Rao introduced the demographic and historical information about India, Mrs. Rao shared her experiences as an “exotic” school teacher and an ethnic minority in Hong Kong. She used her own traditional appearance — wearing sari and long hair—to explain how Hong Kong people discriminated against people whose culture they were not familiar with. While she stressed that the situation had improved over the years, she could not forget how when she first came to Hong Kong she was discriminated against. She recounted how people avoided her in the lifts and the MTR and other public space. When she was looking for a teaching job, one school asked her to guarantee that she would not preach her religion to the students. Mrs. Rao said the memory of these stereotypic behaviors did not hurt her as much after two decades, but she could not help but wonder why local people have remained quite ignorant about Indian culture.

Mr. and Mrs. Rao were of the opinion that the lack of knowledge of another culture would breed fear and even discriminatory acts. They invited students to ask more questions about Indian culture, and to observe what Indians do in daily life whenever they have the chance. When we do this, we will find that most Indians are happy to share what they know about their culture. This will certainly help to break down the barriers between the Indian minority and the Chinese majority.



▲ Second row from left : Prof. Tam, Mr. and Mrs. Rao, and workshop participants signing Namaste after an engaging session. 譚教授（第二排左中）、斯瓦基·饒先生及夫人，及工作坊的參加者進行合十禮（Namaste）。



當想起印度人這三個字，無數的俗見和刻板印象就會浮現在我們腦海。最常見的當然是3C-咖喱 (curry)，棉花 (cotton) 和牛 (cow)。也有人說印度人精於電腦科技以及討價還價。當被要求說出一些著名的印度人的名字時，絕大部分香港人會說他們知道喜劇演員羅素·彼得斯 (Russell Peters) 和阿V (Vivek Mahbuhani)。但實際上，我們對印度人到底瞭解多少呢？

工作坊的第一講，目的在於認真檢視香港人對印度人的刻板成見和流俗傳言。

講者饒氏夫婦，在香港生活超過二十年。饒夫人在一間本地中學擔任英文老師，而饒先生則為金融界專業人士，就職於一家銀行。他們都一直關心中國和印度文化之間的異同。

饒先生介紹，印度是一個非常多元化的國家；國土面積為全球第七，人口數量為全球第二。而印度文化不僅僅有「古印度文化」；相反，它融匯了不同地方的文化，深受希臘、英國，和穆戈爾文化的影響。雖然印度憲法確認兩種官方語言（印度語和英語），但在日常生活中，人們會說22種特定語言，400多種其他不同的語言以及2000種方言。這些語言之間，從口語到書寫都千差萬別。印度語為最多人使用的語言，而英語的使用背後代表了一定的權力關係，並且在教育機構中廣泛使用。有些方言只有幾十人或者幾百人使用，而有一些更是瀕臨失傳。

又以宗教為例，多元性更是顯而易見。印度國內的宗教包括了印度教、錫克教、耆那教、佛教、伊斯蘭教和基督教，而這些僅僅是其中一部分。宗教間的差異是巨大的，即使是敬仰同一個神，信徒們慶祝祂們誕生的儀式和節慶在印度不同地方也會大相逕庭。

饒先生通過印度國家的發展史來解釋印度文化的多元。他說，在不同時候國家被劃分成不同政區，因而同一個地方會隸屬不同的政治機構管轄。例如信德省在1947年劃歸巴基斯坦，而巴基斯坦的一小部分則在1971年成為孟加拉國，這些改變導致歷史上大量的人口遷

移，也使得北印度的宗教文化交流頻繁。信德省也有很多人移民海外，比如台灣、馬來西亞和非洲。有一些最後在香港落腳。

饒夫人則分享了 she 作為一名來自「異域」的學校老師、及作為香港少數族裔的體驗。她表示，她的傳統印度女性打扮一穿紗麗、留長髮，往往是歧視的來源；這與許多香港人難以接受相異的文化有關。雖然近年情況已稍為改善，但她始終記得初到香港時的難堪，比如在升降機、地鐵車廂，或者其他公共場合，人們會極力避開她。在求職時，甚至有一所學校要她保證不會在校內宣揚她的信仰。她表示，雖然經歷這些偏見已經20多年，它們已經不會讓她那麼難過，但她依舊忍不住苦思：為什麼本地的人對印度文化是那麼缺乏認識。

饒氏夫婦認為，歧視和恐懼源自缺乏瞭解、甚至是無知。他們邀請學生多多提問關於印度文化的一切，並且觀察印度人在日常生活中的慣常習俗。他們覺得，只要我們願意主動去瞭解，把握機會詢問，每個印度人都會非常樂意向我們介紹他們的文化。而只有這樣，印度少數族裔和華人主流間的隔閡之冰才能漸漸被消融。

## SUGGESTED ACTIVITIES

1. Draw a picture of an Indian. Explain what you have drawn, and where you got the idea from.
2. Form a small group. Recall your experience with an Indian person in the past, and share it with the group. Would you do anything different today?

## FURTHER READING

### History and general background

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## Session 2: Exploring Hindu Religion, Food and Dress

### 第二講： 認識印度教、印度食物與服飾

#### Speakers:

*Mr. Steven Matthews, MA Anthropology, CUHK, and Ms. Lillian Tsang, MA Religious Studies, CUHK*

#### 講者：

史蒂芬·馬修先生及曾佳妮女士

Have you ever wondered why Hindus have so many deities? Why are some of them blue in color? What does yoga mean in Indian culture? Why do yoga sessions end with the word “Namaste”? And what does it mean?

We visited the ISKCON Temple in Tsim Sha Tsui, and learned that the Hindu religion has influenced both food culture and the way people dress in India, and in turn Indian food and dress cultures have affected outsiders’ interpretations of the religion.

Mr. Steven Matthews, a clergy at the temple, presented an overview of Hinduism and the ISKCON movement. According to Mr. Matthews, Hinduism is the world’s oldest organized religion, and it is the most popular religion in India—encompassing about 80% of the population. ISKCON is a branch of the Hindu tradition founded by A. C. Bhaktivedanta Swami Prabhupada in New York City in 1965. The ISKCON temple in Hong Kong is also a place where many Indians celebrate their traditional beliefs and cultural practices away from home.

Steven started his presentation by explaining the meaning of Namaste. He explained that it is a traditional way of greeting each other in India. In Hindu doctrines, it is believed that bringing the hands together in front of the heart can increase the flow of divine love. When we greet someone with Namaste, we should close our eyes and slightly bow our head. This gesture allows us to surrender to the divine in the heart of the person being greeted. In other words, Namaste allows the greeter and the greeted to meet spiritually.

Music, dance, and chants play important roles in Hindu rituals and traditions. To Krishna devotees, music and dance are the preferred vehicles of worship as they were preferred by the god Krishna. Krishna is



**ISKCON**<sup>®</sup>

*The International Society for Krishna Consciousness (ISKCON), known colloquially as the Hare Krishna movement or Hare Krishnas, is a Hindu Gaudiya Vaishnava religious organization.*

one of the most important deities in Hinduism. He was considered to be one of the avatar, or incarnations, of Vishnu. Hinduism also believes that Krishna was once a prince, and took part in a war known as Mahabharata.

So how many gods are there in Hinduism? The teachings say 330 million. This figure symbolizes the infinite forms of spirits, but in fact Hindus believe that there is only one creator, one supreme deity. The 330 million images are all manifestations of the one god. When traveling in India, tourists may see statues of deities trashed on the side of the road. Outsiders may see that as disrespectful, but for Hindus these statues are only a symbol of god, while god is everywhere.

Krishna, like many of the other gods and goddesses in Hinduism, is portrayed in a blue human figure. One common theory is that because unlike humans who are black, white, brown, white, or red, gods are different. They mimic the color of the sky, lakes, and oceans. Blue is the color for variety, depth of character, and ability to deal with difficulties. On top of this, in Sanskrit the supreme god is Narayana—the one born of water. So god in Hinduism, like water, is the essence of life.

*Followers “not only abstain from meat, fish, and fowl, but also avoid vegetables that have negative properties, such as garlic, onions, etc.”*

*(Narayanan, 2007)*

*Food is where energy comes from; the need for food also symbolizes the mortal life human has. Dirty food would affect the purity of human body, and contaminate the relationship with God. Thus, the place for preparing food, the person, as well as one’s mind has to be clean when preparing food.*

*(Olivelle, 2011)*

Following Steven’s presentation, Ms. Lillian Tsang explained the role of chanting as a form of meditation, and taught the participants to sing a hymn dedicated to Krishna. A banjira harmonium was used to accompany the hymn.

Then we had a chance to try on the Indian dress—sari for females, and kurta and dohti for males. While it is not required, local devotees wear this costume when they visit the ISKCON temple. Hinduism is a religion that is deeply linked with Indian culture. Wearing Indian clothing allows

the followers to be connected to Indian culture and religion.

We also visited the kitchen where offering to Krishna is prepared. Food is an important offering in Hinduism. It is believed that offering food to the deity before consuming it can clear up the negative energies within the food.

The visit ended with a light vegetarian meal prepared by the devotees. It included a delicious almond cake made without using eggs. ISKCON members abide by a strict vegetarian principle.



