



拼途

Language Collage

創刊號 Issue 1

拼途

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Language Collage



Notes from Division Head

寄語

Greetings from the Division of Languages and Communication (LC)! We are thrilled that you are witnessing the birth of our first bilingual magazine, *Language Collage*, and hope you will enjoy the exquisite pieces in its debut issue.

The LC Division is committed to fostering a culture of collaboration, innovation, and mutual support in the pursuit of excellence in learning and teaching. As you will see, the new normal has not only brought new challenges for our students and colleagues, but also created opportunities for them to be more creative, reflective, and productive in their endeavour to achieve excellence.

It is a privilege for me to lead this devoted and professional team in times of difficulties. Our colleagues' will to nurture students never withered, and students showed unprecedented motivation to pursue their dreams. I believe that although we have been separated by the pandemic, our love for languages and culture, art and communication, will always hold us together.

The publication of *Language Collage* is no easy matter, but it is worth the efforts as it provides a precious stage for all members of the Division to shine. We sincerely hope that you will find much joy and stimulation when reading the magazine, and that you will continue to support our Division as we embark on another extraordinary journey in the new year.



Dr Esther Tong

A handwritten signature in black ink that reads "Esther Tong".

Division Head, Division of Languages and Communication
College of Professional and Continuing Education
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親愛的讀者，你現在打開的，是語文及傳意學部《拼·途》雜誌的創刊號。雜誌收錄了2020-2021學年學部師生的佳作數篇，以供欣賞。

「新常態」的確給我們帶來了前所未有的挑戰，但它也為我們創造了無限的機遇和可能。《拼·途》就是最好的證明——師生們沒有在疫情下懈怠退縮，而是大膽創作，積極反思，撰寫出發人深省的篇章。

作為學部主任，我有幸帶領一班對教育充滿熱忱、具專業精神的同事共同努力，度過難關。自始至終，老師們都盡心盡力教導學生，線下線上一樣落力；而我們的學生也不負眾望，無論環境如何變化，都刻苦學習，屢創佳績。在過去的一年，雖然隔著屏幕，無法在課室一起學習，但是對語言和文化的熱愛、對藝術和傳意的興趣，還是將大家牢牢地凝聚在一起。

《拼·途》由企劃到出版，歷時整整一年。這個平臺，來之不易。我們衷心希望這些精心挑選的作品，能給你帶來快樂和鼓舞；也希望大力支持語文與傳意學部，繼續與我們同行。最後，祝大家在新年收穫豐盛！



Programmes Supported by the LC Division
由語文及傳意學部支援的課程



Editors' Words

緣起

The preparation for the LC Division's first magazine took more than one year — from a modest attempt to collect students' writing to an ambitious exhibition of the Division's achievements, it has undergone several evolutions before taking its current form. Even its title has driven spirited debates and deliberations.

Language Collage, embedding the LC initials, fuses language and imagery. "Collage" captures the diversity of students' and colleagues' outputs as well as the orderly chaos: the magazine includes both creative and critical pieces. Genres encompass short story, explication, critical response, argumentative essay, book review, advert critique, translation, personal essay, and Putonghua dubbing.

You will read a moving ventriloquy of a father's voice, an impressionistic portrait of a city street, a refreshing reading of a traditional love poem, and a unique take on comedy, just to name a few. You will hear our students' voice on immediately relevant issues including gender equality and social justice. You will also see how our wonderful teacher-scholars maintain their passion for education and research during the pandemic.

While *Language Collage* was being edited, the Tokyo Olympic Games were taking place. We feel that the magazine, after almost a year's marathon of brooding, calling, planning, design, and revision, is something that is worth celebrating with our readers. With these elegant pieces, we hope to inspire the LC community the way Hong Kong athletes have inspired all citizens.

In fact, the launch of a magazine dedicated to the works of LC students and teachers is long overdue. It was quite the experience to be part of the editorial team of this young and vibrant publication. We have been very impressed with the originality and enthusiasm demonstrated in the submissions and we encourage all members of the LC family to contribute next year!

為語文及傳意學部出版一本雜誌的想法由來已久。如今能夠成事，絕非易事。我們為雜誌起名為《拼·途》。一來「拼」為「拼貼」、「拼合」，雜誌輯選的各類作品交匯了不同的生命軌跡，是一次有趣的拼搭嘗試；二來將英文名中的 Collage 直譯為「拼圖」，取其諧音，這不僅符合 HKCC 及 SPEED 學生一貫的拼搏精神，同時也鼓勵大家繼續努力，走出屬於自己的人生途。

打開這本雜誌，你會讀到短篇小說、散文創作、詩評書評、廣告解析、中英翻譯，欣賞到配音短片、人物小傳，品味到老師的工作點滴、研究心得。作品文字風格迥異，內容豐富，可謂應有盡有。不少學生作品都圍繞著性別平等、社會公義等議題，可見他們對社會的關心。另一邊廂，學部老師面對各種困難，毫無懼色，對教學和研究的熱忱躍然紙上。

2020-2021 學年令人難忘—疫情肆虐，教育模式改變，網絡授課盛行，新規則和秩序迅速出現。在充斥著掙扎和挑戰的日子裏，LC 人憑著堅定而持續的努力，收穫了這些難得的佳作。我們編審稿件的階段，恰逢東京奧運舉行。正如這場體育盛事給香港打了一劑強心針一般，《拼·途》是對 LC 大家庭一年來辛勤耕耘的展示和肯定。我們衷心希望它能給讀者帶來愉悅和激勵。

各位 LC 同仁，明年的「拼途」上，可會有你？

An abstract painting of a mountain peak, rendered in various shades of blue, green, and black. The brushstrokes are thick and expressive, creating a sense of texture and depth. The mountain peak is the central focus, with the colors blending and swirling around it. The overall composition is dynamic and energetic.

Creative Side of Things

創作

Boy¹

Ma Ho Yam, Matt

This is how you ride a bike; push forward fast and keep your eyes ahead. This is how you paint. This is how you learn to paint. This is how to read Dr. Seuss. This is how you tie your shoe. This is how you stay cool under the sun. This is what not to do even if you hate someone. This is how you treat a chafed wound: spit on it. This is how to sew a patch onto your pants. This is how you admit your defeat. This is how to clean the house. This is how to play the flute with grandpa. This is how to make tea. Run your finger under cold water if you get scalded by hot water. Here is how to serve tea to your grandpa. Here is how to write a letter to let someone know you like him. This is how to wrap a present. This is how you cook noodles. This is how to make vegetables delicious – with noodles. This is how to tell if you are sick. This is how to tell if someone else is sick. This is how to prepare a visit to the hospital for grandpa. This is how to deal with losing someone you treasure very very much.

This is how basic science works. This is how to bake an apple crumble. This is how you play chess. This is how you read Stephen King. This is how to wash so that you are not stinky all the time. This is how to shave. This is how you understand women, I think. This is how not to feel romantic about your teacher. This is how to find your interest. This is how to prepare for your future. This is how to save money. This is how to play the Kalimba. This is how to have a creative outlet. This is how to express how you feel. This is how to clean up after your pet. This is how to feed them, feed them when you eat, so you won't forget. This is what it means to take responsibility. This is what it means to grow up.

I don't know how to take your tests. I don't know how to treat your friends. I don't know how to be a cool parent. I don't know how the future will be. I don't know how you meet the destined one. I don't know how to give you "the birds and the bees" talk. I don't know how to be affective without being clingy. I don't know how to get into your life just the right amount. I don't know when to let go and let you be. I just know that I love you.

¹ This is a piece written after Jamaica Kincaid's "Girl", published by *the New Yorker* in 1978. See <https://www.newyorker.com/magazine/1978/06/26/girl>



谷亭街

奇奇

最近，我經常又喜又愁。

我懷疑自己快病了，或者已經病得不輕。得出這個結論的時候我剛掛斷一通電話。我不能讓別人知道，也不能任由它發展下去。因為我還要工作。

「喂，你好，谷亭街一樓冰室。」我皺著眉，那個等收錢的客人也皺著眉。他是新來的客人。來餐廳的客人，我習慣將他們分為「熟客」和「新客」。還有一種是「外賣客」，他們通常打電話來檢查舊的作業和佈置新的作業。在聲音還沒響起的時候，你永遠不會知道對方是男的還是女的。

「今日有咩食，麻煩講下個餐牌呀！」
拿出昨日的作業，我們來對下答案！

「咖喱朱扒反，魚香茄子反，揚州炒反。」
第一題答案是正話反說。

「又唔係好想食飯，有冇咩麵餐呀？」
正確，但解釋不夠充足，下一題。

「牛南面，白魚旦米，雜錦喇沙。」
「哦！小姐，餸同粉麵可以隨意搭配。」
不錯，比上道題答得好。

「喇沙？喇沙係咩黎噃？」
那麼，作者的用意是什麼？

「喇沙是富有南洋特色的一種食物，湯底用海鮮和椰汁混合在一起熬製的，呈金黃色，有些許辣。因為湯底已經熬好了，所以辣度不能選擇呢。哦！餸同粉麵可以隨意搭配。價錢是 56 元，熱飲免費，冷飲加三元。」

我自認為我的答案與那湯底一樣是濃縮的精華。

「算啦，算啦，都係要乾炒牛河。」

「啊！同我少油少鹽扣底，飲凍檸茶小甜小小冰，一塊檸檬呀！唔該！」


「好，多謝曬，拜拜！」

今天的作業很少，課本第 38 頁的第二部分第五小題，下課吧。

我的語氣很平和，但眉頭卻是皺著的。是因為快病了吧，身體不太舒服。我覺得這個解釋合理。轉頭便迎上那位客人緊鎖的眉頭，遞出我虔誠的雙手，收款，找錢。我提高了平和的聲線，「多謝曬，下次見！」臉上的笑容與我的聲音一樣，如此誠懇。無一不表示著我作為侍應的盡責之處，讓我又覺得自己健康得很。

我不太記得，這樣反復的狀態是從什麼時候開始的了。可能是從我開始兼職的時候，或者是更早與人相處的時候。這一番猜疑下來，使我又更加擔憂自己的身體了，因為這樣的我出現了不止一次。

谷亭街上有這樣一群女子，她們常常站在我們店鋪的門口，不論冬夏都穿著低胸包臀裙，臉上有彩色的妝粉，倚在馬路的欄杆上，打量著街上的男人們。清閒的時候，店裡的同事常隔著玻璃門嫌棄地說，她們在店門前晃來晃去真是妨礙了生意，呆在樓梯裡就好，出來丟人現眼。同事說的是旁邊唐樓的樓梯，是一條斜長的，沒有光的樓梯。不過，好在她們隔著門聽不見。說完，同事看向我。



「係咯！唔知醜！」我幾乎是沒有思考地脫口而出。這是作為同事應有的質素。但語氣中透露出的同仇敵愾，著實讓我打了個激靈。這是連我自己都沒有想到的。

我訕訕地看了看門口的她們，她們好像也看了我一眼。她們應該是看了的，正低頭說著些什麼。是聽到了我的評價嗎，還是因為我嫉惡如仇的眼神。但是，我真的與她們有仇麼？她們與我只是陌生人罷了。更準確地說，她們與我一樣是在這條街上生存的人。我這樣想著。

我這樣想著。我又陷入了疑慮的狀態。我覺得自己不能再呆在這裡了，但我又能去哪呢……

因為工作，我也常常要離開這條街，去送外賣。穿過馬路時，我需要等紅綠燈，每個人都要等紅綠燈。我是樂意的，等紅綠燈是我的選擇，沒有人催，也沒有人逼。但每次站在谷亭街的盡頭，腳步都會不自覺地附和著燈桿，數著「噠」、「噠」、「噠」、「噠」、「噠」、「噠」，它在時刻準備著燈桿的號令。每當這個時候，我都會有點恍惚，我感覺與它是分離的。視線凝固在街對面的某個角落，太陽就在我的上方，像審訊室裡的燈一樣，照得我的頭頂發燙。我想，如果我傾訴了一切苦衷，是不是就可以得到痊癒的機會。而太陽一如往常地照著這條街，用炙熱的身體提醒著我，它不會驅逐這條街上的任何人，也不會偏袒任何人。

「噠噠噠噠噠」腳步走了，走著，走著，腳步跑起來了。到了大廈樓下，停下它的是電梯。顯示牌的字剛剛從「G」跳到「1」，字數的跳動是無法改變的，我只好等著電梯，心裡卻有一種莫名的心安理得。

有時候，我還會穿過谷亭街外的馬路，那個馬路中有一個三角形的行人交匯處。我頗愛這個地方，它和小島一樣，既安全又危險。等紅綠燈的時候，你會在島上駐足，四周車子就在身旁漂流，但沒有一輛是為你停留的。停留了，你會擔心交通秩序的混亂。這種秩序一旦形成，打破它就成了禁忌。我常常想，在這條街上，在這個小島的中央，迎著紅綠燈的光輝和敲擊，在心裡跳一支舞，或者吟一首詩，片刻地休息一下。

「叮叮—」輕鐵跑起來了，路軌長在地上，在城市裡落地生根。燈也亮起來了，樓房的燈，「榮華餅家」的招牌。花花綠綠的世界，這是我生活的街道。但生活久了，注視久了，會晃人的視線。島好像飄了，不，好像是我移動了，我無法在這裡停留，綠色的小人兒正催著我回到餐廳裡去。

我想，那車廂裡的人們，會不會與我一樣，都生病了。想遠離人煙，卻又無法逃離。





Critical Side of Things

評地

“The whole working-from-home thing”: The Making of a Great Advert

Wong Wai Ho, Dickson

An advertisement entitled “The whole working-from-home thing” by Apple has been selected here to investigate the core cultural industries under the symbolic text model. The advertisement is about a group of employees of Apple polishing their project. The story starts with the group being informed that their project on Pandora’s Box is accepted, and they will have to present it a few days later. The group then proceeds to getting prepared for the presentation. However, they seem to get into some trouble — they have never tried working from home. They have to get used to this new challenge and face never-imagined problems, such as taking care of their children and doing chores while working.

This advertisement aims to promote Apple’s products to employees across the world who have to work from home. If we pay attention closely, in every single shot of the video, the characters use Apple products, demonstrating that MacBooks, AirPods and iPhones can come in handy in every situation, be it indoors or outdoors, in the kitchen or the bedroom. Also, features of the products are shown in various shots. For instance, one team member says that he does not own a scanner. The others then tell him that the “Note” app has the document scanning function. This way, Apple manages to show off the power of the gadgets without having to hard-sell. Audience is subtly educated about the amazing multifunctional products as well as their related apps.

Effective rhetorical devices are used in the video too. Many of them are fun and entertaining. For example, there is a play on words at 0:54 — “think inside the box”, which originally means thinking in a traditional and limited way. As the group is working on a project called “Pandora’s Box”, it is fitting to use this idiom when the team have to take into consideration the time and budget. Meanwhile, to think inside the box on this occasion requires a lot of creative energy, which is demonstrated in the team’s seemingly chaotic collaboration. This joke, therefore, combines pun and irony. Potentially sharing the same reaction as the characters, the audience are able to resonate with it.

