

文訊

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尋龍記

太行山麓，洹水逶迤東去，兩岸宮殿、宗廟、王陵星羅棋布，巍峨壯觀。一隊持戟衛兵在街上巡邏，旁邊一輛馬車疾馳而過。布坊外晾曬着大匹麻布，鑄銅作坊傳出叮叮噹噹的敲擊聲。黃昏有一場祭祀，祭台下押着大批準備用作人祭的羌人俘虜，圍觀的民眾擠得水泄不通。這座繁華而血腥的都邑，正是盤庚遷都後屹立二百多年的商朝都城——殷都。周武王滅商後，殷都淪為廢墟，長埋土下，綿延六百餘年的商王朝從此成為傳說。

一八九九年秋天，京城街巷黃葉遍地。王府井錫拉胡同一座大宅裏，年過五旬的國子監祭酒（大概相當於現在的國立大學校長）王懿榮端詳着手上的龍骨，默默沉思。所謂龍骨，其實是古脊椎動物化石，用作中藥，有鎮靜安神作用，《神農本草經》等醫書早有記載。這片龍骨上刻了很多古怪符號，一般人或許看不出什麼名堂，但王懿榮是著名金石學家，對古文字素有研究，一眼便看出這些奇異紋路非同尋常，很可能是比金文更古老的文字。他馬上派人到藥店把龍骨全都買回來，並開始重金收購帶字的骨片。

這些甲骨確非凡物，上面的刻痕正是三千多年前的殷商文字。無論是征伐、疾病、田獵還是天氣等，殷人凡有疑難都要占卜一番。卜人用火灼燒事先處理過的龜甲和獸骨（多為牛胛骨），根據千變萬化的裂痕——兆紋——判斷吉凶禍福，並把所卜之事、占卜結果和應驗情況刻在甲骨上。清末光緒年間，昔日的殷墟，如今的河南安陽小屯村，常有村民在農田中挖出“字骨頭”。他們把骨片上的字刮掉，當作藥材龍骨賤價賣給藥鋪，一斤才得數枚銅錢。若非王懿榮慧眼識“骨”，不知還有多少第一手商朝史料被白白糟蹋。

埋藏數千年的殷商文字重見天日，王懿榮原可成為破解甲骨文密碼的第一人。可惜清朝大廈將傾，他還未曾一窺其中奧秘，便成為大時代的犧牲品。一九零零年，八國聯軍兵臨城下，慈禧太后率光緒帝及王公貴胄倉皇出逃，臨時奉委為京師團練大臣的王懿榮在壁上題下絕命詞：“主憂臣辱，主辱臣死。於止知其所止，此為近之”，隨即投奔殉國。

王懿榮死後，王家為了還債，把甲骨轉讓給劉鶚。劉鶚，字鐵雲，是清末一位奇人。他行過醫、從過商、當過官、採過礦，多次參與防治黃河水患，還精通算術、音律、古文字。為了賺取稿費救濟友人，他還寫了有中國近代經典小說之譽的《老殘遊記》。一九零三年，劉鶚把珍藏甲骨拓印成《鐵雲藏龜》六

冊，首次提出甲骨文是“殷人刀筆文字”。從此，原本只有少數人可以觀賞摩挲的“字骨頭”，成為廣大學者都可參考鑽研的材料。可惜，劉鶚與好友王懿榮同樣命途多舛。一九零八年，他被朝廷羅織罪名流放新疆，一年後客死異鄉。

劉鶚遭逢不幸，研究甲骨文的重擔落在其知交羅振玉身上。羅振玉在劉鶚處接觸到甲骨文後，深受觸動，曾寫道：“今幸山川效靈，三千年而一泄其秘，且適當我之生，則所以謀流傳而攸遠之者，其我之責也夫。”當時甲骨因受收藏家和學者重視而身價倍增，古董商為壟斷貨源，對甲骨的出土地秘而不宣。羅振玉經數年多方追尋，終於探明甲骨出土之地是河南安陽小屯村，考訂此處就是《史記·項羽本紀》中項羽與章邯會盟於“洹水南殷墟上”的“殷墟”，即商代都城所在地。羅振玉在小屯收購了大量甲骨後，從甲骨刻辭中考釋出十餘位殷帝王的名諡及數百個單字，並把所藏甲骨編印成書，是民間收藏甲骨的重要集錄。

