

## 文訊

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## 靈魂之窗

耳、目、口、鼻是人體感應外界刺激的器官，各有所主。中國文字始於象形符號，遠古之時，先人已懂得用簡單的圖形來概括物象的形態，建立了“耳”、“目”、“口”、“鼻”的形符。隨着生活日益複雜，新事物不斷湧現，為求更準確地表達不同概念，一些形符後來兼作偏旁，衍生出更多文字，令文字分工更為精細，表意更為貼切。

據字典辭書所載，單是解作“看”的字詞為數不少，而且大都歸入“目”部。舉例來說，要表示把目光集中在目標之上，只一個“瞄”字已可達意；要形容驚視不安之貌，“瞿瞿”一詞可派上用場。

“眼睛是靈魂之窗”這句話，絕非陳詞濫調。人的情緒和思想，確可通過眼神的微妙變化表達出來。一個眼神，能叫人辨喜怒，知哀樂。在不便開腔的時候，悄悄地給對方使一個眼色，也可傳情達意。眼神如何透露心中所想，關鍵在於怎樣從兩扇靈魂之窗往外看：是匆匆一瞥，抑或凝視良久；是瞠目直視，抑或眯眼細看，背後的意思大不相同。

湖光山色，遠觀近賞，景致各異，選詞用字也自有不同。南朝宋詩人謝靈運《登池上樓》曰：“傾耳聆波瀾，舉目眺嶠嶽”，描寫詩人聆聽濤聲，眺望崇山峻嶺，當中的“眺”是指張目遠望。漢代《古詩十九首》曰：“眄眄以適意，引領遙相睇”，其中“睇”也是眺望之意，而“眄眄”則是斜視的意思。由於思念故人，詩中的主人公斜着眼，引頸眺望，藉此遣懷。

讚譽別人目光遠大，常會用上“高瞻遠矚”四字。“瞻”的本義是往上或往前看，因此“瞻仰”和“瞻拜”都含有恭敬之意。東晉陶淵明《歸去來辭》曰：“乃瞻衡宇，載欣載奔”，“衡宇”是簡陋的房屋，比作家鄉的故居；作者由於家鄉在望而高興得奔跑起來。“矚”解作凝神注視，因此“舉世矚目”是指備受全世界的人注目。

《漢書·五行志》云：“萬眾睢睢，驚怪連日”，“睢”的本義為“仰目”，“睢睢”就是仰目上視的意思。“睢”還可與“盱”配成“睢盱”一詞，指張目仰視的樣子。與仰視相對的，有“瞰”、“眈”等。《易經·頤卦》曰：“虎視眈眈，其欲逐逐”，當中“眈眈”形容老虎垂目注視之貌。

常言“眼觀六路，耳聽八方”，要熟悉四周環境，遠眺近看，仰視俯瞰之餘，還得左顧右盼。“瞟”、“睥”、“睨”和上文提到的“眄眄”，都有斜看、旁視的意思。《紅樓夢》第二十九回載，寶玉、寶釵、黛玉、探春等圍着賈母把玩人家送來的寶物，寶玉看中一個“赤金點翠的麒麟”，想先發制人，據為己有，於是“手裏揣着，卻拿眼睛瞟人”，其恃寵而驕的性格，可見一斑。又如陶淵明《歸去來辭》：“引壺觴以自酌，眄庭柯以怡顏”；作者辭官歸故里，在家自斟自飲，斜視着庭中的樹木，怡然自得。粵方言中，“睇”字的使用相當普遍，其實這個字由來已久，最初也解作“斜視”。《楚辭》便有這樣一句：“離婁微睇兮”，“離婁”相傳是古代眼力極好的人。另外，“睥”和“睨”合用，組成“睥睨”，也解作斜視，通常含有厭惡或高傲之意。

怒不可遏的時候，不費一言半語，只要“瞪”人一眼，足以令人噤若寒蟬。“瞪”的本義為怒目直視，與“眄”、“瞋”、“瞠”義近。《莊子·田子方》載：“夫子奔逸絕塵，而回瞠若乎後矣！”像顏回跟在孔子後面乾瞪眼，想趕也趕不上，謂之“瞠乎其後”。若說某人因窘迫或受驚而目瞪口呆，則可用“瞠目結舌”來形容。另《三國志·魏志·許褚傳》載：“褚瞋目眄之，超不敢動”，區區數字，許褚的怒氣便溢於紙上，馬超如此勇將，仍不禁為之懾服。要表達怒目而視的意思，還可選用“睚眦”一詞。

“看”法不同，喻意自然相異，以上所述只是部分例子，尚有“盯”、“瞧”、“睹”、“瞭”、“睽”、“睽”、“瞰”、“瞥”、“督”等，不勝枚舉。中國文字博大精深、底蘊豐厚。走進文學的寶庫，細味經典，當有更多發現；大家有時間不妨多點翻查字典辭書，探討中國文字的奧妙。

