

文訊

WORD POWER

第七十一期 二零一八年三月 Issue No.71 March 2018

OFFICIAL LANGUAGES DIVISION, CIVIL SERVICE BUREAU

蛻變的明珠

白天也好，傍晚也好，維多利亞港總是朝氣勃勃。天色光亮時，從海濱遠眺，會看到大小船隻在碧波穿梭，絡繹不絕。遠洋郵輪停泊在客運碼頭，海旁高聳入雲的大樓櫛比鱗次，好像一大片水泥叢林，又像一羣巨人守護着這美麗的海港。夜幕低垂，兩岸燈火璀璨，海港給照得通明，盡顯繁華盛世。滄海桑田，開埠時的小小漁港，今天蛻變成國際大都會，誰知道當中經歷了多少變遷？

香港島與九龍一水相依，今天往來兩地，可乘地鐵，不消幾分鐘，便可由金鐘直達尖沙咀。回想昔日，要橫渡維港可不是易事。市民早期靠舢舨和橫水渡往返港九，在風平浪靜的日子還好，遇到大風大雨，這些小木船顛簸不定，乘客稍不小心，很容易失足墮海，險象環生。隨着社會發展，稱為“嘩啦嘩啦”的小電船應運而生。“嘩啦嘩啦”也是木製的，據說是因為航行時發出的聲音而得名。發動機裝在船頭，乘客坐在船尾，常常要經受海水撲面之苦，還得忍受刺鼻的汽油味。

“嘩啦嘩啦”的碼頭大都建在最繁榮的地區。很久以前，中環已是香港的商業中心，那裏的碼頭經常人山人海，熙熙攘攘。多年來，中環經歷多番改變。大會堂前的皇后碼頭、卜公碼頭都拆卸了。填海後，維港日漸變小，兩岸只有咫尺之遙。區內不少舊鋪老店都湮沒在歷史長河裏。屬維多利亞建築風格的舊滙豐銀行總行大廈已是明日黃花，取而代之的是機械人似的摩登大樓，但門前那雙銅獅還保留着，默默見證歲月不居。

縱然時光流逝，中環的外貌改變了，但中環依舊是中環。五十年前出版的《中國學生周報》一篇文章曾這樣說：“午後一時正，街上車水馬龍，道上人如潮湧，充塞滿耳鼓的是汽車的號角聲、引擎聲。瀰漫在眼前的是塵埃，是沙土。車站是人！車裏是人！中環到處都塞滿了中環的人。中環的人們走着、走着……”

半個世紀後，這個商業中心還是舊模樣，在喧鬧中迸發無比的活力。

中環四通八達，乘快線列車往赤鱗角機場，只需半小時。然而，以前從中環到啟德機場，可沒有那麼方便，就算坐的士，交通繁忙時，也可能趕不上飛機。舊機場位於九龍城鬧市，三面環山，跑道一直伸展入維港，另一頭就是獅子山下的民居。飛機要在民房之間急轉彎才能在跑道降落，機師好像雜技員在空中玩絕活一樣。九龍城的居民抬起頭來，常常會看到巨鳥在頭上掠過，發出隆隆響聲，彷彿只要伸手就能把它摘下來。

走進啟德機場，人們會聽到航班資料牌更新訊息時不停滾動而發出“嘩嘩嘩”的聲音。新機場安靜得多了，藍白色的顯示屏不會發出聲音，資料同樣一目了然。時尚的客運大樓與樸實的啟德機場固然大相逕庭，就算離境大堂的情景，新舊機場都不一樣。上世紀六七十年代，送機的人與親友話別後，還會跑到客運大樓的瞭望台，不斷揮手，依依不捨，目送飛機遠去。今天，通訊設備普及，人們隨時可互通音訊，在赤鱗角機場，離愁別緒的場面也不是經常會看到了。

新機場的東南面是東涌新市鎮。那裏高樓林立，人口稠密，配套完善，誰會想到以前只是一個小墟鎮，居民以捕魚和務農為生。自青馬大橋和汲水門大橋落成，機場鐵路直達赤鱗角後，這個墟鎮便興旺起來，著名的昂坪360纜車站就在大型私人屋苑旁，每天遊人如鯽，熱鬧不已。在短短二十年間，東涌換上了新顏，小鎮舊貌如今只能從歷史照片中緬懷一番。

維港填海、機場搬遷、北大嶼山新廈廣建……標誌着香港的面貌不停更迭。香港人生活忙碌，平日總是來去匆匆，可能沒有時間留意四周的變化。大家穿街走巷時，不妨稍稍停下腳步，感受一下在四周沉澱的百年光陰，回溯我城的歷練蛻變，看看這顆東方明珠今天綻放的光芒是否更勝從前。

苟日新，日日新，又日新。

《禮記·大學》



Then and Now

“Benares is older than history, older than tradition, older even than legend, and looks twice as old as all of them put together,” Mark Twain says. Benares, another name for Varanasi, is a city situated on the banks of the Ganges in northern India. How old is this city actually? It might not be as old as the American writer describes, but its age can be told from every stone you step on and every ritual you see.