一九二八年，中央研究院歷史語言研究所成立。首任所長傅斯年甫上任，即提出“上窮碧落下黃泉，動手動腳找東西”的口號。考古學組首個項目，就是到小屯村發掘殷墟，但工作一開始就不順利。考古組成員從未受過專業訓練，全都是考古門外漢，只能邊挖邊摸索，直到哈佛大學人類學博士李濟加入，考古工作才漸上正軌。此外，考古組還須克服重重困難，既要籌措經費，又要應付村民私掘、土匪騷擾，更要與地方政府周旋，與覬覦殷墟文物的外國人鬥智鬥勇鬥速度。九一八和一二八事變後，形勢愈發嚴峻，日軍鐵蹄逐漸逼近，考古組沒日沒夜與時間競賽，直至一九三七年抗日戰爭爆發，才被停止挖掘。在那個槍炮轟鳴、戰火紛飛的年代，考古組花了近十年進行十五次大規模挖掘工作，除了出土二萬多片甲骨，還發現宮殿宗廟遺址、王陵、祭祀坑及青銅器等文物。輝煌燦爛而又神秘莫測的殷商文明，終於從漫長的沉睡中蘇醒過來。

二零一九年，位於甲骨文故鄉安陽的中國文字博物館再度“重金懸賞”，每釋讀出一個甲骨文字可獲十萬元獎金。自王懿榮發現甲骨文以來，一代又一代學者殫精竭慮，上下求索，迄今已收錄四千多個甲骨文字單字，但只破解了其中一千多個。這些古文明遺留下來的吉光片羽，仍隱藏着許多三千多年前的訊息，留待有心人解讀。



MAN'S SEARCH FOR MEANING

He who has a *why* to live for can bear with almost any *how*.

~~ Friedrich Nietzsche

What is the meaning of life? This question has haunted humankind since the dawn of man. Viktor Frankl, an Austrian Jewish neurologist, psychiatrist and Holocaust survivor, took the quest further and pioneered logotherapy (from the Greek word *logos*, which denotes “meaning”), a meaning-centred approach towards psychotherapy. His book *Man's Search for Meaning* is widely cited as one of the most inspirational books of the 20th century. It recounts Frankl's experiences and observations in Nazi concentration camps that he ultimately draws on in order to develop logotherapy.

Frankl was the director of the neurological department at the Rothschild Hospital in Vienna when he was arrested and deported to a Nazi concentration camp with his family in 1942. Over the course of three years, Frankl was shuffled between four concentration camps, including the notorious Auschwitz. He survived. His parents, wife and brother did not.

In *Man's Search for Meaning*, Frankl writes about the feelings of shock and denial upon entering the concentration camp. After Frankl arrived at Auschwitz with 1,500 other Jews, he found himself thrust into one of two groups. His group was ordered to throw everything they carried with them onto the ground. It was here that Frankl lost the manuscript of his first book on logotherapy, a loss that made him feel as though his whole former life had been taken from him. Here, he was no longer the prominent psychiatrist and neurologist; he was merely prisoner 119104. Later the same evening, he asked where his friend, who was in the other group, had been sent. A senior inmate pointed to clouds of smoke billowing out of a chimney, and said, “That's where your friend is, floating up to Heaven.”

Frankl observes that after a few days when their illusions of reprieve had been shattered, the prisoners developed an emotional shell of apathy against the brutality of life inside the camp. Having witnessed so many beatings, so much suffering and death, they became numb and despondent. Frankl remembers how he gave up waking up a fellow inmate who was having a nightmare because “no dream, no matter how horrible, could be as bad as the reality of the camp”.

Under the degrading influence of the concentration camp, one had to cling on to something, the faintest trace of humour or the tiniest glimpse of beauty in nature, in order to retain “the feeling of being an individual, a being with a mind, with inner freedom and personal value”. But even with these small mercies, how could anyone who was made to subsist on a meagre diet of thin soup and bread while doing hard manual labour 12 hours a

day under the threat of being beaten or death manage to survive in the pits of despair? In contemplating the answer to this question, Frankl began to understand that those who had a goal to look forward to seemed to have a much greater chance of survival than those who gave themselves up to their truly miserable existence. In Frankl's own case, the desire to see his wife again and rewrite the confiscated manuscript of his book gave him a “why” rich enough that it pulled him through nearly three years of captivity.

Frankl's experience of the Nazi death camps reinforced his view that the search for purpose and meaning was the key to psychological well-being. He argues that one can discover the meaning of life through work, through love or through one's attitude to unavoidable suffering. The notion that love and work give meaning to life is not something new, but it is Frankl's observation of the positive consequence of the search for meaning while in the depths of suffering that distinguishes his work from that of any other psychologist. Frankl believes that our actions are not so much a consequence of outside influence, but rather the result of an inner decision. In the midst of all the torture and atrocities, he saw fellow prisoners choose to unleash cruelty on their own; but he also saw individuals rising beyond themselves:

We who lived in concentration camps can remember the men who walked through the huts comforting others, giving away their last piece of bread. They may have been few in number, but they offer sufficient proof that everything can be taken from a man but one thing: the last of human freedoms—to choose one's attitude in any given set of circumstances, to choose one's way.

