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Mantaro J. Hashimoto
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PRINCETON-CAMBRIDGE STUDIES IN
CHINESE LINGUISTICS
V

The Hakka Dialect

A Linguistic Study of Its Phonology
Syntax and Lexicon

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Mantaro J. Hashimoto

Princeton University

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To

Kuraishi Takeshiroo and Hattori Shiroo
much beloved teachers
this book is dedicated
in token of respect and gratitude

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Foreword

Collection of the major body of data for the present study was started in the spring of 1958, when I met Mr. Vong Pin-fa of Moi-yan (Mei-hsien), who had just arrived in Tokyo for his college education. Pin-fa's sincere and diligent character soon fascinated me, and the year we spent in close contact was among the most pleasant times of my entire graduate student days at the University of Tokyo.

Most of that time was devoted to the survey of modern Chinese dialects under the guidance and encouragement of, among others, Professors Hattori Shi-roo and Kuraishi Takeshi-roo, to whom the present book is respectfully dedicated. The former led me into the world of modern linguistics, and to the latter I owe most of my training in China studies. As an associate to Professor Toodoo Akiyasu in his Group of Chinese Dialect Study, I twice received research grants from the Ministry of Education of Japan, for which I would like to express my sincere gratitude.

Because I was mainly attracted to the historical-comparative study of Chinese phonology in those days, my publications on Hakka as such were mostly fragmentary; and the major body of the collected data remained unpublished. It was Professor Frederick W. Mote who in the late 1960's encouraged me and gave me the chance to sort them out, together with others, at the Chinese Linguistics Project, for formal publication. The Office of Education supported the work with its Contract No. OEC-O-9-097734-4516(014); and the present book constitutes the second volume, after Oi-kan Y. Hashimoto's Cantonese Phonology, of the eight monographs completed by Oi-kan Y. Hashimoto, Jerry L. Norman and myself. At the various stages of drafting and rewriting this book, Frank A. Kierman, Jr. and Oi-kan Y. Hashimoto were the tireless readers and constructive commenters who offered innumerable suggestions for improving style and form; Professor Lo Hsiang-lin, whose wonderful Introduction to the Study of the Hakkas (1933) sparked my interest in Hakka studies, has generously allowed me to reproduce his maps of Hakka distribution and migration; Elaine L. Gould and Linda

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R. Bolin were the patient typists. My heartfelt thanks go to all of them. Last but not least, I am grateful to the Advisors of the Chinese Linguistics Project, headed by Professor Yuen Ren Chao, who have been warmly watching our work and never failed to extend their encouragement and their tangible as well as moral help.

In retrospect, at every stage of my study of Hakka there have always been help, sympathy and enthusiasm extended to me by the sincere, industrious yet very humane Hakka people, to whom I owe so much. Among them, besides Pin-fa, I have space enough to mention only the following eight: Li Ho-kong, Liu Ts'iu-sin, Ng Yung-ts'ong, Siao Yung-fui, Sung Ts'iung-kvi, Tai Kvet-fui, Ts'ai Nyuk-lian and Ts'i Yung-kong. This book is a token of my admiration, respect and love for them as well as their fellow Hakka people.

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Transliterations and transcriptions

The following transliteration systems are used for rendering special terminology and personal names, books, etc. in foreign languages:

Chinese: The Wade-Giles system without tone marks

Japanese: The Hepburn system with the single modification that vowel symbols are repeated for long vowels except for e

Russian: The AATSEEL (American Association of Teachers of Slavic and East European Languages) system

Unless otherwise specified, the reconstruction forms of Ancient Chinese are mine (M. J. Hashimoto 1965 and 1970a) and are given always with an asterisk *. The rime indices of Ancient Chinese are given in their romanized forms, many of which are unfortunately homophonous in modern Mandarin. We differentiate these homophonous rime indices by adding the number of the division they appear in the Rime Tables of the Sung period. Thus "Hsiao-III/IV" means that the rime whose index is pronounced Hsiao in modern Mandarin occurs in the third and fourth divisions of the Sung rime tables; so there will be no confusion with the other Hsiao rime, which occurs only in the fourth division. In cases where two homophonous rimes occur in the same division, a vowel symbol indicating the Archaic origin will be added to the romanized rime index. For instance, one of the two Ancient Chinese T'an rimes originates mostly in the Archaic T'an-pu (whose main vowel is assumed to be an a), and it is therefore romanized as T'an-a, while the major sources for the other Ancient Chinese T'an rime is the Archaic Ch'in-pu (whose main vowel is supposed to be a schwa), and there the Ancient rime index will be unambiguously romanized as T'an-ə.

The Ancient Chinese tones are indicated with Arabic numerals: 1 (the "level" tone), 2 ("rising"), 3 ("departing") and 4 ("entering"). Where modern correspondents are given together with them in the numerical notation, Roman numerals (I, II, III and IV) are used to indicate the Ancient tones. The bifurcation of the Ancient tones will be indicated with the subscripts a (for the yin

counterpart) and b (yang) when only the tonal classification (and not the tonal value) is in question in a given dialect.

Full Oriental names are given in the traditional order, surname and given name. When abbreviated, Western style, the initials for the given name and the middle name are given before the surname. Thus we would give Yang Shih-fēng, but S. F. Yang. In the abbreviated form, titles of books and articles are referred to by the surname of the author and the year of publication, like Dragunov 1952; and these refer to the Bibliography entries. In case there are more than two authors having the same surnames, the given name or initial will be added whenever necessary to avoid ambiguity, like L. Wang 1965 for Wang Li 1965 but W. S-Y. Wang 1965 for William S-Y. Wang 1965.