

文訊

WORD POWER

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When the name Giza is mentioned, what images surface in your mind? “Magnificent pyramids standing on a vast expanse of sand, maybe with some sporadic silhouettes of tourists in the distance obscured by haze. They are in the middle of nowhere, so remote that you might need to take a camel ride to get there.” That’s the impression most of us have got from the breathtaking scenes shown in books and photos. But for those who have visited the Pharaonic mausoleums, they know the real picture.

It is not untrue to say that the famous pyramids are surrounded by acres of sand dunes, but they are not as inaccessible as they seem. In fact, the ancient tombs are flanked by roads and the dwellings of Giza, an ancient city with a population of about three million. A few hundred feet to the northeast of the pyramid complex is a golf course, where you can take a look at the historical surroundings while teeing off. The road that brings you to the pyramids is a hub of nightlife, replete with swanky cabarets, bars and risqué entertainment. A far cry from what we see in photos. Then, why do we conjure up a false impression of the pyramids? A handy explanation is that an incomplete understanding of anything could be misleading. And the alluring pictures of world destinations are often taken in a certain light, from a specific angle, and sometimes with some touching up.

Many globetrotters are lured to faraway lands by gorgeous travel photos. If you are one of them, you have to be careful because the superb scenes might turn out to be impossible to see—without the aid of a versatile camera. As shown in most travel guidebooks, Mount Hood, the highest peak in Oregon, rises majestically over a small town known as Hood River. But in reality, when you look up from the settlement, expecting to gaze in awe at the iconic feature, the mountain is gone.

In travel photos, Hood River appears to be the gateway to Mount Hood. It looks as if you can ski down from the hilltop right into the town centre, shake off the snow powder and order a cup of hot coffee at a local café. Actually, standing on the banks of the

nearby river, you can only see quiet streets dotted with souvenir shops, pubs and sporting gear stores, but not the towering hill. Finding Mount Hood is laborious. Travellers have to stagger uphill, trudge tree-lined treks and make detours around untrodden paths before arriving at a spot commanding a distant view of the peak. Then how could the photographers of travel magazines have captured a stunning vista of the mountain from Hood River? Well, they might have taken the photos from a helicopter using something as powerful as the Hubble Space Telescope!

Photography has magic. Wide-angle shots make buildings look expansive, and long lenses compress great distances. It is all about perspective, which changes the way we perceive things. For example, Mount Everest, the highest mountain on this planet, is like a tiny dot in photos taken from the outer space. The other way round, without reference to other objects, the *Little Mermaid* in Copenhagen looks much larger in photo than in real life. By using forced perspective—a technique which employs optical illusion to make an object look farther away, closer, larger or smaller than it actually is—the people who visit the Leaning Tower of Pisa can be seen as “supporting” the tower, walking on it or even leaning against it.

A picture is worth a thousand words. With a bit of imagination, it can even speak a lot more, though in a less honest way. Photography was once considered a way to reflect reality objectively. This notion has changed, however. With the emergence of photo editing software, pictures can be easily altered to illustrate whatever the photographer wishes to present. In fact, not all photos retouched are intended to be deceptive. Many of them are just to please the eye; after all, beautiful things, real or fake, are always appealing. Travel photos are always ravishing. The food in the cookery pages unfailingly looks delectable. And people in fashion shots are all glamorous. Photography today is largely seen as a form of art. Even news photos, which are supposed to be completely untouched, are sometimes edited to make the stories more newsworthy. Thus comes the question: Is seeing believing?

程連蘇

街頭一處，沒有華麗的舞台，只有簡陋的木箱，上面放着三張撲克牌，其中一張是紅心女王。男子把撲克牌翻轉，以純熟的手法調換紙牌的位置，然後叫圍觀的人猜猜紅心女王到哪裏去了。一次又一次，圍觀者目不轉睛盯着那些撲克牌，但總是猜不中哪張是紅心女王，心中很不服氣，越是猜不透，越是不願離開。他們雖然知道這只是障眼法，還是看得如痴如醉，也許這就是魔術迷人之處。

