

The Sea – How Do We See It?

How do we see the ocean? To different people and in different epochs, the ocean may carry different meanings.

Those who did geography at school should know that two-thirds of our planet is covered by water. The ocean, separating one continent from another, is often regarded by mankind as a barrier. Before ships were invented, human activities were mostly confined to the coastline, though good swimmers could go farther offshore. So men on different continents were geographically divided by the sea, and men on a small island would seem very secluded. Yet English metaphysical poet John Donne (1572-1631) took a different view. He draws a comparison between men and islands in his *Meditation XVII*:

No man is an island, entire of itself;
every man is a piece of the continent,
a part of the main.

According to Donne, mankind is interconnected and no man is isolated from another. We are all interdependent and do not exist on our own. Donne's idea is best illustrated when we put it into the context of *Robinson Crusoe* (1719), a novel by Daniel Defoe (1660-1731). Under Defoe's pen, even the shipwrecked castaway, Robinson Crusoe, manages to find a soul mate, Friday, on a nameless island. Crusoe helps Friday to escape from the hands of native cannibals and teaches him English. In return, Friday keeps Crusoe company and comforts him in his lonely days. It is friendship that bonds the two together. Expanding Donne's idea, we see that as long as we reach out, we shall be able to make the acquaintance of many "Fridays". Taken from Defoe's work, the term "man Friday" or "girl Friday" has now become a synonym for "helper" or "companion".

In many cultures, especially those that thrive on fishing, the ocean is a symbol of mercilessness. On windless days, the sea is peaceful and calm. But when the weather is stormy, the sea becomes a gluttonous demon that devours seafarers and their vessels without a trace. The remains of wrecked ships will sink to the bottom of its stomach and become underwater treasures. The

wrath of the sea may claim countless lives and destroy everything along the shore. Because of its vastness, the ocean makes men all the more insignificant, and maybe even helpless. Yet the boundless sea may not be as unconquerable as it seems. This is the belief that Ernest Hemingway (1899-1961) held when he wrote *The Old Man and the Sea* (1952). Growing old makes us weak, but it can never shake our iron will. The old fisherman, Santiago, by virtue of his unfaltering determination, fights against nature and prevails in his struggle with a giant marlin caught at sea. It is his courage and perseverance that the author eulogises. Though what Santiago brings onshore in the end is nothing but the large fish bone left by the sharks that shared his catch, he has indeed triumphed over hardship and danger, represented by the sea that shows no mercy.

Because of its unfathomable depth, the ocean is also considered a symbol of mystery. Deep down, the bottom of the sea is sheer darkness, an unknown horizon to mankind. Nowadays, with more advanced technology, the scope of scientists' exploration has broadened, and submarine expeditions reach the floor of the ocean. But obviously, when French writer Jules Verne (1828-1905) released his popular fiction *Vingt Mille Lieues Sous Les Mers* (*Twenty Thousand Leagues Under The Sea*) in 1870, the world under water was still a mystery to all. Though there had been early forms of underwater vessels, modern seagoing submarines were not yet a reality. With his rich imagination, Verne conceived a submarine story that we would call science fiction today. His work tells of the adventures of Captain Nemo and his submarine "Nautilus". Initially mistakenly believed by most people to be a giant narwhal, "Nautilus" turns out to be a huge electrically-powered metal vessel that sparkles in water. Verne's portrayal is almost prophetic of the more sophisticated submarines that later came into existence.

Over time, our perception of the sea has somewhat changed. Different continents are now connected by various forms of transport and the barriers that once existed because of the ocean have hence been removed. The underwater world is now more open to us as a result of high-tech explorations, and no longer a complete mystery. That said, the sea remains a merciless force of Mother Nature, capable of causing calamitous damage to mankind. Fortunately, with more precise alert systems, such damage can be kept to a minimum.