The ancient city, extending about two kilometres back from the banks, is a labyrinth of alleyways congested with hulking buffaloes, squeaky bicycles and lumbering three-wheeled taxis. The ghats—a series of wide stone steps leading down to the river—are the centre of life of Varanasi. Every day, hundreds of devout pilgrims bathe in these waters. Legend has it that the Ganges, considered to be the most sacred river in India, was brought down from heaven to earth, and its purifying water passed through Varanasi, attracting spiritual seekers to its banks to wash away their sins.

When the sun rises, the shore is abuzz with activities. Scores of the penitent—holy monks in nudity, men stripping down to underwear, and women in full saris—step into the water’s edge, uttering prayers, hands pressed together. Some of them pour river water over their heads, some dive in, and some fill up a cup and drink heartily. Next to the bathing ghats are countless funeral pyres on which corpses wrapped in shrouds are placed. Thick plumes of smoke billow into the sky amidst the soul-soothing chants from mourners. Many believe that if they die in the city, they will be free from the pain of reincarnation.



For centuries, life in Varanasi is the same as before—spiritual, hectic and chaotic. Probably under the protection of the Hindu deity the Lord Shiva, who is believed to be the founder of the city, Varanasi has never been invaded by foreign cultures.

However, Cusco, an aged Peruvian town in the Andes, is not that lucky. In its full glory five hundred years ago, the town was the most prosperous place in the Americas. Unfortunately, with the arrival of the Spanish in the 1530s, it was razed to the ground. Hundreds of thousands of the locals were killed, countless temples sabotaged, and tonnes of treasures picked clean.

Even so, the conquistadors could not destroy the rich culture of Cusco. At the top of the Andes, a vast trove of Inca relics—giant stone walls, terraces, shrines, storage rooms and bath rooms—can still be found. What makes this town different is not that the historical remains carved in the grey granite of the mountains are awesome, but that its past still lives today. Although many locals are dressed in modern outfits, there are no small number of women who prefer to wear traditional dress, with red hats over braided pigtailed, multi-layered flouncy skirts, and brightly-coloured capes. Some people still engage in farming and enjoy a slow life as their ancestors did. In Cusco, the past and present live side by side, all melting into the picturesque valley of the Andes.

Like Varanasi and Cusco, Venice remains timeless. Except for some upscale brand-name boutiques, this old city, built on myriad small islands over a green-blue lagoon, looks exactly as it did centuries ago. There are still no escalators and no cacophony of blaring car horns. As you saunter along the cobblestoned alleys, or take a gondola ride through the canals, you will feel you are meandering through time. A walk across the famous Bridge of Sighs, where prisoners, escorted in chains, used to take their last glance at the free world on the way to the dungeons, would remind you of Lord Byron’s line: “I stood in Venice, on the Bridge of Sighs; a palace and a prison on each hand....”



However, in recent years, the serene, romantic ambience of Venice has undergone changes. With the inundation of tourists, the hotels, cafés, and plazas are bursting at the seams with globetrotters and selfie-snappers. The soundtrack of this historical city is now a mashup of foreign tongues amidst snippets of the Venetian dialect, accompanied by the rumble of wheeled suitcases rolling across the streets and thumping up the steps of footbridges. Venice is no longer the same old Venice.

Cities that have stood the test of time are not just marks in history; they are testimony to the quintessence of human civilisation. Many of them are worth visiting as they will bring you back in time and tell you how they have managed to survive until now. It is hoped that these signs of history will be kept strong and safe in the future even under the influence of modern cultures.

No man is rich enough to buy back his past.
Oscar Wilde

Cash is No Longer King

Inside a café in downtown Manhattan, a woman in her 50s ordered a decaf coffee and a tuna sandwich. When she got to the register, she tried to pay with a \$50 bill. “Sorry, we don’t take cash,” the cashier said. “What?” the woman asked. The cashier then patiently explained. Finally after much haggling, the patron was offered a treat on the house. But the almighty dollar was just powerless. “We are in new times,” the woman said.

This story is not new. Technology is transforming our lives, including the way we buy things. E-wallet, an electronic device that allows an individual to make electronic transactions, is becoming increasingly popular. In Beijing, cashless businesses are everywhere, and payment through smartphones reached a staggering US\$1.85 trillion last year. Let’s shop around the ancient capital and see how ubiquitous digital payment is there.

