

中美双语版

汉

字

通

Handwritten calligraphy of the characters '汉字通' in various styles.

TIMES
ENCYCLOPEDIA
OF
WRITTEN
CHINESE

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中国出版集团
东方出版中心

中英双
语版

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顾建平 著



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前言

汉字是现今世上仅存的象形性表意文字，是名副其实的老寿星。它既是文化的载体，亦是文化的结晶。每个汉字都是惟妙惟肖的图画，蕴含着饶有趣味的故事，寄寓着别出心裁的匠心！一个个字形宛如一扇扇窗，让人观取字义，窥知中华文化的方方面面。

近四千年来，汉字几经演变，依然秉持商代甲骨文所开创的象形、会意的特质。今日3500个常用字，与当初4000个甲骨文字数相近，然而承载的信息量却已激增不下万倍。由此印证：汉字具有超强的生命力，绝佳的承载量、延展性、可塑性和包容度。《汉字通》的编撰目的之一，就是要充分、具体地展现汉字的独特性、优越性和趣味性。

象形、会意的汉字迥然不同于英文等表音文字，因而学习汉字与中文的方法应有独特性和针对性。

掌握中文的关键在于字而非词。本字典3500个常用字占现代汉语用字量高达99.5%以上，若掌握了这3500个字，那么由这些字所构成的数万个常用词就迎刃而解，无须大费周章了。这是以少胜多地学好中文的一条捷径，《汉字通》的特色之一就是特别注重剖析字形、介绍字义。

掌握汉字的关键在于字形而非字音。汉字作为象形性表意文字，无需经过字音的切换迂回表达字义，而是直接以字形展现字义。本字典着重分析字形，还创造性地为每个字头绘制文字图。严谨对应字形的文字图，活生生地呈现出或部分或全部的字义，使人巧学活记，过目难忘。

时下，文字学家对汉字构造的解析，大多沿用东汉许慎《说文解字》中的说法。窃以为，由古及今，汉字形体已产生颇大变化，尤其简体字的某些变化更是颠覆性、根本性的，文字研究者应该追踪汉字的演变，直面汉字的现状，与时俱进地编撰出切合当下实用的字典。

就事理而言，先产生汉字，而后才能对其进行分析，进而概括出字形构造法，更何况汉字形体几经变化。因而，汉字具有被持续“再发现”的特性。《汉字通》对字形意涵的种种再发现，进一步确认汉字是象形性表意文字，在3500个汉字中，象形字、指事字、会意字共占73.9%，形声字仅占26.1%。合情合理的、突破性的再发现，既增添汉字形体的合理性，又有利于汉字的教与学，还填补了汉字研究中的某些空白。

作为象形性表意文字，汉字的声旁亦或多或少起着表意作用，这一特性没有受到人们、甚至专家的应有重视。有鉴于此，《汉字通》逐一挖掘形声字声旁的表意功能，这对全面深入解开汉字形体之谜是至关重要的。

相对于汉字形体的变化，汉字读音的变化更大。将那些声旁已失去表音功能，但仍起表意作用的形声字归入会意字，自认为是明智的抉择。

必须承认，汉字形体是世上最复杂的。它的构成形式有独体、上下、左右、内外四大类，包含六十多种小类，其复杂程度远远超过时下人们把玩的魔方。掌握汉字的确不易，但切莫气馁，难度与回报率是成正比的。学习汉字的同时，不知不觉地培养着优异的空间想象能力，如诗如画的人文情趣，以及智商与情商。

《汉字通》追求创意、形象、趣味、准确、简洁、实用，进而产生减少学习投入，扩大学习回报的理想效果。它既是学习汉字、中文的实用性字典，又是揭示汉字奥妙的趣味性读物。它担当两种角色，具备双重功能。

有幸请到曾任职美国麻省理工学院与康奈尔大学中文课程的负责人，并于近期任教新加坡国立教育学院中文系客座副教授的语言学家魏久安博士（Dr Julian K. Wheatley）担任《汉字通》英译学术顾问，提升了字典的品质。殊感荣幸！

