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得獎專書：

The Grammar of Chinese Characters: Productive Knowledge of Formal Patterns in an Orthographic System, Abingdon UK: Routledge

書名中譯：《漢字語法規則：拼寫系統中形式模式的生成知識》

得獎簡評：

本書旨在利用大量例子闡述漢字除了是由筆畫構成的更小語言單位所建構出來的傳統觀點以外，其實還遵循著一套在心理層次上相當活躍且高產的語法規則，這些規則與手語和口語的構詞和音韻規則有著許多驚人的相似之處。過往漢字的研究揭示了漢字具有「類語法」特性，本書則針對漢字具有類似自然語言中的詞綴化、複合詞化和重複等構詞機制加以論證，並提出筆劃和整體文字符號形狀中具有抽象的靜音形式音韻規則，作者提供了語料庫的研究證據及實驗證據證明這些規則具備能產性，因而有心理上的實在性。此外書中亦探究漢字語法的可能解釋及其概念如何落實在理論語言學之外的領域，此點相當難能可貴。本書對於漢字的語法規則提供了非常全面且詳盡的討論，值得細細品味。

得獎人簡歷：

麥傑 (James Myers) 的研究著重於心理語言學與語言學理論之間的聯繫，特別落實在語音學、形態學以及句法學的研究。他於 1993 年獲得 (土桑) 亞利桑那大學語言學博士學位，曾在紐約州立大學布法羅分校心理學系進行博士後研究，之後在位於多倫多的約克大學和位於安娜堡的密西根大學的語言學系任教。1997 年移居台灣後，在國立中正大學的語言學系任教至今。2006 年獲評為研究傑出特聘教授。曾在多種國際期刊，如 *Cognition*、*Journal of Memory and Language*、*Journal of Phonetics*、*Lingua*、*Journal of Statistical Software*、*The Mental Lexicon*、*Written Language and Literacy*，以及台灣期刊 *Concentric*、*International Journal of Computational Linguistics and Chinese Language Processing*、*Language and Linguistics* 和 *Taiwan Journal of Linguistics* 上發表論文。亦在 John Benjamins、Brill、Elsevier、Mouton de Gruyter、Oxford University Press，以及中央研究院等出版社發行的專書中發表論文章節。除獲獎的漢字專書之外，還與戴浩一教授共同編輯了有關手語的《語言暨語言學》期刊專輯，編輯了《尋找語法：語言學中的經驗方法》(中央研究院出版)，並與 Wolfgang Behr、Yuego Gu、Zev Handel、C.-T. James Huang，以及主編 Rint Sybesma 一起編輯了共五大卷的《中國語言學百科全書》(Brill 出版社)。他還發表了其他百科全書文章，其論題涉及到如何判斷語句的可接受性 (劍橋大學出版社) 以及如何判斷中文的詞 (牛津大學出版社即將出版) 等。在他的個人網頁可以發現許多其它有趣的讀物和研究工具，包括一本免費由他個人著作的統計學教科書、用於線上實驗的免費軟體，以及免費的語言學資料庫。

James Myers's research focuses on the links between psycholinguistics and grammatical theory, particularly in phonology, but sometimes also in morphology and syntax. He received his Ph.D. in linguistics from the University of Arizona (Tucson) in 1993, worked as a postdoctoral researcher in the psychology department at SUNY-Buffalo, then as an instructor in the linguistics departments of York University (Toronto) and the University of Michigan (Ann Arbor), before moving to Taiwan in 1997 to work in the linguistics department at National Chung Cheng University, where he became distinguished professor in 2006. He is still there, and occasionally publishes in journals like *Cognition*, *Journal of Memory and Language*, *Journal of Phonetics, Lingua*, Journal of Statistical Software, *The Mental Lexicon*, *Written Language and Literacy*, as well as in Taiwan's *Concentric*, *International Journal of Computational Linguistics and Chinese Language Processing*, *Language and Linguistics*, and *Taiwan Journal of Linguistics*. He also has chapters in books put out by publishers like John Benjamins, Brill, Elsevier, Mouton de Gruyter, Oxford University Press, and Taiwan's Academia Sinica. Aside from his Chinese character book, he also co-edited (with James H-Y. Tai) a special issue of *Language and Linguistics* on sign languages, edited the book *In search of grammar: Empirical methods in linguistics* (Academia Sinica), and co-edited (along with Wolfgang Behr, Yuego Gu, Zev Handel, C.-T. James Huang, and editor-in-chief Rint Sybesma) the five-volume *Encyclopedia of Chinese language and linguistics* (Brill). Other encyclopedic contributions include articles on acceptability judgments (Cambridge University Press) and Chinese wordhood (forthcoming from Oxford University Press). Visitors to his website will discover a variety of other interesting things, including a free statistics textbook, free software for running online experiments, and free linguistic databases.