A beautiful day starts with a great breakfast. A bite of *jianbing*, a traditional street food similar to crepes, may lift your spirits. When the toothsome delicacy is handed to you, you don’t have to fumble in your pocket for some coins for payment. By swiping a QR code—something that looks like a lop-sided checkerboard—with your smartphone, your money will be transferred to the shop owner’s account. If you want to buy some snacks, just pop into any supermarket, big or small, where

every checkout counter carries a sign, “Welcome to Use Mobile Payment.” You can also hire a taxi and pay by an e-payment app. If you don’t want to walk or wait in traffic, there are bicycles on roadsides for rent. You can simply unlock them by your smartphone.

In fact, quite a large number of people already live in a cashless society. They find nothing odd about paying for an apple with a swipe of their phone. For most people who travel a lot for work, this trend is most welcome because carrying cash is too inconvenient for them. Some go a bit further to say that even swiping a credit card is a thing of the past. However, for those who still prefer grabbing a note from their purse, thinking they can buy a cup of cappuccino with it in a coffee shop—please give them some more time. They will catch on eventually.

In a world where technology rules supreme, cashless transactions seem to be the wave of the future. But this practice unfairly excludes the unbanked—those who do not have their own bank accounts. It might be true to say that we will have to be prepared for the day when coins and banknotes are found only in museum display cases. But before that, would it be better to accept paper money, coins and cheques while going cashless?



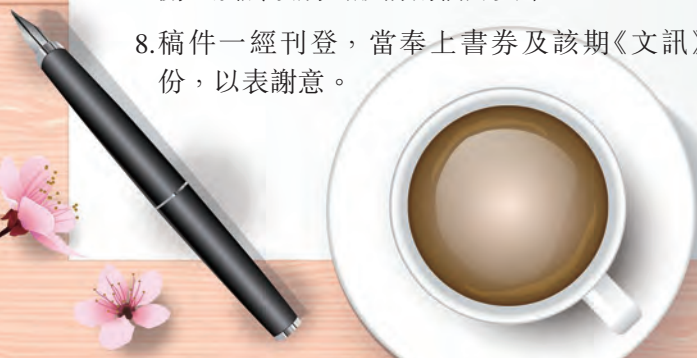
《文訊》徵稿 Contribution to Word Power

《文訊》是為公務員而設的語文及文化季刊，歡迎同事投稿。投稿細則如下：

1. 來稿須為未經發表的原作，題材不限。
2. 中文稿件以1 600字為上限，英文稿件篇幅上限為800字。
3. 編輯委員會有權酌情剪裁或修改來稿。
4. 來稿如未獲採用，將妥為銷毀而不另行通知。
5. 稿件版權歸作者所有，文責由作者承擔。
6. 來稿須註明作者姓名、職級／職位及所屬部門。
7. 來稿宜儲存為“Word文件”格式，以電郵方式擲交《文訊》編輯委員會(csbolrs@csb.gov.hk)。另外，稿件也可郵寄至香港金鐘道66號金鐘道政府合署高座2310室，或傳真至2521 8772；來稿的字體務須清楚易辨。稿件如與某期主題有關，須於該期出版前兩個月交來。
8. 稿件一經刊登，當奉上書券及該期《文訊》乙份，以表謝意。

Word Power is a quarterly on language and culture published for civil servants. Contributions to this publication are welcome. The rules for contribution are as follows:

1. Contributions should be unpublished original works. There is no content restriction.
2. Contributions in English should not exceed 800 words, and those in Chinese 1 600 characters.
3. The Editorial Board reserves the right to abridge or revise a contribution.
4. Contributors will not be notified of unsuccessful attempts. Works not published will be properly disposed of.
5. Contributors own the copyright of their works and should take responsibility for the content thereof.
6. Contributors should indicate in their submissions their names, ranks/posts and departments.
7. Contributions should be sent to the Editorial Board of *Word Power*, preferably in “Word” format by email (csbolrs@csb.gov.hk). Legible hard copies sent by post (Room 2310, High Block, Queensway Government Offices, 66 Queensway, Hong Kong) or by fax (2521 8772) will also be accepted. Contributions intended to be published in a particular issue should reach the Editorial Board two months before the date of publication of that issue.
8. For each work published, the contributor will receive a book coupon and a copy of the issue in which his/her contribution appears.





PERSONS OR PEOPLE

What is the plural of **person**? In British English, to refer to groups of human beings in general, we use **people**: *I saw five people standing in the street.* **Persons** is a very formal word, often used in legal contexts: *Any person or persons found in possession of illegal substances will be prosecuted.* In American English, **persons** is more commonly used as the plural: *I would like to book a table for three persons for this Saturday brunch.*

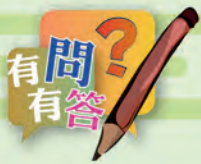
We can refer to television, radio, newspapers and magazines as the **media**. Is **media** singular or plural? It is a collective noun and can have either a singular or plural verb after it, depending on the meaning of the sentence: *The media is/are only interested in sensational news.* Quite a number of people don't like the use of a singular verb for **media**, but it is becoming more and more common now. You can never say *a media* to refer to any one form of the media, and there is no plural for the word.

