

文訊

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浮生若夢

有一天，莊子做了一個夢，夢見自己是一隻蝴蝶，翩翩飛舞，快活得很。一覺醒來，才驚覺自己還是那個叫莊周的人。可是，剛才的夢境太逼真了，莊子不禁疑惑：自己究竟是莊周，化蝶只是一場夢；抑或其實是蝴蝶，此刻在夢中化身為莊周？

一夢千年，那隻撲朔迷離的蝴蝶，從此輕輕扇動玄妙的翅膀，觸動歷代文人墨客的心弦，造就無數錦句華章。

“鹿疑鄭相終難辨，蝶化莊生詎可知。假使如今不是夢，能長於夢幾多時。”這是白居易仕途受挫後，對理想幻滅的愁懷悵惘。

“莊生曉夢迷蝴蝶，望帝春心托杜鵑。”這是李商隱追憶舊情的纏綿情思。

“蝴蝶夢中家萬里，杜鵑枝上月三更。”這是崔塗對故鄉的眷戀思念。

“枕落夢魂飛蛺蝶，燈殘風雨送芭蕉。”這是黃庭堅對亡妻的緬懷念憶。

“百歲光陰一夢蝶，重回首往事堪嗟。”這是馬致遠對人生百年轉眼成空的無限感慨。

在眾多夢蝶嚙語中，能讓莊子開懷大笑，引為知音的，相信莫過於清代文人張潮在《幽夢影》裏的妙論：“莊周夢為蝴蝶，莊周之幸也；蝴蝶夢為莊周，蝴蝶之不幸也。”張潮好友黃九煙讀到此句時，有感而發：“惟莊周乃能夢為蝴蝶，惟蝴蝶乃能夢為莊周耳。若世之擾擾紅塵者，其能有此等夢乎？”

只有像莊子這樣不慕名利、崇尚自由的人，才會做化蝶這樣逍遙自在的夢。在紅塵俗世中打滾的芸芸眾生，夜深入眠，夢到的恐怕多是功名利祿。唐代傳奇《枕中記》中，落魄書生盧生投宿旅店，偶遇道士呂翁。言談間，盧生自歎人生不得意，有志難酬。呂翁便從行囊中取出一瓷枕，對他說：“子枕吾枕，當令子榮適如志。”當時店家剛開始蒸黃粱，盧生接過瓷枕，見兩端有洞，便低頭細看，只見洞越來越大，於是探身而入，驀地回到家中。數月後，盧生娶高門嬌妻，後來子孫滿堂，出將入相，得到夢寐以求的一切，但也曾遭人誣告，鋃鐺入獄，差點引刀自戕。歷盡人生大起大落，嘗盡寵辱、貧富、得失，年逾八十的盧生在家中閉上了眼

睛。待他再睜開雙目時，赫然發現自己仍身在旅店，黃粱還未蒸熟。

雖說功業聲名不過是一枕黃粱，甘願在黃粱美夢裏一晌貪歡的大有人在。清初士人陳潢有治水大才，卻屢試不第。偶訪邯鄲呂仙祠，自憐懷才不遇，半生潦倒，題詩曰：

“富貴榮華五十秋，縱然一夢也風流。而今落拓邯鄲道，要與先生借枕頭。”

河道總督靳輔看到陳潢的題壁詩，欣賞其才，引他為幕客。陳潢治河十年有功，獲授僉事道銜，不料翌年靳輔遭彈劾，陳潢受牽連而被削職，不久病歿京城。陳潢這番境遇，也真如元好問所言：“邯鄲今日題詩者，猶是黃粱夢裏人。”

呂仙祠內的盧生祠楹聯題曰：“睡至二三更時凡功名都成幻境；想到一百年後無少長俱是古人。”上聯盡顯看破世情的灑脫，下聯卻帶點人生苦短的蒼涼。李白在《春夜宴桃李園序》中寫道：“夫天地者，萬物之逆旅；光陰者，百代之過客。而浮生若夢，為歡幾何？”既然繁華易散，韶光易逝，憂時感傷的詩人不約而同選擇了及時行樂：李白與堂弟在桃李園秉燭夜遊，推杯換盞，醉月飛觴；岑參在涼州與好友徹夜歡聚暢飲，高呼“一生大笑能幾回，斗酒相逢須醉倒”；蘇軾在超然臺上勸友人“且將新火試新茶，詩酒趁年華”。

