

# 文訊

# WORD POWER

第七十二期 二零一八年六月 Issue No.72 June 2018

OFFICIAL LANGUAGES DIVISION, CIVIL SERVICE BUREAU



One minute before the final whistle blew and cheers and roars erupted in the National Stadium, San José, Costa Rica. Kendall Watson, the Costa Rica defender, had just scored an equaliser against Honduras during the injury time. “*El Mundial, el Mundial, el Mundial!*” the TV commentator repeated the Spanish word meaning “the World Cup” in an excited voice as the hero player ran towards the fans, who were dancing and chanting in the spectator stands. Costa Rica only needed one point to be certain of finishing in the top three of their qualifying group, and the timely goal booked their ticket to Russia, host of the 2018 FIFA World Cup.

The next day—an idyllic warm Sunday—the joy swept into Alexandria. The Egypt national team was poised to meet Congo at Borg El Arab Stadium. The game started with an attack by Egyptian winger Ramadan Sobhi, who dribbled more than once past the guest team’s defenders but to no avail. In the second half, each team scored a goal. The clock was ticking. Egypt was more determined than ever to win. The chance finally came, again at the last minute of the match. The striker Mohamed Salah calmly converted a stoppage-time penalty into three points and secured a place for his country in the World Cup for the first time in 28 years. After the game, Salah, carried aloft by his teammates, looked up at the sky in a pose of gladiatorial triumph. Fans then poured out onto the streets of Cairo and an army helicopter dropped hundreds of Egyptian flags from the air. It was 8 October 2017, a day the Egyptians would never forget.

On Monday, on the cusp of the Arctic Circle, the Iceland national team flexed their muscles. In the match against Kosovo, Iceland’s Sigurdsson calmed his side’s nerves by firing a half-time opener before teammate Gudmundsson wrapped up victory in the second half. History was made as Iceland, with a population fewer than half a million, headed to their first World Cup. As soon as the game was over, fireworks exploded over the National Stadium in Reykjavik, lighting up the northern dark sky. On the pitch, the team captain and players joined the crowd in the traditional Viking thunderclap, which rocked not only the stadium but also the whole world. Rain was pouring down, but nothing could dampen the Icelanders’ spirits.

The joy continued. Back in Central America, having safely punched its ticket to the World Cup, Costa Rica pitched against Panama. This time, luck was on Panama’s side. In the first half, Costa Rica took the lead by one goal. The equaliser, a most controversial one, came in the 53<sup>rd</sup> minute. Flying into the box from a corner, the ball hit the post and then rested on

the goal line after bouncing off a Panama striker’s shoulder. The striker tried to get the ball across the line, but a Costa Rica defender kicked it off seemingly just in time. Nevertheless, Panama was awarded the goal. Replays, however, showed that the ball had never crossed the line. Thanks largely to this “phantom goal”, Panama sealed their qualification for the World Cup for the first time after making another score in the 88<sup>th</sup> minute. To celebrate such an incredible victory, the President of Panama immediately declared the next day a national holiday.



Meanwhile, Argentina put their fans through anguish on their way to secure a berth in Russia. The two-time World Cup champion, so troubled for so long, desperately needed a win to avoid missing out on the finals. In the thin air of the Andes, Lionel Messi’s stunning hat tricks finally lifted Argentina into the World Cup. In the 11<sup>th</sup> minute, the Argentine saviour latched onto a pass from a teammate and sent the ball into the net from close range. In the 19<sup>th</sup>, he drove the ball into the top corner from 15 yards. His third goal came in the 62<sup>nd</sup> after he delivered an impeccable 18-yard shot, with the ball floating just over the fingers of the Ecuador keeper. It looked easy for Messi. In fact it wasn’t, particularly after Ecuador took a 1-0 lead in the first minute. But he made it. In a country where football is a religion, no wonder he is worshipped as a god.

In Europe, the superpowers breezed into the finals without a hiccup: Spain, Germany and England all chalked up victories. Germany, the defending world champion, did not even drop one point. Neither did France nor Portugal let their fans down. They lost only once. Asian teams from Iran, Saudi Arabia, Japan, Korea Republic and Australia were all in.

The World Cup is the most-watched sporting event around the globe. Every four years, billions of television viewers tune in to the tournament. Why are people so fervent about it? Yes, football is a global game. Yes, it is a universal language. But for those celebrating in the streets of San José, Cairo and Reykjavik, the World Cup carries a more significant meaning. Costa Ricans burst with joy, Egyptians flooded into the streets, and Icelanders roared in unison not because they expected to win the World Cup, but because they were proud of their team for achieving something so rare and so great.

