1. 甲骨文是什么文字?

　　中国古代曾流行过用龟甲和兽骨占卜的习俗,就是把龟甲或兽骨加以烧灼,观察烧灼后形成的裂纹的形状并据以判断吉凶。在许多新石器时代晚期的遗址里,都曾发现有卜骨。80年代在河南舞阳县贾湖新石器时代遗址曾发现距今约8000年的带有契刻符号的甲骨。但人们通常所说的甲骨文是指商代(约公元前1600~约前1100年)的今人可以释读的卜骨上的契刻文字。

　　甲骨文代表商代的文字,距今已有3000多年的历史了,但是直到上个世纪末本世纪初才被发现并确认为是商代的文字。甲骨的最早发掘者是河南安阳县小屯村附近的农民。那里是中国古代商朝国都的遗址,农民在田地里耕作时常常掘出一些龟甲和兽骨。然而他们只是把捡拾到的甲骨作为药材卖给药店并名之曰"龙骨"。1899年,北京著名的金石学家王懿荣有一次患病,从中药店购得的药材里偶然发现龙骨上刻有"文字"。王以其深厚的古文字知识对龙骨上的文字进行了鉴定,认为是商代的文字。从此,甲骨文才为人们所知。

　　王懿荣死后,他所藏甲骨为刘鹗所得。刘鹗又经多方收集,到1903年已获甲骨5000余片。他从中选出1058片进行拓印,并于当年出版了第一部甲骨文著录《铁云藏龟》。第二年,著名学者孙诒让根据《铁云藏龟》撰写的《契文举例》问世。这是第一部研究甲骨文的专著。

　　甲骨文从发现至今已有近100年的历史了。据专家统计,近100年来从安阳小屯及其附近出土甲骨共计10万片左右。这10万片甲骨是属于商代盘庚迁殷以后从武丁到帝乙时期,前后约200多年。甲骨主要出自殷墟,但其他地方也有发现。70年代在陕西原西周遗址曾两次出土甲骨,也包括有字甲骨。这说明甲骨不是殷墟所独有,也不仅仅限于商王朝。

　　殷墟出土的甲骨文代表商代文字。从已出土的甲骨文中发现的字数已超过5000,其中经过考释已经能释读的有1700多个。但这5000多甲骨文字并不是甲骨文的全部,除尚未出土的之外,还有相当数量的甲骨在当时或后来被毁坏了,包括一部分被人们当做药材服用了。

　　甲骨文字的结构是颇为复杂的,"六书"均可在甲骨文字中找到实例。因此,从甲骨文字的数量和字的结构,可以看出甲骨文已经是相当发展和成熟的文字体系。这说明甲骨文虽然是距今有3000多年历史的古老的文字,但它还不是中国最古老的文字,距文字的源头还有着一段相当长的时间。

甲骨文也称作卜辞,因为它是用来占卜的。而当时的文字也正是依靠甲骨这种特殊的材料才得以保存下来。甲骨上的文字绝大多数是用刀刻上去的,也有少部分是写上去的。由于商代统治者十分迷信,无论做什么事都要进行占卜,所以甲骨文的内容可以说是无所不包,是商代社会生活的真实记录,对研究商代的历史和社会有着非常重要的价值。

1. What Is *Jiaguwen*?

Divination with tortoise shells and animal bones was in vogue in ancient China. When a piece of shell or bone was burnt, fortune or luck could be told by studying how it cracked. Such shells and bones have been found in many sites of the Neolithic Age. In the 1980s, 8000-year-old inscribed shells and bones were unearthed in Jiahu, Wuyang County, Henan Province, one of the Neolithic Age sites. However, the term *jiaguwen* (oracle bone inscriptions) refers to the writing of the Shang Dynasty (c. 1600—c. 1100 B. C.) deciphered by modern Chinese scholars.

Jiaguwen, the Shang Dynasty writing, has a history of more than three thousand years. However, it was not discovered and identified as such until the threshold of the twentieth century. The first excavators of the oracle bones were farmers near Xiaotun Village of Anyang County, Henan Province. The place is the old site of the capital of the Shang Dynasty. The villagers often found pieces of tortoise shells and animal bones while working in the fields. They collected and sold them to the pharmacy as traditional Chinese medicine called "dragon bones". In 1899, Wang Yirong, a well-known paleographer in Beijing, was ill and bought some Chinese medicine in which he accidentally and surprisedly discovered that some "dragon bones" bore inscriptions. With his profound knowledge in paleography, he determined and established that they were the Shang Dynasty writing. Since then *jiaguwen* has become widely known.