然而，短暫的歡愉終究不能消除心中困惑。物理學家霍金(Stephen Hawking)與網民交流時，有人告訴他莊周夢蝶的故事，問道：“我們怎樣才可知道，自己究竟是活在夢境還是現實中？”他回答：“我們必須鏗而不捨探索關於存在的基本命題，才有機會知道蝴蝶以至宇宙究竟是確然存在，抑或只是夢中之物。”

莊周夢蝶，還是蝶夢莊周？這個問題恐怕永遠沒有答案。又是初春時節，毛蟲破繭而出，羽化成蝶，飛舞於姍紫嫣紅之間。如此良辰美景，賞心樂事，又何必深究是幻是真？



Muse of the Night

One autumn night in 1885, Robert Louis Stevenson was having an uneasy dream. A man named Hyde was being chased after for some crime, and suddenly transformed into another person in front of his pursuers. Stevenson let out a scream of terror, which awoke his wife, who in turn woke him up. The disturbing dream became the basis of *The Strange Case of Dr Jekyll and Mr Hyde*, one of the best horror tales of all time. Stevenson was not alone in his experience. Throughout the history of literature, there has been no shortage of literary works that have sprung unbidden from the dreams, reveries or even nightmares of writers.

The story believed to be the origin of “Kubla Khan”, a cryptic poem written by Samuel Taylor Coleridge more than 200 years ago, has often been cited as an example of how dreams have inspired writers in a mysterious way. Feeling slightly indisposed one night in 1797, the English poet resorted to opium, a common painkiller at the time. He then fell asleep whilst reading a passage about a palace to be built at the command of Kubla Khan, the first emperor of the Yuan Dynasty. As his mind drifted off to the dream world, he was taken back through time on a wonderful journey to Xanadu, a mythical city with luxurious palaces and beautiful scenery.

In his three-hour sleep, Coleridge composed two to three hundred lines depicting his visionary experience. Even he himself doubted if this could be counted as composition, recalling that in his dream, “all the images rose up before him as *things*, with a parallel production of the correspondent expressions, without any sensation or consciousness of effort.” Most works of art are perceived to be the sweet fruits of hard labour, but “Kubla Khan” seems to have been a free gift delivered straight to Coleridge’s doorstep.

Coleridge could vividly remember the whole poem when he woke up from the dream. Unfortunately, after transcribing some lines, he was interrupted by an untimely visitor. When he returned to his desk an hour later, the remaining part had already slipped his mind. Initially, Coleridge kept the unfinished poem to himself and read it to his friends. It was only published later in 1816 at Lord Byron’s encouragement. With only 54 lines, “Kubla Khan” will forever be incomplete, but this fragment of a dream, known for its powerful visual

imagery, remains an exemplar of Romanticism in English poetry.

In the same year that “Kubla Khan” was published, Lord Byron spent the summer in Geneva with his friends, including a young woman by the name of Mary Shelley. Confined to the house by incessant rain, the group of friends read volumes of ghost stories to each other. Lord Byron went on to propose that they should try their hand at writing one. Clueless about how her story should begin, Shelley had a waking nightmare of someone trying to assemble an unknown creature, only to be frightened by the hideous monster when it came to life. This was the creative spark that underpinned her Gothic novel *Frankenstein*. As Shelley set her pen to paper, she felt like, in her own words, “making only a transcript of the grim terrors” of her haunting dream.

Stephen King, a contemporary master of horror literature, once found himself in a situation similar to that experienced by Shelley. In the midst of writing his thriller novel *It*, he experienced a writer’s block and was unable to move the plot forward. After having a nightmare of being bled by leeches flying out of a refrigerator in a junk yard, he woke up “very frightened” but “very happy” because the dream imagery had finally got him over his mental hurdle.

The writer who made the most of this rich source of inspiration was probably A.E. van Vogt, a best-selling author during the golden age of science fiction. Whilst working on a story, he woke himself up every 90 minutes with an alarm clock through the night in order to think about plot development and sort out problems with his novel-in-process. After scribbling the ideas down, he would then fall back to sleep. This unique way of tapping into the subconscious was rewarding for him. Today, van Vogt is regarded as one of the leading science fiction writers of the mid-twentieth century, and his works are best known for their wild, dreamlike passages.

