

# Study on the Lexicographical Value of "Juyan Xinjian"\*

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**Abstract**—The value of unearthed literature is reflected in the addition of missing words in dictionaries. Also, it would sort out historical inheritance and changes between certain words and written records. It provides the reference for writing the complete lexicography. And it can also provide some reference for today's reform of writing system.

**Keywords**—*Juyan Xinjian*; lexicography; reform of writing system

## I. INTRODUCTION

The lexicographical value of the unearthed literature is embodied in many aspects such as adding meaning of a word or an item, pre-documentary evidence, supplement to missing words, the establishment of prefix, etc. In addition, it has long history. The same word or vocabulary may appear in different historical periods with different forms. For this one-to-much recording, to determine their corresponding relationship and their approximate emergence time and sequence is a great test for the editor of the dictionary. And the literature unearthed at different times really retained the way of writing records at that time. Compared with the copied and revised literature, it has a great advantage. And it has been confirmed by most of the unearthed literature. This article mainly discusses this problem with the character pattern in "Juyan Xinjian". And it takes this opportunity to think about the contemporary problem of "the same text in books". And then, it would provide a reference for the sages.

## II. THE ROLE OF UNEARTHED LITERATURE IN THE INHERITANCE AND CHANGES OF WORD FORMS

### A. The Ancient and Modern Word Forms with Great Differences

The word "慝" (brave) is another form of the word "勇" (brave). And this use was found in the dictionary of the Han Dynasty and the unearthed literature of the Qin and Han Dynasties. In "Shuowen Jiezi—Li Bu", "慝" (brave) follows the heart". It explicitly states that "慝" (brave) is another form of the word "勇" (brave). The unearthed documents of Qin

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and Han Dynasties also verified this point. For example, in the bamboo slip of Qin tombs of Shuihudi—The way of being officials, the officials should control the emotions such as anger and pleasure, sadness, intelligence and foolishness. They should encourage themselves with braveness, softness and kindness. (怒能喜, 乐能哀, 智能愚, 壮能衰, 慝能屈, 刚能柔, 仁能忍。) In Han Bamboo Slips of Yinqueshan—Master Sun's Art of War, "the chaos was born in the rule. The timidity was born in braveness, and the weakness was born in the mightiness (乱生于治, 怯生于慝, 弱生于强). However, this word-usage situation has changed in the Han Dynasty. For example, "慝" (brave) and "勇" (brave) appeared in "Juyan Xinjian". And the word "慝" (brave) appeared three times. However, it was not used as another form of "勇" (brave). It is another form of "痛" (pain). The examples are shown as the following:

◇They would have the cold and headache. In the next day, people would have the anger. The body would feel painful (慝) ◇. (EPT59.49A) 1

◇It was too tired for Huying to guard the border. And then, he had a headache. He felt painful (慝). (EPT58.28)

Also, he rooted in the border of the country. And he felt painful (慝). (EPT51.7)

According to handed-down documents, "慝" (brave) is another form of "勇" (brave). It appeared in the writing of Song dynasty. In "Jiyun—dongyun", there are "dong" (桐), "tong" (痛) and "yong" (慝). In "Shuowen Jiezi", it is "tong" (痛) Also, it represented the pain.<sup>2</sup> That is to say, it should be "tong" (痛) and "yong" (慝). According to Dai Dong's "on the six categories of characters", "dong" (桐) could be equal to "tong" (痛) and "yong" (慝). In "Chinese Dictionary", it may have no actual using case and doesn't have the meaning of "慝". Although the "Chinese Dictionary" accepted the meaning, there is no actual use case. And it is quoted from "Ji Yun". "慝" has the meaning of "painful". However, it has no documentary cases. And we can't investigate it. However,

<sup>1</sup> The examples from "Juyan Xinjian" only have explored the excavation and number. It just likes this case "Yutong". And the examples outside "Juyan Xinjian" would have specific name and number, such as "Wuwei Yijian/63"

<sup>2</sup> In "Shuowen Jiezi—Xinbu—dong", it is pain. That is to say, it hurt very much.

we can find this use case from the bamboo slips of Han Dynasty. And we can also speculate why it has the meaning. In "Wuwei Yijian", "痛" (pain) could be written as "慝" (pain). For example:

The tripe hurts (痛), we should take the medicine. The choke hurts, we should take the medicine. The heart hurts, we should take the medicine. 《武威醫簡/63》