在古代，魔術被視為迷亂觀眾視覺的行當，魔術師故又稱為“眩者”或“幻人”。魔術由簡單的障眼法發展成一門獨特的表演藝術，一直廣受歡迎。

一百多年前，英國倫敦的魔術界發生了一樁奇事，讓人津津樂道。當時，一名自稱“慈禧太后御用魔術師”的男子在英國出現。他名叫程連蘇，眼窩深陷，鼻子挺直，蓄着長長辮子，穿着清朝服飾。那時候的英國人對中國認識不深，但凡帶有中國色彩的人和事都能引起他們的興趣。程連蘇聲稱自己是百分百的中國人，以極具中國風格的魔術作招徠，吸引觀眾入場，每場表演都座無虛席，掌聲如潮。

在台上表演時，程連蘇總是一言不發，即使要解說，也請翻譯員代勞。這位“御用魔術師”從不讓觀眾失望，魔術花樣層出不窮。他有時會以弓箭射向穿着小鳳仙裝的助手，箭頭雖牢牢插着助手的身體，但她絲毫無損，繼續笑臉迎人。他有時又會使出神奇技法，把環環緊扣的十多個銀環分拆開，既快且準，觀眾無不嘖嘖稱奇。

當程連蘇名成利就而沾沾自喜之際，“慈禧太后御用魔術師”突然鬧出雙胞胎，另一位叫金陵福的中國男子也自稱是專為慈禧太后獻藝的魔術師。同樣，金陵福也是以富有東方色彩的戲法揚名。他的“空中釣魚”可說是絕活。他把魚餌鉤在釣竿上，然後揮向觀眾席，再收回釣絲，便會釣到一尾活魚。他的“大缸飛水”一樣令人嘆為觀止。他輕輕地在空氣中搖動一塊絲巾，剎時變出一個裝滿約八十磅水的巨缸，並從缸中牽出一名滴水不沾的小孩。每次他表演

這把戲，台下的掌聲都響個不絕，就連行家也佩服得五體投地。

金陵福的魔術教人着迷，他到英國發展，對程連蘇不無威脅。為了保持名氣，兩人各出奇謀，除了比拼魔術技巧外，還經常借報章爆發罵戰，指控對方是偽裝的中國魔術師。金陵福更直指程連蘇根本不是中國人，還抄襲自己的魔術。他向死敵下戰帖，聲言若程連蘇能夠變出他二十種戲法中的十種，又或他自己無法變出對方任何一種戲法，便會給程連蘇一千英鎊。倫敦民眾對這場對決議論紛紛，也十分期待一睹兩人的精彩鬥法。到了決戰當天，表演會場擠滿了人。可惜，等了良久，金陵福竟然沒如期應戰。外界對他缺席比賽的原因眾說紛紜，真相到底如何實在不得而知。

這一仗程連蘇不戰而勝，但他的事業沒有因此更上層樓，反而停滯不前。觀眾開始對他的把戲諸多批評，認為沒有創意，枯燥乏味。他為了挽回面子，決定押上自己的性命，以“徒手接子彈”重振聲勢。顧名思義，這把戲是赤手接着槍枝發射出來的子彈。他使用的槍經過特別改裝，當助手瞄準他射擊時，子彈會落入槍膛下方的隱藏彈室，冒出來的火花和爆炸聲，只是特技效果而已。這技倆令程連蘇的事業再登高峯。

然而好景不常，一九一八年三月某天，程連蘇在倫敦再次表演這經典項目時，火藥在裝有真彈的槍膛內爆炸，子彈射出，貫穿他的胸膛。程連蘇應聲倒地，本來鬧哄哄的劇場忽然變得鴉雀無聲。沒想到，程連蘇倒下時，竟以一口純正美國腔英文慘叫：“天啊，出事了，快降下序幕！”這是他首次在舞台上開口說話，也是他的遺言。那一刻，程連蘇終於暴露了自己謎一樣的身分。

魔術千變萬化，似實還虛，讓人覺得不可思議。程連蘇上台台下都在變戲法，可謂把魔術發揮得淋漓盡致。他假扮成中國人，模仿金陵福的著名把戲，還聘請戲子當翻譯員，瞞天席地。他的故事雖由一連串謊話編織而成，但他確是魔術界的傳奇人物。

✧
巧詐不如拙誠。

✧
韓非《韓非子·說林上》
✧



How the Internet Has Misled You

A couple of months ago, a video showing a series of car crashes in which a vehicle collided with an invisible force went viral on social media. The video was shared under a number of titles, such as “Unbelievable Supernatural Car Accidents Compilation” and “Ghost Crash”, and raked up close to 10 million views in a week. The cars in the clip do seem to have bumped into an unseen object. Spooky enough? The video, however, turned out to be the work of creative digital editing. In some of the original footage located by a fact-checking website, each of the collisions actually involved at least one other vehicle which was simply erased by a mouse click.