得獎著作簡介：

語言學家早已認識到，世界上許多自然手語都有真正的語法，包括形態學（詞的結構）和語音學（與發音對應的在視覺上的結構）的規則。比較有爭議的是書寫系統也具有真正的語法，因為並非每個文化和每個人都可以讀寫。然而，正如許多過去的學者所論證的那樣，書寫系統不僅部分地獨立於語音，且也對應於口語的規則和結構。這些規則和結構在漢字中特別清晰。甚至在幾千年前，語言學家就意識到在釋義方面和筆劃（類似於手語的視覺，對應於口語的語音）方面的高度系統性。《漢字語法規則》一書只是對這些想法進行了更精確地整理，並提供了更豐富，更嚴謹的證據。首先，根據構詞學的運作來分析傳統的字符分類：加綴法（在固定位置增加具有抽象語義的黏著和簡化部件，如 手+支→技），重複法（複制字符，放置特定位置，例如 木→林），以及複合法（多個自由部件的合併，如 合+手→拿）。加綴法是這些造字方法中效率最高的，即使在今天，也仍以這種方式造字(例如最近發現的化學元素 石+田 tián “tennessine”)。漢字的讀者對重複法也具有強烈的心智運作。人們對遵循或違反重複法規則造出來的字判斷不同，這足以證明心智運作的存在。此外，語綴多出現在字的左側及上部，這與音韻學有關。相對於這兩個部位，一個字的右側及底部一般有「重音」的強化功能（比如“川”字的最右筆畫，“土”字的底端筆畫，“林”字的右側，以及“昌”字的底部）。跟重音一樣，強化也有詞彙例外（如“士”字），而且也取決於組字的結構（“羊”字的最下的水平筆畫通常在“美”字中加長，其中的“大”是另一部件）。另一個類似音韻學的模式是曲線。曲線只能出現在非“重音”的左緣（冂），但如果左右緣都有足夠空間容納重音，曲線在左緣也不出現（冂）。實驗表明，讀者把這樣的視覺規則推廣到了新造的字，這些規則確實出現在讀者的心智

層面。認識漢字語法的心理實現性也有其應用價值，像是初學讀寫的人應該要多接觸罕見字，因為這些字往往在形態上更規則，正如英文的過去式一樣。但從根本上來說，文字的語法顯示出人類語言的能力比過去研究發現所觀察到的要廣泛得多。

Linguists have long recognized that the many natural sign languages of the world have genuine grammars, including productive rules of morphology (meaningful word structure) and phonology (pronunciation, in this case the visual analog of it). Much more controversial is the idea that writing systems also have genuine grammars, since not every culture and person can read and write. Nevertheless, as many previous authors have argued, not only are writing systems partly independent of speech, but they also have strikingly specific analogs to grammatical rules and structure. These analogs are particularly clear in Chinese characters, which even millennia ago linguists recognized as highly systematic, both at the level of interpretable components (analogous to morphology) and at the level of strokes (analogous to phonology, visual as in sign languages). The book *The grammar of Chinese characters* merely codifies these ideas more precisely and provides richer and more rigorous evidence. To start with, traditional character classifications can be reanalyzed in terms of morphological operations: affixation (adding a bound and reduced component with abstract semantics in a fixed position, as in 手+支→技), reduplication (copying in a restricted way to represent a restricted set of concepts like abundance, as in 木→林), and compounding (combining components without restrictions, as in 合+手→拿). Affixation is the most productive of these operations, with new characters being created this way even today (like the

recently discovered chemical element 石+田 tián ‘tennessine’). Chinese readers have mentally active knowledge of reduplication as well, as demonstrated experimentally by judgments for invented characters that obey or violate reduplication patterns (like copying two vs. three components in a row). Moreover, the positions favored by affixes (left and top) relate to visual phonology, since these positions are where strokes and components are reduced in general, compared with the regular stress-like enlargement at the right and bottom (as in the rightmost stroke in 川, the bottom stroke in 土, the right component in 林, and the bottom component in 昌). Also like stress, stroke enlargement has lexical exceptions (士) and is sensitive to component structure (the lowest horizontal stroke in 羊 is often lengthened in 美 , with 大 as a separate component). Another phonology-like pattern is curving, which is only permitted in the “unstressed” left-edge position (冂), but is often blocked in components that are wide enough to allow stressing of both sides (冂). As demonstrated experimentally, these patterns in visual phonology are generalized by readers to invented characters as well, suggesting that, like character morphology, they are indeed mentally active. Recognizing Chinese character grammar as psychologically real has practical applications (for example, even beginning readers and writers should be exposed to rarer characters, since, as with English past-tense verbs, they are morphologically more regular), but more fundamentally, character grammar suggests that the human language capacity may have a much broader scope than is traditionally assumed.

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