The Ninth LSHK Workshop on Cantonese (WOC-9)

香港語言學學會 第九屆粵語討論會

Representation and Standardization of Cantonese Sounds: Romanization and Standard Pronunciations

粵音的表徵和標準：粵拼和正音

Lecture Theatre H (on Chia-Wei Woo Academic Concourse, near Lift 27), The Hong Kong University of Science and Technology, November 14, 2009

2009 年 11 月 14 日　香港科技大學 Lecture Theatre H（位於吳家瑋學術廊，近 27 號電梯）

時間	講者	題目
10:00**	黃得森 香港城市大學	「訓民粵音」——以諺文書寫廣州話之嘗試
10:30	Suen Caesar Lun City University of Hong Kong	The Future of Jyutping (Cantonese Romanization) in a Triglossic Hong Kong
11:00	鄭紹基 香港理工大學	「粵拼」與 21 世紀香港粵語新語音系統
11:30	張群顯 香港理工大學	《粵語拼音字表》內 238 個獨特取音的理據
12:00	午餐 Lunch	
14:00	Cathy S.P. Wong The Hong Kong Polytechnic University	From '忌廉 (gei6 lim1)' to 'CREAM (kwim1)'—The Evolution of the Written Representation of English Loanwords in Hong Kong Cantonese
14:30	Abraham Chan University of Hong Kong	Multiple Tiers in the Representation and Standardization of Cantonese Sounds
15:00	馮淑儀 香港理工大學	懶音可正？
15:30	茶點 Coffee Break	
16:00	圓桌討論 Round-table Discussion	

**每篇論文的報告時間為二十分鐘，之後有十分鐘發問和討論。

WOC-9 is organized by the LSHK and co-sponsored by Center of Chinese Linguistics, HKUST.

第九屆粵語討論會由香港語言學學會主辦、香港科技大學中國語言學研究中心協辦。

"訓民粵音"——以諺文書寫廣州話之嘗試

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粵語方言入文之傳統雖由來已久，然以漢字書寫粵語，時感困難；非所以社會之阻力也，非所以不習慣也，亦非執筆忘字也。自秦漢以來，漢字長久之主要功能為記錄雅言，北方方言入文之傳統比南方來得要早，方言文學寶庫甚豐，然於"白話文運動"初興之時，以我手寫我口亦偶感困難，更莫論書寫南方方言矣。

　　書寫方言之困難，蓋因執筆而不知其字；本字可攷者，所攷之字不少為韻書中筆畫繁多之僻字，未收於 BIG-5 或 Unicode 等流行之字集者尤多。本字不可攷者，或為僮侗語之底層或借詞，或為新的外來語借詞，或為新的合音詞；傳統之解決辦法多為假借現有之同音漢字，或借共同語之漢字作訓讀，或新造漢字表示；現代有時更以拉丁拼音表示，較嚴謹者則以國際音標或成系統之拼音方案夾雜其中。然而，假借法用得太多使漢字之負擔加重，文意混淆；新用之訓讀字如無註解，往往難以知曉所指之方言詞為何，卒讀者恆以音讀讀出；新造字往往令打字排版增添麻煩，不但令溝通之載體無標準可言，亦使漢字之量大增；以拉丁字符珠聯之形式表示，令方塊字與"鷄腸"夾雜，不甚自然，有失雅觀，更遑論豎排令"雞腸"倒吊之情況耳，於"八卦雜誌"中屢見不鮮。

　　現代通用用以書寫韓語之字母——諺文，現代稱한글，以朝鮮王朝之世宗大王於西元一四四三年與羣臣創製之"訓民正音"為基礎，並於一九一二年頒佈之"諺文綴字法"為標準。諺文之拼字法，與大部份拼音文字之線性形式相異，於創製時即以字母組成音節方塊之形式使用，目的為方便與漢字兼容，亦可使語素之視覺形式變得一致，辨認變得容易。其理性之設計更被語言學家喻為當代最科學化之文字系統。由於諺文字母之設計仿楷書之筆劃而成，組合成方塊字與漢字混用後，不但不會流於不自然，更是雅觀非常，不諳東亞文化圈之文字者更不能輕易分辨兩者之異。此外，韓語自中古時代起，即與中古漢語之音節結構相似，故諺文十分適合書寫音節結構比中古漢語更簡單之現代漢語方言。