A giant marlin

精衛填海

今年八月，溫家寶總理親筆題了以下兩句詩，贈予香港某中學，勉勵莘莘學子明志篤學：

杜鵑再拜憂天淚，
精衛無窮填海心。

詩句出自晚清詩人黃遵憲《贈梁任父同年》一詩，當中引用了“精衛填海”的典故。

“精衛填海”的故事載於《山海經·北山經》：“女娃遊於東海，溺而不返，故為精衛，常銜西山之木石，以堙於東海。”《山海經》是先秦古籍，不少古代中國神話，如女媧補天、后羿射日等，均源出此書。

精衛本是炎帝的幼女，名曰女娃。一天，女娃到東海游泳，被波濤所沒，後化身為鳥，棲於發鳩山上的柘樹。此鳥形如烏鴉，白喙赤足，頭有花紋，經常發出“精衛——精衛——”的叫聲，彷彿在呼喊自己的名字。日復日，精衛飛翔於東海與西山之間，把銜自西山的樹枝、石子丟進東海，希望將之填平。

《述異記》另載，精衛“曾溺於此川，誓不飲其水”，故又名誓鳥、志鳥或冤禽。精衛本為炎帝之女，故俗稱帝女雀。據說精衛後來遇一海燕而誕下雛鳥，雄鳥如海燕，雌鳥如精衛，繼續致力實現填海的心願。

精衛填海這種鍥而不捨的精神備受後人歌頌，而精衛也成為堅毅不拔、百折不撓的象徵。晉代田園詩人陶淵明讀過精衛的故事後，也賦詩抒懷。《讀〈山海經〉之十》云：

精衛銜微木，將以填滄海。
刑天舞干戚*，猛志固常在。
同物既無慮，化去不復悔。
徒設在昔心，良辰詎可待？

詩人以詩自策自勵，卻又慨嘆如願以償的時機不知何時才可盼到。“精衛填海”這個成語，現今多用來比喻有志之士從事艱巨事業，排除萬難的決心。



溫家寶總理的題字

愚公移山

“愚公移山”是另一個闡揚不屈不撓精神的故事，載於《列子·湯問》。

相傳北山有一個年屆九十的老翁愚公，因苦於家門被太行、王屋二山阻擋出路，決心將之夷為平地，遂率領眾子孫合力開山，把挖掘出來的土石投進渤海。河曲智叟聽聞後譏笑他愚不可及，以其殘年餘力，又豈能把大山剷平？愚公反駁曰：“雖我之死，有子存焉。子又生孫，孫又生子，子又有子，子又有孫，子子孫孫，無窮匱也，而山不加增，何苦而不平？”愚公把移山一事視為世世代代的大業，智叟聽後無言以對。

山神知道愚公矢志移走太行、王屋二山，甚為擔憂，並把此事稟告天帝。天帝被愚公的毅力和熱忱所感動，遂命力士夸娥氏的兩個兒子把山搬走，為愚公一家消除被山所阻的困擾。

“愚公移山”這個成語多用來比喻堅韌不拔、不畏艱辛的精神。

“精衛填海”和“愚公移山”都是試圖以個人力量改變自然的故事。常言精誠所至，金石為開，只要努力不懈，目標終會實現。宋人張耒《柯山集·山海》一詩云：“愚公移山寧不智，精衛填海未必痴”，正好道出有志者事竟成的真理。

* 據《山海經·海外西經》所載，刑天是炎帝的戰將，因不敵黃帝而被斷首。刑天縱使身首異處，仍揮動武器，力戰到底。

心信其可行，則移山填海之難，終有成功之日。
心信不可行，則反掌折枝之易，亦無收效之期。

孫中山

豁達大度



汪洋大海，廣闊無垠。因此，“海”可作為“廣大”之喻。舉例說，“誇海口”便是“誇誇其辭，說話不切實際”的意思。

要形容某人氣度寬宏，可用“汪洋大度”，意謂其氣量如海洋般寬大。同樣，“海涵”也是指像海一樣的包容。“海”形容大，而“涵”則指“包含”、“包容”。“海涵”屬敬詞，是指對方大度包容，多用於懇求對方見諒。在《警世通言·王安石三難蘇學士》中，蘇東坡謂：“晚學生才疏識淺，全仗老太師海涵”。“海涵”也作“海容”，語見《四遊記·唐三藏逐去孫行者》*，其中孫悟空道：“既有緊箍咒，定有鬆箍咒，既沒有鬆箍咒，望乞海容，帶我侍奉師父也罷！”