After the death of Wang Yirong, his collection of oracle bones came into the possession of Liu E. Liu made further efforts to enlarge his collection and by 1903 he had obtained as many as over 5000 pieces. In the same year he picked out 1058 pieces from his entire collection to make rubbings, with which he published the first selection of *jiaguwen* entitled *Tie Yun Cang Gui* (*A Collection of Oracle Bones by Liu E*). The next year, Sun Yirang, a then noted scholar, completed his *Qiwen Juli* (*Decipherment of Some Inscribed Characters*), which was the result of his research work on *Tie Yun Cang*

Gui. This book is the first monograph on *jiaguwen*.

About a hundred years have passed since *jiaguwen* was discovered. According to statistics, oracle bones unearthed from Xiaotun Village and the nearby area over the past century amount to approximately 100000 pieces. These bones came from a period of more than two hundred years starting from the reign of Wuding to that of Diyi after Pangeng moved the capital of the Shang Dynasty to Yin. The oracle bones were mainly from the remains of Yin although they were also found in other places. In the 1970s, oracle bones, including the inscribed ones, were found twice in Shaanxi Province in the old site of the Western Zhou Dynasty. It proves that oracle bones do not belong to the remains of Yin and the Shang Dynasty only.

Jiaguwen represents the Shang Dynasty writing. The number of characters so far discovered has exceeded 5000 and over 1700 of them have been deciphered. However, these 5000 characters are of course not the entirety of *jiaguwen*. Apart from those that remain underground, there are a considerable number of bones which were either damaged in the Shang Dynasty or in later times, or taken by people as medicine.

The structure of *jiaguwen* as a written script is rather complicated and the *liu shu* (the six categories of Chinese characters) principles can all be applied in analyzing *jiaguwen*. Considering this and the number of characters in *jiaguwen*, we believe *jiaguwen* is surely not the oldest Chinese writing although it has a history of over three thousand years, and there is a fairly long period of time between *jiaguwen* and its fountainhead.

Jiaguwen is also known as *buci* (divination script) because they were used for divination. The durability of the shells and bones has made it possible for *jiaguwen* to be preserved till today. Most of the *jiaguwen* characters were engraved on the bones and shells with a few of them written. The rulers of the Shang Dynasty were all very superstitious, and whatever they did, they divined. As a result, *jiaguwen* covers a lot of ground and is the truthful record of the social life of the Shang Dynasty. It is of great value to the study of the history and society of the Shang Dynasty.

2. 什么是石鼓文？它是怎样被发现的？

石鼓文是秦刻石。它上边的文字是战国时期所使用的大篆。这些刻有文字的石头，因为样子像鼓，所以就叫石鼓文。

石鼓共有 10 个，是凿工比较粗糙的圆形石柱。他们的高低不尽相同，从 46 厘米到 1 米左右不等，其周长大约为 2.3 米。石鼓文是唐朝初年在陕西省凤翔府（今陕西宝鸡）被发现的，其内容是记述游猎，因此，石鼓文的另一个名字又叫"猎碣"。一般认为，它所记录的是周宣王（姬静）年间（公元前 827～前 782 年）的事。

石鼓文到底有多少个字？历来说法不一。因为石鼓文被发现时，有一块石鼓上的字已完全不能辨认了，由于长期风吹日晒，大部分石鼓上的字已残缺不全，只有一块石鼓上的字比较清楚，容易辨认。据说，在秦代（公元前 221～前 206 年）时，石鼓文一共有 700 个字。但宋代（公元 960～1279 年）的人说石鼓文有 465 个字，元代（公元 1271～1368 年）的人说有 386 个字，到了乾隆（公元 1737～1796 年）时期，石鼓文就只有 310 个字了。幸运的是，在宋代就有了石鼓文的拓片，这些拓片一直较好地保存了下来，到了明代嘉靖（公元 1522～1567 年）年间，人们又按照拓片上的字，重新刻在石头上。当时，石鼓文的字共有 462 个。

