

鑿空之旅

天剛亮，匈奴軍臣單于的王庭便熱鬧起來。牧民的吆喝聲、孩子的笑聲、牲畜的叫聲在遼闊的草原上迴蕩着。一個身穿狼皮短襖的漢人走出穹廬。他手持竹節，不時眺望東方，彷彿隔着重巒疊嶂，也能看到千里外的長安城。雖然身在胡地，穿胡服，說胡語，並已娶匈奴人為妻，但他始終沒有忘記自己的身分——漢使張騫。

公元前141年，年僅十六歲的劉徹登上皇位，是為漢武帝。匈奴多年來屢犯邊境，少年天子雄心勃勃，決心終止和親羈縻之策，主動出擊。他從匈奴降將口中得悉，玉門關外原有大月氏國，多年前為匈奴所敗，被迫西遷。為了與大月氏結盟，夾攻匈奴，漢武帝遂出皇榜招募能者出使西域。要穿過匈奴控制的河西走廊，遠赴邊陲以外的茫茫絕域，尋找一個傳言中的國度，如同羊入虎口，九死一生。然而，滿懷抱負的年輕郎官張騫卻自告奮勇，毅然應募。

兩年後，張騫手持節杖，率領一百多名隨從，帶同嚮導甘父，踏上吉凶難料的漫長旅程。為避開匈奴騎兵，他們出隴西後晝伏夜行，結果還是被擒，全部押到匈奴王庭。張騫困居匈奴，一待就是十年，始終沒有投降。日子久了，監視鬆懈，張騫便趁機帶着隨從出逃。

張騫脫離虎口後，沒有返回朝夕思念的長安，反而繼續西行，尋找大月氏。大漠氣候變化莫測，時而烈日當空，熱浪滾滾，時而風起雲湧，飛沙走石。每當斷糧，就靠箭藝精湛的甘父射殺飛禽走獸充飢。一行人歷盡艱辛，終於來到大月氏國。可是，大月氏因新家園水土肥沃，物產豐富，再無復仇之心。張騫在當地逗留一年多，遊說未果，只得東歸，途中不幸又被匈奴抓住。一年後，軍臣單于去世，匈奴內亂，張騫帶同妻兒與甘父逃走。原有一百多人的使團，最後只得張騫和甘父二人回到長安。

張騫歷險十三年持漢節不失，雖未能與大月氏國結盟，但搜集了西域的詳細資料，對開拓邊疆大有利，其後更因隨衛青出征匈奴有功而獲封為博望侯。數年後，張騫再次奉命出使西域宣揚國威。自此，漢朝和西域諸國建立聯繫，使節商賈絡繹不絕，走出了連接東西方的絲綢之路。

司馬遷在《史記》中以“鑿空”二字形容張騫打通西域的壯舉。二千多年後，另一趟轟轟烈烈的鑿空之旅在張騫走過的戈壁大漠展開了。

“五、四、三、二、一，點火！”二零零三年十月十五日九時正，零號指揮員一聲令下，酒泉衛星發射中心傳出一陣地動山搖的轟鳴聲，神舟五號飛船騰空而起，載着中國航天員楊利偉直上蒼穹。

火箭升至三四十公里高時，與飛船產生低頻共振。共振造成的不適與相等於體重六倍的超載壓力疊加在一起，使楊利偉非常難受，感覺五臟六腑像要碎掉。他在自傳《天地九重》中憶述：“在痛苦的極點，就在剛才短短一剎那，我真的以為自己要犧牲了。”幸而飛船旋即穩定下來，進入太空。

法國作家聖修伯里筆下的小王子有一回感到難過，一天內看了四十四次日落。原來，人在興奮喜悅的時候同樣愛看日落。神舟五號飛行了將近一天，圍繞地球十四周，楊利偉便看了十四次日出日落。這位航天員年少時總愛看軍機訓練，渴望飛上藍天；此刻他超越了自己的夢想，飛抵從前難以想像的高度。