Majority, meaning most people or things, is also a collective noun. Likewise, it can take a singular or plural verb: *The majority prefers/prefer keeping the tall cypress in the park.* Both *prefers* and *prefer* are acceptable here. Some people,

however, find the use of a singular verb a bit too stiff, and are inclined to use a plural verb. When **majority** is followed by a plural noun, it is much better to use a plural verb: *The majority of the candidates have completed university education. The vast majority of our cheeses are made with pasteurised milk.*

Both **loud** and **loudly** mean “making a lot of noise”: *John is a nuisance. He always speaks loud/loudly in class.* But when you want to say someone being strong and insistent in expressing their opinions, use **loudly** as the adverb: *Mr Smith talked loudly in favour of raising tax at the meeting. The protesters, poor and rich, educated and uneducated, have made their voices loudly heard.* Or you might use **loud** as the adjective: *His speech yesterday at the parliament was loud in condemnation of the media.*

When you use the **not only...but also** structure, make sure the part that follows **not only** matches grammatically the part that follows **but also**. For example, *The war caused not only destruction but also generations of hatred between the two communities.* In this sentence, *destruction* matches *generations of hatred* correctly as they are both objects of the verb *caused*.



疑問逐一解 (七)

1. 問：“辨證”還是“辯證”？

答：在古漢語裏，“辨”與“辯”相通，在現代漢語裏，“辨”多跟“辨別”有關，例如“辨認”、“明辨是非”；“辯”多跟“言辭”有關，例如“辯論”、“爭辯”。

大部分辭書“辨證”、“辯證”兩詞兼收，解作“辨析考證；分析論證”，並指兩詞相通。有辭書以“辯證”為主詞條，註明“也作‘辨證’”。另有辭書指在“辨析考證”這個義項，以“辨證”為推薦詞形。據此，寫“辨證”或“辯證”均可。

2. 問：“優質”還是“質優”？

答：大多數辭書只收“優質”，用作形容詞，解作“質量優良的”，例如“優質服務”。《香港小學學習字詞表》收錄“優質”，不收“質優”。《現代漢語規範詞典》收錄“質優”一詞，用作形容詞，意指“質量優良”，例如“質優價廉”。

綜上所述，“優質”和“質優”都有“質量優良”之意，但在語用習慣上，與名詞搭配多用“優質”，不用“質優”。

3. 問：“讚譽有加”還是“讚譽有嘉”？

答：正確的寫法是“讚譽有加”。“加”是“施及”的意思，例如“勸勉有加”指加以勉勵。

4. 問：“比且皆是”還是“比比皆是”？

答：“比目皆是”雖有不少人使用，形容處處都是，但其實“比目”是指形影不離的意思（如“比目連枝”），與處處都是的意思有出入，而且翻查多部辭書，也不見有收錄此詞，只找到“比比皆是”、“比比皆然”、“比肩皆是”和“觸目皆是”。由此看來，使用“比比皆是”應較為穩當。

5. 問：“信託”還是“信託”？

答：寫“信託”或“信託”皆可。不過，內地以“托”為規範字形，辭書只收“信託”。香港和台灣的繁體字辭書大多收錄“信託”，不收“信託”。



Once upon a Time... in Shau Kei Wan

Andy NG
Official Languages Officer I
Civil Engineering and
Development Department

Strolling along the short yet bustling Shau Kei Wan Main Street East (we often call it Main Street East for short), foodies are always mesmerised by its eclectic mix of eateries and snack stalls. If you fancy a bite of fish ball, mini egg puff, Korean kimchi or Indian naan, you will never be disappointed. Yet, oddly enough, as a local who was born and grew up in the neighbourhood, I find this emerging “Foodie’s Paradise” utterly unfamiliar and regard it with a tinge of sadness and nostalgia.

Shau Kei Wan, better known as Aldrich Bay among expatriates in the early 20th century, remained a major fishing village until the late 1970s. Back in my childhood, Main Street East, a far cry from what it is today, was lined with shops selling fishermen’s equipment and supplies. A walk along the street was something I longed for. With my hand grasped in Grandpa’s, I kept looking around, fascinated by everything: fishing nets and ropes, fishmongers and hawkers touting exotic, sometimes unimaginable, live coral fishes and oysters. Along the 780-metre-long street, there were several teahouses I always visited with my loving grandfather. I still have vivid and warm recollections of our happy time there. Under the slowly spinning ceiling fans and with a spittoon at my feet, I enjoyed the mouth-watering dim sum heartily, while hearing pet birds sing in cages.