石鼓文被发现以来，经历了不少的磨难。在公元 9 世纪初，石鼓被安置在凤翔府的孔庙里，但在五代大动乱的年代里，石鼓失踪，再也见不到了。到了宋代才又把这些石鼓收集到了一起。后来，北宋和辽交战，北宋大败，皇朝南逃，把石鼓带到了当时的新京汴京（今开封），这是公元 1108 年的事。到了公元 1126 年金兵攻占汴京，石鼓落入金人手中，他们把石鼓运到了北京。但金代统治者并不重视这些艺术珍品，没有把石鼓放在孔庙或皇宫里。1307 年，石鼓才被摆在孔庙的门口。从此以后，石鼓就一直放在那儿，现存故宫博物院。

2. What Is *Shiguwen*? How Was It Discovered?

Shiguwen refers to the stone inscriptions of the State of Qin. The characters on the stones were in *dazhuan* (greater seal script) style of the Warring States Period. Because these stones were drum-shaped, the characters on them got the name *shiguwen* (characters engraved on drum-shaped stones).

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There were ten pieces of stones in roughly round shape. The heights of these stones varied from 46cm to 1m, and their girth was about 2.3m. *Shiguwen* was found in Fengxiang Prefecture (present Baoji), Shaanxi Province in the early Tang Dynasty. It carried narrations of hunting. Therefore, it got another name *liejie* (hunting stone tablet). It was usually believed that events described in these narrations happened in the reign of King Xuan of the Zhou Dynasty(827—782 B.C.).

How many characters were included in *shiguwen*? There were various sayings for this question. When *shiguwen* was found, characters on one of the stones were totally illegible because long time exposure in the open air had made many characters incomplete. There was only one piece of stone with fairly clear and legible characters. It was said that there were altogether 700 characters of *shiguwen* in the Qin Dynasty(221—206 B.C.); but record in the Song Dynasty(960—1279 A.D.) said there were 465 characters; record in the Yuan Dynasty(1271—1368 A.D.) said there were 386 characters; and record in the reign of Emperor Qianlong (1737—1796 A.D.) of the Qing Dynasty said there were only 310 characters. Fortunately, there were already rubbings from the stones in the Song Dynasty, and all these rubbings have been well preserved. In the reign of Emperor Jiajing(1522—1567 A.D.) of the Ming Dynasty, characters of the rubbings were re-inscribed on stones. At that time, there were about 462 characters.

Shiguwen has undergone quite a few hardships since it was found. In the early ninth century, the stones were kept in the Confucius temple of Fengxiang Prefecture. They were lost in the years of upheaval of the Five Dynasties. It was not until the Song Dynasty that these stones were gathered together again. When the Northern Song was defeated in the war against the State of Liao in 1108 A.D., the royal family fled to the new capital Bianjing(present Kaifeng) in south China. The stones were also carried down there. In 1126 A.D., when the soldiers of the State of Jin occupied Bianjing and got the stones, they took them back to Beijing. Unfortunately, the rulers of the Jin Dynasty did not treasure these relics very much. They did not keep the stones in the Confucius temple or in the imperial palace. It was not until 1307 A.D., were the stones placed at the gate of the Confucius temple. They are now preserved in the Palace Museum.

3.中国第一部语法专著是哪本书?

中国第一部有完整体系的汉语语法专著是《马氏文通》,出版于1898年,作者是马建忠。

马建忠,字眉叔,生于1845年,江苏丹徒(现镇江市)人,是中国近代一位著名的语言学家。他31岁时曾被派往法国留学,后毕业于巴黎大学。在留学期间他曾兼任中国驻法国公使的翻译。他通晓拉丁文、希腊文、英文和法文,在国学和西文上均有很高的造诣。

中国传统的语言学是以对训诂、文字和音韵的研究为主,对虚词、语序、句读等的研究虽有涉及,但只是零散和片断的,并主要附属于传统的训诂学。由于汉语本身的结构特点及中国封建社会长期的封闭状态,对汉语语法的研究一直没有形成独立的科学的体系。到19世纪后半叶,随着中国逐步沦为半封建半殖民地社会,不少有志之士为拯救中华开始学习西方先进的科学技术。马建忠即是其中之一。在中西文化的对比中,他认识到要学习西方先进的科学技术,首先需要缩短学习本国文化的时间。而对照西文把隐寓在华文中的规律揭示出来,创建汉语的语法,就可以使孩童们通过语法规则较快地掌握中国的文化。为此,马建忠经过十余年的艰苦努力,完成了中国第一部系统的语法学专著《马氏文通》。