Frankl contends that even in the most horrendous conditions, we still have the freedom to choose how we respond to the situation and create meaning out of it. For those few campmates who chose to remain “brave, dignified and unselfish”, Frankl writes, “it can be said that they were worthy of their sufferings; the way they bore their suffering was a genuine inner achievement. It is this spiritual freedom—which cannot be taken away—that makes life meaningful and purposeful.”

Frankl opines that “man's search for meaning is the primary motivation in his life”. This brings us back to the ultimate question: what is the meaning of life? In his opinion, the meaning of life is not something vague that can be defined in a general way. Rather, it is about exploring and taking on the tasks and responsibilities that are unique to each individual. “It did not really matter what we expected from life,” he says, “but rather what life expected from us.”

By seeking and blundering we learn.

Johann Wolfgang von Goethe



煉字的人

文學創作的最高境界，大概是陸游所說的“文章本天成，妙手偶得之”，並非刻意追求，而是靈感乍現，寫出渾然天成的佳作。對“一斗詩百篇”的李白或“文如萬斛泉源，不擇地皆可出”的蘇軾來說，這或非難事，但更多文人倒像唐代詩人盧延讓所言：“吟安一個字，撚斷數莖鬚”，為了尋找最恰到好處的字，絞盡腦汁，搜索枯腸。

唐代詩人賈島以苦吟聞名。有一次他去拜訪好友李凝，吃了閉門羹，但友人幽靜的居所卻令他詩興大發，創作了《題李凝幽居》一詩：

閒居少鄰並，草徑入荒園。
鳥宿池邊樹，僧敲月下門。
過橋分野色，移石動雲根。
暫去還來此，幽期不負言。

第二天，這位苦吟詩人騎着小毛驢在長安街上蹣跚，詩人在驢背上苦苦思索，是“僧推月下門”，還是“僧敲月下門”比較好呢？他一邊嘀咕“推”、“敲”二字，一邊比劃推門、敲門的動作。這時，京兆尹（相當於首都市長）的儀仗隊迎面而來，路人紛紛向兩旁避讓。賈島卻渾然不覺，不防小毛驢朝着衛隊衝了過去。侍衛把這名大膽狂徒帶到長官面前聽候發落。幸好這大官不是別人，正是鼎鼎大名的文學家韓愈。他問明緣由，非但沒有怪罪，反而和賈島一同“推敲”起來。韓愈認為“敲”字更傳神。夜靜更深，萬籟俱寂，敲門聲更能凸顯幽居的靜。就這樣，兩位詩人談詩論道，結為好友。“推敲”一詞也流傳至今，表示反覆思考斟酌的意思。

韓愈與賈島的推敲故事成了千古佳話，其實類似的典故並不罕見。據陶岳《五代史補》記載，晚唐詩僧齊己帶着詩作謁見著名詩人鄭谷。其中一首作品《早梅》寫道：“前村深雪裏，昨夜數枝開。”鄭谷笑着建議：“數枝就不是早梅了，改為‘一枝’更能切題。”齊己聽了大為歎服，不覺叩地膜拜。士林遂稱鄭谷為齊己“一字之師”。

不過，創作還是靠自己居多。比如王安石那句“春風又綠江南岸”（《泊船瓜洲》），“綠”字形象鮮活，歷歷如繪。據說王安石最初寫的是“春風又到江南岸”，覺得欠妥，於是冥思苦想，將“到”改成“過”、

“入”、“滿”等十餘字後，才選定“綠”字。這麼一改，春風拂過江南，千里江岸一片盎然綠意、生機勃勃的景象如在眼前。

說到錘詞煉字，不能不提詩聖杜甫。杜甫自稱“為人性僻耽佳句，語不驚人死不休”，煉字熔句，無不刻意求工。比如“羣山萬壑赴荆門”（《詠懷古跡五首》其三）的“赴”字，把綿延的山勢寫得豪邁奔放；“隨風潛入夜，潤物細無聲”（《春夜喜雨》）的“潛”字，把悄臨人間的春雨寫得情思深婉。又如《蜀相》第二聯“映階碧草自春色，隔葉黃鸝空好音”，武侯祠滿院碧草萋萋，但聞黃鸝啾啾，明明是春日美景，然而“自”、“空”二字，卻使人感到“物是人非事事休”的蒼涼孤寂，表達詩人對諸葛亮出師未捷身先死的感慨。