Grandpa used to order lots of dim sum, sometimes as many as a dozen dishes, for just the two of us. I was bewildered by this at times, but looking back, I realised that it was his unique way of expressing affection and love for me. Grandpa always met his friends, some of whom were boat dwellers, in the teahouses, chatting about their everyday seafaring lives and telling mysterious ghost stories from the sea, which would send chills up my back. What intrigued me most was how such boat people looked: dressed entirely in black, always wearing a straw rain hat and long working boots. They just reminded me of Japanese ninjas or assassins I saw on TV. As a curious and imaginative little boy, I could not resist visualising that one day there might be a big fight among them in the street!

Things change. The opening of the MTR Shau Kei Wan Station in 1985 marked a watershed in the transformation of

Main Street East. A few years prior to its official opening, bulldozers, dump trucks and huge cranes sprouted on the shorelines skirting the area. A massive reclamation project went full steam ahead. Dilapidated low-rise tenement blocks and squatter huts on both sides of the street were knocked down to make way for residential buildings. Banks, supermarkets and fast food chain outlets shot up, making the place a replica of any other district in Hong Kong. This worries me a great deal as the distinctive features of each district are so vulnerable, too easily sacrificed for urban renewal and new developments. Aldrich Bay was given a facelift and disappeared in history once and for all. Long gone, along with my late grandfather, were those fishmongers, teahouses and street hawkers. If Grandpa had lived long enough, he would have felt alienated and missed the teahouses dearly.

With the mushrooming of sumptuous-looking high-rise apartment buildings and chic restaurants in the neighbourhood, the new Main Street East is a naked contrast to the old one I know—ordinary, low-profile, but warm. It is hardly an exaggeration to say that the intermingling of such pricey, posh, tiny apartment blocks with old tenement buildings is unsightly, at least in my eyes. Sad to say, the outlook of the community is irreversible.

As I recall, I could freely amble down Main Street East back then, though occasionally cautioned by Grandpa against straying into dangerous areas. But now, I have to jostle through crowds of people, and sneak between vehicles amidst annoying car horns and deafening engine roars. Shau Kei Wan, once a unique historic fishing village, has now turned into a dull, characterless area with heavy traffic and visitor flow.

Balancing development and conservation has never been easy. To be fair, the street conditions and infrastructure in Shau Kei Wan have improved by leaps and bounds over the past three decades. And perhaps my own sense of conservation, to a large extent, involves nothing but my attachment to the past, which is often sentimental, rather than logical and sensible. It seems with the lapse of time, the past might sink into oblivion, just leaving behind some of our fading memories.

With the new day comes new strength and new thoughts.

Eleanor Roosevelt



A Legend in Drama

Inside his palace, the Athenian duke Theseus discusses with his fiancée Hippolyta their wedding to be held under the new moon. Egeus, a citizen of Athens, strides into the room and beseeches the Duke to order his daughter Hermia to marry Demetrius. Hermia, however, loves Lysander. Meanwhile, Helena, jilted by Demetrius, learns that Hermia and Lysander are contemplating an elopement. Eager to win her former lover's heart back, Helena tells Demetrius of the couple's plan. This love tangle is the focus of *A Midsummer Night's Dream*, an early work of Shakespeare.

The absurdity of love, a frequent motif in Shakespeare's comedies, is powerfully presented here with exquisitely lyrical verse. "Things base and vile, holding no quantity./ Love can transpose to form and dignity./ Love looks not with the eyes but with the mind;/ And therefore is wing'd Cupid painted blind." Helena utters these lines as she realises the erratic nature of love: appearance is not as important as people think and even ugliness can seem attractive to someone in love. She is tall and gorgeous while Hermia is short and dark. But Demetrius fails to see her beauty.

In the comedy, Shakespeare uses fairy magic to end the confusion caused by the vagaries of love. The four lovers go into the woods where fairy king Oberon and his queen Titania are quarrelling. To punish Titania, Oberon sends his impish henchman Puck for a concoction that will make the fairy queen fall in love with the first creature she sees upon waking. He also orders Puck to anoint Demetrius, who, he thinks, should accept Helena's love. However, Puck, by mistake, anoints Lysander, who happens to see Helena when he wakes up. Trying to undo his mistake, Puck ends up making both Demetrius and Lysander fall in love with Helena. Oberon finally restores order, and brings Lysander to fall in love with Hermia, and Demetrius with Helena.