《马氏文通》是用文言写成的。这一巨著是马建忠在继承中国传统语言学成就的基础上,对先秦两汉的语言材料进行了深入的分析,并仿照拉丁文文法才完成的。全书共分十卷。第一卷是"正名",作者通过23个"界说"就词法和句法阐述了自己的见解,是全书的总纲。第二卷至第九卷是"字类",其中第二卷至第六卷讲述"实字",第七卷至第九卷讲述"虚字"。第十卷是"句读",是对句子各种成分的分析。词类的区分是中西语法比较研究的一大成果。马建忠把汉语的词分为两大类,即"实字"和"虚字"。实字又分为名字、代字、动字、静字和状字。虚字又分为介字、连字、助字和叹字。这种对汉语词的分类是十分严整和完备的。时至今日,汉语词的分类仍以此为基础,只不过从名字中独立出一类量词,从静字中独立出一类数词而已。马建忠把句子的成分分为起词、语词、止词、表词、司词、转词和加词七大类。起词相当于主语;语词相当于谓语;止词相当于宾语;表词相当于形容词谓语句中的谓语;司词指介词的宾语;转词较为复杂,一般指及物动词所带双宾语中的间接宾语,或指表示不及物动词的动作处所的成分;加词有两种,一种相当于介词短语,一种相当于同位语。

《马氏文通》的问世标志着汉语语法学已经从中国传统的小学中独立出来,标志着中国语法学的创立,是中国传统小学向现代语言学转变的起点,在中国语言学发展史上树立了一座里程碑。从此,语法的研究逐渐成为中国语言学中的一个重要门类。《马氏文通》

之后,不少语法书相继问世,使汉语语法的研究获得了较快的发展。

3. What Is the First Monograph on Chinese Grammar?

The first monograph on Chinese grammar is *Mashi Wentong* (*Master Ma's Introduction to Grammar*) , a book of an integrated system. The book, written by Ma Jianzhong, was published in 1898.

Ma Jianzhong, also known as Ma Meishu, was born in Dantu (present Zhenjiang) , Jiangsu Province in 1845. He was a celebrated philologist of modern China. Ma was sent to study in France at the age of thirty-one and graduated later from the University of Paris. While studying in France, he was concurrently the interpreter for Chinese counselor to France. Ma was not only of great attainments in Chinese studies, but also proficient in Latin, Greek, English and French.

Chinese traditional linguistics focused its studies on *xungu* (the study of classics, concerned with the ancient meaning of words) , *wenzi* (the study of ancient forms of the written characters) and *yinyun* (phonology). Although the study of form words, word order, syntax, etc. was not excluded, it was fragmentary and mainly attached to *xungu*. Due to the special morphological features of the Chinese language and the isolationism of China's feudal society, the study of Chinese grammar had never developed into an independent and scientific system. Seeing China degrade step by step to a semi-feudal and semi-colonial society, many people with lofty ideals started to learn the advanced science and technology from the West for national salvation from the second half of the 19th century. Ma Jianzhong was among those people. Having compared the Chinese culture with the Western culture, he came to know that in order to learn the advanced Western science and technology it was of prime necessity to shorten the period of time devoted to learning to read and write in Chinese. He also realized that through comparison between Chinese and Western languages it would be possible to bring to light the rules hidden in the Chinese language and establish a set of Chinese grammar with which we could facilitate a quicker command of Chinese culture by children.

Mashi Wentong was written in classical Chinese. This great work was not just an adoption of Latin grammar. The author also inherited much from the achievement of the

