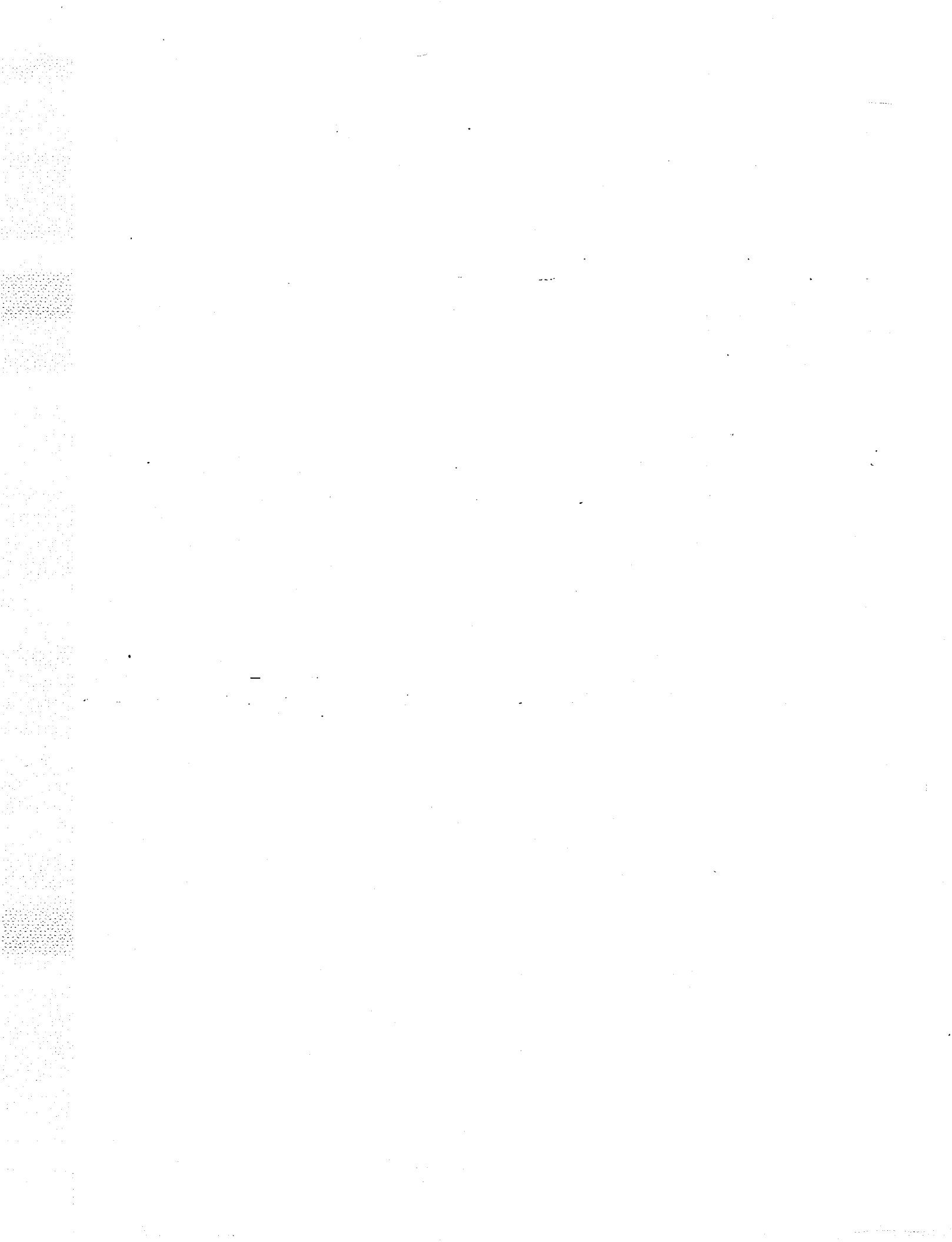# C H I N E S E - C A N T O N E S E

REFRESHER COURSE

Introduction

March 1966

DEFENSE LANGUAGE INSTITUTE
FOREIGN LANGUAGE CENTER

CHINESE-CANTONESE REFRESHER COURSE
MATERIALS

Printed Material: 1 vol. | Introduction |

                              1 vol.   Instructional Units 1-30

                              1 vol.   Instructional Units 31-60

                              1 vol.   Instructional Units 61-90

                              1 vol.   Instructional Units 91-120

                              1 vol.   Instructional Units 121-140

                              1 vol.   Instructor's Manual

                              1 vol.   Language Laboratory Practice Units 1-60

                              1 vol.   *Formal Testing Units 1-10

                                          *Formal Testing Units Answer Sheet

Reference Material: 1 vol.   Dictionary of Common Chinese-Cantonese Characters

                              1 vol.   List of Basic Chinese-Cantonese Military Words

Recorded Material: 140 reels Instructional Units 1-140

                          60 reels Language Laboratory Practice Units 1-60

                          10 reels *Formal Testing Units 1-10

Film Material: 1 reel   "Free China's Fighting Men"
                                                    MF 30-8444

                              1 reel   "Mighty Chinese Armed Forces"
                                                      USALS-86

                              1 reel   "Production of Combat Intelligence"
                                                      TF 30-1404

CHINESE-CANTONESE REFRESHER COURSE

GENERAL

General Description. This course consists of 140 fifty-
minute instructional units (Instructional Units 1 through 140)
designed for classroom instruction, 60 fifty-minute units of
individual language laboratory practice (Language Laboratory
Practice Units 1 through 60) including viewing and commenting
upon 3 training films with foreign sound tracks, and 10 fifty-
minute units of formal testing (Formal Testing Units 1 through
10). As the classroom supervisor or instructor available may
or may not be a native linguist, the above units are supported
by 210 reels of pre-recorded (master) recordings, designed to
be used primarily as tape language courses with a minimum of
supervision. All tapes are for use on dual channel type
magnetic tape recorders and are of program (master) quality
suitable to be used in the duplication of additional tape sets.

Course Level and Type. This course is intended to be
used as a refresher course for persons who have completed a
standard, intensive style, instructional course in the
Chinese-Cantonese language. In level of material, this course
introduces for review and study, intermediate to advance
corpus in the language. In lexicon and special expressions
this course includes military terminology as utilized by the
Army in the area where Chinese-Cantonese is spoken.

Text Format. Each Instructional Unit contains oral and
reading materials for listening and repeat practice, and

informal check-up tests. Each <u>Language</u> <u>Laboratory</u> <u>Practice</u> <u>Unit</u> contains aural comprehension material for listening and repeat practice, and informal check-up tests. The following have been integrated into the <u>Instructional</u> <u>Units</u> and <u>Language</u> <u>Laboratory</u> <u>Practice</u> <u>Units</u>: Elements of language, language exercises, conversational practice, military terminology, interrogation practice, interpretation practice, translation exercises.

Each volume contains specific instructions and guidance to the student in connection with the desired study and mastery of the text. Portions of the written text do not appear recorded on the tapes, especially grammatical notes and explanations which are intended for study by the student and support current or subsequent oral material appearing on tape. Structural notes and explanations are presented in the form of descriptive statements based on current approved linguistic data for the Chinese-Cantonese language.

Instructor's notes, suggestions, and/or guide lines are prepared in the form of a separate instructor's manual (<u>Instructor's</u> <u>Manual</u>) which includes approved answers to informal check-up tests. Formal tests (<u>Formal</u> <u>Testing</u> <u>Units</u> 1 through 10) with approved answers are furnished separately marked "For Official Use Only" and properly safeguarded to prevent inadvertent compromise during storage and handling.

<u>References</u>. This course is supported by 2 reference

publications: <u>Dictionary</u> <u>of</u> <u>Common</u> <u>Chinese-Cantonese</u> <u>Characters</u> and <u>List</u> <u>of</u> <u>Basic</u> <u>Chinese-Cantonese</u> <u>Military</u> <u>Words</u>.
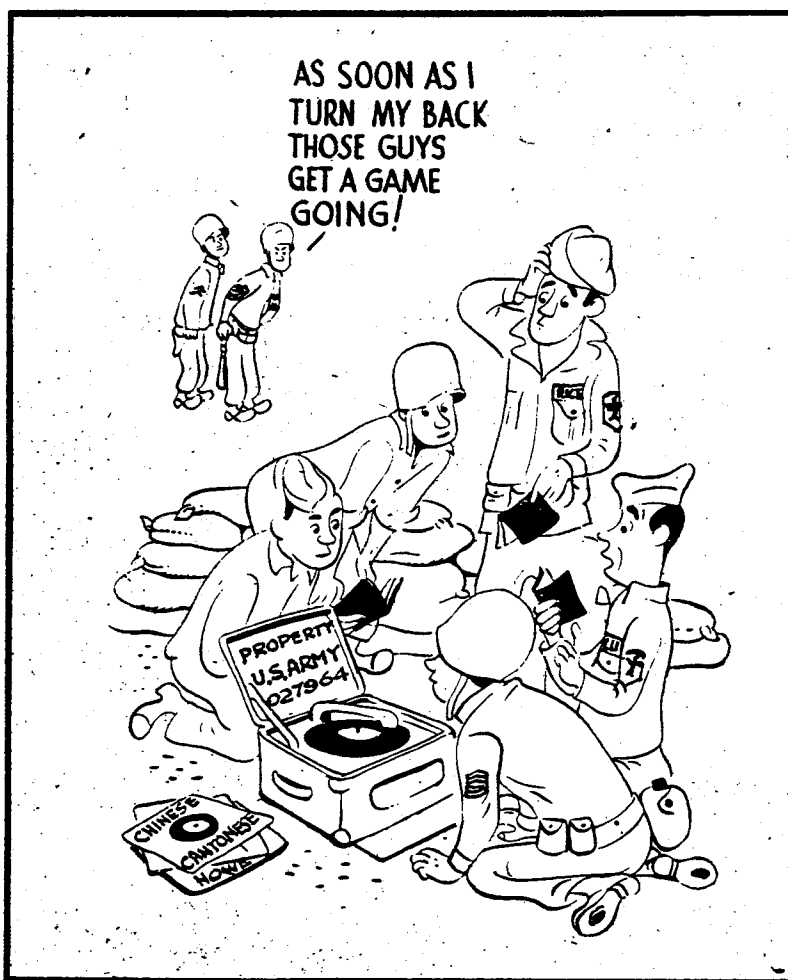
CHINESE-CANTONESE REFRESHER COURSE

INSTRUCTIONAL UNITS 1-140

The 140 fifty-minute instructional units (Instructional

Units 1 through 140) are designed for classroom instruction.