Finally, the video is gender- and race-inclusive. With two males and two females of completely different ethnic backgrounds working harmoniously on a project together, the video showcases a healthy attitude towards employment: neither gender nor race should be the deciding factor for hiring. It is the employers’ ability to face challenge and think inside and outside of the box when necessary.

An Apple fan myself, I find the advertisement highly engaging and amusing. I am glad to see that Apple can not only create innovative gadgets, but also stunning short videos.

References:

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“You Can’t Stop Us”: On Nike’s Spectacular Commercial

Pang Hin Kiu, Hebe

The Nike advertisement “You can’t stop us”¹ is a powerful commercial. Within 60 seconds, it conveys the core message of uniting the world through sports to create an active and equal community. It also showcases that the athletes will continue to thrust ahead and overcome adversity during the pandemic.

The use of narrative techniques in the advertisement is compelling. Nike tells a positive and coherent story by using split-screens and archival footage of famous athletes. The juxtaposition of athletes of different sexes, ethnicities and sports seamlessly merge as one to manifest the idea of unity. Their body language and facial expressions are astonishingly alike when they traverse the centerline. Nike provides the audience with an incredible visual experience, showing the authenticity and recognition of athletes’ triumph, while capturing audience’s attention.

The commercial demonstrates visual excellence, which also echoes its message. The phrase “You can’t stop us” has an emotional appeal. The split-screen of two teams kneeling in a silent tribute for the death of George Floyd is mournful and moving. It leverages an emotional attitude that resonates with our zeitgeist – justice, unity, and social acceptance.



Simultaneously, the narrative and the instrumental are beautifully expressed without causing any dissonance. The music builds a crescendo as the narrator facilitates a surge of emotions. Meanwhile, by featuring a split-screen with the two famous athletes (LeBron James and Megan Rapinoe) delivering a public speech, the advert reveals that male and female athletes possess equal voices and shared responsibilities to change the world.

The use of language in this advertisement is constructive too. The assurance of the narrator's belief is reinforced by the consistent use of repetition. The pronoun "we" is repeated throughout to suggest solidarity. Besides, the rhyming pair "stronger//together" at the end creates a profoundly memorable sentence that replays in our mind. In addition, the narrator addresses significant social issues explicitly. The sentence "and if we don't fit the sport, we'll change the sport" corresponds to two skateboarders who are in a niqab and with a rainbow of smoke respectively. The scene signifies diversity and LGBTQ and seeks to advocate a constructive change for better equality.

In conclusion, this advertisement is incredibly inspiring. With the spectacularly crafted techniques and the emotionally charged language, "You can't stop us" resonates with audiences around the globe.

¹ The video can be accessed here:

<https://www.youtube.com/watch?v=GbQomqb28os>


“A Red, Red Rose”¹ and a Love Promised: An Explication

Chow Man Fung, Marcus

“A Red, Red Rose” by Robert Burns is an emotive ballad that expresses a deep and adoring love for an unnamed love interest. The poem uses a ballad form and full rhymes that set the tone for the speaker’s passionate address. Through the use of evocative literary devices including imagery, simile, metaphor, and hyperbole, the speaker illustrates his powerful, undying, and assuring love.

Structurally, the poem follows a ballad form comprising four quatrains, generally alternating between iambic tetrameter and iambic trimeter; this is interspersed with lines of non-iambic rhythm, suggesting the poem’s folk origin. The use of diction unique to Scottish dialect, “bonie lass” and “gang dry” (Burns 47), reveals the poem’s Scottish roots. Similarly, the use of archaic vocabulary such as “art thou” and “luve thee” (Burns 47) is indicative of the poem’s age and tradition: it was probably written before the modernization of English.

In my opinion, the ballad stands the test of time largely due to its rhymes. The poem has an ABCB rhyming scheme: “June”, “tune”, “I”, “dry”, “sun”, “run”, “while”, and “mile” (Burns 47) are perfect rhymes. The rounded rhymes evoke a sense of fulfilment to the reader and strike a harmonic chord that facilitates the romantic atmosphere. The combination of rhymes and rhythm produces a deeply memorable poem – one that replays in one’s mind, and perhaps, across centuries.



The poem's persistence through generations parallels its message – a strong, immutable love. In the first stanza, the speaker expresses a fulfilling love through imagery and similes. The imagery is characterized by two similes, “a red red rose” and “a sweetly played melody” (Burns 47). They paint a beautiful and warm scene. The portrayal of vibrant colours and soothing music stimulates the senses of sight and sound, and symbolizes a love that surrounds the reader – a love that is immersive and comforting.

The speaker's love is additionally articulated as intense and lasting through imagery and hyperbolic metaphors. The metaphors of loving the recipient until the “seas gang dry” and “rocks melt by the sun” (Burns 47) indicate that his love will endure the progression of time and last till the end. This is evident through “sands o’life running” (Burns 47), which compares the tenor “time” to an hourglass – he will love her as long as “time” exists. The strength of his love is further magnified by hyperbole: the occurrence of the first two metaphors is unlikely, if not impossible, hence the impossibility of his love waning. A promise of love and security done.

In summary, the rich use of imagery and figurative language in the poem viscerally describes the speaker's love, stimulating readers' senses and filling them with love, sincerity, and reassurance.

Works Cited:

Burns, Robert. "A Red, Red Rose." *The Seagull Reader: Poems*, edited by Joseph Kelly, 3rd Edition, W. W. Norton, 2015, p. 47


¹ For a full version of Burn's poem, check out *Poetry Foundation*:
<https://www.poetryfoundation.org/poems/43812/a-red-red-rose>

The Brutal “Lottery”: Theme and Character Analysis of Shirley Jackson’s Short Story

Pang Hin Kiu, Hebe

“The Lottery” is a story that takes place in a small village where villagers gather and participate in an annual event. When we hear the word “lottery”, we immediately associate it with an event about winning money. Yet, “the lottery” which Jackson creates is another story. It reveals the atrocity of human behaviour as the “winner” is randomly selected and stoned to death. Throughout the story, there are two characters who perfectly bring out the themes – the precariousness of blindly following a tradition and the inevitability of human cruelty.

To start with, one significant character is Old Man Warner. He is an intriguing character in the sense that he is the representative of this tradition. The characterization of the oldest man in town is done through dialogue. The stubborn and grumpy Warner manifests his perspective on the lottery verbally throughout the process. Warner refers to other villagers as “a pack of crazy fools” (Jackson 164) twice, for they want to stop the lottery. His anger shows the importance of conducting the lottery because he believes that once those “crazy fools” stopped the lottery, nothing good but trouble will happen to them. By delivering the line “Lottery in June, corn be heavy soon” (Jackson 164), he believes that the lottery is the only thing to keep the society stable, and human sacrifice is the answer to ensure the harvest of crops. Warner as a significant figure foreshadows that people follow traditions purposelessly, which is one of the themes of this story.



Aside from Old Man Warner, Jackson uses Tessie Hutchinson as the protagonist to thematize the brutality of human nature. Tessie is the only woman late for the lottery. Compared to others who arrive on time, gossiping with one another and standing placidly besides their husbands, Tessie arrives in a rush and says “Clean forgot what day it was” (Jackson 162). She also jokes around by saying “Wouldn’t have me leave m’dishes in the sink” (Jackson 162) to attract attention and trigger laughter. By showing her actions and words, the story depicts her as a carefree, funny and cheerful person. She clearly stands out in the crowd because of her personality too.

Although there is a sense of harmony, the lottery starts to expose the sordid underbelly of human nature. Tessie is depicted as the victim of this lottery, but this can also be interpreted in a different way. Indeed, she has the bravery to defend her husband and repeats that “it isn’t fair” (Jackson 165-168) five times to show her concern. However, if she feels the lottery is unjust, she should have raised her doubt of the lottery before her family is selected to be the scapegoat of the ritual. She could also have eliminated the chance of other families for being the chosen one. Instead, she yells, “There’s Don and Eva... Make them take their chance!” (Jackson 165), to express that she is willing to offer her relatives as the “sacrifice” too. On that account, Tessie mirrors the cruelty in human nature. At the moment when Tessie stands up for her family, all Tessie’s friends and neighbours suddenly turn against her, reminding her that “all of us took the same chance” and she should “be a good sport” (Jackson 165). This shows the villagers take a defensive position by accusing Tessie. The sigh of relief when Tessie is confirmed to be the lottery “winner” also evidence that brutality is inherent to human nature.

Throughout human history, our ancestors have demonstrated enough of repulsive behaviour of inflicting pain on others. “The Lottery” reveals the power of tradition and the danger of conformity. With a group of innocuous villagers instantly turning into vile “beasts” for harvesting one’s life, Jackson tells us that humans are selfish beings. If man’s nature were good, Tessie would not have died and villagers would have desisted from the lottery.

Works Cited:

Jackson, Shirley. “The Lottery.” 50 Great Short Stories, edited by Milton Crane, New York: Bantam, 2005, pp. 159-168.

論《我的愛如此麻辣》與《花椒之味》中的女性意識與成長主題

黃可盈

引言


《我的愛如此麻辣》是香港作家張小嫻（1967—）的作品，小說運用獨特的書信格式呈現故事，以男女愛情作主線之餘，更有三姐妹親情的副線穿插其中。加入大量佛家思想，探討「愛」與「珍惜」的主題。由麥曦茵執導的電影《花椒之味》（2019）根據此小說改編而成。電影內容抽取小說親情副線為改編重點，講述女主角與家人的故事，改編主題注重探討親情而非愛情。無論是電影還是小說文本，二者都是充滿愛與淚，都是以女主角的敘事角度，從女性的心理與女性意識出發講述故事。我們在小說與電影中都可以看出當代女性的意識與自身的成長，雖然各自的表述不盡相同。本文透過小說與電影的對讀，在小說的限制、電影的突破及主題的詮釋等方面去看電影改編之效果。

一、小說《我的愛如此麻辣》的敘事角度及所呈現的女性意識與成長？

張小嫻的作品總能看到現代女性尋找自我的軌跡與成長，《我的愛如此麻辣》正是其中之一，從這部小說中我們可以看到兩大特點：以女性視角敘事和女性意識的成長。

以女性視角作為小說敘事角度

首先，在背景與敘事角度方面，小說運用第一人稱與女性視角，以書信體小說的形式建構敘事框架。故事背景設定在香港，女主角夏如星不斷地向身處非洲的青梅竹馬浩山寄信。起初浩山並沒有回覆，所以第十三章前面的內容是如星的獨白，主要書寫如星的生活近況與感受，帶出了父親離世、發現老姑姑以及夏家三姐妹的故事，在第十三章開始



才有了與浩山一來一回的書信互動。但總體來講，因為書信的格式，男女主角是以第一人稱的限知視角來講故事。如星不知道浩山過得如何，所以對他在非洲的生活存有很多天馬行空的想象。浩山也只能從書信中得知如星在香港的生活狀況。另外，小說大部分以女性角度敘事，從如星的第一視角出發，如傾訴對浩山的想念，她怕浩山出家自己便沒有機會與浩山續前緣，便說「而且，你說你是去那裏當義工，可沒說定要出家，要是你告訴我你是去出家，我會用雙手和雙腳來攔住你。我這樣說，佛祖會不會懲罰我？罪過罪過，我終究是個貪戀紅塵的俗世女子。」¹ 文本對老姑姑以及兩位姐姐的初見與熟識感受都有描寫，從前後對比中能看見心理變化。大多是如星對自我的心理剖析。雖然女性視角存在局限，很多都是以如星的角度出發，讀者也只是通過如星的雙眼感受她的天馬行空，但正因如此，小說的情感刻畫更加深刻細膩，主角的心理變化也能凸顯，語言方面有種小女生的活潑，也摻雜著成熟女人的細膩感，為讀者呈現最自然的生活狀態。

女性的意識與成長

其次，小說帶出了女性意識與對成長的思考。雖女性在愛情中總處於劣勢，易成為感情的附屬物，但也可以此發掘自我真實的生命體驗和個體意識。² 女主角如星的愛情路並不順利，她也提到總是迷戀一些沒有希望的愛情，最後自己也患癌離世，愛情和人生都是以悲劇作結。女主角從愛情中成長，她逃避與前男友間的感情問題，也不直面與浩山的關係，直到最後意識到自己有獲取愛的資格。雖然此文本被視為言情小說，但內容並沒有詳細刻畫如星與浩山之間的愛情，只是從暱稱與對話中略知一二。相反，文本中有不少女性意識的萌發與成長的痕跡。女性意識包括三個不同的方面，分別為社會、自然與文化層面。社會是從階級結構中看女性反抗壓迫的

¹ 張小嫻：《我的愛如此麻辣（增訂版）》（香港：皇冠出版社有限公司，2019年）。

² 曹海濤：〈張小嫻作品中的愛情悲劇探析〉，《黑龍江生態工程職業學院學報》（2015年第二期），頁137-138。

覺醒，自然是指女性的週期、生育和受孕等經驗，而文化則是從女性角度探討以男性為中心的主流文化之外的女性創造的「邊緣文化」，了解女性在精神文化方面的獨特處境。³ 如星對愛情態度和火鍋店態度的轉變、二姐旺旺對愛情的抉擇以及大姐熊貓的生育等都是女性自我意識不同方面的表現。小說中如星描述三姐妹時自嘲道「四川女孩罵人天下無敵、台灣女孩黏人天下第一、香港女孩欺負人舉世無雙。」⁴ 展示出現今社會對女性的各種標籤，後文二姐提到「從前的台灣女人都是油麻菜籽，落到哪裏就長到哪裏，可她是新品種的油麻菜稈，愛落在哪裏就落在哪裏，愛怎麼長就怎麼長。」⁵ 油麻菜籽是卑微、渺小的，生命具有未知性，落到哪裡就長在哪裡，在閩南地區常用來形容女性群體的卑賤與無法把握自身命運的狀態，⁶ 代表著社會層面中女性不可避免被壓迫的宿命。二姐用油麻菜稈形容自己，與油麻菜籽的特性相反，能自由地在任何地方生存，掙脫宿命，正如她能夠隨心地選擇愛人與生活方式一樣，展示反抗壓迫的自我意識，更是反映女性意識的覺醒，牢牢把握現代女性的自主權。另外，女性的成長在如星身上最為突出，如星與姐妹們共同撐起父親留下的火鍋店，從穿史努比睡衣的小孤女，搖身變成勇敢對抗病魔與思緒成熟的星。火鍋店就像是他們成長的媒介，三姐妹因火鍋店聚在一起，經營火鍋店的當下，三人重新審視各自的生活，心態和身份也有所改變，當初自怨自艾的如星在管理火鍋店的過程愛上做菜的自己，對舊愛釋懷，對浩山坦白真實情感，熊貓更是成長為母親的角色。在這個充滿愛的地方，她們學會愛彼此，放下執著與誤會，也更愛自己。

