

# 文訊 WORD POWER

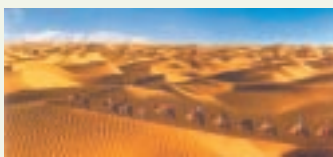
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OFFICIAL LANGUAGES DIVISION, CIVIL SERVICE BUREAU

## 絲路駝鈴

千百年來，騎着駱駝的商旅，在漫長的絲路上西去東來，翻越高山深谷，穿過戈壁大漠，在串串駝鈴中，把東西方的物產往來販運。

絲綢之路東起長安，西至羅馬，全程七千餘公里，跨越今日的陝西、甘肅、寧夏、青海、新疆，翻過帕米爾高原，延伸至中亞、西亞，進而連接歐洲大陸。<sup>1</sup>絲路不僅僅是古代絲綢貿易的商路，還是東西方經濟和文化交流的重要橋樑。



二千多年前，漢武帝為了抗擊匈奴，派遣張騫出使西域，<sup>2</sup>開通了東西方交流的陸路通道。絲路的開通，讓精美的中國絲綢可以經波斯和西亞遠輸羅馬。古羅馬人主要用羊毛和亞麻織造衣服，看到輕柔亮麗的絲綢，立即奉為至寶。絲綢在羅馬一度與黃金等價，是富貴的象徵。

除了絲綢，經絲路外銷的中國物產，還有茶葉、瓷器、漆器、鐵器等等。中國許多植物品種也通過絲路傳入西方，例如桑樹、茶樹、桃、梨、玫瑰，以及各種藥材如肉桂、生薑、黃連等。印度梵文裏的“桃”、“梨”、“樟腦”等詞，前面都加有“漢”或“秦地”，以示從中國傳入。

中國科技和藝術的精華也沿着絲路西傳。除了蠶絲、農耕、冶鐵、水利技術，還有天文、醫學、音樂、建築等各個領域的知識，其中最重要的，是中國四大發明中的三項：造紙、印刷、火藥。中國造紙術和印刷術傳入歐洲後，在十四世紀開始普及，為歐洲文化的繁榮奠定了物質基礎。隨着書籍的發行量急升，閱讀與教育得以普及，各國圖書的譯介較前大增，知識不斷廣傳，歐洲文化經歷飛躍的發展。

中國文化通過絲路傳到西方，西方文化也通過絲路傳到中國，華夏社會的物質生活和精神生活更形豐富。我們日常食用的蔬菜，原來多從國外引進。自從張騫通西域後，大量新奇的瓜果品種，通過絲路從中亞和西亞引進中土。葡萄、石榴、黃瓜、芝麻、核桃、芫荽、<sup>3</sup>豆蔻等等，早已成為中國傳統農作物。

這些新品種的輸入，對中國農產品、畜牧業和醫藥等等，都產生了極大影響，其中大多數已成為中國社會的生活必需品。

除了西方國家的物產，佛教、景教、伊斯蘭教等宗教也經絲路東傳，其中影響中國最大的是佛教。西漢末年，佛教經西域傳入中原。魏晉南北朝時期，印度沙門東來傳經，中國僧侶西行求法，大大促進了中外文化的交流。

外來的佛教早已植根中國，並一直左右着中國人的思維方式和價值取向，例如社會上普遍提倡積德行善，“善有善報，惡有惡報，不是不報，時候未到”，成了家喻戶曉的諺語。伴隨佛教思想傳入中原的，有印度的醫學、天文、建築、雕刻、繪畫、文字、邏輯學、音韻學等等，對中國精神文化產生深遠的影響。名剎大佛遍布全國，敦煌莫高窟更被譽為“東方藝術寶庫”。中國文學創作，處處可見佛教的影子，例如王維詩作每多禪趣，故有詩佛之稱。

通過絲路傳入的外來文化，還有音樂舞蹈等等。中亞各地民族的樂曲、樂器和歌舞傳入中原後，對傳統中國音樂立下改造之功。波斯的樂器如琵琶、嗩吶等，早已加入中國傳統樂器的行列。古代著名的龜茲樂、<sup>4</sup>《蘇莫遮》等，均由西域傳入。漢代李延年融合西域與中國樂曲，創作新聲，成為引進西方音樂的第一人。

從兩漢到明代一千五百年間，絲路一直是貫通中西的重要管道，讓中國與相隔萬千里的印度、波斯、希臘、羅馬文明相互影響，在文化的交流中不斷創新和發展，進而推動世界文明不斷演進。中國文化恢宏壯麗，正得力於對外開放，廣納百川。絢麗多彩的盛唐文明，<sup>5</sup>正是中外文化兼容並蓄的璀璨成果。