部分在上文提及的“目”部字，  
粵音標示如下：

粵音	粵音
瞿 —— “句”	眄 —— “系”
瞋 —— “親”	瞪 —— “撐”
眄眄 —— “免來”	睚眦 —— “崖寨” 或 “崖字”
睇 —— “希”	睽 —— “梳”
睚盱 —— “睚虛”	睽 —— “丑”
瞟 —— “鏢” (piu5)	
睥睨 —— “婢偽”	

# 飲餽食德

香港素有美食天堂之稱，食肆林立，譽馳遐邇。同事間或會應邀為飲食機構題辭，以下臚列一些通用的例子，以供參考：

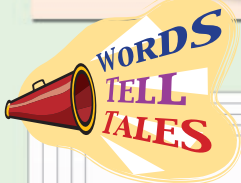
除了珍饈之外，有些食肆以品茗聞名，有些則以佳釀著稱。為求意切，擬寫題辭時宜按其特色下筆。適用於酒家和茶館的題辭臚列如下：

食為民天	食在香港	口福之家
豐膳樂飲	和膳樂民	珍饈饗民
廣弘食德	飲餽食德	甘潤食林
美食薈萃	佳膳紛陳	滋味養生
餐挹百家	有口皆碑	近悅遠來
福客常臨	嘉客盈門	貴客雲集
高朋滿座	座無虛席	勝友如雲
食道之樂	適口充腸	水陸奇珍
天廚妙饌	御膳天廚	嘉肴美饌
飽啖珍饈	珍饈馨逸	饌馥馳名
廣嘗百味	百味競新	百味精研
珍饈百味	庖廚薈萃	食指大動
味美芳香	口齒留香	百味留香
一室香生	飄香十里	色香味全
調和鼎鼐	五味調和	烹調巧味

開懷暢飲(酒)	痛飲快談(酒)	詩酒歡娛(酒)
解愁添興(酒)	回頭醉步(酒)	無醉不歸(酒)
飛觴暢飲(酒)	飛觴醉月(酒)	觴酌流行(酒)
玉盞流霞(酒)	金樽灑滿(酒)	太白遺風(酒)
茶香飄遠(茶)	茶香千里(茶)	金甌雪泛(茶)
名茗會友(茶)	煮茗談心(茶)	名山特產(茶)
石鼎煎香(茶)	松濤烹雪(茶)	秀挹三清 <sup>1</sup> (茶)
武夷九曲 <sup>2</sup> (茶)	北苑春芽 <sup>3</sup> (茶)	泉烹雀舌 <sup>4</sup> (茶)
盧陸遺風 <sup>5</sup> (茶)	陸羽高風(茶)	陸羽座香(茶)

有酒無肴，似有所欠。兩者俱備時，則可題“醇酒佳肴”或“甘醪美饌”。

- 1 三清指湯清、氣清、心清。
- 2 福建武夷山盛產名茶，九曲是當地名溪。
- 3 北苑是宋代名茶產地。
- 4 雀舌是以嫩芽焙製的上等茶。
- 5 “盧”指唐人盧仝，精於品茗，以《走筆謝孟諫議寄新茶》一詩(俗稱“茶歌”)聞名。“陸”指唐人陸羽，有茶仙之譽，所著的《茶經》傳頌於世。



## The Sound of Silence

To those who grew up with folk songs in the 1960s, the duo Simon and Garfunkel (Paul Simon and Art Garfunkel) should be a well-known name. People of that generation may even be able to hum the tune of *The Sound of Silence* from beginning to end.

*The Sound of Silence* is an all-time favourite that has touched the hearts of many and brought the duo fame and success. First released in 1964, it was later adopted as the theme song of the Oscar-winning movie *The Graduate*. Apart from the catchy melody, its success is also attributable to the poetic language of Simon.

Though its meaning is sometimes associated with the Vietnam War or the assassination of John F. Kennedy, breakdown in communication is generally believed to be the central theme of the song. Alienation among city dwellers had resulted in lack of communication, as people began to turn a blind eye and a deaf ear to social problems, their lips became sealed and their voices no longer heard.

The meaning of *The Sound of Silence* is worth pondering on. The title itself is paradoxical — how can there be sound when there is silence?