Each unit contains the following parts:

Oral Material. The aim of this part is to maintain and

develop the student's ability in oral fluency. New elements

of the language are introduced for review and study in this part

only. The style of this part is in conversational Cantonese

Chinese. It is transcribed in romanization, calligraphed in

Chinese characters, and translated into idiomatic English.

Reading Material. The aim of this part is to maintain and

develop the student's ability in reading. No new element of the

language is introduced in this part. There is a gradual devel-

opment from conversational to literary style. It is calli-

graphed in Chinese characters.

Check-up Test. This part is an informal check-up test of

the student's ability to master the materials in the unit. The

approved answers and approved translations are in the Instruc-

tor's Manual.

Vocabulary and Notes. This part contains a complete list

of vocabulary and grammatical notes which are intended for study

by the student and support current or subsequent materials.

As the classroom supervisor or instructor available may or

may not be a native linguist, each Instructional Unit is sup-

ported by one individual reel of pre-recorded tape designed to

be used in a tape language course with a minimum of supervision. All tapes are for use on dual channel type magnetic tape recorder and are properly identified. Each tape contains the following parts:

Oral Material. This part contains listening and repeat practice.

Reading Material. This part also contains listening and repeat practice.

Questions. This part contains a number of questions. Blank spaces are provided on the tape for the student to record his answers or translations.

"Of course it has some disadvantages, but just think of the savings on TAPE alone"

CHINESE-CANTONESE REFRESHER COURSE

LANGUAGE LABORATORY PRACTICE UNITS 1-60

The 60 fifty-minute language laboratory practice units
(Language Laboratory Practice Units 1 through 60) are designed
for individual practice. Each unit contains the following parts:

Aural Comprehension Material. The aim of this part is to
maintain and develop the student's ability in aural comprehen-
sion. No new element of the language is introduced in this part.
The style of this part is in conversational Cantonese Chinese.
As this part is for aural comprehension, no printed material is
necessary for the student. This part, transcribed in romaniza-
tion, is for the classroom supervisor or instructor's use only.

Questions. This part is an informal check-up test of the
student's ability to master the materials in the unit. No
printed material is necessary for the student. The questions
and approved answers, transcribed in romanization, are also for
the classroom supervisor or instructor's use only.

Instead of printed material, the student is issued an
individual reel of pre-recorded tape designed to be used in a
tape language course with a minimum of supervision. All tapes
are for use on dual channel type magnetic tape recorder and are
properly identified. Each tape contains the following parts:

Aural Comprehension Material. This part contains listen-
ing and repeat practice.

Questions. This part contains a number of questions. Blank
spaces are provided on the tape for the student to record his
answer.

Language Laboratory Practice Units 1 through 60 are to be correlated with 3 training films with Cantonese Chinese sound tracks for the student's viewing and commenting. The three films are as follows:

"Free China's Fighting Men". MF 30-8444. This film pertains to the armed forces of Formosa. The running time is 14 minutes.

"Mighty Chinese Armed Forces". USALS-86. This film pertains to training and strength of National China's Armed Forces. The running time is 22 minutes.

"Production of Combat Intelligence". TF 30-1494. This film pertains to intelligence at work in battle. The running time is 18 minutes.

"Free China's Fighting Men" is to be shown in Hour 138 with Language Laboratory Practice Unit 40, "Mighty Chinese Armed Forces" in Hour 159 with Language Laboratory Practice Unit 46, and "Production of Combat Intelligence" in Hour 201 with Language Laboratory Practice Unit 58.

CHINESE-CANTONESE REFRESHER COURSE

FORMAL TESTING UNITS 1-10

The 10 fifty-minute formal testing units (<u>Formal</u> <u>Testing</u> <u>Units</u> 1 through 10) are designed to test the student's mastery of the materials in the <u>Instructional</u> <u>Units</u>. Specific instructions and guidance to the student in connection with the tests are given in each of the <u>Formal</u> <u>Testing</u> <u>Units</u> which are "For Official Use Only".

SCHEDULE

1st Wk					2nd Wk					3rd Wk			
M	Hr	1	IU	1	M	Hr	16	IU	11	M	Hr	31	IU	21
		2	IU	2			17	IU	12			32	IU	22
		3	LLPU	1			18	LLPU	6			33	LLPU	10
T	Hr	4	IU	3	T	Hr	19	IU	13	T	Hr	34	IU	23
		5	IU	4			20	IU	14			35	IU	24
		6	LLPU	2			21	FTU	1			36	LLPU	11
W	Hr	7	IU	5	W	Hr	22	IU	15	W	Hr	37	IU	25
		8	IU	6			23	IU	16			38	IU	26
		9	LLPU	3			24	LLPU	7			39	LLPU	12
T	Hr	10	IU	7	T	Hr	25	IU	17	T	Hr	40	IU	27
		11	IU	8			26	IU	18			41	IU	28
		12	LLPU	4			27	LLPU	8			42	FTU	2
F	Hr	13	IU	9	F	Hr	28	IU	19	F	Hr	43	IU	29
		14	IU	10			29	IU	20			44	IU	30
		15	LLPU	5			30	LLPU	9			45	LLPU	13

IU   - Instructional Unit

LLPU - Language Laboratory Practice Unit

FTU - Formal Testing Unit

4th Wk					5th Wk					6th Wk				
M	Hr	46	IU	31	M	Hr	61	IU	41	M	Hr	76	IU	51
		47	IU	32			62	IU	42			77	IU	52
		48	LIPU	14			63	FTU	3			78	LIPU	23
T	Hr	49	IU	33	T	Hr	64	IU	43	T	Hr	79	IU	53
		50	IU	34			65	IU	44			80	IU	54
		51	LIPU	15			66	LIPU	19			81	LIPU	24
W	Hr	52	IU	35	W	Hr	67	IU	45	W	Hr	82	IU	55
		53	IU	36			68	IU	46			83	IU	56
		54	LIPU	16			69	LIPU	20			84	FTU	4
T	Hr	55	IU	37	T	Hr	70	IU	47	T	Hr	85	IU	57
		56	IU	38			71	IU	48			86	IU	58
		57	LIPU	17			72	LIPU	21			87	LIPU	25
F	Hr	58	IU	39	F	Hr	73	IU	49	F	Hr	88	IU	59
		59	IU	40			74	IU	50			89	IU	60
		60	LIPU	18			75	LIPU	22			90	LIPU	26

7th Wk					8th Wk					9th Wk				
M	Hr	91	IU	61	M	Hr	106	IU	71	M	Hr	121	IU	81
		92	IU	62			107	IU	72			122	IU	82
		93	LLPU	27			108	LLPU	31			123	LLPU	36
T	Hr	94	IU	63	T	Hr	109	IU	73	T	Hr	124	IU	83
		95	IU	64			110	IU	74			125	IU	84
		96	LLPU	28			111	LLPU	32			126	FTU	6
W	Hr	97	IU	65	W	Hr	112	IU	75	W	Hr	127	IU	85
		98	IU	66			113	IU	76			128	IU	86
		99	LLPU	29			114	LLPU	33			129	LLPU	37
T	Hr	100	IU	67	T	Hr	115	IU	77	T	Hr	130	IU	87
		101	IU	68			116	IU	78			131	IU	88
		102	LLPU	30			117	LLPU	34			132	LLPU	38
F	Hr	103	IU	69	F	Hr	118	IU	79	F	Hr	133	IU	89
		104	IU	70			119	IU	80			134	IU	90
		105	FTU	5			120	LLPU	35			135	LLPU	39

10th Wk					11th Wk					12th Wk				
M	Hr	136	IU	91	M	Hr	151	IU	101	M	Hr	166	IU	111
		137	IU	92			152	IU	102			167	IU	112
		138	LIPU	40			153	LIPU	44			168	FTU	8
T	Hr	139	IU	93	T	Hr	154	IU	103	T	Hr	169	IU	113
		140	IU	94			155	IU	104			170	IU	114
		141	LIPU	41			156	LIPU	45			171	LIPU	49
W.	Hr	142	IU	95	W	Hr	157	IU	105	W	Hr	172	IU	115
		143	IU	96			158	IU	106			173	IU	116
		144	LIPU	42			159	LIPU	46			174	LIPU	50
T	Hr	145	IU	97	T	Hr	160	IU	107	T	Hr	175	IU	117
		146	IU	98			161	IU	108			176	IU	118
		147	FTU	7			162	LIPU	47			177	LIPU	51
F	Hr	148	IU	99	F	Hr	163	IU	109	F	Hr	178	IU	119
		149	IU	100			164	IU	110			179	IU	120
		150	LIPU	43			165	LIPU	48			180	LIPU	52

13th Wk					14th Wk				
M	Hr	181	IU	121	M	Hr	196	IU	131
		182	IU	122			197	IU	132
		183	LLPU	53			198	LLPU	57
T	Hr	184	IU	123	T	Hr	199	IU	133
		185	IU	124			200	IU	134
		186	LLPU	54			201	LLPU	58
W	Hr	187	IU	125	W	Hr	202	IU	135
		188	IU	126			203	IU	136
		189	FTU	9			204	LLPU	59
T	Hr	190	IU	127	T	Hr	205	IU	137
		191	IU	128			2 06	IU	138
		192	LLPU	55			207	LLPU	60
F	Hr	193	IU	129	F	Hr	208	IU	139
		194	IU	130			209	IU	140
		195	LLPU	56			210	FTU	10

CHINESE-CANTONESE REFRESHER COURSE

This course is intended to be used as a refresher course for persons who have completed standard, intensive style, instructional courses in the Chinese-Cantonese language. The following chapters have been written for persons who need a brief review of the system of romanization, grammar, and the Chinese characters.

