

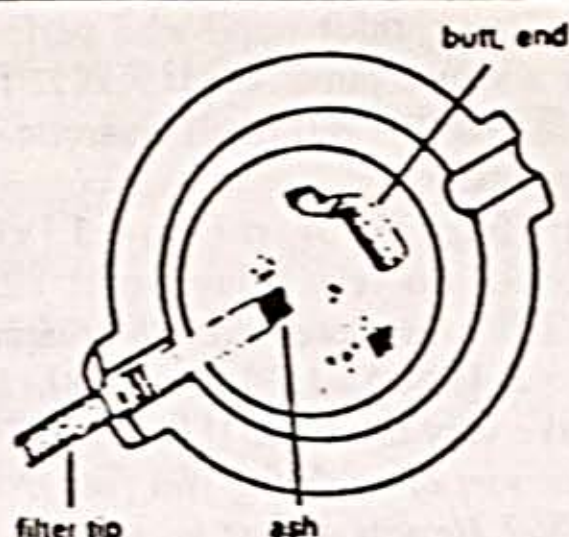
fag¹ /fæg; fæg/ *n* 1 [C, U] (*sing only*) (colloq) tiring job: (僅用單數) (俗) 吃力的工作: *What a fag!* 多麼費力的工作! *It's too much (of a) fag.* 這工作真使人吃不消。2 (formerly at public schools in England) junior pupil who performs certain duties for a senior pupil. (昔日英國公學) 為高年級生服務的low年級生。3 (GB sl) cigarette. (英俚) 香煙。4 = faggot(3).

fag² /fæg; fæg/ *vi, vt* (-gg-) 1 [VP2C, 3A] ~ (**at**), (colloq) do very tiring work: (俗) 做極其令人疲倦的工作: *fag (away) at sth/at doing sth.* 辛苦地做某事。2 [VP6A, 15B] ~ (**out**), (colloq) (of work) make very tired: (俗) (指工作) 使極為疲倦: *Doesn't that sort of work fag you (out)?* 那種工作不使你疲倦嗎? *He was almost fagged out, exhausted.* 他幾乎筋疲力盡了。 *Your horse looks fagged.* 你的馬看來疲倦了。3 [VP2A, 3A] ~ (**for**), act as a fag (2). (英國公學) 為高年級生服務。

The trend towards bilingualised LD's (there are similar adaptations available now for language as diverse as Arabic, Hebrew, Greek, Polish and Italian) is in line with the double criticism that, on the one hand, monolingual LD's are still too much like NSD's and, on the other hand, straightforward bilingual dictionaries are too far removed from the target language and tend to encourage interference errors because they promote a mistaken trust in direct word-for-word equivalents. Perhaps we have become more sceptical about a single most appropriate dictionary format, perhaps we are more wary about dogmatic statements on which dictionary is good for you, and realise that more research is needed on what real dictionary users do in real situations of dictionary look-up.

Already we have seen that there are several very different monolingual LD's. If we are prepared to consider that bilingual dictionaries also may have their place and new bilingualised compromise dictionaries are being developed for learners, why not go a step further and investigate whether there are still other dictionary types that might be useful for meeting particular needs of foreign language learners? (Cf. several contributions in the RELC volume edited by Tickoo 1989.)

One relatively new type of LD that many EFL teachers and students have found helpful is the LONGMAN LEXICON, a new style thesaurus which gives definitions in context for a limited learners' vocabulary in thematic groups. The word *fag* appears in Entry E85 (see extract), *fag* in the sense 'homosexual' is covered in Entry C34 (nouns and adjectives relating to homosexuality).

LLCE
(1981)

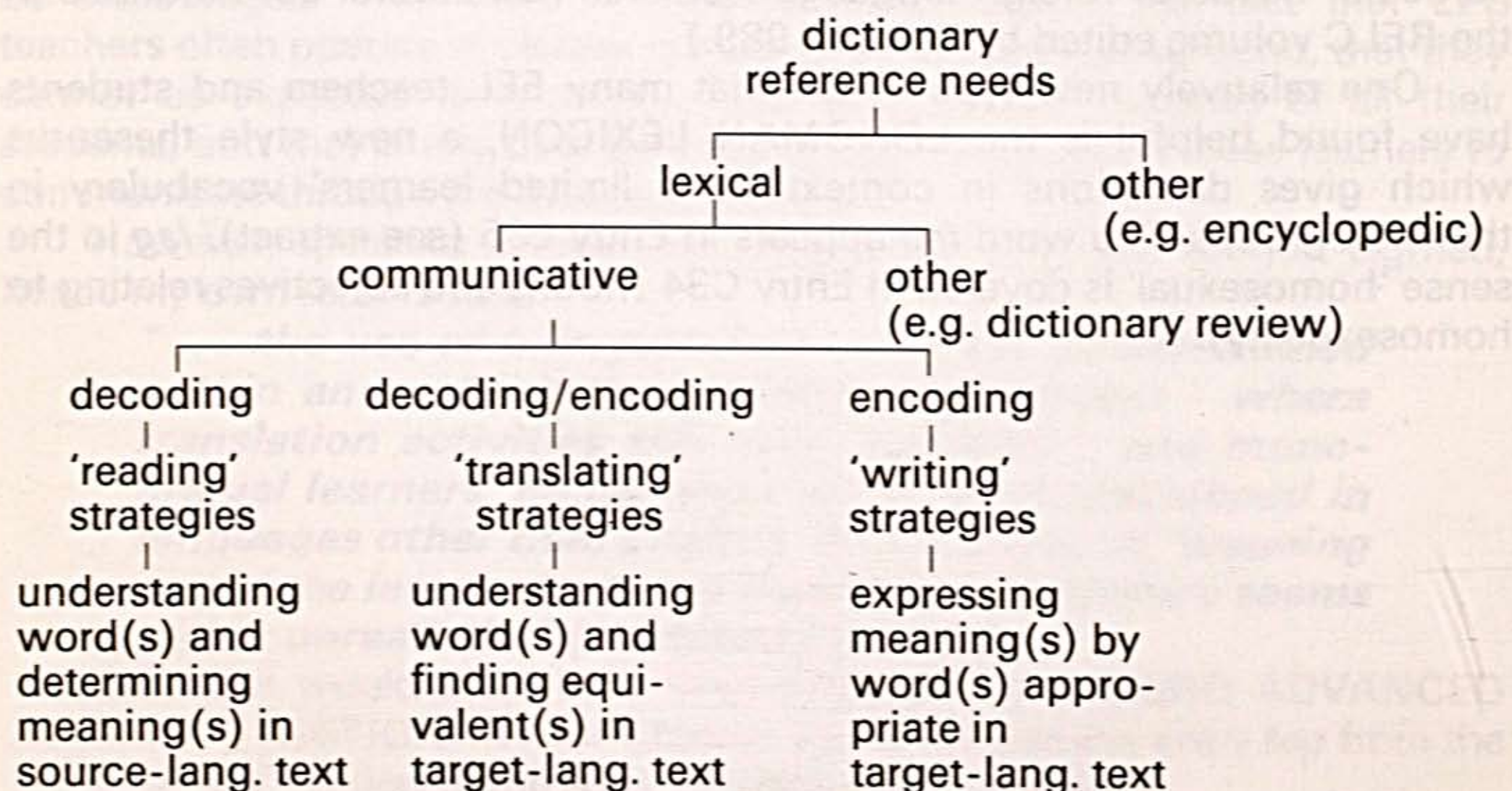
(cigarette) butt/end [C] the last unsmoked part of a cigarette
 fag end [C] *informal esp BrE* a cigarette butt

Reference needs and skills

We have gradually shifted right into the centre of what I call the 'user perspective', an approach that asks not what given dictionaries may offer to anonymous users, but what reference needs users have, how these particular needs might be met, and what specific reference skills are required in the process. The main distinction that we can make is between reading and writing, comprehension and production, understanding and expression, or decoding and encoding.

It was the great achievement of pioneers like Hornby to realise that more explicit grammatical, semantic and stylistic information is required if the dictionary is really to help the learner compose in the target language, a function traditionally reserved for the bilingual translation dictionary.

The tree diagram below summarises some of these basic distinctions in terms of dictionary reference needs.



The first division, from the top, is between 'lexical' reference and 'encyclopedic' reference, although the line between knowledge of vocabulary and knowledge of the world is not easy to draw, and often dictionaries cover much encyclopedic as well as lexical information; the second division is between 'communicative' and non-communicative needs. (I have given one example of a non-communicative reference, for the purpose of a critical review of a dictionary.) There are three types of communicative dictionary reference on this diagram, the two I have already mentioned, 'decoding' or reading and 'encoding' or writing, and a third, in between, which we can call 'translating' and regard as a combination of decoding and encoding strategies.