*The Sound of Silence* is written in the first person. It is “darkness”, personified as an old friend, that the “I” talks to, and there is an undertone of loneliness. Out of fear or maybe dismay, “I” is held back from sharing his thoughts with others and “darkness” is chosen to be his listener instead. What will become of society when everybody talks only to “darkness”? The result is, as Simon and Garfunkel sing:

We talk and yet we are not speaking; we hear and yet we are not listening. This is the case because we are not opening our hearts. Despite his disappointment with people’s inability or reluctance to speak their minds, “I” does not give up. He attempts to wake others up with his words so that silence will not spread like a disease. However, his call is powerless, just like “silent raindrops” that get no response and echo only in the “wells of silence”. Nevertheless, there is a glimpse of hope at the end:

The words of the prophets  
Are written on the subway walls and tenement halls  
And whispered in the sound of silence

At least the anonymous graffiti left by the “prophets” are making a noise and whispers can be heard in the sound of silence. It is not utter silence any more.

Full of ambiguities, the lyrics of *The Sound of Silence* carry deep meanings. Since poetic language is always open to interpretation, it might not be easy or possible at all to decipher every line. Still, the message that it conveys is apparent: if we reach out and share our thoughts with others, the cancerous growth of silence can be checked. Though considered an oldie, *The Sound of Silence* still enjoys immense popularity nowadays, partly because people are fond of nostalgia. But more important is that the words of wisdom of Simon have their relevance even in this cyber age. Like the advent of television, the penetration of computers into our everyday life as we spend more time in the virtual world has widened the gap between ourselves and friends and family.

People talking without speaking  
People hearing without listening  
People writing songs that voices never share  
And no one dared disturb the sound of silence



# 民間年畫

顧名思義，民間年畫是老百姓在新春期間張貼的畫幅。昔日過春節，家家戶戶除舊布新，除了貼春聯之外，也會在門牆貼上年畫，圖個吉利。

門神畫可說是民間年畫的前身，據說東漢時期已有張貼門神畫的習俗。漢《荊楚歲時記》載，歲旦之時，“繪二神貼戶左右，左神荼，右鬱壘\*，俗謂之門神”。時人把上古傳說中專治鬼魅的神荼和鬱壘繪於桃板上，安於門戶以鎮宅驅邪，趨吉避凶。

此外，相傳唐太宗在位時，常在夢中驚醒，以致終日惶恐，久而成病。後聽從大臣建議，命猛將尉遲恭（又名尉遲敬德）和秦瓊（又名秦叔寶）在他就寢時武裝把守宮門，自此寢睡不寧的怪病不藥而癒。唐太宗認為此法奏效，便命畫匠把兩人的威武形象繪下，懸於其寢宮左右門上。後世沿襲，百姓皆以戎裝武將的形象作為驅邪逐疫的門神。除門神外，鍾馗、張天師等驅妖神像也時見於人物年畫中，而關羽由於形象威武，也被百姓奉為鎮宅免災的神靈。

面也注入了不少現代元素，包羅萬有，如表彰開國功臣、體壇精英等。年畫有上千年的歷史，其演變反映了時代的巨輪不斷向前推進。

在舊日農村社會，年畫與老百姓的生活密不可分。作為繪畫藝術，年畫不但構圖活潑，造型生動，而且大多色彩鮮豔，予人喜氣洋洋的感覺。撇開裝飾用途不談，年畫蘊含豐富意義，具有濃厚的民族特色，可說是民情風俗的縮影。



◀ 神荼(左)與鬱壘(右)

▼ 尉遲恭(左)與秦瓊(右)

\* “神荼”，粵音“伸書”；“鬱壘”，粵音“屈律”。



▲ “連年有餘”

祈福降祥是百姓張貼年畫的另一目的，因此吉祥年畫也相當普遍。除“天官賜福”、“三星拱照”、“文武財神”等題材外，不少吉祥年畫藉假借字音來祈求富貴平安，如“蓮花鯉魚”寓意“連年有餘”、“金魚池塘”寓意“金玉滿堂”、“石榴童子”寓意“榴開百子”，反映了百姓對來年順境的願望，對美好生活的嚮往。

年畫發展至後來，題材更是百花齊放，不以吉祥喜慶的內容為限，更多從神話、寓言、戲曲、民謠等取材。“牛郎織女”、“孟母教子”、“桃園結義”等家喻戶曉的故事成為流行的入畫題材，或歌頌愛情，或傳揚忠孝節義。另外，為增添歡樂氣氛，民間還盛行一些內容滑稽的諷世年畫，如“老鼠嫁女”、“猴搶草帽”、“王婆罵雞”等，由於詼諧幽默，特別受孩童歡迎。

年畫的張貼方式也很多樣化，橫直皆可，對屏、三條或四條屏的形式都有。早期的年畫均為手繪，至宋代才改以木刻方式製作：先在木片上雕出形象的線條，然後按照畫面的輪廓染色上彩，方才付印。木版畫雕工精湛、套色準確，出自名坊巧匠之手者尤為精美。中國是木版畫的發源地，而木版年畫也隨着印刷術的發展而大盛於明清。到了清代，木刻製版才逐漸為石版印刷取代。由於印刷技術一日千里，現今的年畫以機器大量生產，失卻了昔日拙樸的味道。題材方