Chinese traditional philology and made a profound analysis of the language materials of the Pre-Qin Period and the Han Dynasty. The book is divided into ten chapters. The first chapter is entitled *Zheng Ming*, in which the author sets forth his views on morphology and syntax in twenty-three *jieshuo* (definition), which constitute the general outline of the book. From the second to the ninth chapter the book deals with *zilei* (parts of speech), in which the first five chapters are devoted to *shizi* (notional words) and the rest three chapters to *xuzi* (form words). In the tenth chapter *Judou*, analysis is made on the different components of sentences. The classification of Chinese words was a great accomplishment resulting from comparison between Chinese grammar and the grammar of the Western languages. In this book, words are divided into two categories, *shizi* and *xuzi*. *Shizi* is further divided into *mingzi* (analogy to noun), *daizi* (analogy to pronoun), *dongzi* (analogy to verb), *jingzi*, and *zhuangzi*. *Xuzi* is subdivided into *jiezi* (analogy to preposition), *lianzi* (analogy to conjunction), *zhuzi* (structural particle) and *tanzi* (interjection). This classification was fairly rigorous and integrated. The current classification of Chinese words is still based on it except that *liangci* (measure word) has been separated from *mingzi* and *shuci* (numeral) from *jingzi*. The different elements in sentences are classified in this book as *qici*, *yuci*, *zhici*, *biaoci*, *sici*, *zhuanci* and *jiaci*. *Qici* is analogy to subject. *Yuci* is analogy to predicate. *Zhici* is analogy to object. *Biaoci* is analogy to the predicate of a sentence with an adjectival predicate. *Sici* stands for prepositional object. *Zhuanci*, a bit more complicated, usually refers to either the indirect object of a transitive verb or the sentence element which shows the place of an action indicated by an intransitive verb. *Jiaci* is divided into two kinds, one functions like a prepositional phrase and the other appositive.

The publication of *Mashi Wentong* is a milestone in the development of Chinese philology, which marks the separation of Chinese grammar from *xiaoxue* (traditional Chinese philology), the establishment of Chinese grammar and the starting point of the transition from traditional Chinese philology to modern philology. From then on, the study of Chinese grammar has become an independent part in Chinese philology and a great many books on grammar have come out, resulting in a quick development in the study of Chinese grammar.

4. 普通话就是官话吗？

一个统一的社会的全体成员所共同使用的语言，即在这一社会中操不同方言的人彼此交际时所使用的语言称为共同语。中国最早的汉民族共同语称为"雅言"。公元前11世纪，西周建都镐京(今陕西长安县)，因此以秦语为雅言。这一标准至东周未变，孔子讲学也用雅言。秦变法之后日渐强大并统一了中原，使得秦语和晋语相互融合。秦统一中国后，书同文、言必雅，并以国都咸阳(今陕西咸阳市东北)的语音为标准音。

汉民族共同语在不同的时期有不同的名称。周秦时称为"雅言"，汉代则称为"通语"，元代称为"天下通语"，明、清则称为"官话"，民国时期称为"国语"。"国语"一词目前仍在台湾及其他一些地区使用。现在汉民族共同语的正式名称则是"普通话"。

在封建社会，统治阶级往往利用皇权推行王都之音。中国历代王朝建都大多在北方城市，并有着从西向东迁移的趋势。虽然有的朝代也曾在南方建都，也出现过如南北朝时期南北语音平分秋色的局面，但从历史上看，以北方方言为基础、以北京语音为标准音是汉民族共同语的发展趋势。

普通话形成的源头可以上溯至元代。共同语有两种形式：一种是口头形式，一种是书面形式。在口头形式方面，北京是辽、金、元、明、清五代的都城，既是政治中心，北京话也就自然成为各级官府的交际语言，并随着政治影响传播到全国各地。在书面语方面，中国长期用"文言"作为书面语的局面自元代发生了变化，用"白话"写的作品日渐丰富。元曲基本是白话文作品。《水浒传》、《红楼梦》、《儒林外史》等文学巨著也以基本上属于北方话的白话写成。特别是到了本世纪，五四运动及新文化运动的开展彻底动摇了文言文的地位。白话文代替文言文取得了文学语言的地位。这两方面的结合为作为汉民族共同语的普通话的形成奠定了基础。1955年的全国文字改革会议及现代汉语规范问题学术会议最终为汉民族共同语作了规定，即是以北京语音为标准音、以北方方言为基础方言、以典范的现代白话文著作为语法规范的普通话。1982年，"推广全国通用的普通话"作为一项条款被列入了《中华人民共和国宪法》。

4. Is *Putonghua* an Equivalent of *Guanhua*?

Common speech is the language spoken by all members of the society and used when people of different dialect regions communicate. The earliest common speech for

the Han nationality was *Yayan* (elegant speech). In the 11th century B.C. when the Western Zhou Dynasty established its capital at Haojing (present Chang'an County, Shaanxi Province), the Qin (Shaanxi) dialect was taken as *Yayan*, or the standard speech. Later, in the Eastern Zhou Dynasty(770—256 B.C.) the Qin dialect was still regarded as the standard speech. Confucius spoke this dialect as well when he travelled and gave lectures in different states. Following the political reform, the State of Qin became increasingly strong and finally unified China. As a result, the Qin dialect and the Jin (Shanxi) dialect were merged. With the founding of the Qin Dynasty(221—206 B.C.), standardization of writing and speech was carried out on imperial decree. The common speech then took Xianyang (capital of Qin, northeast of present Xianyang) pronunciation as the standard.