We associate decoding activities mainly with the conventional alphabetic dictionary: we encounter a word in a text, and we want to look up its meaning. For encoding activities, however, we may require a thesaurus type dictionary. When you are composing a text about smoking, you will want to be quite sure which particular word to choose to express an idea, and a dictionary like the LONGMAN LEXICON will help you distinguish a *fag* from a *cigarette*, a *cigar*, or a *filter tip*, or a *fag* from a *homosexual*, a *queer*, or a *gay*.

Whatever old and new dictionaries may be designed in the future, one thing is certain: we need to find out more about the dictionary user, his/her preferences, habits and experiences in actual contexts of dictionary consultation.

Imagine you found yourself in a decoding situation, the sort of thing you do everyday: reading and trying to make sense of an English text, with the help of a dictionary (cf. Scholfield 1982). What operations would you perform, and what sorts of skills would you require?

Suppose you had come across a sentence like '*You look fagged to death*', said Kate, and you were not quite sure what it meant.

- your first step is to decide which dictionary to consult (and I assume you would choose one of the 3 or 4 LD's I have described);
- your second step would be to make your mind up which word it was that caused your uncertainty (let us say you decide it is the word *fagged*);
- your third step is to decide what its 'canonical' or dictionary form is (2 of the 3 dictionaries actually list it as a headword, but that is rare; normally you would have to reduce this form to the infinitive of the verb *fag*);
- the fourth step is to search for the appropriate entry, and for that you need to know the alphabet (or other organising principle) to locate the headword *fag* or *fagged*;
- the fifth step is to decide where in the entry your particular *fag* is to be found (ALD: 2nd paragraph of the entry *fag* either subentry 1 or 3; LDOCE: *fagged* as separate entry; COBUILD *fagged* the separate entry where I had taken my example from!)

In the real world of dictionary look-up, you would probably have to go through two more operations:

- extract the information that is relevant for your sentence, and
- relate what you have found to the original context that started you on your search in the first place.

When you have skilfully completed your 7 steps, you either have success, or – if not – you may have to start again, or ask a friend or teacher, or (as sometimes happens) give up! The implication of all this is that dictionary reference is a complicated business, requiring skills that we are not born with, so we have to acquire them, often by trial and error. The obvious thing would be to teach these skills, to give deliberate instruction. No doubt, your teachers do this for you here as a matter of course.

If not, another answer may be the use of dictionary workbooks which more and more of the dictionary publishers are issuing to tell you how to get the most benefit out of their products. Unfortunately, as one of our researchers at Exeter found in his critical comparison of 40 such manuals (Stark 1990), they are still far from perfect. This is, to conclude our survey of learners' dictionaries, just one of the many problems awaiting a satisfactory solution.

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ON BEING LITERATE IN HONG KONG

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Literacy for What?

We understand literacy to mean the ability to read and write – but first and foremost to read. A question immediately arises here: to read and write what? There is a whole range of things that one can read and write: simple street names and neon signs, price tags in department stores and menus in restaurants, instructions and manuals that come with goods, posters, notices, and graffiti in public places. Each of these represents one kind of writing in its own right. But it can perhaps be argued that being able to read any of these kinds of writing is one thing, and being able to read connected texts is quite another. By connected texts we mean written materials like notes, letters, newspapers, magazines and books.

There seems to be a major difference between these two kinds of material, which is that explicit reasoning and argumentation is possible only with connected texts but not material of the other kind (e.g. signs and menus). There is a crucial distinction here between a 'lower-level literacy' which allows a person to play no more than a passive role and to stand at the receiving end of messages and instructions, as opposed to a 'higher-level literacy' which allows a person not only to decode messages but also to participate, directly or indirectly, outwardly or introspectively, in discussion and argumentation – and therefore to have, at least potentially, some say in his/her own fate. In fact, there may even be some truth in saying that to be equipped with the lower-level kind of literacy but not 'real literacy' is a fate worse than illiteracy itself, because a literacy that does not open up possibilities of participation in rational and sustained argumentation is at best a triviality and at worst a liability. The ability to stand at the receiving end of messages could well become an apparatus of control: advertising and propaganda being prime examples here. By equipping people with a receptacle in the form of a lower-level literacy, those in power can turn them into unthinking and mindless subjects, ideal for manipulation and engineering.

If such a distinction between lower and higher-level literacy is worth making, it would seem to follow that literacy should in practice be defined not merely as the ability to read (and write), but perhaps more specifically as the ability to read (and write) certain kinds of material – letters, newspapers, magazines, and books. And of these various kinds of written material, newspapers would seem to provide the most natural base line for an operational definition of literacy, for the following reasons:

- (1) Of the many different kinds of written material, newspapers are by far the most widely and regularly read at least in urban settings

throughout the world. At a time when telecommunication technology is surging ahead, newspapers represent for entire populations the only arena for the activity of reading to take place. They remain in a sense the last bastion of the written word.

- (2) Newspapers have become a familiar feature of life in modern societies, and the most accessible source of ideas and information about one's own locality and the wider world.
- (3) They provide a daily source of pleasure and entertainment – forms of life where cultural values and social attitudes are most readily produced and reproduced.
- (4) For many people, particularly those in less open societies, newspapers serve as a window (albeit a possibly highly selective one) to a dynamic and fast-moving outside world.
- (5) Newspapers provide at least the possibility of participation in discussions and arguments about local or international affairs.
- (6) Newspapers are also of fundamental importance as cultural products. They form part of culture, but at the same time they constitute a means through which culture may be transmitted.

From the point of view of foreign learners of Chinese in Hong Kong, participation in the local community cannot really begin until some measure of cultural awareness is developed. We suggest that one of the best means of achieving this end is through reading newspapers.

The Making of Newspaper Style in Hong Kong

We contend that newspapers in Hong Kong speak a language of their own. No doubt they resemble, and have something in common with, newspapers in other Chinese communities. But they also have many unique features of their own. It can be argued that literacy in Hong Kong does not mean quite the same thing as literacy in Taiwan or the People's Republic of China. There are limits to a general definition of 'literacy in Chinese' for all Chinese communities around the world. For example, a non-Cantonese speaking person from Beijing will not find Hong Kong newspapers readily comprehensible. It would take him considerable time and effort to get used to them, and at the same time a degree of familiarity with Cantonese as a spoken vernacular. Precisely, the question being addressed in this paper is: just what are the conventions, and the corresponding skills and strategies, that go into the making (and reading) of "newspaper language in Hong Kong"? And if literacy should be defined in terms of newspaper reading, then an explicit and systematic delineation of these skills and conventions would be crucial to our understanding of what it means to be literate in Hong Kong.

Why should written texts found in Hong Kong newspapers be any different from Chinese writing in general, we may well ask? After all, doesn't everyone share a uniform writing system throughout the Chinese-speaking

world? Isn't it the case that in spite of all their differences in speech (dialects, etc.), Chinese people have always had a common writing system?

There is of course some truth – even more than some truth – in this observation. There is a sense in which the notion of 'a Chinese language' is built upon a common writing system. Indeed, it may even be said that the ideas of a Chinese people and Chinese civilization, and the very notion of "Chinese-ness" itself, have their roots in the Chinese characters.

Any yet, just as the notions of "language", "people", or "civilization" are in a sense idealizations, "the Chinese writing system" too is an idealization – and to some extent a simplification. For one thing, if by "the Chinese writing system" we mean no more than a set of Chinese characters, then all (literate) Chinese people would share a writing system only in the trivial sense that the sum total of all the characters in use by them could in principle be collected together to form some kind of an overarching set – each variety and style of writing would in this sense be a sub-set of this universal set. This is all very well except that it would not then seem to make very much sense to say that everyone knows "the Chinese writing system" in the form of this overarching set of characters. Indeed such a notion of a Chinese writing system cannot by definition be fully known by *anyone*, let alone shared by all Chinese people. For example, a lot of special characters are in common use amongst dialect speakers, while new, *ad hoc* characters continue to be created from time to time. Such characters would essentially have no more than a limited currency.

Even if all (literate) Chinese people could somehow be said to have learned one and the same set of characters, it would still not follow that they therefore share a common writing system. A written text is more than a random series of characters. There are conventions within each kind of writing which have to be followed in order to produce acceptable texts, and these same conventions will have to be invoked in interpreting and understanding these texts. In this sense it is even less clear what one might mean to say that all Chinese people share the same writing system.