## 老鼠嫁女

老鼠打算把女兒嫁進權勢之家。嫁予太陽，則怕太陽被雲遮蔽；嫁予雲，則怕雲被風吹；嫁予風，則怕風被牆擋；嫁予牆，則怕老鼠在牆上鑽洞；嫁予老鼠，則老鼠怕貓。最後，老鼠決定把女兒嫁給貓。可惜在娶親的路上，貓新郎已急不及待把鼠新娘吃掉。這個寓言勸人擇親時要摒棄門當戶對的世俗之見。另一說謂鼠爸爸最終把女兒嫁予老鼠，小兩口自此過着幸福的生活，這更符合春節皆大歡喜的愉快氣氛。



We have two ears and one mouth so that we can listen twice as much as we speak.  
Epictetus

# 酸甜苦辣

屬於“ABB”形式的後綴形容詞在粵語裏十分普遍，日常對話中，相信大家用得不少。單音節形容詞“A”加上雙音節後綴“BB”，有加深程度的作用。在普通話裏，這種形式的後綴形容詞也俯拾皆是，試看以下一例：“剛烤出來的麪包香噴噴、軟綿綿，令人垂涎欲滴；可是放了兩天，卻變得乾巴巴、硬邦邦，實在難以下嚥。”這比起單用“又香又軟”和“又乾又硬”來描寫，活潑生動多了。

這種結構的形容詞，小部分是粵語和普通話共通的，如“密麻麻”、“熱辣辣”、“孤零零”、“醉醺醺”、“慢吞吞”、“冷清清”、“亂糟糟”等。不過，很大部分還是有所不同的，因此說普通話時要加倍留意。

以形容氣味和味道的普通話用語為例，小孩子尿牀，被單便會“臊乎乎”或“臊烘烘”。飯菜燒焦了會變得“焦刺刺”，氣味嗆人。肉類變壞了，那“臭乎乎”或“臭烘烘”的氣味，令人掩鼻。平日不慣吃辣的人到四川旅行，大概受不了“辣酥酥”的道地食物，即使當地人認為不過

是“辣絲絲”的也無法入口。懷孕婦女最愛吃“酸溜溜”或“酸乎乎”的東西，而小孩子對“甜滋滋”、“甜溜溜”或“甜津津”的糖果就最愛不釋手；不過，“甜膩膩”的食物始終容易損害牙齒，少吃為妙。食物如果“鹹絲絲”或“鹹津津”，對身體同樣有害無益，不宜多吃；不過，不加鹽又會變得“淡巴巴”，不易入口。多吃蔬果對身體好，不過苦瓜那“苦滲滲”或“苦英英”的味道不是人人吃得慣。水果沒熟透，味道會“澀刺刺”，還是耐心多等一兩天再品嘗罷。

單音節形容詞“A”與雙音節後綴“BB”搭配的形式約定俗成；部分後綴的搭配能力較強，如“巴巴”、“乎乎”、“兮兮”、“光光”、“生生”、“溜溜”、“蒙蒙”、“悠悠”、“騰騰”、“滋滋”等，能與多個單音節形容詞相配。同一個單音節形容詞配以不同的後綴，會令詞義或詞的色彩有所不同。例如“油乎乎”和“油汪汪”都表示多油，不過“油汪汪”也指光潤明亮，而“油光光”和“油亮亮”強調油光潤澤、油亮發光，“油膩膩”和“油晃晃”則指油多發膩、油光滑膩。因此，為免詞不達意，大家運用起來應多留意構詞習慣，不宜隨意湊合。

Going Upstream

## AN EYE FOR AN EYE

“An eye for an eye” expresses the idea that someone who treats another badly should be treated in an equally harsh way. This is known as the law of retaliation. To put it in another way, one should not show mercy but return an act of aggression with retaliation of the same kind. For example, “He accused me of cheating in the exam and I will not let it go at that. ‘An eye for an eye!’ I will tell the teacher how he has played truant.”

The saying “an eye for an eye” comes from the Old Testament, though various versions are cited in different books of the Bible\*. One example is:

Show no pity: life for life, eye for eye, tooth for tooth, hand for hand, foot for foot. [Deuteronomy 19:21]

Other references are found in Exodus 21:23-25 and Leviticus 24:17-20. As seen above, “a tooth for a tooth” has the same meaning as “an eye for an eye”. Sometimes, we may say “an eye for an eye, and a tooth for a tooth”, the way Jesus refers to it in the Gospel according to St. Matthew:

You have heard that it was said, “Eye for eye, and tooth for tooth.” But I tell you, do not resist an evil person. If someone strikes you on the right cheek, turn to him the other also. [Matthew 5:38-39]

Jesus was, of course, advocating mercy, but usually when we refer to “an eye for an eye”, we do so in circumstances where we believe that the punishment for a crime should be either the same as the crime or equivalent to it. This idea may also be expressed as “measure for measure”, which again has its origin in the Bible:

Do not judge, or you too will be judged. For in the same way you judge others, you will be judged, and with the measure you use, it will be measured to you. [Matthew 7:1-2]

MATTHEW CHAPTER I

“Measure for measure”, which stresses proportionate punishment, is adopted by Shakespeare as the title of one of his plays. It is a work about the ambivalence of forgiving, when justice and mercy are on opposite end of a scale.