▲ Ms. Tsang using a banjira harmonium to accompany the hymn dedicated to Krishna.  
曾佳妮女士使用傳統的印度篋風琴來伴奏一首供奉奎師那的讚歌。



▲ Mr. Matthews assisting student to try on traditional Indian clothing.  
馬修先生協助學生穿上傳統印度服裝。

大家有沒有想過：為什麼印度教會有那麼多的神靈？為什麼祂們是藍色的？在印度文化裡，瑜伽到底代表著什麼？為什麼瑜伽課程結束的時候，大家要進行合十禮（Namaste）？而合十禮本身又有什麼意涵呢？

在是次工作坊中，參加者探訪了位於尖沙咀的國際奎師那知覺協會，從中認識印度教，以及印度食物和服飾跟宗教的關係。我們發現，印度教一直深深地影響著印度的食物文化以及人們的服飾；而與此同時，印度食品和服飾文化也影響其他文化背景的人對於印度教的理解和詮釋。

祭司史蒂芬·馬修先生，向參加者介紹印度教基本資訊和 Hare Krishna 運動。馬修先生說，印度教是世界上最古老的宗教之一，它也是印度最流行的宗教，因為約 80 % 的印度人信奉印度教。國際奎師那知覺協會，是巴帝維丹達·史華米·巴布巴達於 1965 年在美國紐約成立的一個印度教分支。而國際奎師那知覺協會在香港的會址，則為許多遠離家鄉的印度人提供一個慶祝宗教節日、傳承文化傳統的地方。

馬修先生以解釋合十禮（Namaste）作為開始。他說，合十禮是印度人相互問候的一種傳統方式，因為人們相信在心臟前雙手合十可以加強神靈之愛的流動。當我們用合十禮問候別人的時候，應該閉上眼睛並且稍稍低頭。這個姿勢代表我們和被問候的人連心向神靈虔誠臣服。換句話說，合十禮可讓相互問候的兩方在性靈上真正連接。



國際奎師那知覺協會 (ISKCON)，俗稱 Hare Krishna 運動或者奎師那派，是印度教毗濕奴高迪亞宗的一個組織。

音樂、舞蹈以及吟詠在印度教儀式和傳統中都扮演著重要角色。對於奎師那神的信徒來說，音樂和舞蹈是向神靈表達虔敬的首選方式。奎師那是印度教中最重要的神靈

之一，他被看作是主神毗濕奴的其中一個化身。根據印度教的經文，奎師那從前是一個王子，後來參加了一場叫做摩訶婆羅多的戰爭。

那麼在印度教中到底有多少神祇呢？教義上說有 30 億之多。這暗示了印度教中，神靈千變萬化這一概念。實際上印度教信徒相信，其實宇宙只有一個創造者，唯一主神；30 億的幻變都不過是唯一主神的化身。如果去印度旅遊，遊客們不難發現路旁總會有各式各樣廢置的神像。不明就裡的人可能覺得這是一種不敬，但其實對於信徒來說這些神像不過是神的一個幻變化身，真正的神無處不在。

奎師那和很多印度教其他的男神和女神一樣，被人們塑造成遍身藍色。有一種很普遍的說法是，因為黑、白、棕或者紅色，是把人類區別的顏色；為了與人類分別開來，神祇被描畫成藍色。神之所以是藍色，也因為人們認為神應該是天空的、湖水的、汪洋的顏色。藍色是一種深邃多變並且象徵著消災解難的顏色。而在梵文裡，終極真神據說是從水而生。所以神靈在印度教裡，和水一樣，是生命之本源。

馬修先生的精彩講解之後，曾女士向我們介紹吟詠在宗教中的角色。她解釋說，吟詠在儀式中有仲介和默想的作用，然後她還帶領學員，學習一首專用於供奉奎師那的讚歌，並且使用了傳統的印度篋風琴來伴奏。

隨後，參加者有機會穿上印度服裝——女式的套裝 sari，及男式的 kurta 和 dohti。雖然沒有明文規定，但本地信眾一般會穿著這樣的傳統服裝來參拜。印度教是一個深深植根於印度本土文化的宗教，所以穿著印度傳統服飾可以讓信眾加強與印度宗教氛圍的連接。

食物是人們獲取能量的來源，對食物需求的規範，同時也象徵了對道德秩序生活的憧憬。因為骯髒的食物會影響人體的純潔，也會沾汙人和神的關係；所以，準備食物的地方、備餐者、以至是備餐者的心靈，都必須是清潔的。

我們還參觀了寺內為奎師那神準備獻祭的廚房。食物是印度教中不可或缺的供奉。在吃食物之前先供奉給神，信眾們認為可以清除食物中的負能量。

信眾不僅僅禁食肉類、魚類和家禽，甚至是一些被認為有負能量的蔬菜，比如說洋蔥和大蒜，他們也不會食用。

這次參觀探訪以一頓信眾們為我們準備的素菜作為結束，其中包括美味的不添加雞蛋的杏仁蛋糕。國際奎師那知覺協會作為印度教團體之一，一直嚴格恪守素食原則。

## SUGGESTED ACTIVITIES

1. Write down all the Indian food you can think of. Why do you think they represent Indian food culture? Where did you get the ideas from?
2. What are some ways to learn about Indian religion and art? Compare your answers with your friends.

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## **Session 3: An Indian...Made in China**

### **第三講： 一個中國製造的印度人**

**Speaker:**  
*Mr. Vivek Mahbubani, BA (Creative Media),  
CityU HK*

**講者：**  
*阿 V (Vivek Mahbubani)*

What is the life of an Indian in Hong Kong like? What kind of stereotypes and/or discrimination do you think they experience as they grow up? Can you imagine how it feels to be an ethnic minority?

Vivek Mahbubani is a well-known comedian in Hong Kong. He was awarded "Funniest Person" in 2007 and 2008. He grew up in Hong Kong and went to university here. After graduation he has worked in the I.T. industry and also as a standup comedian.

*The number of full-time ethnic minority students below the age of 15 in Hong Kong rose from 23,444 in 2006 to 32,800 in 2011, constituting 4.9% of the category in the overall population. In addition, 9679 aged 15 and over were studying full-time courses in educational institutions in Hong Kong, comprising 1.9% of the same category of the population.*

*(Census and Statistics  
Department of HKSAR, 2009 )*

In this session, Vivek shared with the audience his view on being minority in Hong Kong. He said his experiences were not always as funny as his comedies. Rather, in his childhood he had come across all types of discrimination, and this was common among Indian persons here. He would also get stereotypical questions on his appearance, for example, why his eyelashes were so long and his nose so big, and why he has so much body hair. People somehow picked on him because of the generalized imaginations they had about Indians.

Vivek recounted when he went to a prestigious local high school, he had a choice between French and Chinese as a second language. He said he chose French as he thought he had enough Chinese skills to communicate with the locals. This led him to talk about the hot topic of Chinese as Secondary Language (CSL) for ethnic minorities in Hong Kong. He claimed that, from his experience, aside from the syllabus being problematic, the authorities did not provide enough support to minority students when they learn Chinese. He suggested that, instead of creating another Chinese syllabus in local schools, the government should consider allocating more resources to building a sophisticated framework of support that includes personal tutoring.

Vivek said his experience changed when he began studying in college. In the university, people saw having a foreigner friend as good and different

as it made them stand out. Because of this, he got to know a lot of local friends. This change in attitude has amazed him and inspired him to become a comedian.



▲ Vivek talking about his experiences in Hong Kong.  
阿V 分享作為香港少數族裔的生活經驗。

印度人在香港的生活到底是怎樣的？你覺得他們在成長過程中，會遭遇哪些俗見甚至是歧視的困惑？你能想像自己被別人當作少數族裔的感受嗎？

Vivek Mahbubani，人稱阿V，香港著名喜劇演員。他的棟篤笑喜劇，讓他於2007和2008年獲得香港最搞笑棟篤笑演員獎。他在香港長大，從小學到大學都在這裡生活及唸書，畢業之後投身資訊科技業，同時從事棟篤笑表演。

在這個工作坊中，阿V與觀眾分享了他作為少數族裔在香港生活的經驗。他坦言，自己的經歷並不總是像他的棟篤笑般歡愉，相反，他在童年時已遇到每一個在港的印度人都會經歷的各種歧視和成見。他甚至會被別人直接八卦關於印度人體徵的問題，比如為什麼他的睫毛這麼長，鼻子那麼大，身體怎麼這麼多毛。人們甚至會因為這些對印度人的表面化的想像，莫名其妙地挑剔他。

十五歲或以下的少數族裔學生人數從2006年的23,444上升到2011年的32,800，佔全港人口中該類別的4.9%。此外，9679名15歲及以上的少數族裔人士正在香港就讀全日制課程，為全港人口該類別的1.9%。

(香港特區統計處, 2009)

阿V回憶，中學時他考上一家比較著名的學校，他可以在中文和法文之間選擇一門作為第二語言選修，而他選擇了法文。他覺得自己的中文程度已足以讓他與其他香港人溝通，因此想學一種新的語言。談及此，他提到了當時的城中熱話：關於教育當局計劃為少數族裔學生設立“中文作為第二語言”課程(CSL)。他認為，根據他自己的學習經驗，問題除了出於中文課程本身，也因為是少數族裔在學習中文時，缺乏社會與學校的支援。因此他建議，與其給少數族裔學生在學校另設一個學習中文的課程，不如考慮增加人力與物力資源，建立一個協助學生學習的完善體系，包括針對個人需要的補習。

阿V亦提到，進入大學後，自己少數族裔身份的體驗也有所改變。在大學裡，大家認為交一個外國的朋友，是一件讓自己與眾不同的

好事情。正因為如此，他結識了許多本地的朋友。這種變化令他非常驚訝，也讓他想成為一個喜劇演員，利用棟篤笑這種輕鬆的表演形式去講述自己的在港經歷。

## SUGGESTED ACTIVITIES

1. Imagine you are an Indian person. Where do you live? Which school do you attend? Who are your friends, and where do you go for leisure activities?
2. Interview an Indian neighbor or schoolmate. Ask them what they like or dislike about their experience in Hong Kong. Are they different from what you have imagined?

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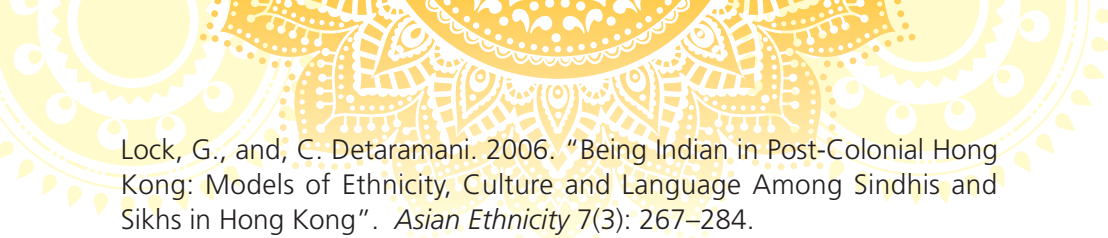
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## Session 4: Durga Puja in Hong Kong

### 第四講： 杜爾迦法會在香港

*Speaker:*  
*Mr. Sanjib Sengupta,*  
*the Hong Kong Bengali Association*

講者：  
香港孟加拉協會  
山吉布·森古普塔先生

How do Hindus celebrate their festivals? Why do their gods look so fierce, and so colorful? What are the meanings behind the different gestures and facial expressions? To find out the answer, participants of the Indian Culture Workshop took part in the Durga Puja (worship) organized by the Hong Kong Bengali Association.

Mr Sanjib Sengupta gave a presentation on the meaning and nature of Durga Puja, and with photos taken in India, his talk helped us understand how this celebration is one of the most important in India. To believers, Durga is the divine spouse of Lord Shiva. She has two sons, the elephant-headed Ganesha and Kartikeya god of war, and a daughter Jyoti. Durga usually takes the form of a woman warrior in red riding a lion, with 10 arms each holding a different weapon. In Indian mythology, she represents the power of the Supreme Being, and is worshipped as the divine mother who preserves moral order and righteousness.