與“海涵”意思相近的，還有“海量”一詞。清人洪棟園《後南柯·立約》：“為議和一事，請殿下海量包涵，勿加苛責”。不過，“海量”還有另一個意思，指酒量不淺。由此可見，大海除喻指胸襟廣闊外，還可作為肚腹之喻。若說某人“肚子裏可撐船”，是取其“內航”的諧音，意指他對某個專業有相當豐富的知識和經驗，堪稱內行人。

清人林則徐在其書室自題以下對聯，表達了他立身處世之道：

海納百川 有容乃大
壁立千仞 無欲則剛

上聯同樣借海作喻，“海納百川”出自《莊子·秋水》：“天下之水，莫大於海，萬川歸之，不知何時止而不盈”。大海之所以浩瀚無邊，是因為容納了來自大小河川的水。林則徐以“海納百川，有容乃大”勉勵自己不論當官還是做人，也要像大海一樣包容，胸襟豁達，兼聽各方。若心胸寬廣，摒棄貪欲，當能立於不敗之地。

下聯“壁立千仞，無欲則剛”是說若要像大山那樣挺立世間，則必須摒棄私欲。“無欲則剛”出自《論語·公冶長篇第五》：“子曰：‘吾未見剛者。’或對曰：‘申枨*。’子曰：‘枨也欲，焉得剛？’”孔子慨嘆剛強不屈之人難求，弟子大惑不解，認為論剛強，申枨當之無愧。孔子不同意，指出申枨這個弟子也有欲求，稱不上是剛毅。

形容某人謙虛不驕，能容納不同意見，也可用“虛懷若谷”這個成語，意思是胸懷像山谷一樣既深且廣。“虛懷若谷”語本《老子·道德經》：“古之善為道者……敦兮其若樸，曠兮其若谷，混兮其若濁”。清人陳確《覆吳袁仲書》又曰：“讀教益，知虛懷若谷，求益無方，彌深感嘆”。

另外，成語“地負海涵”也與“海納百川”意思相近。“地負海涵”也作“海涵地負”，意指大地負載萬物，海洋容納百川；語本唐代散文大家韓愈《南陽樊紹述墓誌銘》：“其富若生蓄，萬物必具，海含地負，放恣橫從，無所統紀”。明人胡應麟在《詩數·內編·近體上·五言》中評李白和杜甫的詩曰：

李如星懸日揭，照耀太虛；
杜若地負海涵，包羅萬彙。

如稱某人為“地負海涵之才”，是說他學識淵博，兼收並蓄。

* 由於吳承恩所撰的神魔小說《西遊記》風行一時，明清之際，吳元泰撰《東遊記》、余象斗編《南遊記》及《北遊記》，這加上楊致和的《西遊記》節本，合稱《四遊記》。《東遊記》記述八仙得道的故事，《南遊記》記述華光尋母的故事，《北遊記》記述北帝降妖的故事。

** “枨”，粵音“橙”(caang4)。

There is one spectacle grander than the sea, that is the sky;
there is one spectacle grander than the sky, that is the interior of the soul.

Victor Hugo



Dating Angels of the Sea

Patty Tse
Official Languages Officer I
Department of Justice

I have been in love with dolphins ever since I was a child. The more I know about them, the more I love them. There are heart-warming stories all over the world about dolphins saving people in danger, or stimulating autistic or paralysed children through dolphin-assisted therapy. Their friendly, fun-loving and altruistic character has touched my heart for a long time. My love for dolphins extended to whales and porpoises when I later learnt that they all belonged to the cetacean family. It has long been my dream to visit these adorable angels in different parts of the world, and my dream is now being fulfilled...