The Duke of Vienna, a lenient governor, leaves the administration of his city in the hands of Angelo, a strict but hypocritical judge, pretending to be away for a diplomatic mission. Meanwhile the Duke disguises himself as a friar and observes how Vienna is ruled during his absence. Claudio, who has made his fiancée pregnant and hence committed fornication, is brought before Angelo for judgement. Despite his willingness to marry the woman he loves, Claudio is condemned to death. Isabella, Claudio’s sister and a novice nun, pleads for her brother. But when Angelo proposes to spare her brother on condition that she sleeps with him, Isabella rejects the deal. The Duke has been spying behind the scenes all the time. To save Claudio and expose the sin of Angelo, he devises two tricks — Mariana, a willing woman impersonating Isabella, is sent to Angelo, while the head of a pirate who has died suddenly is presented to Angelo as Claudio’s. Finally, the friar reveals his true identity and takes charge of the situation. Angelo is to be executed for his misdeeds, but upon Mariana’s pleading, he is eventually pardoned by the Duke.

Angelo is a man without mercy, but it is mercy that saves his life. In the end, mercy overcomes justice. Though it is rules and principles that underpin good governance, wherever possible, it is probably better to forgive and forget. A forgiving heart enables us to make fewer enemies and make more friends, and build a more peaceful world.

\* Quotations from the Bible are based on the New International Version.



## So, Every Year on This Very Night...

Ricky Tong  
Senior Official Languages Officer  
Civil Service Bureau

A Lunar New Year without seasonal blossoms nicely arranged at home as an auspicious greeting to spring portends a year of little fortune. A half-full Chinese candy box or rice container means a year of emptiness. Cursing at the onset of the New Year brings bad luck. Mom told me all this when I was a little boy. I truly believe in it, and stubbornly observe such superstitious traditions even today.

Donning new outfits during the New Year holidays is a “ritual” I have followed endearingly over the years. I still remember how Dad bought me a nice grey flannel suit and matched it with a bright red tie on the eve of my sixth Lunar New Year. I stood in front of the mirror and giggled, thinking I was the smartest kid in the world. Looking back, I was only a stupid, nerdish boy wearing an ugly bob haircut. That night, my heart exploded with joy and I did not want to go to bed. Dad passed away ten years ago, but the picture of choosing my first suit with him at the tiny store near our home occasionally sneaks into my dreams.

Unlike my happy-go-lucky Dad, Mom got edgy when the Lunar New Year approached. Knowing that Mom would allow no hiccups in her kitchen, my younger brother and I deliberately used to ask her many silly questions while she was busy preparing the reunion dinner. We always got what we wanted. Mom gave us one dollar and sent us away. One dollar could buy us two bottles of Coca Cola at that time. We liked to sit on the staircase, take a deep breath, sip voraciously and burp. We sipped and burped until the bottles were empty.

Mom is not a good cook and has never been, but her Chinese peanut puffs brought the family together. She used to put packets of flour, cattles of peanuts and shredded coconut, a wooden club and an empty wine bottle on the big teakwood table of our small house. She poured some water into a porcelain bowl containing flour, rolled up her sleeves and kneaded the dough hard. Like a magician, she sprinkled the table with a layer of flour. She took out the soft and sticky dough and threw it on the table. This was the most exciting moment for us. Mom took a tiny portion of dough and doled it out to my younger brother and me to play with. She asked my sisters to roll out the remaining portions into big thin circles with the wooden club and the

wine bottle. Mom then ground the peanuts and mixed them with the shredded coconut. With our clumsy fingers, my younger brother and I could never make the nice edges of the peanut puffs as Mom and my sisters did. I have forgotten some of the steps, but not the fun of it.

Mom retired from the kitchen some years ago, after we had complained about the saltiness of her dishes and her forgetting to switch off the stove. But when the Lunar New Year comes, she always wants to regain her title “Queen of Peanut Puffs”. The disappointing taste of her signature puffs has cruelly made her realise her heyday is past. The reunion dinner is, however, still the focus of her life. No longer in the frontline, she gives instructions from the back. Without the energy to join in the New Year games, she still has the spirit to hold on.