*Durga's religious symbolisms: The red color symbolizes action, and the weapons represent the goddess' different abilities; together these signify her ceaseless fight against evil and protection of humankind from pain and suffering caused by evil forces such as selfishness, jealousy, prejudice, hatred, anger, and ego.*

The Hong Kong Bengali Association has organized Durga Puja at the Yau Ma Tei Henry Leong Community Centre for a number of years. In India, devotees would build the altar and a huge Durga statue, and carry out 10 days of worship and fasting, with the last four days celebrated in grandeur and feasting. In Hong Kong, volunteers of the Bengali Association build the altar, and bring the statue in from India. They also invite a priest from India to carry out the rituals. The Durga statue in Hong Kong may not be as big as those in India, but devotees do try to preserve every bit of their traditions and customs in worship.

The celebration of Durga Festival in Hong Kong usually lasts for four days, which includes religious rituals with the priest every day, and a cultural program at the end in which children show off their talents and skills in performances of traditional song and dance, and music and poetry. Unlike in India when at the end of the celebration, the statue of Durga is submerged into the sea or river, in Hong Kong the statue would

be cleaned and stored, to be brought out again in next year's Puja.

To diasporic communities, religion, food, and festivals often provide a sense of comfort and bonding opportunities. Durga Puja also serves this social function among Bengalis in Hong Kong. Specially prepared lunches are served by sponsors and volunteers, and everyone is welcome. On the day of our visit, we were treated to a sumptuous vegetarian lunch. We learned firsthand how eating traditional food contributed to a communal bonding, and how religious customs served as a means to socialization of children in ethnic values and identity. Indeed, the celebration of Durga Puja provides the Indian community in Hong Kong a space to reconnect with their own culture and religion, and thereby reinforces a sense of community.

*On the last day of the celebration, it is women who are the main celebrants. Dressed in red, they join in sisterhood to bid farewell to Durga. The rather sad mood is turned into a fun-filled ceremony in which sisters smear red vermillion on one another's faces and feed each other with sweets, thereby exchanging blessings and good wishes.*



▲ Hong Kong Bengali Association inviting the priest from India to perform the Durga Puja ritual every year.  
香港孟加拉協會每年都會從印度邀請司祭來港主持他們的杜爾迦法會。

印度教教徒是怎樣慶祝他們的宗教節日的呢？為什麼印度教的神祇看起來那麼兇惡和色彩斑斕呢？神靈各式各樣的面部表情和手勢又代表著什麼呢？為了解答這些問題，印度文化工作坊組織了是次活動，一同參加了香港孟加拉協會舉辦的杜爾迦法會。

講者森古普塔先生首先介紹了杜爾迦法會的由來和意義。他一邊展示在印度拍的關於這個慶祝的照片，一邊詳細地給我們講解這個節慶是如何成為印度最重要的宗教活動之一。對於信眾來說，杜爾迦女神是印度教神話中濕婆神的神聖配偶，她有兩個兒子-象頭神葛舍和戰爭之神室建陀，和一個女兒喬蒂。杜爾迦通常以一位穿著紅衣坐在獅子上的武士的形象出現，十隻手各拿著不同的武器。在印度神話中，她是至高無上、宇宙本源力量的化身，也被供奉為維持道德秩序和正義的母神。

杜爾迦的宗教象徵：紅色象徵著行動力，而不同的武器則是不同神力的象徵。杜爾迦的整體形象，代表著她對於打擊邪靈，和保護人類免於自私、嫉妒、偏私、忿恨、和自我等邪惡能量的折磨，這兩個使命的不懈堅持。

香港孟加拉協會每年都在油麻地梁顯利社區中心舉辦杜爾迦法會。在印度，信徒會親手製造祭壇和巨大的杜爾迦雕像，然後搬到室外崇拜，並進行十天的齋戒和禮拜，而慶節在最後四天以盛大的儀式結束。在香港，孟加拉協會的志願者會

製作聖壇，然後供奉在印度請過來的神像，他們還會邀請來自印度的祭司來主持儀式。雖然在港的杜爾迦節儀式與規模都被簡化，但信眾依舊會盡量依照傳統祭拜方式，並且穿上相應的服飾來進行禮拜。

杜爾迦法會在香港的慶祝活動通常長達四天，包括每天由祭司主持的宗教儀式，最後還會舉行一個才藝表演，讓孩子們表演傳統舞蹈、歌唱、吟誦和詩歌。在印度，法會結束後，神像會被沉入海中或者河裡，代表神靈回歸天上；而在香港，神像在慶典結束後會存放起來，在來年的法會上再次供奉。

對於漂泊在異鄉的移民社區來說，宗教、食物和節慶往往提供心靈上的慰藉和彼此的緊密聯繫。女神杜爾迦法會對於在港的孟加拉人來說，也是這樣的一個慶典。儀式結束後，主辦者和信眾準備了素菜午餐，熱情邀請大家參加。一天的探訪活動，以豐盛精緻的素食筵作結。而參與者也通過親身參與，學習用傳統的方式進食，理解當中的禮儀如何成為人與人之間的紐帶，以及宗教習俗又是如何培養孩童的族群身份認同和價值觀。實際上，杜爾迦法會給在港的印度社區提供了一個重新連接自身文化和宗教的空間，從而提高了這個社區的凝聚力。

在最後一天的慶典裡，女性成為主角，她們會穿上紅衣，一起向杜爾迦女神告別。悲傷的情緒過後，以一場充滿歡樂的慶典作結-姐妹們用紅色的硃砂塗抹彼此的臉，並且相互餵食糖果，代表了交換聖恩和互祝好運。

## SUGGESTED ACTIVITIES

1. Search online for images of Durga. What do you think of her different representations? Have the meanings of Durga Puja changed today?
2. Find clips on religious festivals celebrated in India last year, and look for the similarities among them. Do you think these will happen in Hong Kong? Why and why not?

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## **Session 5: Diwali: Gender and Family in Religious Practice**

### **第五講： 排燈節：宗教、性別與家庭**

**Speaker:**  
**Ms. Meera V. Rhoria**

**講者：**  
**梅拉·駱利雅女士**

Like Lunar New Year is one of the most important festivals in Chinese societies, the equivalent festival for Indians is Diwali, thus explained Ms Rhoria. Diwali is also called the festival of lights. It is the biggest and most important festival of the year, and it gets its name from the row of oil lamps that Indians put outside their homes for the festival. These lights symbolize the inner light that protects people from spiritual darkness. Diwali originated as a celebration that marks the last harvest of the year before winter. As the day after Diwali is the beginning of a new financial year, it is sometimes known as the Indian New Year.

Indians celebrate Diwali with family gatherings, glittering clay lamps, festive fireworks, strings of electric light bulbs, flowers, sweets, and of course the worship of Lakshmi—the goddess of wealth. Like the Chinese worship *Choi Sun* (the god of wealth), Indians believe that Lakshmi wanders the Earth looking for homes where she will be welcomed. People open their doors, windows, and most importantly, turn on the lights to invite Lakshmi in.

*Ms. Rhoria said that if you travel to India during Diwali, you will have a very special experience - lots of stores will be closed, but you will find tons of beautiful lights outside the homes.*

Diwali is related to gender relations and the concept of the family in Indian culture. While the celebration of Diwali symbolizes the importance of the family in Indian culture, the preparation work for Diwali reflects some of the gender preferences in Indian culture — women take care of the private sector, whereas men take care of the public sector. For Diwali, it is women who do most of the cooking and decoration, while men only occasionally help out.

Ms Rhoria brought with her a silver chest and various decorations used for the altar at home, and demonstrated for us how the religious rituals are carried out in Indian homes. She explained that offerings are put in front of the family altar, or in front of the statue or picture of the goddess. These include flowers, fresh fruits, nuts, and sweets. Sweets, especially desserts made with flour, rice, and sugar are most important, as Indians believe that gods and goddesses love sweetness. As they offer the sweets to the goddess, worshippers pray to her for blessings throughout the year.

At the altar of Diwali, there are some gold or silver coins. She reminded us that this should not be misunderstood as praying for money or being a bribe for the goddess. In fact, these coins or gold pieces are used to symbolize the rewards or results of hard work, which indeed share the same meaning as fruits and other offerings. People use them to thank the goddess for her blessings that have led them to success.



▲ A household version of Diwali altar prepared by Ms. Rhoria.  
駱利雅女士為工作坊展示家居版本的排燈節祭壇。

講者駱利雅女士告訴我們，排燈節在印度社會，就跟農曆新年是華人社會中最重要的節日一樣，享有如此重要的地位。顧名思義，排燈節是關於燈光的節日。它是一年中最高興的慶典，得名於印度家家戶戶都會使用的油燈。這些用粘土捏成的油燈，象徵著人們內心的光明，它可以驅散黑暗的惡靈。排燈節源於冬天前最大的豐收慶祝，因為它在財政年度伊始，遂也被稱為印度新年。

慶祝排燈節的時候，印度人會舉行家庭聚會，而一排排的閃爍的粘土燈、盛大的節日煙火、成串繽紛的小燈泡、香氣四溢的鮮花、可口的糖果，當然還有膜拜女神拉克希米，都是盛典必不可少的元素。印度人相信，女神拉克希米也是財富之神；祂漫步在人間的時候，會選擇駕臨那些熱情歡迎她的家庭。所以，人們總是大開門戶，還有以閃亮的燈光吸引女神來臨。

駱利雅女士說，如果你在排燈節去印度旅行的話，你會看見一個跟平常完全不一樣的印度——許多的商店都不開門營業，但你會看見萬家燈火，美輪美奐又溫暖，讓人動容。

講者還探討了排燈節如何與性別關係和家庭觀念這些印度文化中的重要內容掛鉤。如果說慶祝排燈節表達了家庭在印度文化中的重要地位，那準備節慶的繁瑣流程則反映了印度文化中的性別秩序——女人負責私人空間，而男人負責公共空間。在排燈節中，女性會在家裡準備所有的飲食和裝飾，而男性則只會偶爾露個臉。

講者還展示了她自己在家裡用來裝飾神壇的銀器和各種裝飾，並給我們詳細示範在印度家庭中的宗教儀式流程：首先要將祭品放在祭台前方、在神像或者是圖像的前面。祭品包括鮮花、水果、果仁和甜點，其中以用麵粉、米和糖做成的甜點最為重要，因為印度人相信神祇都嗜甜。在供奉完甜點之後，朝拜者就會開始向神說出來年的祝禱。

在排燈節的祭壇上，有一些金器和銀幣。講者提醒我們，不要誤以為這是拿錢來賄賂神靈。實際上，這些金銀之物象徵著人們的成就，它們來源於辛勤勞動，和其他水果和祭品的象徵意義一樣。人們是通過這些種種的勞動成果，來感謝女神過去一年的保佑。

## SUGGESTED ACTIVITIES

1. Observe what happens at home: Who cooks dinner? Who cleans the house and does the laundry? Do you think Indian families have the same sexual division of labor?
2. As a group project, look for Diwali information on the Internet. Reconstruct a Diwali altar, and do a group presentation on the meanings of the items. How may this altar be different from one in India?