The spread of false information on the Internet has become an alarming cultural phenomenon. A recent study finds that fake stories on media platforms travel six times faster than real ones. It is not necessarily the fault of web robots, a software application that runs automated scripts in cyberspace. It is we who love lies. Many of us don't bother much with the authenticity of news. As long as we find the stories enticing, we are compelled to share them with others. Thanks to the almightiness of the information superhighway, which transmits messages in the speed of light, a lie need not be told a thousand times to become the truth.

Since the onset of the cyber age, we have been under the constant barrage of misinformation, some devised for publicity purpose, some deliberately created to deceive the public and some produced just for fun. Have you recently been distressed by an online video depicting a group of penguins living on a small island teeming with plastic waste? Scientists estimate that nearly 150 million tons of plastics is currently polluting the world's oceans. But is the situation so devastating that penguins have to waddle through garbage? Not now, at least. The footage, a product of digital manipulation, was in fact posted by the World Wildlife Fund on 1 April 2018 to raise people's awareness of plastic pollution. The penguins they filmed are well and continue to live happily on their island of ice. What an April Fool's Day joke! “The clip was faked, but the problem is real,” the Fund said.

Over the past few years, many car owners must have been terrified by this widespread warning—“Due to increase in temperature in the coming days, please don't fill petrol to the maximum limit. It may cause explosion in the fuel tank. PLEASE DO SHARE THIS MESSAGE.” For anyone who doesn't know much about science, this advice sounds frightening enough. But

the rumour doesn't make any sense. The temperature at which fuel auto-ignites is around 246°C to 280°C, a level far higher than any temperature an insulated tank could possibly attain on earth. Also, the implication that pressure will dangerously build up in a car's gas tank during sweltering weather and lead to an explosion is untenable because modern fuel tanks have the ability to vent pressure.

But not all hoaxes are that scary. Some could be side-splitting stories and works of beautiful satire. Here is a humorous anecdote about Albert Einstein which has been circulating among netizens all these years: One night, on his way to a dinner to give a speech, Einstein told his chauffeur, a man who somewhat resembled him in looks and manner, “I'm tired of making speeches. I just want to go back to my laboratory work.” The chauffeur then replied, “Sir, I have heard you give this speech many times. I'll bet I can give it for you.” Einstein then laughed loudly and said, “Why not?” When they arrived at the dinner, Einstein put on his chauffeur's cap and jacket, and sat among the audience. The chauffeur delivered the speech beautifully. Then an arrogant professor asked an esoteric question about anti-matter formation. Without a frown, the chauffeur responded, “Sir, this question is just too simple, and I'll let my chauffeur, who is sitting at the back, answer it.”

Celebrities are always the targets of online hoaxes. Shakespeare is certainly among them. When you are down, the following quote attributed to Shakespeare may serve as a pick-me-up: “I always feel happy, you know why? Because I don't expect anything from anyone; expectations always hurt. Life is short. So love your life. Be happy. And keep smiling.” This inspiring quote was indeed written by someone called William—just not Shakespeare, but American author William Arthur Ward. If the Bard was brought back to life, he would probably shout in a theatrical voice: “Lord, Lord, how this world is given to lying!”

Some bogus news, however, could cause disasters. They could disrupt stock markets, slow down responses in emergencies and even cost lives. As people increasingly get their news from social media rather than more reliable sources, it is time to face the issue squarely. So next time you read or receive a dubious post, think twice before clicking the “Forward” button.

If you tell the truth you don't have to remember anything.