Through the above use cases, we actually cannot explain why "慝" would have the meaning of "pain". After all, there are great differences between the two characters. And there is no common meaning in the two characters. Fortunately, there are two transition characters between "慝" (pain) and "痛" (pain) in "Juyan Xinjian". For "" and "𠄎", we could prove that "慝" has the meaning of pain. Also, it provides the evidence. For example:

In the morning (卯), the twenty-third captain had a headache 𠄎. He felt painful (痛). And in the year of Gengyin, it has disappeared (瘳). (EPT10.9)

In the city of Xian, Sunchang had a headache at that day. He felt painful 𠄎 (痛). And he can't eat anything. (EPT59.157)

The headache made him feel painful (痛). And he took medicine five times. However, the medicine didn't cure 𠄎(愈) him. (EPT59.269)

◇ It was so painful 𠄎 (痛). (EPT48.53B)

Wang Fu who was lived in the east of Yinan of Wei had a headache. It was painful 𠄎(痛). And it was at that time 𠄎(疑). (EPT51.102)

◇ At the year of Kuihai (癸亥), the headache 𠄎(痛) hadn't been cured. (EPT51.535)

In Zuochi of Yinan of Wei, Jia Guang had a disease in the December. Due to the coldness, his throat (喉) felt painful 𠄎(痛). (EPT59.10)

At that time, he had the cold. And then, he was sick with the headache 𠄎(痛). (ESC.80)

From the above use cases, it can be inferred that "慝" (brave) is another form of "勇" (brave). And it may occur before the Han dynasty. By the Han dynasty, "慝" (brave) had a new usage. And it became another form of "痛" (pain). In order to distinguish the two meanings, people also quickly created a new phonetic character for the meaning of "painful" of "慝", namely "" or "𠄎". It is assumed that the general change process should be 慝 (brave) → 𠄎 → 痛 (pain). The simplicity of the literature is limited. And there is also the mixture of "𠄎" and "𠄎" in the handed-down documents, such as "𠄎", "𠄎" and "". In "Kangxi Dictionary", "𠄎" was created with "𠄎" and "垂". It can be seen that there are three ways to write the word. One is to write from "𠄎". The second is to write from "𠄎". The third is to write from "𠄎". "痛" is related to "𠄎". Later, people adopt "". And they

don't use "𠄎". It became the post-phonogram from "𠄎". "慝" should be written from "心" (heart). It indicates that the word is related to the heart. And now, there is a new meaning. And the two words are pronounced from the sound "yong". Starting from the principle of simple Chinese characters, "心" (heart) can be omitted. And now, it became the character "痛" (pain). As to the reason why the meaning of "painful" of "慝" is not seen in Xu Shen's "Shuowen Jiezi", it is speculated that the purpose of the "Shuowen Jiezi" is to explain the original meaning of the text and the ancient one (the "ancient rea" refers to the usage before Xu Shen's previous era). Therefore, Xu Shen only retained the original usage of "慝". The new usage in the Han Dynasty was ignored. With the unearthed literature, we can better study the process of the development and change of words such as "慝". And then, it is possible to form a more systematic history of Chinese characters.

### *B. Determining the General Age and Social Development of Word Formation*

In the handed-down documents, the word "隋" and "隨" were used only for surnames before the Sui Dynasty. In "Shuowen Jiezi", "隋" is just the word transformation. It used the pronunciation of "duo" (墮). In "Kangxi Dictionary—Fubu", "Yang Jian was affixed to the Emperor of Sui Dynasty. And then, he had the kingdom. "隨" is to write from "彡". The Zhou dynasty and Qi dynasty were in chaos. It abandons "彡". It became "隋". The people of the world mistakenly believe that "隨" (sui) began to write "隋" (sui) since Yang Jian. In "Juyan Xinjian", the word "隋" (sui) has been written as early as the Han Dynasty. The examples are shown as the following:

In the middle of the court, people would take the pair (燧) of sword and shield. The "隋" (隨, sui) was established. Respecting the good words (EPT68.169)

During Wang Xi's period, some of the Chinese characters were changed, such as the upper part of "壘" is "晶". This word has three "日". And Wang Mang believed that "the sky has no two suns". The word was changed to have three "田". And it would be "壘".<sup>3</sup> In "Juyan Xinjian", the word "壘" didn't have writing style of three "日". In addition, there are many other examples, such as "三" and "四" (four), "七" and "七" (seven). Judging from the "Juyan Xinjian", people would use "三" and "七" during Wang Mang's period. In other period, people would use "四" (四) and "七" (seven). The examples are shown as the following:

Jiaqu would take off his hat and kowtow over the head to death. He explained several crime overlaps. And then, he was criticized. (EPF22.286)

On the day of "壬午" of March of the fourth year of Jianwu, the captain "wansuihou" made an explanation. (EPF22.329)

<sup>3</sup> In "Shuowen Jiezi—Die", Wang Xin believed that "壘" had three "日". And then, people changed it into three "田".

