

文訊

WORD POWER

第九十六期（二零二四年七月）：最後
Issue No.96 (July 2024): Ending

OFFICIAL LANGUAGES DIVISION, CIVIL SERVICE BUREAU

人生謝幕時

巴黎奧運會終於開幕，大家都翹首以待，準備見證運動員突破自己，成就輝煌的一刻。人生何嘗不是如此？辛勤耕耘、揮灑血汗以後，有成功，亦有失敗；收獲了掌聲，也夾雜了一些嘯聲。再刺激的比賽也有結束之日，再精彩的人生也有落幕之時。不同的是，我們確知奧運哪天閉幕，卻無法預知自己何時謝幕離場。

人總是對新生欣喜若狂，對死亡諱莫如深。秦始皇橫掃六國，一統天下，叱咤風雲，病重時“惡言死，羣臣莫敢言死事”。即使是孔老夫子，遇到弟子問及百年之事，也繞過話題：“未知生，焉知死？”不過，總有人反其道而行，孜孜不倦地探討人的最後歸宿。莊子認為“萬物一府，死生同狀”。春來花開，秋來花落，萬物“方生方死，方死方生”；人是大自然的一分子，也逃不過這個定律。莊子知行合一，說到做到。縱然妻子去世，他想到生與死不過是生命形態的變化，猶如四季更替，便不再痛哭流涕，隨之鼓盆而歌。談及個人身後事，他願以“天地為棺槨”，也不介意自己成為烏鳶螻蟻的食物，歸於自然。

人即使能夠坦然接受死是生的一部分，仍不免有所牽掛。李白《行路難·其三》曰：“華亭鶴唳詎可聞，上蔡蒼鷹何足道。”詩句引用了“華亭鶴唳”和“上蔡蒼鷹”兩個典故。前者說的是西晉陸機遭讒遇害，行刑前慨歎再也聽不到故鄉華亭鶴鳴之聲；後者則指秦相李斯被腰斬前，難捨昔日在老家上蔡與兒子帶着黃狗蒼鷹出門獵兔的溫馨時光。

曠達如蘇軾者，面對天人永訣，同樣難以割捨。元豐二年，蘇軾因詩文涉嫌謗訕朝政而被關進御史台大獄。他在獄中等待最後判決，陰差陽錯下以為大限已到，遂提筆寫下訣別詩，與胞弟蘇轍相約“與君世世為兄弟，更結人間未了因”，亦對留下貧困無依的妻兒表達愧疚之情：“眼中犀角真吾子，身後牛衣愧老妻。”（《獄中寄子由二首》）

蘇軾與陸游詩風相近，並稱“蘇陸”。然而，兩人走到人生盡頭，心中所牽所掛，不盡相同。陸游有愛國詩人之稱，一生效力北伐抗金，更曾投身軍旅。這位耄耋老人臨終之際，最大的遺憾是未能驅除金兵，親睹河山光復：“死去元知萬事空，但悲不見九州同。”他囑咐兒子“王師北定中原日，家祭無忘告乃翁”（《示兒》）。

在生死關頭，有人憑詩寄意，有人借曲抒懷。魏晉名士嵇康才華橫溢、龍章鳳姿，為竹林七賢之首。七賢中的山濤讚歎道：“嵇叔夜之為人也，巖巖若孤松之獨立；其醉也，傀俄若玉山之將崩。”嵇康蔑視權貴，雖身處亂世，也沒有選擇明哲保身，最終被司馬昭所殺。據《世說新語》所載，嵇康臨刑前神色自若，索琴彈奏一曲《廣陵散》。行刑在即，他沒有控訴，也沒有求饒，只歎“廣陵散於今絕矣”。言罷，泰然赴死，給世人留下嵇琴絕響的典故。

這些歷史名人走到生命最後一刻，或不捨眷屬親情，或記掛家國天下，或惋惜曲樂失傳，沒有一人執着於物質、金錢、名利、權力。德國哲學家海德格提出“向死而生”的觀點：人生在世，每分每秒都在邁向終點。對死亡保持警醒，確切感受生命正在倒數，或許更能令人明白，生命中哪些人和事才最重要。蘋果公司聯合創辦人喬布斯正是如此。他曾說過，多年來每天早上都會對鏡自問：“如果今天是我生命中的最後一天，還要照原本打算那樣過嗎？”如果連日的答案都是“不”的話，他就知道應該做些改變了。

