



港推生態深度遊

旅客盼增「港味」打卡點



摘錄自5月25日香港《文匯報》：為促進香港旅遊業發展，特區政府發展旅遊熱點工作組日前推出涵蓋香港品牌和生態深度遊等9個項目。遊港旅客已形成新常態及新喜好，他們不再只是購物而是要城市漫遊、深度遊，故今次推出的旅遊熱點都有「濃濃港味」，包括兩個特色社區的深度遊和開放舊油蔴地警署等。其中，將開放地面層的舊油蔴地警署會舉辦不同活動，例如在警署內設置互動照相亭，讓旅客透過現代科技「穿上」不同年代的警察制服，體驗加入香港警隊的樂趣。

在舊油蔴地警署有不少旅客打卡，有旅客讚賞開放警署讓旅客入內參觀，並認為部分景點考慮收費合理，希望特區政府推出更豐富的體驗項目，令旅客感覺值回票價。

來自廣州的丁小姐是第二次來港旅遊。她在港停留兩天，今次來港主要遊覽旺角與中環兩地，體驗香港居民區中具「古早味」的景點，並受香港影視劇影響，來港首站即選擇到舊油蔴地警署，但由於警署翻修，感覺與影視劇中的印象有差異，「翻修後那種復古的感覺不再。」

被問及特區政府推出的9個旅遊熱點，部分考慮收費，她認為屬合理做法，因為景點維護與革新皆需要資金，她希望特區政府在收費的同時，相應增加更豐富的體驗項目，如打卡設施及導賞團服務，「希望特區政府可以告訴遊客，我花這筆錢可以獲得什麼？例如更多的打卡位置，或是有更多的專人介紹歷史？如果它



●圖為「九龍城寨光影之旅」電影場景展中的龍城髮廊。資料圖片

有更豐富的文化項目，我是願意為這些買單的。」

深圳旅客Villy是第二次訪港，表示由於喜歡周星馳電影，故到舊油蔴地警署打卡，倘舊油蔴地警署日後開放，會再次來港，「想看看裏面是什麼樣的，嘗試坐牢的感覺。」被問及對推出香港工業品牌旅遊的興趣，她認為女性遊客興趣較低，建議特區政府進一步發展香港影視劇中的拍攝地點，供更多旅客打卡。

電影《九龍城寨之圍城》深受歡迎，引起香港以至其他地區觀眾的熱烈反響，而移師九龍寨城公園的「九龍城寨光影之旅」電影場景展，亦是特區政府推出的九個旅遊熱點項目之一，場景展首日正式免費開放參觀就吸引大批市民及旅客冒雨排隊入場觀賞。

日本旅客反映《九龍城寨之圍城》電影在日本的受歡迎程度。有日本旅客向記者表示，她



與朋友抵港旅遊，得知九龍寨城公園有電影場景展後，昨日就專程到場參觀。有台灣旅客表示場景展還原電影中的布置，但反映參觀時間僅有15分鐘，完全不足夠。

日本旅客Ayumi表示，她與朋友均最喜歡電影中的角色是林峯等四人飾演的「城寨四少」，大讚他們又酷又帥氣。她與朋友兩人排隊領取到下午2時後入場參觀的門票，表示期待看到電影中的經典場景，且一定會拍照打卡留念。

市民余女士帶同7歲的兒子排隊等候入場。她透露，兒子很喜歡歷史和地理相關的知識，對古蹟亦甚感興趣，她自己則看了《九龍城寨之圍城》電影，因此昨早便與兒子入場參觀。她說，自己最期望見到電影中的經典場景，包括理髮廳、天台打鬥場景等。

在看完展覽後，她大讚場景布置的細節還原度十分高，例如電線等，與電影中的場景相似，余女士的兒子亦認為場景布置得真實，似乎能看到九龍城寨以往的真實環境。

Visitors to Hong Kong Call for More Local Hotspots on Eco-Tourism Trail



To promote the development of Hong Kong's tourism industry, the HKSAR Government's Working Group on Developing Tourist Hotspots has recently launched nine in-depth tours covering Hong Kong's brand and eco-tours. Tourists visiting Hong Kong have developed a new mindset and new preferences; they no longer just want to shop but also want to roam around the city and take in-depth tours. Therefore, the tourism hotspots launched this time have a strong Hong Kong flavour, including in-depth tours of the two distinctive neighbourhoods and the opening of the Former Yau Ma Tei Police Station, etc. Among them, the ground floor of the Former Yau Ma Tei Police Station will be opened to the public, featuring various activities—including an interactive photo booth where visitors can experience the fun of joining the Hong Kong Police Force by virtually trying on police uniforms from different eras using modern technology.