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## Session 6: Changing Indianness in Bollywood

### 第六講： 寶萊塢：流變中的光影印度

#### Speaker:

*Ms. Minaz G. Master, M.Sc. Material  
Anthropology and Museum Ethnography,  
Oxford University*

#### 講者：

敏娜絲·馬斯特女士

Indian movies have gained international attention in the last decades, and even earned a title, Bollywood. From the *3 Idiots* to the first 3D dance movie *ABCD: Any Body Can Dance* in 2013, the Indian cinema is surely a global sensation. Speaking of Bollywood, people would normally think about series of singing and dancing scenes, as well as colorful costumes and settings. This perception did nourish the birth of the *Moulin Rouge* which was an attempt for Hollywood to create something that resembles the Bollywood genre. Yet, if we take a look at some classics in the past decades, we will find the many transformations of Indian cinema, especially in the fashion of westernized and orientalist elements.

Ms. Master showed us the constant change of Indian cinema, including the dance and music styles in it. She explained that the Indian cinema has been able to preserve some traditional Indian values, but at the same time also adopted some Western elements. Film is a powerful medium for us to understand Indian society which is in turn highly influenced by this medium.

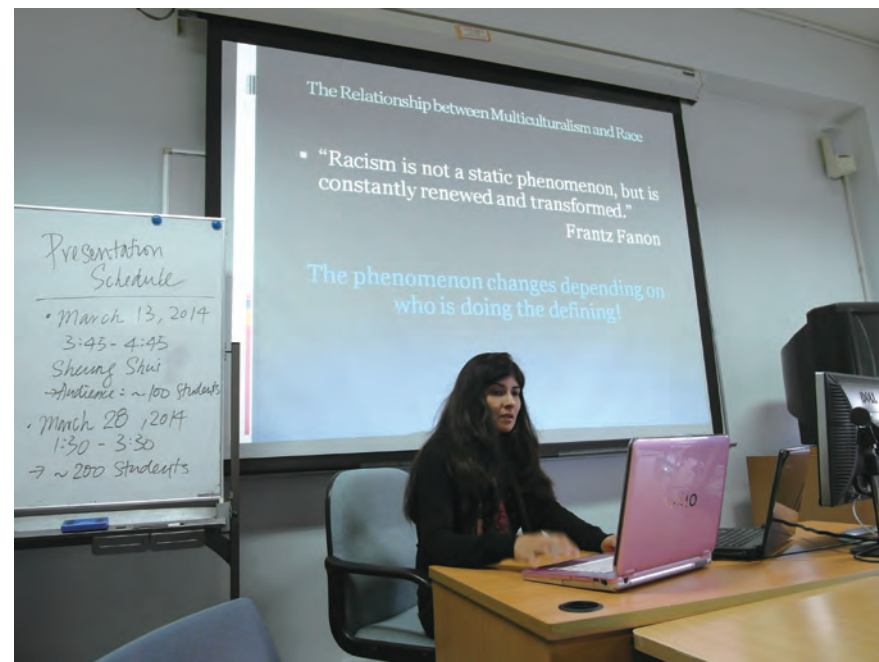
Indeed, contemporary Indian cinema plays a powerful role in creating and shaping social identities, political orientations, as well as cultural values. Other than being joyful and delightful, Bollywood movies are also a medium to tackle critical social issues. Sensitive subjects such as sexuality, that are difficult to articulate in everyday contexts, are often a popular theme in Indian cinema. In Deepa Mehta's *Elements* trilogy (*Fire*, *Earth* and *Water*), *Fire* became the first Indian movie explicitly dealing with homosexuality, and *Water* touched on the topic of widowhood. Indian film also plays a role at times of political turmoil. For instance, the 1957 classic *Mother India* uses a mother figure during a period of instability in India to create a sense of security for the people.

*Facts about Bollywood:*

- ✧ *The Indian cinema was 100 years old in 2013.*
- ✧ *India cinema produces more than 1000 Bollywood movies annually.*
- ✧ *Less than 4% of Indians go to the movies regularly.*
- ✧ *India has less than 13,000 cinemas, versus 40,000 in the U.S. (a country with one-fourth of India's population).*
- ✧ *By 2016, the Bollywood revenue is expected to reach US\$4.5 billion*
- ✧ *Male actors can make as much as \$16million per film, while female actors make no more than \$1.5million per movie.*

(Ghosh, 2013)

Using Bollywood movies as a lens to look at social or cultural taboos provides a new way to intercultural understanding, and helps to debunk a lot of misconceptions.



▲ Ms. Master giving a talk on Bollywood development. 馬斯特女士探討寶萊塢電影的發展。



在過去的數十年裡，印度電影在國際影壇上獨領風騷，甚至以寶萊塢之名獨樹一幟。從 3 Idiots (港譯：《作死不離三兄弟》) 到 2003 年出品的第一部立體 3D 舞蹈電影 ABCD: Any Body Can Dance (港譯：《寶萊塢之舞力全開》)，印度出品的大銀幕作品當然是全球潮流的一浪。而說起寶萊塢，人們自然而然會想起那些載歌載舞的場景，還有色彩繽紛的服飾和背景。而這些印象則催生了《紅磨坊》，一部好萊塢融匯寶萊塢風格進行創作的作品。如果我們仔細欣賞過去數十年的經典印度電影，我們會發現當中的流變。簡單來說，比如在東方主義的影響下，作品裡加入了更多的西化元素。

在這次的工作坊中，馬斯特女士詳細剖析印度電影的流變，包括當中歌舞形式風格的變化。她認為，印度電影一方面能夠保留傳統的印度社會價值，但另一方面也必須和一些西方元素共融。電影是讓我們理解印度社會的重要媒介，而它也影響著印度社會的方方面面。

實際上，當代印度電影在創造和塑造社會認同，政治取向，甚至是文化價值方面起著深遠而強大的影響。除了輕鬆娛樂，寶萊塢電影甚至是一個觸及社會爭議性話題的媒介。一些敏感的話題，比如說在日常生活中很難詳細表述的性，在印度的大螢幕上則可成為熱門的主題。在瑪塔迪馬的 3 部曲（火，土和水）裡，《火》成為了第一部談及同性戀的印度電影，而《水》則觸及了寡居話題。印度電影甚至在政治運動中起作用，比如說 1957 年經典的 Mother India (中譯：《母親印度》)，則運用母親這一意象為處在兵荒馬亂時代的人們提供慰藉。

有關寶萊塢：

- ◇ 印度電影於 2013 年慶祝 100 歲。
- ◇ 印度每年生產超過 1000 部寶萊塢電影。
- ◇ 經常去電影院看電影的不到人口 4%。
- ◇ 印度有不到 13,000 家電影院，而美國（一個只有印度人口四分一的國家）卻有 40,000 家。
- ◇ 到 2016 年，寶萊塢的收入預計將達到 45 億美元。
- ◇ 男演員每部電影可獲高達 1600 萬元片酬，而女演員卻不超過 \$150 萬。

(葛什, 2013)

透析寶萊塢電影中的社會文化禁忌，已經成為一種深入瞭解印度文化的新方法，與此同時，我們也可以對印度文化有更多理解，從而擯除心中的狹隘成見。

## SUGGESTED ACTIVITIES

1. Form a small group, and discuss what the signature images of Bollywood movies are. Categorize them and try to offer some reasons.
2. Watch an Indian movie of your choice. Try to catch westernized elements and Indian elements. Can you suggest why the mix is needed?

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(Source: Kmat Research.com)

Posters from *Ra One* (left), a recent Bollywood movie versus the Indian cinema classic, *Mother India* (right).

寶萊塢電影海報：近期的電影《RA ONE》（左）與經典的《母親印度》（右）形成強烈對比，反映了寶萊塢電影的變化。

## **Session 7: Ayurveda: Traditional Indian Medicine**

### **第七講： 阿育吠陀：傳統印度醫學**

*Speaker:  
Mr. Vinod Sharma, Ayurveda, Homeopathy  
and Vaastu (Indian Feng Shui) Consultant*

講者：  
文諾特·夏爾馬先生

Ayurveda literally means "science of life". It is a traditional system of health and medicine common in the Indian sub-continent. In classical Sanskrit literature, it is called "the science of eight components", as it includes eight specialties such as general medicine, pediatrics, surgery, toxicology, and psychiatry. The system makes use of natural ingredients such as herbs, as well as yoga and other breathing exercises to amend the imbalance that causes diseases in the body.

Our speaker Mr. Vinod Sharma is an Ayurvedic doctor who has practiced in Hong Kong for almost 20 years. He came to Hong Kong as an accountant, but later started his own Ayurveda practice. He told us that most of his clients today are Westerners and Chinese who believe in alternative healing systems and welcome treatments that are more holistic than western medicine. He thought that Chinese medicine and Ayurveda share a lot of similarities in the basic concepts of health.

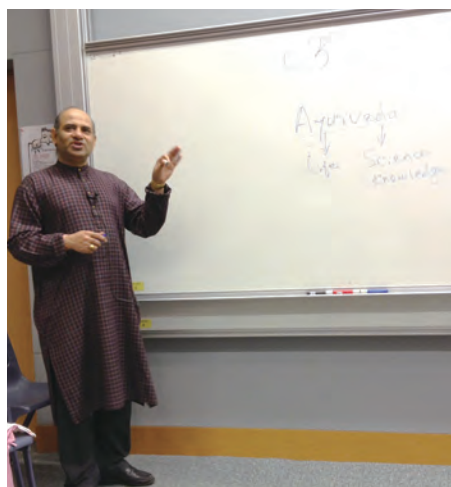
While today the common treatment for diseases is based on modern western medicine, in fact different cultures have each developed their own system of health beliefs and treatment for ailments. The more famous ones include the Chinese, Greek, and Indian systems. These non-Western systems are often perceived to be non-scientific, but in the last 20 years more people across the world are beginning to appreciate their efficaciousness.