翌日清晨，楊利偉返回地球時，再次面臨生死之搏。飛船穿過稠密的大氣層時與大氣摩擦，逾千度高溫把舷窗外燒得一片通紅，防燒蝕層開始剝落。楊利偉知道這是正常現象，但接着發生的情況卻讓他心悸不已：右舷窗開始出現細細裂紋，而且愈來愈多；飛船不斷震動，艙內吱吱聲亂響，艙外傳來尖銳的呼嘯聲，不斷有碎片擦窗而過。更駭人的是，連左舷窗也開始出現裂紋！楊利偉不禁想起，美國哥倫比亞號穿梭機數月前在返航途中解體，機上七名航天員全部遇難，肇因便是材料碎片擊中太空船的防熱系統。他心想：“完蛋了！”猶幸有驚無險，神舟五號順利返回地球。

楊利偉是中國航天第一人，經歷種種意料之外的狀況在所難免。正正有了他首航的寶貴經驗，神舟六號由共振問題以至麥克風的設計，有一百多處大大小小的改進。後來的中國航天員踏着他的足印，相繼奔赴星辰大海，飛得更高更遠。

魯迅有句名言：“地上本沒有路，走的人多了，也便成了路。”古往今來，一個又一個拓荒者前仆後繼，踏上探索未知的征途。無論有多少人跟隨其後，甚至後來居上，先行者的功績總是最令人敬仰。正是他們無與倫比的勇氣和拓新致遠的精神，推動人類文明不斷進步，綻放光芒。



Sit Tight and Travel Well

While many of us have been bitten by the travel bug over the past few years, it would not have been a problem for Xavier de Maistre, an 18th-century writer famous for writing guidebooks to his rooms.

De Maistre is probably one of the earliest armchair travellers. When placed under house arrest for 42 days after an illegal duel in 1790, the 27-year-old Frenchman decided to make a long-planned, first-of-its-kind adventure—wandering around his room. During his captivity, he was accompanied by his dog Rosine, and was allowed to ask his servant Joannetti to run errands for him. De Maistre took his trip seriously and kept a travel journal, which was later published under the title *A Journey Around My Room*.

In his dressing gown, de Maistre travelled from one piece of furniture to another, as if he were roaming from state to state. Like all good travel writers, he blends beguiling descriptions of the attractions—his desk, paintings, bookshelf—with meditations ranging from the ubiquitous gaze of a portrait to the fickleness of love, the value of friendship and the nature of man.

Through astute observation of his surroundings, de Maistre turned his six weeks of confinement into a journey of discovery and fulfilment. In admiring how the reflections of the morning sunlight formed a charming hue on his pink and white bed, he noticed the subtle yet sublime beauty in household items. While revisiting his collection of engravings and paintings on the walls, he was able to explore their themes more thoroughly and find moments of epiphany. After seeing how Joannetti bore the brunt of his foul temper without a grudge, he learnt to appreciate his servant's tolerance and understood more about humanity.

Upon his release, de Maistre showed little joy or relief at his freedom; he felt himself “filled with a premonitory shudder”. Concluding his sedentary trip, he writes, “They have forbidden me to roam around a city, a mere point in space; but they have left me with the whole universe: immensity and eternity are mine to command.” His room tour was so rewarding that eight years later, he went on another one and wrote a sequel, *A Nocturnal Expedition Around My Room*.

De Maistre's unique way of travel is recounted over two centuries later by Alain de Botton, a Swiss-born British author and philosopher, in *The Art of Travel*, a book which takes an artistic and philosophical look at the well-worn subject of travel. By drawing on his own disenchanting experiences on the road and the thoughts and tidbits of notable figures in history, de Botton discusses people's motives and penchant for travelling, its pitfalls and vagaries, and the irreplaceable role of art in opening one's eyes to the beauty in the ordinary.

We all have the constant urge to be somewhere else, assuming that distance can separate us from the mundanity of everyday reality at home. Yet we are more often disappointed than satisfied. So how might we make it more enjoyable? De Botton draws inspiration from de Maistre's explorations of his rooms. “The pleasure we derive from journeys,” writes de Botton, “is perhaps dependent more on the mindset with which we travel than on the destination we travel to.” He suggests that if we could adopt a travelling mindset, our own locales and neighbourhood would become more interesting. It is the lack of receptivity that leaves us “habituated and therefore blind”.

In other chapters of his book, de Botton discusses at length the receptive mind of explorers, thinkers and artists on the move. Among them are American realist painter Edward Hopper and English Romantic poet William Wordsworth. According to de Botton, Hopper's works feature places of transience that too easily go unnoticed, such as hotels, gas stations and train carriages. As insignificant as they appear to be, these places are elevated in his paintings to become a symbol of loneliness. As for Wordsworth, his poems are inspired not by majestic views in exotic foreign lands, but by the most common flora and fauna in his native Lake District. In retracing their footsteps, de Botton shows us that a fruitful journey is not necessarily associated with far-flung places; it may start with the everyday objects around us as long as we can look at them with fresh eyes.