All these authors’ dream experiences, strange but true, echo the words of Jorge Luis Borges: “Writing is nothing more than a guided dream.” Whether you are a writer or not, it might not be a bad idea to have a pen and a notebook by the bed, for the Muse may pay you a visit at night.

Dreams are the seedlings of realities.

James Allen



尋幽夢影

明末清初盛行清言小品，其中一本為清初文人爭相捧讀。有人稱之為“快書”、“趣書”，有人說“是一部恨書，又是一部禪書”，更有人認為此書“所發者皆未發之論，所言者皆難言之情”，實為“書中尤物”。當代著名文學家林語堂形容此書在同類作品中無出其右，更將書譯成英文，推介給西方讀者。這部著作就是清文人張潮的格言文集《幽夢影》。“世事一場大夢，人生幾度秋涼？”張潮把自己對人生這場夢的所感所悟訴諸筆墨，在世間留下獨特的身影印記。

張潮，字山來，號心齋，生於順治七年，家境優裕，自幼“穎異絕倫，好讀書，博通經史百家言”。或許其隨意適性的性格與僵化刻板的八股文格格不入，張潮十二年間屢次參加科舉均名落孫山，之後索性棄功名之念，專注著書、編書、刻書。

《幽夢影》收錄二百餘則格言短句，題材廣泛，既談讀書心得，也論世事人情，著墨最多的是生活品味。要談品味，先要有閒情逸致。“閒”從何來？張潮認為“能閒世人之所忙者，方能忙世人之所閒”。世人每天汲汲營營，無非為了柴米油鹽、功名利祿。張潮也很忙，可他忙的是讀書、遊覽、交友、飲酒、著書：

人莫樂於閒，非無所事事之謂也。閒則能讀書，閒則能遊名勝，閒則能交益友，閒則能飲酒，閒則能著書。天下之樂，孰大於是？

張潮的生活美學自成一格，比如四時所適之事：“春雨宜讀書，夏雨宜弈棋，秋雨宜檢藏，冬雨宜飲酒。”比如四季環境所適之聲：“春聽鳥聲，夏聽蟬聲，秋聽蟲聲，冬聽雪聲，白晝聽棋聲，月下聽簫聲，山中聽松聲，水際聽欸乃聲^註，方不虛此生耳。”比如良辰美景所適之人：“上元須酌豪友，端午須酌麗友，七夕須酌韻友，中秋須酌淡友，重九須酌逸友……賞花宜對佳人，醉月宜對韻人，映雪宜對高人。”在張潮筆下，四時山水、花鳥蟲魚、風雲雨露這些尋常景物各有雅趣。按照他這套品味指南過日子，細賞自然聲色之美，大概就能把生活過成一首詩了！

《幽夢影》引人入勝之處不只在於文字清雅雋永，意旨深遠，更在於別出心裁的風格體例。此書斷斷續續寫了十餘年，手稿在張潮朋友間傳閱，點評者多達

百餘人。張潮把友人的批註也一併付梓，作者的感悟與友儕的留言相映成趣，頗像我輩在社交媒體與朋友互相調侃，令人時而忍俊不禁，時而拍案叫絕，時而扶額沉思。以下且略舉一二：

花不可見其落，月不可見其沉，美人不可見其天。

朱其恭曰：君言謬矣。洵如所云，則美人必見其髮白齒豁而後快耶？

文藝中年張潮不忍見美好事物凋零，憐惜佳人早逝，友人朱其恭卻大煞風景，反問：“難道你想看到美人滿頭白髮，牙都掉光了才痛快嗎？”

藝花可以邀蝶，疊石可以邀雲，栽松可以邀風，貯水可以邀萍，築臺可以邀月，種蕉可以邀雨，植柳可以邀蟬。

曹秋岳曰：藏書可以邀友。

崔蓮峰曰：釀酒可以邀我。

尤艮齋曰：安得此賢主人？

尤慧珠曰：賢主人非心齋而誰乎？

倪永清曰：選詩可以邀謗。

陸雲士曰：積德可以邀天，力耕可以邀地，乃無意相邀而若邀之者，與邀名邀利者迥異。

龐天池曰：不仁可以邀富。

張潮論及營造一方清閒天地的審美意趣。“邀”字點出萬物有靈，如王國維在《人間詞話》所言“境界全出”。原句言辭典雅，諸友卻紛紛借題發揮，評語亦莊亦諧，真情流露，誰說古人沉悶古板？