　　金昔研(2002)曾以諺文為基礎，設計一套與萬國音標相應之符號集，作為理想之"大同文字系統"，而藺蒢(2005)亦為廣州話設計了一套"訓民粵音"。可惜前者為大同而設，後者並沒參照訓民正音本來之設計，令兩者書寫起來皆不夠簡潔，且額外之字符非另製字型以供電腦輸入不可。茲參照訓民正音之原有音值，稍作修改創製一套適合書寫廣州話之系統，以便書寫有音無字之詞。此系統所用之字符皆收錄於字型 New Gulim 中，使用現成之韓語字型即可於電腦輸入。

參考文獻

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藺蒢　2005：〈韓式漢語字母表：訓民粵音〉，手稿。

The Future of Jyutping (Cantonese Romanization) in a Triglossic Hong Kong

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There have been several contending Cantonese Romanization Schemes (Wade-Giles, Yale, Wong Shek Ling's, etc.) but none has been in wide use to represent Cantonese in daily applications. Some have been used for transcribing names and the adoption is usually unsystematic and ad-hoc. Many are just restricted to the transcription of Chinese (including local Cantonese characters) in dictionaries and are not well known to the general public who seldom care to look up Chinese characters. In 1993, the Linguistic Society of Hong Kong (LSHK) proposed Jyutping as an alternative scheme and since then it has struggled with much difficulty to get to the educational sector, the Hong Kong government (both the British-Hong Kong Government and the HKSAR Government) and the private sector. More than ten years have passed and some results have been witnessed. However, to the advocates, there is still not enough break-through in Jyutping's exposure to the general public. Ordinary citizens usually have a vague idea of representing Cantonese using 'English letters'. It is evident that the codification of Cantonese making use of Jyutping is both needed for the mother-tongue education promoted by the HKSAR government for it should facilitate the learning of Putonghua and English through a conscious contrast and comparison with Cantonese. Though some progress has been seen, it is far from enough.

Hong Kong is a triglossic society where in theory Modern Standard Chinese (MSC) and English are the H varieties. Cantonese is kind of L variety though it is still used to represent the spoken form of MSC in the majority of local schools and even in college. However, Cantonese is never taken seriously as a contender of Putonghua because Hong Kong is part of China. There is no intention to make Cantonese a local standard and there is no such demand. Considering that Jyutping is not on the high priority list of the government and not an extremely profitable endeavor for the private sector, the use of Jyutping will be limited to a transcription system, and not a writing system. This paper will try to describe and discuss the roadmap for the Jyutping Scheme to get the popularity it deserves and describe why it can never be realized as a full-fledged writing system.

「粵拼」與 **21** 世紀香港粵語新語音系統

鄭紹基
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本文旨在探討「粵拼」如何配合香港粵語語音系統未來可能的發展趨勢。

不少研究均認同(Bauer 1979; Zee 1999; Cheung 1986: 214-215)，香港粵語的輔音韻尾正經歷「齦化」(alveolarization)的音變。具體來說，就是[-ŋ]併入[-n]，以及[-k]併入[-t]。這一音變最先出現在低元音韻腹的語境，並逐漸向上擴展中(Cheng 2009: 266-268)。按張洪年(2003)的說法，這種音變蔓延開去，一個後果是：香港粵語將全面打破非低元音長短互補的格局（[y]韻除外），形成一個 11 音位的元音系統。

如下表所示，「粵拼」大體上是按照非低元音長短互補的音位分析來設計的：

粵　拼韻腹	*i*	*yu*	*u*	*e*	*oe*	*eo*	*o*	*a*	*aa*
國　際音標	[iː]/[ɪ]	[yː]	[uː]/[ʊ]	[ɛː]/[e]	[œː]	[ɵ]	[ɔː]/[o]	[ɐ]	[aː]

在上述設計中，[œː]和[ɵ]已因認定[œːt]韻的存在（與[ɵt]韻形成對立）而作了變通(張群顯 1997)。然而，如果香港粵語的長短元音未來趨於全面對立（[y]韻除外），那麼要使「粵拼」能適用於粵語日後的語音變化，就不能不作更長遠的考慮：如何調適現有的「粵拼」，使之能適應於長短元音對立的新語音系統。本文不揣淺陋，就此提出若干方案，以供討論，並嘗試從系統性、音系包容性和親和性等角度比較其優劣。

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張群顯(1997)〈香港語言學學會《粵語拼音方案》的緣起、設計原則和特點〉，香港語言學學會(編)《粵語拼音字表》，香港：香港語言學學會，頁 ix-xix。