We alluded to the relevance of the spoken vernacular in the process of reading and understanding Chinese newspapers in Hong Kong. Precisely what kind of a relationship are we positing between speech and literacy in this context? Strictly speaking, literacy relates primarily, even solely, to writing, and would seem to have little to do with speech. But it seems to us that a certain degree of familiarity with Cantonese as a spoken vernacular is assumed in reading Chinese-language newspapers in Hong Kong. Some elements can be discerned in newspaper texts which are derived from features of spoken Cantonese.

In arguing for a certain relation between written texts (newspaper articles) and speech, we are not claiming that writing is a simple representation of speech. The relationship is much more complicated than that. The assumption is often made that whereas reading is a learned skill, speaking comes naturally. But this can only be true of speech at the most rudimentary and informal level. Spoken Cantonese in its more formal modes

non-serious pieces in newspapers, vernacular novels, and personal notes and letters). But the kind of newspaper articles we have analyzed required a lot more than knowing a set of characters and speaking Cantonese. It is a different kind of writing altogether.

One factor that contributes to the unique character of these texts, unrecognizable either as written Putonghua or written Cantonese, is the presence of a substantial element of classical Chinese (*wenyan*). Although *wenyan* particles and idioms are by no means absent even in *baihua*, which has never really completely freed itself from the influence of *wenyan*, the way classical *wenyan* elements figure in Hong Kong newspapers goes well beyond this. *Wenyan* influence in *baihua* is confined mostly to classical particles and set phrases. Some examples of these are given below:

(1) 非 贏 不 可
fei1 ying2 bu4 ke3
not win not can
"must win"

(2) 與 君 一 席 話 勝 讀 十 年 書
yu3 jun1 yi4 xi2 hua4, sheng4 du2 shi2 nian2 shu1
with you one sitting talk better-than read ten year books
"To have a conversation with you is worth more than ten years' reading"

In newspaper articles of the kind we have been looking at, *wenyan* elements are drawn from a broader set, and seem on the whole much more pervasive. As far as classical elements are concerned, we mention four most prominent aspects of this phenomenon:

- a. The frequent occurrence of many *wenyan* particles, some of which have a distinctly Cantonese flavour (those marked with an asterisk below).

倘 *無 及 *乃 方
tong2 mou4 kap6 naai5 fong1
if not and so before

內 與 逾 *謂 故
noi6 yu5 yu6 wai6 gu3
within and over say therefore

否 則 無 從
fau2jak1 mou4chung4
otherwise cannot

- b. Ellipsis (Hence a cryptic quality.)

一 間 公 司 一 公 司
yat1 gaan1 gung1si1 → yat1 gung1si1
one CL company one company

兩 個 女 仔 兩 女 子
leung5 go3 neui5jai2 → leung5 neui5ji2
two CL women two women

能 夠 能 如 果 如
nang4gau3 → nang4 yu4gwo2 → yu4
can can if if

已 經 已 因 為 因
yi5ging1 → yi5 yan1wai6 → yan1
already already because because

竟 然 竟 以 後 後
ging2yin4 → ging2 yi5hau6 → hau6
surprisingly surprisingly after after

c. Expansion

食 藥 服 食 藥 物
sik6 yeuk6 → fuk6sik6 yeuk6mat6
eat drug eat drug
'taken drug'

搵 找 尋
wan2 → jaau2cham4
look-for look-for

醒 甦 醒
seng2 → sou1seng2
wake-up wake-up

d. Words and expressions in "imitation classical style"

<i>Newspaper</i>	<i>Cantonese</i>	<i>Putonghua</i>	
購物	買嘢	買東西	
kau3mat6	maai5ye5	mai3 dong1xi0	'shopping'
大量	好多	很多	
daai6leung6	hou2do1	hen3duo1	'a lot'
(致)電	打 電 話	打 電 話	
(ji3) din6	daa2 din6wa2	da3 dian1hua4	'phone'
上址	嗰 個 地 方	那 個 地 方	
seung6 ji2	go2 go3 dei6fong1	nei1 go0 di4fong1	'that place'
付 賬	比 錢	給 錢	
fu6 jeung3	bei2 chin2	gei2 qian3	'pay'

A second distinctive feature of the news articles we have analysed is the more or less direct insertion in between *baihua* and *wenyan* elements,

expressions which are unmistakably (Hong Kong) Cantonese. Here are some examples:

Cantonese

有 可能
yau5 ho2nang4

銀包
ngan4bau1

飲
yam2

無 反應
mou4 faan2ying3
'no answer (in response to knocking on the door)'

Baihua/Putonghua

可能
ke3nang2 'can/may'

錢包
qian3bao1 'wallet'

喝
he1 'drink'

沒有 人 開門
mei2you3 ren2 kai1men2

The welding of elements from *baihua*, Cantonese, and *wenyan* into a special kind of writing is a very intricate and complex process historically. However, the reader of a newspaper text does not need to be aware of any of the theoretical and historical aspects of the phenomenon. He does not need to know Putonghua; he does not need to know classical Chinese; knowledge of written Cantonese is not a requirement.

How then does a Cantonese speaker learn to read these newspapers? Very few people, if any, would have received any formal training in reading newspapers. For example, no primary-level Chinese textbook that I know of would formulate and explain explicitly any of the rules involved, or provide any systematic practice to help school children handle the task. And yet most people seem to have little difficulty finding their way into it and in the end do manage the task reasonably well. How do they do it? And what are the skills and conventions involved?

In our view, the reader will need to be equipped with no more than a relatively simple set of conversion rules between speech (Cantonese) and writing (*baihua*) to make a start. Most primary school graduates will have mastered a good proportion of these conversion rules through their reading of exemplary *baihua* texts (largely, one might add, through indirect instruction, paraphrasing and osmosis). Some of these rules are extremely simple and they may have frequent and extensive application:

a. grammatical elements

的 = 嘅
dik1 = ge3

也 = 都
ya5 = dou1

是 = 係
si6 = hai6

了 = 咗
liu = jo2

在 = 喺
joi6 = hai2

和 = 同(埋)
wo4 = tung4(mai4)

b. content words

圓(元)	=	蚊	
yun4		man1	'dollar'
店	=	舖 (頭)	
dim3		pou3(tau2)	'shop'
受騙	=	比 人 呃	
sau6 pin3		bei2 yan4 ngaak1	'deceived'
發票	=	單	
faat3piu3		daan1	'receipt'

The primary school graduate will also have mastered a way of reading aloud *baihua* texts in a 'literary' (*wen*) way, distinct from his vernacular (*bai*, colloquial speech). This involves not only a different set of pronunciation, but also divergent conventions at the levels of vocabulary, grammar, and discourse. When confronted with a newspaper article, the Cantonese speaker is able to read it aloud in this special 'literary' style. Other Cantonese speakers will have little difficulty understanding what is being read aloud.

When equipped with these two skills it then becomes a question of accumulating a wider vocabulary (general as well as specialized, unique to newspapers) and regular practice. True, a lot of guesswork is involved, especially at the early stages, but the reader will build up more and more confidence as his grasp of this distinct flavour and style grows firmer with practice.

Interestingly, mastery of these reading skills feeds back into speaking. Because there is available a set of conventions governing written texts and their rendering into speech, a lot of the features (and specialized vocabulary and set phrases) found in our Chinese newspapers makes an impact on speech through the media (news reports on TV and the radio, e.g.). This makes the conventions more widely accessible and further facilitates the informal development of literacy skills. Writing also manages through this route to exert its influence on spoken Cantonese. Formal styles of speaking often contain features similar to those found in writing.

For the foreign learner, the relevance of these observations is that many of these rules can be made explicit, built into textbooks, and systematically taught. These rudimentary literacy skills are by and large not that difficult to acquire, and when mastered, would provide the foreign learner with a firm grounding from where they can approach local society and culture, and eventually participate in the community's affairs.