At the Former Yau Ma Tei Police Station, many tourists have stopped by for a visit. Some welcomed the opening of the historic site to the public and found the fees for certain attractions to be reasonable. They expressed hope that the SAR Government would introduce more engaging and enriching experiences to make the visit feel even more worthwhile.

Ms. Ding from Guangzhou is visiting Hong

Kong for the second time, staying for two days. During this trip, she focused on exploring Mong Kok and Central, hoping to experience the nostalgic charm of Hong Kong's residential neighbourhoods. Influenced by the city's iconic films and television dramas, she made the Former Yau Ma Tei Police Station her first stop. "After the refurbishment, that vintage feeling is no longer there," she remarked, noting that the atmosphere no longer matched the impression she had from the screen.

When asked about the nine tourist hotspots introduced by the SAR Government—some of which are considering charging entry fees—she said it was a reasonable move, noting that maintaining and renovating tourist sites requires funding. However, she hopes that alongside the fees, the government can enhance the overall visitor experience. "I hope the SAR Government can clearly show what tourists are getting for the money they pay. For example, are there more photo spots? Are there guided tours with specialists explaining the history? If there are more engaging cultural activities, I'd definitely be willing to pay."

Shenzhen traveller Villy, who was visiting Hong Kong for the second time, said she stopped by the Former Yau Ma Tei Police Station because she's a fan of Stephen Chow's movies. She added that if the site

were fully opened to the public in the future, she would definitely return: "I want to see what it's like inside—and experience what it feels like to be in a jail." When asked about her interest in Hong Kong's industrial heritage tourism, she felt it might appeal less to female travellers. Instead, she suggested the HKSAR Government further develop filming locations featured in Hong Kong's iconic movies and TV dramas to attract more tourists.

The film *Twilight of the Warriors: Walled In* received widespread acclaim and sparked enthusiastic reactions from audiences both in Hong Kong and abroad. In response, the HKSAR Government included the Kowloon Walled City: A Cinematic Journey movie set exhibition—located in Kowloon Walled City Park—as one of its nine newly launched tourism hotspots. On the exhibition's official opening day, despite the rain, large crowds of locals and tourists queued up to visit the attraction, which was offered free of charge.

Japanese tourists noted the popularity of *Twilight of the Warriors: Walled In* in Japan. A Japanese traveller told reporters that she and her friends flew to Hong Kong specifically after learning about the movie set exhibition at Kowloon Walled City Park. Meanwhile, some Taiwanese visitors appreciated the exhibition's faithful recreation of the film's setting but felt that

the 15-minute time limit was far too short to experience it fully.

Ayumi, a Japanese tourist, shared that she and her friends were drawn to the film by its characters—particularly the "Four Young Men of the Walled City" portrayed by Raymond Lam and others—whom she described as "cool and handsome." After 2 p.m., she and her friend joined the queue to secure tickets for the exhibition, expressing excitement to relive the film's iconic scenes and saying they would definitely take plenty of photos as souvenirs.

Ms Yu, a local resident, visited the exhibition with her seven-year-old son after queuing up in the morning. She shared that her son has a keen interest in history and geography, particularly in heritage landmarks. Having also watched *Twilight of the Warriors: Walled In* herself, Ms Yu said they were eager to explore the recreated film set together. "I was especially looking forward to seeing the barber shop and the rooftop fight scene," she said. After touring the exhibition, she praised the meticulous restoration of details—such as the exposed electrical wiring—which closely resembled what appeared in the film. Her son was equally impressed, noting that the authentic layout allowed him to better imagine what life was like inside the original Kowloon Walled City.

●琬琰

為什麼詞語是「最小造句單位」？

學習外語，我們泰半由詞彙入手，這是因為詞是最小的造句單位。然而，什麼是詞呢？詞給人的第一印象是意義較完整，可獨立運用，詞的內部特質就是意義融合和結構凝固，其構成成分是語素，而語素是語言最小的音義結合體。

詞語由不可分割的語素構成

意義融合是指詞義並不是語素意義的簡單相加。比如「白菜」並不等於白色的菜，雖然白菜也有白色的部分，但並不是全部帶有白色的菜都叫白菜。又比如我們用「骨肉」來比喻至親，意義並不是骨頭和皮肉的簡單相加。因為意義融合，所以結構也凝固，中間不能加入其他造句成分，即不能擴展。比如「白菜」不能擴展為「白的菜」，「骨肉」不能擴展為「骨和肉」，因為擴展後改變了原來的意義。

有些複合詞（包含兩個或以上語素的詞），詞彙意義跟語素的總和意義相似，比如「朋友」，在古文裏是兩個詞，受業於同一位老師是「朋」，有共同志向是「友」，因此有所謂「同門為朋，同志為友」。在現代漢語裏，「朋友」是一個詞，有兩個語素，這兩個語素意義相似，合起來表示志趣相投的人，偏向於「友」的語素意義。「朋友」在意義上雖然沒有發生質變，但在結構上仍然非常緊密，不能分拆，也不能加入別的成分，不能把「朋友」說成「朋和友」。