In *A Midsummer Night's Dream*, the comical image of a blindfolded Cupid wildly shooting arrows that make people fall in and out of love is, in no way, meant to profane true love. Shakespeare simply mocks the melodramatic afflictions and confusions that love induces, and Oberon's meddling in the affairs of humans and Puck's mistake underscore the fact that it is not people who are responsible for what happens but rather fate. In the end, three of the four lovers are matched with their desired partners, and we can only hope the fourth, Demetrius, will be as deeply in love, inspired by magic, as he would be by a "true love" of his own creation.

If *A Midsummer Night's Dream* suggests it may not matter too much whom we fall in love with, in *Hamlet* decision-making is crucial, and in this play, Shakespeare

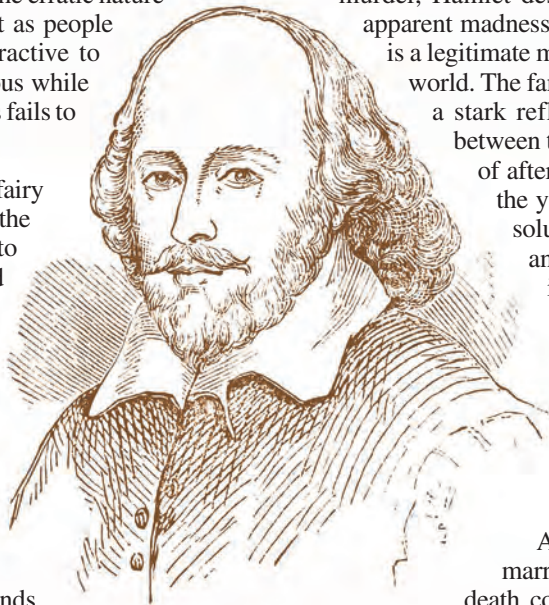
forces the protagonist to make a crucial decision that could change his life. On a bleak winter night, the ghost of former King of Denmark walks the ramparts of Elsinore Castle, and reveals to his son, Hamlet, that he has been murdered by Claudius, the king's brother who has inherited the throne and married his widow, Gertrude. Prince Hamlet swears to avenge his father's death, but, given his contemplative and indecisive character, he delays taking action.

In the aftermath of his father's murder, Hamlet descends into apparent madness, questioning himself whether suicide is a legitimate means to end the unbearable pain of the world. The famous "To be, or not to be" soliloquy is a stark reflection of his state of mind. Caught between the agony of living and the uncertainty of afterlife, and between thought and action, the young prince works furiously to find a solution to his misery. He turns to religion and finds it equally frustrating as it is inadequate to help him either kill himself or resolve to kill Claudius.

Obsessed with proving his uncle's guilt, Hamlet asks a group of travelling actors to perform a play depicting the murder of his father. At the sight of the murder scene, Claudius gets up and leaves. As his mother, whom he hates for marrying his uncle soon after his father's death, confronts him about the charade, Hamlet, with sheer rashness, kills Polonius, the pompous Lord Chamberlain, who is eavesdropping behind a tapestry in Gertrude's bedchamber.

The prince is banished to England, where Claudius has arranged for him to be executed. Meanwhile, Laertes, Polonius's son, swears vengeance on Hamlet. After learning that Hamlet has escaped and returned to Denmark, Claudius hatches a plot to have him killed by Laertes. In a fencing match, Laertes, manipulated by Claudius, fatally wounds himself and Hamlet, and Gertrude is accidentally poisoned to death. Hamlet, in his death throes, stabs Claudius with his poisoned sword. Gasping out of his last breath, the prince begs his friend, Horatio, to tell his tragic story. "Good night, sweet prince," says Horatio, "and flights of angels sing thee to thy rest!"

Shakespeare's works appeal to the educated and the unlettered, drama lovers and first-time theatregoers. He makes his audiences laugh and cry, think and feel; he turns tragedy into poetry, romance into misery; he shows how joy may exist alongside grief, and how vulgar clowning can mingle with philosophical musing. At one time, he writes like a lawyer, at another a theologian, at yet another a historian. The richness of the themes, language and characters of his plays allows people of each age to interpret them to suit the taste of their time.