兩女酒後服藥昏迷

警隊破門救出送院

同屋兩男竟因熟睡未聞聲

【本報訊】兩名廿

電「九九九」報警，謂

後甦醒，向警方表示：

三歲女子，昨晨被發現昏倒紅磡漆咸道二百七十五號十五樓一單位內，懷疑酒後服食藥物引起，兩人送伊利沙伯醫院留醫，情況欠佳。兩送院女子劉惠娟及蔣惠玲。昨晨九時四十五分，一名自稱姓蔣女子致

有兩女子暈倒上址屋內，但警方依照地址前往找尋時，拍門逾半小時均無反應，破門而入，發覺屋內有兩男兩女，兩男子自稱因在屋內熟睡，未聞拍門聲，兩女子神智不清。

其中劉姓女子抵院前晚四人曾飲下大量烈酒，其後兩女子因不能入睡，故服食安眠藥，至昨晨感不適致電報警求助。

語文課中語法教學的重要性的方法

寸鎮東
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漢語語文教學有兩個特點：一是學習漢字要花很多時間和很多精力；二是既要學語體文，又要學文言文。第一點跟語法關係不大，第二點跟語法有密切關係。

一般是初級中學開始學文言文，所學篇目較少；高級中學篇目較多。文言文和語體文，有同有異。詞匯和語法的差異較大。不講語法，無法學文言文。必須先懂現代漢語語法，才便於學習文言語法，學得快，學得好。這就決定了漢語語文教學必須重視語法，既要學現代漢語語法，又要學文言語法。

語文教學的目的是學會正確使用語言文字表達思想感情，當然也包括閱讀和理解。要達此目的，需要諸多知識和修養，其中就包括語法知識。語法知識有助於把文章寫通順，有助於把文章寫好，也有助於閱讀和理解。語文課必須重視語法教學。有人認為，以母語為工具的語文教育，學生自幼就會說話，不學語法也可以學好，這是站不住腳的。語法規則潛藏在言語之中，不學語法而會說會寫，靠的是類化作用，憑語感行事。僅憑類化作用或語感，簡單的語法規則可以掌握，複雜的掌握不了，更談不上利用語法提高表達效果的問題。目前，報章雜誌裏，語法錯誤屢見不鮮；高中畢業生作文，不出語法差錯的較少，看看全國高等學校升學考試語文答卷的統計與分析就可知道。這是對語法教學重視不夠的必然結果，正說明必須加強語法教學。

任何文章總是由較小單位按一定規則逐級組成較大單位直至成篇的。用詞組成單句，單句組成複句，單句複句組成句群，句群組成段落，段落組成部份，組成篇章。這個由小到大的過程，都貫穿着語法規則，或者是直接用語法規則組合，或者是語法規則的擴大運用。複句和句群使表達具有邏輯性、條理性和層次性；句群的組合關係和規則跟複句大致相同，不懂複句和句群，理解和表達只是一句空話。段落與段落的組合關係和規則，基本上是複句關係和規則的擴大運用。複句是表達與理解的核心。複句在語法教學中具有關鍵性的地位。

語文不可避免地要涉及修辭，眾多修辭現象和修辭手法都跟語法有密切關係，不講語法，無法講修辭。對偶講究詞性相同，結構相同，句式相同，不懂語法，無法講對偶。

較長時期裏，我們的語文教學有一個程式，這就是把語文教學分為五個步驟：一、作者簡介(或字詞註釋)；二、時代背景；三、段落大意；四、主題思想；五、寫作特點。只有寫作特點部分提一提語言特點，而且是舉例式的講法，講一個特點舉一個例子。所講特點都是準確、鮮明、生動，篇篇文章都是這幾個特點。不從表達功能的角度結合課文作語言的具體分析，駕空的講一些特點，特點千篇一律就是那麼幾條，當然說不上真正理解，更難學會運用。學六年語文，相當多的中學畢業生寫不好一般的文章，這個花了代價取得的教訓，促使我們開始重視語言和語法教學，改變了教學方法。全國高等學校升學考試語文試題命題的指導思想、目的要求和考試方法，就是這種轉變的體現。

語文課必須重視、加強語法教學，這是毫無疑問的。關鍵在於講甚麼？如何講？基本的語法知識和語法規則要有系統地一部分一部分地講，最好是初中三年之內講完。但是，更重要的是要結合課文，從表達功能和作用角度講。抓住如何用語法規則和句式表達思想感情這個中心環節，既講語法規則，又講規則的運用。學用一致，知識容易轉化為技能。

為了更好地說明問題，我們以《荷塘月色》一文作例，看看語文教學中語法的重要性，試探一下如何結合課文從表達功能角度講語法。

荷塘月色

荷塘月色，這不是偏正詞組，也不是一般的並列詞組，是特殊的並列組合，是列錦修辭格。表達的既不是荷塘與月色，也不是荷塘的月色，而是月色的荷塘、荷塘的月色兩組鏡頭組成的畫面與情調。這個標題是對全文內容凝煉而含蓄的概括，深化了意境；平平仄仄相間，二二節奏勻稱：達到了形式與內容的完美統一。

①這幾天心裏頗不寧靜。②今晚在院子裏坐着乘涼，忽然想起日日走過的荷塘，在這滿月的光裏，總該另有一番樣子吧。③A月亮漸漸地升高了，B牆外馬路上孩子們的歡笑，已經聽不見了；C妻在屋裏拍着閨兒，D迷迷糊糊地哼着眠歌。④我悄悄地披了大衫，帶上門出去。

這一段由一個句群充當。其組合層次及關係如圖：

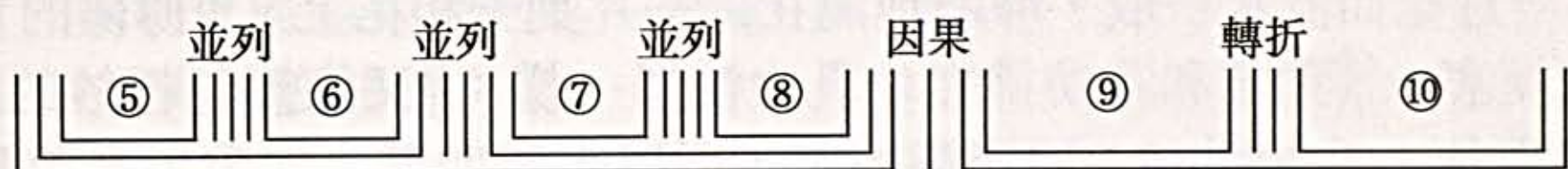


三個層次都是並列關係。句①是否定句。這句話的意思可以用肯定句表達，寫成心裏矛盾、苦悶、徬徨、煩躁。兩相比較①，否定句簡煉、含蓄，而且與②③④句的「靜」形成鮮明的對比，更加發人深思。肯定句就不可

能有這樣的功能。②句是推測設想，用語氣詞「吧」結尾，正好表示出不肯定的口吻。③句，A B寫屋外，C D寫屋內，表面寫景和人，搭配意思則暗含夜深人靜。A B與C D間用分號，A與B，C與D間用逗號，層次分明。3B是主謂句，主語太長，用逗號斷開，語氣舒緩，符合本文抒情氣氛。全段都用主謂句式，句式一致，語氣平實順暢，與全篇寧靜意境協調一致。

⑤沿着荷塘，是一條曲折的小煤屑路。⑥這是一條幽僻的路；白天也少人走，夜晚更加寂寞。⑦荷塘四面，長着許多樹，蓊蓊鬱鬱的。⑧路的一旁，是些楊柳，和一些不知道名字的樹。⑨沒有月光的晚上，這路上陰森森的，有些怕人。⑩今晚卻很好，雖然月光也還是淡淡的。

這一段與前一段是並列關係，用複句的意合法過渡和聯繫。前段寫荷塘另有一番樣子的設想，段末有披上大衫帶門出去，本段開頭已到荷塘。過渡連接自然。⑤⑥可以合為一句：「沿着荷塘，是一條曲折的，白天也少人走，夜晚更加寂寞的幽僻的小煤屑路。」⑦也可以合為一個單句：「荷塘四面長着許多蓊蓊鬱鬱的樹。」⑧可以去掉兩個逗號。合併的句子，去掉逗號的句子，變成了長句緊句，作者寫的是短句鬆句。短句鬆句有兩個作用：一是使語調語氣舒緩，跟幽雅寧靜的抒情意境相協調；二是鋪陳分述，突出強調路與樹的種種形狀、特徵，渲染幽靜的氣氛。長句緊句在此就不可能有這樣的作用。⑩是轉折複句，改變常規，偏句移後，為什麼？一方面，使⑨⑩兩句統一以「晚上」開頭，敘述角度一致，連接順暢；另一方面，強調淡淡的月光之美。這一段由一個因果句群充當，層次和關係如圖所示：