張潮在《幽夢影》談及讀書有時：“讀經宜冬，其神專也；讀史宜夏，其時久也；讀諸子宜秋，其致別也；讀諸集宜春，其機暢也。”此時冬盡春來，最宜尋半晌清閒，沏一壺熱茶，翻開《幽夢影》，細味文人墨客的妙論趣語，再續三百多年前那一簾幽夢。

註：搖櫓的聲音

人生如夢，一樽還酹江月。

蘇軾《念奴嬌·赤壁懷古》

Where Children Sleep



Indira lives with her parents, brother and sister near Kathmandu in Nepal. Her house has only one room, with one bed and one mattress. At bedtime, the children share the mattress on the floor. Indira is seven years old and has worked at the local granite quarry since she was three.



Kaya is four years old. She lives with her parents in a small apartment in Tokyo, Japan. ... Kaya's bedroom is every little girl's dream. It is lined from floor to ceiling with clothes and dolls. Kaya's mother makes all Kaya's dresses – up to three a month, usually.

Photos and excerpts from James Mollison's *Where Children Sleep* and [his website](#)

Indira and Kaya, along with 54 other kids and teenagers around the world, are featured in *Where Children Sleep*, a beautifully executed photobook published in 2010. One side of each spread contains a full-page image of a child's sleeping place, whereas the other side includes a portrait of the child and a vignette that provides a closer look at the child's background, living conditions and expectations for the future.

For children, the bedroom is their kingdom, a place where they dream, play, and sometimes cry. When documentary

photographer James Mollison embarked on a project about children's rights, he reflected on his own childhood and realised that his bedroom said much about it. With that in mind, he spent several years travelling the world, from the streets of Rio de Janeiro to a top-floor apartment on Fifth Avenue in New York, taking some eye-opening photographs of children and their bedrooms.

The difference between the sleeping spaces of these children could not be more striking under Mollison's lens. Some kids have abundant toys with which to play and a comfortable bed to lie on at night, while others have to share a mattress with other family members in the open or sleep outdoors with a herd of goats. For example, Harrison, a little boy from New Jersey, has an en suite room, a racing car bed and a big screen television. In Phnom Penh, Cambodia, Roathy lives with his family on a rubbish dump on the outskirts of the city. His bedroom—if it can be called a bedroom at all—is no more than a couple of discarded tyres with flies buzzing around.

An incredible array of children and teenagers from all corners of the globe and all social strata gaze at us from these pages. Where adults see misery and bleakness, children, by virtue of their innocence, see hope and possibilities. The conditions of their bedrooms might be way different, yet their dreams can be very much similar. For instance, many of them want to be a doctor or a teacher. Erlén, a 14-year-old mother-to-be from a slum in Brazil, pregnant for the third time, shares the same dream of being a vet with Harrison from New Jersey. Both Indira, the seven-year-old quarry worker, and Maria, a 12-year-old private school student living in a three-storey house in Mexico City, aspire to be a dancer.

Dreams know no boundaries, but the harsh reality does. *Where Children Sleep* demonstrates, in a simple but compelling way, how children's well-being and the opportunities for fulfilling their dreams are affected by ethnic and cultural backgrounds, family situations or access to basic necessities. As an insightful photographic essay on poverty, social class and human rights, the book is written and designed as a prompt for children to empathise with the lives of their peers across the globe. Mollison writes in the introduction, "I hope this book will help children think about inequality, within and between societies around the world, and perhaps start to figure out how, in their own lives, they may respond."

Thirteen years after its publication, one cannot help wondering how lives have turned out for these children. How many of them are working towards their dreams? And how many of them are simply struggling to survive? The answers may hinge on how readers, children and adults alike, have responded to the issues raised in the book.

You have to have a dream so you can get up in the morning.