The final game of the 2018 World Cup is scheduled for 15 July. And the champion is ....





# 那達慕

七月內蒙天空很高，沒有一點雲，像塊巨大無比的鏡子，透明清澈。火盆似的太陽紅得透亮，照着蒼茫遼闊的草原。蒙古包星羅棋布，四周聚滿了人，喧喧鬧鬧的。一股清風吹來，把悶熱吹散，卻吹散不了人們興奮之情。草原中央響起陣陣馬頭琴聲，節奏明快，豪邁奔放，伴着嘈雜人聲傳到遠遠的角落去。

這裏是錫林郭勒草原，每年在草木茂盛、馬壯羊肥的時候都會舉行那達慕大會，慶祝畜牧豐收。“那達慕”是蒙古語，意思是“遊戲”或“娛樂”。據文獻記載，十三世紀初，成吉思汗統一蒙古，氣勢如虹，為了展示輝煌成就，便在布哈蘇齊舉行那達慕大會。這項體育盛事講求力量與技巧，好像武林大會，各路高手在草原雲集，使出看家本領，一較高下。

琴聲慢慢停下來。摔跤場邊站着一羣孔武有力的健兒，個個虎背熊腰，鐵臂銅拳。他們披着鑲有泡釘的坎肩，穿着繡有吉祥圖案的寬襠褲，脖子戴着五彩圓環。人人精神抖擻，威武不凡。唱過蒙古長調《摔跤手歌》後，健兒跳着豪放的鷹舞魚貫入場。裁判員一聲號令，比賽正式開始。摔跤賽有很多規則，選手可抓着對手的膀子，也可摟腰，但不許抱腿、打臉，更不能觸及眼睛和耳朵。誰先把對手膝蓋以上任何部位按在地上，誰就勝出。場上的摔跤手使出九牛二虎之力，時而腿膝相擊，時而盤旋相持。觀眾吶喊歡呼之聲此起彼落，響徹整個草原。

那達慕大會的“男子三藝”比賽，摔跤只是其一，還有賽馬和射箭。蒙古人從小在馬背上長大，與馬匹感情深厚，常常騎着馬在草原上追風逐日，比拼騎術。到了大會舉行那天，錫林郭勒草原遠近幾百里的牧民都會前來，爭奪最快騎士的寶座。賽事主要是速度賽，但大會還會安排比試馬匹耐力的走馬賽和屬競技表演的顛馬賽。

賽馬場上，旗幟飄揚，站在起點的騎士額纏彩巾，身穿華袍，腰間繫着長長彩帶，青紫藍紅，繽紛奪目。號角響起，他們一躍上馬，不停揮動鞭子，催促寶駒前奔。瞬時駿馬四蹄翻騰，長鬃飛揚，啪踏啪踏地馳騁，宛如萬箭穿越草原。騎手技術精湛，與坐

騎默契十足，一路喊叫，一路鞭策，五彩腰帶隨風飄蕩，場面美麗壯觀。領先的幾匹神駒快如閃電，你追我趕，爭持激烈，在一片澎湃喝彩聲中衝過終點。

壓軸的是射箭比賽。很久以前，蒙古人靠狩獵為生，人人箭術非凡，難怪民歌唱道：“罕山的藤條當弓背，麒麟的筋條做弓弦；射穿十二層雲天的弓箭，把鬼域陰雲齊衝散。”雖然他們後來改事遊牧，但拉弓射箭的技藝一直代代相傳。那達慕射箭比賽分近射、遠射、騎射三項。近射、遠射時，射手立地，瞄準箭靶放箭；騎射時，射手馭馬疾奔，隨跑隨射。

赤日當空，射箭場正舉行騎射比賽。參賽者要自備馬匹和弓箭，比賽分三輪，每人每輪射三箭，共發九箭，以中靶箭數多寡定勝負。射手挺着腰板坐在馬上，英姿颯爽。裁判員旗子一揮，馬匹迅即向前飛奔。射手在顛簸不定的馬背上彎弓搭箭，身子微微前傾，突然嗖的一聲，利箭擊中箭靶，會場頓時掌聲如雷。這位射手練得百步穿楊的本領，可媲美成吉思汗的姪兒葉松海洪霍都爾。據說，在布哈蘇齊的那達慕大會中，葉松海洪霍都爾於335度外射中目標，技驚四座，贏得蒙古神射手的美譽。