古羅馬詩人賀拉斯 (Horace) 認為生命短暫，稍縱即逝，人應活在當下，對擁有的一切心存感激。他在《書信集》(Epistles) 寫道：“把每一天當作生命最後一天，往後每刻都心懷感恩。”智者之言經歷千年，至今依然發人深省。我們最初無法選擇是否踏上這個叫“人生”的舞台，但如能把每一天活成最後一天，也許在曲終人散的時候，就能不留半點遺憾，從容謝幕。



The End

In the previous issue of *Word Power*, we explored how the opening of a book could ignite the reader's immediate desire to delve deeper into its pages. While experiencing love at first line is thrilling, sustaining that enchantment poses a greater challenge. Many brilliant works, despite their fascinating beginnings, stumble towards the end. Now, let's immerse ourselves in the vibrant worlds of four novels that stick the landing and leave upon us an indelible impression.

Gone Girl by Gillian Flynn



Gillian Flynn's *Gone Girl* is a psychological thriller that plunges us into the tumultuous world of Nick Dunne, who becomes the prime suspect when his wife Amy vanishes on the fifth anniversary of their wedding. Narrated from Nick's present-day perspective and through Amy's haunting diary entries, the story unfurls with a gripping investigation into her disappearance.

As the story progresses, it becomes evident that at least one of them is playing a deceitful game. Perhaps they both are. The finale is nothing short of spine-chilling. Just when we think we have untangled the web of lies, Flynn deftly throws us a curveball, shattering our assumptions and leaving us bewildered and unsettled. It is a great example of a novel with a twist ending that demands an immediate re-reading to appreciate how everything falls into place. With a propulsive plot, compelling characters and a jaw-dropping twist, *Gone Girl* establishes a new standard for modern psychological thrillers.

The Thirteenth Tale by Diane Setterfield

Diane Setterfield's debut novel, *The Thirteenth Tale*, follows the heroine in unravelling the mysterious life of the reclusive author Vida Winter. What Winter discloses is a history of madness, murder, incest and darkest secrets. It is a spellbinding tale featuring a dilapidated house, an ancient library, faithful old retainers, a scheming governess, twins who communicate in a language of their own, and a ghost.

When the truth is revealed, readers realise Winter's family story is not just strange, but tragic in many ways. As the story draws to a close, all threads of the narrative, from subtle clues to recurring motifs, converge in a satisfying culmination. Early in the book, the protagonist declares, "I read old novels. The reason is simple: I prefer proper endings." Setterfield has, in a sense, written a magnificent old novel with a proper ending.



Gone with the Wind by Margaret Mitchell



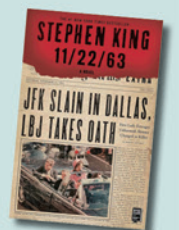
Set against the backdrop of the American Civil War, this timeless saga of love and loss has won the hearts of readers since its publication almost 90 years ago. Central to its allure is Scarlett O'Hara, a young and headstrong Southern belle. Not so much a conventional heroine, she is vain, greedy, manipulative but also determined and relentless. As Scarlett wanders through a land torn apart by war, we witness her transformation from a coquettish girl into a resilient woman who defies societal norms and fights tooth and nail for survival. Somehow, she always ends up doing the right thing for the wrong reason and becomes the protector of other people.

The novel's conclusion marks a pivotal moment in Scarlett's odyssey, where she finally overcomes her girlish infatuation and realises what truly matters to her. The story ends with her memorable last line: "After all, tomorrow is another day!" Much to the disappointment of fans who clamoured for a sequel, Mitchell adamantly refused to pick up where she had left off, in the same icy finality of the parting words of Scarlett's husband: "My dear, I don't give a damn."

11/22/63 by Stephen King

Stephen King is a master of storytelling, and his novel *11/22/63* is a perfect example of his ability to craft a mesmerising narrative with an unforgettable ending. The narrative centres on Jake Epping, a high school teacher reluctantly thrust into a time-travelling adventure with a singular mission—to prevent the assassination of President John F. Kennedy on that fateful day, 22 November 1963. As we journey alongside Jake, we are swept up in the complexities of altering history, experiencing the highs and lows of his quest with bated breath.

The final dance between Jake and the love of his life is heartbreaking, and we will realise that the book is actually a love story in disguise. It has a bittersweet ending that makes us reflect on the intricacies of time and the weight of choices made and not made. King's descriptive prowess and narrative depth ensure that *11/22/63* is not just a well-researched historical novel to be read, but an experience to be lived—one that invites contemplation and stirs up emotions long after the last page is turned.