《汉字通》是我编撰的第五部字典，将这五部字典比作儿女的话，她是我最疼爱的小女儿。她容貌端秀，思维活跃，个性鲜明。付梓之际，即婚嫁之时。我期待她得到读者的垂爱与肯定，更期待她为读者掌握汉字，学好中文，了解中华文化，奉献心力。

顾建平

2010年8月于新加坡

Foreword by Mr Gu Jianping

Chinese characters form the only pictographic writing system still in wide use, a testament of their extraordinary endurance. Characters are not only an expression of Chinese culture, they are its quintessence. Every character originates in a picture that evokes a scene with originality and ingenuity; each character provides a glimpse of Chinese culture and civilization, as if through a window, that allows the viewer to extract a kernel of meaning.

Despite 4000 years of evolution, characters still retain the pictorial qualities of the early bone inscriptions that date from the Shang Dynasty. The 3500 characters now in common use are comparable in number to the 4000 characters of the bone inscriptions. However the information load that they carry has risen exponentially, which demonstrates the vitality of the system and the degree to which it can develop, adapt, and absorb new material. One of the reasons for writing *Times Encyclopedia of Written Chinese* is to demonstrate, amply and concretely, the unique qualities of Chinese characters, their vigor and expressiveness, and the interest and the fascination they evoke.

Given the fact that Chinese characters have preserved their pictographic origins much more than the symbols of alphabetic languages such as English, it is no surprise to find that learning them effectively requires different methods, and a different orientation. A thorough comprehension of written Chinese depends on understanding the core meanings of characters, as well as of the compounds formed by characters. The 3500 characters cited in this dictionary make up 99.5% of words in common use today. If one can grasp the core meanings of these 3500 characters, then one will be able to infer the meanings of the numerous, commonly encountered compound words with relative ease. Since there are far more compounds than single characters, learning the core meanings of characters involves minimal effort for maximum gain, and provides a short-cut to learning to read. *Times Encyclopedia of Written Chinese* places particular emphasis on disassembling characters and revealing the meanings of their constituent parts.

Knowledge of the structure of individual characters is just as important as knowledge of pronunciation in learning to read Chinese. In their pictographic aspect, Chinese characters do not always depend on sound to transmit meaning; rather, they evoke meaning through symbols. *Times Encyclopedia of Written Chinese* focuses on the analysis of characters, and provides large, clear illustrations of the pictorial features of each of them. These illustrations, in fact, provide a visual aid for learning characters that will greatly reduce the burden of rote memorization.

Philologists have long relied on the 2nd century dictionary called the *Shuowen Jiezi*, compiled by Xu Shen (circa 58-147 CE), for an analysis of Chinese characters. However, the characters have undergone significant changes since the time of the *Shuowen Jiezi*; in particular, the simplified set has been standardized, resulting in radical changes in the form of many characters. A dictionary suitable for modern users needs to take into account the current linguistic situation, and present all the changes that have taken place from earliest times to the present day.

Logically, characters come before analysis; analysis then reveals general trends, particularly since characters have undergone such extensive changes over the time since they were created. Characters are unique among written symbols in that they can be continuously reanalyzed, and thereby, rediscovered. This rediscovery of the relationship between form and meaning, as set out in *Times Encyclopedia of Written Chinese* attests to the fact that the writing system remains, in essence, pictographic. Of the 3500 characters analyzed in the dictionary, 73.9% are either pictorial, indicative, or associative (the three iconic types), while pictophonetic characters make up only 26.1%. New discoveries and revelations about the logic of form and meaning of characters are not only useful for teaching and learning the language, but also help to fill gaps in linguistic research.

Characters are primarily pictographic representations of meaning; and that turns out to be true even for phonetic components, whose primary function may be to represent sound, but which are also selected for semantic appropriateness. This is a feature of characters that has not always been recognized, even by experts in the field. So *Times Encyclopedia of Written Chinese* also endeavors to supply the semantic rationale behind the selection of phonetic components in pictophonetic characters. This is another aspect of analysis that can shed light on the enigmatic forms of Chinese characters.