經過連番比試，盛會在一片歡呼聲中結束。暮色漸濃，牧民和遊客陸續散去，草原又回復舊模樣，顯得有點冷清，但空氣裏還殘留着熱鬧過後的餘溫。明年到了盛暑炎夏的時候，高原牧民一定又會在這裏重聚，一同參與這個蒙古人珍而重之的慶典。





# 爭強鬥勝

清明過後，天氣回暖，萬物昭蘇，正是新茶陸續上市之時。茶葉店擠滿了茶農、茶商和文人雅士，他們都是為了鬥茶而來。鬥茶，又名茗戰，是比拼茶藝和茶質優劣的民間風俗，有時二人對壘，有時多人共鬥，大多採取三戰兩勝制，唐宋兩代風靡一時。

鬥茶弘揚茶道，饒富生活情趣，到今天仍在很多地方流行。每年春暖花開的時候，不少茶葉店都會舉辦鬥茶大會。醉心茶藝的人會帶着珍貴茶葉，還有茶爐、茶壺、茶盞來到店內，與同好鬥茶。他們個個茶藝非凡，不僅精於辨別茶葉好壞，還深諳泡茶之道。

要泡製上乘的茶，必須透徹了解茶性、水質和水溫。比賽時，鬥茶者先把炙過的茶葉快速碾壓成茶末，以茶羅篩去當中較大的顆粒，把茶末置於已預熱的茶盞中，加入少許沸水，用茶筴均勻攪動調成糊狀，加水後再適度擊打，使茶湯泛起稱為湯花的泡沫。茶的湯色以純白為貴，湯花勻細，泛起後較晚出現水痕，才算是佳茗。古時，在鬥茶大賽中勝出的茶葉會聲價百倍，更可升級為貢品，上供天子飲用。北宋范仲淹《和章岷從事鬥茶歌》曾道：“鼎磨雲外首山銅，瓶攜江上中冷水。黃金碾畔綠塵飛，碧玉甌中翠濤起”，可見當時鬥茶者茶藝之高，烹煮的茶都是人間極品，味輕醜醜，香薄蘭芷。

踏入金秋時分，不時傳來唧唧蟲鳴，原來又到了鬥蟋蟀的季節。鬥蟋蟀，又叫鬥蚰蚰，自唐代起，上至皇族貴胄，下至黎民百姓都愛這玩意。時至今天，在中國一些盛產蟋蟀的地方，只要走在街上，也會看到不少人在鬥蟀。有人在專設的棚場內擺下擂台，也有人聚在市集旁席地鬥蚰蚰。許多鬥蟀玩家甚至不惜千金，八方搜求頭大、腿壯、觸鬚直的擅鬥蟀，為的是要自己悉心培養的猛將能百戰百勝，成為王者之王。鬥蟀用的蚰蚰罐也十分講究，通常用陶瓷製造，很是精美。

在交鋒前，蟋蟀會被隔離一天，以防作弊。蟋蟀相鬥，猶如兩雄爭鋒，主人以蒸熟後特製的日菽草或馬尾鬚引鬥，讓蟋蟀更快進入作戰狀態。在罐內，蟋蟀不停撲來撲去，尋找有利位置，以頭頂或

腳踢對手。在場圍觀的人不斷吶喊助威，直至一方敗下陣來，勝出的張翅長鳴，搏鬥才告一段落。蟋蟀相鬥是力氣之戰，輸了的大都落荒而逃，“戰死沙場”的場面鮮有之。話雖如此，傷翅折翼在所難免，所以也有愛蟀之人反對這玩兒。

過了鬥茶和鬥蟋蟀的好時候，也不愁沒樂子，只要三五知己聚首一堂，隨時也可鬥詩。遠至先秦，古人便愛閒來賦詩，以遣興抒懷。到了魏晉，文人墨客除了喜歡獨自創作，也會交流切磋，以詩會友。一眾知音好友坐在彎彎的水流兩旁，從上游放置盛滿酒的杯子，酒杯隨水漂流，漂到誰面前誰就取杯暢飲，再乘微醉吟詩，“一觴一詠”就是這意思。未能即時賦詩者便輸，會被罰酒三杯。