二、改編電影《花椒之味》所呈現的女性意識與成長

電影的改編


電影《花椒之味》的改編並不忠於原著，頗具顛覆性，分別在人物塑造、形象和情節上有比較大的改編。電影抽取了原著父親過世及夏家三姐妹的情節為故事主線，把三姐妹的名字從日、月、星改為樹、枝、果。小說中，大姐是四川的如日，二姐是台灣的如月，三妹是香港的如星。小說以妹妹的第一視角出發敘事，

³ 樂黛雲認為，女性意識應包括三個不同的層面：第一是社會層面，從社會階級結構看女性所受的壓迫及其反抗壓迫的覺醒；第二是自然層面，從女性生理特點研究女性自我，如周期、生育、受孕等特殊經驗；第三是文化層面，以男性為參照，了解女性在精神文化方面的獨特處境，從女性角度探討以男性為中心的主流文化之外的女性所創造的“邊緣文化”，及其所包含的非主流的世界觀、感受方式和敘事方法。參考樂黛雲：〈中國女性意識的覺醒〉，《文學自由談》（1991年第三期），頁45-49。

⁴ 同註1。

⁵ 同註1。

⁶ 齊紅：〈卑賤的生存與倔強的靈魂——比較《油麻菜籽》和《你是一條河》中的母女關係表現〉，《華文文學》（2006年第三期），頁78-81。



而電影則對此進行精密的改編，三姐妹的地域和輩份都有變化：大姐是香港的如樹，二姐是台灣的如枝，三妹是重慶的如果。電影改以如樹為主角，雖然用大姐的女性限知角度敘事，但也展開了如枝與如果的親情支線，增添了如樹與父親相處時態度冷漠、如枝被母親扇巴掌、如果被外婆趕走的幾個片段，強化親情中各人物間的衝突與矛盾。全劇不再用一個人的口吻講故事，而是將每個女性人物的特點與個性進行描述，故此相較小說，電影對女性人物的刻畫更加具體豐富。如樹從接收父親離世的消息到通知如枝如果舉辦葬禮，過程冷靜，沒有情緒的波動，在葬禮上的一幕，三人面對著父親的遺體，鏡像投射出三人的表現，如樹對妹妹的痛苦落淚更表現出不解的情緒（20:00-20:11），像是一直以來的自我壓抑形成了麻木的個性。也因這種自我的麻木和壓抑，十分貼近「大姐」的身份，身為長輩且是女性，面對更大的負擔和責任，習慣壓抑真情實感，電影用大姐的角度把敘事基調變得更成熟與沉重，這種身份的改編使如樹與父親的隔閡較為流暢合理。二姐如枝懷著撞球運動的夢想，三妹如果靠自己直播創業養活自己與外婆，不再是小說中常為感情煩惱的小女人，電影塑造了新時代的獨立女性形象。樹枝果本為同根之物，如此命名一來深化了三姐妹之間的聯繫，也更具女性成長的意味。

其次，導演在細節方面也加深了女性的自覺意識，她改編四川的辣為重慶的辣。小說提到麻辣鍋起源於重慶，電影對地區的改編表達對源頭的追尋，強調了根本意識，更是女性經歷親情後成長尋找最根本的自我的象徵，是自我意識的展現。另外，小說的浩山變為配角，是麻醉科醫師，對男性刻畫的鏡頭很少。可見，電影的改編重點在親情的刻畫，愛情的描寫幾乎近無，改編顛覆了小說以愛情為女性成長的中心故事，保留火鍋店的媒介，改為用親情呈現出女性意識與成長。

場面調度與女性意識


與此同時，電影通過有效的場面調度來深化女性意識與成長，令女性意識貫穿整個電影的肌理。如導演用冷暖色調的轉換呈現了女主角的轉變。開頭如樹一個人工作的場景、醫院的場景以及搬家的場景都採用了冷色調的場景設置，灰暗的天空，女主角身穿低飽和度的綠色及藍色上衣，加上畫面中常出現的白牆遮擋物，給人一種壓迫的氛圍，表現女性在社會上壓抑與封閉自己的特性。

直到進入父親的火鍋店才轉為暖色調的畫面，表示女主角慢慢脫離壓抑麻木的生活，在家庭溫暖下的心理轉變與成長。電影加入如樹與父親吃火鍋的片段，年輕時如樹不解父親對火鍋店的全心投入，導致兩人沒能夠好好地坐下吃上一頓飯，長大後如樹接管火鍋店，為此努力配製底料，找出父親秘製的麻辣鍋配方，過程中對父親的誤解也一步步消除，最後一幕從鏡像看到父親與三姐妹吃火鍋的場景，展現如樹內心的渴望，象徵她對自己和家人的和解，延續火鍋店為成長媒介的元素。火鍋店中，如樹本打算把店轉讓給別人，可是買家堅持要把父親的招牌買下，她怕父親辛苦耕耘的招牌被抹黑，便對買家的舉動作出了反抗，最後選擇親自接受打理火鍋店，這裡象徵如樹即將脫離壓抑的生活，踏上尋找自我的旅程。三姐妹聚在父親家客廳一起看撞球的時候（24:35），冷色的電視光線結合暖色的檯燈，暗示三姐妹將會從疏離走向親密，三段親情關係的破冰帶出女性成長的歷程。另外，如枝總是全黑的服裝搭配高筒靴的中性造型、如果的服裝離不開飽和度高的紅黃藍花紋，即使是全黑的葬禮服裝也具備誇張的蕾絲設計，搭配強烈的橘色頭髮，既有女性特質也有十足的個性，兩者的造型都透露反叛的意味，暗示女性們將會從壓抑的社會中釋放出來，展現真實的自我。場景與服裝的設置正是女性意識覺醒的表現。

鏡頭的運用

電影的鏡頭運用頗為獨到而多樣，例如特寫鏡頭中，以父親向如樹招手的鏡頭開始，片尾再作呼應，加入如樹對父親哭泣的中景鏡頭，此運鏡方式能捕捉人物細膩的反應，將主角的情感推到高潮。另外，用反應鏡頭呈現父女的對望，則是對兩人心理的刻畫。最後加入蒙太奇的拍攝手法，將兩個時空的如樹擺入同一場景與畫面中，呈現人物的心理轉變。從起初面對父親的呼喚冷漠轉頭離開，到最後如樹哭喊著「老竇，我唔嬲你啦！」奔向父親。在一走一回之間，是如樹對父親由隔閡到接納的過程，也是身為香港女性對過往的和解。⁷ 電影

⁷ 尹敏捷：〈從《客途秋恨》到《花椒之味》：香港電影中的女性身份認同流變〉，《重慶郵電大學學報（社會科學版）》（2020年第四期），頁137-145。



整體配合悠揚緩慢的管弦樂，配合鏡頭運用帶出畫面的唯美與感情的細膩感，十分貼合女性敘事的主題。尾聲是三姐妹哭著擁抱在一起，象徵著每個女性人物在對人事對自我和解後的欣慰。如樹在火鍋店的鏡子中看到三姐妹與父親一起歡聲笑語地吃麻辣火鍋，用鏡像道具反映自己心理的渴望。最後打開車門是象徵她做到了一直以來學車的目標，由自己決定前路的方向，暗示著奔向自由，掌握人生的自決性。這些畫面都是現代女性釋放壓抑的表現，是與倔強的自己和解的象徵，前後呼應地總結女性身份的成長與意識。

結語

綜上所述，電影改編雖然與原著有較大的出入，選取了小說的親情關係加以延伸成為電影的精華部分。兩個文本帶出的女性主題都是相似的，無論是愛情還是親情都是抒寫女性從「愛」的經歷中獲得解脫與釋放。但小說局限多，注重語言的描寫，無法打造聲音與畫面帶來的視聽衝擊，較為平面，難以呈現電影獨有的立體空間感。電影對女性意識和成長的刻畫是更為深刻的，運用視像化的手法突出女性敏感及細膩的情緒，例如以管弦樂配合女性柔和的氣質，道具鏡子的鏡像投射出女主內心對父親的想念，以及人物性格與服裝造型的搭配等，整體效果呈現得更具體，故此略勝一籌。電影改編能保留原著某些特色又能有自身的風格，麥曦茵導演的改編是成功的。

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The Use of Figurative Language in Act 1 Scene 4, *Romeo and Juliet*

Tang Ho Ying, Krystinis

The two protagonists in *Romeo and Juliet* cross the line of family feuds, and their determination to love escalates in Act 1 Scene 4. The scene highlights the start of the pure romantic love between Romeo and Juliet and how they fall in love deeply at first sight. Through figurative language, the scene sets the paths for the star-crossed lovers by showing how their love begins, and to link significant information about their destiny and the characterization of Juliet. In this essay, I argue that figurative language, specifically similes and metaphors, is the most distinctive language feature of this scene.

In the scene, Romeo describes the beauty of Juliet figuratively. In terms of simile, Romeo uses one that compares Juliet to a jewel in the darkness. Her beauty is explicitly compared to a jewel not only because it sparkles, but also because it is of great value. Moreover, comparing Juliet to the source of light also reminds the audience that stars also sparkle in the darkness, echoing their “star-crossed” destiny, as stated in the Prologue. The choice of jewellery is interesting too: Juliet is likened to earrings, which typically come in pairs. It is not difficult to infer that Romeo envisions Juliet and him as a couple from a very early stage.

Regarding metaphor, Romeo appreciates Juliet’s beauty by associating her with a light source, showing that she is “shiny”. When he sees Juliet for the first time, he was completely mesmerized by her beauty and forgot his love for Rosaline entirely. To emphasize how bright she is, Romeo declares in his soliloquy, “O, she doth teach the torches to burn bright!” (Shakespeare, 1.4. 157). Then he continues with “It seems she hangs upon the cheek of night/ As a rich jewel in an Ethiop’s ear” (1.4. 158-59). Romeo thinks that Juliet stands out in the darkness. “The cheek of night” is a metaphor which implicitly compares Juliet’s face to the “Ethiop’s ear” in the line that follows. A parallel structure is deployed here, since both “cheek” and “ear” belong to the human body, and “night” and “Ethiop” are both black and



dark in colour. “Ethiop” refers to ‘Ethiopian’ in Africa, who has darker skin. Additionally, the line “So shows a snowy dove trooping with crows” (1.4. 161), contrasts Juliet’s beauty with other women. “Snowy dove” also symbolizes angelic peace, which is crucial in shaping Juliet’s image as a 14-year-old girl. To summarise, the use of figurative language not only vividly portrays how Romeo develops his love for Juliet, but also accurately refers to the critical themes of the play.

Aside from conventional metaphors and similes, religious metaphors are also identified in their first conversation. For instance, in “This holy shrine, the gentle sin is this” (1.4. 207), “holy shrine” is used by Romeo to describe Juliet’s hand. “My lips, two blushing pilgrims, ready stand” (1.4. 208) compares his two lips to pilgrims. Words such as “prayer” and “faith” (1.4. 215-17) are related to religion as well. These examples demonstrate that his religious approach to court Juliet associates the purity and commitment of their love with God. In addition, Romeo used words like “holy” and “saint” to describe Juliet. This reveals that his love for Juliet is not just out of admiration of her physical appearance; it is also spiritual. The religious words that Romeo used are similar to the words that a pilgrim uses in prayers to God. As with the metaphor of angelic “white dove” (1.4. 161), to Romeo, Juliet is not only an angel but a higher level of holiness. That is why he described himself as a pilgrim worshipping the saint in their conversation. This part is essential to the further development of their love: not only is Romeo attracted to her beauty, but they are mutually in love as both use religious metaphors in their courtship. However, since religion and family include a lot of rules, which their love violates, this also implies the foreseeable jeopardy of their love because of “rules”.

The figurative language used in Act 1 Scene 4 vividly portrays the romantic story between Romeo and Juliet, and it makes the classic timeless and memorable. The two lovers’ destiny is commonly considered a tragedy because they are separated forever by death, but their eternal love would continue in another peaceful world, without family feuds and other barriers. Needless to say, their endless love would forever be alive in the readers’ hearts.

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The Importance of Contrast and Tone in a Comedy

Lo Sin Tung, Crystal

Eve and Adam: The Untold Story is a farce that brings happiness to the audience through exaggeration. As its title indicates, *Eve and Adam* is a complete reversal of the Bible story. While the key characters remain unchanged, the story brings the effect of mockery through contrast and tone.

A comedy needs contrast. This story's background is similar to *the Book of Genesis*, but with a totally different setting and context. First, it is commonly expected that God is a male, but in this short comedy, the narrator tells us that God is a female with the pronoun "she" (Orloff 1), contrary to our common knowledge. This has already engaged the audience's attention. Second, *the Book of Genesis* tells the reader what God wants humanity to do. However, *Eve and Adam* is written in a modern style. Modern concepts and vocabulary are used in the play. For example, the dialogue references modern trends such as "It's Saturday night - date night. I thought we could go into the woods and observe the evolution of the species" (Orloff 4), spoken by Adam in a flirtatious tone as he wants to have a date with Eve. As the first man and woman, they are not supposed to speak like modern people. This creates an intense contrast between *Genesis* and the play. This contrast, through the use of modern lexis, can align the story with the audience, who use similar expressions in their daily conversations. Therefore, the audience can be more involved in the drama and identify the amusing parts easily. Third, in *the Book of Genesis*, the snake convinces Eve and Adam to eat the apple and hence Adam's lump in the throat (i.e. Adam's apple) appears. By contrast, in *Eve and Adam*, the snake is the scapegoat who is set up by Adam. The sharp contrast between the original story and the contemporary play ridicules the normal social structure and gender roles.



Another important comic element is tone. Tone helps shape the setting and mood, as well as decide whether the drama brings laughter or tears. In *Eve and Adam*, the tone is brisk and playful most of the time. For example, Eve asks, “Can’t we wait until my fifties when I’m exhausted from enjoying life so much?” God replies a simple “No” (Orloff 3). Eve keeps asking questions and God keeps rejecting her requests resolutely. Their conversations are like children’s quarrel, making the scene hilarious. After that, Eve says, “God, please, I’m really happy -” and God cuts her short, “It’s too late. I have my plans”. The child-like banter between the characters lightens the mood. Another example of tone is Adam’s “Yo, babe”, illustrating his frivolousness (Orloff 3). This kind of frivolousness would not be present in the solemn Bible. Audience would be intrigued to watch on though: will Eve show discontentedness? Or will she ignore Adam? Moreover, from “Look, buddy” to “The name’s Adam” (Orloff 5-6), God’s tone quickly transitions from a casual tone to a sterner one, before resuming the light-hearted storyline. As we know, the audience members potentially know the original Bible story very well, so the new version may intensify their enjoyment even more.