With the lifting of travel restrictions, it is now much easier to feed our travel bug. Still, we should not be too quick to forget the value of de Maistre's and de Botton's inspiring works. If we learn to find novelty in familiarity, we may eventually realise the meaning of travelling without leaving home.

The only true voyage of discovery ... would be not to visit strange lands but to possess other eyes.

Marcel Proust

Feature image: an illustration from *A Journey Around My Room*



與詩人同遊



圖片截取自
“唐宋文學編年地圖”網站

岑參在哪裏看見八月飛雪，發出“忽如一夜春風來，千樹萬樹梨花開”的讚歎？安史之亂期間，一眾詩人在哪裏避難？宋代哪位名臣與香港擦肩而過，在廣東新會留下詩作？這些問題都可以在“唐宋文學編年地圖”網站找到答案。

“唐宋文學編年地圖”由中南民族大學王兆鵬教授主持製作，記錄了唐宋一百五十多位騷人墨客在神州大地留下的足印和作品。舉例來說，在頁面左方詩人列表上點擊“王維”，地圖隨即標示他的出生地和平生所到之處。原來這位田園詩人曾遠赴內蒙准格爾旗。再點擊這個城市，便可見王維於公元745年出使當地，時年四十六歲，在該處創作了《榆林郡歌》一詩。

除了回溯文人的的人生軌跡和文學創作，我們亦可點選地圖上的城市，看看有哪些詩人曾在當地賦詩填詞。更有趣的是，我們還可把當代地圖切換至唐、宋、五代十國等時期的版圖。循着地圖上的古地

名，讀着古人的生平事跡，品味一首首膾炙人口的詩詞，彷彿穿越到那個羣星璀璨、天才輩出的時代。

古代文學作品有時令人卻步，在於用典深奧難解，文句佶屈聱牙。在“唐宋文學編年地圖”網站閱讀詩詞，如看見章句中的詞彙以藍色顯示，只須點擊一下，即可查看釋義，減省翻查辭典的工夫。此外，部分作品更附有評註，闡述寫作背景，並提供詩詞賞析，帶領讀者走進詩人的內心世界。

“唐宋文學編年地圖”以歷史為經，地理為緯，詩文為綱，立體地呈現唐宋文人的生命歷程。無論何時何地，你我只要按一按滑鼠或熒幕，便可以跟隨唐宋詩人來一趟指尖下的文學之旅。

人生如逆旅，我亦是行人。

蘇軾《臨江仙·送錢穆父》



羊城墨客

古代交通雖不發達，文人足跡卻遍及大江南北。在上文介紹的“唐宋文學編年地圖”網站點擊“廣州”，可見不少唐宋文人來過這個歷史悠久的文化名城。

廣州名剎六榕寺已有上千年歷史，山門對聯題曰：“一塔有碑留博士，六榕無樹記東坡”，說的就是與此寺甚有淵源的兩位大文豪——王勃和蘇軾。

王勃，唐朝天才詩人之一。公元675年，王勃一路南下，前往交趾（今越南）探望父親，途經南昌時寫下千古傳頌的《滕王閣序》。鮮為人知的是，王勃路過廣州時，在寶莊嚴寺也留下了另一鴻文。當時，寺內的舍利塔剛修葺好，僧人仰慕王勃才名，邀請他親書碑文。王勃欣然答允，寫就三千餘字的《廣州寶莊嚴寺舍利塔碑》。全文以駢文寫成，旁徵博引，文氣磅礴，是中國文學史上最長的寶塔銘文。

四百多年後，寶莊嚴寺已易名為淨慧寺。宋哲宗駕崩後，謫貶南方的蘇軾獲赦，從儋州（今海南）北歸，途經廣州時應友人程懷立之約，同遊淨慧寺，題“六榕”二字，六榕寺之名由此而來。