<sup>1</sup> 絲路並非一條東西方向的筆直大路，而是由東西相連、南北交錯的道路交織而成的交通網絡。

<sup>2</sup> 西域是指今日新疆和更西的中亞地區。

<sup>3</sup> “芫荽”粵音“元需”

<sup>4</sup> “龜茲”粵音“鳩慈”

<sup>5</sup> “綉”粵音“勸”

海納百川，有容乃大。

林則徐



# 活學活用

## 《最新通俗美語詞典》增訂版



美國是多種語言和文化的大熔爐。今天美國大眾媒體的接觸面遍及全球，美式英語隨之深入英語世界各個角落。美語不少常見字詞都有其文化背景，為何“have an ax to grind”解作別有用心，“oneupmanship”解作棋高一着，“caught red-handed”（當場逮住）跟“血淋淋的手”扯上關係？如果大家也感到好奇，不妨翻閱由高克毅、高克永昆仲合編的《最新通俗美語詞典》增訂版。<sup>1</sup>

《最新通俗美語詞典》擷取美國社會的日常用語、俚語、大眾媒體中習見的字詞，按照字母順序排列，當中有新詞新語，也有源自英文成語或外語的字詞。

此書獨特之處，在於知識與趣味兼備。編者對英語和西方文化知之甚詳，詮釋美語深入淺出，解惑釋疑，例如“Indian summer”原來與印度無關。又如十分流行的“can-do”，字面上與中文的“能幹”巧合，但實際上並非針對“能力”而言，而是表示勇於任事，也就是稱讚別人敢作敢為，富於拼搏精神。

書中還收錄了其他容易望文生義的例子。舉例來說，“go through back channels”（走後路）與“get in through the back door”（走後門）含意有別；“backpedal”（喻退縮，打退堂鼓）與中國諺語“開倒車”（喻退步）不可混為一談。還有口語“You said a mouthful”不是怪人家饒舌，而是稱讚對方說的一點也不錯；“You took the words right out of my mouth”也不是抱怨自己想說的話給人家搶先說了，而是表示十分贊同別人的話。

編者對不少詞語的歷史社會背景都尋根究柢，追本溯源。在“ambulance chaser”一條下，除了交代這個詞語的出處，還說明最新的使用法。“ambulance chaser”原來是譏諷有些律師每逢車禍發生便趕到現場，唆使傷者興訟索償，自己從中漁利，現在泛指急於拉生意、不顧職業道德的律師。美國社會視對簿公堂為等閑事，<sup>2</sup>中國傳統觀念則恰恰相反。孔子主張“使民無訟”（《論語·顏淵》），俗語也有“生不入官門，死不入地獄”之說，中美文化的差異於此可見一斑。

此書不但是譯介英美語言文化的好詞典，更值得閒來一讀。全書以隨筆體裁編寫，不論是解說或例句譯文皆清通多姿，筆調輕鬆親切。字詞背後的故事和傳說，都說得趣味盎然，讀者不知不覺間，便學到美語的巧妙，同時對美國社會文化有更深入的了解。

<sup>1</sup> 高克毅，筆名喬志高，名翻譯家、散文家及雙語記者，譯著中英文書刊二十餘種，其中《大亨小傳》（*The Great Gatsby*）、《長夜漫漫路迢迢》（*Long Day's Journey into Night*）等譯作已成翻譯典範。高氏定居美國六十多年，對美國歷史、政治、社會、文學、藝術，以至各地方言、口語了解甚深。白先勇曾稱高氏對美語的來龍去脈比美國人還清楚。

高克永，歷任美國亞洲基金會編輯、紐約州亞爾佛大學公共資訊主任等職。

<sup>2</sup> “簿”粵音“步”



### Not-a-Mindboggler

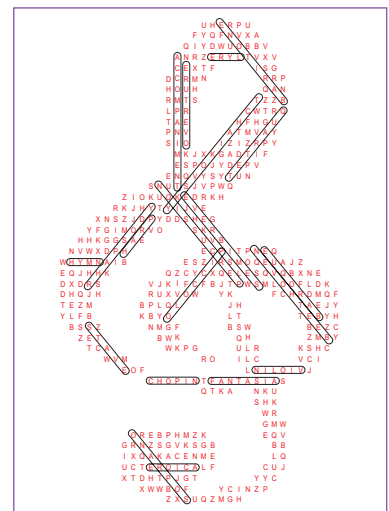
#### Issue No. 20 'Not-a-Mindboggler' Answers