中國古典詩詞燦若星河，因一字之差而決定意境高低的例子不勝枚舉。北宋詞人宋祁因一句“紅杏枝頭春意鬧”（《玉樓春·春景》）而名揚詞壇，有“紅杏尚書”之稱。王國維在《人間詞話》讚曰：“著一‘鬧’字，而境界全出。”試想，用另一個字代替“鬧”字，比如“深”、“濃”、“盛”，這些字都是靜止的，但“鬧”字卻使整個畫面頓時生動起來，變得有聲有色。又如孟浩然《宿建德江》寫羈旅之愁：“野曠天低樹，江清月近人”。蒼茫曠野，遠處的天空低得似乎壓在樹頂；江水清澈，月亮倒影與舟中人那麼接近。“低”字不但刻劃壓迫之感，也可想見詩人鬱結難抒的心情；“近”字則教人感到江中明月給詩人的慰藉。

力臻完美極致的詩人慧眼觀察世界，一個個看似平凡的字因詩人的神思妙想，展現無窮靈性和魅力。那些字字珠璣、妙若天成的名句，往往是詩人反覆琢磨、千錘百煉的成果，古今中外皆然。正如俄國詩人馬雅可夫斯基（Vladimir Mayakovsky）所言：

寫詩
就像煉鑄
煉一公分鑄
就得勞動一年
只為了一個字眼
要耗費
千百噸
字彙的礦物



THE CALL OF THE WILD

At the turn of the 20th century, Antarctica, the last uncharted continent, captured the world's imagination. In 1911, Robert Falcon Scott, a British explorer, and Roald Amundsen, his Norwegian counterpart, both launched expeditions with the ambition to be the first to reach the South Pole. National pride was at stake, and such a feat would guarantee immortality. A year of breathless anticipation came to an end on 7 March 1912 with Amundsen's announcement via telegram that he and his team had reached the South Pole on 14 December 1911. When newspapers around the globe trumpeted Amundsen's triumph the next day, Scott was writing in his diary as a gale howled outside his tent: "We are in a very bad way, I fear." One member of his team had already perished, and the others were all in bad shape.

When Scott embarked on the Terra Nova Expedition, he was already an Antarctic veteran. *The Press*, a newspaper in Christchurch, wrote about the crew before they left for the Pole:

There is no spirit of boasting, but every man spoken to seems confident that success will be theirs...That spirit comes from Captain Scott, who is one of the most modest and retiring of men, but who possesses the rare quality of getting the best possible work from his subordinates.

In October 1911, Scott and his team set off from base for the Pole. But early on things went terribly wrong. The motor sledges and ponies could not cope with the conditions and the team had to pull heavy sleds by hand. After a gruelling march of nearly 850 miles, the five-man polar party of Scott, Edward Wilson, Henry Bowers, Edgar Evans and Lawrence Oates reached the South Pole on 17 January 1912, only to find a Norwegian flag planted a month earlier by his rival Amundsen. With this vision burned into their minds, the five disconsolate explorers started the tortuous journey back. Thus began the most harrowing and tragic tale of Antarctic exploration.

Evans, the strongest man in the team, was the first to go—presumably due to a head injury incurred in an earlier fall. The party was still hundreds of miles away from the base camp and rations were running perilously low. They were battered by some of the worst weather ever recorded in the area. The dog teams that Scott had pinned high hopes on failed to turn up at the appointed time.

Oates was next. By mid-March, he was lame from frostbite. Knowing that he was slowing the team down, he asked his comrades to leave him in his sleeping bag, a request that was refused. "I am just going outside and may be some time." With these words, Oates, the man they affectionately called "the

Soldier", staggered out of the tent into a raging blizzard, never to be seen again.

Sadly, Oates's selfless sacrifice did not save his comrades from a similar fate. A week later, another ferocious blizzard swept in and trapped the three remaining men in their tent with precious little food and no fuel with which to melt snow for water. The temperature was -40°C . On 29 March, as Scott lay dying between Bowers and Wilson, a mere 11 miles away from the next supply depot, he scrawled his final words: "We shall stick it out to the end, but we are getting weaker, of course, and the end cannot be far. It seems a pity, but I do not think I can write more." His last exhortation was: "For God's sake look after our people."

The frozen bodies of Scott and his two comrades were found eight months later in their tent by a search party from the base camp. A high cairn of snow was built over their final resting place, topped with a solitary cross made of skis.

The five men had battled their way through the most forbidding territory on earth for nearly five months, enduring a highly abnormal and sustained period of intense cold that they could hardly have predicted. Despite extreme hardship, they had not only stuck to their sick companions, but also managed to lug 35 pounds of geological specimens to the last, making significant contributions to science and geography. Their names have since been linked inextricably to the great southern continent. Scott's last diary entries, at the point of death and dissolution, give voice to the heroic endurance, personal sacrifice, and indomitable spirit of all intrepid explorers who brave fearsome odds to achieve their goals. Scott wrote:

We are weak, writing is difficult, but for my own sake I do not regret this journey, which has shown that Englishmen can endure hardships, help one another, and meet death with as great a fortitude as ever in the past. We took risks, we knew we took them; things have come out against us, and therefore we have no cause for complaint, but bow to the will of Providence, determined still to do our best to the last...Had we lived, I should have had a tale to tell of the hardihood, endurance, and courage of my companions which would have stirred the heart of every Englishman.