這叫“曲水流觴”，屬古代酒令一種，融合了罰酒和作詩，格外風雅。

曲水流觴源於上巳節。上巳指夏曆三月第一個巳日，人們會在那天進行祓禊儀式，洗濯身體，以除去凶疾不祥。這風俗後來演化成臨水宴客和郊外踏春。歷史上最廣為人知的曲水流觴盛事，必定是

東晉永和九年農曆三月初三，在會稽山陰舉行的蘭亭之會。書法家王羲之、軍政高官謝安、孫綽等四十餘人按照上巳節的傳統，到臨水濱洗濯沐浴後，飲酒詠詩，論文賞景。據說在這次聚會中，有十一人詠詩兩篇，十五人賦詩一首，十六人搜索枯腸也無法成詩，各罰酒三觴。王羲之把大家的詩集合起來，乘興而書，為詩集作序，寫下了著名的《蘭亭集序》。

鬥茶是專業知識比試，以茶葉好壞、茶藝高低分高下；鬥蟀是力量較勁，以蟋蟀強弱分勝負；鬥詩則是考急才、文才，競爭為名，玩樂為實，參與的文人雅士不論輸贏，皆盡興而歸。



立志欲堅不欲銳，成功在久不在速。

張孝祥《論治體札子·甲申二月九日》



# THE OSCAR GOES TO...

It was a star-studded night. The Dolby Theatre in Los Angeles was transformed into a Cave of Wonders from the Aladdin story. The geode-like proscenium, decked out with millions of crystals, sparkled like a gemstone. Onstage, after joking about last year's envelope mix-up, Warren Beatty and Faye Dunaway, presenters of the Best Picture category at the 90<sup>th</sup> Annual Academy Awards, announced, "The Oscar goes to...." Every year for the past nine decades, usually at the onset of spring, actors, actresses, directors, screenwriters and other professionals in the industry have gathered to compete for the recognition of their achievements in movie making.

For every competition there must be a winner. And this year, the award for the Best Picture went to *The Shape of Water*. Whether or not you like *The Shape of Water*, an unusual fairy tale about a mute janitor falling in love with a sea creature, or merman if you like, J. Miles Dales, producer of the movie, happily went home with the much coveted golden statuette. But even if the film producer wins the award, it is the acting techniques, directing skills and cinematic craftsmanship that hold the key to winning an Oscar. Also, a lot is riding on the theme of the movie. Cinema is a powerful vehicle for culture, education and entertainment, and great movies mirror our innermost dreams, desires, and anxieties. So, those that catch the mood of the times are always favoured by the Academy.

With the spread of the #MeToo movement across Hollywood and the world, more movies featuring the toughness, power and determination of women were nominated this year. Look at the nomination list for the Best Picture category. *Three Billboards Outside Ebbing, Missouri*, a favourite for the award, depicts how a grieving mother fights to seek justice by renting three billboards to call attention to her daughter's unsolved murder in defiance of pressure from the local police. *Lady Bird*, filled with anguish and love, is a coming-of-age story about the jagged relationship between a high school girl and her mother. After a lot of tears, the pink-haired protagonist, seemingly unhampered by the fear of change among adolescents, finally comes to understand better the views of her mother. In *The Shape of Water*, the portrayal of a humble, brave cleaning lady in search of love touches the hearts of the Academy members, which is perhaps an essential factor for its victory.

Before the #MeToo movement, there was #OscarsSoWhite. In response to the heated controversies over the dominance of white nominees in the 2015 and 2016 Oscars, the Academy attempted to make a change for diversity and inclusion. In 2017,

the nine Best Picture nominations included *Hidden Figures* and *Moonlight*, both of which focus on how black people struggle for survival, whether in a ghetto or in a space agency. *Hidden Figures* describes the accomplishments of three smart African-American female mathematicians working at NASA in the 1960s, while depicting the gravity of racism and sexism at the workplace. *Moonlight*, a story of a different genre, was voted the winner for its remarkable account of a skinny, shy black boy growing up into a macho and daring young man who manages to face his true inner self with love and acceptance.

It is not a recent phenomenon that events happening outside the theatre influence the Academy members' decisions. For instance, 77 years ago, at the height of World War II, the Academy chose *How Green Was My Valley* over *Citizen Kane*, a classic widely regarded as the greatest film of all time. Why? *How Green Was My Valley*, a saga revolving around the life of a Welsh mining family, captures the triumphs and tragedies of life, family ties, and the meaning of home. In the time of war, this theme struck a chord with the Academy members, far more inspiring than a tale about a newspaper magnate who does not really lead a model life, and the mystery of the last word spoken by him on the death bed.