A comedy has many elements. Contrast and tone are essential in making this play an effective and enjoyable comedy.

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沒有對錯的思考——評邁可·桑德爾的《正義：一場思辨之旅》

吳錫錕、方凱雅、鄒奕希

摘要

「正義」(Justice)是西方哲學最難解決的問題之一，在不同地域法律衍生出不同的正義觀。邁可·桑德爾的《正義：一場思辨之旅》通過不同事例帶領讀者從多角度探討「正義」這個問題。作者一方面提出自己觀點，另一方面亦引用康德、羅爾斯和阿里士多德等知名哲學家，經過桑德爾抽絲剝繭，把各個學派的理念深入淺出地呈現出來。整合後的哲學理論，讓讀者也能隨著作者的思路進行道德推理，把虛幻的哲學與現實的世界聯繫起來。

引言

《正義：一場思辨之旅》集結邁可·桑德爾三十多年在哈佛大學教授政治哲學課的內容。此書於二〇一〇年輯錄成書，分成九章，以三種方式探討「正義」：「追求大多數人的最大化幸福」、「在尊重自由的情況下而保持中立」和「培養正確的德行和對群體的影響」。這三個方式均圍繞著自由、美德和福祉展開，帶出不同觀點的衝突和缺陷。作者亦預設了不同的故事情境，帶領觀眾推翻故事中原本不被質疑的設定，讓讀者重新審視固有立場；為日益分化的社會提供理性的思考，重構道德的價值，帶領讀者探討「正義」。

1. 環環相扣的哲學討論助讀者多層面思考

本書每一個章節開頭，都會先舉出例子，將讀者置於一個道德兩難的局面，再提出大眾普遍的固有思維，以此作切入點去分析人們探究「正義」的方法。作者之後便開始權衡各方利害，再提出另一個觀點去反駁或彌補固有思維的不足。例如書中的第一章便引用著名哲學故事「有軌電車題」。作者首先以功利主義作為切入點，提出：「假設你是一名電車駕駛員，在電車高速行駛之下，你發現煞車壞了，但前方便有五名工人，若繼續前行，五名工人便會死亡，但現在鐵軌前方有個岔路，岔路另一段則只有一個工人，你會拉下手把把車轉往另一段路嗎？」。¹ 功利主義是以效益

¹ 邁可·桑德爾 (Michael J. Sandel) 著，樂為良譯：《正義：一場思辨之旅》（台灣：雅言出版社，2011），第 28 頁。

最大化為出發點，以結果好壞去判斷行動的對錯，因此作為電車駕駛員犧牲一人來換取大部分人的生存機會，相信很多人亦會同意。作者帶領讀者進入思考模式後，隨即加入新元素：「現在火車軌上再多加一條橋，橋上出現一個胖子。只要把他推下去便能阻止火車輾壓這六個人。此時，大多數人又會轉換立場，原因是胖子是無辜的，而自己會變成殺人凶手，而不只是間接拉下一個手把。」由此看出，稍為改變故事中的站位又會得出完全不一樣的答案，因為人們會加入自身的考量。

這本書提出的例子點出人們心目中的道德會與他人有衝突，並以該道德衝突作為引子，讓讀者處於兩難。書中的例子亦不時涉及人命和種族問題，讀者能夠真實感受到選擇時的壓力。再以環環相扣的結構聯繫不同觀點，讓我們能夠推翻自己原來的想法並釐清自己對「正義」的理解。²然而，這書並沒有完全反對某一方的觀點或立場，而是引領讀者走入其他探究的方向，最後令讀者發現沒有所謂絕對的「正義」，以訓練批判思考力。

2. 全面了解不同學派觀點作自我審視

本書作者擅長在一個例子中利用不同觀點帶領觀眾進入核心問題，以第七章為例，該章節關注大學為特定族群提供優待而引起爭議。³美國某些特定族群可以用較低門檻入讀大學，這種針對性的措施是為了彌補歷史錯誤和促進種族多樣性。然而，這一措施對其他學生來說卻是不公平的。

作者提出以自由主義的原則平衡措施的利害，探討平權措施在彌補歷史錯誤上的成效以及對種族多元化批評的理據。對國家來說，學生考得高分並非唯一錄取的條件，特定族群如果符合某大學本身的使命亦可以加分。⁴在第七章後半部，作者嘗試讓讀者站在德州大學的角度去發出錄取通知書和拒絕信，書函的內容亦提出了不同持分者的考量，當中諷刺而又坦白的措詞深化了作者的觀點，這些觀點又進一步引出不同的反思。

²書生百用：〈【書評】《正義：一場思辨之旅》〉，立場新聞，<https://www.thestandnews.com/cosmos/%E6%9B%B8%E8%A9%95-%E6%AD%A3%E7%BE%A9-%E4%B8%80%E5%A0%B4%E6%80%9D%E8%BE%A8%E4%B9%8B%E6%97%85/>，2016年10月3日刊登，2020年11月10日瀏覽。

³邁可桑德爾：《正義》，第189-191頁。

⁴邁可桑德爾：《正義》，第196頁。

當讀者閱讀各種反思時，可以接觸到不同持份者的理據，從中質疑自己觀點的合理性。這本書的每一章就像一場思考力的訓練，作者所提供的兩難道德困境無疑促使讀者重新審視自己的選擇是否正確。辯論這些議題，能夠提升讀者的道德思辨，使讀者在現實社會能避免受偏見或固有思維影響，繼而促使讀者自我審視，想像公正社會的面貌、思考最好的生活方式。用書中的邏輯，讀者可以更認真地檢視公共政策，亦會更努力磨練自己的政治判斷，從而更積極主動地參與公共事務，建設美好社會。

3. 運用大量的舉例論證，解釋不同主義之間衝突


要解釋「正義」的概念自然牽涉不同主義，為了全面解釋不同主義之間衝突，這本書用了大量的舉例論證。例如失控的電車，通過轉換故事細節，提出推胖子時，功利主義的「救人愈多愈好」與一般「故意殺人是對」之間出現衝突，審視某些直覺是否違反我們的道德。而美國福特汽車公司用金錢去衡量人命，認為回收有問題的車比人命更貴，但是沒有計算人的幸福等考量，繼而指出人命難以有單一尺度等。

書中不時引用著名的例子引起讀者興趣，啟發讀者在日常生活中學以致用。此外，舉例論證更加具體解釋道德法則與應用細節。設例撇除了真實世界的複雜性，例如人際關係、社會文化差異等，將背後問題清晰陳述，更容易識別問題的重心。然而，書中的舉例論證出現一些缺點，例如為何推胖子下去可以阻止列車？讀者要忽略不合邏輯的地方，分散了注意力，難以集中思考。另外，因為這是譯本，讀者需要花時間理解和代入美國的環境。

討論：現今社會下如何實現真正的「正義」

現今社會中存在不少問題以及兩極化的爭議。這本書列出了由古至今對「正義」的看法。究竟這些觀念會否隨著時間失效或過期嗎？書中提及二〇〇四年美國因颶風侵襲而使社會物價高漲，有人認為物價高漲是商家們在發「災難財」。⁵讓我們回想起全球在新型冠狀病毒肺炎的影響下，大家對口罩及消毒用品的需求急劇上升，市場幾乎供不應求。有人大量購入防疫用品，高價賣出從中獲利，價錢高於平常六七十倍。這個情況正正和當時美國商人哄抬物價的情況相近。時隔多年這些道德問題依然存在並未解決，「正義」一詞在不同的時代有不同的詮釋，仍然要靠我們透過思辨，達成共識。

⁵ 邁可·桑德爾：《正義》，第 20 頁。



我們設身處地回想近年反修例運動不時提及「正義」兩個字，有人以追求民主自由，與打著「正義」之名的一方對抗。究竟何方才是出師有名？書的第三章提及自由至上主義觀點認為「反對政府管制，其訴求的自由是一種基本人權，人人對自有財物皆享有支配權，前提是我們也必須尊重他人的相同權利。」⁶所以，我們在追求民主自由時，也要時常反思自身立場和理據，防止自己步入盲點。當我們跳出舒適圈，放下自身歧見，重新審視現有的價值觀，活學活用書中的理論，才能把這本書的價值最大化。

總結

這本書帶出一個道理，即所有事情都並沒有絕對的對與錯，作者在書中透過不同的例子和哲學理論來探討到底甚麼是「正義」，卻沒有貿然給正義下定義，反而以不同持份者及年代事例，引發讀者多方面思考「正義」的本質。由功利主義到自由主義和社群主義，以至探討個人與社會之間的關係，最終目的都為了引領讀者深度思考。其實，我們對待其他的複雜議題，也同樣需要全面地聽取不同的觀點和看法，而不是一面倒地站邊。這本書是一個審視自己的旅程，讓讀者放下身份和歧見，保持不斷思辨和質疑的習慣，從而建立更完善的社會。

⁶ 邁可·桑德爾：《正義》，第 20 頁。

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北魏女性教育概況初探

洪敬皓

在「男尊女卑」、「男主外女主內」的觀念為主的中國傳統社會，社會給予女性最基本的角色定位就是家庭主婦，《顏氏家訓》載：「婦主中饋，惟事酒食衣服之禮耳」¹，即女性只負責主持家中飲食之事、從事酒食、侍奉舅姑、撫育孩子等家庭職責，少有受教育的機會。然而在亂世的北朝，婦女卻能接受教育，甚至在學術界大放異彩，實屬可貴。本文將從魏晉南北朝女性地位、學術風氣探討北朝女性教育概況。

魏晉南北朝女性地位

在封建社會，傳統女性受「三綱五常」、「三從四德」等思想束縛，北朝時期朝代更迭頻繁，而北魏是由拓跋鮮卑族建立的少數民族政權，正是處於游牧文明向農業文明過渡的階段。²在鮮卑族進入中原後，與漢人雜居，互通婚姻，彼此融合，但是其世代相傳的生活方式、思想觀念、社會習俗，並沒有因此而消失。³


鮮卑婦女在婚姻家庭、社交活動、性生活等方面都較為自由開放，表現出一種原始、粗獷和豪放的游牧民族氣息。⁴在《顏氏家訓》治家篇中描述了北朝鄴城讓婦女當家，從官司的爭訟、與達官貴人的社交、幫兒子求官職到為丈夫訴冤，基本都由婦女包攬。女性不但持門戶，更負責社交，可見當時女性地位之高。

¹ 隨敬德：〈論漢代儒家的女子教育思想〉，《江蘇工程職業技術學院學報》，2020年04期，頁53。

² 柏俊才：〈民族融合與北魏女性地位及文化修養〉，《中北大學學報（社會科學版）》，2018年01期，頁1。

³ 段塔麗：〈北朝至隋唐時期女性參政現象透視〉，《江海學刊》，2001年05期，頁113。

⁴ 莊華峰：〈北朝時代鮮卑婦女的精神風貌〉，《安徽師範大學學報》（人文社會科學版），2001年02期，頁239。



北朝夫妻關係亦相當平等，婦女並不是對丈夫唯命是從。在《世說新語·賢媛·六》中，許允婦面對丈夫無禮的舉動，反問丈夫君子之德，她更對丈夫說：「夫百行以德為首，君好色不好德，何謂皆備？」，丈夫聽罷慚愧，為妻子的言語及才智所折服，從此更敬重她。⁵這反映了在北朝夫妻之間互相尊重，以及女性願意彰顯自我，表達自己的想法，而不只是作為家庭及丈夫的附屬，這些行為無疑衝擊了「夫為妻綱」的傳統觀念。可見，魏晉南北朝，婦女擁有相對獨立的人格和地位。

魏晉南北朝的學術風氣

在北朝，社會受教育的機會明顯增多，北魏太祖道武帝拓跋珪（371年～409年在位）建國後不久，便「以經術為先，立太學，置五經博士生員千有餘人」，開始了官學教育，此後太武帝拓跋燾（408年～452年在位）建太學，獻文帝拓跋燾（423年～452年在位）建鄉學，孝文帝（元宏471年～499年）在位建皇子學，宣武帝元恪（499年～515年）在位建四門學。⁶不難看出，北魏歷代國君都重視教育，令北魏向學的風氣旺盛。

女性同樣受到這種風氣所影響，有更多機會去接受教育，在門閥士族的家庭中，甚至連奴婢也能讀書識字，「鄭玄家奴婢皆讀書。」，鄭玄家婢在鄭玄盛怒之時，竟引用《詩經》相戲，令鄭玄息怒。⁷不僅如此，女性的才能在社會上也能得到認可，例如禮篇《韋宋宣文》中說韋逞母宋氏（283年～？）由其父親撫養並受到父親教授《周官》音義給她，囑咐她說：「吾今無男可傳，汝可受之，勿令絕世。」⁸宋氏謹記教誨，獨自教育及撫養兒子成才，兒子最後成為了前秦的太常。

⁵ 單培勇、申成玉、王建增編：《中國國民素質史論綱》，（南京：東南大學出版社，2009年），第1版，頁149。

⁶ 柏俊才：〈民族融合與北魏女性地位及文化修養〉，《中北大學學報（社會科學版）》，2018年01期，頁1。

⁷ 李丹：〈論《世說新語》對《詩經》的引用〉，《雞西大學學報》，2012年05期，頁98。

⁸ 王永平：〈十六國北朝士族社會之“女教”與“母教”——從一個側面看中古士族文化之傳承〉，《文史哲》，2020年02期，頁140。

秦宣昭帝苻堅（357年～385年在位）在稱帝後興太學，缺乏教授《周禮》的老師，有人向苻堅推薦宋氏，「於是就宋氏家立講堂，置生員百二十人，隔絳紗幔而受業」，宋氏把周禮的學問傳授天下，宋氏之後亦被封為「宣文君」，是中國古代第一位政府官學女教師。⁹

在這樣的社會氛圍下，女性不僅發揮了才能，獲得了機會，更親自投身教育工作，對後世影響深遠。

北魏女性的教育概況

魏晉南北朝獨特的社會風氣令女性在北魏的學術、文化領域中也佔有一席之地。在文學創作方面，文明太后馮氏（441年～490年）和靈太后胡氏（？～528年）寫過多首樂府民歌和及勸戒詩，¹⁰而從靈太后胡氏流傳下來的《楊白花》一詩，結合了漢族與鮮卑族文化元素，抒情濃郁，詩歌形象鮮明，¹¹得到後代學者的讚揚及追捧，¹²更代表著北魏女性文學的最高成就。此外，北魏大臣王肅（464年～501年）的二位妻子皆擅長五言詩。其前妻謝氏曾作五言詩斥王肅在魏得志，卻無視結髮夫妻情。而陳留長公主則寫詩代王肅作答：「針是貫線物，目中恆任絲。得帛縫新去，何能納故時？」¹³，反駁有力，一陣見血，也不難看出女詩人字裏行間受漢文化影響。