Fantasia	Beethoven	Overture	Hymn
Violin	Chopin	Baroque	Lyre
Harp	Baritone	Percussion	Stave
Eroica	Quartet	Soprano	Piccolo
Tchaikovsky	Accompaniment	Rhapsody	Semibreve

#### The winners are:

Name	Department
Wong Po-to	Customs and Excise Department
Cheung Shui-yu	Food and Environmental Hygiene Department
Charm Ling-sheung	Department of Health
Lam Ling-sheung	Housing Department
Wong Lai-kuen	Office of the Government Chief Information Officer

They will be notified individually by post.







## My Second Home

Paul Renouf, Superintendent  
Hong Kong Police Force

I have now lived and worked in Hong Kong for over 21 years, which is in fact longer than I lived in the United Kingdom before coming to Hong Kong at the age of 19. After such a time, it is sometimes easy to forget the initial impressions and impact a new culture and environment has on the person experiencing it all for the first time. After a recent trip to Japan, a lot of these memories were stirred in me once again due to the lack of English language penetration in that country.

I arrived in Hong Kong in 1984 and was almost immediately plunged into one of the biggest events of the year — the Chinese New Year celebrations. At that time this festival resulted in many shops and businesses actually closing down for the holiday — similar to a Christmas break in the United Kingdom — and thus the new arrival was left rather in the lurch with many attractions of the city unavailable. The New Year festivities with days assigned to visiting relatives, staying at home to avoid arguments, etc would only impact on me in later years when I had my own wife and family, but it was interesting as a new arrival to read about the festival and to observe families in their “Sunday Best” travelling around with wrapped tins of biscuits under their arms.

It was also a treat to witness the fireworks and to hear for the first time the “waah!” from the crowd all around. I quickly realised that I could always have a good vantage point as, being 6’4” tall, I was literally head and shoulders over the rest of the crowd.

Of course the language made one of the deepest impressions on me. Prior to arrival we had been told that we would be subject to a two-month intensive Cantonese course and previous students had

warned us of the “singing lessons” to learn the tones and the fact that one “word” could represent up to six meanings just by changing the tone! Enough to make you board the next plane home! However, since the eight of us in the class were all novices and in the same boat, we put our minds to it quickly with varying degrees of success.

Looking back on those days, I feel that those who succeeded the most were those who were not shy to try out their new-found linguistic skills on the unsuspecting local population — with differing results. Unfortunately I was not one of those brave souls and I feel that my Cantonese approached a moderate standard only once I was forced to use it in a work situation on a day-to-day basis. That type of language learning was akin to learning through “osmosis” or in other words absorbing the language from the environment around me. One other way to describe it was “sink or swim”.

Another area of interest was food and, obviously, the use of chopsticks. These two pieces of wood have now been mastered, but I cannot teach anyone else how to use them or give away my secret! I think I adapted to the food very quickly and have normally been prepared to try most things — although I admit to drawing a line at chickens’ feet and internal organs. Well, I know most of the people reading this will say they taste great.

All in all, the experience of living and working in Hong Kong has been one I treasure, and the discovery of new aspects to that experience continues day by day. It can only be agreed that travel widens the mind, and I have never regretted my decision to come to Hong Kong those many years ago — and now I definitely call this place home.

No culture can live if it attempts to be exclusive.  
Mahatma Gandhi

## Under the Chador Women in Iran

Jamie Ng, Official Languages Officer II  
Customs and Excise Department

I have always perceived Iranian women as docile and domestic in the male-dominated Islamic country — a sharp contrast with women in Western countries where both sexes have equal rights and opportunity. During a summer course in Cambridge, I met an Iranian lady, Mina. Her accounts of Iranian women’s lives today totally changed my perception.

Mina does not fit in with my impression of Iranian women. She is outspoken and outgoing. She runs a furniture company with her husband, making frequent business trips. Mina has her own views on the social conventions in her country. For example, Iranian women are required by law to wear the chador. The black head-to-toe covering has long symbolised the restraints imposed on Iranian women. However, Mina abides by the rule, not in fear of punishment, but out of respect for the Islamic tradition. Mina loves her country and is proud of being an Iranian. At the same time, she would like to see more Iranians studying English in Britain, not only to raise their educational standard, but also to gain more exposure to the Western world.