CHINESE-CANTONESE REFRESHER COURSE

INTRODUCTION

CONTENTS

PRONUNCIATION AND ROMANIZATION

· TONES

Everyone who speaks "American" English as a native is aware that any group of syllables can be spoken in different ways with very different meanings, without changing the way the syllables are written. For example, "He came home at eleven thirty" can be spoken as a dry fact, as an expression of horror at his lateness, as an indication that he came in after eleven and not after ten or twelve, and in other ways. The two main devices we use to show such differences in English are stress and intonation. Stress is the relative loudness we give any part of an utterance. Try pronouncing the above example in different ways; you will see at once that you make much change in the stress of different syllables. Now read the following two examples: Two Detectives burst into a room. They see a man lying on the floor. One rushes over to him. The other asks "He's dead?", and the examiner answers, "He's dead." Each man has spoken the same two syllables, but they have said very different things; yet, the two pairs of syllables are exactly the same, with one exception: they are spoken with different intonations. You will recognize that the intonation of the first utterance can be diagrammed thus: ___/ ; while the intonation of the second can be diagrammed thus: ‾‾‾\ . Now the intonation of any word in English can be changed with great flexibility. But not in Cantonese Chinese. The most important single thing you must learn in the early part of this course is that every Cantonese

Chinese word has a specific intonation, which is called a tone, and the tone of a word is a part of it in the same way as a consonant or vowel. A word can not exist in Cantonese Chinese without its specific tone, and its particular tone always occurs with any given word in the same form. You have a choice of intonation for any English word; you have no choice for any Cantonese Chinese word, for a specific tone is an essential part of every Cantonese Chinese word.

When you hear single notes playing in succession on a piano, you recognize that each has its own level, and stays on that level. Such notes could be diagrammed thus: . Each such point is said to be a specific pitch. Any person, in speaking, covers a certain range; that is, he has a certain pitch, or point below which he does not go, and another pitch above which he does not go. So the range of any person's speech, in English or Cantonese Chinese, could be represented by a vertical line, thus:
| . Of course all pianos have the same range; and if you play any note on one piano and then play the corresponding note on any other piano, the two notes seem to have approximately the same pitch. But it is very different with people's speech. We say that some people have low-pitched voices, others high-pitched voices. Therefore, if we diagram the speaking range of three people, in English or Cantonese Chinese, we might have this

result: |ᵢ|ᵢ| . Note that the range of each voice, as repre-
sented by the length of its vertical line, is about the same;
but the three different voices begin and end on very different
pitches. Now when you begin your very first conversation with
any person, in English or Cantonese Chinese, it is only a matter
of a few seconds until you can tell whether the pitch of a par-
ticular syllable is, in the range of his own speech, relatively
high or low. That fact is important. For the tones of Canton-
ese Chinese are divided into three groups, each of which occu-
pies a specific area of any speaker's speaking range, thus:

1 |
2 | . Of course the top part of that line, for a given speaker,
3 |
may correspond in pitch to the middle or bottom part of another
speaker's range. But, for the reasons given above, that never
causes any difficulty; a listener is always able to place any
pitch or tone of a speaker at the appropriate level of the
speaker's speaking range.

The three parts into which the speaking range are divided
in Cantonese Chinese are called the Upper, the Middle, and the
Lower. Nine tones are distributed among these three parts, as
follows:

The Upper series has four tones:

the Upper Even Tone	(Up Ev)
the Upper Rising Tone	(Up Ri)
the Upper Departing Tone	(Up De)
the Upper Entering Tone	(Up En)

3

The Middle series has only one tone:

    the Middle Entering Tone   (Mi En)

The Lower series has four tones:

    the Lower Even Tone   (Lo Ev)
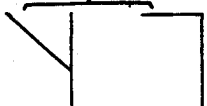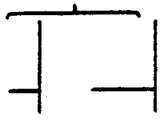
    the Lower Rising Tone   (Lo Ri)

    the Lower Departing Tone   (Lo De)

    the Lower Entering Tone   (Lo En)

To make the tones visible, Dr. Y. R. Chao devised a scale of tone-letters by drawing a time-pitch graph of the voice[1], as follows:

Table 1. Tones

These diagrams are constructed as follows: the speaking range is represented by a vertical line; bars are drawn across this line to represent, within any speaker's range, the pitches he uses to make the Cantonese Chinese tones; these bars are numbered from bottom to top, one to five; a line is then drawn from the left toward the vertical line, showing the pitch on which the

---

[1] Y. R. Chao, "A System of Tone-letters", <u>Le Maitre Phonetique</u>, 1930 p.24

syllable starts (at the extreme left) and the pitch on which it ends (where the line touches the vertical line). Since the bars showing pitch are numbered, we can use two numbers to indicate the tone of any syllable; the first number tells where it starts, the second tells where it ends. Thus, if we mark a syllable 35 (three five), that means it starts from the middle pitch and goes up to highest pitch; hence the tone is Upper Rising. If the numbers are 33 (three three), that means the syllable starts from the middle pitch and stays middle without any change of pitch; hence the tone is Upper Departing. And so on with all the tones.

D. Jones and K. T. Woo use a musical notation[2] as follows:
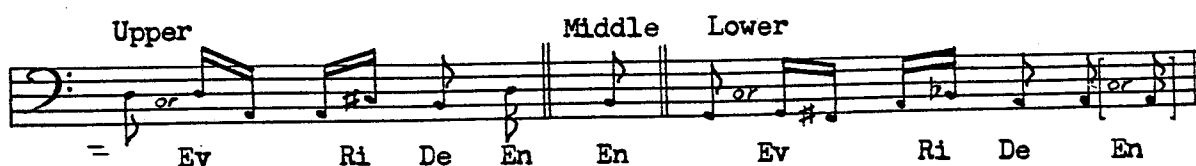
In the Chinese-Cantonese course at the U. S. Army Language School, the following system of romanization is utilized. The tonal marks of this system are as follows: The Upper Even and Upper Entering Tones are left unmarked, the Upper Rising is indicated by the acute accent (´), the Upper Departing and Middle Entering by the grave (`), the Lower Even by a dash (-), the Lower Rising by the inverted circumflex (˘), and

---

2 The musical notation is only an approximation to the average man's voice and not absolute pitch or intervals.

the Lower Departing and Lower Entering by the circumflex (^),

the Entering Tones having been marked in the same way as the

others with which they coincide in pitch; they may be

distinguished by their endings, p, t, and k.

Table 2. Tonal Marks

	Even	Rising	Departing	Entering
Upper series (unmarked)		´	ˋ	(unmarked)
Middle series				ˋ
Lower series	-	˘	^	^
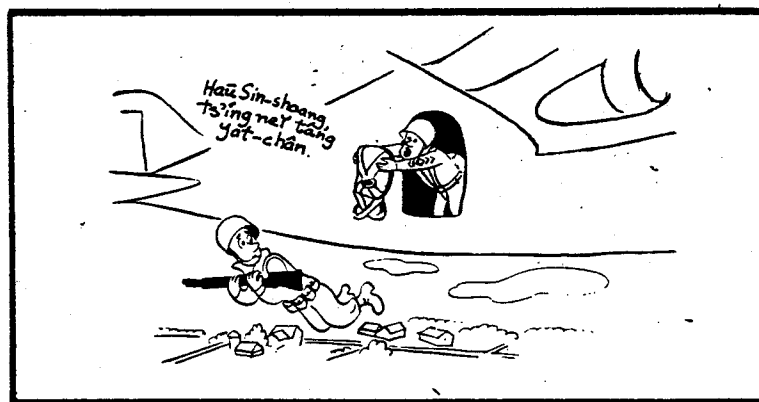
FINALS

Besides the tone, a syllable in Cantonese Chinese may have two other elements: namely the final and the initial. A final consists of a vowel with or without a semi-vowel or a consonant as an ending. A final alone may constitute a complete syllable. The vowels may be long or short as enumerated in Table 3. Some of these vowels have more than one value, depending on the endings.

Table 3. Vowels

L.[3]	S.	L.	S.	L.	L.	S.	L.	S.	S.	S.	L.	L.
a		e		eu	i,[4] z		oh		o		oo	ue
aai	ai		ei				oi			ui	ooi	
aau	au				iu							
aam	am				im			om				
aan	an				in		on			un	oon	uen
aang	ang	eng		eung		ing	ong		ung			
aap	ap				ip			op				
aat	at				it		ot			ut	oot	uet
aak	ak	ek		euk		ik	ok		uk			

---

[3] L = long; S = short.

[4] i and z are only graphic distinctions with no difference in sound. i is used to combine with initials m, t, n, ch, ch', sh; and z is used to combine with initials ts, ts' and s.

Fundamental Tones
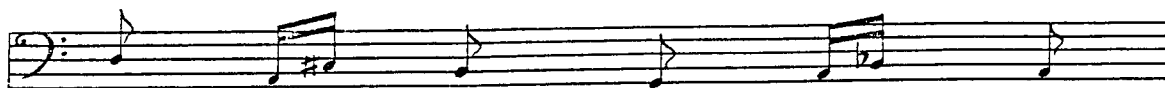
Up Ev	Up Ri	Up De	Lo Ev	Lo Ri	Lo De
m	ḿ	m̀	m̄	m̆	m̂
ng	nǵ	ǹg	nḡ	nǧ	nĝ
a	á	à	ā	ă	â
e	é	è	ē	ĕ	ê
eu	eú	eù	eū	eŭ	eû
i	í	ì	ī	ĭ	î
z	ź	ż	z̄	ž	ẑ
oh	óh	òh	ōh	ŏh	ôh
o	ó	ò	ō	ŏ	ô
oo	oó	oò	oō	oŏ	oô
ue	ué	uè	uē	uĕ	uê
aai	aaí	aaì	aaī	aaĭ	aaî
ai	aí	aì	aī	aĭ	aî
ei	eí	eì	eī	eĭ	eî
oi	oí	oì	oī	oĭ	oî
ui	uí	uì	uī	uĭ	uî
ooi	ooí	ooì	ooī	ooĭ	ooî
aau	aaú	aaù	aaū	aaŭ	aaû
au	aú	aù	aū	aŭ	aû
iu	iú	iù	iū	iŭ	iû

8

PRONUNCIATION AND ROMANIZATION

Nine Tones

Up Ev	Up Ri	Up De	Up En	Mi En	Lo Ev	Lo Ri	Lo De	Lo En
aam	aám	aàm	aap	aàp	aām	aăm	aâm	aâp
am	ám	àm	ap	àp	ām	ăm	âm	âp
im	ím	ìm	ip	ìp	īm	ĭm	îm	îp
om	óm	òm	op	òp	ōm	ŏm	ôm	ôp
aan	aán	aàn	aat	aàt	aān	aăn	aân	aât
an	án	àn	at	àt	ān	ăn	ân	ât
in	ín	ìn	it	ìt	īn	ĭn	în	ît
on	ón	òn	ot	òt	ōn	ŏn	ôn	ôt
un	ún	ùn	ut	ùt	ūn	ŭn	ûn	ût
oon	oón	oòn	oot	oòt	oōn	oŏn	oôn	oôt
uēn	uén	uèn	uet	uèt	uēn	uĕn	uên	uêt
aang	aáng	aàng	aak	aàk	aāng	aăng	aâng	aâk
ang	áng	àng	ak	àk	āng	ăng	âng	âk
eng	éng	èng	ek	èk	ēng	ĕng	êng	êk
eung	eúng	eùng	euk	eùk	eūng	eŭng	eûng	eûk
ing	íng	ìng	ik	ìk	īng	ĭng	îng	îk
ong	óng	òng	ok	òk	ōng	ŏng	ông	ôk
ung	úng	ùng	uk	ùk	ūng	ŭng	ûng	ûk

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A final may have one of these endings: zero; -$\underline{i}$, -$\underline{u}$; -$\underline{m}$, -$\underline{n}$, -$\underline{ng}$; -$\underline{p}$, -$\underline{t}$, -$\underline{k}$. An ending is strongly or weakly articulated according as the vowel is short or long.