除了北朝的本土女作家外，也有不少中原女性文學家遷往北朝，豐富了北魏女性的文學成就。例如自南朝主動投北的王普賢（487年～513年），文學成就非凡，她擅長書法、文學作品抒情氣氛濃厚。¹⁴又如漁陽太守陽尼妻高氏，她的文學成就更得到了孝文帝的肯定：「學識有文才，孝文帝敕令入侍后宮。幽后表啟，悉其辭也」。¹⁵

⁹ 俞啟定：〈中國古代的女教師〉，《人民教育》，1987年03期，頁41。

¹⁰ 柏俊才：〈民族融合與北魏女性作家的文學成就〉，《北方論叢》，2019年01期，頁26。


¹¹ 莊華峰：〈北朝時代鮮卑婦女的精神風貌〉，《安徽師範大學學報》（人文社會科學版），2001年02期，頁238。

¹² 宋人許顥：「楊華既奔梁，元魏胡武靈後作《楊白花歌》，令宮人連臂踏之，聲甚淒斷。」、清人張玉谷：「用筆雙關，饒有古趣。」、清人王夫之：「胡婦媒詞，乃賢於南朝天子遠甚。」

¹³ 周兆望：〈魏晉南北朝婦女對學術文化的貢獻〉，《文史哲》，1993年03期，頁65。

¹⁴ 柏俊才：〈民族融合與北魏女性作家的文學成就〉，《北方論叢》，2019年01期，頁25。

¹⁵ 柏俊才：〈民族融合與北魏女性作家的文學成就〉，《北方論叢》，2019年01期，頁25。



再者，北魏的女性自己接受教育後，也積極參與家庭教育，北魏太學博士房景先（476年～518年）「幼孤貧，無資從師，其母自授《毛詩》、《曲禮》……晝則樵蘇，夜誦經史，自是精勤，遂大通贍」。房景先的功成名就離不開年幼時受母親的撫養、教育。

總結

魏晉南北朝獨特的社會環境，造就了女性地位較高的情況，而且北魏國君重視教育，也促使當時社會向學風氣的旺盛，女性同樣因此得到機會去接受教育。此外，當時女性的才能也普遍被社會接受，令不少才女湧現，並反饋社會和家庭。

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Inner Voice 心聲

痛並快樂著——我的研究歷程

姚水英博士

說說自己這一兩年來的心路歷程。

我在博士階段的主要學習領域是理論語言學，而碩士階段則是應用語言學（對外漢語教學），再加上目前的教學工作，所以我關注的領域自然而然地集中在了語言學和語言教學領域。博士階段豐富的學術資源和充足的時間，讓我積累了一些在句法、語義、方言對比等方面的思考，這些都成為了我現階段進一步挖掘深入研究的基礎。比如前幾年發表在語言學 Q1 雜誌上的論文、在 20/21 年度獲得的 FDS 項目（漢語方言名詞有定標記、話題化和處置式表達——以普通話、粵語、吳方言、湘語和閩語為例）等都是在以往學期論文、會議論文的基礎上修改而成。

當然，這些成果背後，是學院、學系的大力支持，特別是 Lane B 計劃，為老師們進行學術研究提供了相對充裕的時間，本人自然也是這一計劃的受益者。

在教學研究方面，尤其是教授本地學生普通話科目的過程中，我感覺到教育界普遍對語法教學的重視遠遠不及語音和詞彙，而長期忽略語法也導致學生達到中高級普通話水準之後遇到瓶頸，而無所適從——他們只注意了發音和粵普詞彙的差異，但閱讀量少、寫作也不夠流暢。我以此為切入點，連續兩次申請了學院的研究基金，利用幾年的時間，以學生的中文作業作為語料，進行觀察、收集、描寫和分析。在尋求答案的過程中，很意外地進入了一個全新的領域——三語/多語習得。這些初步的觀察和發現也成了我一篇即將由 De Gruyter Mouton 出版的漢語語言學雙語國際學術期刊論文的寶貴材料。我想這也應了古人所謂的「教學相長」吧。

我想人生最大的樂趣在於做自己喜歡的事情。一邊是繁重的教學、一邊是精準的研究，兩邊同時進行科研對我而言是一種「痛並快樂著」的體驗。每次有研究成果出來，我就感嘆：這種痛苦之後的快樂也是一種難得的享受。

最後，要特別感謝我的同事們，感恩得到你們的無私分享、支持和幫助！





I Know I Was Meant to Get My Doctorate

Dr Geeta Bhavnani

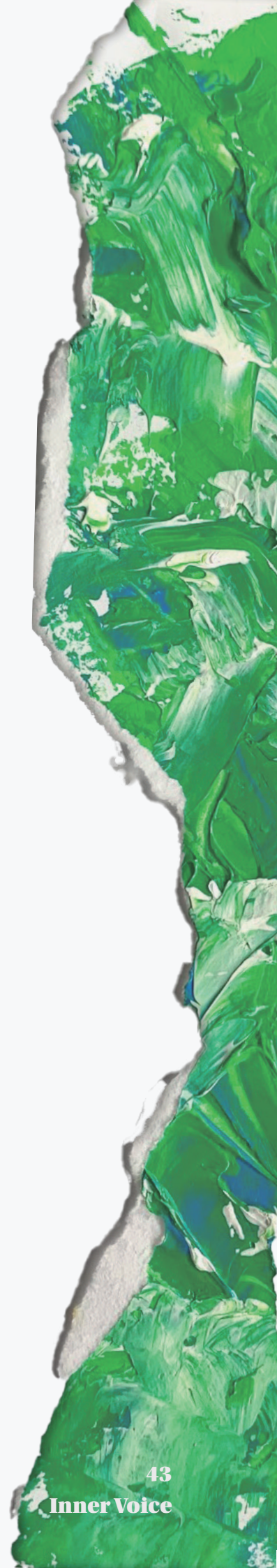
I was MEANT to get my doctorate. Yes, I know some will say that getting a doctorate is part of being an academic. Sure, it is. I remember at every general meeting at work, the management would congratulate and loudly applaud the ones who had successfully completed their doctorates and those of us who hadn't would look at each other sheepishly, and at the same time avoid eye contact. So, no. That is not what I mean. I mean I really think I was meant to get a doctorate. So let me start from the beginning.


I remember way back then (I do not remember how long ago) I walked into PolyU and after the admission interview, the Programme Leader of the Doctorate in Applied Language Sciences said to me, "Geeta, you would be an asset to this programme". I thought, "wow, what a compliment." Whether it was a really good sales pitch or if it was true, I will never know. But that was the reason I was attracted to doing my doctorate at PolyU. I wanted to be an asset.

I think I succeeded in being an asset. The then head of the Faculty of Humanities nominated me for the Erasmus Mundus Scholarship and I went to Spain for 3 months. I got to study how the various different European communities lived in Spain and I even got to interview people and their experiences of racism and their language issues in Spain. I came back determined to look at ethnic minorities in Hong Kong and even told my then supervisor Stephen Evans that this was the way forward and he strongly encouraged it.

But, as luck would have it, my doctoral supervisor passed away. I fell into my first bout of fear and what I can only describe as the first bout of extreme loneliness – the type of loneliness which says, “Well, everything you have done so far, you are going to have to do again.” But, I was meant to do this doctorate. I knew it in my gut. So, I started looking and searching. I finally found another exceptionally suitable person, the head of the English department. Despite being very busy, he still wanted to help me on my journey of completing my thesis.

For those who have done a doctorate, you know it is a game of pleasing. However objective they say the process is, it is so very subjective. So I had to rechart, rethink and reintroduce what I was planning to write in my thesis to the new supervisor. He listened, regrettably DISAGREED and guided me instead in a direction that was a TOTALLY unknown territory. He wanted me to do a quantitative study when I had no idea what ANOVA and MANOVA were.





So, I learnt statistics. How did I learn? This is why I say I was meant to do my doctorate. There was this one colleague who happens to be this amazing expert in statistics. On his first day at work, he came over and said, “Hey Geeta, if you need help in anything tell me.” He appeared like an angel and in exchange for a piece of Toblerone chocolate, he tutored me every Monday till I finished writing up the questionnaire, collecting the data and analysing the data. He taught me chi square stats, ANOVA, MANOVA and correlations. He helped me draw charts and find ways to explain complicated phenomena. And then just as I gave in my first draft of the findings chapter, he left to pursue his career elsewhere. Despite that, he was still only a phone call away.

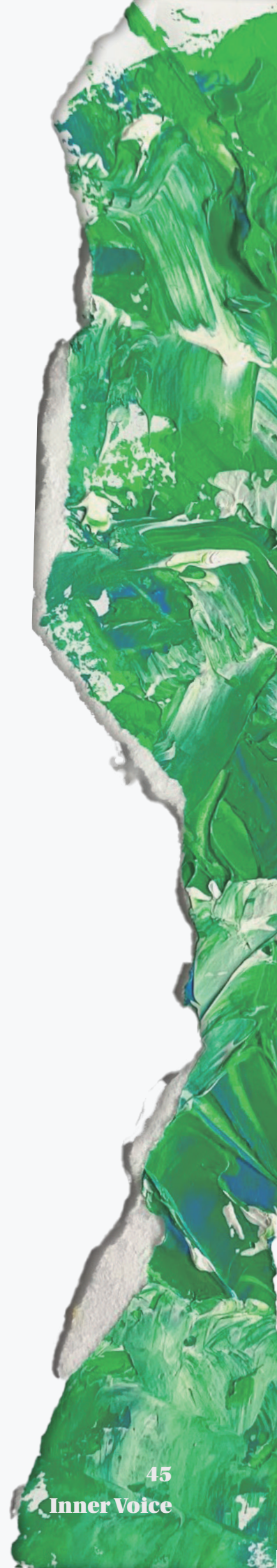
My second bout of fear and loneliness came when my supervisor, after reading my findings chapters, said that the quantitative analysis just wouldn't do and there was a need for a qualitative analysis. Oh boy, I thought, here we go again. So I started collecting qualitative data. I started recording people speaking, transcribing and analysing data and presenting findings to my supervisor. As this was his forte, I had a hard time convincing him. But, I was meant to get this doctorate. After my fifth rewrite, he finally said, “Yes Geeta. It is done.”

I started feeling lighter. I wrote up the conclusions, tied up odds and ends and FINALLY submitted. And then the WAIT began – three long months of waiting. All this while, people who started after me had already been congratulated and I was thinking, MAN, why the heck is this taking so long. I was told by my supervisor to just start preparing for the viva. I am a lecturer, I thought, I have this. This is the easy bit. I should be ok.

My third and thankfully final bout of fear and loneliness occurred after receiving the comments from the external examiners. The comments were so varied and shocking that I thought, how could I ever answer them. This is the crux of the thesis. The moment of truth. The do-or-die moment. I was meant to get this doctorate. But how does a person answer two examiners' comments which were polar opposite. So I prepared. I prepared like I have never prepared before.

On the day of the viva I spoke with confidence and I argued with vigour. I was asked why I did things this way and why I chose this theory. I was challenged and ultimately I won. I passed. They congratulated me and I sat there as they said those words and all I thought was I was meant to get this doctorate.

No man is an island and it really does take a village. Cliché as it may sound, at every step of the way I had friends and I had family and most importantly colleagues who had gone through this, encouraging me at every step of the way. However, that one mantra in my mind, "I am meant to get this doctorate" got me through my loneliest most fearful times.





語言學之啟示

丁泓棣博士

相比其他哺乳動物，人類在吞咽時有更大的哽塞風險，嚴重時會導致窒息死亡。這是由於人類在進化過程中降低了會厭在咽喉的位置，以此來換取更加靈活的舌頭。舌頭是人體最活躍的發音器官，它帶來了語言。語言令我們可以進行複雜的合作與創造，使人類成為地球的「超級物種」，開創出了璀璨的文明。

語言學就是研究語言規律和行為的自然科學。由於語言與人息息相關，這必然讓語言學浸染著獨特的人文色彩。當傳統自然科學在實驗室突飛猛進，不斷刷新人類認知的閾值，語言學卻提醒我們，人類終有無法超越的認知極限。雖然全球有大約 7000 種語言，但是語言類型研究發現，人類對世界的認知模式是有限的。例如，當你走出家門，這 7000 種語言對方位的描述不外乎是向東、向前、向上游、向太陽、向下風向、向大海、向內陸、向瀉湖等等。儘管電影《阿凡達》裏的人造語言－納美語－看上去比任何一種自然語言都古怪，但它也只是混合了已知語言中的稀有特徵而已。由於人類有限的認知能力，我們無法作出人類理解範圍之外的創新。而當我們意識到了這種局限而知敬畏，便是這門學科帶給我們形而上的思考與求索。

語言學帶來的另一個啟示是多樣性。漢語沒有英語「時」的概念，不需要通過詞形變化來表達事件發生的絕對時間，如在動詞後添加 -ed。雖然英語母語者認為「時」在語言中必不可少，但是漢語母語者不用「時」溝通起來也毫無困難，可以通過其他途徑實現「時」的功能，比如「昨天」、「前天」等時間名詞。雖然漢語母語者必須使用量詞（個、頭、隻等）來描述物體，但英語和藏語母語者對此並不特別需要。多樣性讓我們看到了不同族群如何通過自己的語言認識世界和表達知識，從而理解、欣賞、包容不同的思維和文化。同時，多樣性還啟發我們突破那些自認為必需的生活拘囿，拓展不同的、多元的生活模式。

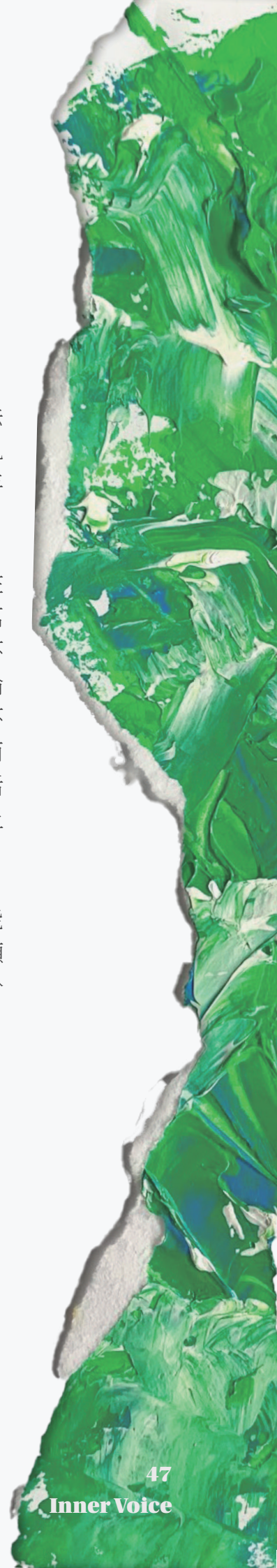
最好的年代 vs 最壞的年代

吳文麗博士

英國著名作家狄更斯在他的名著《雙城記》開頭說「這是一個最好的時代，也是一個最壞的時代。」對全世界大多數人來說，2020年是生命中無法迴避的一年。因為一場世紀疫情，讓我們有超過一年的時間都「無臉見人」。有人甚至預言，口罩要成為五官的一部份，與人類共存。2020年真是最壞的一年。