In January 1913, before leaving the Antarctica for good, the surviving members of the Terra Nova Expedition erected on Observation Hill a large wooden cross in memory of Scott and his companions. Overlooking the Expedition's base camp in McMurdo Sound, it still carries, to this day, the inscription of their names and the concluding line from Tennyson's poem "Ulysses" — "To strive, to seek, to find, and not to yield."



A man is not old as long as he is seeking something.

Jean Rostand



得失之間

奪得金牌，是每名運動員的夢想。為此，他們長年累月刻苦訓練，承受巨大心理壓力，付出無數血汗淚水。然而，冠軍只有一個，有志者未必事竟成。很多人嚮往稱王封后的榮耀，但最終只嘗到求而無果的遺憾。求之而不得，是否註定惆悵獨悲？美國射擊名將埃蒙斯 (Matthew Emmons) 征戰奧運的經歷或可給大家一些啟發。

二零零四年，年僅二十三歲的埃蒙斯出戰雅典奧運五十米步槍項目。他率先在步槍臥射項目奪魁，如兩天後在步槍三姿 (臥姿、立姿、跪姿) 射靶項目再下一城，便可締造歷史，成為首位在同屆奧運五十米步槍項目奪取兩金的選手。開賽後，埃蒙斯一直保持勇態，百發百中，到中段已遙遙領先，最後一發即使射得中規中矩，也穩操勝券。賽事末段，埃蒙斯注意到子彈離開槍膛後，飛行軌跡有點歪斜，便在最後一槍前稍稍側身，調整射擊角度。“砰”！槍聲一響，子彈竟落在旁邊選手的靶上，埃蒙斯得不到任何分數，最終排名跌至第八，痛失本以為是囊中物的金牌。

埃蒙斯雖然失望，但仍上前祝賀得勝者。在場擔任客席旁述員的捷克選手既同情其不幸遭遇，也敬重其恢宏氣度，送他一個四葉草鑰匙圈，祝他下次好運，並說：“你才是真正的冠軍。”

四葉草鑰匙圈確實有點作用。二零零八年北京奧運，埃蒙斯先在五十米步槍臥射項目奪下銀牌，繼而在五十米步槍三姿項目輕鬆進入決賽。決賽時，他屢中靶心，很快便拋離對手，勢將彌補四年前的遺憾。到了最後一槍，埃蒙斯屏氣凝神，舉槍對準靶心，手指輕觸扳機，豈料指頭一滑，尚未瞄準就已誤扣扳機，結果完全射偏，在 10.9 環的滿分中只得 4.4 環。他再次把金牌拱手相讓，更跌出三甲，名列第四。

縱然噩夢重臨，埃蒙斯還是像上屆奧運一樣，上前祝賀奪金選手。他在訪問中說：“責任在我。我會捲土重來，贏取金牌。”

在兩屆奧運共得一金一銀，已是很多運動員夢寐以求的成就，但埃蒙斯連續兩屆在關鍵時刻失手，以致無緣奪取步槍三姿項目金牌，媒體每每形容他為斷

送兩金的敗軍之將，鮮有提及他也是摘金奪銀的奧運英雄。如此無情的冷待和奚落，反映了不少人對成敗得失的微妙心態：對於已成之業，視為理所當然，隨之遺忘；對於未竟之功，卻一直耿耿於懷，念念不忘。

埃蒙斯再次備戰奧運之前，卻先要闖過人生最大的難關。二零一零年，他患上甲狀腺癌，不得不在肩膀動刀切除甲狀腺，並接受令人身心俱疲的放射碘治療。射擊運動講求肩臂協調，心神專注，手術和療程勢必影響他的表現。儘管如此，埃蒙斯仍取得二零一二年倫敦奧運的參賽資格，第三次在五十米步槍三姿項目躋身決賽。可惜，命運女神顯然無意在賽場上眷顧他。埃蒙斯依然未能打破在最後關頭失準的宿命，最後一槍只得 7.6 環，僅獲銅牌。

經過前兩屆功敗垂成的遭遇，埃蒙斯這次無法奪金，在旁人眼中無異於失敗。曾經歷生死的埃蒙斯卻不以為然，賽後說：“我看了看成績，心想：‘拿到銅牌，不錯哩！’”與其囿於錯失金牌的頹喪，埃蒙斯選擇滿臉笑容地踏上頒獎台，享受榮獲銅牌的喜悅。