Mr Sharma gave an example to show how medical knowledge can be understood across cultures. According to western research, the ideal time to sleep is 11pm to 6am, in order to allow the body, and the liver in particular, to rest. For the Chinese, it is said that going to bed after 11pm will make the "liver fire" overly vigorous and hurts the bodily balance. In Ayurvedic medicine, the time between 12 and 2am is when the fire element in the body is the strongest, and if one goes to bed after 12am, it will weaken one's immune system. These show that traditional medical beliefs actually coincide with modern western views of the body.

One of the reasons why many Indians prefer western medicine instead of Ayurveda medicine, according to Mr. Sharma, is the quick effect of western drugs, while traditional ways of healing often take longer time to reinstate the balance in the inner body. He hopes that people will

gradually understand that by treating the first cause of the problem rather than the superficial symptoms, they will achieve real benefits and be able to maintain a healthy body and mind.

阿育吠陀 (Ayurveda), 意為「生命科學」。這是印度次大陸上風行的傳統健康與醫藥體系。在古典梵文文學裡, 它被稱作“八科之術”, 因為它包含了八種醫療專科, 涵蓋內科、兒科、外科、毒理、和精神科。這個體系利用天然原料如草藥, 還有瑜伽以及其他呼吸練習等, 去調理人體內的致病的失衡。



▲ Mr. Sharma explaining the meaning and definition of Ayurveda  
夏爾馬先生解釋阿育吠陀 (Ayurveda) 的意義。

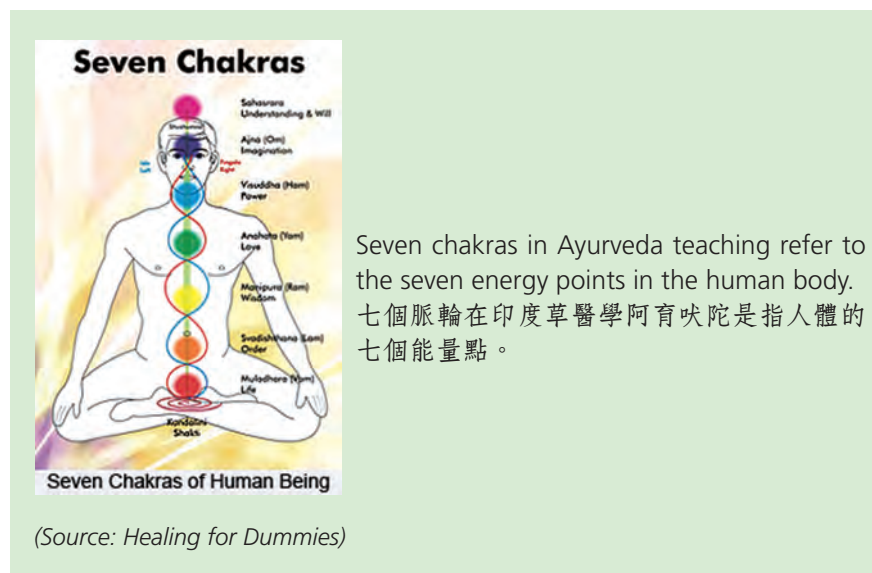
講者夏爾馬先生在香港有超過二十年的阿育吠陀療法經驗。他本為會計師, 後來開設阿育吠陀診所。他說, 他現在大部分的客戶是西方人或是中國人, 他們相信這種另類療法比西醫更為關注人身心整體的治療。夏爾馬先生也認為, 阿育吠陀和中國傳統醫藥在很多基本概念上不謀而合。

即使當下治療疾病最流行的方法是建基於現代西方醫學, 但實際上不同的文化體系都發展出自己的健康理念和治療方法。比較出名的, 有中醫、和希臘與印度系統。這些非西方的理念經常被看作不夠科學, 但近 20 年來, 世界各地更多人開始認識到這些療法的效用。

夏爾馬先生舉了一個例子, 來告訴我們醫學知識其實是跨文化的。根據西方的研究, 最理想的睡眠時間是晚上十一點到早晨六點, 從而讓人體 (尤其是肝臟) 得到充分的休息。對中國人來說, 過了十一點才睡覺就會讓肝火上升, 從而破壞了身體的平衡。而在阿育

吠陀系統裡, 凌晨十二到兩點之間的時間, 火元素是最強的; 過了十二點才睡覺的話會傷害人的免疫系統。由此可見, 傳統醫學對人體的認知其實和西方醫學的科學是不衝突的。

夏爾馬先生認為, 許多印度人偏向於選擇西方醫藥, 而不是阿育吠陀療法, 原因很可能是因為西藥能夠迅速地在人體起作用, 而傳統的醫療則主張持之以恆地調理身體達到平衡和健康。他希望人們會逐漸意識到, 與其去解決表面的病癥, 不如去抓住病的根源, 然後加以調理。這樣人才會獲得真正健康的的身體與精神。



Seven chakras in Ayurveda teaching refer to the seven energy points in the human body. 七個脈輪在印度草醫學阿育吠陀是指人體的七個能量點。

(Source: Healing for Dummies)

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## **Session 8:** **Effective Presentation to Secondary Students**

### **第八講：** **如何有效地向中學生做簡報**

***Speaker:***  
***Dr. Wai-chi Chee,***  
***Ph.D. Anthropology, CUHK***

**講者：**  
**徐渭芝博士**  
**香港中文大學人類學哲學博士**

Presenting to secondary school students is not as easy as it sounds, although we all survived high schools. It could be quite painful, if you bored your audience!

Dr. Chee said making the presentation fun and interactive are the key points in doing presentations to secondary school students. Getting everyone to involve as quickly as possible is crucial. To do so, she suggested that presenters can start by asking questions and encouraging the audience to do the same. Asking questions regarding the audience's own experiences or thoughts on the topic helps to break the ice and simultaneously gives you a better feel of your audience.

Secondary students' concentration level is different from university students — their concentration duration is generally shorter. Thus, having a fun presentation is really important to keep the audience focused. Use audiovisuals and/or games to keep the presentation lively and interesting. To further encourage participation, giving prizes for correct answers would work too.

Lastly, Dr. Chee gave us two important messages before ending the session — make the presentation concrete and make it continue. Making it concrete refers to providing students hands-on examples in order to familiarize them with the concepts, such as putting up photographs, artifacts, crafts or other objects that the audience can touch. The aim of the presentation should also include leaving something tangible behind, which creates a longer impact on the audience. Giving students and teachers a resource handout can help them remember the key points of the talk.

向中學生做簡報聽起來很容易，只因為我們都經過中學時期。但是，如果你讓觀眾覺得無聊，那它其實是可以挺痛苦的！

徐博士說：向中學生做簡報的關鍵是樂趣和互動，讓大家盡快參與及投入你演講的內容。要做到這一點，她建議簡報者可以通過提問開始，並鼓勵觀眾同樣做。開始時，詢問觀眾他們自己的經驗或想法，這樣可以打破沉默，並同時讓你更瞭解你面前的觀眾。

中學生的專注力跟大學生不同，他們的專注時間一般較短。因此，一個有趣的演講形式是非常重要的，以保持觀眾的專注。使用視聽材料和 / 或遊戲可以令簡報輕鬆和生動有趣。為進一步鼓勵同學們的參與，當他們的答案正確時，給予一些獎品，會有助提高參與率。

最後，徐博士在工作坊完結前留下了兩個重要的訊息：簡報應該是實在的，以及能留下持久的影響。「實在」是指提供親身體驗及思考機會，以熟悉目標學習概念。運用照片、文物、工藝品或其他實物是一個非常有效的方法，這也會為簡報留下較長的影響。另外，講者可以給學生和老師提供講義，以便他們記住簡報的重點。



▲ *Dr. Chee discussing with students on the topic of effective presentation.*  
徐涇芝博士與學生討論做簡報的心得。

## School Presentations

### 訪校演講

After completing the Indian Culture Workshop, our participants assumed their role as cultural trainers and made presentations for four secondary schools, involving 523 Form 1 to Form 5 students and their teachers. Included in each presentation were two to three topical discussions, each accompanied by a handout on the topic. During the presentations students watched powerpoint slideshows and video clips, enjoyed mass games and quizzes, as well as appreciated cultural artifacts such as costumes and food items from India. In the Q&A sessions, students asked more in-depth questions on the topics. Each topical presentation lasted for 20-30 minutes. A synopsis of the presentations follows.

## Topic 1: Hinduism

*Yat Heng CHAN, MA student, Anthropology, CUHK*

For this presentation on Hinduism, the dominant religion in India, the key message was the importance to remain open-minded and to show respect to other cultures, especially on the subject of religion.



▲ *Trainer discussing India's religions diversity with students.*  
導師向中學生講解印度的宗教多樣性。

This very popular presentation used a story-telling approach, allowing those who were unfamiliar with Hinduism to grasp the basic beliefs of the religion easily. It focused on the 10 avatars (or incarnations) of Vishnu, which represent 10 era in the Hindu cosmology, from the beginning of time to the end of it.

The story of the first incarnation Matsya the fish tells how Manu was instructed to build a big boat to save one of every species from a flood. Most students in the audience were able to draw linkages between this Hindu myth and the Christian myth of Noah's ark, thus showing their ability to identify similarities between different belief systems. The story of the third incarnation Varaha the boar tells of the formation of heaven and hell, while the story of the sixth incarnation Parasurama explains the development of human civilization. The story of the ninth incarnation Buddha challenges our understanding of Buddhism. Students were surprised to learn that according to Hinduism, Buddha is an incarnation of Vishnu, who has come to remind people about the consequences of their own deeds, and to teach them to free themselves from the reincarnation cycle, before Shiva the god of destruction comes.

It was heartening to see secondary students taking an active part in the presentation, and enjoying the quizzes in particular. They were all eager to learn new information, with some jotting notes spontaneously, and were receptive to challenges of stereotypical concepts regarding minorities in Hong Kong.

## Topic 2: Food and Culture

*Wing Tung Connie LEE, BA student, Anthropology, CUHK*

*Yi Chen RAO, M.Phil. student, Anthropology, CUHK*

*Qi Ran REN, MA Anthropology, CUHK*

This exciting presentation on Indian food culture energized the audience to the max. Starting with an introduction on the diversity of food cultures in India, which is a huge country, presenters showed that Indian food is not one single national cuisine (such as curry) but rather includes a large variety of regional dishes which have developed in different environmental and cultural settings.

A video clip took us to places in Hong Kong where we could try out Indian cuisine, such as Chungking Mansions. It showed that ethnic minority cultures are very much part of our daily lives. All we need to do

is open our eyes and allow ourselves to learn about others' cultures.