It may well be that we don't always agree with the results of the Oscars. It may well be that some movies are underrated, some overrated. But the Oscars is not exactly a "win or lose" game. Yes, every year, there is someone who wins an Oscar, but winning simply reflects that in that year, in the eyes of a group of people, the winner is a cut above the rest. Regardless of what and whom the Academy picks, there are always some good movies out there for us.

Good movies bring together people from different backgrounds to explore the world, find hope, and rediscover themselves, creating a shared history that somehow transcends boundaries and culture. And that's the magic of movies. So next time a dazzling movie comes out, will you grab a soda and a bucket of popcorn, and walk into the theatre to dream away a couple of hours?



There is nothing noble in being superior to your fellow man; true nobility is being superior to your former self.

Ernest Hemingway

# REGRETFUL or REGRETTABLE

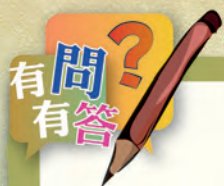
Do you know the difference between **regretful** and **regrettable**? If you are regretful, you feel sorry or disappointed: *Mary gave a regretful sigh. Surprisingly, he didn't sound regretful about what he had done.* The adverb of **regretful** is **regretfully**: *George shook his head regretfully. Regretfully, John acknowledged the mistake he made.* If you describe something as regrettable, you think that it is bad and that it should not happen or have happened: *It's regrettable that Peter was not offered the job. This was a very regrettable mistake.* The adverb of **regrettable** is **regrettably**, meaning "it is a shame that": *Regrettably, he will never come back to us.*

**Last** has three meanings: "final", "previous" and "most recent". It is important to use the word in a way that doesn't confuse people which of these meanings you intend. For example, if you say *The last time I saw her, she was in a bad mood.* **Last** here could either mean "the most recent time", or "the final time" if she has died. Look at this sentence: *In the last chapter of the book, the heroine drowned her boyfriend in the pool.* Does it mean "the previous chapter" or "the closing chapter"? Usually the context tells the meaning. But if it doesn't, rewrite the sentence.

Do you use a singular verb or a plural verb after **either**? When it is the subject of a clause, use a singular verb: "*Should I use a pencil or a ball pen?*" "*Either is acceptable.*" But

when **either** is followed by **or**, use a singular verb if a singular noun comes second: *Either Mina or Kate is capable of handling this enquiry.* When a plural noun comes second, then use a plural verb: *Peter thinks that either John or his friends are bright enough to solve this problem.* Some people, however, are of the view that when the **either...or** structure is used to refer to a man and a woman, or a boy and a girl, it is neater to use a plural verb and the plural pronoun *they* afterwards, in preference to the long-winded *he or she*: *If either Allen or Cecilia comes, they will bring us a gift.*

**Free** is both an adjective and adverb. When it is used as an adverb, it means "without payment" (*You can get advice free from the local library*) or "not fixed or held in a particular place or position" (*The ropes are hanging free over there*). Otherwise, **free** is only an adjective, meaning "not restricted, controlled or limited by rules, customs or other people": *We had a free and open discussion about the proposal.* And the adverb is **freely**: *Stephen shared his ideas freely with anyone interested.*



## 1. 問：“淡泊明志”還是“淡薄明志”？

答：這個成語出自諸葛亮《誠子書》其中一段：“……夫君子之行，靜以修身，儉以養德；非淡泊無以明志，非寧靜無以致遠。”至於“淡薄”則解作冷淡、不濃密、不清晰，與原文表達“不熱衷功名利祿”的本意有別，所以“淡泊明志”才是正確寫法。

## 2. 問：“紮根”還是“扎根”？

答：應寫作“扎根”。“紮”解作“纏束”、“捆縛”或“屯駐”，而“扎”則除上述意思外，還具有“向下用力”、“鑽進”和“插入”之意。“扎根”就是指植物的根向土裏生長，比喻深入人羣或事物中，打下牢固的基礎。