埃蒙斯從奧運會得到最珍貴的收穫，也許不是獎牌，而是與妻子卡特琳娜 (Kateřina Emmons) 的良緣。卡特琳娜就是當年在雅典奧運贈他四葉草鑰匙圈的捷克選手。兩人在雅典奧運相識後結為夫婦，育有四名子女。埃蒙斯數度與金牌失諸交臂，反而成就浪漫巧合：夫婦二人在歷屆奧運贏得的獎牌數目同為一金一銀一銅，傳為一時佳話。

埃蒙斯曾向記者說，要是不曾經歷射錯靶子的難堪，也許不會認識愛妻，就此錯過美好姻緣；要是不曾承受錯失兩金的痛苦，也許不懂對抗逆境，就此懼於癌症噩耗。縱然與三姿項目奧運金牌擦身而過，沿途的跌宕挫折卻使他覓得幸福。

二零一九年，埃蒙斯在社交平台上宣布翌年退役。在帖子的照片中，他一臉慈愛地抱着女兒，父母、妻子與其他三個孩子陪伴在側，面前的桌子鋪滿了歷年所得獎牌。縱然缺了一些本可得到的奧運金牌，照片仍然迸發耀眼光彩。

往者不可諫，來者猶可追。

《論語·微子》

THE ABC OF HAPPINESS



“What do you seek?” Such are the first words that Jesus speaks in the *Gospel of John*. This is the most important question one can ask oneself, Christian or not. Some strive for a successful career; some long for a loving relationship; some wish for all the finer things in life. Buddha puts it succinctly: “All living beings desire happiness and recoil from suffering.” Well, let’s have a look at the ABC of happiness with reference to some idioms.

A: alive and kicking. Happiness is a feeling. And you have to be alive to feel it. This should hold true unless a spiritual realm is scientifically proved or you have first-hand experience to prove otherwise. If you say that someone or something is **alive and kicking**, you are emphasising not only that they continue to survive, but also that they are full of energy: *With its share price hitting an all-time high, this tech giant is clearly very much alive and kicking in its niche market.*

B: bring home the bacon. According to Abraham Maslow, an American psychologist, humans are motivated to meet their needs in a hierarchical order: physiological, safety, love, esteem, and self-actualisation. Basic physiological needs such as food (hence bacon, aptly), sleep, sex, and excretion have to be fulfilled before we move up to satisfy the more advanced needs. If you **bring home the bacon**, you earn enough to support your family or you achieve what you need to achieve: *Nowadays, more and*

more women are bringing home the bacon while their husbands stay at home and take care of the children.

C: as rich as Croesus. Croesus was the king of Lydia from 560 to 546 BC, whose legendary wealth left for posterity the eponymous expression “**as rich as Croesus**”. Someone who is **as rich as Croesus** is extremely wealthy. Can money buy happiness, though? Maybe, but only to a certain extent. In Maslow’s hierarchy of needs, other than physiological and safety needs that are the bottom rungs of the ladder, none of the higher needs are directly associated with money. There are different sources of happiness. Remember your delight when you go out for a stroll in the spring breeze or bask in the warmth of the sun on a winter’s day? One can always enjoy the beauty and enchantment of nature for free. Also, some people are happy just being a **couch potato**, spending a great deal of time watching television. As sedentary as it might appear, it is a guilty pleasure on the cheap.

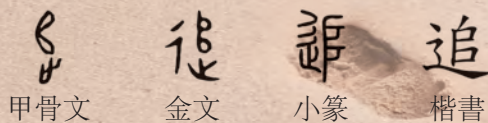
Paradoxically, our most strenuous efforts to attain happiness more often than not defeat the purpose. “Happiness must ensue. It cannot be pursued. It is the very pursuit of happiness that thwarts happiness,” observes Viktor Frankl, an Austrian psychiatrist. He explains, “Happiness is the side effect of living out the self-transcendence of existence. Once one has served a cause or is involved in loving another human being, happiness occurs by itself.”