The consequences of change in the pronunciation of Chinese over the ages have had even more drastic consequences than change in meaning; for sound change has often altered the value of phonetic components beyond recognition. In *Times Encyclopedia of Written Chinese*, the decision has been made to categorize characters that were originally pictophonetic in structure but whose phonetic component has lost its phonetic significance through sound change, as associative characters (i.e. as the synthesis of two semantic components rather than a semantic plus phonetic).

There is no doubt that the structure of characters is among the most complex of written symbols in current use. There are four main types of character: those with only a single component; those with a top and bottom; those with left and right; those with interior and exterior; which includes more than sixty other minor combinations of components. The total

of possibilities exceeds even those of the Rubik's Cube. It is no easy feat to grasp all the possibilities. But that is no reason to feel discouraged. The greater the challenge the greater the rewards. Learning characters inspires the imagination, promotes an aesthetic sense, and even improves IQ and emotional intelligence (EI).

Times Encyclopedia of Written Chinese promotes creativity, imagination, delight, precision, succinctness and good sense, qualities that have the beneficial effects of maximizing the return on time and effort applied to learning the language. It performs two roles: it is a practical dictionary for learning the language; and it is a fascinating guide to the subtleties of Chinese characters.

I am honoured that the linguist, Dr Julian K. Wheatley, who was formerly director of the Chinese Language programs at the Massachusetts Institute of Technology and Cornell University, and who, more recently, was a visiting Associate Professor in the Asian Language Group at the National Institute of Education here in Singapore, agreed to serve as the English consultant for the dictionary. His involvement has definitely enhanced the quality of the work.

Times Encyclopedia of Written Chinese is the fifth dictionary that I have compiled. If dictionaries were children, this would be the youngest daughter – the apple of my eye. She has refined looks, but is intellectually lively, with a distinctive personality. The imminent publication of the book is like being on the verge of marriage for her. It is my fervent hope that she can look forward to a warm welcome from her readers and even more so, that she will prove a dedicated guide to mastery of Chinese characters, to success in learning the language, and to a deeper understanding of Chinese culture.

Jianping Gu
August, 2010
Singapore

Foreword by Dr Julian K. Wheatley

The Chinese writing system is revered for its longevity and exalted for its aesthetic qualities; but equally, it inspires trepidation for the time needed to learn it. Even students who already speak standard Chinese, and who can exploit the powerful linguistic intuitions that one's first language brings to the process of learning to read, require considerable time before they can learn to read the script. For students learning the language from scratch, the task is even more arduous; for they are learning to speak and read at the same time. Given the number of characters, and the difficulty of recognizing them quickly enough to be able to read with fluency, anything that can assist the learner is bound to be greatly appreciated. That is why Jianping Gu's 汉字通 is of such interest. It eases the task of character recognition – the first step in the reading process – by providing a link between the form of characters and their meaning. In many cases, it does this by tracing characters back to their earliest appearance in bone and bronze inscriptions, when the pictorial origins of character components were more discernible, and the creative ingenuity of the early scribes who first transformed Chinese speech into writing is easier to infer. In effect, the 汉字通 provides a set of mnemonics – aids to memory – for each of the 3500 graphs that constitute about 99% of the characters encountered in modern texts.

Different terms are often applied to the Chinese writing system in an attempt to characterize it with a single comprehensive label. These include: pictographic (characters representing words pictorially); ideographic (characters representing ideas); and logographic (characters representing words). Such neat characterizations, however, can be deceptive. A more apt approach would take in to account how the language is being viewed¹: historically, in terms of how it was created; pedagogically, in terms of how people learn it; functionally, in terms of how it functions in the reading process; or aesthetically, in terms of how it is written or displayed; and so on.

