

文訊 WORD POWER

法定語文事務署通訊 OFFICIAL LANGUAGES AGENCY NEWSLETTER



標點符號是文章的組成部分，卻往往為人所忽視。

文章要寫得好，許多人只想到用字遣詞、謀篇佈局，卻看不起標點符號。他們總覺得文章是由“字”組成的，字才有意義，不能亂用；標點沒有意義，不過是“裝飾品”，用錯也不礙事。這種想法實在不對。

古時沒有標點符號，只有句讀（音“逗”），指的是文辭休止和停頓之處。休止處為句，用圈標示；停頓處為讀，用點標示。句讀不當，文意容易產生歧義。有一個笑話，說的是一名讀書人初讀《大學》一章：

……知止而後有定，定而後能靜，靜而後能安，安而後能慮，慮而後能得。

讀書人不求甚解，把這段文字句讀成：

……知止而後有定定，而後能靜靜，而後能安安，而後能慮慮，而後能得。

唸了數遍，心納罕：“幾句疊字連用，到這怎麼少了個‘得’字？往聖昔賢也不過爾爾。”細想總覺不妥，於是從頭句讀：

……知止而後有，定定而後能，靜靜而後能，安安而後能，慮慮而後能，得。

數下來，這次卻“多”了個“得”字。

標點用得當，文章讀來警扭，文意也會改變。話說從前，有一個吝嗇的財主為寶貝兒子請私塾先生，一名秀才應聘，寫下要求的待遇：

“無雞鴨也可無魚肉也可青菜豆腐不可少薪水分文也不要”

秀才的意思是：

“無雞，鴨也可；無魚，肉也可；青菜豆腐不可。少薪水，分文也不要。”

一點也不能馬虎

閒話標點

每頓飯兩葷不缺，薪金分文不少，條件一點也不過分。財主計上心頭，立即答應。秀才欣然受聘。秀才上任後，發覺天天飯菜微薄，久久拿不到薪水，於是也顧不得清高不清高，怒氣沖沖地跟財主理論。財主二話不說，拿出秀才當日的“墨寶”，在上面加上標點：

“無雞鴨也可，無魚肉也可，青菜豆腐不可少，薪水分文也不要。”

秀才拿聘書，氣結不已。雖云故事，卻正好說明了標點符號的妙用。

標點符號絕對不是可有可無的東西。呂叔湘、朱德熙兩位語言學家說得好：“每一個標點符號有一個獨特的作用……用與不用，用在哪，都值得斟酌一番。”標點是用來標示停頓、語調和詞語性質的符號，標點適宜，文意醒豁；隨便亂“點”，可能會扭曲文章的原意，有礙表情達意。

公文講求達意得體，標點符號更要用得恰如其分。切忌整段文字“一逗到底”，在一個意思相對完整的句子後面，便應用句號。至於下句：

“據資料統計在全港600多萬人口中約有半數人認為自己沒有疾病但感覺身體不健康。”

整句只有一個句號，句中沒有停頓，讀來辛苦。因此，應在“統計”、“人口中”和“疾病”後各加一個逗號，以示停頓。又如：

“部門會為員工提供所需資料、裝備、和訓練。”

並列的詞語之間如果有了“和”、“及”、“與”、“或”等連詞，連詞前面就不能再使用標點符號。因此，句中“和”字前的頓號應予刪除。

要正確掌握標點用法，除了標點符號用法的專著外，大大小小的字典、辭書，也多附載常用標點用法說明，簡單易懂，多翻多查，就不怕出錯了。

Effective communication is of paramount importance in a meeting which involves participants speaking different languages/dialects. Interpreters are indispensable as they serve to bridge the linguistic and even cultural gap between one participant and another. To many of us, simultaneous interpretation is an arduous task, and only those of the highest calibre can live up to the standard required. Let's see how the experts tell their own stories.

The Invisible Link



It was well past dinner time. The spirit of the people's representatives might have wandered off to the simmering seafood hot pot momentarily, but their flesh persevered, undaunted by fatigue or hunger. The discussion remained animated, even explosive at times.

One after the other, the voices of the people rapped the officials, who were accompanied by their learned consultants flown in from half way round the globe, for one alleged blunder or another. The consultants, despite being spoken to in a completely alien language, could be seen twitching their faces or fidgeting in their seats, as the brickbats were hurled at them at gale-force.