⑤⑦⑧三句，前後兩句用「是」字句，中間不用「是」字句，句式稍有變化，不覺呆板單調。

⑪路上只我一個人，背着手踱着。⑫這一片天地好像是我的；我也像超出了平常的自己，到了另一世界裏。⑬我愛熱鬧，也愛冷靜；愛群居，也愛獨處。⑭像今天晚上，一個人在這蒼茫的月下，甚麼都可以想，甚麼都可以不想，便覺是個自由的人。⑮白天裏一定要做的事，一定要說的話，現在都可不理。⑯這是獨處的妙處；我且受用這無邊的荷香月色好了。

本段與前一段也是並列關係。前段寫路上所見，本段寫路上所想。⑬既是對比，也是對偶，構成二重複句，整齊勻稱，層次分明。穿插在其他不整齊的散句中，使句式有起伏變化。⑭是主謂謂語句，以「甚麼」作小

主語，配合「都」，具有週遍性，正好強調獨處的自由。⑮也可以分兩句說：「白天裏一定要做的事，現在都可以不做，白天裏一定要說的話，現在都可以不說。」作者為甚麼合為一個單句呢？一是求簡潔，二是合說強調主語事和話，跟⑭的強調謂語稍有變化，以避單調雷同。

⑰曲曲折折的荷塘上面，彌望的是田田的葉子。⑱葉子出水很高，像亭亭的舞女的裙。⑲層層的葉子中間，零星地點綴着些白花，有嫵娜地開着的，有羞澀地打着朵兒的；正如一粒粒明珠，又如碧天裏的星星，又如剛出浴的美人。⑳微風過處，送來縷縷清香，彷彿遠處高樓上渺茫的歌聲似的。㉑這時候葉子與花也有一絲的顫動，像閃電般，霎時傳過荷塘的那邊去了。㉒葉子本是肩並肩密密地挨着，這便宛然有了一道凝碧的波痕。㉓葉子底下是脈脈的流水，遮住了，不能見一些顏色；而葉子卻更見風致了。

本段與上段是並列關係，靠意合法連接和過渡。⑰用「的」字結構作主語，概括無餘。⑰與⑱，前句實語作後句主語，構成頂針修辭格，使句間聯繫密切，語氣順暢。⑱是比喻，用「甲像乙」的句式。⑲先連用兩個擬人格，用狀語修飾謂語動詞，使花具有人的體態容貌；接着連用三個比喻「『甲如乙』格式」，三個比喻又構成排比句式。㉑先用擬人，微風送來清香，次用比喻「用『彷彿……似的』格式」。㉒用「像……般」的詞組格式比喻。㉓先用擬人格，又用「宛然……」的比喻格。㉔兩用擬人格，「脈脈的」作定語，「風致」作賓語，使流水具有人的情態，讓葉子也有人的韵味。整段或交錯，或連續使用比喻、擬人，形象生動，感情濃烈；辭格所用格式和句式各不相同，富於變化，言語形式豐富多彩：顯示出作者利用語法規則和句式創造幽雅醉人意境的高超技藝。

㉔月光如流水一般，靜靜地瀉在這一片葉子和花上。㉕薄薄的青霧浮起在荷塘裏。㉖葉子和花彷彿在牛乳中洗過一樣；B又像籠着輕紗的夢。㉗雖然是滿月，天上卻有一層淡淡的雲，所以不能朗照；但我以為這恰是到了好處——酣眠固不可少，小睡也別有風味的。㉘月光是隔了樹照過來的，高處叢生的灌木，落下參差的斑駁的黑影，峭楞楞如鬼一般；彎彎的楊柳的稀疏的情影，卻又像是畫在荷葉上。㉙塘中的月色並不均勻；但光與影有着和諧的旋律，如梵婀玲上奏着的名曲。

從寫花葉轉到寫月，前段寫荷塘，本段寫月色，過渡自然而不留痕迹。㉔用了比喻，㉖也兩次用了比喻。三個比喻所用的句法結構格式不相同，言語形式富於變化。㉕也可寫成「荷塘裏浮起薄薄的青霧。」作者不取此法，讓「青霧」作主語，意在強調青霧，同時也使「月光、青霧、葉子和花」都作為陳述主體，敘述對像的角度一致，言語流暢。㉔㉕㉖使用合敘修辭手法，㉔是㉖A的原因，㉕是㉖B的原因，㉔㉕又合為㉖B的原因。作者不用因果複句，使用單句與複句的組合，讓讀者自己聯繫體會，

行文既簡潔又含蓄。②⑦是一個轉折關係的三重複句。這個句子包括三層意思：第一，滿月應能朗照，淡淡的雲遮住了滿月，不能朗照。第二，不能朗照，朦朦朧朧恰到好處。第三，睡眠不能少酣暢呼呼大睡，迷糊小睡一下有它特殊的味道；滿月如酣眠，不能朗照的朦朧的月色像迷糊的小睡（作者不明示此種關係，用的是暗喻引喻）。這麼複雜的意思和關係，作者用一個轉折三重複句表達得如此有條理有層次，關係十分清楚，真是簡潔又含蓄。複句表達功能的奧妙，作者運用語法提高表達效果的神巧，令人讚嘆！②⑧也是一個複句，包含的意思和關係也很複雜。月光隔了樹照過來，經樹篩了一次，照到灌木上又篩一次，層層篩，影重影，落下的只有黑影了；月光被樹篩過一次，又被稀疏的楊柳篩過一次，照下的影子明暗如畫。作者用複句表達，關係層次清楚，省去許多說明性的言語，讀者完全可以體驗出來，簡潔而且含蓄。如果不用複句，關係層次也可說清楚，但言語囉嗦，毫無情趣。兩個分句各用一個比喻，格式也不一樣，各有所宜。②⑨是總結全段，塘中月色不均匀，接着一轉，用比擬把光影比作旋律，進而再比喻為提琴奏的名曲。從視覺變為聽覺，意境昇華了。前一段由兩個並列句群組合成段，到「又如剛出浴的美人」止，是靜態的葉與花；從「微風過處」起是動態描寫。本段也是兩個句群的組合，前面是兩個小句群（光與影）組成一個大句群，與②⑨一個複句所充當的句群構成解說關係，先分後總。

③⑩荷塘的四面，遠遠近近，高高低低都是樹，而楊柳最多。③⑪這些樹將一片荷塘重重圍住；只在小路一旁，漏着幾段空隙，像是特為月光留下的。③⑫樹色一例是陰陰的，乍看像一團霧；但楊柳的豐姿，便在煙霧裏也辨得出。③⑬樹梢上隱隱約約的是一帶遠山，只有些大意罷了。③⑭樹縫裏也漏着一兩點路燈光，沒精打彩的，是渴睡人的眼。③⑮這時候最熱鬧的，要數樹上的蟬聲與水裏的蛙聲；但熱鬧是牠們的，我甚麼都沒有。

③⑯是個複句，前一分句是單句，用逗號斷開，使句子成為鬆句，短句。整段以樹為陳述對像，作為主謂句的主語，敘述角度一致，短句為多，流暢舒緩。「我甚麼都沒有。」求靜暫時得解脫。故而後三段語調氣氛稍稍輕鬆了一些。此段也用了比喻擬人手法，不再贅言。

③⑰忽然想起采蓮的事情來了。③⑱采蓮是江南的舊俗，似乎很早就有，而六朝時為盛；從詩歌裏可以約略知道。③⑲采蓮的是少年的女子，她們是蕩着小船，唱着豔歌去的。③⑳采蓮人不用說很多，還有看采蓮的人。㉑那是一個熱鬧的季節，也是一個風流的季節。㉒梁元帝《采蓮賦》裏說得好：

……（引文從略）

㉓可見當時嬉游的光景了。㉔這真是有趣的事，可惜我們現在早已無福消受了。

④於是又記起《西洲曲》裏的句子：

采蓮南塘秋，蓮花過人頭；低頭弄蓮子，蓮子清如水。

④今晚若有采蓮人，這兒的蓮花也算得「過人頭」了；只不見一些流水的影子，是不行的。④這令我到底惦着江南了。——④這樣想着，猛一擡頭，不覺已是自己的門前；輕輕地推門進去，甚麼聲息也沒有，妻已睡熟好久了。

末尾這三段引用了賦和詩，借懷古以抒情，更增強了全文的抒情氣氛，也反襯現實的黑暗。結尾一句，「輕輕地推門進去，甚麼聲息也沒有，妻已睡熟好久了」，與第一段妻哼着眠歌，我「帶上門出去」，首尾照應，結構完美。