A pink dolphin in the busy harbour of Hong Kong

It was back in 1995 when I had my first encounter with wild dolphins. I still remember how stunning it was to see a pink dolphin breaching in the busy harbour of Hong Kong. Friendly and curious, the dolphins chased each other around us when our boat was not in motion. Some young adults even came close to check us out. Since then, I have been visiting these beautiful **Indo-Pacific humpback dolphins** (印度太平洋駝背豚) or Chinese white dolphins (中華白海豚) in the western and south-western waters of Lantau. This inshore species is unique as they are born dark grey, and gradually turn pink when they reach adulthood. Recently, off Lantau East near the Soko Islands (索罟羣島), I met some **finless porpoises** (江豚), a smaller dark grey species, which look like floating tyres on water as they lack a dorsal fin. Usually shy, they hide out on hearing the noise of motors and this makes them especially difficult to observe.

It was a totally different experience watching dolphins in the vast Pacific Ocean. Setting off from Hualien (花蓮), Taiwan, in 2004, I came across quite a few offshore species. **Pantropical spotted dolphins** (熱帶斑海豚), characterised by a white tip to the beak, were the first to come with amazing agility for a bow ride. We then found ourselves surrounded by some 200 **spinner dolphins** (飛旋海豚), which spun high up to the air and performed incredible somersaults before returning to the water with a splash. After this *tour de force*, we met some round-headed **Risso's dolphins** (花紋海豚) nearby. From their dark grey colour, I could tell they were a pod of young adults as the older ones usually bear more white patches. These are but a few of the many cetacean species occurring in the eastern Taiwan waters. This diversity is attributable to the complex interaction between the coastal



The acrobatic spinner dolphins

waters and the warm Kuroshio Current (黑潮) from the tropics, which creates a highly productive and nutritious ecosystem for dolphins and whales.

Travelling south to Queensland, Australia, in 2006, I met some gentle giants — **humpback whales** (座頭鯨) — which can measure up to 18 metres at maturity. Every year from June to October, humpback whales migrate from the Antarctic to the warm waters of Australia for feeding and breeding. During my trip, one of these gigantic creatures came over to peep at us, and flapped its three-metre-long flipper slowly and gently right in front of us. This big “hug” from the whale made the choppy chilly boat trip worth everything. At Morten Bay, Brisbane, I had a few intimate moments with the free swimming **bottlenose dolphins** (樽鼻海豚), which have been visiting the place every evening to be hand-fed since 1992. One may think this is because the dolphins are hungry, but they were most gentle and patient when they took the fish from my hand and I knew they were there simply to enjoy human companionship. Of course, in most cases, feeding wild dolphins should not be encouraged as it may alter their natural behaviour. At Morten Bay, the feeding activity is closely supervised by marine biologists.



A whale “hug”

I will continue to visit my beloved marine friends. Watching whales and dolphins in their natural habitat is far more fascinating than watching them in aquariums or water parks where they are trained to perform tricks to entertain human spectators. To me, it is miraculous to have close interaction with such intelligent and graceful animals in the vast ocean. If you have ever met these lovely angels at sea, you will surely find it a once-in-a-lifetime experience.