Donning earpieces, the consultants scribbled fervently on their note pads, jotting down all that was being said as they framed their own response. When it was finally their turn to give their side of the story, they dropped their earpieces while the others in the room scrambled to put on theirs.

Somehow, the two parties, speaking languages as diverse as Chinese and English, were able to communicate without a hitch. It had something to do with the earpieces they were wearing. It was the Voice coming through the earpiece that made sure the consultants felt the full heat of the chiding. That same Voice also made sure the consultants' impassioned defence was conveyed to a tee to the chosen representatives.

That Voice coming through the earpiece is the invisible link that bridges the communication gap in a bilingual or even trilingual society as is Hong Kong.

The Invisible Link-Who are they?

The Voice, in civil service terms, is the Simultaneous Interpretation Section under the Official Languages Agency with an establishment of 3 Chief Interpreters (Simultaneous Interpretation) (CI(SI)) and 14 Interpreters (Simultaneous Interpretation) (I(SI)). The present strength is 3 CI(SI)s and 13 I(SI)s. At the Section's command as well is a pool of Part-time Interpreters. The part-timers go through the same recruitment test as the full-timers, which is rigorous by any standard. They choose to hold down another full-time job while doing interpretation on the side. Part-timers will be offered assignments when workload spills over from the full-timers' capacity.

Interpreters work in teams of at least two, sometimes three or more at particularly long or intensive meetings. Among the 16 CI(SI)s and I(SI)s and the three or four active part-timers out of a pool of 16, they work for 1 700 meetings a year for the two tiers of representative government, numerous other government advisory bodies and statutory bodies plus the financially autonomous bodies.

What do interpreters actually do, what makes them tick? Find out more in the next issue of *Word Power*.



薪火相傳

接續傳譯要素 —— 提筆記述 要領在握 A Distinguished Interpreter Passes his Torch



二零零零年十二月七日，前中文公事管理局總會議傳譯主任鄭仰平先生為中文主任主持講座，講述口譯與筆譯的異同、各種傳譯模式、接續傳譯要訣，以及如何組織接續傳譯筆記。

鄭先生把口譯者妙喻作小巴司機，由於時間緊迫，必須講求速度，一心多用。筆譯者駕駛的是勞斯萊斯汽車，要小心駕駛，務求旅程順暢，乘客安穩。傳譯員是舞台上的一份子，可看到講者的聲色舉動，接續傳譯者更可與講者有直接交流。筆譯者則是幕後功臣，默默耕耘，鮮為人知。

綜合他從事傳譯工作數十年的經驗，鄭先生闡陳接續傳譯工作前應有的預備工夫和工作時必須注意的地方。他特別談到筆記的記錄方法，也介紹了他所使用的一套符號和縮寫。鄭先生講述他在傳譯工作方面的難忘經驗，並鼓勵同事多閱讀、多留心時事、隨機應變。知識深厚了，經驗豐富了，自信心自然會建立起來。

聽鄭先生的一席話，參加講座的中文主任無不獲益良多。



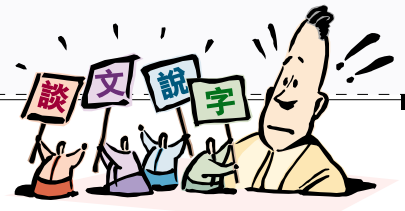
鄭仰平先生攝於講座上

Mr. Y.P. CHENG was formerly Chief Conference Interpreter of the Chinese Language Division, the predecessor of the Official Languages Agency. He has worked as an interpreter for decades and even though he is now happily retired, he remains very enthusiastic about interpretation.

Mr. Cheng was our guest speaker at the interpretation seminar held for Chinese Language Officers on 7 December 2000. He started with a comparison of translation and interpretation. An interpreter was compared to a maxicab driver and a translator to the chauffeur of a Rolls Royce. The former was time-bound with speed being his priority whereas the latter was most concerned with the comfort and safety of his passengers. In theatrical terms, an interpreter was a co-player on stage who witnessed every move of the speakers, with whom he could even directly communicate. A translator, however, belonged to the backstage, working diligently behind the scene and remained obscure.