③句一段，由一個先分說後總說的句群組成，關係層次如圖所示：



④一個句群，兩句話，獨立成段。這段話本可以連接在上段之末。獨立成段的目的是強調，強調懷古的感情，反襯出對現實的不滿。④句前有一個破折號，從想江南一下回到家門的現實，使行文跳躍不顯突然。想江南，想什麼？用破折號代替，很含蓄。

整篇文章，句式的選用，複句的使用，句群的組合，修辭格式的變化，都有特點，都服從主題意境的需要，為主題意境服務。這一方面配合其他特點(如用詞特點)，形成獨特的言語風格，另有拙文論述，此不贅言。

以上分析，說明從運用的角度結合課文講語法，有利於閱讀理解，也有利於學習表達方法。

試論穗港新詞

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詞滙是語言中最活躍的要素，社會的改革，經濟的發展，文化科技的進步，以至各種新的思潮、市民的心態等等，詞滙都像一面鏡子一樣迅速地把這些發展變化反映出來。近些年來，處於開放改革前沿的廣州，以及與它毗鄰的世界商業大都會香港，都湧現了不少新詞。這些新詞一產生就以強大的生命力迅速擴散到整個粵方言區，成為群眾喜聞樂用的詞語，有些新詞甚至被全國各地所選用。因此系統、深入地對穗港新詞進行研究，不僅有助於掌握作為粵方言中心地帶的穗港的詞滙特徵及其發展規律，對一九九七年香港回歸祖國後制訂有關的語言政策也將有着重大的現實意義和深遠的歷史意義。

所謂穗港新詞是指近十多年來，也就是開放改革以來，在穗港流行使用的新詞，包括新造詞，對舊詞賦予新義的詞，以及曾在其他地方出現，新近在穗港為群眾廣泛應用的詞。

穗港兩地由於政治、經濟、社會環境以及文化背景諸方面的差異，其詞滙是不盡相同的，而本文主要是就其相同方面來研究。因為近十多年實行開放改革政策以來，一個無可否認的事實就是廣州話從香港話中吸取了許多新詞，香港話也受廣州話的影響而發生了變化。密切的政治、經濟、文化的交流，使穗港詞滙日趨融合，這是近年來穗港詞滙發展的趨勢。^①

穗港新詞數量多，內涵豐富，其中不少含有特殊的意味與色彩，值得研究的內容很多，由於篇幅所限，本文主要探討三個問題：一、穗港新詞的造詞方式；二、穗港新詞造詞方式的認識價值和應用價值；三、穗港新詞大量產生的意義。

一

穗港新詞色彩斑斕，表意形象，內涵豐富，這和它的造詞方式有着密切的聯繫。它的造詞方式靈活多樣，錯綜複雜，根據我們所搜集到的常用詞來看^②，大致有以下幾種：

(一)形象比喻法

形象比喻法就是通過想象，用不同類而有相似點的喻體來造詞。其中主要是借喻，用喻體來代替本體。

形象比喻法可分為兩種。

第一種，整個詞是喻體。例如：

「竊綫」[tɕi¹ sin¹]③ 借電話綫路錯亂喻指神經錯亂。如：「佢竊綫架。」

「爆棚」[pau¹ pʰaŋ¹] 借進棚者多而至於爆的形象喻人多、滿座或形容事物的程度達到極點。如：「嗰次演出真爆棚呀。」

「搶手」[tɕæŋ¹ se¹] 以「從別人手中搶過來」之狀喻貨物暢銷。如：「嗰種貨好搶手。」

「蛇頭」(穗)[sie¹ tʰeu¹] 喻指帶人偷渡出境的人。如：「人哋話交五萬元俾蛇頭就可以出國。」

「燉冬菇」(港)[tʰen¹ tun¹ ku¹] 喻長時間不能升職。如：「你真冇用，俾人燉冬菇。」

「南風窗」(穗)[nam¹ fuŋ¹ tɕæŋ¹] 喻有來自海外的經濟收入。如：「你有南風窗梗係闊啦。」

「未水」(穗)[mei¹ səy¹] 未水即「潛水」，喻曠工，曠課，廣州話又把這叫「偷雞」。如：「乜咁得閒呀，又未水呀？」

「消腫」(穗)[siu¹ tsun¹] 借消除浮腫喻精簡機構。如：「我哋係消腫單位。」

「咬」[ŋau¹] 喻指要價太高。如：「飛起嚟咬。」

「刷鞋」(港)[tsat¹ hai¹] 喻奉承討好別人。如：「佢最興刷鞋。」

「電人」[tin¹ jen¹] 喻勾引異性。如：「昨晚你又去電人啦？」

這一類的詞還有：「踢腳」[tɕik¹ kœk¹] (難堪、不順利)，「炒更」[tɕau¹ kaŋ¹] (兼職)，「飛起」[fei¹ hei¹] (厲害)，「掙煲」[tɕɛŋ¹ pou¹] (夫妻或戀人分手)，「跳槽」[tɕiu¹ tsəu¹] (另謀職業)，「大陣仗」[tai¹ tsən¹ tɕœŋ¹] (虛張聲勢或過份張揚)，「大鑊飯」[tai¹ wɔk¹ fan¹] (喻平均主義的分配方法。)

第二種，詞中有一個語素是喻體的。例如：

「人渣」[jen¹ tsay¹] 渣是喻體，喻品質惡劣的人。如：「嗰班傢伙簡直係人渣。」

「走鬼」[tɕseu¹ kwɛi¹] 指無牌攤販。如：「嗰件衫响走鬼度買嘅，好平。」

「色魔」[sik¹ mo¹] 借魔鬼的兇殘喻獸性十足的好色之徒。又作「色狼」。如：「嗰一帶有色魔，要小心。」

「發燒友」[fat¹ siu¹ jɛu¹] 喻指狂熱者。如：「成班都係象棋發燒友。」

「電話粥」[tin₁wa₁tsuk₁] 喻指冗長而無意義的通話。如：「成日煲電話粥！」

此類詞還有：「天橋」[tin₁kiu₁]、「盲流」(穗)[maŋ₁lau₁]，「皮包商」(穗)[pei₁pau₁sæŋ₁]「太空人」[tai₁hun₁jen₁]、「垃圾虫」[lap₁sap₁tsuŋ₁]等。

(二)引申推延法

引申推延法就是通過詞義的引申或結構上的推延來造詞。下面分兩類說明。

第一類，詞義引申式這種造詞方式產詞最多，它又可分為三種：

(1) 把原有的詞義擴大、縮小或轉移而造成新詞。

「勁」[kin₁] 原多指「力氣」等，現可指「威猛有力」，「好」「夠刺激」。如：「勁歌」「勁舞」「佢嘅表演夠勁。」

「掂」[tim₁] 原指「直」，現引申為「順利」「妥當」「完成」。如「喱件嘢搞掂嘞。」

「阿爺」(穗)[a₁je₁] 由祖父引申為祖宗，再引申為「公家」或指國家最高領導。如：「個個都想搵阿爺找數。」

「睇數」[tɕi₁sou₁] 由結帳付錢引申為對事情的結果負責。如：「出咗問題搵佢睇數。」

「渣」[tsa₁] 由殘渣引申為質量低劣。如：「喱對鞋咁渣嘅。」

「七彩」[tsat₁tsɕi₁] 由色彩之多引申為亂七八糟，一塌糊塗。如：「喱間店俾人搞到七彩咁。」

「強人」[kæŋ₁jen₁] 原指強盜，現由貶義引申為褒義，指能力強，有作為的人。如：「佢係金融界的強人。」

這類詞還有：「及住」[kəp₁tsy₁] (緊緊盯住)，「識做」[sik₁tsou₁] (指用物質籠絡別人或指懂人情，順人意。)，「玩完」[wan₁yn₁] (表絕望)，「堅嘢」[kin₁je₁] (名牌、新潮的東西)，「流嘢」[ləu₁je₁] (冒牌貨)，「和味」[wɔ₁mei₁] (從味道好引申為愜意)，「料」[liu₁] (由材料引申為情況)等。