In pronouncing the endings -$\underline{p}$, -$\underline{t}$, and -$\underline{k}$, whether they are begun strongly or weakly, one must never complete them so strongly as to make an audible explosion. The sound is swallowed, as it is popularly described.

Table 4.   Endings

a	e	eu	i, z	oh	o	oo	ue
aa$\underline{i}$ a$\underline{i}$		e$\underline{i}$		o$\underline{i}$		u$\underline{i}$ oo$\underline{i}$	
aa$\underline{u}$ a$\underline{u}$			i$\underline{u}$				
aa$\underline{m}$ a$\underline{m}$			i$\underline{m}$	o$\underline{m}$			
aa$\underline{n}$ a$\underline{n}$			i$\underline{n}$	o$\underline{n}$	u$\underline{n}$ oo$\underline{n}$	ue$\underline{n}$	
aa$\underline{ng}$ a$\underline{ng}$	e$\underline{ng}$	eu$\underline{ng}$	i$\underline{ng}$	o$\underline{ng}$	u$\underline{ng}$		
aa$\underline{p}$[5] a$\underline{p}$			i$\underline{p}$	o$\underline{p}$			
aa$\underline{t}$ a$\underline{t}$			i$\underline{t}$	o$\underline{t}$	u$\underline{t}$ oo$\underline{t}$	ue$\underline{t}$	
aa$\underline{k}$ a$\underline{k}$	e$\underline{k}$	eu$\underline{k}$	i$\underline{k}$	o$\underline{k}$	u$\underline{k}$		

[5] Entering Tone endings -$\underline{p}$, -$\underline{t}$, and -$\underline{k}$ are respective counterparts of endings -$\underline{m}$, -$\underline{n}$, and -$\underline{ng}$.

All the finals of Cantonese Chinese are enumerated in Table 6.

Table 5. Finals

a		e	eu	i, z	oh	o		oo	ue
aai	ai		ei	·	oi		ui	ooi	
aau	au			iu					
aam	am [6]			im		om			
aan	an			in	on		un	oon	uen
aang	ang	eng	eung	ing	ong		ung		
aap	ap			ip		op			
aat	at			it	ot		ut	oot	uet
aak = ak		ek	euk	ik	ok'		uk		

---

[6] am and om, ap and op are only graphic distinctions with no difference in sound.

Table 6. Values of Vowels

IPA[7]	Spelling	Position	As in
(a:)	a	When final	f<u>a</u>ther
(a:)	aa-	In all positions	f<u>a</u>ther
(ɐ)	a-	Before -i, -u; -m, -n, -ng; -p, -t, -k	c<u>u</u>t
(ɛ:)	e	When final	se-<u>e</u>-ell
(ɛ:)	e-	Before -ng; -k	se-<u>e</u>-ell
(e)	e-	Before -i	h<u>a</u>y
(oe)	eu	In all positions	no real Eng. approximation
(i:)	i, z	When final	mach<u>i</u>ne
(i:)	i-	Before -u; -m, -n; -p, -t	mach<u>i</u>ne
(e)	i-	Before -ng; -k	h<u>a</u>y
(ɔ:)	oh	In all positions	<u>a</u>we
(ɔ:)	o-	Before -i; -n, -ng; -t, -k	<u>a</u>we
(ɐ)	o-	Before -m; -p	c<u>u</u>t
(o)	o	When final	l<u>o</u>w
(o)	u-	Before -ng; -k	l<u>o</u>w
(ø)	u-	Before -i; -n; -t	no real Eng. approximation
(u:)	oo	In all positions	<u>oo</u>dles
(y:)	ue	In all positions	no real Eng. approximation

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[7]IPA = International Phonetic Alphabet

Table 7. Values of Finals

IPA	Spelling	IPA	Spelling	IPA	Spelling
(a:)	a	(ɛ:ŋ)	eng	(ɔ:n)	on
(a:i)	aai	(ɛ:k)	ek	(ɔ:ŋ)	ong
(a:u)	aau			(ɔ:t)	ot
(a:m)	aam	(ei)	ei	(ɔ:k)	ok
(a:n)	aan	(œ)	eu		
(a:ŋ)	aang	(œ:ŋ)	eung	(ou)	o
(a:p)	aap	(œ:k)	euk	(oŋ)	ung
(a:t)	aat			(ok)	uk
(a:k)	aak	(i:)	i; z		
		(i:u)	iu	(ey)	ui
(ai)	ai	(i:m)	im	(en)	un
(au)	au	(i:n)	in	(et)	ut
(am)	am; om	(i:p)	ip		
(an)	an	(i:t)	it	(u:)	oo
(aŋ)	ang			(u:i)	ooi
(ap)	ap; op	(eŋ)	ing	(u:n)	oon
(at)	at	(ek)	ik	(u:t)	oot
(ak)	ak				
		(ɔ:)	oh	(y:)	ue
(ɛ:)	e	(ɔ:i)	oi	(y:n)	uen
				(y:t)	uet

INITIALS

All the initials of Cantonese Chinese are enumerated in Table 8.

Table 8. Initials

	Unaspirated Stops	Aspirated Stops	Nasals	Fricatives	Semi-Vowels
Labials	p	p'	m	f	
Dentals	t	t'	n	l	
Palatals	⌈ts[8] ⌊ch	ts' ch'		s sh	y
Velar	k	k'	ng	h	
Labialized Velar	kw	kw'			w

A special case initial is what we may call the zero initial, where the syllable begins with one of the vowels or semivowels. Almost every speaker of Cantonese Chinese pronounces this group of words with initial ng, except when these words are interjections, particles, and the proper noun prefix à.

The values of the other initials are indicated in Table 9.

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[8] ts and ch, ts' and ch', s and sh are only graphic distinctions with no difference in sound.

Table 9. Values of Initials

IPA	Spelling	Important features	As in
(p)	p	No aspiration!	speak
(p')	p'	Aspirated	tophat
(m)	m		ma
(f)	f		for
(t)	t	No aspiration!	steak
(t')	t'	Aspirated	penthouse
(n)	n		no
(l)	l		lie
(tɕ)	ts ch	No aspiration!	between chat and adze
(tɕ')	ts' ch'	Aspirated	between it's hot and such heat
(ɕ)	s sh	No lip action!	between she and sell
(j)	y		yes
(k)	k	No aspiration!	skate
(k')	k'	Aspirated	blockhead
(ŋ)	ng	Only one consonant!	not as in finger, but as in singer
(h)	h		how
(kw)	kw	No aspiration!	squad
(kw')	kw'	Aspirated	ask why
(w)	w		way

Initials and Finals in Fundamental Tones

		a	e	eu	$\overline{\text{i, z}}$	oh	o	oo	ue
p		pa	pe			poh	po		
p'		p'a				p'oh	p'o		
m	m	ma	me ·		mi	moh	mo		
f		fa				foh		foo	
t		ta	te	teu	ti	toh	to		
t'		t'a		t'eu		t'oh	t'o		
n		na	ne		ni	noh			
l		la	le	leu		loh	lo		
ts			tse		tsz	tsoh	tso		
ch		cha	che		chi	choh			chue
ts'	=		ts'e		ts'z	ts'oh	ts'o		
ch'		ch'a	ch'e		ch'i	ch'oh			ch'ue
s		sa	se	seu	sz	soh	so		
sh		sha	she		shi	shoh	sho		shue
y		ya	ye						
k		ka	ke			koh	ko	koo	
k'		k'a	k'e					k'oo	
ng	ng	nga	nge			ngoh	ngo		
h		ha	he	heu		hoh	ho		
kw		kwa				kwoh			
kw'		kw'a							
w		wa				woh			

Initials and Finals in Fundamental Tones

	aai	ai	ei	oi	ui	ooi	aau	au	iu
p	pàai	pai	pei			pooi	paau	pau	piu
p'	p'aai	p'ai	p'ei			p'ooi	p'aau	p'au	p'iu
m	maai	mai	mei			mooi	maau	mau	miu
f	faai	fai	fei			fooi		fau	
t	taai	tai	tei	toi	tui			tau	tiu
t'	t'aai	t'ai		t'oi	t'ui			t'au	t'iu
n	naai	nai	nei	noi	nui		naau	nau	niu
l	laai	lai	lei	loi	lui			lau	liu
ts		tsai		tsoi	tsui			tsau	tsiu
ch	chaai	chai			chui		chaau	chau	chiu
ts'		ts'ai		ts'oi	ts'ui			ts'au	ts'iu
ch'	ch'aai				ch'ui		ch'aau	ch'au	ch'iu
s	saai	sai	sei	soi	sui			sau	siu
sh =	shaai				shui		shaau	shau	shiu
y	yaai	yai			yui			yau	
k	kaai	kai	kei	koi	kui		kaau	kau	kiu
k'	k'aai	k'ai	k'ei	k'oi	k'ui		k'aau	k'au	k'iu
ng	ngaai	ngai		ngoi			ngaau	ngau	
h	haai	hai	hei	hoi	hui		haau	hau	hiu
kw	kwaai	kwai				kwooi			
kw'	kw'aai	kw'ai				kw'ooi			
w	waai	wai	wei						