香港詞語的縱橫比較



邵敬敏教授講解
香港詞語的特點

特徵得邵教授同意，把講座內容整理為文，以供參考。第一講的重點摘錄如下：

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，在八月十七及二十四日主持兩個專題講座，第一講為“香港詞語的縱橫比較”，第二講為“港式中文語法特點透視”。邵教授從互聯網及報刊蒐集材料進行研究，有系統地分析港式中文與現代漢語的異同，與公務員同事分享他的見解。由於兩個講座的報名情況踴躍，向隅者眾，本刊

港式中文的定義

香港人使用的書面語以現代漢語為主體，兼帶部分文言色彩。由於受到粵方言、英語影響，並包含獨特的社區詞和流行語，香港的書面語在詞彙系統、結構組合、句式特點、語言運用等方面，都與現代漢語有別。這種具有香港地方特色的書面語，可稱為“港式中文”，其特點如下：

- (一) 主體為現代漢語，書寫形式是繁體漢字，基本詞彙和句式結構也跟現代漢語過半相同；
- (二) 受到粵方言、英語及文言影響，這種影響已達到一定的“量”，而且是全方位的，涉及詞彙、語法、語用等方面；
- (三) 主要在香港使用，既具有地域色彩，也因香港實行“一國兩制”而帶有濃郁的社區色彩；
- (四) 屬於現代漢語的變體，一方面與香港人的口語，即粵方言相對，另一方面又與全國普遍使用的現代漢語相對，可謂自成一格。

港式中文是香港社會的主流書面語，本身並非獨立的中文，而是現代漢語的特殊變體，集地域、社會和功能三種變體於一身。要分析港式中文的詞語，最基本的方法就是對現代漢語和港式中文進行比較。從時間和空間關係這個角度出發，謂之橫向的共時比較和縱向的歷時比較。北方人說的“望風”、“通風”、“放風”，香港人說成“睇水”、“通水”、“放水”，這便是橫向的共時比較。另外，港式中文保留了較多歷史遺留詞語，語言學上稱之為“傳承詞”，例如“食(吃)飯”、“飲(喝)茶”、“睇(看)書”、“瞓(睡)覺”，這屬於縱向的歷時比較。從語言之間的關係這個角度出發，也可作出內向的方言比較和外向的外語比較。粵方言內部其實也存在差異，把港式中文與廣州方言作比較，恰好反映了不同社區的特點，也解釋了為何會產生“打工皇帝”、“鑽石王老五”、“走鬼”、“走光”等社區詞。在吸納外來詞方面，港式中文和現代漢語的音譯詞也有差別，如“荷里活—好萊塢”、“梳化—沙發”、“三文治—三明治”等。

香港詞語的特點

港式中文與現代漢語所使用的詞語，有不少是意義相同但形式相異的，例如：

港式中文	現代漢語	港式中文	現代漢語
見工	面試	唇膏	口紅
尾站	終點站	手袋	手提包
單車	自行車	夾萬	保險櫃

相反，也有一些是形式相同但意義相異的：

	港式中文	現代漢語
班房	課室	監獄
上堂	上課	打官司
婆婆	外婆或年長婦女	丈夫的母親
尾數	餘下的金額	小數點之後的數字

一些在港式中文裏屬於AB形式的詞語，在現代漢語裏卻屬於BA形式，詞序剛好倒置，例如：

港式中文	現代漢語	港式中文	現代漢語
質素	素質	擠擁	擁擠
銜頭	頭銜	取錄	錄取
私隱	隱私	飯盒	盒飯

詞性轉變和搭配習慣有別，也會導致某些詞語在港式中文和現代漢語裏的意義各不相同。香港不少媒體以粵方言入文，舉例來說，“化學”這個名詞本指一門學科，但港式中文可用作形容詞，有“變幻無常”、“經不起時間考驗”之意，如“人生真的很化學”、“愛情太化學”。“陰濕”在現代漢語是又陰暗又潮濕的意思，多與天氣、地方等搭配，但在港式中文可用來形容某人的品性，意指“陰險奸詐”。

有些詞語在港式中文和現代漢語裏有不同的感情色彩，“人士”即為一例。在現代漢語裏，“人士”含褒義，如“愛國人士”、“民主人士”、“各界人士”；至於港式中文，“人士”則用得較為寬鬆，可構成“服刑人士”、“自僱人士”、“游泳人士”等詞語。又如“檢討”一詞，現代漢語有找出缺點或錯誤的含意，而港式中文則多用作中性詞。