Frank Herbert, the author of the groundbreaking *Dune* series, has the most insightful commentary on endings: "There is no real ending. It's just the place where you stop the story." Indeed, each book is a cosmos of its own. It will go beyond the final page, if only in our imagination.

有雷慎入

社交媒體蓬勃發展，網絡流行語大量湧現。大家瀏覽內地網絡論壇時，也應該碰到不少吧。這些用語有些不難理解，比如“這點小事，灑灑水啦”中的“灑灑水”其實來自粵語“濕濕碎”；又比如入選二零一四年十大網絡用語的“我讀書少，你別騙我”是李小龍在《精武門》中的經典台詞。不過，也有不少網絡新詞使人丈二和尚摸不着頭腦。以下的流行語你都看得懂嗎？

雷 在香港和台灣，“雷”含有“透露劇情”的意思。如果評論文學、影視作品的文章標題註明“爆雷”或“有雷慎入”，而你又不想預知劇情甚至結局，那麼最好不要讀下去。

“雷”字在內地也是流行語，但此“雷”不同彼“雷”。在內地，“雷”字含貶義，指某些事情或行為荒誕不經，讓人驚訝得有如被雷擊中。“雷人”是常用的形容詞，表示出乎意料，使人震驚，例如“雷人的劇情”、“雷人的圖片”。就評論小說或電視劇而言，內地所說的“有雷”，其實是警告讀者作品包含一些“雷人”的情節。不過，“雷點”因人而異，一些能把你雷倒的事情，在其他人眼中可能是“爽點”。

喪 香港電影裏，很多“古惑仔”角色的綽號都有個“喪”字，例如喪坤、喪標、大喪。粵語中，“喪”形容喪失理智、瘋瘋癲癲的狀態。這些角色通常都“喪喪地”，言行莽撞，做事不顧後果，甚至有點喪心病狂。“喪”近年更成為副詞，可放在動詞前面，解作“失控、瘋狂地”，例如“喪笑”、“喪玩”、“喪買”、“喪食”。

有趣的是，“喪”字在香港帶點躁狂，在內地卻很抑鬱。內地網絡詞“喪”指頹喪，對任何事都提不起勁。生活中不如意事那麼多，無力反抗，每天都很喪，索性擺爛吧。“擺爛”就是破罐子破摔，反正已經爛了，就讓它爛下去吧。內地網絡語“喪”這個用法，粵語會說“頹”，很喪就是“很頹”，擺爛就是粵語的“拚蹀”（音 pun2 pe5）。

種草 M+ 博物館收藏了一幀以《種草》為標題的攝影作品。照片中行為藝術家楊志超在沒有麻醉下，讓醫生在他背上植入兩根青草。標題所指的“種草”直白不過，詞義非常清晰。相信這位藝術家絕對不會想到，作品面世二十多年後，“種草”竟然成為了內地網絡潮語。

如今種草者眾，樂此不疲。“種草”泛指給別人推薦東西，讓對方的購買慾如野草般瘋長起來，一發不可收拾，例如：“我給同事種草了一款好用的面霜。”種草大多與購物和消費有關，不過除了因別人推薦而心動不已，也可以泛指非常喜歡某件事物，例如：“這家餐廳我種草好久了，今天終於吃上了！”

吃瓜 年輕人看電影，總愛邊看邊吃爆米花。老一輩看戲，則是邊看邊嗑瓜子。廣東話“等食花生”意指“等着看好戲”。八卦之心，人皆有之。香港有“花生友”，內地也有“吃瓜羣眾”，只是後者吃的是瓜子還是西瓜，尚無定論。每當社會上出現豪門爭產、明星出軌等新聞，吃瓜羣眾都會默默圍觀，花生友則“食花生等睇戲”。

與“花生”不同的是，“瓜”這個字在內地還能代表大眾關注好奇的事，比如說“吃了個大瓜”，意思是知道了一個驚人的八卦消息；“最熱的瓜”是指最熱門的話題。

語言時刻都在變化。這邊廂不同意義的詞語可能由分歧趨向融和，那邊廂又有更多新詞語出現。去年年底，內地二零二三年度十大新詞語出爐，現選其中三個，考考大家能否看得懂。

1. 顯眼包
 2. 村超
 3. 特種兵式旅遊
- （答案在本期找）

物有本末，事有終始，知所先後，則近道矣。

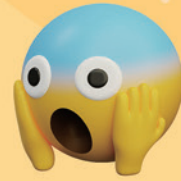
《大學》



LOVE,



HATRED AND FEAR



In linguistics, combining forms can be joined together like building blocks to create a word. Take the word “philosophy” as an example. It comes from the Greek noun *philosophía*, which consists of two combining forms: *philo-* (loving) and *-sophia* (wisdom).