Mark Twain



Right or Rightly



As adverbs, both **right** and **rightly** mean “correctly” or “properly”: *I was, as you rightly said, the youngest in the class.* **Rightly** can also mean “for a good reason”: *They have been treated badly, and they are rightly upset.* When the adverbs mean “correctly”, there is a slight difference in their usage. **Right** can only come after verbs (*Did Mary do it right?*), but **rightly** is usually put before the verb (*She rightly pointed out the weakness of the argument.*) If you want to put **rightly** after the verb, very often it goes between commas in writing: *John decided, quite rightly, to quit his job.* The exception is after *remember*: *She has left the company for good, if I remember rightly.*

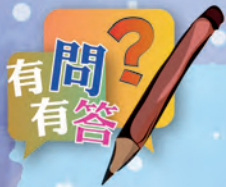
When you use **a pair of** to refer to two things that are used together in a set (*a pair of socks*), or an object with two parts (*a pair of scissors*), you use a singular verb: *A pair of glasses costs quite a lot now.* However, if **a pair of** refers to two people or things that happen to be together, a plural verb should be used: *A pair of suspicious young men were seen hanging around the park. The unlikely pair have fallen for each other.*

If something **used to** happen, it happened regularly in the past: *She used to go to bed early.* Do you know how to make **used to** negative? You can put in either **not** (*She used not to*

go to bed early) or **never** (*She never used to go to bed early*). You can also say **didn't use to**: *She didn't use to go to bed early.* All three expressions are acceptable in spoken English. But for more formal writing, it is better to use **used not to**.

None means “not one” or “not any”. We use it as a pronoun to replace countable and uncountable nouns. When **none** is the subject, the verb can either be singular or plural, depending on what it refers to: *She is always looking for inspiration. None ever comes. / She is always looking for ideas. None ever come.* When **none** refers to a group of people or things, both the singular verb and the plural verb are acceptable: *None of the children wants / want to come.* Traditionally, in formal style, the singular verb is considered correct. But nowadays, more and more people use the plural verb when they speak. Using the plural verb is also a useful way to avoid the clumsy expression of *his or her*: *None of the members have received their cards yet.*

Hopefully can mean “being hopeful”: *“Will there be any food left over?” he asked hopefully.* We also commonly use the adverb to say what we wish for or would like to happen: *Hopefully, we will be back home by nine o'clock.* Some people, however, think this usage is incorrect. So you had better not use it in serious writing.



1. 問：“彩排”還是“綵排”？

答：“彩排”是表演藝術的術語，指戲劇、舞蹈等正式演出前最後一次排演。

“綵”指彩色的絲綢，與藝術表演無關。大多數辭書只收“彩排”而不收“綵排”。

2. 問：火勢“迫近”還是“逼近”隔鄰大廈？

答：“迫近”和“逼近”都解作接近、靠近，但習慣用法略有不同。“迫近”多與事情搭配，例如“年關迫近”、“考試迫近”。“逼近”常與地方、實物搭配，例如“部隊已逼近敵方基地”。如欲表達火勢向隔鄰大廈蔓延，宜寫“火勢逼近隔鄰大廈”。

3. 問：“施與”可否與“刑罰”搭配？

答：“施與”是動詞，意指“以財物周濟人；給予恩惠”，不宜與“刑罰”搭配。建議寫作“施以刑罰”或“施加刑罰”。

4. 問：政府擬於香港禮賓府舉行宴會，在請柬上註明舉行宴會的地點時，可否寫“假香港禮賓府舉行”？

答：“假”可解作“借用”，例如“假道”、“假手於人”。如宴會在自己地方舉行，並非借用，用“假”字並不適合，應寫“於／在香港禮賓府舉行”。

5. 問：“落款”的意思為何？

答：“落款”用作動詞時，指“在書信、字畫、禮品等上面題寫上款、下款、年月等字樣”，例如“這幅畫還沒落款用印”；用作名詞時，指“落款的文字”。

6. 問：以“北斗星”比喻某人或某事，有何意思？

答：“北斗星”是北方七顆聚成斗形的星，從北斗星可以確定北極星的位置，即北方所在，有助辨別方向，古時更以此方法導航。把某人或某事比喻為“北斗星”，意指該人或事如北斗星般指出正確路向。此外，“北斗”亦可比喻受眾人崇拜的人。