《粵語拼音字表》內 238 個獨特取音的理據

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　　《粵語拼音字表》一書（《字表》）、本會的《粵語拼音方案》（粵拼）、《粵語審音配詞字庫》網站（《字庫》）三者是有關連的。第一，《字表》是粵拼實際應用的一個里程碑；第二，《字庫》在拼音系統方面把粵拼作爲預設(default)系統；第三，《字表》字音所依據的三種粵語字音工具書的取音，《字庫》悉數收納，僅補充了比《字表》晚出的第四種粵語字音工具書；第四，《字庫》其實也收納了《字表》的取音，這表現在它把《字表》中的 "獨特取音" 悉數登載。《字庫》作爲使用率相當高的網站，它在拼音系統方面對粵拼的推廣以及在字音取音方面對《字表》照顧香港語言現實這精神的尊重均功不可沒。

　　然而，對《字表》中獨特取音的來源的交代，《字表》與《字庫》並不一樣。耐人尋味的是，《字庫》竟然提供了《字表》原書所沒有提供的資料。《字庫》首頁說：＂爲了照顧香港的語言現實，我們把「香港語言學學會」諸君建議認可的口語讀音亦予吸納。＂《字表》一書內用星號來凸顯的《粵音韻彙》所未收的音（即 "獨特取音"），《字庫》理解爲 "「香港語言學學會」諸君建議認可的口語讀音"。不但如此，《字庫》雖然實質上收納了《字表》的取音，在《使用凡例·11》列出"主要參考資料"時卻沒有把《字表》包括在內。更有趣的是，《字庫》對《字表》"獨特取音"所交代的出處，既非《字表》，也非香港語言學學會，而是"學會諸君"中某一君的名字，而這個資料可是《字表》原書所沒有提供的。由於《字表》並沒有爲所提供的每個音說明理據（包括用場），《字庫》會按一些既定的簡單編輯條例自行作出說明，最常見的是交代爲該字某一音的"異讀字"。舉例說，"道"音 dou6, 而《字表》的 dou3 音是"dou6 的異讀字"，出處是"張群顯"。這樣的處理，對《字表》、對香港語言學學會、對所謂的"香港語言學學會諸君"都是不公平的：對正式出版的《字表》欠明確引用，對學會則無端加上字條取音的責任，而"學會諸君"的原意則被歪曲了。

　　《字表》對獨特取音的理據沒有任何交代，是出現上述情況的最終理由。要改變這種情況，首先應由提供了獨特字音的 "學會諸君" 四人自己做起，把所提供獨特取音的理據清楚說明。然後，這四批字音理據的材料應綜合爲一文，以適當名義出版。只有到了這一階段，才能要求《字庫》把獨特字音的出處和理據作出較好的交代。本文就是在這樣的指導思想下，對《字庫》歸責任爲 "張群顯" 的 238 個獨特取音背後理據的整理和和說明。

　　《字表》的獨特取音，總的來說都是爲了貫徹照顧香港語言現實這精神；可分析起來，每個獨特取音的理據不盡相同。以下是牽涉較多字的一些理據類型：
1. 字有文白異讀，其他材料失收其中一讀。
2. 字有口頭流傳甚廣的音，而其他材料失收。

3. 配字組詞，有特殊讀音，其他材料失收；如上引的 dou3 音用於“知道”。
此外還有一些較零散的類型，茲不贅。

From '忌廉 (gei6 lim1)' to 'CREAM (kwim1)'—
The Evolution of the Written Representation of English Loanwords in Hong Kong Cantonese

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English loanwords have had a long history in Cantonese. The earliest documentation is found in Morrison (1828). A number of English words such as *'ball'* (波球 bo1 kau4), *'beer'* (卑酒 be1 zau2), *'brandy'* (罷蘭地酒 baa6 laan4 di6 zau2), were listed as part of the Cantonese lexicon. Chalmers (1907), Ball (1908), Wells (1931) have also documented English loanwords in Cantonese. More recent documentation can be found in Cheung (1972), Chan and Kwok (1982, 1987), Bauer and Benedict (1997), Wong, Bauer, and Lam (2009).