As illustrated in romance novels, love comes in a myriad of forms and can be found in different places. In terms of building words, this is also a fitting description. While *philo-* is placed at the beginning of a word, *-phile* (meaning “lover”) is used as the suffix at the end of a word. Words ending with *-phile* are nouns, referring to people who have a strong affinity or love for the thing specified by the first element of the word. Take **logophile** as an example, the beginning of the word comes from *lógos*, the Greek for “word”. A logophile is therefore a “lover of words”. Similarly, **bibliophile** means “book lover” — *biblio-* coming from the Greek *biblion*, meaning “book”. A **cinophile** is a person who is fond of cinematic art and knows a lot about films. An **audiophile** is a person enthusiastic about high-fidelity playback of sound and music. A **technophile** is someone who loves new technology. As hard as it is to believe, there is even a word for people who love to work— **ergophile**.

From the mid-19th century onwards, *-phile* has been put after elements referring to a nation or an ethnic group to coin new words for admirers of the nation or its people or customs. For instance, a person who has great fondness for China or Chinese culture is called a **Sinophile**, where *Sino-* is the Latin prefix that means “Chinese”. Unsurprisingly, other countries have their own admirers as well: **Anglophiles** (England), **Francophiles** (France), **Italophiles** (Italy) and **Russophiles** (Russia), just to name a few. If you are simply attracted to anything foreign, you are probably a **xenophile**, with *xeno-* meaning “foreign” in Greek.

Love and hatred are often described as two sides of the same coin. Not all people are open-minded enough to embrace a foreign culture. The antonym of xenophile is **xenophobe**, in which the combining form *-phobe* refers to someone who has a strong fear or hatred of something. Another related combining form is *-phobia*, as seen in the word **xenophobia**, which means a visceral dislike of other countries and their people. Both *-phobe* and *-phobia* come from *phóbos*, the ancient Greek word for “fear”. Yet, when

these two combining forms are preceded by a prefix indicating nationality, race or sexual identity, the formed words are often associated with hostility towards that specific group of people instead of a fear of them. To build a more inclusive society, there have been ongoing efforts to curb **homophobia** (prejudice against homosexuals) and **transphobia** (prejudice against transgender people).

Fear could be culturally rooted, as seen in the curious superstition relating to the numbers 4 and 13. The former is avoided by the Chinese due to its similar pronunciation to the word “死” (death), whereas the latter is considered unlucky in many Western cultures. The origins of the fear of 13 are murky. Some attribute it to the betrayal of Jesus by Judas, who was the thirteenth guest to arrive at the Last Supper. In English, there are specific terms describing the fear of 4 and 13: **tetraphobia** and **triskaidekaphobia**. The initial elements of both words, *tetra-* and *triskaideka-*, come from the Greek words for 4 and 13 respectively.

Some phobias are much more personal. While spiders are sometimes kept as exotic pets, Ron Weasley from the *Harry Potter* series would gladly stay away from them due to his **arachnophobia**. Likewise, the word’s initial element comes from the Greek word *arákhnē*, which means “spider”. Other kinds of fear are a product of the environment. During the peak of the COVID-19 pandemic, it was understandable if people developed **germophobia**, an abnormal and extreme fear of germs or dirt. Thanks to the prevalence of mobile phones, the word **nomophobia** has been given a new lease of life. Originating from Greek, the prefix *nomo-* means laws. Thus, the original meaning of nomophobia is “aversion to or fear of laws”. However, since the 2000s it has become the abbreviation of “no mobile phobia”, which describes the anxiety and stress caused by having no access to a mobile phone.

Times change, so do the things we like, dislike and fear. The creation of new “-phile” and “-phobia” words reflects emerging cultural trends, interests, or technological advancements. We can expect to see the emergence of more novel words like technophile and germophobia, echoing our collective obsessions and fears in the increasingly challenging world.

Great is the art of beginning, but greater is the art of ending.