港式中文的另一特點，是其詞彙反映了香港的文化內涵，如“魚腩”、“蛇頭”、“偷雞”、“炒魷魚”、“大閘蟹”、“電話粥”等詞語都有特定意義，既體現了本土特點，也是以北方方言為基礎的現代漢語所沒有的。

港式中文在香港社會有着極為重要的地位，也有着繼續存在的必然性。不過，港式中文與內地通行的現代漢語始終差別甚大，這不利於兩地在政治、經濟及文化上的交往。為免妨礙交流，造成誤解，與內地有來往的香港機構應留意港式中文與現代漢語的區別，按情況使用得體合宜的書面語。



Fantasy Lands

The word “land” not only means the dry, solid part of the Earth’s surface, but can also be used in the abstract to refer to a non-existent place of happiness. *Dreamland*, *Fairyland* and *Wonderland* are but a few examples of such imaginary places. There, things are usually beautiful and the folks worry-free. It is, however, a pity that such imaginary worlds exist only in legends and fairy tales.



Peter Pan and his fairy friend Tinker Bell

Take *Never-Never Land*. It is a fictional place where everything is pleasant or perfect in a way that is impossible to achieve in reality. As such, we may say, for example, “Anyone who thinks an airport could be built in a day is living in *Never-Never Land*”. *Never-Never Land* was brought to the everyday

language when Scottish playwright James Matthew Barrie (1860-1937) used it in his play *Peter Pan* (1904) for the place where Peter and the lost boys live – though in the late 19th century, Australians were already using it for the uninhabited regions of their continent. In *Never-Never Land*, people cease to age and remain young forever. Hence the term is also seen as a metaphor for eternal childhood or immortality. *Never-Never Land* is sometimes shortened to *Never Land* or *Neverland*.

Any idea what kind of people those who *live in Cloud-cuckoo-land* are? *The Birds* (414 BC), a comedy of ancient Greek dramatist Aristophanes, should give you the answer. It depicts the building of an imaginary city called *Cloud-cuckoo-land* in the air by the birds. So people who are unrealistic are said to be *living in Cloud-cuckoo-land*. The expression *to live in Cloud-cuckoo-land* means to hold an optimistic belief that

a situation is much better than it really is, in a way that seems slightly stupid or even naive. In the same vein, *to live in La-La Land* is used to describe people who have lost touch with reality. As there are quite a few drug addicts and drunkards in Los Angeles, which is nicknamed *La-La Land*, *to live in La-La Land* means to be high on drugs or completely drunk, and hence unaware of what is happening around.

A *land of milk and honey* is a place thought to be affluent which people in poor living conditions long for. For many Mexicans, for example, the United States appears to be a *land of milk and honey*, because they believe that life there is more pleasant and money is easier to come by. The allusion is to the Bible (Exodus 3:8), where the Lord promises to bring the Israelites out of captivity in Egypt and into a land “flowing with milk and honey”. This is the Promised Land of the Israelites, and the expression *a promised land* is used to refer to a place where people expect to find happiness and ample opportunities for success.

It would be very embarrassing if you were found *in the land of Nod* at the end of a talk or a movie by someone who invited you there. Derived from the Bible (Genesis 4:16), *to be in the land of Nod* means being asleep. If the person who extends the invitation to you is humorous enough, he or she might remind you in a polite undertone that it is time to be back *in the land of the living*, a colloquialism meaning “awake” and having its origin in the Bible (Isaiah 38:11).

No matter what kind of land you are living in or looking for, it is always advisable *to see how the land lies* or *to get the laylie of the land* before making a decision or taking any action. The meaning of these two expressions is more or less the same, that is, to get hold of all relevant information and study the situation carefully before you act.