Mom is always young in my heart. This June, she fell ill and has never recovered since then. She forgets what day it is and does grocery shopping three times a day buying the same things. She stuffs her refrigerator with tons of her favourite bitter melon and marinated cubed pork. She is becoming shorter and shorter, skinnier and skinnier. The glow of her commanding eyes is fading. Mom is old.

Every year on the Lunar New Year’s Eve, Mom gives each of us a red packet and asks us to put it inside the pillowcase and stay up late till the clock strikes eleven. When I was small, I did not know what it was for, but once I was gently wakened up by my eldest sister when I dozed off. She told me that we had to keep ourselves awake to pray for the longevity of Mom and Dad. So, every year on this very night, I do everything to keep my eyes wide open and wait till firecrackers bang. This tradition has to go on.



# 港式中文語法特點透視

本年八月十七及二十四日，廣州暨南大學中文系邵敬敏教授應公務員事務局法定語文事務部之邀，為公務員同事主持專題講座。本欄已於上一期刊登第一講《香港詞語的縱橫比較》的內容撮要，今期則摘錄第二講《港式中文語法特點透視》的重點，供大家參考。

著名語言學家呂叔湘認為，漢語語法缺乏嚴格的形態變化。從印歐語的角度來看，漢語好像缺乏形態變化，但是實際上甚麼都不缺乏，而是主要借助語序、虛詞、重疊等其他語法手段來表現語法關係和語法意義。任何一種高度發達的語言，在語法方面必定各有長短，如果多採用某種語法手段，就必然少採用其他語法手段，當中不涉及優劣的問題，只是彼此特點不同而已。

## 詞性的變化與功能的擴大

港式中文的語法與現代漢語不盡相同，詞性變化和功能擴大是港式中文的特點之一，舉例如下：

- 用副詞修飾名詞： “最 + 特色”、“很 + 藝術”、“不 + 中國”
- 形容詞帶賓語： “明顯 + 惱怒”、“害羞 + 購買”(可能受英語“to be ashamed to do something”的句式影響)
- 不及物動詞帶賓語： “諮詢 + 公眾”、“癱瘓 + 交通”
- 名詞帶賓語： “經驗 + 某種事情”、“簡報 + 某次襲擊”

## 虛詞的位置與運用

漢語動詞往往利用“了”、“過”等時態助詞來表示動作完成或者經歷過。不過，在港式中文和現代漢語裏，這類時態助詞卻處於句子中的不同位置：

- 港式中文：還了 + 給母親
- 現代漢語：還 + 給了母親
- 港式中文：去過會所 + 用膳
- 現代漢語：去會所 + 用過膳

“和”這個連詞的運用也值得注意。港式中文使用“和”來連接句子的不同成分，但在現代漢語裏，“和”僅用作名詞與名詞之間的連接詞：

- 港式中文：曾經買樓和賣樓
- 現代漢語：曾經買樓，也賣樓
- 港式中文：只拍電影和拍廣告
- 現代漢語：只拍電影和廣告

## 動詞虛化為語法標記

“有”的使用習慣在港式中文和現代漢語裏也大不相同。在現代漢語裏，“有”屬動詞，只帶名詞性賓語，不

能帶動詞性賓語。港式中文卻把“有”虛化為情態動詞，置於動詞之前，如“兩名死者都有喝酒”、“執法部門有交換情報”。“試過”這個詞在港式中文裏也出現虛化的情況，“美國人試過被偷襲”便是一例，這種用法是港式中文特有的。

## 虛詞的缺省

虛詞缺省也是港式中文常見的現象。在以下例子中，括號內的虛詞是現代漢語裏不可或缺的：

- 失業率升至百分(之)八
- 38%(的)美國人認為“振興經濟”應是政府當務之急
- 擅闖女友位於青衣(的)寓所
- 最佩服(的)是紐約災後的重建能力
- 某某是在研討會上公布有關方案(的)
- 警方亦已掌握(了)一批黑名單資料
- 信仰一直支持(着)他在獄中的艱苦自修生活

## 詞語組合的特色

港式中文習慣在某些動詞後加上動詞性賓語，如“創造就業”、“落實揮兵攻伊”、“達到加強溝通”、“推動回收月餅罐”等。在現代漢語裏，這些動詞只能帶名詞性賓語，因此應寫作：“創造就業的機會”、“落實揮兵攻伊的措施”、“達到加強溝通的目的”、“推動回收月餅罐的工作”。

在現代漢語裏，只有“請”、“叫”、“勸”、“求”、“通知”、“鼓勵”、“命令”等使令動詞才可帶兼語。不過，在港式中文裏，不少非使令類動詞也可帶兼語，如“尋求國會表決同意”、“通緝一名印巴籍男子歸案”。