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Initials and Finals in 9 Tones

	aam / aap	am / ap	im / ip	om / op	aan / aat	an / at	in / it	on / ot	un / ut
p				pom	paan	pan	pin		
p'				p'om	p'aan	p'an	p'in		
m					maan	man	min		
f					faan	fan	fin		
t	taam	tam	tim		taan	tan	tin		tun
t'	t'aam	t'am	t'im		t'aan	t'an	t'in		
n	naam	nam	nim		naan	nan	nin		
l	laam	lam	lim		laan	lan	lin		lun
⌈ts	tsaam	tsam	tsim		tsaan	tsan	tsin		tsun
⌊ch	chaam	cham	chim		chaan	chan	chin		chun
⌈ts'	ts'aam	ts'am	ts'im		ts'aan	ts'an	ts'in		ts'un
⌊ch'	ch'aam	ch'am	ch'im		ch'aan	ch'an	ch'in		ch'un
⌈s	saam	sam	sim		saan	san	sin		sun
⌊sh	shaam	sham	shim		shaan	shan	shin		shun
y	yaam	yam				yan			yun
k	kaam	kam	kim	kom	kaan	kan	kin	kon	
k'		k'am	k'im			k'an	k'in		
ng	ngaam	ngam			ngaan	ngan		ngon	
h	haam	ham	him	hom	haan	han	hin	hon	
kw					kwaan	kwan			
kw'					kw'aan	kw'an			
w					waan	wan	win		

Initials and Finals in 9 Tones

	oon / oot	uen / uet	aang / aak	ang / ak	eng / ek	eung / euk	ing / ik	ong / ok	ung / uk
p	poon		paang	pang	peng		ping	pong	pung
p'	p'oon		p'aang	p'ang	p'eng		p'ing	p'ong	p'ung
m	moon		maang	mang	meng		ming	mong	mung
f	foon						fing	fong	fung
t		tuen		tang	teng	teung	ting	tong	tung
t'		t'uen		t'ang	t'eng		t'ing	t'ong	t'ung
n		nuen		nang		neung	ning	nong	nung
l		luen	laang	lang	leng	leung	ling	long	lung
⌈ ts		tsuen		tsang	tseng	tseung	tsing	tsong	tsung
⌊ ch		chuen	chaang	chang	cheng	cheung	ching	chong	chung
⌈ ts'		ts'uen		ts'ang	ts'eng	ts'eung	ts'ing	tsong	tsung
⌊ ch'		ch'uen	ch'aang	ch'ang	ch'eng	ch'eung	ch'ing	ch'ong	ch'ung
⌈ s		suen		sang	seng	seung	sing	song	sung
⌊ sh		shuen	shaang	shang	sheng	sheung	shing	shong	shung
y			yaang			yeung	ying		yung
k	koon	kuen	kaang	kang	keng	keung	king	kong	kung
k'	k'oon	k'uen	k'aang	k'ang	k'eng	k'eung	k'ing	k'ong	k'ung
ng			ngaang	ngang				ngong	
h		huen	haang	hang	heng	heung	hing	hong	hung
kw			kwaang	kwang			kwing	kwong	
kw'			kw'aang					kw'ong	
w			waang				wing	wong	

PÌN-YAM

There are two pìn-yam or "changed tones" in Cantonese Chinese. One is the Upper Even Pìn-Yam with a tonal value almost identical to the Upper Even Tone. The other is the Upper Rising Pìn-Yam with a tonal value almost identical to the Upper Rising Tone.

The majority of Upper Even Pìn-Yam are derived from words having the Upper Even Tone and the Upper Entering Tone. Since the tonal value of the Upper Even Pin-Yam and the Upper Even Tone and the Upper Entering Tone are almost identical, a syllable with Upper Even Pìn-Yam is also unmarked.

The majority of Upper Rising Pin-Yam are derived from words having the Middle Entering Tone, the Lower Even Tone, the Lower Rising Tone, the Lower Departing Tone, and the Lower Entering Tone. Every syllable with Upper Rising Pìn-Yam is written with the tone of the underlying word and the sign * added to indicate the Upper Rising Pìn-Yam.

There is no pìn-yam derived from words having the Upper Rising Tone, probably because of the great similarity between this tone and the Upper Rising Pìn-Yam.

A pìn-yam derived from the Upper Departing Tone is rather rare.

PRONUNCIATION AND ROMANIZATION

PÌN-SHING

There are two pìn-shing or "change sounds" in Cantonese Chinese. One is the Vowel aa- Pìn-Shing and the other is Vowel e- Pìn-Shing. The majority of Vowel aa- Pìn-Shing are derived from words having the vowel a- with -ng, -k as endings. The Vowel e- Pìn-Shing are derived from words having the vowel i- with -ng, and -k as endings.

These pìn-shing are traditionally known as the literary and colloquial readings of a Chinese character with or without change in meaning. Every syllable with pìn-shing is written with the vowel that should be pronounced.

YOU HAVE TO USE YOUR **EARS** EVEN MORE THAN YOUR EYES!

WORDS AND PARTS OF SPEECH

There are two kinds of subunits in Chinese speech. The commonest small change of everyday speech is the monosyllable or _tsî_. Examples are _yān_ 'man,' _yau_ 'have,' _mooǐ-_ 'each,' _kam-_ 'this, the present.' It is the kind of thing which a child learns to say, which a teacher teaches children to read and write in school, which a telegraph office counts and charges you for, the kind of thing you make slips of the tongue on, and for the right or wrong use of which you are praised or criticized. In short, a _tsî_ plays the same social part in Chinese life as a 'word' plays in English.

But if we analyze the structure of Chinese sentences, we shall find that the syntactical subunits which can be spoken independently or combined with a high degree of freedom are not always monosyllables, but often combinations of two or more syllables. Such syntactical units, whether of one or more syllables , are more like the words in other languages. There is, however, no common Chinese name for them. Chinese grammarians call them _ts'z_, which is a learned term and not an everyday word. Examples of _ts'z_ are _yān_ 'man,' _yau_ 'have,' _mooǐ-kòh_ 'each, each one,' _kam-yât_ 'today,' _chi-tò_ 'know,' _yat-t'îng_ 'sure.' On the whole, polysyllabic units of this kind are not quite such close-knit words as 'particular,' 'random,' 'patter,' but more like words of the 'cranberry,' 'teacher,' or 'wind-mill' type.

[1] Y. R. Chao, _Cantonese Primer_, The Harvard University Press, 1947, pp 37-45

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In the present course we shall follow the common usage among Western writers on Chinese subjects and among Chinese who speak English by calling every monosyllabic unit or _tsẑ_ a 'word.' For the unit _ts'ẑ_, which is more like a word in the linguistic sense, we shall use the term 'syntactical word.'

A word is said to be 'free' when it is also a syntactical word, as _hô_ 'good,' _yĕ_ 'thing.' A word is said to be 'bound' if it must combine with another word to form a syntactical word, as _kam-_ 'this,' _-yât_ 'day,' from which the syntactical word _kam-yât_ 'today' can be formed.

In general, a syntactical word corresponds in translation to a word in English, and is written as "one word" in our romanized text. But this is only a rough correspondence, as the same Chinese form may have different English translations and vice versā. For example, _hô-t'aí_ may be variously translated as 'good to look at' or 'good-looking' or 'beautiful,' depending upon the actual sentence in which _hô-t'aí_ is used.

It has often been said that Chinese has no parts of speech, but only functional position in the sentence, and stock examples from the literary style such as _kwan kwan_ 'the king is a king,' _shān shān_ 'the minister acts as a minister,' _foô foô_ 'the father is fatherly,' _tsẑ tsẑ_ 'the son is filial' are familiar features of the grammatical sections of writings on Chinese. While there is a greater range of functional position for units in the Chinese

language than in most Indo-European languages, if not more than in English, there is still the element of selection which limits the functional range of units. Thus, <u>tsaú</u> 'wine' is never followed by <u>kán</u>, suffix for progressive action; '-ing'; <u>kàng</u> 'still more' is never followed by a noun, nor is <u>fàn-cheûk</u> 'fall asleep' ever followed by a noun. On the other hand, <u>tá</u> 'to beat' is usually followed by a substantive. In other words, we can mark in a dictionary that normally <u>tsaú</u> is a noun, <u>kàng</u> is an adverb, <u>fàn-cheûk</u> is an intransitive verb, <u>tá</u> is a transitive verb, etc., etc. For, as a rule, every form does have a limited range of functions, which have to be learned in connection with it.

GRAMMAR

SYNTACTICAL CONSTRUCTIONS AND WORD ORDER

The main types of syntactical constructions are coordinate constructions, qualifier-qualified constructions, verb-object constructions, auxiliary-verb-and-verb constructions, verb-complement constructions, and subject-predicate constructions. The order in which the elements in these constructions are mentioned is the order in which they occur. They represent the main features of word order in Chinese. Examples of each kind of construction are as follows:

Coordinate constructions:

neī ngŏh k'uī 'you, I, and he'

leŭng-kòh t'ūng leŭng-kòh 'two and two'

saam seì-kòh 'three or four'

tak-m̄-tak 'All right (or) not all right, --is it all right?'

Qualifier-qualified constructions:

hō̄ yān 'a good man'

ch'ut k'eī kè sẑ 'strange event'

tûk shue kè yān 'read book sort of man, --a man who reads'

t'oī* kè sheûng-pîn 'table topside, --on the table'

m̄-peî 'not to give'

yat-tîng laî 'certainly come'

kám kóng 'talk this way'

haî Shaang-shēng chuê 'live in Canton'

Neî m̄-hắng tsaû m̄-shaî tsô là 'If you don't want to, you needn't do it.'

maân-maân* haāng 'walk slowly'

Verb-object constructions:

tá cheùng 'fight a war'

chap-shâp fōng kaan 'tidy up the room'

M̄-chi haî tîm 'I don't know how it is.'

Auxiliary-verb-and-verb constructions:

iù laî 'will come'

ooĭ kóng 'can talk'

m̄-hôh-ĭ shîk in 'may not smoke (not permitted to smoke)'

Verb-complement constructions:

sé hó 'write well'

chuê haî Shaáng-shēng 'live in Canton'

tît lôk-laî 'fall down'

kaû tak m̄-hó yûng lòh 'so old as to be unusable'

haāng tak maân 'walk slowly'

Subject-predicate constructions:

Ngŏh chi-tò 'I know.'

Ni-kòh hó 'This one is good.'

The following points should be noted in connection with the various types of constructions. In coordinate constructions there is often no conjunction between the terms. In qualifier-qualified constructions, the most important rule to remember is that the qualifier precedes the qualified. In verb-complement constructions, although the complement is often translated by an adverb in English, in Chinese a word or phrase is in the comple-

ment position only if it represents the result or an important feature of the event or action denoted by the verb. If, however, the word or phrase indicates the accompanying circumstance or manner of the event or action, including time and locality, it is placed in the adverbial position. In predication, the most important thing to note is that words denoting qualities can be full verbal predicates and therefore do not require a verb 'to be,' as English adjectives do.