這已是蘇軾第三次來到廣州。他前兩次與廣州結緣，都是在被貶路上。時人視嶺南為蠻荒之地，遷

貶到此，無不淒惶悲切；蘇軾卻自得其樂，到處尋幽探秘，遊山玩水。他遊覽白雲山蒲澗寺時，賦詩詠濂泉飛瀑：“千章古木臨無地，百尺飛濤瀉漏天。”他在惠州聽聞廣州百姓受瘟疫之苦，便寫信給知州，建議鑿通竹筒為水槽，把白雲山蒲澗的溪泉引入城中，解決食水不潔的問題，瘟疫果然隨之平息。蒲澗寺雖已不復存，但溪澗旁豎立着一座蘇東坡石像，以誌其功。

除了蘇大學士，宋之問、貫休、楊萬里等文人墨客也曾徜徉於羊城的秀麗山水間，以詩篇繪就一幅幅羊城畫卷。詩人憑弔古跡，總會生起物是人非、滄海桑田之感。蘇軾感懷“吳塞蒹葭空碧海，隋宮楊柳只金堤”，楊萬里慨歎“越王歌舞春風處，今日春風獨自來”。如今詩人已乘風歸去，白雲山依舊鬱鬱蔥蔥，珠江水依舊汨汨奔流，不捨晝夜。



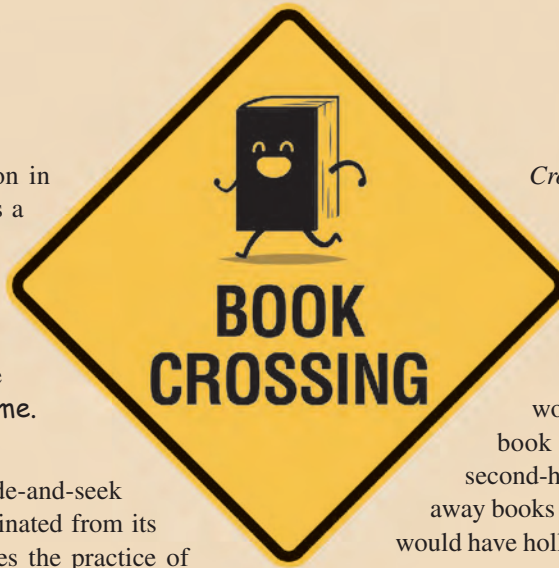
It was a lovely sunny afternoon in October. Lying on a park bench was a hardcover book—*Plato's Republic* written by Alain Badiou. There were signs of previous ownership, but it was still a very nice copy. Scrawled on a label attached to the cover were the irresistible words: *Take me home. I'm a Bookcrossing book.*

Bookcrossing is a game of hide-and-seek played with books. The term is originated from its namesake website, which encourages the practice of dropping a book off in an easy-to-find public place (“the wild”) where other people can pick it up, read it and subsequently pass it on. Players of this game, the “bookcrossers”, are known for their creativity when it comes to “themed release”. Fans of Yayoi Kusama might leave copies of their idol’s art books on the bench opposite her works in a museum. Romance novel addicts could let go of their favourite Jane Austen novels at a wedding fair. Avid horror fiction readers would drop a Dan Simmons thriller in a graveyard.

Bookcrossing has been described as a “modern-day message in a bottle”. Like putting messages in bottles and tossing them into the sea, there is a romantic aura to the concept of releasing a book into the wild for a stranger to find. It hints at a sense of mystery and hope, and a serendipitous encounter which may change the finder’s life if it happens to be the right book at just the right time.

While it is difficult to track the movement of a bottle in the ocean, you can track where your book ends up on the [BookCrossing website](#). You can even check who is reading it and what the new reader thinks about it. Each book registered on the website has a unique identification number and a journal entry page. Ideally, whoever finds the book will log on and add a new entry to indicate its whereabouts. As time goes by, a registered book might become a seasoned traveller. It could have been picked up at a café in Brisbane and re-surfaced on an empty seat of a London-bound train, found on a beach in Rio de Janeiro, and then left in a self-service laundry in Cologne. The book currently at the top of the website’s most travelled list, *Der seltsame Bücherfreund*, has changed hands more than 600 times in ten years, with new readers posting their reviews one after another on its webpage.

In 2005, the BBC took the idea of bookcrossing one step further by releasing 84 copies of Helene Hanff’s *84, Charing*



Cross Road into the wild, with a note in each copy asking people to call in and share how they came across the book and where it was going. A radio documentary was then made based on the responses. It is fascinating to learn how people from all over the world have been connected by a beautiful book on tour. Helene Hanff, who adored second-hand books and had the habit of giving away books that she was never going to read again, would have hollered “Comrade!” to each one of them.