憶舊說新

《文訊》首任編輯訪談

驀然回首，《文訊》原來已面世17年，發行了70期。誠如二零零零年五月創刊號所述，出版這份季刊，是要“培養中英兼擅的公務員，讓政府人員為市民提供服務時，彼此溝通無礙。”在《文訊》邁向第18個年頭之際，編輯小組特意請來首任編輯鄭建華先生，聽他細說當年，笑談文字。

鄭先生熱愛閱讀、寫作、研究，也鍾情於編撰工作。他表示，初期的《文訊》主要以語文知識貫穿整份刊物，沒有設定主題，撰稿和蒐集資料可以任神思驅遣，筆隨意轉。後來，編輯委員會決定為每期定下主題，並增設欄目，博採兼收。經過多年，《文訊》的文章內容、風格以至版面設計都改變了不少。不變的是，歷任編委一直秉承創刊宗旨，孜孜不怠，盼能為提升公務員的語文和文化水平略盡綿力。

在談話中，我們討論了多個語文問題。談到中文日趨歐化的現象，鄭先生表示中西語文互相影響是大勢所趨，中文歐化也不一定是壞事，不該全盤否定。行文歐化，有時是受到文件性質和受文對象左右。舉例來說，中文法律文件大多以西方語言句式表達，句子較長，但環環緊扣，釋義闡理時可避免語意混淆不清。他又指出，為求修辭或節奏效果，不少現代著名作家都有歐化句子入文，洋為中用，難得同樣乾淨俐落，文章念起來仍是跌宕有致，抑揚頓挫。其實，吸收西方語文元素還可豐富中文詞彙，例如“巴士”、“士多”都已成為本地的日常用語。不過，中英語言習慣畢竟大不相同，善而化之的歐化句子妙手偶得，卻非主流；拙劣的歐化流於形式上步趨洋文，不中不英，自然瑕多瑜少。

語言因時遞變，不少古代的用語、表述方法都已遭淘汰，但鄭先生深信古文和詩詞仍然值得學習。詩詞字詞精煉，含意深遠，與小說和散文比較，想像空間更廣闊，反覆誦讀可淨化心靈，讓人回味無窮。文言文用詞含蓄典雅，多讀不僅可增加語文知識，還可提高文化涵養。鄭先生指出，學習文言文可由淺入深，不妨先看看《三字經》、《千字文》、《聲律啟蒙》等古代啟蒙讀本，也可從《古文觀止》等選本入手。他闡釋說，《古文觀止》是一部文言文選，每篇選文短小精悍，內容雅俗共賞，實為學習古文的上佳入門讀物。

現代人書寫使用白話文，甚少以古文為溝通媒介。不過，所謂“古為今用”，鄭先生認為只要駕馭得宜，寫作時酌情善用成語、典故，文白交融，文章定必生色不少。

至於學習白話文，又從何入手？鄭先生說，語文要學得好，多讀、多寫是不二法門。首先可挑選一些名家的作品閱讀，通過優美文字和豐富想像提升寫作能力。他表示學習白話文跟學習文言文一樣，都要背誦。中文有形、音、義三大要素，朗讀文章有助培養

語感，掌握文字節奏，讀來朗朗上口，鏗鏘有聲，從而加深印象，提高理解。簡言之，鄭先生認為文白兩者都應兼顧，不僅要保留舊養分，也要吸收新元素，新舊互濟相承。

談到閱讀，鄭先生認為只要語文根基扎實，讀書既可讀得精，又可讀得雜。此話何解？他指精讀經典著作固然好處多，但博覽泛觀，任何書籍都拿來看，可擴闊視野，認識更多事物。就算閱讀差劣作品也有裨益，因為可起警惕作用，提醒自己下筆時要趨對避錯。不過，如果術有未精，則與其貪多務得，不如擇優選好，“吾生有涯”啊！

談到翻譯，鄭先生表示，以前譯者大多屬意直譯，譯文盡量保留原文的結構和句式。不過，時代變遷，語文應用、習慣已改，翻譯方法自有差異。今天，不少譯者較傾向意譯，如有需要會適當地修補原文，利便理解。他表示直譯、意譯各有優點，處理不同性質的文件，應採用不同手法。舉例來說，一般公文意思務須明確，用字淺白，讓受文人清楚接收訊息。翻譯立法會和其他會議文件，則宜平實，盡量與原文相符；演辭要生動、接近口語，多用短句，流暢而有節奏。

最後，鄭先生推介了幾個實用網站，大家如要求證一些語文問題，可登入瀏覽。如對字詞的粵音存疑，可查閱《粵語審音配詞字庫》電子版(<http://humanum.arts.cuhk.edu.hk/Lexis/lexi-can/>)；普通話讀音可瀏覽“普通話網”(<http://www.putonghuaweb.com/onlinedict/translatedict.php>)；查考字詞，可登入“漢典”(<http://www.zdic.net/sousuo/>)或台灣《重編國語辭典修訂本》電子版(<http://dict.revised.moe.edu.tw/cbdic/>)。至於公文寫作示例，則可閱覽法定語文事務部出版的《政府公文寫作手冊》(https://oldintranet.csb.hksarg/se/pages/non-reg-document/3?lang=zh_HK)。