According to Mina, things have changed for Iranian women. It is true that inequalities between the sexes still prevail in her country. For example, women are not allowed to choose their husbands; while men

can divorce easily, women seeking a divorce must go through a long legal battle; and women have fewer rights with regard to inheritance and child custody. But today Iranian women are better educated. Some have gone to university or studied abroad. Women have been given the right to vote and stand for elections. While the top ministerial posts are mostly held by men, the number of female civil servants has been on the increase. Iranian women nowadays are much more visible in the socio-political scene than before.

Iranian women have also become more conscious of their rights. They have started to stage demonstrations calling for equal social and political rights. Some have taken the bold step of challenging age-old traditions. For example, at the risk of being punished under the Islamic law, some women defy the dress code by wearing shorter and brighter coats in the scorching summer; young girls go to mixed-sex parties or walk hand in hand with boys in the street.

From my conversations with Mina, I have gained a better understanding of women’s status in present-day Iran. I have come to know that direct encounters and first-hand experience are the best way to dismantle cultural stereotypes.

# 說好普通話

## 小錦囊二

上期談到以聽促說，聽好才能說好普通話。要說好普通話，首先得做到發音準確，就是說，把每個音節的聲母、韻母、聲調發準。音發準了，如果還想發音清晰圓潤，就得注意吐字歸音，發音開始時要準確、有力地噴吐而出，收音時要到位、利索。

先說說聲母。老師說：“注意啊，你的一組平舌音(j、q、x)有點尖音，發音部位得往後一點兒。你的一組舌尖音(z、c、s)，卻又靠後了，得往前靠一點兒”。老天爺，怎麼前的、後的，卻沒有對的？別發愁，以下的示意圖能幫上忙。

聲母是音節的頭，整個字音是否清晰響亮，聲母的發音是關鍵所在，當然馬虎不得。吐字要求部位準確，彈發有力。示意圖顯示每組聲母的發音部位和順序位置，圖中的粗線箭嘴，表示從嘴唇到舌根，沿着中軸劃成的一條直線。第一至七組的發音位置，就是沿着這條中軸線，往舌根方向後移。記好全部七組的順序發音位置，每組的發音位置就能更容易找準。

組別	一	二	三	四	五	六	七
聲母	b		z	d	zh	j	g
	p	f	c	t	ch	q	k
	m		s	n	sh	x	h
				l	r		
發音部位	雙唇阻	唇齒阻	舌尖前阻	舌尖中阻	舌尖後阻	舌面阻	舌根阻
	上唇	下唇	舌尖	舌尖	舌尖	舌面	舌根
	下唇	上齒	上齒背	上齒齦	硬齶前	硬齶	軟齶

發音部位，是指發音時氣流受阻的部位。要發音清晰，須緊記，聲母的發音只在一個點上，絕對不是滿口用力。要發好第一、二組音，方法很簡單，攏嘴就是了。發第三至七組音，應在舌尖或舌面的中軸線一個點上使勁兒。舌頭在一個點上微微抬起的同時，上齶也在同一個位置開始用勁兒發音。

廣東人發翹舌音(zh、ch、sh、r)，往往顯得比較渾濁，原因之一，正是發音時是在整個舌面，而不是一個點上用勁兒。另一原因，是發音部位靠後了，要糾正就得按示意圖，從第一至七組順序發音，找出翹舌音的正確發音位置。還有第三個原因，就是誤把翹舌音當作捲舌音，發音時把舌尖抬起來了。其實普通話除了兒化音外，根本沒有任何捲舌音。記好了，發翹舌音是在舌面中軸線一個正確的點上用勁，不是抬舌尖。

至於說好韻母和掌握聲調的竅門，留待下期再談。



## 馬可·波羅與鄭和

### 中外文化交流的使者

在中外文化交流史上，馬可·波羅(Marco Polo)與鄭和都佔有重要席位。<sup>1</sup>前者口述的東方見聞給編成舉世聞名的《馬可·波羅遊記》(The Travels of Marco Polo)，向歐洲人民揭開中國神秘的面紗；後者七下西洋，<sup>2</sup>不僅創下世界航海史上的壯舉，更對中外文化交流貢獻極大。

公元1271年，馬可·波羅跟隨父親和叔父從威尼斯出發，展開東方之旅，約四年後抵達中國。旅居中國十七年間，馬可·波羅奉元世祖忽必烈之命出仕，並曾出使外地，足跡遍及越南、爪哇、蘇門答臘。