Mr. Cheng then proceeded to discuss different modes of interpretation, with emphasis on the essentials of consecutive interpretation. In addition, he introduced to his audience his own sets of symbols and abbreviations and explained how he had made use of them to organize his notes.

Mr. Cheng's reminiscence of some of his nervous moments and his recount of anecdotes during his long and colourful career often brought the house down. He concluded by encouraging his audience to cultivate a habit of "lifelong reading" and take keen interest in current affairs. It was only with the accumulation of knowledge and experience that an interpreter could grow in confidence and rise to the occasion.



趣聯拈成

諧音藏字

對聯的撰寫，講究字和音的運用。善用疊字、同音、異讀、諧音等調諧技巧，簡單的文字，也可別出機杼，寫出切情、應景、適時的上佳對聯。

北宋大臣呂蒙正少時清貧，生活困苦。一年除夕，他家中連可吃的都沒有，遑論過年穿的新衣。佳節當前，眼前卻是家徒四壁，淒涼無限。蒙正在飢寒交迫之中，以數

字組成一副對聯貼在大門上：

二三四五
六七八九

還加上與眾不同的二字橫批：

南北

這算是什麼對聯？原來，這把諧音法和藏字法結合運用，憑聯寄意。上聯“二三四五”，獨欠“一”，是缺“衣”（漢語“衣”與“一”同音）的諧意；下聯“六七八九”，缺了“十”，是少“食”（“食”與“十”同音）的諧意。題額更說得明白不過，有“南北”而缺“東”“西”，指家中什麼東西也沒有。這聯額的

寓意分明是說衣食缺少、東西全無。寥寥十字，道盡天下貧者的辛酸。

對聯不一定要咬文嚼字，語出經典，上面說的春聯正是一例。數字一堆，組成聯語，字行間卻能窮情體物，宣洩心底鬱結。足見對聯的真本色，不一定是文字精巧、聲調鏗鏘。當然，公事上撰寫對聯或題辭，旨在酬酢應對，詞意理應典雅大方，內容務須莊重得體，下筆就不得不講究一點了。

WORD FOR WORD



Newcomers to the English Language

English, like all other languages, never stands still. Instead, it is dynamic and ever-growing. New words, new phrases and new usages that we can't find in our dictionaries constantly crop up in everyday publications.

Among such “newcomers” are fashionable expressions describing various aspects of life in the English-speaking communities and reflecting people's changing values or attitudes. Meanwhile, some are coined merely to serve as eye-catchers or buzzwords, but still, they help add to the liveliness of the language. On the other hand, some obscure or outdated words have rejuvenated and re-established themselves as modern writers' favourites. As a new word can quickly find its way into the English vocabulary, let us make their acquaintance early.

eyeballs	visitors to a web site
mindset	an attitude of mind, usually inflexible and hard to change
synergy	additional energy produced by two people combining their ideas
dotcom	company that do business on the Internet
portal	gateway to the Internet, which may be a directory web or a search engine
paradigm	typical example of something
cyberchat	discussion on the Internet
one-stop shopping	shopping for all one's need at one single mall or supermarket
(to have) deep pockets	to have huge capital to be able to keep an unprofitable business going
freefall	sudden and uncontrolled drop in the value of something
brickbats	fragments of a hard material, often used to refer to criticisms
Netiquette	code of behaviour for Internet users
trailblazer	pioneer in an enterprise
pre-loved	euphemism for secondhand
(to) marginalise	to push someone or something to an unimportant position
politically correct	acceptable to active critics of inequalities in society
backlash	strong reaction against recent policies or social developments
burnout	physical or mental exhaustion due to overwork resulting in loss of creativity or productivity
(to) outsource	to pay other workers or companies to do jobs formerly done inside an organization
helpline	telephone service which provides information or assistance to callers

本期繼續刊出百年百種優秀中國文學圖書入選書目的最後二十部：

《重放的鮮花》(多人作品)	傅雷《傅雷家書》	楊絳《幹校六記》
古華《芙蓉鎮》	綠原、牛漢編《白色花》	辛笛等《九葉集》
汪曾祺《汪曾祺短篇小說選》	阿城《棋王》	張承志《北方的河》
張賢亮《男人的一半是女人》	王蒙《活動變形人》	路遙《平凡的世界》
北島《北島詩選》	莫言《紅高粱家族》	張煒《古船》
宗璞《南渡記》	劉登翰等選編《余光中詩選》	汪曾祺《蒲橋集》
陳忠實《白鹿原》	舒婷《舒婷的詩》	