另外，量詞的運用在港式中文和現代漢語裏差異也很大，例子比比皆是：

	港式中文	現代漢語
村莊	條	座/個
聲音	把	個
巴士	部	輛
礦泉水	樽	瓶
車廂	卡	節
生意	盤	筆

港式中文作為香港的書面語，是多種語言(包括古漢語、漢語方言、漢語共同語、以英語為主的外語)相互接觸、滲透、交融的必然結果。明白港式中文與現代漢語兩者的差異，並了解形成差異的原因，既有助於好好掌握現代漢語，也能有效地促進香港與內地的了解和交流。

## 《易誤成語辨析》

中國成語簡潔精練。這些習用的詞組或短語，大多有出處或典故，而且帶有一定的感情色彩，褒貶有定，不可亂用。成語運用得宜，可使描寫更為生動傳神，文意更為深刻雋永。不過，成語言簡意賅，當中的含意往往不能單憑字面臆測；充分認識成語的典源，清楚了解使用習慣，當能避免誤解誤用。在以下的例句中，大家能否指出所用的成語有什麼毛病呢？

例一：常言失敗乃成功之母，只要抱着不屈不朽的精神，再接再勵，相信總有一天會出人頭地。

例二：市長深明官民憂戚相關的道理，因此處心積慮改善民生，愛民如子之心可見一斑。

例一的“不屈不朽”應寫作“不屈不撓”，表示遇上困難也不屈服、不退縮。“撓”解作彎曲、屈服，因此不可寫作“朽”。“朽”有腐爛、衰老的意思，見於成語“永垂不朽”。“再接再勵”是“再接再厲”之誤，“厲”解作磨利。“再接再厲”有繼續鼓足幹勁，堅持不懈的意思，原是描寫鬥雞場面，指兩雞相鬥前每每先把嘴磨利。

例二的“憂戚相關”是“休戚相關”之誤。“休”指歡樂，“戚”指憂愁，寫成“憂戚相關”，就沒有哀樂相連的意思了。“處心積慮”含貶義，多指用盡心機圖謀不軌；“處心”即“存心”，“積慮”指圖謀多時。在例句中，把“處心積慮”換作“想方設法”，便可解決褒貶不當的問題。“可見一斑”應寫作“可見一斑”，典出《世說新語·方正》，原文作“管中窺豹，時見一斑”，意謂通過管子觀豹，僅見一塊斑紋而已，由此衍生“可見一斑”這個成語，指察見事物的一小部分，便可把整體推想出來。“可見一斑”的“斑”意指斑紋，但不少人把“斑”誤寫成“班”，顯然是因為不知道當中的典故所致。

中國成語源遠流長，當中一些字詞今天並不常用，因此字音、字形或字義容易令人有所混淆。公務員事務局法定語文事務部在十二月底推出《易誤成語辨析》第一輯，選取四十個在公務上較常遇到的成語，加以分析整理，除了介紹讀音、出處、釋義、用法之外，更特別講解這些成語誤用、誤寫、誤讀的情況。《易誤成語辨析》第一輯已上載法定語文事務部內聯網([http://intranet/ola/ChiAbridge/ola\\_db\\_frame.htm](http://intranet/ola/ChiAbridge/ola_db_frame.htm))“辭彙及參考資料”一欄及公務員培訓處公務員易學網部門資源區，歡迎同事瀏覽。

Express

## The Craft of Speech Writing

When we are invited to make a public speech on a specific occasion, more often than not, we would prepare a script beforehand. Some fine orators can give a speech off the cuff eloquently and confidently, but for most of us who are not used to giving a speech impromptu, it is a good idea to have a well-structured speech written in advance.

For every public speaking occasion, there is usually a specific audience to address and a specific message to get across. Meant to be recited, speech is a genre that calls for particular writing skills. There are several things we need to consider in the drafting stage. What are the purposes of the speech? How should its content be related to the audience and the occasion? What is the ideal length? What rhetorical devices can be used to capture the attention of the audience? If you are unsure of the answers to any of these questions, don't worry. Visit the Department Resources of the Cyber Learning Centre (CLC) Plus at <http://www.csb.gov.hk/clc> and you will get some tips from the online course "The Craft of Speech Writing".

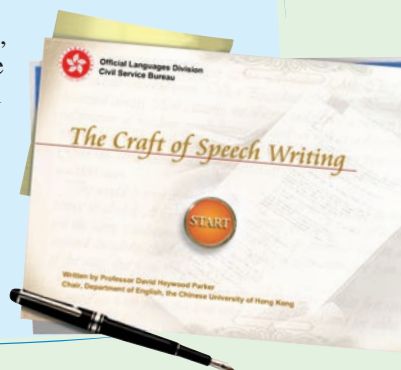
"The Craft of Speech Writing" is a web course developed by the Official Languages Division of the Civil Service Bureau, with materials written by Professor David Parker, Chair of the Department of English, the Chinese University of Hong Kong. It is interactive in that participants are guided through with questions and

suggested answers to consolidate the various learning points. The course also features analysis of some important speeches by well-known speakers, including Mr Chris Patten, Mr Tung Chee Hwa and Mrs Anson Chan.