這次異域之行，讓馬可·波羅見識了亞洲豐饒的一面，絲綢、珠寶、香料、瓷器等等，無不令他嘆為觀止。他的遊記載述了元朝的經濟文化和民情風俗、各大城市的繁榮景象，向世人展示了地大物博、文教昌明的中國。中國的煤、火藥、紙幣、指南針、印刷術、製鹽術，更使當時對中國所知有限的歐洲人大開眼界，並激起他們對東方的嚮往。自此，許多對東方感到好奇的商人和傳教士紛紛來華，大大促進了中西科技和藝術的交流。

與馬可·波羅相比，鄭和對推動中外文化交流的貢獻毫不遜色。明永樂至宣德年間(公元1405至1433年)，鄭和先後七次奉命下西洋，宣揚國威，開拓海外貿易，足跡遍布東南亞、印度洋、非洲東岸和阿拉伯半島，開通了“海上絲綢之路”，中國特產的絲綢、瓷器、鐵鼎、銅器等產品，還有繪畫、雕刻和青花瓷的製作工藝，得以流傳海外。

鄭和率領的船隊，最多達二百餘艘，隨員二萬七千多人。船隊所到國家之多，地域之廣，均屬史無前例，遂有“西洋之迹，著自鄭和”之說。<sup>3</sup>鄭和的船隊開闢了貫通西太平洋與印度洋的直達航線，並在印度和南洋沿岸開闢了新航路，促進了當地的海上活動和國際交流。

鄭和率船隊遠航，不僅履行了朝廷的任命，還加強了中國與亞非各國的文化交流。鄭和的船隊每到一個地方，都向該地授予中國的曆法、圖書、冠服、樂器、度量衡器、種植技術等，將中國文化傳播各國。

船隊從海外運回中國的貨物，更是名目繁多，其中以香料、珍寶、棉布居多，還有許多珍稀動植物，例如時人稱作麒麟的長頸鹿。船隊同時把亞非各國的地理、政治、經濟、民俗、藝術資料帶回中國，西洋吹製玻璃的技術便是在當時傳入。

鄭和是世界航海先驅，流傳後世的《鄭和航海圖》是中國最早的海圖，圖上列有地名五百多個，繪有航線百餘條，儼如現代的航路指南，對航海技術的發展影響深遠。鄭和敬業獻身，勇於開拓，對促進中外文化的交流和世界文明的發展，實在功不可沒。

<sup>1</sup> 馬可·波羅(公元1254至1324年)。  
鄭和(公元1371至1435年)，本姓馬，雲南人，世稱三保太監。由於在“靖難之變”中功勳卓著，獲明成祖賜姓“鄭”。  
<sup>2</sup> 明代的西洋，是指今日南海以西的海洋及沿海各地。  
<sup>3</sup> 明代黃省曾《西洋朝貢典錄·序》



# 火浴成珍

## 淺談陶瓷與文化交流

公務員事務局  
法定語文事務部  
高級法定語文主任陳慧思

在形形色色的藝術品中，陶瓷與別不同。陶瓷是立體作品，不少都兼具顏色、描繪等平面元素，可以從多角度去觀賞。陶瓷的造型變化多樣，美態各異，傳達不同的意念，是廣受藝術家喜愛的創作素材。陶瓷又可以作為實用器物，與日常生活的關係，比其他藝術品來得更為密切。

中國陶瓷自古流傳四方，在文化交流史上寫下了重要的篇章。中國是舉世知名的陶瓷古國，更是瓷器的發源地。多個世紀以來，中國陶瓷的造型、品質、產量一直獨領風騷。中國瓷器由唐代開始便遠銷海外，除了有名的唐三彩，還有“類玉類冰”的越窯青瓷和“類雪類銀”的邢窯白瓷。<sup>1</sup>

瓷業的發展在宋代突飛猛進，六大瓷業體系的產品，無論造型、釉色與紋飾都各具特色，當中江西景德鎮出產的青白瓷，在元代因“國俗尚白，以白為吉”而大行其道。在宋元時期，景德鎮的影青瓷也極受海外市場歡迎。明清兩代是製瓷業的鼎盛時期。景德鎮青花瓷器享譽國際，外銷瓷種自然以青花為主。

中國陶瓷名滿天下，固然得力於精湛的工藝，而日益頻繁的國際貿易和外交往來也應記一功。中國古代陶瓷外銷，陸路沿絲綢之路至中東、地中海各地，海路則由明州至日本、朝鮮，<sup>2</sup> 以及由泉州、廣州經馬來半島、印度洋、波斯灣至地中海和非洲。