疫情剛剛來的幾周，我覺得生活簡直糟透了。孩子們不去上學了，每天在家大鬧天宮，我家變成了花果山。我也不用跟學生上課了，但我擔心萬一疫情結束，補課可能會補得我斷氣。當時又在鬧口罩荒，所以我也不能出門。百無聊賴之下，我開始把以前馬馬虎虎、很草率寫的研討會論文拿來仔細潤色，希望能寫成像樣的期刊論文。因為要寫文章，也少不了要看最新的文獻，更新我的舊知識。所有的社交活動都取消了，反而讓我有更多的時間沉澱，專心看那些平時因為忙著去旅行，去參加各種活動而覺得枯燥的學術論文。當我把別人的研究成果用到自己的課堂教學上時，我發現學生們非常歡迎能夠與時並進、並傾聽他們心聲的老師。

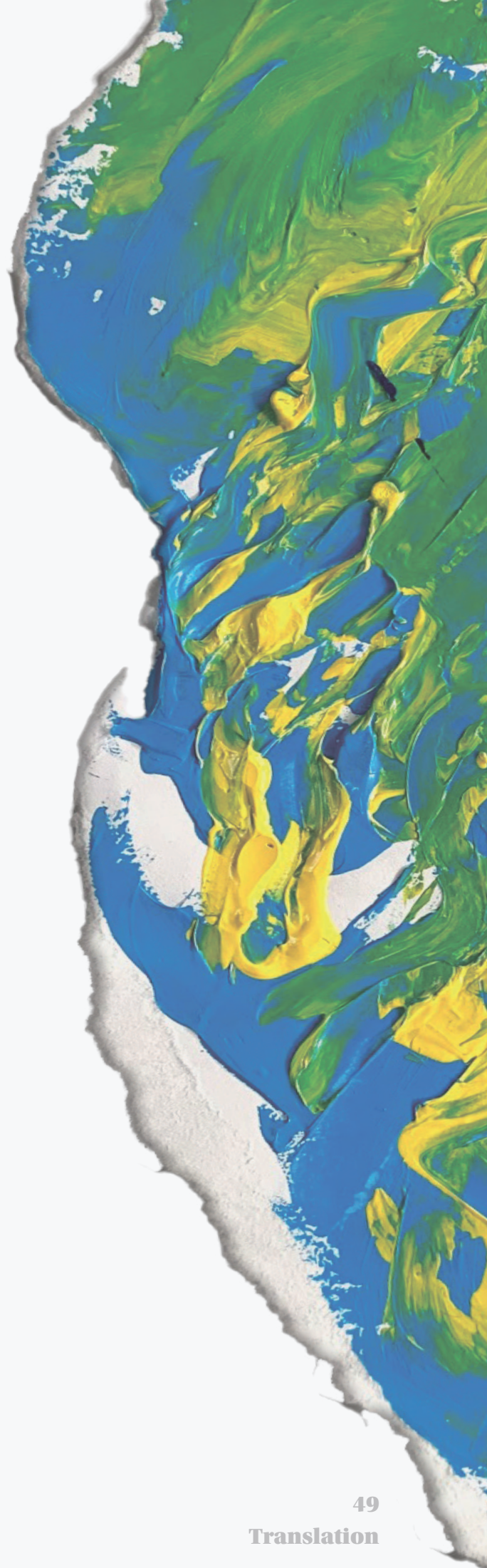
如果我們不能改變環境，那就改變我們自己吧！如果限制社交距離讓我能靜下心來做研究，轉型成學者型教師，又何嘗不是一件幸事呢！只要你願意，所有的日子都是好日子。最好的年代還是最壞的年代，真的只在於你的心態。






Translation

譯言





CPCE 語文及傳意學部於 2021 年 2 月舉辦名為「譯 · 48」的翻譯比賽。競賽者必須在 48 小時內翻譯指定題目。比賽分三部分：「陳皮四味」（中譯英）、「占士·邦小說節選」（英譯中）及「牛油廣告詞」（英譯中）。編輯精選了以下獲獎參賽者的譯文，供大家欣賞：

一、陳皮四味（中譯英）

陳皮雖普通，卻是重要的中藥材，不但可以用於烹飪也可以製作成零食。廣式九製陳皮便是一款歷史悠久的傳統零食，在現代化的香港，超市裏琳琅滿目的商品中也不乏它的身影。

Source Text:

山珍海味不及兒時滋味

1. 嚼著吃：一口甘甜嚼著吃，坐車出遊，與人共享，漫長路途，再不用擔心。
2. 送藥吃：喝藥常備，甜蜜相伴，陳皮過口，良藥不再苦口。
3. 泡著吃：泡出來的兒時滋味，累了倦了來一杯。
4. 煮著吃：難以忘懷的家味，陳皮入菜，酸甜美味。

Translation:

By Chiang Cheuk Lam 蔣卓琳 :

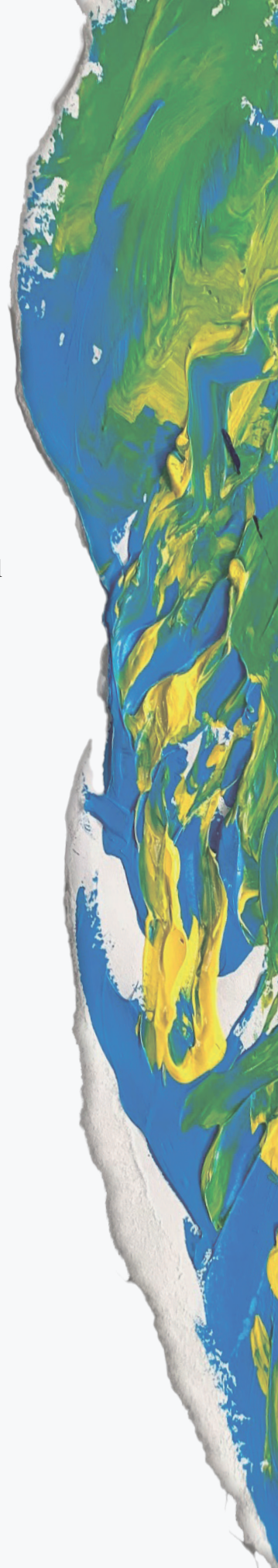
Even luxurious delicacies cannot beat the taste of nostalgia

1. Nibble and chew: Take a bite of the bittersweet when travelling. Share the sweetness and put your companions at ease during long car journeys.
2. Eat along with medicine: Always prepare our preserved tangerine peels to help you take medicine. Chinese herbal medicine no longer tastes bitter.
3. Steep and savour: Steep the taste of your childhood. Drink a cup of tangerine peel tea when you feel exhausted.
4. Cook and enjoy: Cook with our preserved tangerine peels to make the dishes appetizing and flavourful. It evokes the taste of home.

By Wong Hoi Tung 黃海彤 :

The rarest of culinary delicacies couldn't hold a candle to the nostalgic flavour of childhood

1. Enjoy it as it is: Let the sweet and savoury flavour of tangerine flush your taste buds in one perfect bite. Share this tasty treat with peckish friends while cruising the open roads and say goodbye to lacklustre road trips!
2. Take it with medicine: Keep a couple of peels by your side so you'll never have to swallow another "bitter" pill. Our sweet tangerine peels are just what you need to negate your bitter herbal medicine.
3. Enjoy it with a brew: Brew it in a pot of freshly boiled water to reminisce the good old days, especially on days when you're worn out and tired. It's a hug in a cup.
4. Enjoy it in a dish: Bring back the everlasting taste of home by brightening your dishes with a handful of tangerine peels. The tanginess combined with mild sweetness makes for a classic "homemade dish" aroma.



二、占士·邦小說節選（英譯中）

Abridged from “From Russia with Love”:

Breakfast was James Bond's favourite meal of the day. When he was stationed in London it was always the same. It consisted of very strong coffee, from De Bry in New Oxford Street, brewed in an American Chemex, of which he drank two large cups, black and without sugar. The single egg, in the dark blue egg cup with a gold ring round the top, was boiled for three and a third minutes.

It was a very fresh, speckled brown egg from French Marans hens owned by some friend of May in the country. (Bond disliked white eggs and, faddish as he was in many small things, it amused him to maintain that there was such a thing as the perfect boiled egg.) Then there were two thick slices of wholewheat toast, a large pat of deep yellow Jersey butter and three squat glass jars containing Tiptree 'Little Scarlet' strawberry jam; Cooper's Vintage Oxford marmalade and Norwegian Heather Honey from Fortnum's. The coffee pot and the silver on the tray were Queen Anne, and the china was Minton, of the same dark blue and gold and white as the egg cup.

By Hon Sze Nga Angel 韓詩雅：

一日三餐，早餐是占士邦最喜歡的，就算在他駐守倫敦時，也沒有變過。早餐有香濃的咖啡，那是來自新牛津街德布里，用美式濾泡壺沖泡的。就此，他喝了兩大杯不加糖的齋啡。頂上有金色圓環的深藍色蛋杯裏，裝著一隻雞蛋，雞蛋煮了接近三分半鐘。那是個非常新鮮、佈滿斑點的啡色雞蛋，產自法國馬蘭雞，是阿梅的鄉下朋友養的。（邦不喜歡吃白色雞蛋，雖然他對很多小事都要吹毛求疵，但小到要挑剔一個完美的水煮蛋，連自己都被逗笑了。）然後還有兩片厚厚的全麥多士、一大塊深黃色的澤西牛油和三個矮粗的玻璃樽，玻璃樽裏裝著提普奇「小紅果」的草莓果醬；古柏的經典橘子醬；福南梅森的挪威石南蜂蜜。咖啡壺和托盤上的銀器是安妮女王牌的，瓷器是明頓牌的，和蛋杯一樣有深藍色、金色和白色。

By Shin Chong Chen Grace 辛崇真：

詹姆士·邦德一天裏最喜歡的一餐就是早餐。他住在倫敦的那段時間，早餐一如既往。早上，他會喝兩大杯極濃黑咖啡。咖啡都用購自於新牛津街的 De Bry 店鋪的 Chemex 美式手沖咖啡壺沖泡。另外，早上他會吃一隻蛋。蛋要煮三分二十秒，然後放在一個杯子頂緣有一圈金環的深藍色蛋杯裏。他吃的是雀斑雞蛋，非常新鮮，是梅的朋友在法國馬朗養殖的。（其實邦德本不喜歡吃白雞蛋或是普遍人習慣吃的食物，因為他在這些小事情上，會想得很仔細。因此，人們堅持認為這世上有外表完美無瑕的白煮蛋，他會覺得這種想法實在太有趣。）他的早餐還包括兩片厚切全麥吐司，一大塊深黃色的澤西牛油和三瓶罐裝果醬：英國 Tiptree 的 ‘Little Scarlet’ 草莓醬，庫珀懷舊牛津橘子醬和英國 Fortnum 的挪威士楠蜂蜜。咖啡壺和銀托盤來自英國品牌安妮女王。中式陶瓷盤是英國品牌明頓。蛋杯跟陶瓷盤一樣，帶點深藍色、金色和白色。

三、牛油廣告詞（英譯中）

Advertisement tagline for “Country Life English Butter”:

You'll never put a better bit of butter on your knife.

Chiang Cheuk Lam 蔣卓琳：

只有這塊色澤輝煌美味鮮香的黃油才配得上你！

Hon Sze Nga Angel 韓詩雅：

這或許是你切過最好的牛油。

Shin Chong Chen Grace 辛崇真：

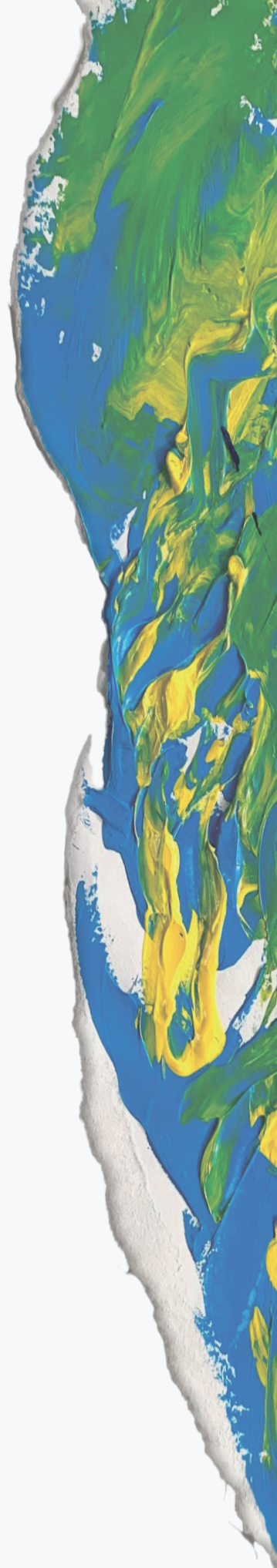
一塊牛油，何以足夠？

Wong Hoi Tung 黃海彤：

你的刀上再也不會沾上比這更好的黃油了！

Huang Xiaotong 黃曉彤：

夢裏尋他千百度，最好的黃油就在你的抹刀處。





Readers' Pick

嬉戲

Win a Prize!

Pick Your Favourite LC Translation and Voiceover Video!

Language Collage is more than a magazine full of fantastic contributions from our teachers and students; it is full of fun too!

In this section, you can read excellent translations of an advertisement tagline from winners of the “Translate_48” and watch two short commercial videos dubbed into Putonghua by our students.

Here’s the fun part: scan the QR code and visit the polling page by 28 February 2022. Pick one best translation and one voiceover video to win a mystery prize!

Show your support for your fellow students; cast your poll today!

Note: Each reader, with a valid CPCE email address, can only participate in the poll ONCE. Winners will be notified via email when the poll ends.