Henry Wadsworth Longfellow



妳一生的預言

美國華裔科幻小說家姜峯楠 (Ted Chiang) 創作貴精不貴多，二十多年來只發表過十八篇中短篇小說，但每篇都發人深省，屢獲雨果獎、星雲獎等科幻作品大獎。他最知名的作品《妳一生的預言》(“Story of Your Life”) 在二零零零年獲頒星雲獎，其後更改編為電影《天煞異降》(Arrival)。

《妳一生的預言》講述外星飛船載着天外來客來到地球，在各地設下視訊裝置。語言學家露依絲和物理學家蓋瑞受軍方所託，嘗試與來意不明的外星人以視訊通話，破解對方的語言。外星人的身軀呈圓筒狀，有七隻腳，蓋瑞稱他們為“七腳族”。

露依絲觀察到，七腳族書寫詞句並無次序可言，由符號組成的句子恍如圖像。故事援引各種物理和語言學理論，解釋人類與七腳族的語言大相徑庭，全因兩者的思維方式不同：人類的思路猶如軌道，由因生果，步步前行，屬線性思維；七腳族卻能同時看到不同事物的前因後果，因此思緒的串連並無固定方向。

思考模式本諸語言，於是故事開始變得奇幻起來。露依絲逐漸掌握新語言，腦海裏不時浮現難以理解的零碎片段，感受到過去未來的一切同時發生。她擁有了預知能力，但遺憾的是，她看見的未來毫不美滿：與蓋瑞結婚，育有一女，最終離異。女兒的一生也在腦中閃過：三歲時哭鬧不肯睡覺，十五歲時談起父親大翻白眼，十六歲時對母親的男友評頭品足，大學畢業典禮那天亭亭玉立的模樣，最後在二十五歲時攀山罹難。整個故事中，露依絲要對女兒說的話似是回首來時路，實則是預告他朝事。事情雖未發生，卻又必然成真。

《妳一生的預言》結構別具匠心。在故事起首，蓋瑞問露依絲要不要生孩子；到了結尾，露依絲微微一笑回答說：“好啊。” 就在一問一答之間，她同時憶起過去和未來。故事的中間部分交替出現過往的外星人事件與女兒日後的成長點滴，打破線性時序。所有事件交織成精巧的環形敘事結構，如同

今昔存乎一體的七腳族文字。

這個科幻故事篇幅雖短，但立意深刻，涉及自古至今爭論不休的哲學問題：自由意志是否存在？按照小說裏的說法，預知未來的能力和自由意志互相矛盾，不可兼得。露依絲預見到，自己在女兒小時候對她保護周全，反而激發女兒的冒險精神，使她愛上攀爬活動，最終仍難逃厄運。故事提出靈魂拷問：如果凡事早有定數，命運不可抗逆，人還有勇氣繼續前行嗎？

姜峯楠形容自己是個相容論者，相信一切雖然早已註定，但自由意志依然存在。在《妳一生的預言》尾段，露依絲的抉擇正好體現作者的觀點。她留給女兒最後的話是這樣的：

許多年以後，我會失去妳爸爸，也會失去妳。從此刻起，未來的一生，唯一能夠永遠陪伴我的，只有七腳族的語言。所以，我全神貫注，努力記住所有的細節。

從一開始，我就知道自己一生的終點，而我也選擇了這樣的人生道路。然而，我會走向最美好的人生，還是最痛苦的人生？

這位早已預知坎坷命途的母親，以無比勇氣面對一切。既然結局無法扭轉，她選擇銘記當下每個瞬間，選擇珍惜日後與女兒共處的每段時光，選擇疼愛她，守護她，直至最終失去她。

佛曰：“由愛故生憂，由愛故生怖，若離於愛者，無憂亦無怖。” 擔憂和恐懼，往往來自愛的羈絆。能窺見未來卻無力改變，只會更增憂怖。可是你我凡人又怎能做到離於愛，如何甘心捨棄愛，來換取無憂無怖？尼采說：“人若心中無愛，便承受不了巨大的痛苦。” 即使終點不如人意，只要心中有愛，我們仍能像露依絲一樣，繼續跋涉前行，欣賞沿途明媚的風光。

意義在於過程，幸福在於細節。那些撇開過程而只在結局中尋找意義的人找到的只是虛無。

周國平《人生寓言》

芙烈達的告別禮



芙烈達·卡蘿
(1907-1954)

墨西哥女畫家芙烈達·卡蘿 (Frida Kahlo) 明艷照人，那道濃密的一字粗眉尤其令人印象深刻。坎坷多蹇的一生，成就了她獨樹一幟的畫風。儘管離世多年，這位風格鮮明的超現實主義畫家，至今仍未被世人遺忘。