In the April of the fourth year of "Tianfeng", Jingzhou should deal with the problem of army provisions. EPT68.207

In the July of the third year of Jianwu, they can't make the record on the text. (EPF22.373)

They had the record from the July of the second year to the September. EPF22.468A

There are a large number of word forms in "Juyan Xinjian". According to these forms, we can also speculate the changes caused by the development of the productive forces in the Han Dynasty and the actual situation of the society in the Han Dynasty. For example, "𦃟" and "鎧" had the meaning of armour. In "Juyan Xinjian", "鎧" had appeared 17 times. However, the word "𦃟" just appeared once. In the slips of Eastern Han dynasty, there was "鎧". And there was "𦃟". The examples are shown as the following:

It would be divided into the loose (𦃟) 鐵 (iron) 𦃟 (鎧), 鞮 (dimao). (EST119.1)

They all took on the armour, "魯" (魯, lu) to attack 𦃟 (鎧). (EPF16.43)

During the Warring States period, advances in iron smelting technology made metal armor. The changes in the character shape of the Han dynasty indicate that metal armor has become popular during this period, which has caused changes in the shape of characters. The coexistence of the two characters also indicates that the general prevalence of metal armor should not be too long. The same is "𦃟" and "襪", "𦃟" and "襪". And the character shape may be related to the development of productivity in the Han Dynasty. For example, the source of clothing is no longer a single piece of silk. In "Juyan Xinjian", it has mentioned "canine leather socks".

The officials should remember that they would have been cured after entering 𦃟 "愈" ◇. (EPS4C.12)

◇He has the team of one thousand and four hundred and seventy people. (EPT52.188)

The clothing 𦃟 (襪) is 50g. (EPT52.93)

The socks (襪) are 50g. (EPT56.69)

The canine leather 𦃟 (襪) is 100g. (EPT59.19)

### C. The Role of Unearthed Documents in the Establishment of the Prefix of Dictionaries

In principle, the character with neutrality as its prefix should be a word with sufficient motivation or a word with preference to the true character of previous dynasties. However, in the existing dictionaries, the prefix of some words is still open to question. Such as "縹", its meaning is clothing in "Shuowen Jiezi". It is written from "縹". "縹" is the normal form. The usage in "Juyan Xinjian" is same to that of "Shuowen Jiezi".

In "Jijiupian", the eight one is "縹" "縹" "縹" ◇. (Juyan Xinjian, EPT49.39)

That is to say, the word is written as "縹" in the era of "Xinjian". "縹" is phonogram. However, we can't analyze the character "縹" (shi). It has no Chinese character component of "𦃟". The pronunciation of the word "縹" is same to "𦃟". The pronunciation of "縹" in "Shuowen Jiezi" would be same to "𦃟". It can be said that we have no way of analyzing the "縹" with six categories of Chinese characters. For "", Xu Xuan clearly said that we can't make thick silk. We could only see the normal form "縹" in the grand dictionary of Chinese language. We can't see the formal form "縹". That would be a pity.