Pictorial features of characters, for example, become more relevant when characters are examined in isolation, or when they are being learned for the first time. In fact, if beginning students are not provided with stories or narratives to help account for the form of characters, they often create their own. However, as the 汉字通 makes clear, pictorial features are only part of the picture. The early scribes often assigned characters created for one word to other words of the same sound, relying on context to disambiguate: thus, 云 (pronounced yún in the modern language), originally looking like a representation of clouds or vapor, was also 'borrowed' to write the unrelated word 'say', which was pronounced in the same way. As Jianping Gu notes, the extension of one character to a new meaning ('cloud' to 'say') may also have been guided by semantic considerations (cloud, vapor > whisps > whispers > say?) as well as phonetic identity, or near identity. At other times, where context alone might have been insufficient to distinguish homophones represented by a single character (云 meaning 'cloud'

¹ This point is discussed and elaborated in a fine article by Mark Hansell, "Functional Answers to Structural Problems in Thinking About Writing", in Mary S. Erbaugh, ed., *Difficult Characters* (Pathways to Advanced Skills Series, Vol. VI), Columbus, Ohio: National East Asian Language Resource Center, the Ohio State University, 2002, pp. 124-76.

and 'say'), scribes would add a semantic indicator – a hint. Thus 云 'clouds' was differentiated from 云 'say' by the addition of 雨 'rain' to the former, giving 雲 (a graph now only used in the traditional character set). Again, as Jianping Gu points out, change in pronunciation may have obscured or completely obliterated the original phonetic function of a character component: 方 fāng may have originally been phonetic in both 房子 fángzi 'house' and 旁 páng 'near', but the phonetic inspiration in the latter case is now only apparent to historical linguists.

Once the writing system has been learned and the reader can move relatively seamlessly from character to meaning, then the pictorial aspects of characters fade, and the writing system operates functionally, as a medium of written communication. The task of the reader becomes one of grouping characters into words, phrases and clauses so as to be able to access the meaning of the text. In this function, the writing system is often characterized as logographic, with characters representing morphemes or words: 云 = cloud. There is disagreement, however, about whether word identification proceeds by way of sound (云 = yún = cloud), or not; if it does (云 = yún = cloud), then the characters would be functioning syllabo-graphically (云 = yún, a syllable, but not yet a word). This is certainly the case with the transcription of foreign names, such as 意大利 yìdàlì 'Italy', where the meanings of the individual characters ('meaning-big-profit') are completely suppressed. It is also likely to be the case when the meaning of the phrase is not obviously related to the characters that compose it. So when a reader encounters a compound like 东西, s/he is likely to make reference not to 东 'east' + 西 'west', but first to the sounds dōng + xī, then to the compound dōngxī and the meaning 'thing'. Or to cite a slightly more complex example, someone reading the phrase 离开学的时间 lí-kāi-xué-de-shí-jīān is likely to make reference to sound before meaning in order to recognize that the first two characters (离开) do not form the word líkāi 'leave', but that the correct parsing is lí káixué de shíjiān '(from begin-term de time-space) from the time that school begins'. In such cases reference to sound seems to be the most efficient way to do the reading; but that does not necessarily mean that characters in text are always processed in this way. These are issues that linguists or reading experts try to resolve through experimentation. But regardless of how they are resolved, they do not alter Jianping Gu's general concept that envisioning the characters pictorially helps learners to retain their core meanings, and knowing their core meanings is invaluable in reading Chinese texts, particularly those texts whose styles tend towards the more formal and classical, rather than the colloquial.

I would like to thank Jianping Gu for inviting me to participate in his project as a consultant. I would also like to thank him and Cong Yue, the editor, for showing generosity and patience as I (along with the preliminary translators) struggled, under relatively tight time constraints, to cast his succinct Chinese style into English that is both accurate and concise.

Julian K. Wheatley (魏久安)
New Orleans, July 2010.