There have been different names for the common speech of the Han nationality in different times. In the Zhou and Qin dynasties(c. 1100—206 B.C.), it was called *Yayan*; in the Han Dynasty(206 B.C.—220 A.D.), *Tongyu* (popular speech); in the Yuan Dynasty(1271—1368 A.D.), *Tianxia Tongyu* (popular speech under heaven); in the Ming and Qing dynasties(1368—1911A.D.), *Guanhua* (speech of the officials, or Mandarin); and during the time of the Republic of China (1911—1949 A.D.), *Guoyu* (the national language). The term *Guoyu* is still used in Taiwan and some other regions. Presently the official term for the standard common speech of the Han nationality is *Putonghua*.

In the feudal society like old China, the ruling class always tried to push forward the speech of the capital. Most of the capitals of the ancient dynasties were founded in the northern part of China with a tendency of moving eastward. Although some dynasties did make their capitals in south China and there were times when northern and southern speeches had equal shares of prevalence as in the Northern and Southern Dynasties(420—581 A.D.), it had been the general historical trend that the common speech for the Han nationality was based on the northern dialect with Beijing speech pronunciation as the standard.

The origination of *Putonghua* dated back to the Yuan Dynasty (1271—1368 A.D.). The common speech took two different forms, *the spoken language and the written language*. In terms of the spoken language, as the capital for the Liao, Jin,

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Yuan, Ming and Qing dynasties, Beijing expectedly became the political centre, and Beijing dialect was thus taken as the commonly-accepted language for officials of various administrative levels and was spread throughout the country with the political influence of the capital. In terms of the written language, changes took place in the Yuan Dynasty to the fact that only classical Chinese had been used in writing, and works written in the vernacular gradually increased. The Yuan Dynasty drama were basically vernacular works. *Shuihu Zhuan (The Water Margin)*, *Honglou Meng (The Dream of the Red Mansions) Rulin Waishi (The Scholars)* and some other masterpieces of literature were all written in the northern vernacular. At the beginning of the 20th century, the May 4th Movement completely shattered the dominating position of classical language and replaced it with the modern vernacular language. The changes in the above two aspects combined to lay a solid foundation for *Putonghua*, the standard common speech for the Han nationality. In 1955 at the national conference on reforming the written language and at the symposeum on the standardization of modern Chinese language, *Putonghua* was defined as the standard Chinese language with Beijing speech sounds as its standard sounds, with the northern dialect as the basic dialect and with modern classic works written in the vernacular as its grammatical models. In 1982, it was written into the Constitution of the People's Republic of China that *Putonghua* be popularized throughout China.

5. 历史上汉字有哪些注音方法?

汉字是属于表意系统的文字。汉字不同于拼音文字,人们不能根据某字的字形直接读出该字的音。因此,给汉字注音就成为必不可少的手段了。从古至今,为汉字注音大体有三种方法:用一个汉字为另一个汉字注音、反切法和使用拼音文字。

在古代中国曾采用"直音法"和"读若法"(也有称为"读作"或"读如")为汉字注音。这两种方法都是用一个汉字为另一个汉字注音。"直音法"是用一个汉字为另一个同音字注音的方法。如"诞,音但"。"读若法"是用一个汉字为另一个读音相近的汉字注音的方法。如"闽,读若郴","娓,读若媚"。东汉许慎的《说文解字》就常采用读若法。以上两种方法虽然简便,但如果不认识用作注音的字,也就无法知道被注汉字的读音了。还有一种方法叫作"譬况",就是通过描写某个汉字的发音情况和发音方法来指示该字的读音。这种方法在指示发音上虽往往使人困惑,但却有助于人们对汉字字音结构的分析和研究。