Billy Wilder



牛下女車神的夢與痛

二零二一年八月八日早上十時許，還沒到商店開門營業的時候，香港的商場已經人聲鼎沸，氣氛熾熱。這是東京奧運最後一天，港隊單車運動員李慧詩正在伊豆單車館與德國選手軒絲(Emma Hinze)酣戰，爭奪爭先賽銅牌。李慧詩先勝出首場，只要再下一城，便可奪得銅牌。大批市民倚着圍欄，盯着大屏幕上的賽事直播，一邊揮動打氣棒，一邊吶喊助威，為“牛下女車神”加油。

從牛頭角下邨到奧運頒獎台，女車神的封神之路一直崎嶇多舛。雖說職業運動員受傷病困擾乃平常事，李慧詩的傷患卻來得既早且重。二零零六年，她在昆明集訓時摔車受傷，左手舟骨骨折。前後三次手術，折騰近一年，仍未能康復，手腕關節永久失去活動能力。未滿二十的小姑娘既被教練質疑當初接受手術的決定，又面臨降級壓力，身心飽受煎熬。不少人勸她退役，但倔強的她早已視單車為終身伴侶，決不願半途而廢。她揚起笑臉告訴別人：“騎單車是用腿的！”

“無法置我於死地者，必使我更強大。”尼采所言果然極富智慧。斷骨的慘痛經歷，練就了李慧詩的鋼鐵意志，使她更能忍痛吃苦。她逐漸學懂克服痛楚，突破身體極限。為彌補手腕不足，她加倍努力，在其他方面下苦功。短距離賽事最講求腰腹力量，教練要求隊員每天做150次仰臥起坐，她自行加操至210次；深蹲訓練後，本應好好休息，舒緩刺痛感，她卻找人按壓痛處，讓身體適應更大痛楚，以提升訓練量。

經過一番刻苦訓練，李慧詩成績突飛猛進，先在二零一零年廣州亞運勇奪金牌，兩年後又在倫敦奧運贏得銅牌。她以登山比喻運動員的征途：奮力攀至峯頂後，便要挑戰另一高峯，永無休止。登峯臨頂不僅需要一雙鐵腿，更要胸懷一顆鬥心。

邁向世界冠軍之路荊棘密布，幸有戰友沿途伴隨。隊中與她最親近的是短途教練普林俊。天冷時，兩人在賽道上繞圈訓練，普教練騎着電單車為徒兒領騎。李慧詩問他：“那麼冷，怎麼不戴上手套眼鏡擋擋風？”普教練回答：“冷！但戴了就沒有速度感了！”比賽前，他鼓勵愛徒：“怕什麼？比到後面，別人都怕你。”李慧詩灰心流淚時，普教練又安慰她：“騎單車不是為任何人，而是為自己。”二零一六年盛夏，師徒倆整裝待發，準備出戰里約奧運。當時誰也沒想到，那將是他們最後一次並肩作戰。

若說李慧詩在倫敦奧運登上頂峯，在里約奧運則可謂陷入低谷。肩負金牌希望的她，在凱林賽與對手意外相撞，無緣決賽，膝蓋的傷勢也影響了她在爭先賽的表現，最終空手而回，四年心血付諸流水。可是，賽場折戟之憾不論如何深切，也比不上永訣之痛。

兩個月後，李慧詩赴日本比賽期間，普教練在廣州心臟病發去世。翌日，她堅持到場館訓練，一邊騎車，一邊嚎哭。有選手上前安慰，問她這麼傷心，為何仍要勉強訓練。答案可在她後來出版的自傳《身上的每道傷疤》找到，她在寫給亡師的信裏細述：

因為只要訓練，就會看見您騎着電單車牽引着我；練得累了，就會看見您伸手扶着我；拼命騎車時，就會聽到您的吶喊……

身心俱疲的李慧詩在二零一七年毅然放開車把，報讀大學寫作課程，尋找喘息空間。沒有比賽壓力，她終於可以肆意熬夜，卻發現運動才是她的快樂之泉。她想起普教練“要為自己而努力”的勸勉，領悟到多年來揮灑的汗水與淚水，從來不是為了別人，而是為了自己的“單車夢”。數月後，她重投香港單車代表隊，備戰東京奧運。