GRAMMAR

NEGATION AND INTERROGATION

Simple negation is expressed by using m̄ 'not' before the word negated, as háng huì 'willing to go,' m̄-háng huì 'not willing to go,' háng m̄ huì 'willing not to go,' m̄-háng m̄ huì 'unwilling not to go.' The negative of yaŭ 'have' takes the fused form mŏ < m̄ + yaŭ. The literary forms pat 'not' and mŏ 'have not' are occasionally used in compounds.

The negative of an imperative verb is maĭ 'don't...!' or m̄-hó 'better not, don't...! '

The negative of a verb ending in the suffix -chóh or -kwòh, expressing completion or past time, takes the form of meî or mŏ before the verb, as laî-chóh, laî-kwòh 'have come, did come,' meî laî, mŏ laî 'have not come, did not come.' The suffix -kwòh can also be retained when meî or mŏ is used, but -chóh always drops out in the negative.

Before a compound, a phrase, or a whole sentence m̄-haî 'is not, it is not that...' is used instead of the simple m̄, as ngŏh m̄-haî m̄-háng 'not that I am unwilling.'

Questions in Chinese can be divided into four types: (a) questions with interrogative words, (b) disjunctive questions, (c) A-not-A questions, (d) yes-or-no questions.

(a) Questions with interrogative words are the easiest to ask and answer. The rule is: Ask as you would be answered, as Neĭ haî pin-kòh? 'You are who, -- who are you?' For the answer in Chinese is not in the order 'Lee am I,' but, as in English,

'I am Lee.' <u>Neǐ</u> <u>iù</u> <u>t'aî</u> <u>laǐ-paaì</u> <u>keî</u> <u>kè</u> <u>pò-chî</u>? 'You want to read what-day-of-the-week's newspaper?' <u>Ngǒh</u> <u>iù</u> <u>t'aî</u> <u>laǐ-paaì-î</u> <u>kè</u> 'I want to read Tuesday's.' (This question, which is a perfectly normal one in Chinese, cannot even be asked unambiguously in English.)

(b) Disjunctive questions, or questions requesting a choice of alternatives, are asked by using <u>tîng</u>, <u>tîng-haî</u>, or <u>pîng</u> between the terms. The form <u>pîng</u> is used rather infrequently, and then only between monosyllables. For example, <u>ch'eῠng</u> <u>pîng</u> <u>tuén</u> <u>à</u>? 'long or short?' Note that the English form 'Will you eat rice or noodles?' is really ambiguous if the intonation is not known. If the intonation rises on 'rice' and falls on 'noodles,' it is a disjunctive question and the translation will be: <u>Neǐ</u> <u>shîk</u> <u>faân</u> <u>tîng-haî</u> <u>shîk</u> <u>mîn</u> <u>à</u>? to which the answer may be <u>Faân</u> or <u>Mîn</u>. With a generally rising intonation, it is a yes-or-no question and the Chinese will be: <u>Neǐ</u> <u>shîk-m̄-shîk</u> <u>faân</u> <u>waâk</u> <u>mîn</u> <u>à</u>? to which the expected answer will be <u>Shîk</u> 'Yes, I will eat (either of the two)' or <u>M̄-shîk</u> 'No, (I prefer bread).' In the first case, 'or' is translated by <u>tîng</u> or <u>tîng-haî</u> ; in the second case, by <u>waâk</u> or <u>waâk-chế</u>.

(c) An A-not-A question is a disjunctive question in which the choice is between something and its negative. In such a case, the word <u>tîng</u> or <u>tîng-haî</u> is omitted. The English equivalent of such a question is the common yes-or-no question. <u>Neǐ</u>

shîk-m̄-shîk in à? 'You smoke (or) don't smoke, --do you smoke?'
Neĭ yaŭ-mŏ huĭ-kwòh Shaáng-shēng? 'You have (or) have not been
to Canton,--have you ever been to Canton?' Since these are dis-
junctive questions, they cannot be answered by words expressing
agreement or disagreement, like haî or m̄-hai, but must have the
terms in the disjunctive repeated, as Ngŏh shîk 'I do (smoke)'
or M̄-shîk 'I don't'; Huĭ-kwòh 'I have been there' or Mŏ 'I have
not.' Of course if haî happens to be the main verb in the ori-
ginal question, then the answer will be Haî or M̄-haî on a par
with Shîk or M̄-shîk.

Note that when the verb is yaŭ (whether as main verb or as
auxiliary verb), then the A-not-A form in the question becomes
yaŭ-mŏ, since mŏ < m̄ + yaŭ.

(d) True yes-or-no questions are less frequent than in
Englisɦ, since most yes-or-no questions are put in the disjunc-
tive A-not-A form, as described above. Yes-or-no questions are
in the form of posed statements with the addition of one of the
final particles mà, me, a, and ā, or of a miniature disjunctive
question haî-m̄-haî 'isn't that so?' 'n'est-ce pas?' For assent
to such questions one can use Haî, Haî là 'Yes, right,' Ē 'Uh-
huh!' or a syllabic nasal M̄ 'M-hm!' and for dissent M̄-haî 'No,
not so.'

Note that while yes-or-no questions in English call for
affirmation or negation, questions under type (d) call for

agreement or disagreement, which is not the same thing unless the question is in the positive form. If the question is in the negative, then the answer in Chinese will seem to be the opposite to that of the English. For example, if the question is: Neĭ m̄-chung-ì yám tsaú me? ᵗYou donᵗt like to drink wine?ᵗ and if the answer is one of dissent, it will be: M̄-haî, ngŏh chung ᵗNot so, I do,--- yes, I do.ᵗ On the other hand, if the question is: Neĭ-teî mŏ tsiu me? ᵗHave you no bananas?ᵗ and if the answer is one of agreement (and therefore negative), it will be: Haî, ngŏh-teî mŏ tsiu ᵗYes, we have no bananas.ᵗ

"LEARN CHINESE WHILE YOU SHAVE"
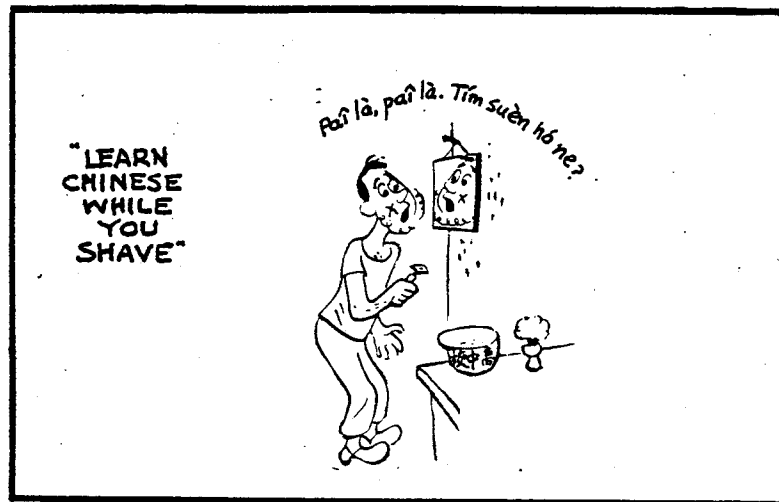
GRAMMAR

TRANSLATION OF ENGLISH GRAMMATICAL CATEGORIES

While Chinese grammar proper should deal only with the
grammatical features which are actually found in the Chinese it-
self, an English-speaking student of Chinese cannot help being
concerned about how English grammatical categories will be trans-
lated into Chinese. This is a perfectly healthy state of mind,
provided that the student remembers the general fact that every
grammatical feature of one language does not necessarily corres-
pond to some similar grammatical feature of another language.
Anything can be translated fairly accurately, to be sure, but
not necessarily by the same means of expression. Thus, the
English phrase 'No, thank you!' can be more idiomatically trans-
lated by a smile and a polite gesture than by the recent trans-
lation borrowing: <u>Tŏh-tsê</u>, <u>m̄-oì lòh</u> 'Many thanks, I don't want
any more.' Keeping in mind the fact that grammatical features
will not always correspond, we shall now try to see how, in
general, various categories of English grammar can be translated
into Chinese.

No articles are generally required before Chinese nouns.
Nor have Chinese nouns any distinction of number. Nouns taken
in the generic sense also take the simple form. We do not say,
<u>the lion</u> is a noble animal, or <u>a fool</u> and his money are soon
parted, or <u>potatoes</u> are scarce, but simply say, <u>Man</u> is a rational
animal. In first mentioning a particular individual, as in tell-
ing a story, <u>yat-kòh</u> 'one individual,' or <u>yat</u> plus some other

auxiliary noun ('AN'),will play the part of the indefinite article, as Yaŭ yat-chèk oŏ-leĭ* 'There is (or was) a fox.' When reference is made to something already mentioned, an auxiliary noun without any prefixed demonstrative can be used, as, in continuing the story: Chèk oŏ-leĭ* wâ 'The fox said.' For a plurality of things or· a mass of something, the AN ti is also used in this way like 'the.'[2]

An important feature of Chinese construction to observe is that a subject is more likely to refer to something definite, while an indefinite reference tends to be placed in the object position.[3] For example, Shue haĭ pin shuè? 'Where are the books?' but, Pin shuè yaŭ shue? 'Where are there some books?' (lit. 'What place has books?'). If an object has a definite reference, the fact is indicated by a demonstrative or some other suitable qualifier, as Ngŏh t'aĭ-kwòh ni pô shue lòh 'I have read this book.' The tseung-construction is often used for an object with a definite reference, as Ngŏh tseung ni pô shue t'aĭ-kwòh lòh, but you may also say simply Shuè ngŏh t'aĭ-kwòh lòh.

Personal pronouns in Chinese have no case or gender. The possessive is formed by adding the subordinative particle kè, and the plural by adding -teĭ. An important thing to note is

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[2] This use of the AN as 'the' is one of the few features of Cantonese grammar which does not apply to other Chinese dialects.

[3] Mullie, The Structural Principles of the Chinese Language, English translation by A.C. Versichel, Peiping, 1932, vol. 1, p. 160 ff.

the limited use of k'uĭ 'he, she, it, him, her' and k'uĭ-teî
'they, them.' K'uĭ-teî is never used with inanimate things.K'uĭ
is so used only as an object and applies indifferently to one
or more things. For example, Ni ti p'ĭng-kwóh m̄-shùk, m̄-hó shĭk
k'uĭ 'These apples are not ripe, better not eat it' ('them' in
normal English). In subject positions, k'uĭ and k'uĭ-teî are
never used for inanimate things except when personified. Either
a demonstrative like ni kôh 'this' is used, or the subject is
repeated, or the sentence may begin without a subject, if the
context is clear enough.