美文的典範——周作人《雨天的書》

周作人是五四以來的散文大家。他在一九二五年寫的《美文》，把散文框定為事與抒情兩類，對現代散文的發展影響深遠。

周作人的散文多以日常瑣事為題材，文字看似質樸，沖淡苦澀，卻雋永平和。《雨天的書》收錄了他在五四前後至一九二五年間所寫的五十二篇作品。這些作品多寫風物人情，說古談

今，筆調舒徐自在，韻味悠長。如《唁辭》是作者為吊唁兒時同學而寫，於平淡中見深沉的悲憫；《故鄉的野菜》流露鄉思深情；《教訓之無用》、《元旦試筆》則抒發對文學革命的反思。《喝茶》、《生活之藝術》更是表現周作人土人情調的佳作。

周作人學貫中西，知兼雅俗，信筆所至，卻盡顯恬淡優婉之風致，讀來回味無窮。胡適說周作人的散文徹底打破了“美文不能用白話”的迷信。細讀這幾十篇小品，自可窺見周作人閑適散文的獨特風貌。

有問 有答

中英對照公函問題

問

中英對照公函是否應該先中後英？發信人是否須在兩個文本上簽署？

答

中文英文孰先孰後，沒有明文規定。不過，憲報也是採用先中後英的編排，可作參考。至於簽署，除非情況特別(例如中英文本逐行對照，下款只留一處空位簽署)，否則應分別在兩個文本上簽署。

問

函件英文本上註明發信人的地址，在中文本上，發信人的地址應寫在什麼位置？

答

傳統中文書信內文一般不會註明發信人的地址。如要註明地址，可參考英文書信格式，寫在文件右上角的位置；此外，也可考慮在信末加上“通訊地址”或“地址”一行。

問

英文公函或便箋中，提到附件之處，每於左邊頁邊以虛線標示。中文本是否也需要這樣處理？

答

中文本只需在下款之後註明“連附件”，或註明“附件”，然後列出各份文件的名稱。

教練下課了!

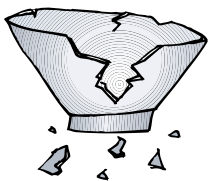
句①：為了趕及在考試前完成課程，老師這幾天都遲了下課。

句②：“倒是徐根寶下課有點‘故事’。萬達的沒落，除實力下滑外，主教練‘愛憎分明’的管理方式也使不少球員有想法。”（《羊城晚報》1999年7月17日）

“下課”的意思，誰都知道。“下課”不就是教師授課完畢，或學校課堂結束這麼簡單嗎？根據《中文大辭典》，“下課”還可以解作下班，即工作完畢，離開辦公的地方。那麼，句①除可指教師誨人不倦，在課堂結束後還為學生授課，也可說教師遲了下班。

在內地，“下課”近年卻添了個新解釋，專用於教練身上。句②中的“徐根寶”是前國腳，退役後轉職足球教練，後來執教大連勁旅“萬達”。“萬達”戰績未如理想，徐根寶就給撤職了。句②說的就是教練被撤換的前因後果。這的“課”，指的大概是教練為球員主持的晨操晚練，可與學校扯不上半點關係。

詞義的變化可真奇妙，在學生的世界，“下課”是件樂事；但對成年人來說，“下課”成了“下崗”，丟了職位，砸了飯碗，苦不堪言！



補闕拾遺

大“肆”宣傳？

句①：政府動用逾千萬元，為立法會選舉大肆宣傳。

句②：政府動用逾千萬元，為立法會選舉大事宣傳。

“大肆”和“大事”兩詞，讀音相近，容易使人混淆。其實，兩詞不論是讀音、用法，還是詞義的褒貶色彩，都不盡相同。

“肆”音“試”，與“事”聲調迥然不同。句①中的“大肆”是副詞，修飾動詞“宣傳”。句②中“大事”的“事”，作動詞用，意即“從事”，相接的“宣傳”則為名詞。

肆



事

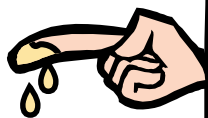


雖然“大肆”和“大事”都是表示程度或規模之大，但兩詞的褒貶色彩卻明顯不同。“大肆”解作毫無顧忌地進行某種活動，強調胡作非為，不顧後果，貶義極重，故多與含貶義的動詞搭配。例如“那些暴徒罔顧法紀，在城中大肆破壞。”“大事”則是中性詞，強調大規模進行，多與具正面意義的名詞搭配，如“大事宣傳”、“大事慶祝”等。立法會選舉用意在選舉賢能，宣傳工作實屬正當事情，當用“大事”為合。