The texts selected for study are all read out. Mr Gary Pollard, Executive Producer of "The Pulse", an RTHK programme, and Miss Kath Ryan, a voice-over artist, were invited to perform voice-overs for these texts. Mrs Anson Chan has kindly made recordings of her own speeches.

"The Craft of Speech Writing" is a course open to all civil servants. All registered users of CLC Plus may enrol. If you have not yet registered, please visit the website of CLC Plus for registration.

After completing the course, you should be able to identify the elements that constitute an appropriate and interesting speech and the skills required to write one that serves your purpose. On top of that, the selected samples will show you how to appreciate a well-written speech.



The most pathetic person in the world is someone who has sight, but has no vision.

Helen Keller



# Link the SENSES

Our senses give us the ability to see, to hear, to taste, to smell and to touch. The idioms in the left column below are all related to the senses and their meanings are set out on the right. Would you like to link the matching pairs up?

- |                                               |   |                                                                                       |
|-----------------------------------------------|---|---------------------------------------------------------------------------------------|
| 1. To be all ears                             | • | • To make decisions by instinct                                                       |
| 2. To have a sweet tooth                      | • | • To spend too much time watching television                                          |
| 3. To follow one's nose                       | • | • To be suspicious                                                                    |
| 4. To kick something into touch               | • | • To listen very attentively                                                          |
| 5. To get square eyes                         | • | • To have a liking for sugary things                                                  |
| 6. To smell fishy                             | • | • Not to get any response from someone                                                |
| 7. To see something with half an eye          | • | • To halt, reject or postpone                                                         |
| 8. To lose one's touch                        | • | • To lose one's ability to do something well                                          |
| 9. To set one's sights on something           | • | • To realise something at once                                                        |
| 10. To get a taste of one's own medicine      | • | • To give someone the feeling that something unpleasant has happened                  |
| 11. To leave a nasty taste in someone's mouth | • | • To be determined to achieve a particular goal                                       |
| 12. Not to hear a peep out of someone         | • | • To run into difficulties of the same kind that one has been causing to other people |

Name : \_\_\_\_\_ Department : \_\_\_\_\_  
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Please send your entry to the Editorial Board of *Word Power*, Official Languages Division, Civil Service Bureau, Room 2310, High Block, Queensway Government Offices, 66 Queensway, Hong Kong before 6 February 2008. Watch out for our coming issue to see if you get all the answers right and if you are one of the lucky five to win a prize. The Editorial Board will have the final say on the answers.



## 第二十九期答案

海	崖	萬	校	尉	羽	書	飛	瀚	海
盡	瀚	州	點	寒	聞	銓	紅	羽	北
略	銓	飛	險	紅	劍	三	萬	忽	空
行	校	劍	斷	似	海	寒	點	聞	尊
涯	尉	青	山	雪	風	風	愁	海	清
天	海	尖	空	海	吹	波	如	上	遣
角	畔	上	後	忽	斷	山	海	有	未
海	仙	雪	山	海	瘴	天	涯	仙	愁
巫	山	青	海	長	雲	暗	雪	山	如
天	涯	無	盡	略	低	瘴	未	青	海

校尉羽書飛瀚海 (高適《燕歌行》)  
 青海長雲暗雪山 (王昌齡《從軍行 (其四)》)  
 忽聞海上有仙山 (白居易《長恨歌》)  
 海畔尖山似劍鏑 (柳宗元《與浩初上人同看山寄京華親故》)  
 天山雪後海風寒 (李益《從軍北征》)  
 未遣清尊空北海 (蘇軾《浣溪沙·和前韻》)  
 海風吹斷瘴雲低 (張元幹《浣溪沙·書大同驛壁》)  
 崖州險似風波海 (胡銓《鷓鴣天·癸酉吉陽用山谷韻》)  
 飛紅萬點愁如海 (秦觀《千秋歲》)  
 海角天涯行略盡 (陸游《蝶戀花·離小益作》)

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Kit Mei-ming	入境事務處
Chan Lai-wah	香港警務處
Chan Kai-leung	路政署
	衛生署

## 更正啟事

上期《豁達大度》一文第四段第一行“林則徐”應為“林則徐”，特此更正。

中文顧問 康寶文博士 英語顧問 Dr Gillian M. Humphreys

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《文訊》另載於公務員事務局網頁(<http://www.csb.gov.hk/chi/publication/2006.html>)。如對本刊有任何意見或建議，請寄交香港金鐘道66號金鐘道政府合署高座2310室公務員事務局法定語文事務部《文訊》編輯委員會，或以電郵方式([csbolrs@csb.gov.hk](mailto:csbolrs@csb.gov.hk))提出。

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