公文錦囊

交通題辭



上古時代，先民以馬代步或役畜拉車，初步解決了地域阻隔的問題。及後，汽車、輪船、飛機相繼面世，翻山越嶺、飄洋過海，不再是難事。

交通發達，不但有利於人際交往，還可促進經濟發展。本港多個運輸機構各司其職，為市民提供便捷穩妥的服務。同事如須給這些機構題辭，可從其規模、歷史入手，也可因應其服務性質、對社會的貢獻下筆。

一般運輸機構通用的題辭包括：

利便萬民	商旅稱便	便捷可靠
聯絡四方	匯通八方	播惠八方
四通八達	貫通萬里	千里順達
長途無阻	南北通途	東來西往
無遠弗屆	縮地有方	譽馳四方

適用於特定運輸機構的題辭，則按海、陸、空三方面臚列如下：

運航之師(海)	航運昌隆(海)	航通四海(海)
安航萬里(海)	風和航順(海)	乘風破浪(海)
譽孚瀛海(海)	利涉重洋(海)	利涉大川(海)
永慶安瀾(海)	海不揚波(海)	四海波平(海)
逐電如飛(陸)	日行千里(陸)	縱橫萬里(陸)
南北馳騁(陸)	馳騁四方(陸)	風馳電掣(陸)
鐵蟒飛馳(陸)	一鐵相連(陸)	鐵運之光(陸)
川流不息(陸)	萬里乘風(空)	鐵翼乘風(空)

上述例子只供參考，大家可因應實際情況，斟酌採用。如在撰寫題辭方面有任何疑問，歡迎向公務員事務局法定語文事務部研究支援組查詢（電話：2867 2994）。

不登高山，不知天之高也；不臨深溪，不知地之厚也。

《荀子》



大地的女兒：三毛

台灣作家三毛原名陳平，一生充滿傳奇，足跡遍及五十多國，在大地留下不少印記，並以一系列的遊記和故事贏得讀者愛戴。三毛觸覺敏銳，多情善感，其文字時而活潑幽默，時而感人肺腑，作品更翻譯成十多國文字，風行海外。

三毛早年感情受挫，後遠赴西班牙尋覓新天地，結果邂逅大鬍子荷西，但深入交往一段日子後又分隔兩地。六年後兩人在馬德里重遇，前緣再續，盟訂異鄉，雙雙奔赴黃沙萬里的撒哈拉共築愛巢。三毛自幼酷愛大自然，因偶然在《國家地理雜誌》上看到浩瀚的沙漠而對撒哈拉夢縈魂繞。她把自己對這片陌生大地的依戀，比作“前世回憶似的鄉愁”；而荷西是潛水工程師，一生熱愛海洋，嚮往水中的世界。對這兩口子來說，寄居沙漠的年頭盡是物質匱乏的艱苦日子，但他們自得其樂，與當地土著融洽共處，以真誠換取友誼，以平常心面對苦與樂。在這段大漠日子裏，三毛寫下了引人入勝的《撒哈拉的故事》，把大漠遊蹤、異族風情娓娓道來。在《荒山之夜》一文中，三毛與荷西黃昏驅車到沙丘羣撿化石，不料荷西掉進泥沼；荒漠渺無人煙，三毛進退兩難：急降的氣溫會把荷西凍死，折返鎮上召援又費時。此時偏有流氓來犯，三毛自身難保，荷西也命懸一線……讀者被層層的懸疑氣氛吸引着，禁不住屏息追看，與兩位主人公一同度過驚心動魄的荒山之夜。



三毛與大鬍子荷西



定居撒哈拉兩年多，遇上當地政局動盪，三毛迫不得已離開，棲身大西洋的迦納利羣島，並把周遭的人與事化為文字，先後推出《稻草人手記》、《哭泣的駱駝》和《溫柔的夜》三本文集。當中《哭泣的駱駝》以游擊戰事為背景，敘述作者在準備逃出撒哈拉時所目睹的亂世悲劇：三毛受人所