《拼·途》遊戲

有獎競猜：

選出你最喜愛的中文廣告詞和普通話配音！

我們精選了學部翻譯比賽中脫穎而出的五則廣告詞翻譯，以及兩條優秀的普通話配音短片。掃描右下方的二維碼，即可為你心儀的作品投票啦！

你只需在 2022 年 2 月 28 日之前投票，就有機會贏得神秘禮物一份！獲得最多票數的學生翻譯家和配音員也將獲得精美禮品。

（為了方便核實參與者身份，請同學使用 CPCE 的電郵登記。公平起見，每人僅可參與一次有獎競猜。）



1) 廉政公署廣告

<https://www.youtube.com/watch?v=JxQIRWWQGZ0>

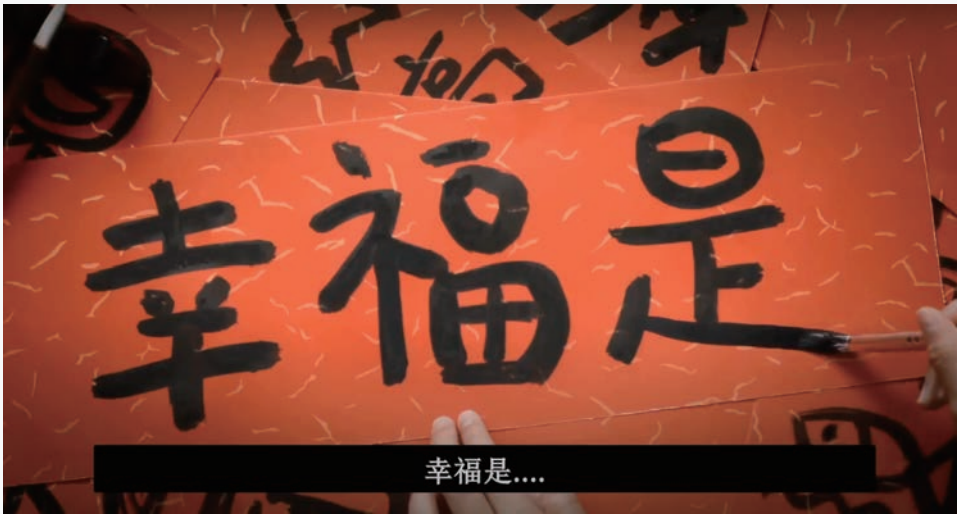
陳嘉龍



2) 壽桃牌

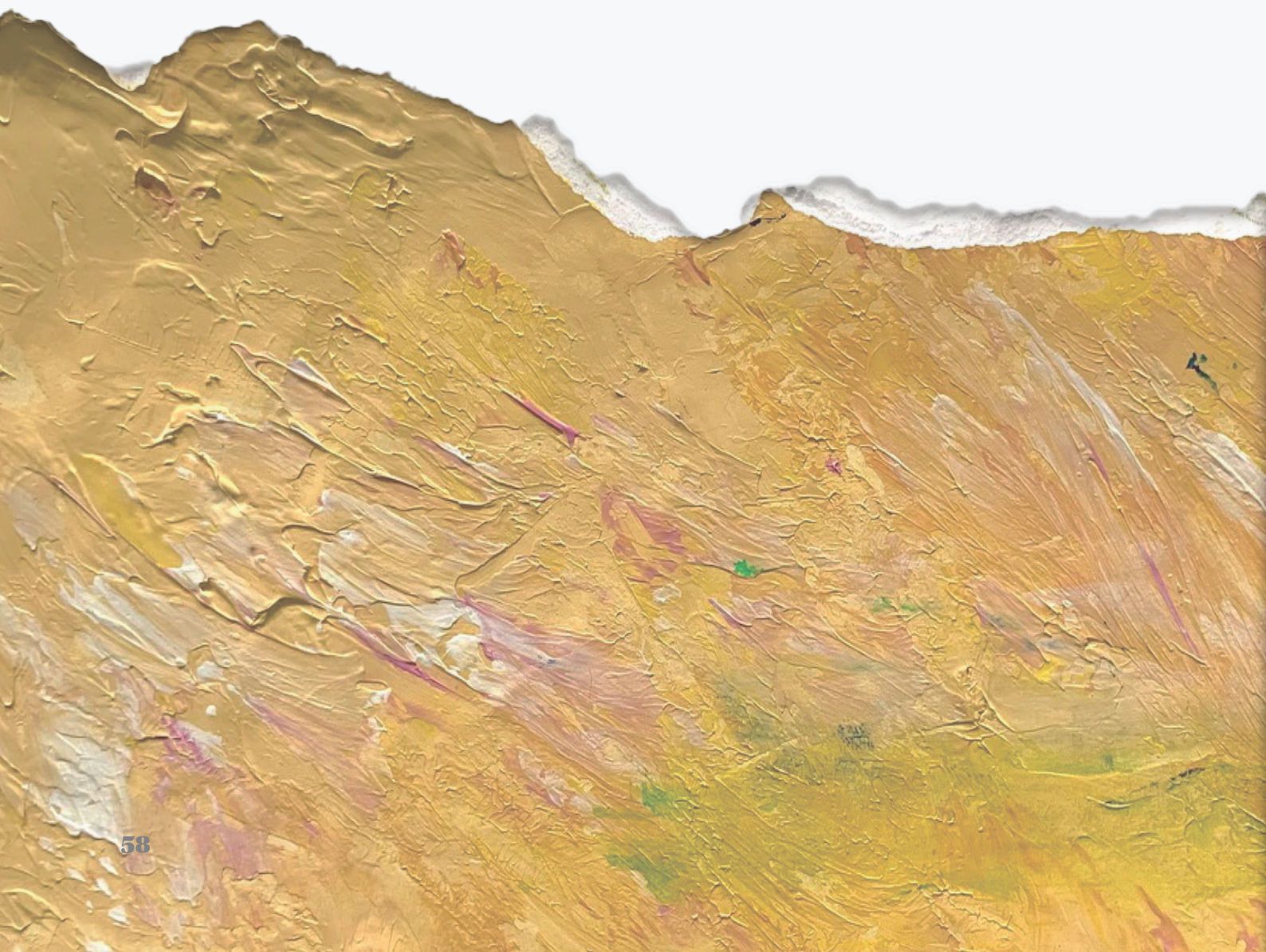
https://www.youtube.com/watch?v=R_QMGwLncJc

朱銘茵



Contributors

作者



Dr Geeta Bhavnani

Lecturer

Dr Geeta Bhavnani is an Indian born in Hong Kong. Educated locally, she speaks fluent English, Cantonese and Sindhi. She's been a teacher for over 20 years and enjoys interacting with her students on various subjects from language to literature to life experiences. Having just finished her doctoral studies, she is looking at opportunities to publish her work on ethnic minorities in Hong Kong.



Chan Ka Lung 陳嘉龍

Associate Degree Scheme in Applied Social Sciences

「商務普通話」課程（LCH2007）中，出現較多貼近求職的課業，很難得。雖尚未步入社會，但我已從課程學到寶貴經驗。無論配音，還是視頻剪輯，現已是職場入門的需求，花時間做普通話配音令我獲益匪淺。儘管因為疫情不能返校，但靠著網絡我得以持續學習。希望假以時日，學校能有更多此類有趣味的課程供學生修讀。



Chiang Cheuk Lam 蔣卓琳

Associate in Public Relations and Communication

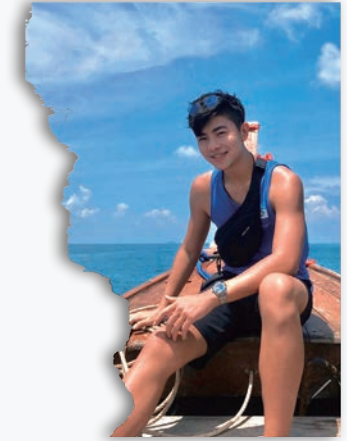
I have been cultivated and encouraged to cope with problems with creativity and flexibility. I feel immensely honoured to be recognised in this competition. I was unskilled when I attempted the translation competition, but I tried to reach an acceptable level of expressiveness and fluency, the two essential elements in translation. I spent a lot of time comprehending the texts and improving my translation so that the readers can understand the texts with ease.



Chow Man Fung 周汶鋒

Associate in English for Professional Communication

When I started my Year 2 in English for Professional Communication, the first essay I wrote for “Introduction to Literature in English” (LCH2304) was an explication on Burns’ “A Red, Red Rose”. In the academic world where grades are often the primary concern, I had missed the opportunity to learn about literature until this course. It exposed me to a wide range of texts including poetry, fiction, and drama. I now enjoy reading poems in my spare time; I also love hiking, cooking, and gardening. Truth to be told, I graduated from high school in 2018. It took me almost three years to finally get a desired university offer, so do not give up! As Confucius has it, “It does not matter how slowly you go as long as you do not stop.”



Chow Yik Hei 鄒奕希

Fong Hoi Nga 方凱雅

Ng Sek Kwan 吳錫鋸

Bachelor of Arts (Honours) in Applied and Media Arts

“Chinese Communication for College Students” (LCS1107) strengthened our language skills: we learned to transform abstract ideas into appropriate words. Our assignment was a group book report. This project gave us a chance to work together, and we were really into it. After receiving the comments from Dr Catherine Cheng, we kept editing and fixing our errors such as unnecessary words and the order of paragraphs. We also learned how to use subheadings to build the report with a more compelling narrative.



朱銘茵

Associate in Chinese Language and Literature

我一向都覺得口語表達是「商務普通話」的一大難關，這次鄭美嫦老師叫我們構思一個最能代表自己口語表達能力的習作，我選了廣告配音。班上很多同學想到配音就卻步，是怕麻煩吧。我現在回頭一看，卻十分推薦同學們試試，或許會發掘自己意想不到的才能，找到學習普通話的快樂。配音的過程很有意思，可以讓我嘗試控制自己的聲線和口腔說話的方式，發出不同感覺的聲音。若多做練習，更可以跨越音域限制而做到偽聲的效果。更有趣的是聲綫練習會讓我們釋放天性，大膽地放開束縛，用自己的表情和肢體語言去配合聲線，這樣才能生動又自由地做出自然的配音。最後，難關不易攻破，但只要你堅持與勇敢面對，願景離你並不遙遠。在努力追求分數的同時，也希望大家也能感受學習的快樂！



Dr Ding Hongdi 丁泓棣博士

Lecturer

丁泓棣博士的研究興趣是藏緬語語法，他經常前往位於中國西南的四川省進行田野調查。通過與居住在遠離城市、高海拔地區的少數民族的長期接觸，他看到使用不同語言、具有不同文化背景的人如何以自己獨特的方式理解世界。少數民族的傳統知識也令丁泓棣博士再受教育。



Hon Sze Nga, Angel 韓詩雅

Associate in Translation and Interpretation

I am majoring in Translation and Interpretation at HKCC. I like to learn about the cultures and customs of different places, and translation is the bridge to that. I have read many cultural translations in my daily life, and this has sparked my love for translation. The competition was a great opportunity for me to practice my skills. The competition proved to be an invaluable experience, as the source texts chosen were very challenging and rich. The translator, therefore, needed to consider unique cultural elements of both China and the West. I am fortunate that my translation was recognised by the judges, but I will continue to improve my work in the hopes that one day it will be appreciated by more people.



Huang Keying 黃可盈

Associate in Chinese Language and Literature

我在學院內主修中國語言及文學，眾多課程中最喜歡「中國電影與小說」（LCH2202）。在接觸陳抒博士教授的這門課程之後，我才意識到通俗、流行的小說與電影不僅是供人們娛樂消遣的文化商品，其背後也蘊藏著大學問，這門課令我受益匪淺。將來我會繼續修讀文學相關的學士課程，希望畢業後投身文化或媒體產業，將對中文的興趣延伸至職業生涯的規劃。



Huang Xiaotong 黃曉彤

Bachelor of Arts (Honours) in Bilingual Studies

Throughout my undergraduate studies at SPEED, I was fortunate to receive Dean List's Award for two consecutive semesters. I also presented my research on code-switching at the 5th Undergraduate Academic Conference on Humanities at the Education University of Hong Kong. It was such an honour to win the translation competition this year. I applied different translation theories into separate pieces: for example, Nida's Dynamic Equivalence was used in the first piece and Functional Approach was applied in translating the butter advertisement. After graduation, I hope to work in the field while pursuing a master's degree in education. I cannot wait to take what I have learned in this programme to the next stage of my life.



Hung King Ho 洪敬皓

Associate of Arts

我對中國歷史及文化一直都有濃厚興趣，在 HKCC 的文科副學士課程中主修中國研究，能選擇多元化的歷史及文化科目修讀。修讀「中國歷代婦女生活及地位」（SHDH2214）這一科目的過程中，我對北魏女性這個專題有了興趣，並在諮詢岑靜雯博士後順利完成了這篇《北魏女性教育概況初探》。



奇奇

Associate in Chinese Language and Literature

I am currently enrolled in HKCC's Chinese language and literature programme, and my application for a university degree programme is successful. Now I can continue to learn more knowledge about Chinese culture. Before the "Chinese Creative Writing" course (LCH2282), I was very resistant to writing, and even doubted whether I could complete this course. However, Dr Zhang Jian did not define the works of the students based on the duality of good or bad. Instead, she tried her best to discover the merits of each work, so now I regain my confidence in writing. I hope everyone will discover their shining points and not be limited by just their academic results.

Lo Sin Tung 盧倩彤

Associate in English for Professional Communication

Studying English for Professional Communication, I have learned broad knowledge including but not limited to English language skills, literature, and linguistics. In Semester One of Year 2, I got to unveil the mystery of English literature for the first time. There were three critical essay assignments on different literary genres. Writing those essays was interesting as I could express my views freely. After each assignment, students received comments from Dr Shi Huiwen as well as their peers. I believe this is one of the essential steps to improve and make progress. Even though studying at HKCC is hard, the result will tell you that it is worth every bit of your efforts.



Ma Ho Yam 馬浩鑫

Associate in English for Professional Communication

After getting a taste of how my words can influence others, I want myself to be heard and to eventually inspire. I draw inspirations from how I grew up, what I experience, and what is happening in my homeland now. In this short story, the monologue of the father is modelled after Jamaica Kincaid's "Girl". Instead of addressing gender stereotypes, my text focuses on personal development, while keeping the image of a nagging father. It is to be noted that I did not use my father's voice; rather, I imagined myself as a father, teaching my imaginary son what I wished my father had taught me.



Pang Hin Kiu Hebe 彭衍喬

Associate in English for Professional Communication

In the coming academic year, I am going to study BA in English at City University of Hong Kong. I love literature. My enthusiasm for it has only been upraised by "Introduction to Literature in English" (LCH2304). In the course, Dr Shi Huiwen provided me with the opportunities to share my thoughts on literature, so that I can develop analytical skills around genres and authors that I never explored before. After reading "The Lottery" by Shirley Jackson, I was amazed. Her imagination and ideas dwelt upon my mind. From the story, we can notice that the act of the lottery itself has only been kept for the sake of society's wellbeing. Although the ritual may seem gruesome or unrealistic, similar norms or traditions still prevail today. During the process of writing, I read the story several times, analysing the plot, the theme, and the points of view of the characters carefully and thoroughly. Besides literature, I have learnt a lot from the course "English Communication in Creative and Cultural Industries" (LCH2326). Zoe taught me lots of advertising techniques as they are important for running a marketing campaign. The Nike ad is simply sensational. I was completely swamped while analysing it. A final note to fellow students: Remember to chase your inspiration and to always believe in yourself.