“追”這個字

“追”是個永不言倦的字。人生在世，總會有所追求：有人追逐名利，有人追尋真相，有人追求知識。那麼，大家會否好奇，古人在創造“追”這個字時，心裏想追什麼？

甲骨文是三千多年前的殷商文字，亦是迄今發現最早的成熟漢字體系。“追”這個字的甲骨文寫法及其後的字形演變是這樣的：



甲骨文下方的𠄎是“止”字。東漢文字學家許慎《說文解字》曰：“止，下基也。象艸木出有址，故以止為足。”東漢時期，殷墟尚未為人發現，許慎無緣得識甲骨文，故誤以為“止”是草木萌生之處，其實“止”是腳掌的象形符號，最長那劃是拇趾。那麼，這

隻腳的主人在追趕什麼呢？𠄎是“白”字，文字學界多認為表示師旅、軍隊，但也有學者說是臀部，用以表示跟在後面追趕；又有人說是兩片肉的象形符號，腳掌的主人其實是在追逐獵物；也有人說那是被捆起胳膊束起腿的人形，所以追逐的是罪犯。

金文在左邊加上表示道路的“辵”，小篆把“止”移至“辵”下方，形成現代漢字仍在使用的部首“辵”，後經隸書、楷書的字形演變，形成“追”這個字形。有學者指出，甲骨文中，“追”與“逐”用法有別，追人用“追”，追獸用“逐”。後來二者不作區分，故《說文解字》說：“追，逐也。”“追”的本義是追趕，引伸為追求、追究、回溯等義。

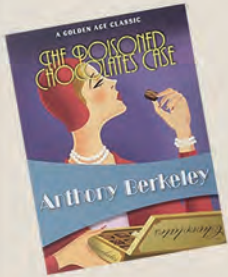
古人追趕的𠄎是什麼，至今仍然眾說紛紜，莫衷一是，畢竟彼此相隔了數千年時光。然而，對你來說，讓你提起腳步、拼命追尋的𠄎又是什麼？想清這點，才能真正把握人生。



真相不只一個

有人被殺了，有時還不只一個。地點有時是被暴風雪圍困的山莊，有時是密室，有時是孤島……案情撲朔迷離，疑雲滿布：匪夷所思的犯罪手法、無懈可擊的不在場證明、曲折離奇的情節，兇手到底是誰？主角在重重迷霧中追尋真相之際，死神向下一個無辜者悄然逼近，看得人背脊發涼。我們屏息靜氣翻到最後一頁，兇手竟然是他！繃緊的神經頓時放鬆下來，就像大熱天喝到一杯冰水，酣暢淋漓！這就是推理小說的魅力所在——謎團一一解開，真相水落石出。不過，推理小說真的只能依循這個公式嗎？作者如反其道而行，把找出真相的責任交給讀者，你會否接受考驗？

《毒巧克力命案》(英) 安東尼·柏克萊 (Anthony Berkeley)



臭名遠播的花花公子在俱樂部收到一盒巧克力，隨手轉送給在場的朋友，不料友人的妻子吃罷中毒身亡。警方毫無頭緒，認為是隨機殺人事件。六個熱衷推理的業餘偵探輪流提出己見。六個結論、六名兇嫌，每個推論都言之成理，且一個比一個高明，但真相只有一個……嗎？

曾獲三項推理小說大獎的英國偵探小說作家朱利安·西蒙斯 (Julian Symons) 稱《毒巧克力命案》一書為“偵探小說史上最驚人詭巧的故事之一”。書中六個推理迷個性鮮明，對白充滿英式幽默，雖是一九二九年的作品，但現在讀來仍趣味十足。案情本身平平無奇，妙在作者巧借兇案對傳統推理小說的各種套路揶揄一番。讀者經過六重解答的洗禮後，再看克莉斯蒂 (Agatha Christie) 筆下神探白羅 (Poirot) 侃侃而談大揭秘，恐難再生膜拜之情。值得一提的是，著名推理小說作家克里斯蒂安娜·布蘭德 (Christianna Brand) 和馬丁·愛德華茲 (Martin Edwards) 後來也根據書中線索提出了新推論。你有興趣加入這場推理派對嗎？

《我殺了他》(日) 東野圭吾

這天是新進詩人神林美和子與作家穗高誠的大喜日子，她冀盼從此能擺脫寄人籬下的童年陰影，放下與兄長的不倫之戀，展開新生。她滿懷期待地推開教堂大門，卻赫然看到未婚夫倒在聖壇前的通道上，中毒身亡。兇手是穗高誠的助手駿河直之嗎？(他暗戀的女孩遭穗高誠拋棄後含恨自殺。)還是美和子的編輯雪笹香織？(穗高誠利用她結識美和子後，便無情地和她分手。)抑或是美和子的兄長神林貴弘？(他始終放不下與妹妹的禁戀。)三人都恨透死者，三人都說“我殺了他”。在小說最後一章，涉案一千人等齊集在死者家裏，讀者不禁精神一振，克莉斯蒂式的舞台即將上演“誰是兇手”這個經典劇目。疑兇互相指責一番後，刑警加賀恭一郎沉着地展示關鍵線索，說：“兇手就是你。”然後，就沒有然後了。小說到此戛然而止。



