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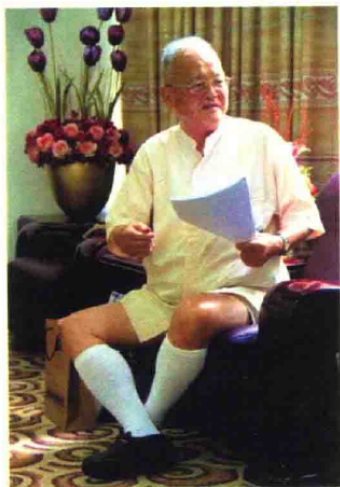


Kulangsu 鼓浪屿 鼓浪屿申报世界文化遗产系列丛书

编著：林世岩

厦门话白话字简明教程

A Concise Book of Xiamen Peh-oē-jī



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A CONCISE BOOK OF XIAMEN Pēh-ōē-jī

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Acknowledgements

序一

吴宣恭

上个世纪 30 年代中叶，我还处于童稚时期，开始学习语文、算术。汉字结构复杂，纷繁多样，其难学、难辨、难写不啻是初学者拦途之虎。幸有双亲和教师循循善诱和严格督促，经过数年的艰辛努力，方才逐渐步入门户。与此相比而令我诧异的是，有些原是文盲的白发翁媪，居然毫不费劲地读起厚厚的基督教《圣经》，还看着乐谱吟唱《圣诗》，有的还能写信或书写记事。我很羡慕他们，心想我如果能这么容易地拥有读写能力，那有多好。后来我才知道，他（她）们读和用的就是“厦门话白话字”。

如果说汉语言文字难学难懂，那么，要学会以厦门话为基准的闽南方言就更加不容易了。闽南方言不但有普通话所没有、但英语也使用的母音，如闭唇母音和相当于国际音标 [ɔ:] 的母音，还有连英语也没有的、独特的鼻化母音和鼻化子音。而且，它在声调上也特别复杂：普通话只有阴、阳、上、去四个声调，闽南方言却有阴平、阴上、阴去、阴入和阳平、阳上、阳去、阳入八个声调（其中阴上和阳上相同，实际不同的有七个）。如果没有人指导和示范，许多字就不懂得怎样说，不懂一些发音相近的字怎样区分。例如，在普

通话中，“吴”和“无”的发音没有差别，但在闽南方言中却不相同，前者的子音带有鼻化，后者就没有。复杂的语言固然有利于表达多种的语义，却大大增添了学习的难度。

早在 19 世纪 40-50 年代，进入厦门和闽南地区的外国传教士就发现，难学难懂的汉语言文字是他们进行活动的最大障碍。为了克服这一障碍，方便传教，美国归正教会的牧师打马字（John Van Nest Talmage）总结了前人的经验，研究分析了厦门方言的语音、语调和音素，按英语的读写方式，用拉丁字母编创了含有 6 个母音、17 个子音、7 个声调，能够拼切出厦门方言 23 个语音和全部汉字读音的新文字，即后人所称的“厦门话白话字”。这种新型文字，符号不多，拼写和发音规律单一（不像英语中“a”字有几种不同读音），包括的音素却很齐全，学习和记忆容易。一个文盲只要努力学习几周，便能全部掌握，应用自如，这比起学习汉字、书写汉字可说是容易百倍。

“厦门话白话字”的编创、应用和推广，的确与消除语言障碍、便于传教的初衷有关。当时的基督教会出版机构就编印、出版了大量的白话字《圣经》、《圣诗》和其他书刊，使文盲或识字不多的信徒得以直接接触、领会基督教义。外国教会的历史资料记载，自从厦门话白话字问世以后，“新来的传教士通过刻苦努力学习，能够在一年内非常流利地进行布道。”但是，它同时发挥着巨大的积极的社会效果。它

使出身社会低层的众多文盲、半文盲能够自己阅读以白话字编写的书籍和文字材料，可以方便地随时记事、写信，传达信息，互相沟通。这对调动平民百姓和家庭妇女的学习积极性，改变他们的生活，扩大社会联系，促进文化的交流都起着很大的作用。厦门话白话字不仅是学习厦门话的有效工具，还是中国现代汉语拼音的先驱。它诞生于鼓浪屿而传播到闽南、台湾各地，直至新加坡、菲律宾、马来西亚和泰国等国家，使移居台湾和国外的民众更方便地同大陆和中国的亲友联系，增进各地、各国民众的友谊。