The bookcrossing movement has slowly taken root in Hong Kong in recent years. The annual Book Crossing Festival organised by Youth Square has become a popular event for book lovers. Over one hundred thousand books have been exchanged since 2011. Last year, a team of HKUST alumni launched [OnePile](#) (一沓紙), an award-winning digital platform, to optimise the bookcrossing process. After uploading details of the book they wish to share or reserving a released book on OnePile’s website, users can donate or collect it at OnePile’s book vending machines across the city. Bookcrossing shelves are also available at cafés, shopping malls and some of the GREEN@COMMUNITY Recycling Stores in our neighbourhoods. In addition to these established locations, there are a few niche groups on social networks for the like-minded to exchange or give away books. By sharing books and engaging the community, bookcrossing helps cultivate a love of reading, promote the notion of paying kindness forward, and ultimately enrich the city’s cultural landscape.

The late literary critic George Steiner once said, “A book can wait a thousand years unread until the right reader happens to come along.” Books want to be read. They should neither rot in the landfill nor languish on the shelf gathering dust. Books that have touched your heart can go on to move many more, while those that don’t interest you may just be the gateway to the magical and wonderful world of literature for someone else. So, the next time when you declutter your bookshelves and find books that you are not going to read or re-read, set them free and send them on a journey across time and space.



From Track To Road

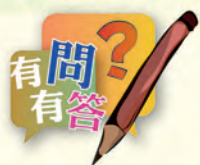
By definition, a track is a narrow path with a rough surface, usually made by people or animals frequently walking along it. A beaten track is a well-trodden one. **Off the beaten track**, which means in a remote place where few people go, has become one of the most overused clichés in travel writing. In a figurative sense, **the beaten track** refers to the ordinary or usual way of doing something: *To avoid risks, many enterprises tend to keep to the beaten track and are reluctant to venture into new markets.* A track also means the metal bars that a train moves along. Idioms derived from this meaning include **on the right/wrong track**, which means doing something in a way that will bring good/bad results or thinking in the right/wrong way.

The word “track” can be used to form verbs that describe the development of things. To **fast-track** something means to speed up the progress or make things happen earlier than expected. To **backtrack** is to change an opinion or withdraw a promise. Note that this word should go together with the preposition “on” or “from” when followed by a direct object: *The billionaire backtracked on his earlier claim to donate half of his fortune to charity.* To **sidetrack** is to distract or be distracted from the main point: *The debate on the reform was sidetracked by an argument over a speaker’s choice of words.*

There are moments in life when we are confronted with the question of whether to take **the high road**, the path of honesty and morality, or **the low road**, the path of deceit and immorality. The former may be more difficult or challenging, but it would usually turn out to be more rewarding. Yet there are choices that are not about right or wrong, but about old or new. In a dilemma over whether to take an old route or explore a new path, rather than boiling decisions down to “either/or” options, we can seek the third way out by taking **the middle road**, i.e. choosing a course of action between two extremes.

Railroad is the American equivalent to railway in British English. As a verb, it means forcing others to do something against their wish: *He was railroaded by his family into taking a job he did not want.* In a similar vein, to **railroad through** means forcing something to happen: *Even though the scheme was not yet ready, it was railroaded through to meet the shortened deadline.*

In the long journey of life, there are inevitable moments when we feel like we have **run out of road**, reaching a point where we can no longer move forward. As long as there is a will to turn things around, it is never too late to get things **back on track**.



有問
有答

1. 問：“註銷”還是“註消”？

答：“銷”與“消”古時相通，兩字都有“消失、消除”的意思。不過，現在提及“撤銷”、“吊銷”時，多用“銷”；表示“消耗”、“取消”的意思時，則多用“消”。因此，建議寫“註銷”。

2. 問：“曝曬”還是“暴曬”？

答：“曝曬”是正確寫法。“曝”指“曬、暴露在陽光下”。“暴”則有多種意思，可指“突然而且猛烈”，“兇狠、殘暴、急躁”，又或表示“突出、顯露”。

3. 問：“大前提”還是“大前題”？

答：“前提”和“前題”意思不同。“前提”本是邏輯學名詞，指推理的根據，引申指事物產生或發展的先決條件，例如：“推行這項工程計劃應以不損害環境為前提”。“前題”則指詩詞集內後一首作品的標題與前一首的相同。因此，如要表達“先決條件”的意思，應該寫“大前提”。