訓練日，她在賽道上風馳電掣，爭分奪秒；休息天，她在鍵盤前仔細思量，斟字酌句。日復一日，李慧詩就這樣在單車與文字之間穿梭奔馳，直至東京奧運的戰鼓響起。

銅牌戰來到第二回合，李慧詩騎至最後一圈，從外檔壓向內檔，雙腿一提一蹬，加快腳頻，車輪疾轉如風，後勁剛猛如雷，在最後一個彎位追至與軒絲平排，轉入直路後一舉超前，率先衝線，成為香港首位兩屆奧運獎牌得主。她親筆撰寫的自傳也在這一年完稿，並於翌年付梓，一圓追尋十多年的寫作夢。

多年來，李慧詩視腕上的疤痕為花莖，以血淚與熱情澆灌，終於手握獎牌，讓夢想綻放花蕾。她在自傳中寫道：

夢想與傷痛，如影隨形。我告訴自己不能停，不能讓傷痛掩蓋夢想。

無論是場內追風，抑或紙上筆耕，以至在人生旅途上追尋夢想，或許只有承受痛苦的磨練，生命才能昇華。

當你不再夢想，便表示對自己和世界感到絕望。

張曼娟《那些美好時光》

Dream, Dream, Dream

In the article “Dreams Come True” in Issue No. 27 of Word Power, we talked about idioms and phrases with the word “dream”. Let’s pick up where we left off and look at other such expressions.



As an adjective, “dream” means ideal or perfect. Phrases such as “dream home” are obvious in meaning, but others are less so. A **dream ticket** describes an ideal list of candidates in an election, but it can also be used outside of politics to talk about any ideal combination. A **dream factory** does not mean an ideal factory; it refers to a manufacturer of idealised concepts, especially a film studio or the film industry at large.

While it is good to **dream big** and aspire to higher goals, of equal importance is putting your dreams into action. Some people may simply **dream away** their days, which means wasting time by fantasising about making grand achievements without putting in any real efforts: *Instead of dreaming your life away, why not work harder to reach your goals?* **Dream up** refers to conceiving a plan or an idea, particularly one that is unusual, impractical or perhaps even a little silly: *This plan simply doesn’t work. Was it dreamed up by a layman?* Note that both phrasal verbs are transitive, so a direct object is required.

In spoken English, someone may say **dream on** if you suggest an impractical idea or hope for something unlikely to happen: *Did you just say you aim to run 100 metres in eight seconds? Dream on!* A similar colloquial expression is **in your dreams**, which means “not probable” or “not a chance”.

Although the phrase “pipe dream” originally referred to hallucinations from smoking a pipe of opium, it has long been used in a more general sense without the connotation of drug-taking. Today, a **pipe dream** means a vain hope or an unrealistic plan: *At one time winning Olympic medals was a pipe dream for Hong Kong, but it became a reality in 1996.*

Olympic medal winners are certainly **living the dream**, which means they are having the kind of life that they have always wanted. However, this expression is often used ironically to mean the opposite. If you ask a friend, “How are you doing?” and he replies, “Living the dream,” do pay attention to the tone of his voice before deciding whether you should feel happy or sorry for him.

Life is full of broken dreams and there is no shortcut to success. Yet, with grit and determination like Olympians, we might perhaps be one small step closer to living the dream—no sarcasm intended.



夢中自有生花筆

夢，不知從何而起，虛無縹緲，神秘莫測，古人視之為神靈與人之間的溝通橋梁。相傳不少才子名士，全因在夢中有一番奇遇，才能下筆如有神，寫出一篇篇曠世名作。

夢筆生花

唐朝詩人李白有“謫仙人”之稱，作品豪放飄逸，渾然天成，不帶半點塵俗之氣，杜甫盛讚他“筆落驚風雨，詩成泣鬼神”。五代王仁裕的《開元天寶遺事》記載：李白年少時，夢見所用之筆，頭上生花，從此便“天才贍逸”，寫下不少錦篇佳句，名揚天下。後世遂以“夢筆生花”稱讚別人才情橫溢，文采風流。

江郎才盡

文才既可夢中得來，也可夢中失去。據《南史·江淹傳》所載，南朝的江淹年少時便以文才出眾聞名於世，其後學而優則仕。他晚年去官還鄉，路經南京冶亭，留宿一宵，夢見東晉文人郭璞對他說：“多年前，我給了你一枝筆，現在是時候歸還了。”江淹伸手入懷，竟摸出一枝五色彩筆，便物歸原主。夢醒後，江淹再也寫不出高言妙句。成語“江郎才盡”形容文思枯窘，才華耗盡，正是源於此典故。