今人不見古時月，今月曾經照古人。

李白《把酒問月》



撫今追昔

古今興亡多少事。百年之間，香港由無名漁港高速發展成繁盛之都，但只要靜心細看，不難發現這個城市仍每天在變，今天的面貌可能已跟昨天不一樣了。撫今追昔，大家不妨嘗試回答以下問題，看看自己對香港有多少認識：

1. 一九六三、六四年間，香港鬧水荒，最惡劣時，每隔多少天才供水一次？
2. 典當業雖已式微，但香港今天仍有少數當舖經營。當舖門旁會懸掛葫蘆形的招牌，狀似一隻動物含着金錢，寓意吉慶祥和。那隻動物是什麼？
3. 一八六六年，香港華商為了保護自身安全和財產，自發組織更練團，在華人聚居地區巡邏。同年，政府成立一機構，統合各地更練團，以協助警隊維持治安。該機構的名稱為何？
4. 香港開埠後開始闢設道路，第一條興建的街道名叫什麼？
5. 尖沙咀有座小山，現闢為公園，原是荒蕪之地，位於海岸隅角，附近一帶後來發展為尖東商業區。以前，人們會以該山的土名統稱該區。那座小山的土名為何？
6. 一九五五年，政府在李鄭屋村一帶興建徙置大廈時發現古墓。從墓室的格局及出土文物推斷，該墓建於東漢時期。漢墓保存完整，墓碑上有四字吉祥銘刻。該四字銘刻為何？
7. 水車館為一個現有政府部門的前身。該部門名稱為何？
8. 灣仔有一幢被列為法定古蹟的建築物，呈曲尺形，金字頂為最大特色。該建築物叫什麼？
9. 除了興建更樓、安裝鐵閘和設置大炮，新界圍村居民以前還用哪兩種方法防禦海寇？
10. 藍屋位於灣仔石水渠街，外牆塗上藍色，是別具風格的唐樓，被列為一級歷史建築。該建築羣現為民間生活館，但在十九世紀七八十年代，原址曾作其他用途。該用途為何？

請在二零一八年五月十八日前，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”。答對問題者可獲書券一張，名額五個。答案及得獎者名單將於下期公布（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：_____
 辦事處地址：_____



Not-a-Mindboggler

Solution of Issue No. 70

- | | |
|------------------|--------------|
| 1. Couscous | 6. Kimchi |
| 2. Steak tartare | 7. Guacamole |
| 3. Pho | 8. Tiramisu |
| 4. Pupusa | 9. Cinnamon |
| 5. Haggis | 10. Compote |

The following winners will be notified individually by post:

Name	Department
Lai Chun-fai	Social Welfare Department
Lau Wai-tak, Amy	Housing Department
Ng Wing-yan	Census and Statistics Department
Wan Sui-ling	Department of Health
Wong Ho-fai, Timothy	Food and Environmental Hygiene Department

Issue No. 72 (June 2018) : Competition

二零一八年六月第七十二期主題：競賽

Issue No. 73 (September 2018) : True or Untrue

二零一八年九月第七十三期主題：真假

Contributions from colleagues are welcome. Please refer to page 3 of this issue for details. 歡迎同事投稿，細則請參閱本期第3頁。

中文顧問 樊善標教授

英文顧問 Prof. Jason Gleckman

Hon Chinese Adviser Prof. Fan Sin-piu

Hon English Adviser Prof. Jason Gleckman

編輯委員會

- | | | |
|----------|----------|------------|
| 主席 田繼賢先生 | 委員 林伏雁女士 | 執行編輯 湯耀南先生 |
| 委員 鄭建華先生 | 委員 伍靜文女士 | 助理編輯 劉婉瑩女士 |
| 委員 陳慧思女士 | 委員 陳森彩女士 | |
| 委員 文秀珍女士 | 委員 張慧儀女士 | |

Editorial Board

- | | | | | | |
|----------|------------------|--------|-----------------------|------------------|--------------------|
| Chairman | Mr Tin Kai-yin | Member | Miss Ledia Lin | Executive Editor | Mr Ricky Tong |
| Member | Mr Cheng Kin-wah | Member | Ms Gladys Ng | Assistant Editor | Miss Lau Yuen-ying |
| Member | Ms Teresa Chan | Member | Ms Katharine Chan | | |
| Member | Ms Shirley Man | Member | Miss Stephanie Cheung | | |

《文訊》另載於公務員事務局網頁 (http://www.csb.gov.hk/tc_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，或電郵至 csbolrs@csb.gov.hk。

Word Power is also uploaded to the webpage of the Civil Service Bureau (<http://www.csb.gov.hk/english/publication/2006.html>). If you have any comments or suggestions about this publication, please write to the Editorial Board of Word Power (Official Languages Division, Civil Service Bureau, Room 2310, High Block, Queensway Government Offices, 66 Queensway, Hong Kong or csbolrs@csb.gov.hk).