## 3. 問：“滋生”還是“孳生”？

答：如指繁殖，“滋生”和“孳生”相通，例如“滋生蚊蟲”也可寫作“孳生蚊蟲”；如指引起，則多用“滋生”，例如“滋生事端”。

## 4. 問：“以偏概全”還是“以偏蓋全”？

答：正確的寫法是“以偏概全”，意思是根據片面、局部的情況來概括整體情況。

## 5. 問：“舉步維艱”還是“舉步為艱”？

答：正確寫法是“舉步維艱”，當中的“維”字是古漢語的語氣詞，沒有實質意義。

## 6. 問：“鉅細無遺”還是“巨細無遺”？

答：“巨”解作“大”。“鉅”的本義是“堅硬的鐵、鉤子”，也通“巨”，表示“大”的意思，例如“巨款”也作“鉅款”。原則上“巨細無遺”也可寫作“鉅細無遺”。

不過，字典普遍把“鉅”視作“巨”的異體字，表達“大”的意思時，多用“巨”。另外，辭典多收錄“巨細”而不收錄“鉅細”，因此建議寫作“巨細無遺”。



# 下白泥和元朗

房屋署  
宣傳經理薛偉華

今天絕不是拍攝落日的合適日子，我卻老遠跑了去流浮山下白泥。與三十多年前第一次來到這裏相比，現在交通其實也沒便捷了多少，因為地方畢竟偏遠，位處新界西北一隅，最終還得乘搭不同的交通工具輾轉才到達。灰灰的天色，還有微粉似的小雨，沒好好招呼我這個闊別多年的訪客。沿着溪旁小路走到海邊，看到眼前一片慘白風景，悵然失望之情如潮水湧上。

我沒有忘記那天的落日。那天看到的是金輪似的太陽，斜斜掛在暖暖的淡紫天空上，紅彤彤的，好像嬌憨可愛的嬰孩臉蛋，但那落日今天不在了。我也沒有忘記那天看到一羣海鷗在廣闊天宇中神氣地盤旋，鳴叫不休，彷彿說着在下白泥自由自在地飛翔是何等愜意。然而，今天沒有海鷗，眼前只是幾隻在泥漿中低頭覓食、孤來獨往的小小金眶鴿，令人聯想起那些低頭忙着看手機的城市人。

人？對，想起了，那些年這地方還有曬魚網的一幫年長漁民，三三兩兩，坐在斑駁脫皮的木門邊，閒望着城市人趨之若鶩的白泥落日，吹着自製的水煙壺，守着漲退有時的潮水。還有那些天真無邪、膚色黝黑的樂天小孩。他們背上沒有沉甸甸、塞滿練習簿的品牌書包，雙腳穿着輕便樸素的塑膠花鞋，嘻嘻哈哈地走在濕漉漉的沙灘上，追着負責守門的黑狗。浪花在銀光

下飛濺，他們的笑聲混着海鷗叫聲……可是，眼前只有長長的深圳灣大橋，孤寂地臥在空蕩蕩的海面上。

在沙灘上漫步，看到很多鈣白色的碎貝殼，在潮水沖刷下，堆成迂迴曲線，宛如一條斷了氣的長長白鱗，橫

攔在粗糙的沙石上。啊，還有許多小蟹和被稱為活化石的鬻都僵死在年輕的歲月中。那年那天，這裏充滿生機，今天卻是死氣沉沉，冷冷清清，心裏不禁感到莫名的孤寂。

時間不早了，匆匆離開下白泥，向熟悉的元朗進發。同樂街、安寧路、福日徑、橋樂坊、紅棉圍，都是歡樂喜慶、朝氣勃勃的好名字。這些地方散落在舊區，那裏還有兒時喜愛的街頭傳統糕餅。在舊區走一走，不愁沒有美食。粥粉麵飯、臘味素菜、中西歐亞食肆，無論是享譽數十年的酒樓，或是祖傳的茶餐廳，應有盡有。先來一塊老婆餅，再送一口拿鐵咖啡，中西融合，味道還是相當不錯。

走在滿是歲月痕跡的街頭，望着已有半個世紀歷史的唐樓建築，衣着簡樸的街坊，還有街上賣古董雜物的小攤檔，甚至有專賣“雞公碗”的店鋪。驟眼看去，元朗舊區仍然保持着黑白明信片上的一種懷舊風情。不過，當看到明亮的輕鐵列車在眼前掠過，在門牆灰白的一棟棟舊建築物間穿梭時，心裏突然浮起一種時光交錯、新舊更替的奇妙感覺。列車在軌道上行駛，輪聲軋軋，像是在提醒人們時間的巨輪不斷推進。