有一句成語叫“肆無忌憚”，語本《禮記·中庸》，意思是任意妄為，無所畏忌。緊記這句成語，就可區分“大肆”和“大事”詞義上的差別了。

“染指”滋味最無窮

“這支球隊今季銳意擴軍，實力強勁，有力染指各項錦標。”類似的句子，常見於報章的體育版。“染指”一詞，今天多解作奪取、獲得之意。追源溯始，這個詞語卻原來與飲食有關。



“染指”語出《左傳·宣公四年》：

“楚人獻鼈於鄭靈公。公子宋與子家將見，子公之食指動，以示子家，曰：‘他日我如此，必嘗異味。’及食大夫鼈，召子公而弗與也。子公怒，染指於鼎，嘗之而出。”

春秋時代，鄭國大臣公子宋（字子公）每逢食指動，就會吃到好東西。有一次，楚國把罕有珍貴的鼈（音“元”，即大甲魚）獻給鄭靈公。靈公叫人把甲魚製羹，打算賜給眾大臣分享，卻故意不給子公吃。子公一氣之下，用指頭往鍋一染，也嘗到了一口。

“染指”後來引申作分取利益；又因子公以下犯上，貪圖君主之食，故“染指”多指分取不應得或非分的利益，帶有貶義色彩。



改正



別字

試把下列句子中的錯別字找出來，加以改正：

1. 廣播管理局接獲多宗投訴，指這齣電視劇喧染暴力，不宜在黃金時段播出。
2. 這項工程歷時數載，終於在上月峻工。
3. 這宗案件的被告騷擾證人，意圖防礙司法公正。
4. 他獲部門舉薦出外進修，現正肆業於美國哈佛大學。
5. 海關加強掃蕩，販賣盜版光碟的店舖顯注減少。

答案：(1) 渲染；(2) 竣工；(3) 妨礙；(4) 肄業；(5) 顯著

The screenshot shows a Netscape browser window with a toolbar at the top containing icons for Back, Forward, Reload, Home, Search, Netscape, Images, Print, Security, and Stop. The main content area features a 'Net Guide' header with a computer icon. Below it is the title 'Back to Basic – Project Gutenberg' in a large, purple, serif font. Underneath the title is the sub-heading 'NET Mind' followed by a paragraph of text. To the right of the text is a small inset image showing a 'WELCOME!' message from the Project Gutenberg website. Below the main text are three columns of text, each starting with a bolded heading: 'Light Literature:', 'Heavy Literature:', and 'References:'. At the bottom left of the browser window, there is a cartoon illustration of a hand holding a floppy disk next to a computer monitor and keyboard.

Back to Basic – Project Gutenberg

NET Mind

When people think of the Internet today, things like dotcom, e-commerce or Nasdaq will surely come to their minds. But Michael Hart, author of *A Brief History of the Internet*, must have had something quite different in mind when he started his project to build a library on the Internet some 30 years ago.

The Project

Launched in 1971, the Project Gutenberg has turned out to be an arduous task of developing a kind of library that is to make information, books and other reference materials available to the general public in Etext forms that a vast majority of computers, programs and people can easily read, use, quote, and search. Now available on the Internet, the three major types of literature stored in the Gutenberg Library are:

<p>Light Literature: <i>Time Machine, Peter Pan, Alice's Adventures in Wonderland, Through the Looking-Glass, Aesop's Fables, etc.</i></p>	<p>Heavy Literature: <i>The Bible or other religious documents, Shakespeare, Moby Dick, Paradise Lost, etc.</i></p>	<p>References: <i>Roget's Thesaurus, almanacs, and a set of encyclopedia, dictionaries, etc.</i></p>
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Michael Hart believes that the greatest value of computers lies not in computing, but in their storage, their fast, accurate retrieval and searching of what is stored in our libraries. Just click <http://www.gutenberg.net> and you can share the Gutenberg spirit and the wealth of knowledge through the Internet.