English prepositions may be translated in four different
ways. (1) A verb 'to be' followed by a preposition can be trans-
lated by the transitive verb haî, as K'uĭ haî uk-k'eî 'He is at
home.' If the preposition expresses a more specific locality
than 'at,' a localizer or postposition is added to the object
in Chinese. Thus, Shuēn haî hoî-sheûng 'The ship is on the sea,
(lit. 'The ship is at sea-top'),where haî translates 'is on' so
far as 'being there' is concerned, but it takes a localizer
sheûng 'upper part' to give the 'on' part as distinguished from
'in,' 'under,' etc. (2) When a prepositional phrase qualifies
a noun in English, it must precede the noun in Chinese, usually
with the qualifying particle kè, as haî hoî-sheûng kè shuēn
'being on sea-top kind of ship, --the ship on the sea.' Haî can
usually be omitted, as shue liŭ-pĭn kè tsẑ 'book-inside's words,

-- the words in the book.' (3) If a prepositional phrase follows a verb in English and expresses a modifying circumstance, the Chinese translation takes a verb-object construction preceding the verb, as K'uï haï Meï-Kwòk tûk shue 'He being in America studies, -- he studies(-d) in America.' (4) When an English prepositional phrase following a verb expresses a result or an important point in the predication, it is translated by a complement, that is, a form after the verb. For example, tám k'uï haï shuï luï-pîn 'throw it at water-inside, -- throw it into the water,' whereas in haï shuï luï-pîn tám k'uï 'throw it (while the thrower is) in the water,' haï shuï luï-pîn is a Chinese adverbial phrase. In a similar way, if any other type of adverb or adverbial phrase expresses the main point of predication, it is also translated by a complement. Thus, in 'This man eats slowly,' the point is not that he eats, since he eats in any case, but that the speed of his eating is slow. In Chinese, the logical predicate, prefixed by tak 'so that' is put into the form of a complement: Nï kòh yān shîk tak maân. Similarly, K'uï ch'eùng tak hó 'He sings well.'

Comparatives are expressed by -ti 'a little, ... -er,' chûng 'still' or kàng 'still more,' as K'uï kam-yât hó-ti mà? 'Is he better today?' 'Than' is translated by kwòh 'pass,' as Nï kòh hó-kwòh kòh kòh 'This is better than that.' A second form of translating 'than' is peï or peï-kaaù 'compare,' as

Ngŏh pei-kaaù neǐ ko-ti ˀI am taller than you.ˀ Note that when

kwŏh is used, there is no -ti and the word order is like that

of English, while with peí or peí-kaaù, -ti can be (optionally)

used and the peí (or peí-kaaù) phrase is treated like a Chinese

adverbial phrase and placed before the word qualified.

The superlative is expressed by chì or tsuì ˀmost.ˀ In-

tensives are expressed by the adverbs hŏ ˀvery,ˀ keí ˀquite,

rather,ˀ kîk ˀextremely,ˀ or the complements -kîk là, tak tsaî,

tak kaau-kwaan, tak kán-iù ˀto an extreme degree, awfully,

terribly.ˀ Inferior degrees are expressed by mŏ...kòm ˀnot so

...asˀ and tsoì m̄... ˀmost un-...ˀ Ngŏh mŏ kˀuǐ kòm taaî ˀI am

not so big as he.ˀ Equality of degree is expressed as follows:

Ngŏh tˀūng neǐ yat-yeûng shat-mŏng �¹I with you same disappointed,

-- I am as disappointed as you.ˀ Kˀuǐ yaŭ kˀuǐ kòm ko ˀHe has

him that tall, --he is as tall as he.ˀ

The English verb ˀto beˀ is to be translated as haî chiefly

before substantives, as Ngŏh haî yān ˀI am a man.ˀ Haî is not

normally used before words translated from English adjectives,

as Kˀuǐ k̓ūng ˀHe is poor.ˀ One should not be misled by forms

like Kˀuǐ haî kˀūng ˀHe is poor,ˀ where haî is an emphatic

adverb. Another apparent exception is haî followed by a phrase

ending in kè, as in kóh ti fa haî hūng kè ˀThose flowers are

red.ˀ Here hūng kè stands for hūng kè yĕ, or hūng kè fa ˀred

thingsˀ or ˀred flowersˀ or red ones,ˀ which, being substantive

phrases, can be preceded by <u>haî</u>.

There is no distinction of voice in Chinese verbs, the direction of action depending upon the context. <u>Ngŏh</u> <u>chûng</u> <u>meî</u> <u>saî</u> <u>mîn</u> 'I have not yet washed my face.' <u>Mîn</u> <u>chûng</u> <u>meî</u> <u>saî</u> 'My face has not yet been washed.' An agent expression similar to the 'by' -form in English consists of the verb <u>peî</u> 'give' or the more literary <u>peî</u> 'receive, cover,' followed by the word for the agent. For example, <u>Cheûk</u> <u>oón</u> <u>peî</u> <u>k'uî</u> <u>tá-laân</u> <u>chóh</u> <u>lôh</u> 'The bowl give him broke, --- the bowl has been broken by him.' A more frequent way of translating an agent expression is to make it into a substantive-predicate construction. Thus, <u>I-fûk</u> <u>haî</u> <u>ngŏh</u> <u>maaî</u> <u>kè</u> 'The clothes are I-bought ones, ---the clothes were bought by me.' <u>Chèk</u> <u>oón</u> <u>haî</u> <u>k'uî</u> <u>tá-laân</u> <u>kè</u> 'The bowl is he-broke one, --- the bowl was broken by him.'

= Chinese verbs have no tense. Thus, the same form <u>haî</u> is used both in <u>Ngŏh</u> <u>haî</u> <u>Meî-kwŏk</u> <u>yãn</u> 'I am an American,' and in <u>Húng</u> <u>Tsź</u> <u>haî</u> <u>Lŏ-Kwŏk</u> <u>yãn</u> 'Confucius was a man from the State of Lu.' In <u>Kam-yât</u> <u>kwŏh</u> <u>nîn</u> 'Today (we) celebrate the New Year,' the same verb will also do for <u>k'ăm-yât</u> 'yesterday' or <u>t'ing-yât</u> 'tomorrow.' When it is desired to state explicitly that a thing has already happened or did happen on a previous occasion, the verb takes the suffix <u>chóh</u> or <u>kwŏh</u>. That these are not Chinese tense forms can be seen from the fact that they are not constant features of verbs determined automatically by the time of the event, but may

or may not be used according to whether the speaker wishes to bring out explicitly the time element.

When the object expresses a specified quantity or number (including 'one') and the verb refers to a past action, the verb takes the suffix <u>chóh</u> <u>fàn</u>-<u>chóh</u> <u>yat</u> <u>kaaù</u> 'slept a nap,' <u>t'aî-kìn</u>-<u>chóh</u> <u>shâp-kòh</u> <u>yān</u> 'saw ten people.' Past time is often implied by the use of <u>kè</u> in the predicate. Thus, <u>K'uî</u> <u>kam-yât</u> <u>laî</u> may mean 'He will come today,' or 'He came today,' but <u>K'uî</u> <u>kam-yât</u> <u>laî</u> <u>kè</u> or <u>K'uî</u> <u>haî</u> <u>kam-yât</u> <u>laî</u> <u>kè</u> 'He is today-comer, --- he came today,' where the use of <u>kè</u> implies that the coming has already been classified and is therefore presumably a past event.

Progressive action or event is expressed by the adverbs <u>haî</u> <u>shuè</u> or <u>haî</u> <u>tô</u> 'right there,' <u>chìng</u> or <u>chìng-wâ</u> 'just,' or the suffix --<u>kán</u> '-ing,' or any combination of them, as <u>K'uî</u> <u>chìng</u> (<u>ōr</u> <u>chìng-wâ</u>) <u>haî</u> <u>tô</u> (or <u>haî-shuè</u>) <u>t'aî-kán</u> <u>pò-chî</u> 'He right there just reading newspaper, --- he is reading a newspaper.'

Chinese is like English in having no future form of the verb. The idea of future events is expressed by auxiliary verbs like <u>iù</u> 'will,' <u>ooî</u> 'will likely,' or by adverbs like <u>tsaû</u> 'then, soon,' <u>tsaû-laî</u> 'right away.'

Subordinate clauses are mostly translatable by the use of <u>kè</u>, which indicates that the preceding words qualify those following: <u>Laî</u> <u>shîk</u> <u>faàn</u> <u>kè</u> <u>yān</u> 'come eat meal sort of man, --- the man who comes to dinner.' When a relative pronoun is the

object of a verb, it can be translated by <u>shóh</u>, as <u>Ni</u> <u>kòh</u> <u>haî</u> <u>yān-</u>
<u>yān</u> <u>shóh</u> <u>chi-tò</u> <u>kè</u> <u>tô-leǐ</u> ʰThis is a principle which everybody
knows.ʰ

ʰWhenʰ can be translated as <u>kè</u> <u>shî-haû</u>, as ʰkʰuǐ <u>fàn-cheùk</u>
<u>kè</u> <u>shî-haû</u> <u>chūng</u> <u>kóng</u> <u>shuèt-wâ</u> ʰHe fall asleepʰs time still talks,
--- he still talks when he is asleep.ʰ In referring to an actual
instance, <u>Kóh-chân-shǐ</u> (often abbreviated to <u>Kóh-ân-shǐ</u>) is often
preferred to <u>kè</u> <u>shî-haû</u> as <u>Kʰuǐ</u> <u>tò</u> <u>têng</u>* <u>kóh-ân-shǐ</u> <u>chèk</u> <u>shuēn</u>
<u>hoî-chóh</u> <u>lòh</u> ʰWhen he arrived, the ship had sailed.ʰ The differ-
ence between <u>kè</u> <u>shî-haû</u> and <u>kóh-ân-shǐ</u> is like that between <u>wenn</u>
and <u>als</u> in German, but the distinction is not so strict. ʰWhereʰ
is expressed by <u>kè</u> <u>teî-fong</u> ʰplace of,ʰ or <u>kóh</u> <u>shuè</u> or <u>kóh</u> <u>tô</u>
ʰthat place,ʰ as <u>Ngǒh-teî</u> <u>haî</u> <u>tsô</u> <u>kung</u> <u>kè</u> <u>teî-fong</u> <u>shîk</u> <u>faân</u>
ʰWe eat where we work.ʰ <u>Ngǒh-teî</u> <u>sheǔng</u> <u>tʰōng</u> <u>kóh</u> <u>shuè</u> <u>hó</u> <u>tùng</u>
ʰItʰs very cold where we have our classes.ʰ

A conditional or concessive clause precedes the main clause
to which it is subordinated, as <u>Uē-kwóh</u> <u>lòk</u> <u>uě</u>, <u>ngǒh</u> <u>tsaû</u> <u>m̄-huì</u>
ʰIf it rains, I (then) wonʰt go.ʰ While ʰthenʰ is usally omitted
in English, it is the ʰifʰ -word that is usually omitted in
Chinese, thus, <u>Lòk</u> <u>uě</u> <u>ngǒh</u> <u>tsaû</u> <u>m̄-huì</u> ʰIt rains I then donʰt go,
---if it rains, I wonʰt go.ʰ A conditional or concessive clause
never follows the main clause except as an afterthought after
a dash. A premeditated dependent clause placed after the main
clause (found in some contemporary writing) is definitely a

Europeanism and is appreciated as such.