(2) 把原有詞義具體化或抽象化而造成新詞。例如：

「濕濕碎」[sep₁sep₁sæy₁] 原指「零碎」「零星」，現引申為「小得不放在眼內」。如：「請飲茶就濕濕碎啦！」

「那利」[la₁lei₁] 原指刺激舌頭的一種感覺，現引申為「難以承受」。如：「哇，喱個數都幾那利架！」

「大件事」[tai¹ kn¹ si¹] 指後果或影響嚴重。如：「嘿次你大件事嘞，重唔死！」

「痺」[pei¹] 由肢體麻痺引申為「極點」之意。如：「嘿次旅遊好玩到痺。」

(3) 指特定的人或事物。 例如：

「第三者」本義指第三個人，現特指插入一對夫婦或戀人之間奪人之愛的人。

「離休」(穗)：字面義是離職休息，現特指解放前參加革命工作的幹部的退休。

又如下面的詞都是特指一種美容法：「磨砂」、「除皺」、「拉皮」、「去黑頭」、「增白」……

第二類，結構推延式。

所謂結構推延式，就是用同一個語素或舊詞中的某個詞根組合成一系列結構同類的新詞。

例如：

「熱」[it¹]——熱綫、熱點、熱門貨、西裝熱(穗)、出國熱(穗)、文憑熱(穗)、移民熱(港)、減肥熱、旅遊熱等等。

「熱」，原指溫度高，現引申為「令人關注、受人歡迎，於是爭相參予或急切得到」的意思。

「黃色」——掃黃、制黃(穗)、傳黃(穗)、販黃(穗)、銷黃(穗)、黃毒(穗)、黃販子(穗)等等。

「黃色」原指色情，現「黃」字引申為泛指一切內容庸俗猥褻，淫穢色情，腐化墮落的東西。

又例如：「明星」——影星、歌星、巨星、新星

「嚮導」——導購、導遊、導銷、導嚮

「卡片」——生日卡、謝卡、情侶卡

「大戶」——拆遷戶(穗)、關係戶(穗)、萬圓戶(穗)、一孩戶(穗)

「市容」——校容、廠容、店容

「屋」——精品屋、髮型屋、屋邨

(三)幽默借代法

所謂幽默借代法，就是借用與本體事物相關的另一個人或事物來代替本體事物。例如：

「紗紙」[sa¹ tsi¹] 過去文憑、契約之類均用紗紙製作，這裏是借材料代本體，指學歷文憑。如：「讀得咁辛苦都係想搵番張紗紙乍！」

「鐵飯碗」(穗)：借工具代一種有保障的職業。如：捧住鐵飯碗就可以舒舒服服過一世。

「大哥大」[tai] qɔ̃ [tai]] 黑社會或娛樂界稱資格老、勢力大的頭頭為「大哥大」。他們經常以手握手提式無線電話機的形象出現，因而人們便把這種手提式電話機叫「大哥大」。這是借所屬的人的名稱代伴隨物。如「佢成日大哥大不離身。」

這類詞還有：

「大團結」(穗) (指十圓面額的人民幣)

「表叔」(港) (香港人稱大陸的幹部)

「發財」(指代工作)

「大鑊」[tai] wɔ̃k]] (指把事情鬧大)

「國腳」(指國家足球隊員)

「指揮棒」(穗) (指具有權威的指導)

(四)美好音譯法

在穗港新詞中，外來詞所佔的比例不少，分為音譯詞和意譯詞兩類。音譯詞如：「貼士」(tips)、「畸士」(case)、「波士」(boss)、「迪士高」(disco)、「啫喱」(jelly)、「士多」(store)等。意譯詞如：「電腦」(computer)、「雪櫃」(refrigerator)、「錄影機」(recorder)、「信用卡」(credit card)、「代溝」(generation gap)等。值得注意的是穗港新詞音譯外來詞多用美好音譯法。所謂美好音譯法，就是用帶有美好義的詞來音譯，譯詞者在音近的前提下，選擇了一些預示幸福、推崇讚美的字眼來譯音，以滿足使用者美好的願望。在商品經濟迅速發展的社會中，這種音譯詞有着特殊的社會功能。例如：

「迷你」(mini)：本是微小的意思。譯作「迷你」，人們往往會從字面理解為「使你迷戀」的意思，因而「迷你裙」「迷你手錶」「迷你電池」等等有「迷你」修飾語的商品就很受一些人的青睞。

「托福」(TOEFL)原是台灣的翻譯，指出國留學生的外語水平考試。在出國熱中，有些人把留學看作造福前程的手段，「托福」正符合了這些人的心態。

這類音譯詞用於商品名稱的特別多。例如：

「樂百氏」(Robusf) 一種滋補口服液。

「美登高」(Meadowgold) 一種冰淇淋的牌子。

「聲寶」(夏普)(SHARP) 一種彩電的牌子。

「美能達」(萬能達)(MINOLTA) 一種照相機的牌子。

「萬寶路」(Marlboro) 一種香煙的牌子。

「萬利」(Monterey) 一種香煙的牌子。

「奔馳」(Benz) 一種汽車的牌子。

(五)中西結合法

對外來詞的吸收，除了音譯、意譯之外，還有一種很有特色的中西結合的形式。它的格式有兩類：

(1) 音譯語素 + 漢語語素 例如：

「保齡球」(bowling) 「桑拿浴」(sauna)

「爵士樂」(jazz) 嬉皮士(hippy)

苛機(call) 愛滋病(AIDS)

(2) 漢語語素 + 音譯語素或英文字母

例如：

「打的」(Taxi) (乘坐出租車)

「咩[me]飛」(fare) (由負擔費用，引申為對事情的後果負責。)

「阿 Sir」(指警察，廣州人阿 sir 與民警並稱)

「T 恤」(shirt) (「T」是無領、無袖衣服的象形符號)

「卡拉 OK」(Karaoke) (無樂隊伴奏的演唱，卡拉是音譯語素。)

(六)直描修飾法

直描修飾法就是通過一個修飾性的語素來直接描寫中心語素。修飾性的語素有的表示性質，有的表示狀態，有的表示類屬，有的表示特點。例如：

(1) 食街 屋邨(港) 機器人 新秀 開放型(穗) 外向型(穗) 事業型 機械手 電傳 遙控 人造革 人造毛 後進生 合同制 傻瓜機 尋芳客 冷燙 飛仔、飛女[fei¹ tsɛi¹ fei¹ naɿ¹](男女小流氓)

(2) 碰碰車 圍觀 大賽 大牌檔 動感 立體感 展銷 流綫型

(3) 公仔面(港) 精品屋 髮型屋 暑期工 速食麵(穗) 寫字樓 保鮮紙 專業戶(穗) 個體戶(穗) 合同工 世界波 渡假村 立交橋 下午茶 桌球 髮廊 綠肥(穗) 刊授(穗)

(4) 自助餐 快餐 飯盒 貨櫃車(港) 集裝箱(穗) 超薄型

(七)簡練縮寫法

簡練縮寫法是指把詞組縮寫成詞。這些詞開始時是事物的簡稱，後經長期使用，形式和內容都相對固定下來，從而轉化為詞。例如：

- 「涉外」(穗)：涉及外事(的)
- 「公關」公共關係
- 「房改」(穗)：住房改革
- 「人際」：人與人之間
- 「家教」家庭教師
- 「折現」(港)：把禮物折換成現錢送人
- 「影視」：電影、電視。

(八)反覆強調法

反覆強調法就是以兩個或兩個以上意義相同或相近的語素聯合組成一個新詞，或在一個語素前加前綴「老」，或在語素後加後綴「記」以強調某一種意思。例如：

- (1) 自我 精英 回歸 緊俏 網絡 老大難 引進 拼搏
- (2) 老土(叔記) 老朋(哥記)[lou¹ p²əŋ¹] 老細[lou¹ sei¹](即老板)

(九)委婉表述法

委婉表述法就是不直白本意，而用委婉含蓄的語素來烘托或暗示。例如：

- 「弱智」 「後進」 「待業」(穗) 「調價」(穗) 「議價」(穗)
- 「殘疾」 「洗手間」 富餘(人員)(穗)

(十)其他(未成類者)

例如：

- 「無厘頭」[mou¹ lei¹ t²əu¹](指一些攪笑的言論)
- 「招積」[jiu¹ tsik¹](驕傲，自恃，了不起的樣子)
- 「橋」[kiu¹](指辦法、計策)
- 「晒」(人)[sai¹](諷刺之意)

以上是穗港新詞的主要造詞法。由於它靈活多樣，錯綜複雜，所以有些詞的造詞法難免有交叉現象。我們對它的歸類，既抓住其主要特點，使各大類之間的界綫清楚，同時又承認有兼類的現象。例如「發燒友」和「國腳」從兩個語素的關係看，可以歸入直描修飾法，但「發燒友」整個詞以比喻為主，強調「發燒」以喻「狂熱」，故歸入比喻法；「國腳」則以「腳」為主，代國家足球隊員，故歸入借代法。