### III. THE CONTEMPORARY ISSUE OF "STANDARD CHARACTERS"

The word reform or "standard characters" can be said to be a cultural and political activity that the dynasties have paid more attention to. It is a dilemma to achieve the convenience of writing and the clarity of reading without sacrificing the systematic nature of the characters. With a large number of strokes, the difference increases, and reading is easy. Otherwise, it is easy to write and difficult to read. The balance between the two is extremely difficult to grasp. And on this basis, we must also take into account the systematic nature of Chinese characters. Prior to this, the simplification of Chinese characters has been criticized. To a large extent, it can be said that this feature of Chinese characters has not been well grasped. This has led to the coexistence of "腦" (brain) and "璫" (carnelian), "揀" (picking) and "諫" (visit). Many variant Chinese characters have appeared in the unearthed literature, especially some phonograms, such as "磨" and "摩", "鞍" and "鞞", "昏" and "昏", etc. There are only 49 pairs of variants in "Juyan Xinjian" (seeing the table below). The disputes between the contemporary and ancient Chinese of Han dynasty and the ruling policies adopted by the rulers to "discard the 100 schools and exalt the Confucianists" all promoted the development of critical interpretation of ancient texts. The "Shuowen Jiezi", "Dialect" and "Shiming" appeared. They are epoch-making linguistic books. It is clear that Han Dynasty attaches great importance to the work of language and writing. Under such circumstances, there are still a large number of variant characters in the unearthed literature of the Han Dynasty, which is worthy of our consideration. We can speculate on the actual use of the text at that time. There may be a certain distance between the actually used text and the prescribed regular characters. Under the current circumstances, in order to realize the unity of writing on the mainland, Hong Kong, Macao, and Taiwan, we can use the traditional typefaces in the prints uniformly. And we can use the traditional characters in handwriting, or allow the existence of variants. As for the use of the traditional style of writing, or the use of simplified writing, it will need time to screen. To take this measure, it is possible to achieve the "standard characters" in writing and to take into account the

<sup>4</sup> 縹 The process of transcription is not clear.

actual situation of the use of Chinese characters on the mainland. After all, if an administrative order is used to allow more than one billion people to quickly change their customary writing style. It is very unrealistic. To continue to

maintain two-part Chinese character writing methods of so-called "academic level" and "people's daily use" is not a long-term solution.

TABLE I. VARIANT CHINESE CHARACTER IN "JUYAN XINJIAN"

Formal form	The character in "Juyan Xinjian"	Formal form	The character in "Juyan Xinjian"	Formal form	The character in "Juyan Xinjian"
烽	𦉳, 蓬, 𦉳	疊	疊, 疊	鳳	凡, 鳳
燧	遂, 隊, 燧	餐	餐, 餐	無	毋, 無
痛	痛, 痛, 痛	姦	姦, 姦	已	以, 已
稍	鞘, 稍	望	望, 望	杖	丈, 杖
鎗	鎗, 鎗	辭	辭, 辭	儲	諸, 儲
莫	莫, 暮	飲	飲, 飲	瘳	廖, 瘳
貫	貫, 貫	廐	廐, 廐	諷	風, 諷
栝	栝, 杯	蓋	蓋, 蓋	娶	聚, 娶
臘	臘, 腊	德	德, 惠	賜	錫, 賜
並	並, 并	摩	磨, 摩	早	蚤, 早
昏	昏, 昏	禱	禱, 禱	遲	遲, 遲
襪	袜, 袜	買	買, 賣	度	渡, 度
三	三, 四	強	彊, 強	第	弟, 第
七	黍, 七	熱	炆, 熱	讀	讀, 讀
雜	雜, 雜	鞍	鞞, 鞍	腫	腫, 腫
臠	臠, 臠	弛	弛, 弛		
弟	弟, 弟	禴	禴, 愈		

IV. CONCLUSION

Combining the study of the Chinese character form in the handed down words and dictionaries, people could verify the unearthed literature of each era. And we can determine the approximate order of the appearance of the Chinese character; complete the missing chain of the Chinese character's shape and the writing for us. The history of the evolution of Chinese characters provides more information. And it can also be based on the newly emerged characters in the unearthed literature to study the relevant cultural, social, political, and economic conditions that are carried in the characters. Xu Shen believes that "the word is the origin of the art and the beginning of the kingship". The predecessors would leave something for the descendants. And the descendants would learn the ancient wisdom." Only by doing a good job of research on texts can we fully exploit the role of writing. However, there are many texts in unearthed texts and texts in handed down documents that are different in terms of recording terms and forms. We should have this part. The material that retains the original appearance of the characters in various periods should be emphasized. And the "double evidence method" mentioned by Mr. Wang Guowei is used to provide a more solid foundation for the development of the lexicography of Chinese characters.

The usage of the wording phenomenon such as allosome and standardized form in "Juyan Xinjian" also has certain implications for us. If we specify the writing standards, we allow individuals to have a certain degree of freedom in actually using the words. People would have no longer stuck to them. It will lead to China's "standard characters". And it

will pave the way for China's culture to move toward the world.

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