竹藪中

離京都山科驛路不遠的竹林裏，一個身穿淡藍色衣服、頭戴烏帽的男子倒臥地上，胸前有一道刀痕，看來已斷了氣。那天早上，樵夫如常到山上砍杉樹，路過竹林時發現那具屍體。這是日本著名小說家芥川龍之介作品《竹藪中》的序幕。

在公堂上，樵夫告訴官員，屍體的血把周遭的竹葉染成暗紅色，現場除了一把梳子外，還有一條繩子擱在杉樹下。他看到附近有一大片草地和落葉被人踐踏過，推測那裏曾經發生過激烈搏鬥。

此時，一個行腳僧也被召去作供。他說昨天正午由關山往山科途中曾與竹林中的死者有一面之緣。當時，那男子與一個女人結伴同行。女子坐在馬背上，圍着面紗；馬是匹和尚頭的桃花馬，大概四尺高。僧人清楚記得男子不僅帶了佩刀，還攜着弓箭，黑漆的箭囊裏，插着二十多枝箭。僧人對那個男子的凄慘遭遇深表惋惜，輕輕嘆謂：“生命誠然如露亦如電。”

樵夫和僧人作供後，接着由衙役陳詞。衙役向官員稟報，案發當晚在粟田口的石橋上逮捕了一名強盜。那人叫多襄丸，是惡名昭彰的好色之徒。當時，他受了傷，好像是從馬背摔下來。他佩着長劍，帶了弓箭，黑色箭筒內有十七枝箭，衙役推斷這些東西都是從竹林中那男子身上偷來的。他說石橋前那匹馬跟僧人所述一樣，是桃花馬，但馬背上的女人卻不見影蹤。他肯定多襄丸是兇手，因為去年秋天有婦人和女孩被殺，據說也是他幹的。

公堂上還有一名老婦。她告訴官員，竹林裏的死者是她的女婿，名叫金澤武弘，二十六歲，是若狹縣府的武士，性情溫和。她女兒叫真砂，比武弘小七歲，瓜子兒臉，膚色微黑，左眼角有顆痣，性格剛烈。夫婦二人當天前往若狹。老婦嘆道：“武弘遇險

一事已挽回不了，但真砂如今杳無音信，生死未卜，懇請大人把她尋回來。”老婦一邊嚎啕大哭，一邊痛罵多襄丸是個該千刀萬剮的狗賊。

然後，多襄丸被押解上公堂。他不用官員拷問便招認自己是兇手，高聲說道：“那男人是我殺的，但我沒有殺那女人。她跑了去哪，我不知道。昨天正午過後，我在路上碰見他們。剛巧一陣風吹來，掀起那女人的面紗。我只看了她一眼，當下就決定要把她搶過來。在驛道上，我不方便下手，於是把他們誘進竹林裏。之後，我把那男人捆在杉樹上，然後強暴了那女人。”

多襄丸繼續說：“我本想饒那男人一命，可是，當我叫那女人跟我走的時候，她竟然說：‘把我丈夫殺掉。誰活我就跟誰去。’我不想用卑鄙的手段殺那男人。我為他解開繩子後，便叫他跟我決鬥。交手了二十三個回合，我用大刀刺進他的胸膛，那個女人卻趁機逃走。我奪了那男人的大刀和弓箭，跑回原來的山路，看見那匹桃花馬在吃草。我一躍上馬，飛奔離開竹林。進京城前，我把大刀賣了。真倒霉，後來便給你們抓住了。”

看來多襄丸是兇手無疑，案子也應該可以審結了，但事實是否這樣呢？為免“劇透”，餘下情節按下不表。總言之，故事中各人所述莫衷一是，既互相印證又彼此矛盾。人們大多會從自己的角度去看事物，為了維護自身形象、利益，總會說一些對自己有利的話，或許這就是常常無法得知事情真相的原因。

後來，著名導演黑澤明以《竹藪中》為藍本，加插了芥川龍之介另一篇小說《羅生門》若干情節，拍成電影，並以後者為名。今天“羅生門”已是家喻戶曉的詞語，指當事人對發生的事各執一詞，誰真誰假，難以判斷。

言而不行，是欺也。

程顥、程頤《二程遺書》卷一



A SELF-MADE HERO: A LIE AND A MYTH

Edmund Cheung
Official Languages Officer II
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Are you dragged down by your past? If so, why not spend a couple of hours watching the 1996 film *A Self-Made Hero*? It might give you a glimpse of how someone could reinvent his own past with sheer boldness.