過去研究現代漢語詞匯的構詞方式，一般只從語素之間的結構關係去看，分為複合式、附加式、重疊式，其中複合式又分聯合、偏正、補充、動賓、主謂五種類型，用這種方法分析漢語詞的構成，雖然能比較清楚地反映詞的內部結構關係，但是它一般不能反映詞的詞義因素，未能讓人直接了解詞的內容。本文所歸納的穗港新詞的造詞方式，卻可以幫助人們直接掌握詞義，有着重要的認識價值和應用價值。

第一、它能以鮮明具體的形象，引人聯想，讓人直接了解詞義。例如形象比喻法的「爆棚」，「棚」而至於「爆」，一看就知道是指人多或達到極點之意。「踢腳」，腳之受踢，「難堪」「不順利」之意不言而喻。「掙煲」瓦煲之被掙，必然是「吭狼」作響，四分五裂，所比喻的夫妻或戀人感情破裂而至於分手的形象歷歷在目。用幽默借代法造詞的「大哥大」，一說就會令人想起那個手提式無線電話機。用引申推延法造詞的「那利」只要一說，人們馬上就會想起強烈刺激舌頭的滋味，「難以承受」的意思悠然而生。

第二、它能在人們原有認識的基礎上，迅速創造新詞，迅速反映新事物。引申推延法利用人們已經認識的詞或語素組合成一系列結構同類的新詞，如從舊詞「明星」的「星」，推延出「歌星」「影星」「巨星」「新星」；從「嚮導」的「導」推延出「導遊」「導銷」「導購」「導嚮」等等。這種造詞法可以通過詞義的引申和結構的推延兩方面來造詞，適應的範圍很廣，產詞的能力特別強。直描修飾法，用反映新事物的不同語素作修飾語素來造詞，靈活自由，能迅速反映出時代的特點。例如要反映人或事物的類型，從性質、類屬上說的有「外向型」「開放型」「事業型」等；從狀態、特點上說的有「微型」「超薄型」「放射型」等等。

第三，能適應商品經濟迅速發展的社會需要，有着廣泛的應用價值。首先，經濟的發展，使整個社會的生活節奏不斷增快。「時間就是金錢」，人們辦事講究效率，作為交際工具的語言就非簡練不可，「簡練縮寫」的造詞法就是適應了這個社會要求。例如「涉外」(穗)「公關」「人際」等詞內涵豐富，節約了不少言詞。還有，隨着商品經濟的發展，盼望發財，喜歡好兆頭已成為廣大市民的心態。商品交易，宣傳廣告等等都需要大量推崇、讚美、預示幸運的新詞；在經濟貿易之中，要研究公共關係，說話講究幽默、含蓄，應運而生的美好音譯法，委婉表述法所造出來的大量新詞(見上文)正符合社會潮流的需要，有着重要的應用價值，因而使這些造詞法有着廣闊的發展前途。

總之，穗港新詞的造詞法，可以幫助我們更廣泛地、更迅速地認識客觀世界和反映客觀世界，大大豐富了漢語的構詞法，特別是它那讓人直接

了解詞義和適應商品經濟發展要求的長處，可以說是對漢語構詞的貢獻，有着廣闊的發展前途。可以預想，它們將會成為今後粵方言以至漢民族共同語創造新詞的重要方式。

三

穗港新詞的大量產生，無論對社會或語言本身都有着積極的意義。

(一)多角度地反映了時代的風貌和社會的心態，滿足了社會發展的需要。

穗港新詞的大量產生是源於廣州的開放改革，物質文明和精神文明的發展；源於香港經濟的發達以及它與世界各國經濟交往的密切；更源於穗港經濟文化交流的日益頻繁。而穗港新詞的大量產生又滿足了這種社會交際和經濟文化交流的需要。

首先，穗港新詞多角度地反映了時代的特點，社會的變化，滿足了社會物質生產發展的需要。高科技是當今世界社會進步與發展的標誌。「電傳」「電腦」「遙控」「遙感」「傳真」等新詞應運而生並進入人們口語之中。最近香港出現「移民熱」，「太空人」一詞就迅速反映了這種社會狀態。所謂「太空人」並非實指宇航員，而是指移居外國的香港人經常坐飛機往返於香港和移居地，由於經常飛翔在空中而得名；也有人認為，因為家裏太太不在，故名「太空」。

近些年來，城市建設日新月異。人們把高樓大廈林立的城區叫「石屎森林」(港)，把公屋區叫「屋邨」「新邨」，把一些旅遊點稱為「渡假村」；在現代化的交通方面，有所謂「高架路」、「慢車道」「立交橋」「天橋」等新詞。在商業方面，商店一詞已反映不了新出現的多種經營方式，於是「商場」「超級市場」「大牌檔」「快餐店」「精品屋」等詞語相繼出現。

其次，穗港新詞迅速反映了社會的風貌、人們的心態以及思想觀念的變化，滿足了精神文化生活的需要。

新時代的人們不再提倡「溫、良、恭、儉、讓」而主張要表現人的價值，要充分發揮人的潛能，於是相應的新詞不斷出現，例如：自我、精英、(志在)參予、搏、大賽、炒更等等。舊觀念認為掙外快不光彩，新詞中的「炒更」，(兼職)毫無貶義。又如「識做」一詞，反映了當前社會上的一種不正之風，「你要識做」即暗示需要請客送禮。

隨着經濟的發達，人們的生活內容不斷豐富，特別是文化生活更是多姿多采，於是就有「卡拉OK」「保齡球」「桌球」「下午茶」「燒烤」「音響」「(中華)學習機」「(電子)遊戲機」等新詞出現。

(二)豐富了粵方言的詞匯，為民族共同語的豐富與發展提供了積極的因素。

穗港方言是粵方言的一個重要部份。粵方言是漢民族的重要方言。穗港新詞的大量產生不但大大增加了粵方言的詞匯量，豐富了粵方言的詞匯，而且它必將以自己鮮明的特性對民族共同語發生積極的影響。

穗港新詞最鮮明的特點就是生動多姿，色彩斑斕，它除了概念文、語法義之外，還有着豐富的附加色彩，特具表現力。這種表現力可分述如下：

第一、內涵豐富，表意生動形象，能激發人們產生多方面的聯想。例如：「人渣」，人而至於成為渣，「污垢」「廢物」「渣滓」等的形象立即浮現於人們的腦海中，品質惡劣的意義不言而喻。「(銀紙)縮水」借布的縮水比喻貨幣貶值，把描象概念說得形象具體。穗港新詞這種形象性特強的特點，跟它運用各種修辭法來造詞分不開。所造的新詞由於表現力強，不少已被全國各地採用。

第二、委婉、含蓄、耐人尋味。例如，為了照顧人們心理上的需要，把智力差稱為「弱智」，而不說「笨」、「蠢」、「傻」或「白痴」；把生理上有缺陷的人稱為「殘疾」人，而不說「殘廢」，以免刺傷他們的心靈而致悲觀失望；把「失足(少年)」稱為「問題(少年)」(港)，這有利於鼓勵他們積極向上改邪歸正。又諸如說「待業」不說「失業」；說「富餘(人員)」(穗)不說「過剩勞力」等等都帶有委婉含蓄意味，它反映了新社會對人的尊重和愛護，是精神文明的一種體現。

近年來，穗港口語中產生了不少吉語，這些詞的產生反映了人們喜歡好兆頭，注重口彩的心理。例如說：「請問先生在哪裏發財？」以「發財」指稱「工作」。人們在用詞時往往喜歡「發」「九」(與「久」同音)、「三」(與「生猛」的生音近)以及採用美好音譯法翻譯外來詞等等都是為了取個好兆頭。

(三)豐富了漢語詞匯的構詞方式

穗港新詞的造詞法，大體上是一種借助修辭術重於直接表義的造詞法。它向人們展示一個事實：一種民族語言的構詞方式，能從多角度去觀察分析。穗港新詞的造詞法無疑就是對漢語構詞法的一個很好的補充。這裏所列的九種造詞法中，不少是從無到有，從不成熟到成熟並在漢語造詞法中獨樹一幟的。這裏值得再談談的是引進外來詞的美好音譯法和中西結合法。

我們認為引進外來詞必須詞義明確並盡量照顧漢語的特點。穗港新詞的美好音譯法就是在音譯的基礎上，巧妙地根據同音賦予美好義的一種別出心裁的構詞法，是過去的漢語構詞法極少使用的。例如：「mini」純音