名家大師的最後作品總是格外矚目。芙烈達以自畫像打出名堂，遺作《生命萬歲》(Viva la Vida) 卻是以西瓜為題材的靜物畫：幾個放在一起的西瓜，瓜皮青綠深淺不一，有的完整，有的剖開，露出紅彤彤的瓜瓤。前景中央的西瓜上以大草寫着 VIVA LA VIDA，然後是署名、作畫年份和地點。芙烈達為畫作點題後第八天便溘然長逝，終年四十七歲。

命運並沒有善待芙烈達。她命途多舛，一生受病痛煎熬，“生命萬歲”四字出自她手，顯得尤其震撼。芙烈達六歲時患上小兒麻痺症，右腳畸形彎曲，走路一瘸一拐；十八歲時遇到車禍，脊柱受創，骨盆碎裂，子宮更被鋼枝刺穿。臥牀休養期間，父母贈她特製畫架，在天花板裝上鏡子，讓她能躺着畫畫解悶。原本立志成為醫生的芙烈達拿起畫筆，半躺完成第一幅自畫像，從此走進藝術世界。



芙烈達傷勢好轉後，帶着畫作，向仰慕已久的壁畫家迪亞哥·里維拉 (Diego Rivera) 討教。二人志趣相投，兩情相悅，不久就結為夫婦。芙烈達終生飽受車禍的後遺症困擾，手術沒完沒了，身體極度虛弱，三度懷孕均以流產告終。然而，相比肉體上的痛楚，更令人難受的是心靈創傷。她在日記中寫道：“我這輩子遭逢過兩次嚴重的意外，一次是車禍，另一次是迪亞哥，迪亞哥那次更要命。”迪亞哥風流成性，處處留情。二人在一九三九年離異，雖然一年後復婚，不過此後各有外遇，婚姻生活始終稱不上美滿。

芙烈達身心屢受打擊，卻沒有因此一蹶不振，所有慘痛經歷都昇華為創作靈感。繪畫既為記述痛苦，也為排解痛苦。自畫像中，她總是遍體鱗傷，身上淌血，臉上帶淚，神情卻淡然堅定，彷彿在默默承受疼痛，凜然面對悲慘命運，沒有半絲自怨自憐。當時社會風氣保守，但她從不忌諱，甚至刻意用血淋淋、冷冰冰的畫面來袒露自己的傷痛。畫作表達的雖是個人情感，但也觸及生育、流產等禁忌題材。如此大膽挑戰傳統觀念，坦率流露情感的女畫家，芙烈達當屬第一人。

芙烈達因獨特的畫風在國際藝術界聲名鵲起。一九三九年，她的自畫像獲法國羅浮宮收藏。《時尚》、《名利場》等流行雜誌爭相邀她做專訪。她的身分不再是畫家迪亞哥的妻子，而是畫家芙烈達。一九五三年，芙烈達在家鄉舉行第一次，也是最後一次個人畫展。她當時已臥牀不起，但絕不容許自己被殘弱的軀殼囚禁。展覽開幕當晚，會場外響起救護車的鳴笛聲。一眾來賓本以為芙烈達不會出席，卻見她盛裝打扮，由擔架抬進會場。芙烈達整晚靠在精心布置的四柱大牀上接受來賓祝賀，就像女王在寶座上接見羣臣一樣。數月後，她因併發症切去右腿，翌年去世。

芙烈達在離世前數年專注創作靜物畫。藝術史學家埃雷拉 (Hayden Herrera) 觀察到，芙烈達常以入畫之物自況，作品充滿暗示和隱喻。《生命萬歲》中剖開的西瓜，切口形狀各異，似是呼應芙烈達的自畫像中，那個屢屢受創、傷痕累累的自己。儘管如此，畫作並沒有瀰漫傷感的氣氛。對墨西哥人而言，西瓜既代表富饒與生命，也是亡靈節供奉亡靈的祭品，生與死從來不是對

立的兩極。畫中潤紅翠綠的色調對比，就像芙烈達濃墨重彩的一生。哪怕苦痛如影隨形，她始終活得肆意酣暢。可是，生命於她而言實在太過殘酷，她已打過那艱苦的仗，對世間再無眷戀。離世前數天，她在日記留下最後一句話：“但願歡喜而去，但願永不歸來。”

芙烈達去世後三年，迪亞哥病故。巧合的是，他最後的畫作也以西瓜為題。是一畫泯恩仇，還是愛恨兩交纏，已無從稽考。不過，從這兩幅題材相同的作品中，我們仍可看到兩位藝術家對自己人生的總結，感受到靈魂伴侶互通的一點靈犀。

圖片來源：
(右上) Nora cadena hernandez 26 / Wikimedia Commons
(中間) Kirk K / Flickr

頁三《有雷慎入》答案：

1. 因特別的行為、表現或裝扮而引人注目的人、事、物
2. 鄉村足球超級聯賽
3. 以“我來到，我看到，我拍到”的高效率方式去旅行，在最短時間內，以最少費用遊覽最多景點



Dictionaries have long been revered as indispensable tools for students, teachers, writers, translators, language enthusiasts and the like. They serve as gateways to understanding the meanings, usage and nuances of words, offering a comprehensive guide to linguistic exploration. However, as we tread further into the digital age, printed dictionaries are facing challenges that redefine their relevance to contemporary society.