Shin Chong Chen Grace 辛崇真

Associate in Translation and Interpretation

Throughout our life, we keep on searching for a purpose. Likewise, Translation and Interpretation is a programme that aims at finding the purpose of the source text and delivering the meaning as faithfully as possible in another language. Prior to translating the three texts in the competition, I tried to figure out their respective purposes. I chose appropriate words and restructured sentences for expressiveness. One's purpose in life takes time to be discovered. Although I was on the Dean's List for two semesters, I recently realised that grades and marks are symbols that define one's academic performance only. What they cannot define is one's passion and desire to explore fields such as translation and other subjects. I hope my passion never ends.



Tang Ho Ying 鄧浩瑩

Associate in English for Professional Communication

I am going to enrol in the Bachelor of Arts in Linguistics at the University of Hong Kong in September 2021 (senior entry). My proudest achievement at HKCC is being one of the contributors of *Language Collage*, the division's first online publication. It is a precious opportunity to share my thoughts on drama with other literature lovers. Analysing literature not only requires textual evidence, but also imagination and creativity. As a literary critic, one investigates culture and history broadly too. It is a great challenge, but a very fulfilling experience once it is done.



Wong Hoi Tung 黃海彤

Associate in Public Relations and Communication

How would the author write if he or she could use the target language too? I envisioned, then I started my rendering of the source pieces. Word-for-word translation is not rocket science, yet what this competition enlightened me was that a translator should take into consideration the emotional and sociocultural factors. I wish to produce translations that are not only accurate but also tug at the readers' heartstrings. While the conveyance of literal meaning is of paramount importance, emotional relatability should not be neglected. I now understand with clarity that there is no standard answer for translation. Instead of purely searching for literal accuracy, we should all learn to appreciate translation as a form of art.



Wong Wai Ho Dickson 黃韋灝

Associate in English for Professional Communication

After this short yet memorable college life, I will be heading for Taiwan to continue my studies. In these two years, I have learnt a lot in the English field. This program has taught me that English is not only about your vocabulary size, but how you make good use of the words: one does not have to know all the words in the world to create an appealing piece of writing. It is my first time to view an advertisement in an analytic way. "Communication in Creative and Cultural Industries" (LCH2326) by Ms Zoe Chan is such a wonderful course that it makes working on an assignment a refreshing and unique experience.



Dr Wu Wenli 吳文麗博士

Lecturer

Dr Wu Wenli is currently a lecturer of bilingual communication. She received her PhD in Education from the Institute of Education, University of Warwick. She has taught courses such as “Introduction to Communication Studies”, “English for Academic Studies”, “English for Business Communication”, and “Intercultural Communication in Business”. Her current research interests include using new technology in teaching and learning, cross-cultural and intercultural communication, and English for academic studies.



Dr Jennifer Yao 姚水英博士

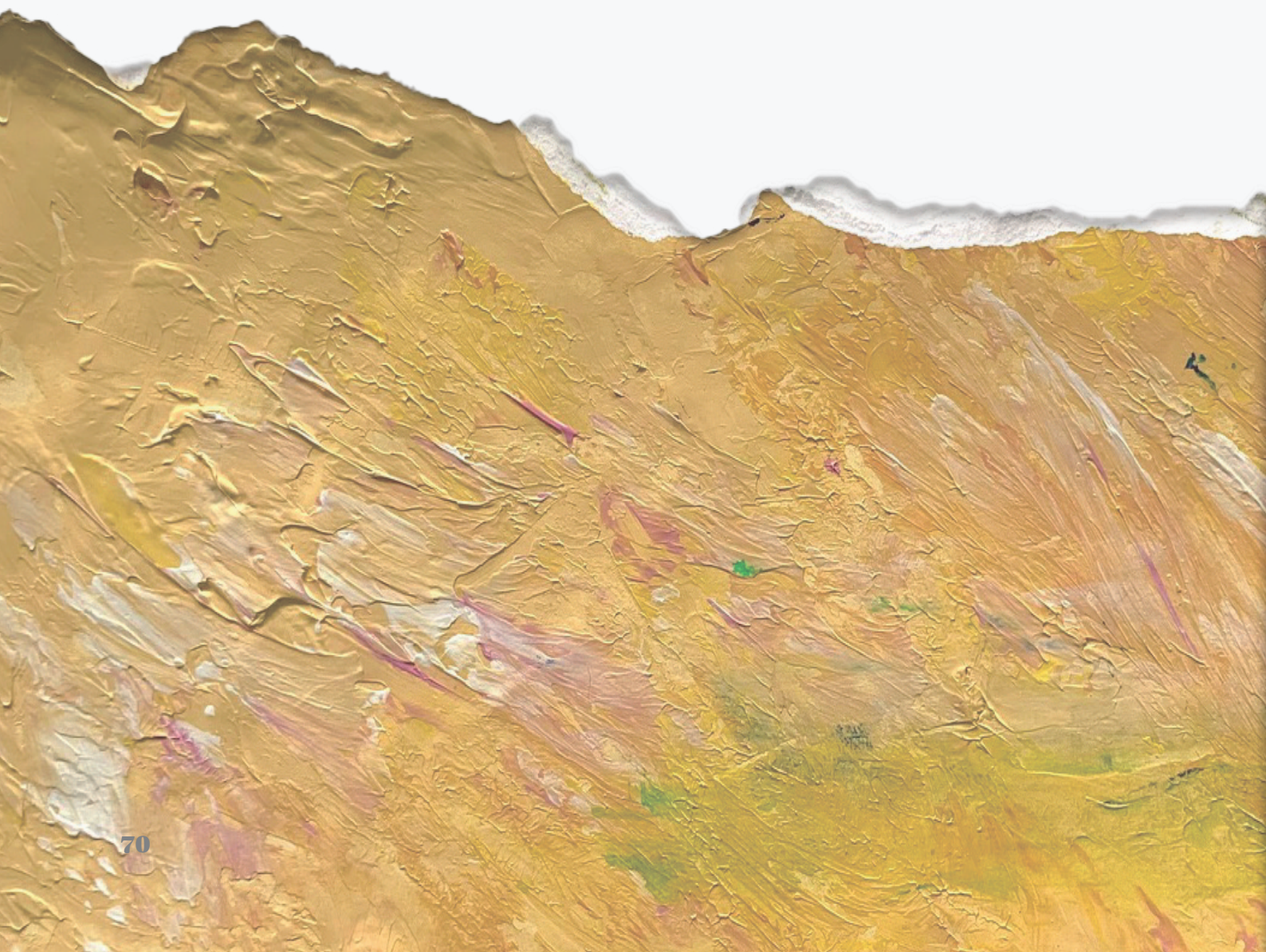
Lecturer

Dr Jennifer Yao is currently teaching for SPEED as a lecturer. She is also the principal investigator of a UGC-funded project titled “Definiteness marking, topicalization and disposal variations in the Chinese: Mandarin, Cantonese, Wu, Xiang and Min dialects”.



Editors and Designers

團隊



Dr Shi Huiwen 時惠文博士

Editor-in-Chief 總編輯

Wen's current research interests lie in contemporary poetics, life writing, service learning, and English language pedagogy. She has taught courses such as "Introduction to Literature in English", "English for Academic Studies", and "Creative Writing". Her teaching fuses both the practical side of language learning and the critical/creative edge. Ultimately, she wishes to cultivate students to be empathetic humanists who have a global mindset. An ardent lover of language and literature, Wen believes in the magic of words and their healing power, and *Language Collage* manifests this belief.



Dr Cheung Lok Ming, Eric 張諾銘博士

Editor-in-Chief (English) 英文主編

Eric loves, teaches and researches writing. He is especially interested in students' academic writing and public relations/marketing texts. His research interests include text linguistics, corpus linguistics for language teaching and learning, and EAP practitioners' identity and agency. You may be able to spot Eric having a post-lunch walk in Cherry Street Park, listening to podcasts or music. His current favourites are boy pablo, Ginger Root and Khruangbin, but what he puts on repeat all the time are The Beatles, Chet Baker, John Mayer and Kings of Convenience.



Dr Chen Shu, Hazel 陳抒博士

Chinese and English Language Editor 中英文編輯

Hazel's research lies in the intersection of Chinese literary and media studies. She investigates how sound media like radio, as an invisible force and a sonic environment, shapes the dynamics of other forms of cultural production during the modern era. Her scholarly interests encompass sound studies, Sinophone literature and culture, transnational cinema and visual culture. She teaches courses such as "Introduction to Modern Chinese Literature", "Chinese Film and Fiction", and "Chinese Communication for College Students". Her teaching emphasizes both the aesthetic aspect of text and its interactions with history and technology. Hazel aspires to enhance students' analytical, interpretation and self-expression skills through literary and artistic cultivation, as she believes it is vital to prepare them to become global citizens with distinct cultural identities.



Dr Cheng Mei Seung, Catherine 鄭美嫦博士

Chinese Language Editor 中文編輯

Catherine 在學院任教中文及普通話相關課程，她對港式中文的發展感興趣，也深信同儕反饋可為學習帶來正面的影響。她的研究興趣分為兩個範疇，一是港式中文在不同語境下的使用情況，包括港產片字幕演變、公私營機構拒絕言語行為、後疫情時代網絡語言的特點；二是多媒體在教學上的應用，為學生創造討論平台，鼓勵同學全方位認識自己和他人，實現自主學習。Catherine 關於多媒體的研究課題包括線上作品集 (e-portfolio)、遊戲化教學 (Gamification) 及文本情感分析 (Sentiment Analysis) 等。



Dr Mao Sheng, Michelle 冒晟博士

Chinese Language Editor 中文編輯

冒晟博士主要負責教授及研發中文相關的科目，包括現代漢語結構、大專中文傳意、大專普通話「文化學習及傳意應用」等。她的學術興趣是方言句法及語言類型學。



Chan Lok Yiu, Kristy 陳樂遙

Student Designer and Typesetter 排版設計

As a student of Visual Communication, Kristy aspires to become a designer, and she would like to further her study at The Hong Kong Polytechnic University. Aside from her studies, she aims to create a good variety of unique designs. “Design creates culture. Culture shapes values. Values determine the future.” This is her motto. Although she is currently participating in a few projects, *Language Collage* is her first-ever editorial design. She regards it as a chance to further develop her style and a pathway to a fulfilling career.



Cheng Man Hin, Troels 鄭文軒

Student Designer and Typesetter 排版設計

Troels is currently a design student (Visual Communication) at HKCC, and he aims to further his studies at The Hong Kong Polytechnic University or University of the Arts London. After obtaining some professional knowledge and skills in design, he wants to create works that can be recognised someday. Although it may sound ambitious, he never ceases to “dream big”. He keeps telling himself, “I may be a fool, but it is all about having a dream and chasing it to the end.” *Language Collage* is his first editorial design. He does not simply view it as an ordinary job but an extraordinary milestone in his career.



Special thanks:

感謝郭一苓女士為雜誌起名為《拼·途》。

We would like to thank Ms Camie Kwok for giving the magazine a beautiful name.



Call for Submissions

徵稿





Dear Colleagues and Students,

Have you ever read a book or watched a movie,
and burnt with a desire to present your views?

Have you ever reflected on education and learning,
and wished to share your insights?

Have you ever written a poem or a short story,
and wondered where it could be published?

Have you ever created a digital story, and wanted
a friendly platform for viewers and feedback?

Have you ever read great student essays and believed
they deserve a wider audience?

Did you ever dream that our LC division could have its own publication,
showcasing students' creativity and colleagues' expertise?

Dream no more.

Language Collage is a bilingual magazine published to showcase quality
work from the Division of Languages and Communication. It is a window
on our division as a supportive, ever-growing community, so both students
and colleagues are welcome to make contributions.

We accept works in both English and Chinese (500-1500 English words, 500-3000 Chinese characters, poems under 50 lines):

1. Research essays
2. Book reports and reviews
3. Creative poetry
4. Creative prose
5. Personal essays
6. Translation
7. Other appropriate forms of written work

We also accept audios and videos that demonstrate your language competence, artistic sense, or digital literacy skills (not exceeding 3 minutes):


1. Digital poetry
2. Short movies
3. Re-rendering or dubbing
4. Voiceover
5. Other appropriate digital literature forms

We also accept other shorter works, such as:

1. Book/movie/song reviews
2. Short essays about teaching, research or education in general (200-300 words)
3. Photography and painting

Kindly submit to language.collage@cpce-polyu.edu.hk. The editorial team will then contact you for your agreement to publish and personal information. You will hear from us within 1 month of your submission.

We also welcome student editors who are interested in accumulating experience in editing and publishing. Your work on the magazine will be CAT-eligible. If you have any questions regarding the submission or student editorship, contact us via the above email address.



各位同事和同學：

可曾有一本書或一部電影讓你拍案叫絕，
熱切地渴望與他人分享自己的洞見？

可曾考慮將教學生涯中的反思和求學路上的心得化成文字？

可曾寫過一首詩或一篇短篇小說，卻不知可以在何處刊登？

亦或者，你在新銳的數字媒體上有出色創作，
需要一個友善的平台和觀眾互動？

老師們是否覺得自己學生的優秀論文應該被更多人關注？

大家又可曾設想語文及傳意學部會有自己的刊物，
用來展現同學的創意和同事的專業？

這個設想已經實現！

《拼·途》是一本語文及傳意學部的雙語雜誌，它展示 LC 師生的佳作，讓讀者見識到這個充滿活力的大家庭。我們務求眾聲紛呈，歡迎所有老師和同學的來稿。

投稿形式不拘，中英文皆可（中文 500-3000 字，英文 500-1500 字，詩歌 50 行以內）：

1. 論文
2. 書評
3. 詩歌
4. 散文
5. 隨筆
6. 翻譯
7. 其他各類文字篇章

我們也歡迎可以展現作者語言能力、藝術感受力和數字媒體運用的影音作品的投稿（長度不超過三分鐘）：

1. 數字媒體詩歌
2. 短視頻
3. 配音
4. 旁白
5. 各類數字媒體上的文學創作

同時也接受其他篇幅較短的作品：

1. 影評、歌曲評論
2. 對教育、教學和研究的反思（200-300 字）
3. 攝影和繪畫

請將投稿作品寄至 language.collage@cpce-polyu.edu.hk 一經採用，作者需簽署一份發表同意書並提供個人簡介。收到稿件後，編輯團隊會在一個月內與作者聯絡。

我們也歡迎對文字和出版工作有熱忱的學生加入編輯團隊。學生編輯工作可以計入 CAT，並顯示在你的學業報告上。如對投稿或學生編輯的職務有任何疑問，可透過以上電郵查詢。

Language Collage 《拼·途》

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Dr Vera Sun Nim-yan 申念茵博士
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Ms Winnie Wong Wing-kam 黃詠琴女士

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中英語文傳意
- Chinese Language and Literature
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- English for Professional Communication
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- Language and Culture
語文及文化
- Public Relations and Communication
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- Chinese Language and Culture
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- Language and Professional Communication
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