中國瓷器遠涉重洋，讓更多人有機會欣賞這種如冰似玉的藝術品。優美細緻的中國瓷器，曾是歐洲皇族奉為上品的珍藏；貴族豪門以中國瓷器裝飾宮殿宅院，一度蔚然成風。

<sup>1</sup> 越窯位於今日的浙江紹興；邢窯位於今日的河北省內丘縣。  
<sup>2</sup> 明州即今日的浙江寧波。

同時，兼具實用價值的陶瓷器皿，改變了東南亞部分地區的生活習慣，例如印尼引入中國陶瓷，作為日常起居飲食的用品，取代由比較原始的材料製成的器具。陶瓷貿易也推動了製瓷技術和陶藝風格的傳播。舉例來說，斑斕絢麗的唐三彩，既帶動了後世彩釉陶瓷的製作，又啟發了外國陶瓷的設計和生產。深受中國文化影響的朝鮮和日本，即模仿唐三彩器，分別燒製了“新羅三彩”和“奈良三彩”。中國青花瓷器在十七世紀傳入荷蘭，對台夫特 (Delft) 藍陶的創製，實有啟迪之功。

陶瓷這種土與火合成的結晶品，曾是非常珍貴的貿易商品、國際交誼的貴重贈禮，雖然不及木石五金厚重，但在世界文化交流史上，地位絕對舉足輕重。



唐三彩駱駝載樂俑



北宋定窯白瓷碗



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台夫特手繪藍陶壺

文化交流是推動人類社會前進的重要動力之一。

季羨林

## Gestures - A Silent Language

People use more than words when they communicate with each other: nodding, shaking their heads, knitting or raising their eyebrows, wrinkling their noses etc. Facial expressions and body movements are effective communicators. One single gesture, however, can carry a myriad of different meanings in different cultures. What we customarily use may be interpreted as peculiar, or even rude, in other parts of the globe.

Take gestures of greetings. The handshake is one of the most popular gestures around the world. Most of us use it, with a firm grip, when greeting each other. But in some cultures, shaking hands is not a traditional way of greeting — the Maori in New Zealand rub noses with one another, the Japanese prefer bowing and Southeast Asians make a praying motion by pressing their palms together. For such people as the Middle Easterners and the many Asians who do shake hands, a gentle clasp is favoured. Doing otherwise would only suggest aggression.

When signalling “Hello” or “Goodbye”, North Americans normally raise the arm and wave the open hand from side to side like a windscreen wiper. But in much of Europe this action indicates “No”. Instead, Europeans bid a greeting or farewell with the arm up and the hand bobbing up and down at the wrist. This is the case except in Italy and Greece, where people wave completely differently: palm up, and fingers curling back and forth towards themselves.

The “OK” gesture — the thumb and the forefinger forming a circle with the other three fingers splaying upward, is flashed

in many cultures as a signal for “Yes” and “Fine”. However, in France this denotes “zero” or “worthless”. In Japan, the thumb and the forefinger forming a circle is a symbol of money, probably because this gesture creates the outline of a coin. It is noteworthy that such a sign is terribly rude to a German as it signifies “You’re stupid and annoying”. So the “OK” signal as we so well know it is definitely not OK in Germany.

For millions of people, making a “V” shape with the index and middle fingers means “victory” or “peace”. But be careful in England. There, if the fingers and palm face towards the signaller’s body, it is tantamount to an insult. Therefore, remember to make a “V” with your palm facing away from you. An innocent twist of the wrist could result in painful consequences!

The “thumbs up” signal, which silently conveys “Fine”, “Good job!” or “Great!”, is an almost ubiquitous gesture around the world. Its meaning of support and approval is well known throughout North America, much of Europe as well as in the Far East. In certain cultures, however, this gesture can carry entirely different meanings. For example, it is viewed as a rude gesture in Nigeria and should be avoided. In both Germany and Japan, the upright thumb alone is also used when counting: the Germans show it to mean “one” while the Japanese display it to signify “five”.

Gestures indeed play an important role in our daily communication. Awareness of their different meanings in different cultures will help us to avoid cross-cultural misunderstandings or unintended animosity.

Without the stimulus of difference,  
there is no growth.