凡例

《汉字通》是一部汉英双语字典，收常用及次常用汉字3500个。特别适合中小學生、中小学教师及自学中文的成人使用。

本字典既是学习汉字、中文的特效字典，又是揭示汉字奥秘、解说汉字演变的趣味性读物。

字头按汉语拼音序列编排，每页四个字头。

字头用大号字，字头上标注汉语拼音。

每个字头配有作者独创自绘的文字图，并着重分析字形义涵，以此化解汉字难学的困境。

文字图严谨对应字形，助人从字形上掌握字义，具有巧学活记，过目难忘的功效。

对甲骨文、金文、篆书、楷书（繁体字、简体字）进行分析。隶书因与楷书几无差别而省略。

文字图右侧罗列甲骨文、金文、篆书，若无文献为证则阙如；左侧罗列楷书（简、繁体）。

分析字义以现代汉语常用义为主，一般不列古义。义项和释文力求简明。

多音字用㊀、㊁、㊂分列音项。多义字用①、②、③分列义项。

义项后面酌加例词例语。例词例语中不重出字头，每个字头以“~”号表示。例词或例语之间用竖线隔开。

无法单独释义，或在某一义项中不能单独释义的字头，用〔 〕列出复音词后再释义。

多音字的音序若不在同一页，在另一音所在页码底部注明该字头页码以方便检索。

提供拼音、笔画两种检字表。检字表只列正体字，不列繁体字、异体字。

正文后附有《字形构造》和《字体演变》。

User's Guide

《汉字通》 provides explanations for 3500 commonly used characters in English and Chinese. It is especially suitable for elementary and junior high students, teachers, as well as adults who self-study Chinese.

This informative and engaging character dictionary is an effective tool to increase one's knowledge of both the language itself and also Chinese characters by unraveling profundities related to Chinese through explanations on the evolution of characters.

The characters are arranged by Hanyu pinyin, which is essentially a romanization system for Mandarin, in alphabetical order. On every page are explanations of four characters, in larger fonts with Hanyu pinyin above them.

Each character is accompanied by original illustrations drawn by the author. They depict clearly every stage of the evolution of the character, thereby enhancing the learning experience.

The illustrations corresponding to every stage of the evolution help readers to grasp the meanings of the characters in a pictorial approach. This approach deepens readers' impression of what is being explained. This will prove to be more desirable than mere rote learning.

Bone and bronze inscriptions as well as seal and regular scripts (including both traditional and simplified forms) are analyzed. Official scripts, as they are similar to regular scripts, are not included.

On the right of the illustrations are bone and bronze inscriptions as well as seal scripts. In the absence of textual evidence, certain forms of the characters are excluded; on the left of the illustrations are regular scripts, both simplified and traditional forms.

In most cases, only the more commonly used meanings of the characters are being analyzed, using concise explanations. Archaic meanings are usually excluded unless they have relevance to modern meanings.

⊖, ⊖, ⊖ denote the various pronunciations of a character whereas ①, ②, ③ separate the different meanings of the character.

Each meaning is accompanied by functional examples on how it can be used. In this example, “~” represents the character being analyzed. Vertical lines separate the different examples.

In cases where a character renders no meaning on its own, [] is used to contain a meaningful term made up by the character and the term will then be explained.

For a character with more than one pronunciation, the page number with its primary pronunciation and explanation is indicated at the bottom page(s) of its other pronunciation(s).

Two tables containing Hanyu pinyin and writing strokes are included with the latter listing only the simplified and standardized forms of Chinese characters.

Following the main text are two articles titled “Different Forms of Chinese Character Structures” and “The Evolution of Chinese Characters”.