Translators, in particular, feel the impact of this transition profoundly. Their desks were once adorned with an array of dictionaries (monolingual and bilingual), collocation guides, technical references, thesauri and so on. Every time a new edition is released, or a translation assignment requiring knowledge in a new specialised field is received, a new round of acquisition begins. And bidding farewell to outdated volumes is always a Herculean task. While donation drives often reject dictionaries, the mere thought of discarding them feels like committing a cardinal sin.

The advent of the Internet has drastically altered the way we access and utilise language resources. Gone are the days of leafing through hefty tomes, as we can now browse their digital versions online. Definitions, illustrations, etymologies, pronunciations, grammatical forms, conjugations and related terms are merely a click or swipe away. Unlike printed dictionaries which might take years to be revised before a new edition can be published, online dictionaries are constantly updated, capturing even the latest additions to the language. For instance, the *Oxford English Dictionary* uploads new words to its website on a quarterly basis. These updates are referred to as “releases” rather than “editions”. In March this year, notable additions like “dramality” (a genre of television programme with the combined elements of drama and reality) and “mislick” (an unintended mouse click) were included in the online lexicon, enriching the database and showcasing the function of dictionaries as cultural repositories.

As demand for printed dictionaries declines, some publishers have ceased printing dictionaries altogether. Macmillan, for example, discontinued its monolingual range in 2013, and released the last printed edition of its popular bilingual *Macmillan*

English-Chinese Dictionary in 2023. The iconic *Oxford English Dictionary*, with its long-anticipated third edition in progress for more than 40 years and only halfway completed, might no longer be available in printed form by the time the revision is done. It appears that major dictionary publishers have embraced this digital shift by increasingly prioritising their online presence over print editions.

Will we witness the last printed book of words soon? Perhaps not. Despite the appeal and convenience of digital platforms, paper dictionaries still retain the steadfast allegiance of logophiles (go to page 4 if you don’t know this word), who extol their various virtues such as absence of distractions (like pop-ups and advertisements) and tracking cookies as well as less screen time. In addition to their legitimate intellectual purposes, these bulky volumes can be used to prop open doors, make pressed flower bookmarks and rebuild civilisation in the event of an apocalypse. You can also feel the tactile joy of flipping through pages and stumbling upon serendipitous discoveries—a unique experience that electronic dictionaries, for all their speed and convenience, are yet to emulate.

The debate over printed dictionaries versus digital ones in the context of language learning brings up an interesting paradox: the major drawback of printed dictionaries is also their greatest strength. Research shows that the process of looking up a word in a paper dictionary encourages deeper engagement and promotes long-term memory retention. Electronic dictionaries, on the other hand, allow you to find a word with minimal effort, which means you are likely to forget it more easily.

While it appears that online dictionaries will become more prevalent, paper dictionaries may be able to survive with their inimitable traits, if only in specific contexts and for a smaller yet dedicated user base. The future of physical dictionaries remains uncertain, but their significance and authority go beyond their physical form. Whether in the tangible pages of a printed volume or the digital terrain of the Internet, the dictionary has the last word, guiding us through the hidden depths of the lexicon.