4. 問：“晉升”還是“進升”？

答：古漢語中，在表達“向前”、“上升”的意思時，“晉”與“進”相通。不過，在現代漢語中，在表達擢升的意思時，內地以“晉升”為規範詞，台灣和香港的辭書也只收錄“晉升”。因此，建議寫作“晉升”。

5. 問：“螢光棒”還是“熒光棒”？“螢光筆”還是“熒光筆”？“螢光幕”還是“熒光幕”？

答：“熒”解作微弱的亮光，在物理學上，“熒光”是指物質受光或其他射線照射時發出的光。“螢”則專指螢火蟲，螢火蟲發出的光一般稱為“螢火”，也借指磷光。因此，應寫作“熒光棒”、“熒光筆”和“熒光幕”。



From Croatia With Love

It is one of the most classic images—an elegant, long-legged white stork delivering a newborn baby wrapped in a cloth sack at the tip of its long beak. In legends, storks are associated with childbirth. Yet, Klepetan and Malena, two storks in real life, have become the symbol of love and fidelity.

It all started in 1993 when Stjepan Vokić, a janitor, found an injured female stork with a broken wing in the village of Brodski Varoš, Croatia. A bird deprived of the ability to fly would not be able to survive in the wild, so Vokić decided to bring her home and take care of her. He named the stork Malena, which means “the little one” in Croatian. He built her a nest on the rooftop and a winter shelter in the garage, fed her fresh fish every day, took her on walks, and even watched television with her, treating her like the daughter he never had.

For eight years, the old man and the bird kept each other company, enjoying a peaceful life until Cupid’s arrow struck. In the spring of 2001, a male stork Klepetan, as Vokić called him, happened to fly across Malena’s nest. It was love at first sight. Klepetan brought small fish to Malena every day. They clattered their bills over and over joyously. Villagers would see Klepetan preening the head of Malena, who was sitting in the nest. But the good times did not last. Near the end of the summer, Klepetan was nowhere to be seen.

Storks fly away to warmer grounds during winter months, and Klepetan was no exception. Malena, however, could not make the strenuous migratory trip due to her permanent injury. Vokić did not expect to see Klepetan again, dismissing their romance as just a summer fling. To his surprise, one day in the next spring, with a shrill cry, a tired figure slowly landed beside Malena—Klepetan was back.

The couple went on to maintain a long-distance relationship for years to come. They stayed together every spring and summer, and made babies. At the end of August, Klepetan left Malena and flew south with their children to their winter resting place.

A tracking ring fitted on Klepetan revealed that his migratory destination was some 8,000 miles away near Cape

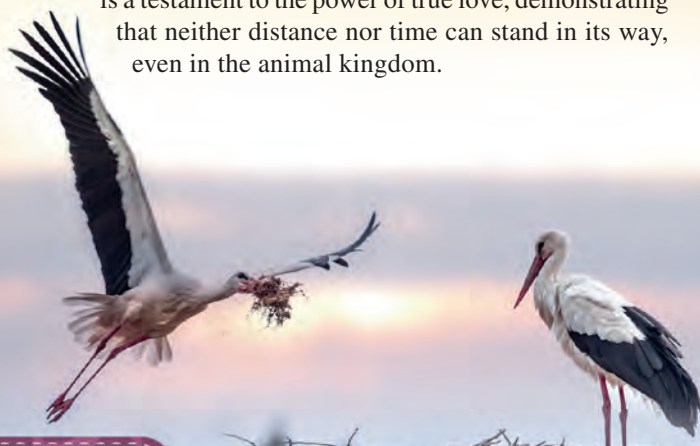
Town, South Africa. The month-long journey back to Croatia was full of dangers—treacherous weather, starvation, predation and electrocution. The most dangerous part was the stretch over Lebanon, where poachers hunt birds for food, for sale or for leisure. More than two million migratory birds are reportedly killed while flying over Lebanon each year. Nonetheless, despite the gruelling trip, Klepetan never failed to navigate his way back to the red rooftop in Croatia to get reunited with Malena.