The students were eager to take part in the quiz after the presentation, making use of their new-found knowledge to answer the questions for prizes. Some of the questions asked the audience to reflect on their own home-cooked meals and different regional cuisines in China, and to compare these to regional differences in Indian food. By doing so, presenters encouraged the audience to link experiences of their own culture to another culture with which they were unfamiliar. This exercise helped students to think critically about what was taken-for-granted in everyday life, and to develop new perspectives on our own society. Multiculturalism as a way of life allows us to be more open-minded and help to make Hong Kong a truly cosmopolitan society.

### Topic 3: Gender and Family

*Wing Yee Gloria CHUANG, BA student Anthropology, CUHK*

*Hei Tung Nicola CHUI, BA student Anthropology, CUHK*

*Tsz Kwan Cutter LAI, BA Philosophy, Lingnan University*

This engaging presentation started with two advertisements for a cookie product, one for airing in Hong Kong and the other in India. They had a similar story line: a little daughter invites her father to play house and share some cookies. Students were amused that though the commercials had the same plot and same slogan, the cultural difference in gender roles was obvious. In the Hong Kong advertisement, the relationship between the father and the daughter focuses on playing and fun, while the advertisement for the Indian market emphasizes the domestic duty of the girl—females should serve food to the males in the family. This contradiction helped students in realizing that gender relations in different societies may look similar but can be very different in both ideology and practice.

Our cultural trainers showed that, according to surveys in India, both women and men possess very stereotypical views on sexual division of labor. Both sexes think that females should develop their career either

in the household or in professions that are considered feminine, such as nurses or teachers. This means that women's wage work is seen to be an extension of their domestic duties. The view that the male is the breadwinner and belongs to the public sphere, while the female is the carer and belongs to the private sphere, is very much the mainstream.

Students in the audience agreed that although Hong Kong is a more gender-equal society, male-preference is still prevalent in our social norms. They gave the example that Hong Kong women are mostly employed in the fields of education, service, and caring professions. But at the same time they acknowledged that with female empowerment, young women are able to enter fields that used to be dominated by men, such as engineering.

This topic is important because gender is a core part of a person's social identity. Having a sensibility for gender equality allows a young person to develop self-esteem and see her/himself in a healthy and positive light, and simultaneously helps to enhance a sense of social responsibility and justice. Examples from another culture allow us to examine gender relations from a distance, and thus serve as a mirror into which we can see and reflect on ourselves more rationally.



▲ Presenters introducing the concept of gender and sex in Indian culture. 講者介紹了印度文化的性別和性的概念。



## Observations and evaluations

A total of 382 students evaluated the presentations by completing a questionnaire which aimed to investigate how the activity has enhanced the audience's understanding and knowledge of Indian culture. Almost 70% of the respondents stated that before the presentations they had no knowledge in Indian culture; 28% said they knew something about it, and only 5% said they had good knowledge of this subject. After the presentations, 97% of the participants claimed the activity had enhanced their knowledge on Indian Culture.

We noticed that half of the respondents said they had never taken part in activities about cultural diversity or Indian culture, and only 2% said they had participated frequently. This implies that Hong Kong youth in general have limited access to activities that aim to educate about cultural diversity. After our presentations, 65% said they have developed interest in Indian culture. Data from the open-ended questions show that students in different schools have similar preferences for the various presentation topics.

The presentations in secondary schools were designed to be interactive, fast-paced, and involving multiple activities in any one topic. They aimed not only to engage the students, but also to show everyone, teachers included, that by learning about a minority culture, we can all be agents of change for a better society.

完成印度文化工作坊之後，我們的同學搖身一變當起文化導師，給四所中學 523 位中一到中五的師生做了匯報演講。每次演講包括兩到三個主題，並配以相關的講義、簡報和視頻。同學們熱烈參與互動環節中的遊戲和搶答，還可以親身接觸到印度傳統服飾和食物。在問答環節，學生還可以對自己感興趣的話題作深入瞭解。每個主題的匯報時間為 20-30 分鐘。以下是各個主題的概述。

## 主題一：印度教

陳逸恆 香港中文大學人類學文學碩士生

印度教是印度的主流宗教。這個受到同學歡迎的匯報，重點是鼓勵聽眾保持開放的態度以及尊重不同文化的心態，這在探討不同的宗教時尤其重要。

是次演講用講故事的方法，讓對印度教比較陌生的聽眾可以深入淺出地瞭解該宗教的基本信仰。演講聚焦於主神毗濕奴的十個化身，分別代表了印度教宇宙觀的十個不同階段，從天地開闢到時間盡頭。

第一個化身是魚，故事講述摩努怎樣為拯救大洪災中的生靈而建造大船。同學們都很容易將這個傳說和基督宗教裡諾亞方舟的傳說聯繫起來，說明他們瞭解不同信仰系統的共通點。第三個化身野豬筏羅訶的故事，講述天堂和地獄的形成，而第六個化身持斧羅摩的故事則講述了人類文明的發展。第九個化身釋迦佛的故事則挑戰了我們慣常對於佛教的瞭解。學生們對於在印度教教義裡，佛是毗濕奴的其中一個化身，感到十分驚訝。在這個故事中，佛的下生是為了提醒世人自身行為的業力，並要在毀滅之神濕婆來臨前從輪迴裡解脫。

看到中學生能夠積極參與到匯報中，尤其享受競猜環節，真的十分欣慰。他們渴望接收新的資訊，並自發筆錄，同時也勇於挑戰自己對在港少數族裔的刻板印象。

## 主題二：食物和文化

李穎彤 香港中文大學人類學本科生  
饒一晨 香港中文大學人類學哲學碩士研究生  
任其然 香港中文大學人類學文學碩士

這個關於印度食物和文化的課題妙趣橫生，自然得到了同學的青睞。從介紹印度幅員廣大、地區文化各異開始，講者讓大家瞭解到印度食物並不是單一的某種食物（例如咖哩），而是包含了不同風味，反映了各地區的自然環境和風土人情。導師利用視頻引導大家在香港尋找印度美食，例如到重慶大廈。這個活動讓我們看到少數族裔文化就在我們日常生活當中，只要我們仔細留意並且願意學習接納別的文化。

學生們對於演講後的競猜活動十分興奮，並運用新學到的知識來回答問題以爭取獎品。導師也請他們思考家裡常吃的菜色跟中國不同菜系的關係，跟印度的地區菜系的出現相比較，從而鼓勵聽眾利用自己本土文化的體驗去理解一個陌生的文化。這樣的練習還可以幫助學生發展批判思考，檢視日常生活中習以為常的事物，培養理解自身社會的新視覺。

多元文化主義是一個生活方式，倡導我們以更加開放的心態，將香港變成一個海納百川的大都會。



► Presentation on Food and Diversity in India.  
關於印度飲食和多元化的簡報。

## 主題三：性別和家庭

張詠儀 香港中文大學人類學本科生  
徐希彤 香港中文大學人類學本科生  
黎芷君 香港嶺南大學哲學系學士

這個匯報也讓同學十分投入，它以一個餅乾產品的兩個廣告開始，一個是在香港播出的，另一個是在印度播出的。它們的主體內容一樣：一個小女孩邀請爸爸玩家家酒、一起吃餅乾。雖然這兩個廣告有著同樣的賣點和口號，但當中的性別角色的文化差異是很明顯的。在香港的廣告裡，爸爸和女兒的關係是通過玩樂和趣味連接的，而印度的廣告則以女性的家務責任為題——女性要為男性準備和提供食物。這個對比讓學生們認識到性別關係在不同的社會中即使看起來差不多，但其實在意識形態和日常行為上可以有本質的區別。

我們的文化導師接著展示了一個關於印度社會的調查，可見男性和女性對於性別分工有著僵化的看法。兩個性別的組群都認為，女性的事業應該在家裡，或者是投入一些女性化的職業比如護士和教師。這就意味著女性的受薪工作只是她們的家庭義務的延伸。可見印度主流的性別觀，是男性應養家糊口而且是屬於公共領域的，女性則應該照顧家庭並屬於私人領域的。

在座的學生們認為，即使香港是一個性別關係相對平等的地方，但是男優於女的觀念依舊深植於我們的社會規範，並以這樣的例子說明：女性多投身於教育、服務和照顧行業。與此同時，他們也觀察到，隨著女性的充權，年輕女性可以逐漸躋身於傳統上男性為主的行業，如工程領域。

這個簡報的議題意義重大，因為性別是個人的身份認同的核心一環。對性別平等有著足夠的敏感度，可以讓青少年建立足夠的自信，不論女/男性都可以建立健康積極的自我認同，同時還可以強化他們的社會責任感和對於公義的追求。其他文化的性別關係，可以作為一面鏡子，讓我們通過客觀的觀察，更理性地反思我們自身的社會情況。

## 觀察和評價

共 382 名來自不同學校的中學生，填寫了問卷，對我們的匯報作出評價。問卷的目的在於瞭解是次活動如何提高學生對於印度文化的理解和認知。大約 70% 的受訪者表示，在活動之前，他們對印度文化根本沒有瞭解；28% 的學生認為他們對印度文化略知一二；只有 5% 學生說在活動之前已非常瞭解。在聽過匯報之後，97% 的學生表示這個活動讓他們更瞭解印度文化。

我們觀察到，約有一半的學生從來沒有參加過關於多元文化或印度文化的活動，只有 2% 的學生表示他們會經常參加此類活動。這意味著香港的青少年總體來說難以接觸到文化多元性的教育活動。在我們的演講之後，從開放式問題的答案來看，不同學校的學生，對簡報的主題有著接近的興趣。65% 的參加者認為提高了他們對印度文化的興趣。

這些到校演講，我們是盡可能設計得形式多樣、節拍快，並加入了雙向交流的互動環節。我們的目的除了是為使內容更加吸引，也是為讓所有在座的師生，通過對少數族裔文化的瞭解，都感受到：畢竟我們每一個人，都有責任和能力使社會變得更加美好。



◀ Students taking part in a mass quiz game.  
學生參加者問答遊戲。

## Visit to Zoroastrian Temple: Learning About Hong Kong's Low-Profile Philanthropists

### 走訪瑣羅斯教廟： 瞭解香港的低調慈善家

*Speaker:*  
*Ervad Homyar G. Nasirabadwala ,*  
*Priest of Zoroastrian Community,*  
*Hong Kong*

講者：  
賀慕雅·那什冉·巴德瓦拉先生

Zoroastrianism is one of the oldest religions in the world, which originated in today's Iran. The followers are called Parsee or Parsi. In the 8th to 10th century, many Parsees fled to northwest India in order to escape the Muslim conquest of Persia. Many have since settled in Mumbai from where they further migrated to different parts of the world. In Hong Kong the Parsee community is made up of just over 200 people. They are closely bonded and regularly gather as a community. The temple in Causeway Bay is overseen by an ervad, a priest who is knowledgeable in religious teaching and takes care of the fire.