這是東野圭吾繼《誰殺了她》後，再度與讀者一決高下的作品。嫌疑人由兩個增至三個(或四個)，解謎難度更高。推理遊戲長達三百多頁，所有證據、線索一一呈現讀者面前，還有刑警加賀從旁協助。這樣，你能破案嗎？讀者紛紛化身福爾摩斯，抽絲剝繭，試圖找出真兇，更在互聯網上各抒己見，好不熱鬧。假設各嫌疑人敘述的都是實情，加上加賀提供的最後一片拼圖，矛頭好像指向某人，但似乎仍有破綻。真相呼之欲出，卻又愈發模糊，讀者懊惱之際，彷彿聽到東野圭吾愉悅的笑聲。

《殺人者的記憶法》(韓) 金英夏



我叫金炳秀，今年七十歲，愛寫詩，對人和顏悅色，從不罵人，除了殺人，沒有不良嗜好。殺人是我的拿手好戲，埋藏在屋後竹林的白骨不計其數。不過，我四十五歲就金盆洗手了，現在最在乎的是養女恩熙。最近村子裏出現連環殺手，已有多名女性遇害，不消說，一定是恩熙身邊那個傢伙幹的！在他身上，我嗅到同類的氣味。抑或是——我的殺人癖又發作了？我最近記憶混亂，好多事情都記不起來，恩熙好像說我患了失智症。

金英夏有“韓國卡夫卡”之稱，著作屢獲殊榮。《殺人者的記憶法》是他耗時十年完成的作品。該書以年老的連環殺手為敘事者，從第一身角度敘述零零碎碎、虛實莫辨的駭人片段。這些究竟是主角的幻覺，還是現實真相？年老殺人犯逐漸遺忘過去與現在，慢慢與世界失去聯繫，讀者看着他徒勞掙扎，不由得思考：人若失去回憶，還剩下什麼？

這種以推理殘局挑戰讀者智慧和耐性的作品，有人忿忿不平說是對犯罪小說的犯罪行為，但也有人樂在其中，大呼過癮。罪行往往隱藏於陽光照不到的角落，背後是複雜叵測的人心。推理小說若有精彩絕倫的布局、有血有肉的角色，且能令人深思人性和社會的光明與黑暗，即使沒有提供答案，似乎也不是那麼罪無可恕。說到底，一本書是好是壞，既不能靠封面，也不能憑結局來判斷。

路漫漫其修遠兮，吾將上下而求索。

屈原《離騷》



追古尋源

香港地名別具特色，看似隨意無章，但只要追本溯源，便可發現其中不少背後都有典故，饒有趣味，充分展現這個都市靈活多變、中西文化交融的獨特面貌。快來回答以下問題，一起循地名尋覓香港故事。

- 為躲避元軍，宋末二帝及侍臣南逃香港。他們避居荃灣時，一名曹姓大臣不幸墮水溺斃。後人為紀念他，把其墮水之處命名為什麼？

- 灣仔發電廠於一八八九年落成。受“三光者，日月星”這句話啟發，附近三條街道分別取名為日街、月街、星街，寓意電力會帶來光明。這句話出自哪本古籍？

- “西環七臺”中的青蓮臺、羲皇臺、學士臺等名稱均與某詩人有關。這位詩人是誰？

- 荃灣某道路以一位曾考取秀才的楊姓鄉紳命名。這條道路現稱什麼？

- 新蒲崗有一街道曾為飛機跑道，其名稱隱含飛機着陸之意。這是哪條街道？

- 九龍有三條街道因紀念第一次世界大戰結束而得名，是太平道、自由道和哪條街道？

- 香港動植物公園舊稱“兵頭花園”，“兵頭”是指哪個職位？

- 英籍軍官 John Wynne-Potts 嗜吃“Hiram K. Potts”牌香腸，故外號叫“Hiram”。第二次世界大戰結束後，他在港負責整修的路段以此外號命名。這路段的中文名稱是什麼？

請在二零二一年十一月二十五日前，把答案連同下列個人資料傳真至 2521 8772 或電郵至 csbolrs@csb.gov.hk。答對問題者可獲書券一張，名額十個。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：_____
 辦事處地址：_____
 電話：_____ 電郵：_____



Not-a-Mindboggler

The following winners will be notified individually by email:

Solution of Issue No. 84

- suffering
- gratification
- worthwhile
- virtue
- essential
- Job
- empathy
- impatient
- perspective
- depression
- satisfaction
- wait

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Yuki Leung	Department of Health	Judy Wong	Housing Department

Issue No. 86 (January 2022) : Big and Small

二零二二年一月第八十六期主題：大小

Issue No. 87 (April 2022) : Black and White

二零二二年四月第八十七期主題：黑白

Contributions from colleagues are welcome. Please click [here](#) for details.

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