文房四寶 — 紙

紙張與我們的關係十分密切，除了工作，日常生活也無紙不行。

典籍有“造紙昉於漂絮”之說（“昉”音“紡”，即起始）許慎《說文解字》：“紙，絮一苫也（“苫”音“閃”）從糸（音“覓”），氏聲。”“絮”是絲棉的亂絮；“苫”則是水中擊絮的篾蓆。古人在製作絲棉時，揭出殘留在篾蓆上的絲絮，就是紙的前身“絲絮紙”，所以“紙”字的部首從糸。

一般有“蔡倫造紙”的說法，人們普遍認為紙的發明者是東漢的蔡倫。其實在東漢之前，中國已有紙張的應用，一九五七年在西安東郊灞橋古墓出土的灞橋紙（植物纖維紙）可為佐證。蔡倫是總結了前人的造紙經驗，改良技術，使紙張能大量生產並成為真正的書寫材料。由於得到漢和帝的肯定，“蔡侯紙”便風行天下，蔡倫也因而成為第一個在中國造紙史上留名的造紙科學家。

中國的紙張名目繁多，有的以原料命名，有的以產地或人物命名。若以原料分類，有麻紙、皮（樹皮）紙、藤紙、竹紙、草紙等。

“草紙”取材方便，但製作粗糙，只用作手紙（生紙）包裝紙等。

“皮紙”堅韌耐磨，自唐宋以後，就成了製造紙幣的原料。

“滑如春水密如英”的“宣紙”可說是中國紙的名品。它的原料為青檀樹皮，加上造紙用水潔淨而造成既柔韌而又勻墨的紙張。“宣紙”兩字的出現，只能追溯到唐朝。根據推測，這種以檀樹為主要原料的紙張，在唐代以宣州一帶為主要集散地，因而得名。到了明清時，凡安徽一帶出產的紙皆稱“宣紙”。未經加工的“生宣”吸水性強，宜於書法和寫意畫；加工後的“熟宣”紙質縝密，宜用於筆致細巧的工筆畫。

“毛邊紙”屬於竹紙，質地細嫩，顏色微黃，表面平滑，利於毛筆書寫和木板的上墨印刷。據說，明朝常熟汲古閣主人毛晉多用這種紙張印書，“毛邊紙”之名因此流傳開來。

“其色美若桃花，其名重於當世”的“薛濤箋”是中唐時流行於四川的加工紙。相傳薛濤先把現採的荷花、雞冠花等的花汁調入適量膠汁製成花漿，塗抹到一定大小的精製紙箋，然後在箋上合貼一張吸水麻紙，壓平晾乾，即成精緻玲瓏、色彩媚人的深紅小箋。這種特製的箋紙，遂成為文人雅士愛用的箋紙。詩、箋、美人確是動人情思的千古佳話。

“澄心堂紙”是五代南唐時歙縣（“歙”音“攝”，今安徽東南）一帶所特製的一種優質宣紙。南唐後主李煜設局監造，紙上加蓋“澄心堂”印，供宮中御用。

由於雕版印刷術的發明，自五代以後，印書風氣大盛，造紙業發達。明清時更出現官辦的大型造紙工場，專為皇室貴胄製造各種豪華的高級用紙，著名的有明宣宗宣德年間的“宣德貢箋”、專供泥金寫經用的“羊腦箋”；此外，還有清康熙年間專供內府御用的“梅花玉版箋”、“仿金粟山藏經紙”、“仿澄心堂紙”等。

日常生活中，紙可用於糊窗、壁紙、油傘、紙扇、紙札用品、手紙等。相傳紙可入藥，明李時珍的《本草綱目》中有專門章節講述紙的藥用，其藥性乃來自其製作原料。此外，明末宋應星《天工開物 殺青》篇中，提及北宋以來逐漸出現以廢紙再造的“還魂紙”，並記載了其製作方法。廢紙循環再用，看來並非現代人的新鮮念頭。



宋蔡襄澄心堂紙帖



明宋應星《天工開物》中的造紙圖