During our visit, Ervad Homyar shared an interesting story with us: When the Parsee migrants arrived in India and requested to settle there, the Indian king refused. He brought out a glass filled to the brim with milk, to show that there was no space for the Parsees. The wise Zoroastrian priest asked for some sugar, which instantaneously melted in the milk. The metaphor was that if Parsees would be allowed to stay in India, not only would they not overload the country but would make it even better. This satisfied the king who allowed them to settle. The Ervad explained that Parsees from then on, wherever they go, would help to improve the society they settle in.

Zoroastrianism is based on three principles: thinking good intentions, saying good words, and doing good deeds. Many people misunderstand the religion, especially from its Chinese translation which literally means "worship fire religion". In fact, Zoroastrians do not worship fire, but rather use it as a medium to communicate with their deity. They believe that all elements of nature (including water, earth, air, fire) are sacred, but among these, fire is the most special.

Zoroastrians inherit their religious identity patrilineally and they do not actively seek to convert. As in all religions, Zoroastrians mark their life stages with specific rituals. Between age six and puberty, children go through *navjote*, a rite of initiation, overseen by their father. They wear a special white garment called *sudra* with a white rope *kusti*, and recite a prayer. Thereafter the child is considered a member of the church. When a Zoroastrian dies, the body should return to nature. Traditionally a sky burial is performed. As this is not allowed in Hong Kong, a burial in the ground is practiced instead. Though not all Zoroastrian traditions can be

carried out the way they had been, the community has found ways to adapt and localize. After the talk, Ervad Homyar led us on a visit to the Parsi Cemetery in Happy Valley.

The Zoroastrian community is relatively closed and low-profile. It is however not difficult to find the footprints of their famous philanthropists in Hong Kong. Sir HN Mody, for example, helped to found University of Hong Kong, and Mody Road in Tsim Sha Tsui was named after him. JH Ruttonjee established Ruttonjee Sanatorium to fight the tuberculosis epidemic, while the Star Ferry was started by DN Mithaiwala to provide a regular cross-harbor service to the public.

瑣羅斯教是世界上最古老的宗教之一，起源於今天的伊朗。教徒被稱為巴斯人，或者帕西人。在西元 8 至 10 世紀，許多巴斯人為了逃避穆斯林入侵，遷徙到印度西北部。之後，他們在孟買定居，再向世界各地遷移。在香港，現時大約有 200 名巴斯人，他們關係密切並且不時聚會。在銅鑼灣的瑣羅斯教廟，由一位祭司主持，他負責教義的傳道和守護火苗。

我們的參觀開始時，賀慕雅祭司給我們分享了一個有趣的故事：當巴斯人到達印度，請求當時的印度國王讓他們定居。國王一開始拒絕了，並拿出一隻已經滿載牛奶的杯，寓意他們這片土地上沒有巴斯人的容身之處。聰明的祭司向皇帝取得一些糖放在牛奶中，糖就溶了；他告訴國王，巴斯人就像糖一樣，他們的定居不單不會加重印度的負擔，反而會令這個地方更美好。國王聽了很滿意，就讓他們留下。賀慕雅祭司解釋，正因為如此，以後無論巴斯人在哪裡落腳，都會盡力讓定居的社會變得更好。



▲ The gravestone of Sir HN Mody in the Parsi cemetery in Happy Valley. Sir Mody was one of the founders of Hong Kong University. 麼地爵士，香港大學的創辦人之一。他的墳墓位於跑馬地巴斯墳場。

瑣羅斯教教義遵從三個準則：存好心，說好話，做好事。許多人會誤解這個宗教，因為瑣羅斯教在中文被翻譯作「拜火教」。實際上，瑣羅斯教徒並不崇拜火，只是用它作為和神靈溝通的媒介。他們相信，所有的自然元素，包括水、土、空氣、火等，都是神聖的，而火是當中最特別的元素。

瑣羅斯教徒的身份是通過父系繼承的，而且不會向外傳教。像所有的宗教一樣，瑣羅斯教徒也會在人生的不同階段舉行相應的儀式，作為里程碑。在六歲到青春期之間，孩子們會在父親的引導下進行儀式，標誌著正式入教。他們會穿上一件白式貼身的衣服，並繫上一條白色的繩子，朗誦祭司傳授的禱文。從此以後，他們就會成為瑣羅斯教教團的一份子。當一個巴斯人死去後，軀體要回歸自然。傳統瑣羅斯教的葬禮是以天葬進行的。由於在香港並不允許天葬，所以他們選擇土葬。即使不是所有的瑣羅斯教傳統都可以按照原來的方​​式進行，但這個社區會用不同方法來和當地習俗共融並存。講座後，在賀慕雅祭司的帶領下，我們參觀了位於跑馬地的巴斯墳場。

雖然巴斯社群的人數很少而且低調，但是只要細心留意，不難發現這些慈善家在香港發展史上的足跡。當中最有名的莫過於麼地爵士。他是香港大學的創辦人之一，而尖沙嘴的麼地道就是因他得名的。律敦治先生在肺癆肆虐的時代，設立了律敦治療養院；還有彌泰瓦拉先生建立的天星小輪，為公眾提供了便利的過海交通服務。



◀ *Ervad Homyar explaining that Zoroastrians use fire as a medium to communicate with god.*  
賀慕雅祭司介紹火在瑣羅斯教是信眾與神的溝通媒體。

## Visit to Sikh Temple: Learning About A Generous Community

### 走訪錫克廟：了解一個慷慨的社群

*Speaker:*  
**Mr. Gurmel Singh Niamatpuri,**  
*MA (Sikh Studies)*

講者：  
古麥爾·辛格·尼亞麥特普里先生

In Hong Kong, we often see Indian males wearing a turban called dastar. It is an important part of Sikh culture, as it represents values such as spirituality, honor, piety, and courage.

The only Sikh Temple in Hong Kong is located in Wanchai. When we arrived, we were greeted by Mr. Singh. He told us that this temple (or gurdwara) in Hong Kong acts as a religious institute as well as a community center. Followers sometimes come to the temple for documents and translation services. The temple also organizes weekend classes which range from computer classes for adults to tutorials for school children.

One of the main differences between Sikhs in India and in Hong Kong is that the former only go to historic temples rather than religious temples. Mr. Singh explained that historic temples are those that were built after one of the 10 gurus had visited the place; while religious temples, like the one in Hong Kong, are built solely for religious purposes.

For the Sikhs, the gurdwara is where life rituals and important ceremonies are held. These include baptism, marriage, and religious festivals. Before entering the prayer room, followers cover their head with a scarf to show respect. Once inside, everyone sit on the floor, whether they are men or women, priest or follower. This practice acknowledges the belief in Sikh teachings that everyone is equal.

Sharing with the community is one of the core teachings in Sikhism. The free kitchen or langar is a signature public service. It serves meals to visitors every day, Sikhs or non-Sikhs alike. Mr Singh explained that visitors are their special guests, and vegetarian meals are served to ensure that everyone can eat as equals regardless of dietary restrictions.

在香港，我們經常可以看到裹著頭巾的印度男性。這種頭巾叫達斯塔 (dastar)，它是錫克文化中很重要的一部分，象徵著精神力量、榮譽、虔誠和勇氣等價值。

香港唯一的錫克廟在灣仔。我們到達時，得到辛格先生熱情接待。他跟我們說，這座錫克廟在香港不僅是一個宗教場所，而且還是一個社區中心。信眾們有時會到這裡來尋求翻譯和文件處理等服務。錫克廟在週末還會開設課程，提供電腦教學或者是學童的輔導。


印度錫克教徒和在港錫克教徒最為不同的是，前者只會去「有歷史」的廟宇，而不是單純的宗教廟宇。辛格先生解釋說，「有歷史」的廟宇是建於十大導師曾遊歷過的地方；而宗教廟宇，就像在香港的這座一樣，只為宗教功能而建。

對錫克教徒來說，廟宇是最重要的場所，因為所有人生的重要儀式都在這裡舉行，包括洗禮、婚禮以及其他宗教節日。在進入祈禱室之前，信眾們會用頭巾裹住頭髮以表示尊敬。入內以後，無論男女、祭司或信眾，都是坐在地上；這個習慣傳達了錫克教裡人皆平等的教義。

錫克教教義裡面一個核心部分是和社區分享。大眾廚房是公共服務的標誌性設施，它每天為大眾提供免費膳食。辛格先生說，無論來客是否錫克教徒，都被視為錫克教廟的上賓；而且這裡提供的是素食，保障不同膳食律戒的人士都可以在此平等享用餐饗。

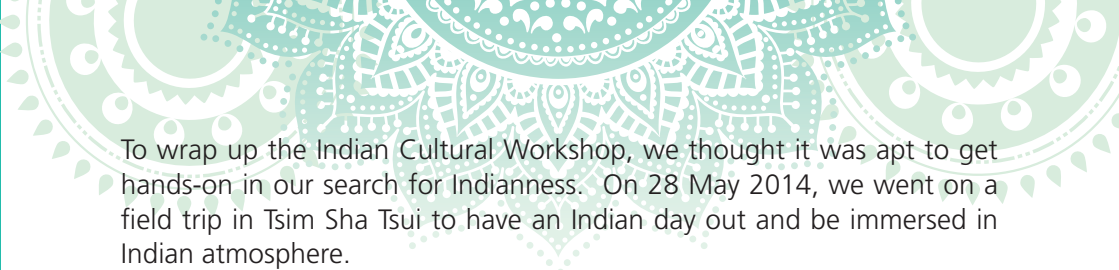


◀ The Sikh Temple in Waichai. 座落在灣仔的錫克廟。



## Closing Field Trip: In Search of Indianness in Tsim Sha Tsui

壓軸考察：尋找尖沙咀的印度



To wrap up the Indian Cultural Workshop, we thought it was apt to get hands-on in our search for Indianness. On 28 May 2014, we went on a field trip in Tsim Sha Tsui to have an Indian day out and be immersed in Indian atmosphere.

### **Why Tsim Sha Tsui**

Since the 19th century Tsim Sha Tsui has been one of the centers of activities for South Asian migrants in Hong Kong. Indians tailors, grocers, restaurateurs, jewelers, traders, and their families have lived here, and have organized their religious activities here. To many Hongkongers, Indian shopkeepers and their multi-purpose retail stores in older shopping centers like Mirador and Chungking Mansions are a local institution.

### **First stop: Jain Temple**

*Speaker : Guruji Nirmal Sagar, Priest/ Teacher of Jainism*

Jainism is one of the oldest religions in India. In Hong Kong, the Jains are a small community of 800, but they have established three temples here, showing their devotion to the religion. We visited the one on Granville Road.