It is 1944, and most parts of France are liberated after years of German occupation. Albert Dehousse, a young daydreamer and reckless liar, leads an unremarkable life in a French provincial town. Since childhood, he has been schooled in deception by his mother. As told by her, his father was a hero in World War I. He, however, turned out to be a drunkard who died of liver disease. And she herself was a collaborator of the erstwhile occupiers.

Unhappy with his life at home, Albert runs away and ends up in Paris penniless. There he meets the Captain, a heroic French Resistance fighter during the war. The French hero relates to him every detail of his wartime exploits. It suddenly dawns upon Albert that he can make use of these stories to create a new identity for himself. Having once been a salesman, he has the knack of making people believe what he says. He then studies papers on the Resistance and watches old newsreel footage. And everywhere he goes, he presents himself as a resister by giving first-hand accounts of sabotage operations he never took part in, and recounting personal anecdotes about Resistance leaders he never met.

It soon becomes clear to Albert that lies open doors. His landlord feels duty-bound to honour the fake veteran with room and board at no cost. The French authorities even offer him a position in recognition of his contributions to the Resistance. Nevertheless, no matter how crafty Albert is, he is seized by the need to tell the truth when he, as required by fate, has to decide the destiny of six Frenchmen who served in the German army, and when he meets someone he truly loves.

In the chaotic months immediately following the Liberation, it was hard to tell truth and lies apart: losers could pose as winners and cowards as heroes. Through the fictitious characters, the director of *A Self-Made Hero* attempts to explore a real issue in French history: the myth of the Gaullist Resistance. A year after the end of World War II, French leader Charles de Gaulle boasted in a speech that the French were liberated by their own efforts, and only a few scoundrels behaved badly under the Nazi occupation. This myth was only created to foster solidarity among the French. The truth, however, was not as rosy as de Gaulle depicted.

Collaboration with and resistance against the Nazis seemed to hold equal sway over French history in those years. The French army collapsed within weeks in the face of a German onslaught in May 1940, prompting the government in Paris to agree to an armistice in June, whereby three-fifths of France, including Paris,

would be occupied by Germany. The French government, which subsequently moved to Vichy in central France, became a collaborationist regime that handed over French overseas military bases, supplied resources and provided forced labourers to the occupying authorities. At the helm of the Vichy government was Philippe Pétain, the French marshal who came to fame for his tactical brilliance during World War I.

In contrast, the French Resistance, deeply divided in its early days, featured no such eminent personality. In June 1940, de Gaulle was an obscure figure when he founded the Free French movement in London. Those who joined him in Britain were only a small group of soldiers and professionals who were by no means leading figures of the French society.

In France, isolated bands of resisters were formed, and they adopted tactics ranging from assassination and sabotage to protecting downed pilots and gathering information. The disunity among Resistance fighters was revealed when Jean Moulin, a hero of the Resistance, was sent by de Gaulle to unite the scattered elements of spontaneous French partisan activity against German occupation.

Against this background, collaborators, resisters and the French government in post-war France viewed the myth of the Gaullist Resistance from radically different perspectives. When members of the Vichy regime stood trial for treason, they defended collaboration as a form of resistance because working with the occupiers spared France the worst consequences. True Resistance fighters scorned the myth as it threatened their sense of superiority by associating nearly everyone in France with the Resistance. De Gaulle probably knew what he preached was more heroic than realistic, but he chose to sustain the myth for the greater good of preserving national unity.

When films in the 1950s and 1960s purported to deviate from the myth, the French government responded with censorship. Produced in the 1990s, *A Self-Made Hero* has enough leeway to challenge the myth. Albert is exposed as an impostor towards the end of the film. Though convicted, he is cleared of the charge of fraud and only found guilty of a frivolous, unrelated charge. The film brings home to the audience that memories of the French Resistance, well borne out by facts, are never tarnished by a lie or a myth.