Wong, Bauer and Lam (2009) have shown that many English loanwords have been fully integrated into present-day Hong Kong Cantonese (HKC). One piece of evidence for such integration is the extent to which these loanwords have corresponding written representations in HKC. The written representation of HKC is a complex but interesting sociolinguistic issue. Cheung and Bauer (2002) as well as Snow (2004) have contributed a lot to our understanding of this issue. Bauer (to appear) has identified several problems in the graphemic representation of English loanwords in HKC.

The major aim of this paper is to further consider the issue of the written representations of English loanwords in HKC from two perspectives: (1) how the written representations of English loanwords mirror the evolution of written representation of HKC in general and, (2) how the use of Cantonese romanization may reflect more accurately the pronunciation of these loanwords.

Having examined more than 700 English loanwords in HKC compiled by Bauer and Wong (2009), we have categorized the written representations of English loanwords in HKC into the following four types:

(1) Using existing Standard Chinese characters—Examples include 巴士 (baa1 si2) for *'bus'*, 拜拜 (baai1 baai3) for *'bye-bye'*, 忌廉 (gei6 lim1) for *'cream (in bakery)'*.

(2) Using existing Cantonese characters—Examples include 嗦嗦 (sou1 sou4) for *'to socialize'*, 柯佬 (o1 lou2) for *'oral'*, 嘜 (mak1) for *'mug'*.

(3) Using English letters—Examples include Q (kiu1) for *'cute'*, XO (ik1 si4 ou1) for *'XO'*, BBQ (bi1 bi1 kiu1) for *'barbecue'*.

(4) With no written representation—Examples include BAND [1] (ben1) for *'band'*, CLAIM (kem1) for *'claim (esp. with reference to insurance)'*, CREAM (kwim1) for *'cream (as in face cream)'*.

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[1] Since some English loanwords do not yet have written characters to represent them, we will use capitalize English letters to indicate the loanword, for convenience to show the source word.

It is evident from the examples above that the written representations of some of the loanwords do not reflect their actual pronunciation, for example, 士 should be pronounced as si6, not si2 (except in 巴士 for *bus*); 拜 is pronounced as both baai3 and baai1 (with changed tone) in 拜拜 for *bye-bye*. More recent loans consist of syllables which have never been represented in writing at all, for example, kwim1 for *cream*. With Cantonese romanization, we can unambiguously indicate the pronunciation of these loanwords consistently.

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Multiple Tiers in the Representation and Standardization of Cantonese Sounds

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Cantonese sounds, or more narrowly Cantonese pronunciation of Chinese characters, as provided in the dictionaries, are typically represented on the supposition of a static phonological system, with a fixed number of initials, finals and tones. Each character is given one or more readings, differentiated by meaning and usage. In certain dictionaries, *fanqie* spellings from medieval rhyme books such as *Guangyun* are also cited as a supporting authority. The present paper argues that such an approach to the representation and standardization of Cantonese sounds is a negligence of the complexity involved, both from a historical and sociolinguistic perspective. I will examine the suggested pronunciations of several Chinese characters, and maintain that only a multiple-tiered representation can capture the complete facets of Cantonese sounds.

懶音可正？

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　　粵語正音問題，近年在香港社會引起正反雙方的激烈爭論。不過，爭論的重點主要是個別漢字的讀音問題，對於所謂懶音則不論正反兩方都眾口一詞認爲非正不可。香港粵語的懶音一直都沒有清晰的界定，一般指鼻音韻尾[ŋ] 變讀[n]、 塞音韻尾[k̚][t̚]相混、圓唇舌根音[kʷ][kʷʲ]的圓唇成分脫落、後鼻音聲母[ŋ]與零聲母互換，以及鼻音聲母[n]變入[l]等音變現象。很多人表示懶音'超討厭、勁難頂'，並且認爲矯正懶音、阻止它蔓延才是當務之急。社會人士對懶音的擔憂是可以理解的，因爲這些音變都涉及音位分合問題，對整個粵語音韻結構有很深遠的影響。再者，這些音變造成大量同音字，影響人際溝通。此外，大部人認爲懶音比正音容易發音、較爲省力，故名之爲懶音。因此之故，操正音人士對發懶音人士產生鄙視、厭棄態度。正音人認爲只要懶音人努力操練，就能矯正懶音，最終把懶音徹底消滅。本文綜合近年對上述音段變化和聲調變化的實驗研究，提出省力並不一定是造成當代香港粵語音變的動因；並且通過語言習得研究、跨語言研究，提出粵語的種種語音變化都符合語言共性。最後，本文會討論我們能否透過教育或其他社會運動去阻止這些音變。