回程時，天空又下着小雨，坐在公共巴士的上層望向窗外，想起剛才在元朗舊區穿街走巷時，越是把腳步放慢，越能體會人活在此時此刻的實在。車子緩緩前行，看到一些已褪色的鐵閘旁還貼着遠年的殘破海報，再摸摸手上六十年代設計的塑膠玩具，原來歷史就藏在裏面，剎那間彷彿時光倒流，又回到舊日去了。在下白泥細步慢行時，更深體會到人生嬗變。日升日落，數十年就這樣過去，看到無數人事變遷，不變的只有那永恆的太陽。今天紅日躲在烏雲後，但風雨過後還是會照耀下白泥。然而，潮來潮去，水漲水退，今天錯過了，真的來者可追嗎？





# 小雷的故事

春雨綿綿，天色灰灰濛濛。小雷穿着紅色風衣，騎着摩托車，如常的送外賣。雨點滴答滴答的敲打他的頭盔，挺煩人，但他好像沒聽見似的，一心想着下班後回到與別人合租的小房子溫習詩詞。斑馬線前紅燈亮起，他慢慢停下車，背着吃午飯時念過的一首詩。“哎呀，有一句忘了。”然後，他從口袋裏拿出手機，上網翻查，記住了，嘴角泛起一抹微笑。

害羞內向的小雷自小便與詩詞結下不解緣。他上小學一年級時，熱愛詩詞的父親用毛筆在紙上寫了一些古詩詞，貼在廚房的牆壁上教他背。每回他端飯拿菜時，都會盯着牆壁上發黃的紙默誦。背熟後，父親便換上新的，有時還會考考他，答對才可吃飯。有天，父親問小雷：“‘誰知盤中飧’下句是什麼？”他不加思索答道：“粒粒皆辛苦。”父子倆同時露出自豪的眼神。

十多年前，小雷工專畢業後，由農村到城市打工。他當時生活拮据，沒錢買書，每天有空便跑到書店偷偷的背詩詞，回家後就默寫，忘了的話第二天回去再看。日積月累，他把八百多首詩詞背得滾瓜爛熟。兩年前，他知道電視台舉辦全國詩詞大會，便報名參加，可惜選不上。今年，他終於如願以償，打進百強。自從入圍比賽後，他就加倍用功，不用送餐時便會走到湖畔，一邊在垂柳中彳亍前行，一邊念念有詞，在寬闊詩詞天地裏尋找慰藉。

詩詞大會高手如雲，要摘下冠軍，猶如過關斬將，談何容易。在最初幾場比賽中，選手勢均力敵，小雷雖然連連得分，但也無法脫穎而出，到了第九場才憑超羣實力進入爭奪賽環節。在這局中，大會出了一個字，要選手輪流念出包含那個字的詩詞，誰接不下去便輸。比賽開始，屏幕打出一個“平”字。小雷的對手胸有成竹，娓娓念道：“潮平兩岸闊，風正一帆懸。”小雷接着念：“孤山寺北賈亭西，水面初平雲腳低。”對手又念：“歸來宴平樂，美酒斗十千。”

這回小雷倉促的念了兩句。糟糕！居然念錯了。會場的空氣凝着，小雷眉頭輕皺，臉色有點繃緊，觀眾不停在喊：“加油！加油！”他瞬間定過神

來，腦裏浮起王昌齡的《芙蓉樓送辛漸》，便連忙更正道：“寒雨連江夜入吳，平明送客楚山孤。”他答對了，全場報以熱烈掌聲。比賽繼續，優美的詩詞在會場迴蕩，你一聯，我一闕，難以分出高下。最後，小雷念了“八月湖水平，涵虛混太清”，對手接不下去了。在詩詞接龍環節中，小雷再下一城，出線與上一場擂主對壘。經過一番龍爭虎鬥，他擊敗對手，當上第九場的擂主。

比賽還未結束，小雷要在下一場擊退攻擂者才能成為本季盟主。決賽終於到了。時值四月，乍暖還寒，但會場內洋溢一片熱烈氣氛。攻擂者出身著名學府，是詩詞書籍編輯、上季詩詞大會亞軍，在過去九場賽事中表現出色，小雷面對實力如此雄厚的對手，心裏涼了一截，唯有叫自己沉着應戰，以穩取勝。