託協助游擊隊領袖的妻子沙伊達逃離撒哈拉，卻在逃難當天，發現沙伊達被虜到平日宰殺駱駝的沙谷接受公審。沙伊達知道丈夫已遭遇不測，不欲求生，只願求死，淒厲的哭叫聲在人羣中迴盪……

婚後六年，荷西因潛水意外葬身大海，三毛結束多年來飄泊異鄉的生涯，返回台灣。至此，三毛的沙漠遊記和島嶼故事大抵告一段落，但其遊蹤並未完結。當傷痛過後，她在《聯合報》的安排下，遠赴中南美洲去征服另一片陌生的大陸，沿途把所見所聞寫成《萬水千山走遍》一書（另有部分遊記在作者離世後結集為《高原的百合花》）。三毛深入中南美洲，把異域奇遇寫成有趣的遊記。當中最扣人心弦的莫過於《秘魯紀行·逃水》一篇：作者一心一意參觀瑪丘畢丘古城，等了好幾天終於搭上火車，不料回程時河水暴漲，鐵路癱瘓，乘客在暗夜裏倉皇逃命……三毛以生動的文字帶領讀者一起歷險，洪水之猛，恍如實境；危難中也盡見人性的醜陋，令人不勝感慨。

三毛半生飄泊，卻沒有忘記祖國的根，一九八九年初次踏足神州，回鄉祭祖；其後又整裝遠赴大西北，並在烏魯木齊造訪民族音樂家王洛賓，兩人一見如故，相逢恨晚。在祖國的大地上，三毛足跡處處：攀青藏高原，探敦煌石窟，遊長江三峽，遊蹤散見於不同文章和信札，卻未有輯錄成書。

三毛浪迹天涯，自稱為“說故事的人”，其遊記和故事同時也是個人自傳，當中可窺見作者的心路歷程。從年輕時遊戲人間到喪夫後看破紅塵，三毛歷盡千山萬水、悲歡離合，在壯年之時了結生命，不再在漫長的人生中流浪，給三毛傳奇畫上句號。她在《橄欖樹》這首歌裏說：“不要問我從哪裏來，我的故鄉在遠方”；對三毛來說，何去何從也許不太重要，她原是大地的女兒，到處為家。三毛的經歷固然給讀者留下動人故事，但更重要的是，其率真性情溢於紙上，長留讀者心中。三毛的文章之所以知音無數，除了因為筆觸細膩，風格清新之外，最主要還是作者胸襟坦蕩，字裏行間處處流露真情真我的緣故。

A smooth sea never made a skilled mariner.

English proverb



詩詞水色

唐詩宋詞，佳作紛陳，吟風弄月之作固然不在少數，以水色入詩入詞，亦不知凡幾。下表隱藏了十句包含“海”字的詩詞，每句七字。大家可有雅興，按照提示，把這些句子圈出來？句子可互相交疊，橫直斜等方向不拘。

海	崖	萬	校	尉	羽	書	飛	瀚	海
盡	瀚	州	點	寒	聞	鏗	紅	羽	北
略	鏗	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

請在二零零七年十一月十六日前，把答案連同下列個人資料寄回“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”。勝出者可獲書券一張，名額五個。答案及得獎者名單下期公布(答案以《文訊》公布者為準)。

姓名：_____先生／女士(請刪去不適用者)

部門：_____

職位：_____

電話：_____

地址：_____

提示：

- 高適《燕歌行》
- 王昌齡《從軍行(其四)》
- 白居易《長恨歌》
- 柳宗元《與浩初上人同看山寄京華親故》
- 李益《從軍北征》
- 蘇軾《浣溪沙·和前韻》
- 張元幹《浣溪沙·書大同驛壁》
- 胡銓《鷓鴣天·癸酉吉陽用山谷韻》
- 秦觀《千秋歲》
- 陸游《蝶戀花·離小益作》



Not-a-Mindboggler

Solution Issue No. 28



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