吐鳳之才

西漢著名思想家揚雄學富五車，著作等身，有“西道孔子”之稱。王安石對他推崇有加，曾賦詩慨歎“千秋止有一揚雄”。據《西京雜記》所述，揚雄著述《太玄經》期間，夢見自己口中吐出鳳凰，棲止於文稿之上，旋即消失。“吐鳳”與“吞鳳”兩個褒義詞由此而來，說別人有“吐鳳之才”，即稱讚對方擅長寫作。

倘若夢得生花妙筆，有吐鳳之才，錦繡文章自然從筆端如泉湧出，再無江郎才盡之虞。然而，才識若只繫於一夕之夢，著書立說又何須窮畢生之力？且不論是否痴人說夢，這些如夢如幻的傳說，至少為漢語添上一抹瑰麗迷離的色彩。

Older and Wiser

On 12 January 2004, Kimani Maruge walked into the first-grade classroom at Kapkenduiwo Primary School in western Kenya. It was his first day of school, and, like other boys, he was wearing school uniform—a blue blazer with matching shorts and grey long socks—except that he was leaning on a cane and nearly 80 years older.

Although there was no official birth record, Maruge reckoned that he was born in 1920. Like many other children in his community, he missed out on schooling because he had to help his family make ends meet by planting crops and tending livestock. In the 1950s, he fought in the Mau Mau uprising against the British for Kenya's independence. Illiterate all his life, Maruge had always wanted to read the Bible. When free primary education was finally introduced in Kenya in 2003, this widowed grandfather of 30 grandchildren decided to seize a belated opportunity. He knocked on the door of the primary school in the village and was admitted. He became a schoolmate of his two grandchildren and the Guinness World Record Holder for being the oldest pupil in the world.

At the age of 84, Kimani Maruge started learning how to read and count. He pursued words in the same way he used to work in the fields, slow but determined. With excellent grades and attendance records, he was made a school prefect in the second grade. That same year, he flew for the first time in his life to address the United Nations Millennium Development Goals Summit in New York on the significance of free education.

A few years later, Maruge was forced to move to a refugee camp due to Kenya's post-election crisis, but he remained undeterred in his quest for knowledge, limping slowly more than two miles to school every day. He was compelled to drop out after being relocated to a retirement home in Nairobi. The indomitable octogenarian, however, subsequently enrolled in the sixth grade at a primary school nearby. The former freedom fighter said, "For me, education is the key to liberty."

In 2009, Maruge passed away from stomach cancer. Although he did not complete his education, his passion for learning has lived on and has inspired many others. His journey of self-improvement is immortalised in a feature film titled *The First Grader*, which was released in 2010.

Ever since Maruge made the move to go to school, Africa has seen some older members of society who never had the opportunity to attend school trying to follow suit. Among them is Priscilla Sitienei, a Kenyan woman who went to Leaders Vision Preparatory School in her nineties with six of her great-grandchildren.

It all began when one of her great-granddaughters dropped out of school due to pregnancy. Sitienei, who had dedicated much of her life to raising her children and working as a midwife, decided to go to school herself. She hoped that by learning how to read and write, her midwifery skills and knowledge of traditional herbal medicines could be preserved and passed on. Like Maruge, she wanted to read the Bible. But more than anything else, she wanted to show the younger generations just how valuable education was. She said in an interview with the BBC: "I want to say to the children of the world, especially girls, education will be your wealth."

Fondly known as "Gogo", which means "grandmother" in the local language of Kalenjin, Sitienei was an enthusiastic participant in all school activities, even in physical education classes. During recess, Sitienei would share stories about the old ways with her schoolmates, some of whom had actually been delivered by her. Pregnant women still came to seek her advice in her dormitory at the boarding school. On the door was a sign that read "education has no age limit". Before Sitienei passed away at the age of 99 in 2022, she had still been studying hard for final exams alongside her 12-year-old classmates.