Men in general are quick to believe
that which they wish to be true.

Julius Caesar



最溫柔的藝術

今年六月，公務員事務局法定語文事務部假香港中央圖書館演講廳舉行專題講座。香港中文大學中國語言及文學系講師羅奇偉博士應邀主講，題為“最溫柔的藝術——古今名札賞析與書函寫作”，與講座參加者一起細味不同年代的書札，讓他們從精粹之作汲取養分，寫出條理分明、見字如面的公函。

何謂書函？羅博士引述梁·劉勰《文心雕龍·書記》指，“書者，舒也。舒布其言，陳之簡牘”，旨在表達心聲，內容不受限制，意到筆隨，既可“散鬱陶，托風采”，也可“條暢以任氣，優柔以擇懷”。北京大學教授褚斌傑在《中國古代文體概論》也說，書信內容包羅萬象，無論是探討國家大事、學術研究，或是傾訴生活點滴、個人感思，皆可入書。梁實秋認為，寫信如談話，可反映人的性情，親切細膩，如西方人所說，是最溫柔的藝術。

羅博士挑選了一些值得大家細讀的書函，如鮑照《請假啓》、王羲之的雜帖、陶淵明《與子儼等疏》、韓愈《與孟東野書》、蘇軾《與秦觀書》，剖析其鑄詞琢句、謀篇布局的特點，以觀作者的巧思妙想。撰寫請假信，看似容易，但要寫得精準簡潔，恰當得體，殊不簡單。南朝宋鮑照的《請假啓》可供借鏡。鮑照為著名文學家，在南朝劉宋時期曾任臨海王劉子項的前軍參軍。某年，他發現居所殘破，再不修葺，恐有倒塌之險，於是修撰書啓，向皇帝請假。他在信首寫道：“臣居家乏治，上漏下濕。暑雨將降，有懼崩壓，比欲完葺……板鋪陶塗，必須躬役”，文辭精鍊，短短數句已清楚交代了請假事由。他懇請皇上體恤，批准他休假，遂寫道：“伏願天恩，賜垂矜許，手啓復追悚息”，用詞謙恭謹慎，語氣委婉有禮。

《與孟東野書》是羅博士推薦大家閱讀的另一作品。這是唐代文學家韓愈於貞元十六年三月寫給摯友孟郊的書信。當時韓愈在武寧節度使張建封幕府任試協律郎，孟郊則在常州。二人長期分離，韓愈常常惦記好友，同時猜想對方也十分思念自己，於是在信中一開始便說：“與足下別久矣。以吾心之思足下，知足下懸懸於吾也”，可見雙方友情之深厚。韓愈仕途失意，內心滿是鬱結，感到“獨行而無徒”，慨嘆：“吾言之而聽者誰歟？吾唱之而和者誰歟？”他認為只有孟郊明白其苦，於是問道：“足下知吾心樂否也？”

韓愈稱讚好友“才高氣清，行古道”，侍奉父母毫不懈怠，做事用心勤

奮，可惜為了生計奔波，“混混與世相濁”，對他的遭遇深表傷痛。韓愈繼而嘆道：“去年春，脫汴州之亂，幸不死，無所於歸”，便到了徐州，呆了一陣子。不過，他打算到了秋天便辭官，在江湖遊樂，若能與孟郊一同終老山林便心滿意足。全文娓娓道來，直抒胸臆，情真意切，宛如知己好友促膝談心，是韓愈“文從字順”的代表作。

談到酬酢文書寫作，羅博士表示要注意“情景語境”因素，即要因應交際雙方身分、關係、交際場合、話題而著墨。傳統書信講求尊卑得宜，謙遜有禮，多稱讚別人，減少分歧，並要體諒對方。舉例來說，下屬即將榮休，上司邀請他出席餞別宴，該信函應如何撰寫？純公事的公函一般用“你”稱呼對方，但為了表示尊重，也可用“您”。發信人可先稱讚對方的優點專長，再概述其貢獻和表現。羅博士所用的例子，便是先稱讚收信人“盡忠職守，待人以誠，深受同人愛戴”，然後點出“近年襄助本人，處理行政事務，建樹尤多”，最後道明寫信的主旨：“欣悉您下月榮休，同人不捨之餘，謹定於(日期)(地點)設宴餞別，聊表敬意。如何之處，敬請早日賜覆，俾便安排。”