We were told by the priest/ teacher at the temple, Guruji Nirmal Sagar, that Jainism preaches ahimsa (non-violence) and equality among all life forms. Every human is pure and has the capacity to become god. While this is similar to Buddhism, to date there are no Chinese Jains in Hong Kong, because Jains do not actively seek to convert non-believers, though they would be happy to answer questions from them. He said that what is most important is the inside of a person--if they believe in Jainism, then they are Jain. This also explains why there is no baptism ceremony even for Indian believers.

During our visit, which was on a Saturday, we saw quite a lot of children in the temple. Mothers were teaching them how to pray and to make offerings. The priest said mothers are the children's first religious teachers; then when they grow up they will study with the priest to learn about the

teachings. We also observed that the devotees would go around a small altar three times in clockwise direction. The priest explained that the three circles signify right knowledge, right faith, and right conduct. These are the three essential virtues for Jains. As they walk they recognize their mortal beginning and the existence of hell, and most importantly pray for good virtues that will liberate them from the cycle of causality.



▲ Devotees worshipping in the Jain Temple.  
信眾在耆那廟參拜。

## Second stop: Indian vegetarian restaurant

Guest: Ms. Jackie Law, BA (Business Studies),  
6-year kuchipudi dancer

We went to one of the numerous Indian restaurants in Tsim Sha Tsui. This one served vegetarian food. It was filled with customers during lunchtime. We were impressed with the variety of dishes from different regions of India, and began to appreciate how vegetarian food could be very tasty and healthy at the same time.

We were also grateful to have a guest who came to share with us her experience as a Chinese individual learning Indian culture. Ms. Jackie Law has learned Indian classical dance for almost seven years. She had learnt different dance forms like hip-hop before, but she found a great sense of connection in kuchipudi dance, which she learned at a gym in Mongkok, under the guru Hari Om.

Kuchipudi is an ancient dance form that began as devotional dance dramas offered to the gods, and a way to communicate Hindi mythology to the audience. Today it flourishes all over South East India. Jackie told us that doing kuchipudi was a spiritual journey -- every lesson would begin with chanting and prayers, and the dance itself was like meditation. She recounted an extraordinary episode in a dance lesson in which she felt she entered another dimension in which there was no sense of time and space. This transcendental experience gave her a profound sense of comfort as in a religious trance.

Jackie also learned about the teacher-student relationship in Indian culture in her study of kuchipudi. She found that the identity of a student goes beyond learning how to dance, as the student is expected to take after aspects of the teacher's worldview. For example during dance class they would wear Indian costumes rather than gym wear, and they should only use the ankle bells blessed by their guru. This is in line with the guru-shishya tradition in which the student gradually masters the knowledge embodied by the teacher through commitment, devotion and obedience.



▲ One of the traditional vegetarian platters at lunch.  
午餐中品嚐的其中一個傳統印度素食拼盆。



## Third stop: Mirador and Chungking Mansions

Both Mirador and Chungking Mansions have long been popular shopping centers for South Asian products. On both first and second levels of the two buildings, it was easy to find retail and wholesale shops owned by Indians, Pakistanis, and West Africans, amidst Chinese stores. We saw mobile phone and phone card stores, as well as money changers. We checked out eateries that sold various regional cuisines, including of course masala tea and samosa. We explored a supermarket that sold Indian supplies, from bags of roti flour and basmati rice, to Alphonso mangoes and ayurvedic toothpaste, to Diwali streamers and Maggi noodles—different types of Indian daily necessities piled all the way up to the ceiling, and customers streamed in and out of the shop via its narrow corridors between the shelves. It is an understatement to say that these two shopping centers have become a social center for South Asian minorities.

Jackie took us to the second floor of Mirador Mansions where her Pakistani tailor had a shop. She always went there to make-to-order her Indian dresses and dance costumes. The owner Mr. Amjid Siddique, said the store was in its third generation, like many family businesses in the building.

In this field trip, we came away with the feeling that Indian culture has blended into local society in different aspects—be it food, religion, business, and art. Indian individuals and families in Hong Kong—whether they are high-profile business tycoons or low-profile priests, IT professionals, housewives, English teachers or yoga gurus—they have all made Hong Kong their home, many for generations. Indians are truly part of our community, and we should embrace their culture as part of our local heritage.

我們認為，能讓整個工作坊圓滿落幕，莫過於親身浸淫於印度文化裡。所以在 2014 年 5 月 28 日，我們組織了印度文化一日遊，到尖沙咀進行印度風情的體驗。

## 為什麼選擇尖沙咀？

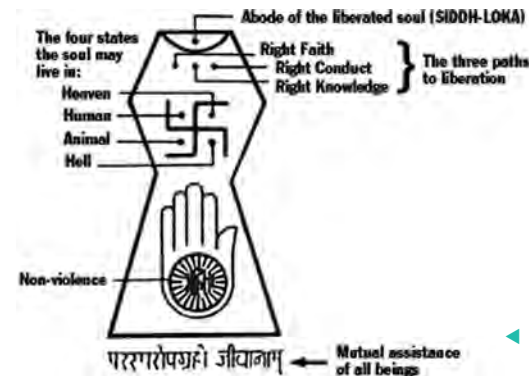
從 19 世紀開始，尖沙咀就是在港南亞移民的其中一個活動中心。印度裁縫、雜貨商、餐館老闆、珠寶商、貿易商以及他們的的家戶都聚居在這裡，而且在此舉行各種宗教活動。對很多香港人來說，美麗都大廈和重慶大廈裡的印度裔店主，以及他們的多種經營範圍的商店，已經成為本地文化的一部分。

## 第一站：耆那廟

講者：耆那教導師尼爾默爾·薩格爾老師

耆那教是印度最古老的宗教之一。在香港，耆那教教徒是一個只有 800 人左右的小型社區，不過他們一共興建了三家廟宇，由此可見他們對自己宗教的重視。我們走訪了坐落在加連威老道的耆那廟。

薩格爾 (Nirmal Sagar) 是該廟祭司，他告訴我們，耆那教教義宣揚不殺生 (非暴力) 和眾生平等，並認為每個人都是純潔的並且都有成為神的能力。這一點跟佛教十分相似，但至今沒有香港華人耆那教徒，是因為耆那教不會主動傳教，儘管他們很樂意回答來自非信



(Source: JainBelief.com)

◀ Jainism's religion symbol and meanings.  
耆那廟的教徽及其象徵意義。

徒的各種問題。薩格爾祭司說，如果一個人內心真正信仰耆那教，那她／他就是教徒了。這也同時說明為什麼即使是印度人的信徒，也不會有入教儀式。

我們參觀那天是週六，看到不少小孩在廟裡。母親在教導他們如何祈禱和奉獻。祭司說，母親是孩子的第一個宗教導師，等孩子們再大一點了他們就會跟從祭司學習教義。我們也觀察到信徒們圍繞著神壇，以順時針方向繞三圈。祭司解釋說，三圈代表了正確的知識、正確的信仰、正確的品行；這就是耆那教最重要的三個要旨。而在走動的過程中，信徒可以觀照自己的凡俗之身、地獄的存在，而最重要的就是求禱善性以超脫輪迴。

## 第二站：印度素食餐館

分享嘉賓：羅綺芬女士

在尖沙咀，印度餐館林立，我們選了一家素食餐館。午餐時間，店內坐滿了顧客。來自印度不同地區的食物讓我們感到新奇和印象深刻，我們還可以從中體會到素膳實在是營養與美味兼備。

我們很高興邀請到一位嘉賓，和我們分享作為中國人學習印度文化的體驗。羅綺芬學習印度古典舞蹈超過六年。她以前學過許多不同的舞蹈，例如街舞，但她打從在旺角一家健身院師從 Hari Om 學習庫契普提舞開始，感受了不一般的連通感覺。



▲ Jackie in full kuchipudi costume.  
羅女士穿上了庫契普提舞的表演舞衣。

庫契普提舞是一種古老的舞蹈，起源於向神敬奉的舞蹈劇，又是一種向信眾傳遞印度教傳說的方式。今天，這種舞蹈風行印度東南部。羅女士說，跳這種舞是一個靈修之旅，每一堂課開始時都要進行唱誦，而舞蹈本身就像是冥想。她回憶起一次舞蹈課上異常的感應，她感覺到自己進入了一個沒有時間和空間的次元。這個超越的經歷，讓她感受到一種如宗教入定的寧靜。

羅女士也在學習庫契普提舞的過程中，體驗到印度文化中的師徒關係。她發現，除了學習舞蹈，學生還要對老師的世界觀有所遵從。比如說，在上課時學生會穿上印度傳統服裝而不是運動服，而且只能佩戴老師祝福過的腳環。這個印度師徒傳統，認為學生必須投入、忠誠和服從，才能從老師身上獲得知識。

## 第三站：美麗都大廈和重慶大廈

美麗都大廈和重慶大廈成為南亞貨品的流轉中心由來已久。在這兩棟建築的首兩層，你可以找到許多印度人、巴基斯坦人和西非人開的零售批發店，和華人的商店節次鱗比。我們看到了手機鋪和電話卡鋪，還有許多貨幣兌換店。不同地區的食物紛陳，當然包括馬薩拉茶和咖喱角。我們還走進了一家印度超市，從袋裝的羅地餅粉和印度長米，從阿方索芒果到草藥牙膏，從排燈節幡和美極方便麵，各種印度人的日常食品用品應有盡有。而顧客們就在狹窄的貨架過道上來回挑選。一點也不誇張地說，這兩個商場已經成為了南亞少數族裔的活動和社交中心。

在羅女士帶領下，我們到了美麗都大廈二樓的一家裁縫店。這是她經常光顧的巴基斯坦裁縫，訂造日常的印式服裝和舞蹈表演用的服飾。老闆阿彌德·西堤基先生 (Mr Amjid Siddique) 告訴我們，跟在這座大廈裡的許多家族生意一樣，這家店到今天已是第三代。

在這個田野考察中，我們深深感受到印度文化，從食物、宗教、商業到藝術，都跟本地社會不能分割。在港的印度人和印度家庭，不

論是著名的商業鉅子或低調的祭司、科技專業人士或家庭主婦、英語和瑜伽老師，他們都已經在香港落地生根，代代相承。印度人是我們社區實實在在的一份子，而我們應該敞開胸懷，接納他們的文化作為本土文化遺產。



▲ Master Hari Om teaching one of his kuchipudi dance classes, in which over 90% were Chinese students. Hari Om 在教授庫契普提舞，超過 90% 學生是華人。

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