Klepetan was extraordinarily punctual, usually arriving at the end of March. Vokić would prepare a bucket of fresh fish for him to feast on and recover from the exhausting journey. Vokić was once panicked by Klepetan’s failure to show up in April. To his relief, Klepetan eventually arrived two weeks later. Fearing for Klepetan’s safety, Vokić penned a heartfelt open letter about Malena and Klepetan to the President of Lebanon, calling for legislation to forbid bird hunting during migration seasons. He wrote, “The thought that one spring he may not return scares me more than anything.” Touched by his message, the Lebanese President pledged to crack down on poaching.

The love tale of Klepetan and Malena has captivated the hearts of many around the world. Every March for almost two decades, hundreds of locals would gather in Brodski Varoš, while more than a million people would watch the broadcast via a live webcam, eagerly expecting the return of Klepetan from another dangerous journey to his love.

The avian romance came to a sad end in July 2021 as Malena passed away after falling from her nest. Vokić told a reporter, “He comes every evening. I tell him, ‘She’s gone now, Klepo.’ I buried her in her favourite place where she always waited for him.” To everyone’s disappointment, Klepetan did not return in the following spring now that his beloved was not waiting for him anymore.

The heart-warming story of Malena and Klepetan is a testament to the power of true love, demonstrating that neither distance nor time can stand in its way, even in the animal kingdom.



I will not follow where the path may lead, but I will go where there is no path, and I will leave a trail.

Muriel Strode

一個人在途上



公務員事務局
署理總法定語文主任何穎嫻

十來歲時讀郁達夫的《一個人在途上》，自己還是個孩子，哪能想像失去親人的悲痛，所以對文章的細節印象不深。倒是題目令人浮想聯翩，一直沒有忘記。旅途上，一個人，可以像登幽州台的陳子昂那樣“獨愴然而涕下”，寂寞悲涼，也可以像獨坐敬亭山的李白那樣“相看兩不厭”，怡然自得。

我的“單飛”之路緣起於姑蘇城。多年前一家三口到江南旅遊，路過蘇州。早上起來，想到下午要走了，便打算趕緊走一趟拙政園；無奈那一大一小尚在夢鄉，只好乘計程車獨自出行。我在迴廊水榭間轉悠，感受到前所未有的逍遙自在，對老子說的“千里之行，始於足下”，也有了新的感悟。

自個兒去旅行有什麼好處呢？參加旅行團雖然只是費錢，不費周章，卻難免會遇上不守時、不合作的團友，令旅程蒙上陰影。若是相約好友自由行，要麼孩子要考試，要麼上司不放人，光是決定出發日期就傷透腦筋，搞不好更傷感情。旅途中意見分歧，總有一方得默默讓步。忍讓雖是美德，可是遷就多了，難免感到委屈。若孤身上路，那麼從安排交通開始，就不用商量，也不用勉強，只要花點時間和心思，就能完全按照自己的需要、喜好、節奏，來一趟說去就去的旅行。

一個人出門，跟當地人聊天互動的機會更多。基於對獨行俠的好奇，人們大多樂意主動打開話匣子。比如腹有詩書的計程車司機，建議我到范仲淹故居參觀；見識不凡的清潔工人，向我講述張善子張大千兄弟在網師園豢養小老虎的趣聞軼事……我不禁感歎：高手果然在民間。餐廳服務員見我一個人，把半米高的鴨布偶放在我跟前陪我吃飯。我本來想要婉拒的，不過看見鴨寶寶憨厚的樣子，也就坦然接受了這段同桌用餐的緣分。



人離羣獨處的時候，更容易受環境所迫，激發自己的小宇宙。平日四體不動的我，竟能創下一天走三萬多步的紀錄。為了在博物館多待一會，午飯可以跳過不吃。清晨五點摸黑趕乘首班地鐵，再轉乘火車去看兩百多公里外的紅葉？沒問題。背負沉甸甸的手信，像小螞蟻扛大石頭那樣砥礪前行？小菜一碟。我天生不辨方向，地圖老是看錯，本無獨行的天賦。可

幸如今科技發達，憑藉智能手機各種導航應用程式，即便路盲如我者，只要花點時間，總能到達目的地。迷路讓人脫離規劃的路線，看到意料之外的風景，也不失為一種樂趣。由此我得出這樣的結論：認清不足之處，就能找到解決辦法，甚至會有意想不到的得着。這是多麼令人振奮的心靈雞湯啊！