Jan W. Walls

## 漢語外來詞

“外來詞”令你聯想到什麼？**坦克、卡通、熱狗、血拼、放題**？未知大家有否留意，日常接觸到的詞語，屬於舶來品的不在少數。下面一段文字，有十二個詞語都是進口貨，可有興趣把它們圈出？（答案在文末。）

小桃穿上今年最流行的迷你裙，準備跟媽媽去看芭蕾舞。到了劇場，卻發現演出取消了，只好改去附近的博物館參觀。走得累了，媽媽到小賣部給小桃買了一份三明治和一瓶可樂，自己則要了一杯咖啡。看着還有時間，她們回家前還參加了一個食物營養講座。

外來詞又稱借詞或外來語，是指從外語吸收過來的詞語。漢語外來詞是文化交流的產物，自古有之。漢代以來，中土與西域的貿易往來頻繁，物資的交流不但引進了新器物，還帶來了不少外來詞，例如**獅子、葡萄、菠菜、蘋果、瑠璃**等。元清兩代，蒙古族、滿族先後入主中原，基於政治社會因素，漢語詞彙增添了不少源自蒙語和滿語的外來詞，**薩其馬**便屬一例。**薩其馬**源自滿語，原屬滿族糕點。

自漢至唐朝傳入中國的外來詞，不少來自印度。佛教在漢朝傳入中國後，**佛、羅漢**等佛教詞語也隨之而來。到了魏晉和隋唐時期，源自梵文的字詞更是多不勝數，隨便舉幾個例子：**菩提**指豁然徹悟；**禪**指靜坐默念；**刹那**指時間極短，是古印度最小的計時單位。另外，在現代漢語裏，**世界、如實、平等、現行、相對、絕對**等普通不過的詞語，原來都源於佛教。這些外來詞已完

全融入我們日常的詞彙，外語的味道了無痕迹。

至明清時期，來華宣教的傳教士把西方科技、藝術等知識引進中國。隨着西學東漸，大量西方詞語融入了漢語詞彙，例如源於法語的**芭蕾、香檳、沙龍**，以及來自英語的**咖啡、啤酒、雷達、馬拉松**。

近代傳入的外來詞，不少源自日本。中日文化交流歷史悠久，詞彙互借的情況相當普遍。日本翻譯西方詞語時，間或借用古代漢語的字詞來意譯，但其詞義與古漢語不盡相同。舉例來說，**革命**一詞見於《易經·革卦》：“天地革而四時成，湯武革命，順乎天而應乎人”。古代認為王者受命於天，改朝換代是天命變更，因稱“革命”。日語借用這個古漢語字詞來意譯英語“revolution”，意為社會制度的變革。後來，我們從日語汲取有了新義的**革命**一詞，但仍沿用漢字的讀音。

從日語汲取的詞語，一般只借用漢字字形和詞義，字音則依漢字原有的讀音。**法律、反射、幹部、廣場、建築、教養、解剖、進度、經費、會計、社會、市場、體操、投機、衛生、銀行、知識、總理、宗教**等常用詞語，原來都源自日本。

外來詞是漢語詞彙重要的組件，這些新詞語不但使我們的語言更豐富多彩，也是千載中外文化交流的明證。

外來詞包括源自英語的**迷你裙、三明治、可樂、咖啡**，源自法語的**芭蕾舞、香檳**，以及源自日語的**劇場、演出、體操、投機、衛生、銀行、知識、總理、宗教**等常用詞語，原來都源自日本。





## To An Outsider

### A Year in Provence & Almost French

If you have a soft spot for amusing anecdotes about cultural differences, browsing through Peter Mayle's *A Year in Provence* and Sarah Turnbull's *Almost French* – *A New Life in Paris* is a pretty good bet.

*A Year in Provence* is an enticing rural idyll, a month-by-month account of an English couple's first year as residents of a remote region in the south of France. From an outsider's point of view, Mayle records with wit, candour and warmth the everyday amusements of life in Provence. Apart from sharing his savoury dining and wining experiences in nearby towns and villages, Mayle paints colourful portraits of the Provençal grocers and farmers who amuse, surprise and, at times, confuse him.

Obviously Mayle pits his British sensibilities against local decorum in his encounters with his neighbours. For example, the disarming promises and procrastination of the local masons and plumbers reflect a concept of time very different from the Anglo-Saxons'. The author has learnt that time in Provence is a very elastic thing, even when it is described in clear and specific terms. The most elastic time segment is *une quinzaine*, which can mean three weeks, two months or next year.