Maruge and Sitienei are not alone in rekindling their dreams late in life. Peter Mark Roget published the first *Roget's Thesaurus* when he was 73. At the age of 79, Barbara Hillary became the first African American woman on record to reach both the North Pole and the South Pole. Huang Gongwang (黃公望), a Chinese painter of the Yuan Dynasty who did not start learning the art until 50, was of the same age when he started painting the legendary masterpiece, *Dwelling in the Fuchun Mountains* (《富春山居圖》). Their stories are powerful testimonies to what Paulo Coelho, the reputed Brazilian novelist, states in *The Alchemist*: "People are capable, at any time in their lives, of doing what they dream of."



第八十九期參考答案

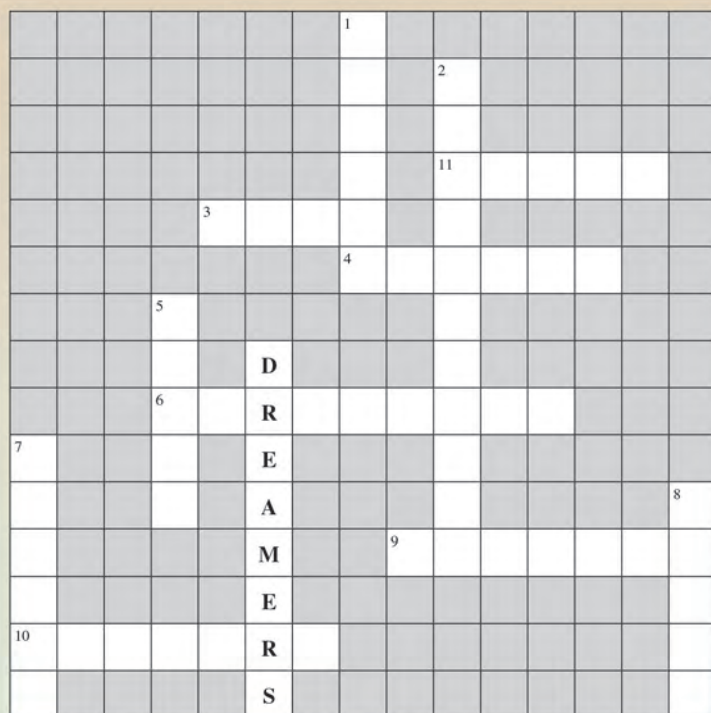
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| 1. A | 5. D |
| 2. C | 6. C |
| 3. B / D | 7(i). A |
| 4. B | 7(ii). D |

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LIVING THE DREAM

In the pursuit of dreams, there are always difficult decisions to make, real struggles to overcome and fortuitous moments to cherish. Below are some flashbacks to the early days of people who have made their dreams come true. Figure out the missing words and fill in the appropriate squares of the puzzle below.



DOWN

- After Walt Disney lost the right to _____ in 1928, he created Mickey Mouse as a replacement, which has become one of the most beloved cartoon characters of all time.
- Wilhelm Conrad Röntgen would not have made the serendipitous discovery of X-rays without an _____ mind.
- Despite having just a hundred dollars in the bank, Sylvester Stallone sold the script of _____ at a low price on the condition that he could play the titular role in the film.
- During his sophomore year, Michael Jordan tried out for the basketball varsity team but was rejected because of his _____.
- Stephen King got the inspiration for his _____ horror novel, *Carrie*, while working as a high school janitor.

ACROSS

- During a chance encounter in 2008, 13-year-old Joseph Schooling took a photo with his _____ Michael Phelps, whom he beat in the 100-metre butterfly final at the Olympics eight years later.
- Elvis Presley, the King of Rock and Roll, worked as a truck _____ after finishing high school.
- Before his acting career took off, Harrison Ford worked as a _____.
- J.K. Rowling was living on government _____ when she wrote the first Harry Potter book.
- Bill Gates dropped out of _____, one of the most prestigious Ivy League colleges, to establish Microsoft.
- From a governess to a Nobel Prize winner, Marie Curie overcame enormous obstacles in the relentless _____ for scientific discoveries.

Please send your entry by fax (2521 8772) or email (csbolrs@csb.gov.hk) to the Editorial Board of *Word Power* by **2 March 2023**. 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 ten to win a prize. The Editorial Board will have the final say on the answers.

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Issue No. 91 (April 2023) : Keepers

二零二三年四月第九十一期主題：守護

Issue No. 92 (July 2023) : Journeys

二零二三年七月第九十二期主題：旅程

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

歡迎同事投稿，細則請按這裏。

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