

Universal Multiple-Octet Coded Character Set
UCS

ISO/IEC JTC1/SC2/WG2/IRG N2612Feedback

Date: 2023-10-12

| | |
|-------------------|-------------------------|
| Source: | China |
| Author: | TAO Yang, CHEN Zhixiang |
| Title: | Feedback on IRGN2612 |
| Meeting: | IRG #61 |
| Status: | Member's submission |
| Actions required: | To be considered by IRG |
| Distribution: | IRG |
| Medium: | Electronic |
| Page: | 2 |
| Appendix: | Null |

The motive of this discussion is meaningful.

1. The most ideal state for the transliteration of ancient Chinese characters is, when the academic community assigns a recognized classification font to each ancient Chinese character.

2. The Liding result of ancient script, stone carving script, and miscellaneous script did result in some accidental, redundant, and overly strict binding glyphs, and not every Liding glyph needs to be encoded.

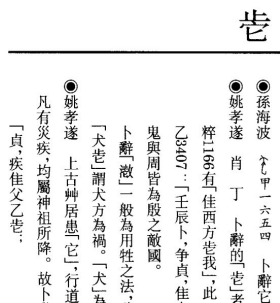
But this pending rule ignores the complexity of Chinese character culture and the difficulty of professional operation.

1. Liding is an uncertain behavior, and it is inevitable for ancient philologists of the same era to have differences in the method of Liding for the same ancient character. Various results may not necessarily compare a single correct option, and IRG cannot define the rules of transcription for the delineation of ancient characters in contemporary ancient philology based on their habitual understanding of commonly used regular script Chinese characters.

2. It is a common phenomenon in history to assign multiple forms to an ancient script, and it is also a faithful reflection of the process of script transformation and evolution. It does not have an idealized linear path, but rather in the complex evolution, multiple scripts influence each other, and ancient and modern literature influence each other. We should not use the current standardization intention to establish particularly precise concepts of right and wrong in the work of ancient people.

3. Even if an ancient script has multiple Liding script shapes and one of them is determined to be the most suitable Liding script scheme, other academic influential Liding methods still have preservation significance and should still be encoded for the convenience of academic use.

For example, 𠄎止它 is the type of Liding script that has already been used for decades in the field of ancient philology.



Professor Qiu Xigui pointed out that the lower part is 虫, which is why there is a new Liding script 𠄎止虫.

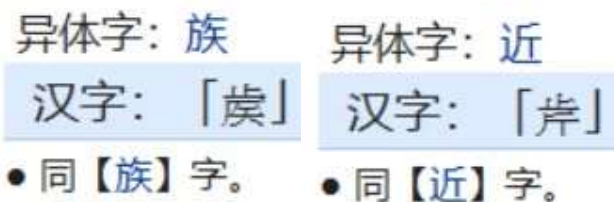
| | | | | |
|-----------|-----------------|----------------|----------------|----------------|
| 2227 𠄎 | 1. 𠄎 01663 (A4) | 𠄎 02925 (A4) | 𠄎 00095 (A7) | 𠄎 00235 正 (A7) |
| | 𠄎 00371 正 (A7) | 𠄎 00371 正 (A7) | 𠄎 00371 正 (A7) | |
| | 𠄎 00440 正 (A7) | 𠄎 00454 正 (A7) | 𠄎 00454 正 (A7) | |

So it is unimaginable that previously widely circulated characters appeared in various literature without being included.

4. If the Liding script has already been passed down in the literature, it has a certain dissemination significance, forming the value of textual research, and also generating supporting significance for the version system of the literature. This type of Liding script should also be preserved, rather than being encoded based on the correctness of the official script.

5. The right and wrong of the Liding script should still be judged by the philologist, and the coding work should be faithful to responding to the needs of various fields for the use of characters, rather than replacing the philologist in deciding which to retain and which to remove, and never acting on behalf of others.

6. If we hope that all ancient Chinese characters have a unique Liding script, then we not only overlook the historical differences between oracle inscriptions, bronze inscriptions, and small seal scripts, but also will remove some of the encoded Liding characters from the Kaishu script font.



Of course, the complexity involved goes far beyond that.