那麼孤身出門有什麼不好呢？首先，隨身物品必須自己看顧，無人代勞。夏天撐着雨傘，冬天穿着大衣，尤其不便。不過自從受過背包被旅伴弄丟的教訓，我再不介意自己的東西自己管。其次，有單人房的酒店不多，住雙人房得付二人價錢，確是不划算。不過，雙人房寬敞舒適，偶爾來點小奢侈犒賞一下自己也挺好的。人生路不熟，最怕丟失財物、錯過航班。受傷病倒時身邊有人照顧當然最好，即便沒有，還是要抖擻精神，繼續上路。所謂禍福相依，在困難中鍛鍊逆境情商和應變能力，讓自己變得堅強獨立，也是很有意思的收穫。

衣食住行當中，只有“食”令我沮喪。要認識一個地方，必須認識當地的特產。人家愛吃什麼？味道如何？什麼時候吃？怎麼吃？處處皆是學問。無奈一個人一個胃，能放進去的東西實在有限。看見眼前的冒鴨麵形單隻影，鄰桌的鉢鉢雞、鍾水餃、蹺腳牛肉、紅糖粑粑歡聚一堂，就恨不得有孫悟空的分身術，一人變十人，把菜單上的美食全都點上。口腹之欲，也確是要待有伴同行才可以滿足了。



年少時跟同學把臂同遊，婚後丈夫成為旅伴，當母親後順理成章變成三人行。一個人在途上，不是某人的朋友、某人的妻子、某人的母親，我就是我，愛去哪去哪，愛幹啥幹啥。在這趟自我探索的旅程中，可以靜觀身旁的人和事，直面自己的優點缺點，也可以和自己獨處，學習善待自己、善待別人。蘇東坡說“萬里歸來顏愈少”，深得我心。但願每次獨行歸來，既似睿智老人，越活越豁達通透，又像熱血少年，越活越勇敢年輕。

名勝所在，貴乎心得。

沈復《浮生六記》



Unusual Companions On The Road

They say it's not where you go, it's who you travel with. But travelling with animals takes this well-known saying to a whole new level. With a perceptive eye, an open mind, and a generous sense of humour, writers of different eras have brought us enthralling accounts of their journeys with some unusual companions. You may find out more about their adventures from the following passages by filling in the blanks with words that best complete the sentences. Some letters have been given to you:

- In 1878, Robert Louis Stevenson went (1) h _ _ _ _ _ in the Cévennes for 12 days. His only (2) c _ _ _ _ _ _ _ _ was Modestine, a recalcitrant donkey which cost him 65 francs and a glass of brandy. He sold her off near the end of the hike, but then unexpectedly found himself overwhelmed with emotion and burst into tears. His (3) t _ _ _ _ l _ _ _ _ *Travels with a Donkey in the Cévennes* was published in the following year.
- (4) I _ _ _ _ _ _ _ by Robert Louis Stevenson, John Steinbeck took a (5) r _ _ _ trip across America in 1960 with Charley, a French standard poodle. He wrote about his own musings, introspections and the comfort of (6) c _ n _ _ _ company in *Travels with Charley: In Search of America*.
- Travelling with a small child and a mule may not be everyone's idea of a fun (7) a _ v _ _ _ _ _ . For Dervla Murphy, a fearless Irish mother, it was just another day on the road. In *Eight Feet in the Andes: Travels with a Mule from Ecuador to Cuzco* published in 1983, she chronicled an incredible (8) j _ _ _ _ _ _ in which she, her nine-year-old daughter and their formidable mule Juana clambered the length of Peruvian Andes, (9) t _ _ _ k _ _ _ over 1,300 miles at high (10) a _ _ _ t _ _ _ _ with only the most basic necessities.

Please send your entry by fax (2521 8772) or email (csbolrs@csb.gov.hk) to the Editorial Board of *Word Power* by **24 August 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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第九十一期參考答案

- | | |
|-----------|------------|
| 1. 索南達傑 | 5. 南丁格爾 |
| 2. 馮平山圖書館 | 6. 《綻放》 |
| 3. 羅志華 | 7. H先生 |
| 4. 水門事件 | 8. 大孟鼎、大克鼎 |

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Issue No. 93 (October 2023) : Mystery

二零二三年十月第九十三期主題：謎

Issue No. 94 (January 2024) : Days to Remember

二零二四年一月第九十四期主題：紀念日

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

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