大戰帷幕拉開，兩人短兵相接，要搶答問題，誰先拿到五分就勝出，答錯就給對手一分。頭三題是圖片線索題，選手要從畫中景物猜出兩句詩詞。攻擂者可能求勝心切，連續答錯兩題，小雷得兩分。到了第三題，出題的評委在屏幕左方畫了屋檐，檐下有牆，牆上開了窗，窗內有人，提示就只有那麼多，穿着紅風衣的小雷迅速按燈，朗朗念道：“何當共剪西窗燭，卻話巴山夜雨時。”評委繼續畫下去，當觀眾看到答案時，無不嘖嘖稱奇，原來小雷看到窗戶開在西邊，便立即想到李商隱的《夜雨寄北》。

三比零，小雷領先。在接續的線索題比賽中，小雷和攻擂者各取一分，四比一。到了第六題，選手要根據描述說出詩名。第一項線索是詩人是帝王，第二項是詩人求才若渴，主持人剛說完第二項提示時，攻擂者急不及待說：“《短歌行》。”突然全場鴉雀無聲，評委目瞪口呆，《短歌行》是曹操的作品，他在詩中確是表達了尋覓賢能的願望，然而他不是帝王。答案是《大風歌》，詩人是劉邦。五比一，小雷終於圓夢，拿下這季詩詞大賽冠軍。

全場掌聲如雷，送外賣的小哥站在台上，高舉獎牌，笑容依舊緬靚，但身上那件紅色風衣顯得特別紅、特別亮。



天下莫柔弱於水，而攻堅強者莫之能勝，以其無以易之。

《道德經》



# WHY DO WE COMPETE?

Competition is a natural thing. It allows us to satisfy our desire to excel, and provides impetus to improve our performance. When we compete, we always want to win. But is winning so important to us? To find out more about our need to compete and win, read the following passage and fill in the blanks with words that best complete the sentences. The first letter of each word has been given to you.

It is said that humans are (1) h\_\_\_\_\_ to compete. At one point or another in our life, we probably have (2) e\_\_\_\_\_ in some kind of competition. If we win a competition, we will feel good and give ourselves a (3) p\_ \_ on the back. While (4) d\_\_\_\_\_ the mindset of people who always need to keep up with the Joneses, many of us don't want to fall behind the (5) p\_ \_ , and even (6) s\_\_\_\_\_ ferociously to keep one step ahead of them. More often than not, in order for us to win, someone else must lose. For example, to win a (7) t\_\_\_\_\_ or a promotion, we need to beat the immediate competitor, whether a team or a (8) c\_\_\_\_\_. If we lose, our self-image may be (9) h\_\_\_\_\_. Winning is good, but losing is not that bad. Failure forces us to (10) r\_\_\_\_\_ ourselves and (11) f\_\_\_\_\_ out what could have been done better. Actually when one gains, it does not necessarily mean the other has to lose. In some cases, we can create a win-win (12) s\_\_\_\_\_.

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 17 August 2018. Watch out for our coming issue to see if you get all the answers right, and better still, if you are one of the lucky five to win a prize. The Editorial Board will have the final say on the answers.

Name: Mr/Mrs/Miss/Ms (*delete as appropriate*) \_\_\_\_\_  
 Department: \_\_\_\_\_ Post: \_\_\_\_\_  
 Office Address: \_\_\_\_\_  
 Tel. No.: \_\_\_\_\_



## 第七十一期答案

- |         |               |
|---------|---------------|
| 1. 四天   | 6. 大吉番禺       |
| 2. 蝙蝠   | 7. 消防處        |
| 3. 團分局  | 8. 舊灣仔郵政局／環保軒 |
| 4. 荷李活道 | 9. 興建圍牆和護城河   |
| 5. 大包米  | 10. 醫院        |

## 以下得獎者將獲專函通知領獎：

姓名	所屬部門
王美璇	香港海關
高培根	香港海關
冼智德	司法機構
陳麗雯	司法機構
鍾小燕	政府統計處

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

二零一八年九月第七十三期主題：真假

Issue No. 74 (December 2018) : Hot and Cold

二零一八年十二月第七十四期主題：冷與熱

Contributions from colleagues are welcome. Please refer to Issue No. 71 for details. 歡迎同事投稿，細則請參閱第七十一期。

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

Editorial Board

主席 田繼賢先生	委員 林伏樞女士	執行編輯 湯耀南先生
委員 梁錦明先生	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	

Chairman	Mr Tin Kai-yin	Member	Miss Ledia Lin	Executive Editor	Mr Ricky Tong
Member	Mr Reuben Leung	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](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](mailto: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](mailto:csbolrs@csb.gov.hk)).