The Provençal way of greeting is also enlightening. I can imagine how uneasy the English gentleman must have felt the first time he was engulfed by a Provençal welcome, which is "as thorough and searching as being frisked by airport security guards". The Provençal delight in physical contact contrasts vividly with the English (and the Chinese) habit of keeping a respectable distance from one another. Steeped in English reserve, the gentleman has learnt to keep his distance, to offer a nod instead of a handshake, and to confine any public demonstrations of affection to dogs. When Provençal friends meet, men not only kiss other men, but also squeeze shoulders, slap backs and pinch cheeks. So the sense of propriety does vary from nation to nation.

Like *A Year in Provence*, *Almost French* is a highly entertaining book. It gives a glimpse into city life in Paris and offers fascinating insights into French culture and people in a manner reminiscent of Mayle's work.

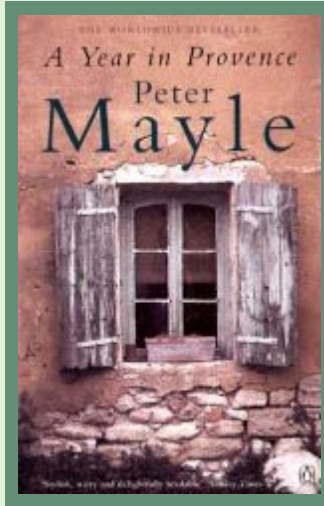
*Almost French* is Sarah Turnbull's candid, humorous and, at times, painful memoirs on adopting a new culture and way of life in "the breathing museum of beautiful buildings". The Australian journalist moved to Paris and lived with a French lawyer before they got married a few years later. In her transition from visitor to resident, she soon learnt that language was not the sole barrier. Many of the cultural differences that presented stumbling blocks in her process of integration are narrated in wonderfully descriptive accounts from a journalist's point of view.

What seems normal to Turnbull in Australia is a faux pas in France. On occasions the casual, easy-going Aussie roared delightedly at a sarcastic remark, only to meet surprised silence since

Parisian women tend to laugh delicately and discreetly. She learns that wearing sweat pants in the street is appalling as it goes against Parisian attention to appearance.

Her personal epiphanies also include the French concept of culture. To an Australian who comes from a multicultural and relatively young country, culture is fluid and constantly evolving, whereas in France — an old country with a strong sense of its own identity — culture is viewed as an established entity that must be protected from foreign influences.

Both Peter Mayle and Sarah Turnbull show us that given time, curiosity and understanding, a foreigner can learn to appreciate the uniqueness of another culture. What is more, their experiences in the process of assimilation are recounted in delightful narrative. Mayle's nimble prose is sprinkled with a good pinch of English humour. Turnbull's poignant and often funny anecdotes are presented in a playful and easy-to-follow style. Both *A Year in Provence* and *Almost French* are a pleasure, not to mention an eye-opener, to read.



The hope of perpetuating the culture of any country lies in communication with others.

T. S. Eliot



## 文化交流一線牽

下文左欄各項都與中外文化交流息息相關，並可與右欄其中一項配成一對，可有興趣找出合適的配對？

- |          |   |                              |
|----------|---|------------------------------|
| 1. 絲綢之路  | • | • 寺內白塔根據尼泊爾佛塔的樣式建造。          |
| 2. 鴻臚寺   | • | • 融和中西音樂，創作新曲。               |
| 3. 李延年   | • | • 貫穿中亞內地，進而聯結歐洲的交通幹線。        |
| 4. 葡萄    | • | • 對漢語切音的創造有啓迪之功。             |
| 5. 梵文    | • | • 唐代朝廷接待各國使節和賓客的地方。          |
| 6. 胡牀    | • | • 由張騫從西域傳入中原。                |
| 7. 妙應寺   | • | • 出產歐洲人所稱的“馬可波羅瓷器”。          |
| 8. 馬歡    | • | • 出產漢武帝夢寐以求的汗血寶馬。            |
| 9. 法顯    | • | • 據《續漢書·五行志》記載，漢靈帝喜愛的西域物品之一。 |
| 10. 德化   | • | • 滇、川、藏之間的古代貿易通道。            |
| 11. 大宛   | • | • 著有《瀛涯勝覽》一書，記述隨鄭和下西洋的事迹。    |
| 12. 茶馬古道 | • | • 魏晉南北朝時期西行求法，著有《佛國記》一書。     |



請以直線把正確的配對連起來，並填妥有關資料，在二零零五年十二月五日前寄回“香港金鐘道政府合署高座23樓2315室公務員事務局法定語文事務部《文訊》編輯委員會”，即有機會獲得書券一張，名額五個。答案及得獎名單下期公布(答案以《文訊》公布的為準)。

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