第九十五期答案

- 1. A 5. B
- 2. D 6. D
- 3. A 7. B
- 4. A 8. C

以下得獎者將獲電郵通知領獎：

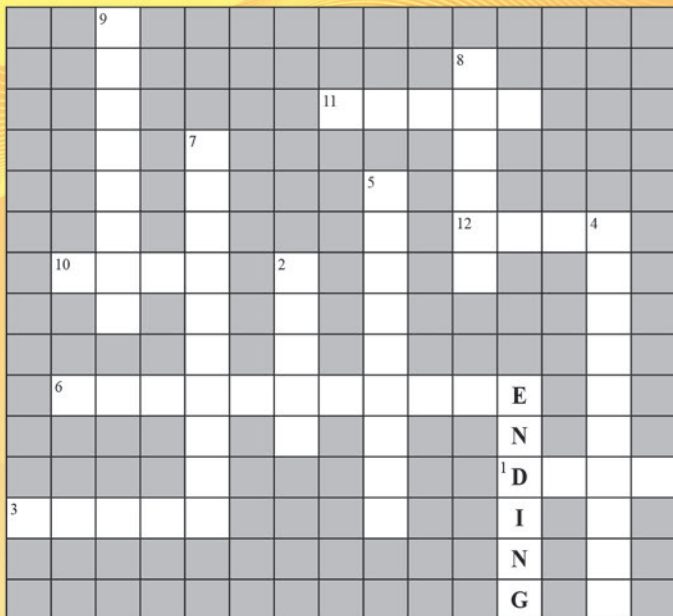
姓名	所屬部門	姓名	所屬部門
沈佩嫻	香港郵政	羅艷芳	土木工程拓展署
馬雅茹	文物修復辦事處	Ko Fung-ye	房屋署
麥浩然	古物古蹟辦事處	Poon Wing-yin	教育局
黃翠玲	教育局	Kathy Tang	司法機構
黃潤如	政府統計處	Wu Ying-lung	律政司



Spoiler Alert!



We are going to spoil some memorable movies which are famed for their surprise endings. But don't worry. Research has shown that rather than ruining our enjoyment, spoilers can actually make a story even more enticing. Complete the crossword puzzle and watch the movies mentioned to see for yourself if the research findings are true.



- In *The Sixth Sense*, Malcolm Crowe is a psychologist counselling a child who claims he can see (1) people. At first, he questions his patient's sanity, but it turns out that Crowe himself is a (2) the whole time.
- In *The Shawshank Redemption*, Andy Dufresne is wrongfully sentenced to life in prison, where the seemingly religious warden tells him that salvation lies within the (3). His words (4) the ending, as this is where Dufresne hides a rock hammer for his escape plan.
- Quentin Tarantino concocts an (5) history in *Inglourious Basterds*. The story revolves around an attempt to (6) Adolf Hitler in 1944, the outcome of which is entirely different from what we learnt from history classes.
- Akira Kurosawa's *Rashomon* uses (7) narrators to expose flaws in human (8). All main characters are revealed to have told lies to cover up their shame.
- Good does not always triumph. In Woody Allen's *Match Point*, the unfaithful protagonist commits (9) and murders but manages to walk (10).
- At the end of the 1997 Spanish film *Open Your Eyes*, the protagonist realises that he has been living in a lucid (11) for 150 years. To wake up, he has to throw himself off the (12) of a building.

Please send your entry by fax (2521 8772) or email (csbolrs@csb.gov.hk) to the Editorial Board of *Word Power* by **29 August 2024**. 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.

Name: Mr/Mrs/Miss/Ms (delete as appropriate) _____

Department: _____ Post: _____

Tel. No.: _____ Email: _____

二零二四年十月第九十七期主題：未完待續

Issue No. 97 (October 2024) : To Be Continued

二零二五年一月第九十八期主題：物事

Issue No. 98 (January 2025) : Things

歡迎同事投稿，細則請按這裏。

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

中文顧問 洪若震博士 英語顧問 Prof. Grant Hamilton

Hon Chinese Adviser Dr Hung Yeuk-chun

Hon English Adviser Prof. Grant Hamilton

編輯委員會

Editorial Board

主席 田繼賢先生 委員 曾文祥先生 執行編輯 劉慧玲女士
 委員 李淑儀女士 委員 鄭世琴女士 助理編輯 蕭銘勳先生
 委員 何穎嫻女士 委員 劉禧鳳女士
 委員 梁卓楠先生 委員 劉麗間女士

Chairman Mr Tin Kai-yin Member Miss Brenda Lau Executive Editor Ms Michelle Lau
 Member Mr Jerry Chen Member Ms Vivian Lau Assistant Editor Mr Martin Siu
 Member Ms Kam Cheng Member Ms Karen Lee
 Member Ms Jessica Ho Member Mr Simon Leung

如對本刊有任何意見或建議，請寄交香港金鐘道66號金鐘道政府合署高座2310室公務員事務局法定語文事務部《文訊》編輯委員會，或電郵至csbolrs@csb.gov.hk。
 If you have any comments or suggestions about this publication, please write to the Editorial Board of *Word Power* (Official Languages Division, Civil Service Bureau, Room 2310, High Block, Queensway Government Offices, 66 Queensway, Hong Kong or csbolrs@csb.gov.hk).