"反切法"是用两个汉字为另一个汉字注音的方法。反切的前一个字称为反切上字,后一个字称为反切下字。反切上字与被切字的声母相同,反切下字则代表被切字的韵母及声调。其形式如"同,徒红切"。用汉语拼音表示就是 tóng = t u + h óng。反切法产生于东汉末年,它的发明与佛教传入中国有着密切的关系。在翻译佛经的过程中,中国学者从梵文中的元音和辅音相拼成音节的原理得到了启示。他们结合汉字的实际,在原有二合音、双反语的基础上发明了这种反切法。这种方法与直音法、读若法相比,无疑是进了一大步。反切法一直沿用了 1000 多年。直至清代的《康熙字典》和 1919 年出版的《中华大字典》,这种方法仍被采用。当然反切法也有不便和局限。使用反切法首先要熟记 1000 多个反切用字,这当然不是一件易事;另外,随着古今汉字读音的演变,在使用过去的工具书时,用反切法往往不能得到正确的读音。

用拼音字母为汉字注音是明、清才开始的,是与中西文化交流分不开的。1605 年来中国的意大利传教士利玛窦最初用拉丁字母给汉字注音,距今已有将近 400 年了。后来又有多种或由中国人或由外国人创制的用拼音字母给汉字注音的方案。这些方案主要有国语罗马字、威妥玛氏音标、注音字母以及现行的汉语拼音方案。

国语罗马字全称是《国语罗马字拼音法氏》,是 1928 年公布施行的。该方案的特点是用字母表示声调。

威妥玛氏音标是曾任英国驻华公使威妥玛设计的。过去在英语中用这种拼法拼写中国的人名和地名。

注音字母又称注音符号,是 1918 年公布施行的。这一方案共计有 39 个由汉字的笔

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画偏旁演化来的字母。1920 年又增加一个字母,变成 40 个。这一方案一直使用到 50 年代。

现行的为汉字注音和拼写普通话语言的方案是《汉语拼音方案》。此方案于 1958 年 2 月 11 日由第一届全国人民代表大会第五次会议批准推行。此方案共分五部分,即字母表、声母表、韵母表、声调符号和隔音符号。在韵母表部分还规定了拼法规则。1977 年在联合国第三届地名标准化会议上,通过了按照《汉语拼音方案》拼写中国地名的决议。

5. What Methods Have Been Used in History to Mark the Pronunciation of a Chinese Character?

Chinese characters, different from the alphabetic writing, are ideographs. As the character itself does not give a clue to its pronunciation, it becomes absolutely necessary to mark a character with phonetic symbols. Since ancient times there have been basically three different ways to do this: using one character to show the pronunciation of another, the application of *fanqiefa* and the adoption of the Romanized letters.

In ancient China, *zhiyinfa* and *duruofa* were used to note the sound of a character. They were basically the same in using one character to indicate the sound of another. *Zhiyinfa* was to note a character's pronunciation with another homonymic character. For example, "诞(*dan*) is pronounced as 但(*dan*)." To indicate a character's pronunciation with a character of similar sound was known as *duruofa*. For example, "闯(*chuang*) is pronounced similarly to 郴(*chen*)", and "娓(*wei*) is read similarly to 媚(*mei*)". This method was adopted in *Shuo Wen Jie Zi*, a dictionary of the Eastern Han Dynasty (25—220 A.D.) compiled by Xu Shen. One would not be able to know the pronunciation of a new character unless he knew that of the character used to indicate the sound. There was still another method of marking a character's pronunciation known as *pikuang*, which was characterized by way of describing the sound of the said character. Although it was sometimes puzzling, it helped deepen the analysis and study of the phonetic system of the Chinese language.

Fanqiefa is a method which marks the sound of a Chinese character with two other characters. The consonant of the first character and the vowel and tone of the second combine to represent the pronunciation of a new character. For example, the pronunci-

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ation of the character 同(tóng) is co-indicated by the two characters 徒(tu) and 红 (hóng) with 徒 representing the consonant and 红 the vowel and tone. *Fanqiefa* came out in the late years of the Eastern Han Dynasty and was associated with the introduction of Budhism into China. In translating Budhist classics, Chinese scholars drew much inspiration from Sanscrit, which used a vowel and a consonant to form a syllable. Compared with *zhiyinfa* and *duruofa*, *fanqiefa* was surely a great progress. This method was used for more than one thousand years. In *Kangxi Zidian* (a dictionary compiled in the Qing Dynasty(1644—1911 A.D.) under the instruction of Emperor Kangxi) and *Zhonghua Da Zidian* (a comprehensive dictionary published in 1919), *fanqiefa* was still used. *Fanqiefa*, good as it is, has its inconveniences and limitations. One has to memorize more than one thousand characters to be able to use this method, which proved to be by no means easy. Further more, with constant changes in the pronunciation, one often finds it hard to obtain the correct sound of a character.