就我而言，在鼓浪屿养元小学学习时黄清桂老师就教过我们学白话字，至今我还清晰地记得他教我们怎样拼读“哈”字：a-hi-ah, h-ah-hah。通过学习，我懂得许多语言学的知识和规律，如了解各个字母的音值，进行语音拼切，区分声调等，这对我长大以后的文化学习有着很大的帮助。譬如，在推广普通话汉语拼音时，我无需上课就通过自学轻易地掌握了拼音方案。在习作古典诗词时，我不但能借助以前学过的语音知识较快地学会平仄、韵律的规则；更为有用的是，厦门话保留着大量唐宋年代中原地区的语音，唐诗宋词中许多按普通话读起来好像不押韵的字，如“鸣蝉”、“丰年”和“一片”，厦门话的韵脚就没有差别；一些按普通话属于平声（或仄声）的字，在厦门话却归相反一类；借着厦门话及相关的语音知识，我较轻松地通过了诗词格律的关卡。

总之，厦门话白话字具有重大的历史文化意义，确实是鼓浪屿的珍贵历史文化遗产。

我在小学、中学时期的同学林世岩君，居住鼓浪屿八十多年，长期从事教育工作，对岛上的文化历史和风土民情非常熟悉。他对童年学习厦门话白话字的情景与我一样地记忆犹新，而且还同不少学过白话字的年长居民经常接触，听他们诉说学习和应用白话字的感受，对厦门话白话字的重要价值理解非常深刻。他深感白话字虽然已经淡出历史，然其功绩依然熠熠生辉，决定将它编写成书。这本《教程》简要回顾“厦门话白话字”创编流传的历史，系统地阐述了白话字字母、语音基本概念、拼切方法、声调辨别等基本知识，还附加了白话字的若干应用实例。《教程》既运用与普通话、英语、国际音标对照比较的方法，清楚地讲明厦门话的发音，又用图画形象地标明厦门话的八个音调及其差别。特别是，它还附有音频教学资料，用口型和声音示范厦门话的发音、拼切和声调。这些都便于读者掌握白话字的要领，迅速学好被人目为佶屈聱牙的厦门话。

很高兴鼓浪屿发掘了又一珍贵的历史文化遗产，很高兴世岩同学编著了具有重要历史意义和实用价值的《厦门话白话字简明教程》，是为序。

Preface I

Back in the 1930s, I was still a little boy when I began to learn Chinese and math. Numerous Chinese characters with complicated structures made it difficult for beginners to learn, to distinguish characters and to write. Thanks to the inculcation and guidance by my parents and teachers, I gradually grasped Chinese through years of hard work. Surprisingly, I found that some old women who used to be illiterate were able to read the Bible, sing psalms and even write letters with no difficulty. I was surprised and hoped, from the bottom of my heart, that I could also easily learn how to read and write. Later, I discovered that what they relied upon was Xiamen Pêh-oē-jī [Romanization of Xiamen Dialect].

People say that Chinese characters are difficult to learn and understand, but it is even more difficult to learn South Fujian dialect based on the Xiamen dialect. The South Fujian dialect has vowels which are used in English but not in Mandarin. South Fujian dialect, for example, has lip-closed vowels and the vowel pronounced as [ɔ:] in the international phonetic system. It even has unique nasalized vowels and consonants which are non-existent in English. In addition, its tones are quite complex. Mandarin has only four tones: level, rising, falling-rising and falling. South Fujian dialect, however, has eight distinctive tones, namely, Yin level, Yin rising, Yin departing, Yin entering, Yang level, Yang rising, Yang departing and Yang entering. In practice, however, there are only seven tones as Yin rising and Yang rising are pronounced the same. Without guidance and demonstration, one can hardly speak and distinguish the pronunciation of certain characters which pronounce

almost the same. For example, “吴” and “无” are pronounced the same in Mandarin, but in South Fujian dialect, “吴” has a nasalized consonant while “无” does not. Undoubtedly, complicated languages make it convenient to express various different meanings, yet it inevitably intensifies the difficulty of learning the languages.