至於寫祝賀信，羅博士表示撰信人既要肯定對方的建樹，也須祝願對方日後取得更高成就。請看以下例子：“頃閱報章，得悉您獲頒二零△△年香港青年工業家獎，十分欣喜。今日香港才俊輩出，沒有卓越成就，決不可脫穎而出。素聞您才智出眾，運籌帷幄，致力發展△△，業績驕人，至為欽佩。現在獲頒殊榮，實是眾望所歸。”他又說，安好語的音節宜整飭對稱，例如：“謹修寸箋，聊表賀忱，並祝貴公司業務日進，宏圖大展。”

慰問信又該怎樣寫？羅博士認為行文語氣應親切，措詞宜樸實。比方有多名消防員在火警中受傷，上級官員致函他們的上司，表示慰問和同情，應先在信首寫出得知消息後的心情：“星期四△△大廈發生火警，得悉你的下屬多名消防員不幸受傷，甚為懸念。”言詞簡單直接，但已盡顯發信人對受傷人員的深切關懷。慰問信又應讚揚消防員在危急情況下無畏艱巨任務，全力救人救火：“這次火警，火勢猛烈……灌救十分困難，消防員奮不顧身，深入火場，撲滅火苗，並將受困住客救離險境，表現英勇，令人欽佩。”最後還須加上鼓勵或期盼之語，例如“盼受傷同人，靜心休養，多多保重。”

羅博士在講座中旁徵博引，通過分析和鑒賞古今名札，教曉我們“寫信如談話”的至理，說明如何寫出簡潔清通、情理兼備的公函。





真假難辨



人們大多相信事情總有真假。不過，所謂“假作真時真亦假，無為有處有還無”，並非每件事也可分真偽。有些時候，是非虛實難以定斷，真相甚至不只一個。大家不妨看看以下題目，判斷陳述的資料是對還是錯，並在橫線上寫上“對”或“錯”。

- | | |
|----------------------------------|---|
| 1. “荳蔻年華”是比喻女子十五六歲的年紀。 _____ | 9. 李奧納多·達文西是出色的里拉琴手。 _____ |
| 2. 英國前首相邱吉爾曾摘下諾貝爾文學獎桂冠。 _____ | 10. “何以解憂，唯有杜康。”杜康是傳說中擅長釀酒的人，用來借代“酒”。 _____ |
| 3. 華格納與莫札特都是音樂天才，六歲時已嶄露頭角。 _____ | 11. 孟加拉索瑪普利大寺有182個禪室供僧人冥想之用。 _____ |
| 4. 李白《靜夜思》是五言律詩。 _____ | 12. “欲窮千里目，更上一層樓”中的“樓”是指黃鶴樓。 _____ |
| 5. 魚有耳朵。 _____ | 13. 斑頭雁每年遷徙時都會飛越喜馬拉雅山。 _____ |
| 6. 古人稱錢為“孔方兄”。 _____ | 14. 《西遊記》中的火焰山位於天竺。 _____ |
| 7. 威尼斯由五個島嶼組成。 _____ | 15. 二零一七年十月十二日，一顆小行星在地球與月球之間掠過。 _____ |
| 8. “夸父追日”是指騎馬追逐太陽。 _____ | |

請在二零一八年十一月十四日前，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. 72

- | | |
|--------------|---------------|
| 1. hardwired | 7. tournament |
| 2. engaged | 8. colleague |
| 3. pat | 9. harmed |
| 4. detesting | 10. review |
| 5. pack | 11. figure |
| 6. struggle | 12. situation |

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Jong Sze-wan	Department of Health
Lai Shiu-kong, Kenneth	Government Property Agency
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Yuen Nga-chi, Cherry	Food and Environmental Hygiene Department

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

Issue No. 75 (March 2019) : Thorny Problems

二零一九年三月第七十五期主題：難題

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。

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