詞的句法特質是能夠獨立運用，並能充當造句單位。所謂獨立運用，是指詞能單獨用來回答問題，形成非主謂句。看看以下的例

子：你想吃什麼？
——葡萄。（名詞）

他過得好嗎？
——好。（形容詞）

你不想學語法？
——想。（助動詞／能願動詞）

你來不來？
——來。（動詞）

他什麼時候來的？
——剛剛。（副詞）

副詞虛實暫未定論

虛詞不能獨立運用，但能充當造句單位，某些副詞可以獨立運用回答問題，但某些不能。副詞到底屬於實詞還是虛詞，還是半虛半實，目前學界還沒有定論。

詞既然可以獨立運用成句，自然也是最小的造句單位，實詞可以單獨進入句子充當句子成分。比如「語言」是詞，可以直接進入句子。如果分拆成「語、言」，兩個語素單獨看來雖然仍有意義，但都不能獨立成詞，必須與另一個語素結合才能成詞，結合成詞後方能進入句子。因此「語言」是不能再分拆的最小造句單位。

有些語素本身是成詞語素，比如「用」、「筆」等，這類詞仍然必須以詞的身份進入句子。了解詞的構成成分和特點，有助於掌握詞義並提升學習效率。



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本文談一談一語雙敘法（Syllepsis），也叫兼用法。這種語法源於希臘，兼用法之前提到的軛式搭配法（Zeugma）的定義引出很多爭議，本期專欄將聚焦使用方面，不會參與這場定義之爭。

我們學過基本句子的SVO模式，S是主語（Subject），V是動詞（Verb），O是賓語（Object），而每句一般要以句號完結，再開始另一句，在適當時以分號代句號也可以；如用if、when或because之類把兩句相連在一起，也可省略句號。

根據上述原則，看看以下句子有沒有問題：Lemon is yellow, lime green.（檸檬是黃色的，青檸是綠色的。）內容固然是對的，可惜文法就錯了。首先是第二句沒有動詞，再者是兩句之間，用一個逗號來分隔的錯誤，它叫逗號拼接句（Comma Splice）。——假如現在告訴你這個句子符合文法，又要如何理解呢？

兼用法可省略相似結構

這個例句是第一個類型的兼用法，它叫文法兼用法（Grammatical Syllepsis），其定義為：使用與內容中兩個相鄰單詞具有相同語法關係的單詞，其中一個是根本，另一個是隱喻。

原本的兩個句子是 "Lemon is yellow." 以及 "Lime is green."，主語和賓語有相近形式和意思，而動詞是更是一模一樣，我們便可在第二個句子中把相同的動詞省去。這個例句比較短，如果句子中相似的結構很長時，寫兩次便太累贅，這個句法便可使文章變簡潔。

要注意的是，前後兩句須符合均用同一動詞的要求，如 "I eat mooncakes and lanterns." 就不合要

求，因為lantern應配合play，用eat便不合理。

第二種叫作語義兼用法（Semantic Syllepsis），是指用一個詞來帶一句裏的兩個部分，但這句子要可令人看得出兩者有所不同。The stunt man takes the car key and the risk.（特技演員上了車，並要承受風險。）車是實物，而風險則是一個情況。如之前專欄文章提過的 "covered themselves with dust and glory" 中，dust是親眼見到的，而glory是一種抽象感受。

平行與省略（Parallelism and Ellipsis）是第三類，一個詞在一句之內管理兩個或多個部分，並把平行句式和省略法融合運用。看一個例句：Carpenter makes table, Goldsmith makes gold bar, Baker makes beard.（木匠造桌子，金匠製作金條，麵包師傅做麵包，）不想讓makes重複出現的話，運用平行與省略，就會變成這樣：Carpenter makes table; Goldsmith, gold bar; and, Baker, beard.

成語或俚語常見語帶雙關

第四類是語帶雙關，一個看似普通的句子卻有兩重意思，一個是字面意思，另一個是深層含義，這類運用常見於成語（idiom）或俚語，最被人提的例子是一個鐵路廣告 "We have a long way to go." 既可以契合鐵路的主題，也可以表示任重道遠。

早前提到的共軛用法和今天的一語雙敘法都比較難，不過不一定非要用在文章裏，最主要是能讀懂。再舉最後一個例子：一位木匠師傅看見學徒終能把釘子好好地打進木板，便讚他："You nail it!" 除了把釘打入木板的含義外，nail同樣也是「成功做到」的意思。

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