In the 1840s-1850s, missionaries in Xiamen and southern Fujian province soon found that the greatest barrier to their work was the Chinese language. For the convenience of missionary work, John Van Nest Talmage, a missionary of the American Reformed Church, summed up previous experience and researched the pronunciation, tone and phonemes of the Xiamen dialect. He then used the Latin alphabet to create six vowels, seventeen consonants and seven tones of the Xiamen dialect. The alphabet complies with the reading and writing rules of the English language and enables learners to pronounce not only Xiamen dialects' 23 different speech sounds but also all of the sounds in Mandarin. This alphabet is the so-called Xiamen Pêh-oē-jī. Xiamen Pêh-oē-jī has a few symbols and simple spelling and pronunciation rules (as opposed to English, for example, in which “a” has several different pronunciations), but a complete set of phonemes makes it easy to learn and memorize. It is much simpler than Chinese characters, even an illiterate can master Xiamen Pêh-oē-jī with only a few weeks of hard work.

The creation, application and promotion of Xiamen Pêh-oē-jī is closely connected to the original intention of eliminating language barrier and doing missionary work. At that time, Christian churches' publishing houses edited and published a large number of Bibles, Psalms and other publications, making it easier for illiterate or semiliterate followers to understand the doctrines of Christianity. According to the historical records of foreign churches, the advent of Xiamen Pêh-oē-jī made it

possible for new missionaries to preach smoothly after one year hard work on Xiamen Pêh-oē-jī". Xiamen Pêh-oē-jī also exerted tremendous positive influence on society. The illiterate and semiliterate from the underclass became able to read books and materials as well as take notes and write letters in Xiamen Pêh-oē-jī. It played an important role in arousing the enthusiasm of the civilians and housewives to learn, which changed their lifestyles, expanded their social bonds and promoted cultural communications. Xiamen Pêh-oē-jī was not only an effective tool in learning the Xiamen dialect, but also the primogenitor of Chinese Pinyin. Xiamen Pêh-oē-jī was originated from Kulangsu and then spread throughout southern Fujian province, Taiwan, Singapore, Philippines, Malaysia, Thailand, etc., which facilitated communications and deepened friendships between people on the Chinese Mainland, Taiwan and abroad.

As for me, I still clearly remember how my teacher, Mr. Huang Qinggui taught me to pronounce “哈”: a-hi-ah, h-ah-hahin Kulangsu's Yangyuan Primary School. By studying linguistics, I learned the values of each letter, how to pronounce and distinguish different tones, etc.. This benefited me greatly, for after I had grasped Xiamen Pêh-oē-jī, I soon mastered Chinese Pinyin through independent study. When learning to rhyme, I soon grasped the rules of level and oblique tones, as well as rhyme schemes by making use of my previous knowledge of pronunciation. Besides, Xiamen dialect still preserves some pronunciations used by people in central China during the Tang and Song Dynasties. In Tang and Song classical poetry, many characters did not rhyme in Mandarin, but did rhyme in Xiamen dialect. Examples include, “鸣蝉”, “丰年” and “一片”; some characters have level (oblique) tones in Mandarin but oblique (level) tones in Xiamen dialect. My knowledge of Xiamen dialect was invaluable for my mastery of the rules and forms of

classical poems.

In conclusion, Xiamen Pêh-oê-jī has great cultural and historical significance and is indeed a precious historical and cultural heritage of Kulangsu.

Mr. Lin Shiyan and I were classmates in primary and secondary education. He lives on Kulangsu for more than eighty years and has long engaged in education. Like myself, the time spent learning Xiamen Pêh-oê-jī is engraved in his memory. He keeps in touch with quite a few older residents and inquires about their experiences in learning and applying the language. His profound knowledge and deep understanding of the island's history and culture as well as local conditions and customs uniquely qualifies him to speak Xiamen Pêh-oê-jī. Though the use of Xiamen Pêh-oê-jī gradually waned, Mr. Lin decided to write this book because its achievements will shine throughout history. The book first gives a brief introduction of Xiamen Pêh-oê-jī's history and then systematically explains the Xiamen Pêh-oê-jī alphabet and pronunciation, rules of pronunciation, how to distinguish different tones, etc. The book compares Mandarin, English and the International Phonetic Alphabet, illustrates the eight different tones, and includes numerous application examples. All of these help learners to learn and pronounce the difficult-to-articulate Xiamen Pêh-oê-jī.

I am delighted that Kulangsu has found another precious historical and cultural heritage and that my classmate, Lin Shiyan, has written a practical book with historical significance — *A Concise Book of Xiamen Pêh-oê-jī*.

Wu Xuangong