It was not until the Ming and Qing dynasties(1368—1911 A.D.) were Romanized letters taken to mark the pronunciation of Chinese characters. The adoption of Romanized letters was related to the exchanges between the Western and Chinese cultures. In 1605, Ricci Matteo, an Italian missionary, became the first to use Latin alphabet to mark the pronunciation of Chinese characters. Since then a variety of schemes have been devised either by Chinese or by foreign scholars. They are mainly *Guoyu Luomazi* (the National Language Romanization), the Wade System, *Zhuyin Zimu* (the Sound-Notating Alphabet) and the current *Hanyu Pinyin Fang'an* (the Scheme for the Chinese Phonetic Alphabet).

Guoyu Luomazi was promulgated in 1928. Its distinguishing feature is that the tone of each character is indicated in the spelling. The Wade System was designed by Thomas Francis Wade, a British diplomat to China. His scheme had been used to spell names of Chinese persons and places in English.

Zhuyin Zimu was promulgated in 1918 and had been in use until the early fifties. This scheme had a total number of 39 symbols derived from the strokes and radicals of Chinese characters. Another symbol was added in 1920, thus making a total of 40 symbols.

Hanyu Pinyin Fang'an is the current scheme of phonetic script to mark the pro-

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nunciation of Chinese characters and transliterate *Putonghua* (the standard common speech of the Han nationality). It was approved and put into force on February 11, 1958 at the Fifth Session of the First National People's Congress. The scheme includes five parts: the alphabets, the table of initials, the table of finals, tone marks and the syllable-dividing mark. The rules for spelling is stipulated in the table of finals. In 1977, a resolution was adopted by the Third United Nations Conference on the Standardization of Geographical Names to accept *Hanyu Pinyin Fang' an* as the international standard for Romanization of Chinese geographical names.

6. 中国古代使用标点符号吗？

中国古代的书籍一般都没有标点符号。最早在书中表示断句的方法是在两句之间空一两个字的位置以表示停顿。到了汉代才开始有了"句读"符号。所谓"句读"，即文辞语意已尽处为"句"，语意未尽而须停顿处则为"读"。使用的符号有"、"和"ˇ"。到了宋代开始采用在字旁加圈表示句读的方法。也有的在两字之间加圈表示读，在字旁加圈表示句。这种表示句读的方法在当时一般只用于经书，普通的书籍仍没有任何标点。这种情况一直延续到近代。19世纪末，随着大量外国书籍被译成中文，在西文中使用的标点符号也被吸收过来。1897年王炳耀根据中国原有断句方法，吸收西文的标点，首次拟订了10种标点符号。本世纪初胡适等人提出了《请颁行新式标点符号议案（修正案）》，以后由北洋政府教育部于1920年通令全国采用施行。这一方案一直沿用到中华人民共和国成立后。

1951年9月中央人民政府出版总署公布了《标点符号用法》。这一方案包括有14种标点符号。从那时起，这一方案施行了将近40年。在此期间，文字的书写排印已由竖行改为横行，标点符号的用法也有某些发展变化，因此需要修订。1990年3月国家语言文字工作委员会和新闻出版署公布了重新修订的《标点符号用法》。修订本增加了连接号和间隔号，共有标点符号16种，它们是：

1. 句号(。)：表示陈述句末尾的停顿。
2. 问号(?)：表示疑问句末尾的停顿。
3. 叹号(!)：表示感叹句末尾的停顿。
4. 逗号(,)：表示句子内部的一般性停顿。
5. 顿号(、)：表示句子内部并列词语之间的停顿。
6. 分号(;)：表示复句内部并列分句之间的停顿。
7. 冒号(:)：表示提示性话语之后的停顿，用来提起下文。
8. 引号("")：标明行文中直接引用的话。
9. 括号(())：标明行文中注释性的话。
10. 破折号(——)：标明行文中解释说明的语句。
11. 省略号(……)：标明行文中省略了的话。
12. 着重号(.)：标明要求读者特别注意的字、词、句。
13. 连接号(—)：把意义密切相关的词语连成一个整体。
14. 间隔号(·)：表示外国人或某些少数民族人名内各部分的分界。
15. 书名号(《》)：标明书名、篇名、报刊名等。

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