拼音检字表

A		ǎo		ba		绊		堡			
		隘	4	拗	8	吧	11	瓣	19		24
		碍	4	傲	8				19		
ā				奥	8					bào	
阿	1	ān		奥	9	bāi		bāng		报	25
啊	1	安	4	鴛	9	掰	14	邦	20	抱	25
		氨	4	澳	9			帮	20	豹	25
		庵	5	懊	9	bái		梆	20	暴	25
啊	1	鞍	5			白	14			爆	26
				B				bǎng		创	484
								绑	20		
ā		ǎn		bā		bǎi		榜	21	bēi	
啊	1	俺	5	八	10	百	15	榜	483	杯	26
				巴	10	柏	15			卓	26
à		àn		扒	10	摆	15	bàng		悲	26
啊	1	岸	5	叭	10	伯	49	蚌	21	碑	27
		按	6	叭	10			棒	21	背	28
		案	6	芭	11	bài		傍	21		
啊	1	暗	6	吧	11	败	15	磅	21		
				疤	11	拜	16	磅	22	běi	
				捌	11			磅	483	北	27
āi		āng		筮	12	bān					
哎	1	肮	6			扳	16	bāo		bèi	
哀	1			bá		班	16	包	22	贝	27
埃	2	āng		拔	12	般	16	苞	22	狈	27
埃	2	昂	7	跋	12	颁	17	胞	22	备	28
挨	2					斑	17	褒	23	背	28
		āo		bǎ		搬	17	褰	23	倍	28
āi		凹	7	把	12			剥	48	被	28
挨	2	熬	7	靶	13	bǎn		炮	485	辈	29
癌	2					板	17			惫	29
		áo		bà		版	18	bào		焙	29
āi		遨	7	把	12			雹	23	蓓	29
矮	3	熬	7	坝	13	bàn		薄	23		
蒿	3	翱	8	爸	13	办	18			bei	
				罢	14	扮	18	bǎo		臂	38
		ào		霸	14	伴	19	饱	24		
āi		拗	8			拌	19	宝	24	bēn	
唉	2	袄	8					保	24	奔	30
艾	3										
爱	3										

bēn	本	30	蓖	36	瘰	43	播	48	C		cáng		
			痹	36							藏	60	
			辟	36	bié	43	柏	15	cā	55	cāo		
bēn	奔	30	蔽	37			薄	23			操	60	
	笨	30	弊	37	biē	43	伯	49	cāi	55	糙	60	
			壁	37			驳	49					
bēng	崩	30	避	37			昂	49			cáo		
	绷	31	臂	38	biè	43	泊	49	cái	55	曹	61	
			壁	38			勃	50			槽	61	
			泌	438			舶	50	才	材	55		
bēng	绷	31	秘	438	bīn	43	脖	50	财	裁	56	cǎo	61
							博	50			草	61	
			biān				勃	51					
bèng	蚌	21	边	38			搏	51	cǎi	56	cè	61	
	泵	31	编	38					采	彩	56	册	62
	进	31	编	39					睬	睬	57	厕	62
	蹦	31	鞭	39				bō	跛	51	睬	62	
					bìn	45	跛	52	踩	踩	57	侧	62
			biǎn				簸	52				测	62
bī	逼	32	贬	39					cài	57	cēn	576	
			扁	39	bīng	45	簸	52	菜	菜	57	参	576
			匾	40									
bí	荸	32	biàn				bo	52	cān	57	céng	63	
	鼻	32	变	40	bǐng	45	卜	52	餐	参	576	层	322
			便	40								曾	322
bǐ	匕	32	便	40	丙	46	bǔ	24	cán	58	cèng	63	
	比	33	遍	41	秉	46	堡	52	残	蚕	58	蹭	63
	彼	33	辨	41	柄	46	卜	52	残	蚕	58		
	秕	33	辩	41	饼	46	补	52	惭	惭	58		
	笔	33	辚	41	稟	46	捕	52				chā	63
	鄙	34	biāo		屏	500	哺	53	cǎn	58		叉	63
			标	41	bǐng	47			惨	惨	58	差	63
			彪	42			bù	53	càn	59		插	64
			膘	42	并	47	不	53				杈	66
bì	币	34			病	47	布	53	càn	59		喳	324
	必	34	biào				步	53			cāng	chá	64
	毕	34	表	42	bō	47	怖	54	仓	沧	59	碴	64
	闭	35			拨	47	部	54	沧	苍	59	茬	64
	庇	35	biē		波	48	埠	54	苍	苍	59	茶	64
	毙	35	憋	42	剥	48	簿	54	舱	舱	60	查	65
	蔽	35	鳖	43	菠	48							