'Because' or 'since' is mostly translated by <u>yan-waî</u>, and 'so' or 'therefore' by <u>Shôh-ĭ</u> or <u>koo-ts'ź</u>, as <u>K'uĭ yan-waî</u> sheung-<u>chôh fung</u>, <u>shôh-ĭ mŏ laî</u> 'He because had a cold, so did not come, --- as he had a cold, he didn't come.' A clause with <u>yan-waî</u> can be placed last if <u>kè uēn-koò</u> 'the reason of' is added at the end. <u>Yaŭ</u> <u>ti</u> <u>Meĭ-kwòk</u> <u>yān</u> <u>m̄-ooĭ</u> <u>kóng</u> <u>chung-kwòk-wâ</u>*, (<u>haî</u>) <u>yan-waî</u> <u>k'uĭ-teî</u> <u>ts'ūng-loĭ</u> <u>meî</u> <u>hó-hó-teî</u>* <u>hôk</u> <u>kè</u> <u>uēn-koò</u> 'Some Americans cannot speak Chinese, (that's) because they have never studied it properly.'

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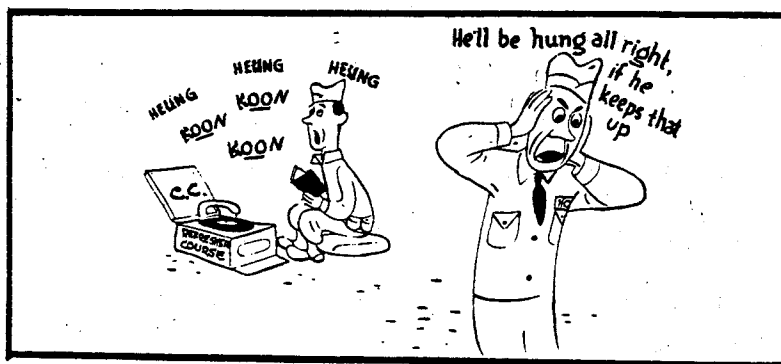
THE CHARACTERS [1]

PICTOGRAPHS AND IDEOGRAPHS

Ancient Chinese writing is usually described as being pictorial or ideographic. Thus, a circle with a dot inside it is the character for 'sun' and three horizontal strokes represent the number 'three.' In Chinese tradition, six categories of characters called <u>lûk</u> <u>shue</u>[2] (六書) are recognized. (1) <u>Tseûng-yîng</u> (象形) (pictographs' are the easiest to understand. (2) <u>chí-sź</u> (指事) 'simple ideographs' are characters consisting of simple diagrammatic indications of ideas, as ⊥ for 'up' and ⊤ for 'down' or 一, 二, 三 for the numbers 'one, two, three.' (3) <u>Ooî-ì</u> (會意) 'compound ideographs' are characters whose meaning is the combination of the meanings of their parts. Stock examples of these are 止 'stop' + 戈 'arms' = 武 'military'; 亻 'man' + 言 'word' = 信 'honest'; 日 'sun' + 月 'moon' = 明 'bright.' Characters under the preceding three categories form only a small minority of all characters. They are comparatively independent of the words in the language they represent. For example, three strokes would form as good a sign for the English word 'three' as for the Chinese word <u>saam</u>. Conceivably the Chinese system of writing could have developed along its own line into a complete system of symbols, independently of the Chinese language. Actually, however, from very ancient times, the written characters have become so intimately associated with the words

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[1] Y. R. Chao, <u>Cantonese Primer</u>, The Harvard University Press, 1947, p 46-57.

[2] First used systematically by Hsü Shên (d. circa 120 A. D.) in his 9353-word dictionary <u>Shuo-wên</u>.

of the language that they have lost their functions as pictographs or ideographs in their own right and become conventionalized visual representations of spoken words, or 'logographs.' They are no longer direct symbols of ideas, but only symbols of ideas in so far as the spoken words they represent are symbols of ideas.[3] One should not, therefore, be misled by the popular conception that an analysis of the formation of characters will lead to a correct understanding of the Chinese words written with them. To be sure, characters often contain stories and histories which are helpful to the memory, but the actual meaning of each word has to be learned as such. Thus, the mŏ 'military' is written with the character 武, , made up of 止 'stop' and 戈 'weapons, arms,' i.e '(the power to) stop armed force.' Likewise, the word sùn, written 信 , in the literary idiom means 'honest.' The traditional analysis of the character is 'a man's word,' but it requires a further act of memory to know that it is the proverbial "Chinaman's word" that is meant.

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[3] This point was brought out clearly by Peter S. Du Ponceau in his book A *Dissertation on the Nature and Character of the Chinese System of Writing*, Philadelphia, 1838, esp. pp. xi and xxii. William F. Edgerton, in his note on Ideograms in English Writing, Language, 17.2 148-50 (1941), cited some interesting cases, such as the symbol 2 standing for an idea represented by various words or parts of words like two, sec- (in 2nd), etc. Though similar cases exist in Chinese writing, they are not much more frequent than in English. For practically all Chinese characters have long since become logographs. Thus, both 二 and 兩 seem to represent the idea of 'two,' but one represents the word i (or, strictly, the class of words in all dialects cognate with Cantonese i) and the other the word leŭng (and its cognates). These words and the characters representing them are not interchangeable, and their occurrence is governed by purely grammatical, and not by mathematical, conditions.

LOAN CHARACTERS, PHONETIC COMPOUNDS, AND DERIVATIVES

The vast majority of characters belong to three other cate-
gories, which have to do with phases of the development of char-
acters functioning as logographs. In devising characters for
words, obviously the meaning of many words could not be pictured.
A common practice was to borrow a character whose word had the
same sound as the word for which a character was sought. Thus,
in Archaic Chinese, there was a word *ləg* for a kind of wheat,
which was written with a picture of the plant. Now there was a
homonymous word *ləg* 'come.' Rather than invent another character
for this word with a meaning that was hard to picture or indicate
diagrammatically, the ancient writers simply borrowed the char-
acter for the plant and wrote the word for 'come' with it. Char-
acters of this type are known as (4) ká-tsè (假借) 'loan char-
acters' or 'borrowed characters.'

In the example cited, the original word happens to have
become obsolete long ago. In some cases, both the original word
and the word for which the character was borrowed exist side by
side, as in 然 'to burn,' the character also used for the word
in 'thus, so.' To differentiate the two, an extra part 火 'fire'
was added to the character (which, as an ideographic compound,
already contains a part meaning 'fire' in the form of four dots
at the bottom), thus making an 'enlarged character' 燃 for *in*
'to burn,' allowing the original character to be used only for
the word *in* 'thus, so.' Characters so enlarged belong to a

group called (5) yĭng-shíng (形聲) or haaí-shing (諧聲) 'phonetic compounds.' The original character 然 ín is called the 'phonetic' and the added part is called the 'signific,' which in the majority of cases is also the radical. Similarly, mŏng 'a net,' 罔, is now written 網 , enlarged by 糸 , a signific associated with threads or strings, while the original character 罔 is borrowed exclusively to write the homonymous word mŏng 'have not.'

Besides the enlargement of a loan character, there is a second source of phonetic compounds. Words in every language acquire extended meanings. Thus, the word mān 'line, streak' is written with the ideograph 文 . By extension (not by loan), the same word also has the figurative meanings of 'writing, literature, culture.' To distinguish in writing between the literal and the figurative meanings of the same word mān, a signific 糸 is added to form the character 紋 , to be used in the literal meaning, leaving the original character 文 for the figurative meanings only. Sometimes it is the other way around: the derived meaning has the enlarged character. Thus, the word fong means 'square' in the general sense and a square' as a place in a city. To differentiate between the two, the word is written 方 for 'square' in general and 坊 , with an additional graph 土 which has to do with places, for 'square, market place.' It is as if one were to write Harvard Squerre, with a suggestion of terre in the second word.

Thirdly, there is the group of pure phonetic compounds in which the signific is added to a phonetic which was never a loan or a semantic extension in the first place, but was expressly used for its sound to combine with the signific, as t'ŏng 'sugar' written 糖 , consisting of 米 the signific relating to cereal foods and the phonetic 唐 t'óng; or uê 'elm,' written 榆 , consisting of 木 the signific for 'tree' and the phonetic 俞 uê. Pure phonetic compounds are of relatively recent origin. Many characters of the preceding categories seem to be pure phonetic compounds because most people are not aware that the unenlarged character or 'phonetic' was used as a loan character or used in a related meaning in old texts for centuries before the enlarged form came into use.

Phonetic compounds form by far the majority of all characters. When they were formed, whether through loan from unrelated homonymous words or by extension of meaning of the same word, the sound of the original character and that of the compounded character were identical or very similar. However, differences in sound between a compound and its phonetic,[4] usually caused by interdialectal borrowing of words, developed and increased, and it is now no longer practical to infer the present sound of a compound character from the present sound of its phonetic or the other way around. But after the sounds of

[4] In the linguistic sense.

both the compound and its phonetic are learned, it will be of help to note the phonetic similarity.

Finally, the traditional classification of characters recognizes a category called (6) <u>Chuén-chuè</u> (轉注) which we can translate as 'derivative characters.' Scholars differ widely as to what this class should include. Some regard it as the derivation of characters by graphic inversion. Others regard it as a change in the word itself when a modification of the sound is associated with a modification of meaning and a modification in the graph, as 享 <u>hang</u> 'propitious': 享 <u>heúng</u> 'enjoy.' The membership of this class is both small and uncertain.
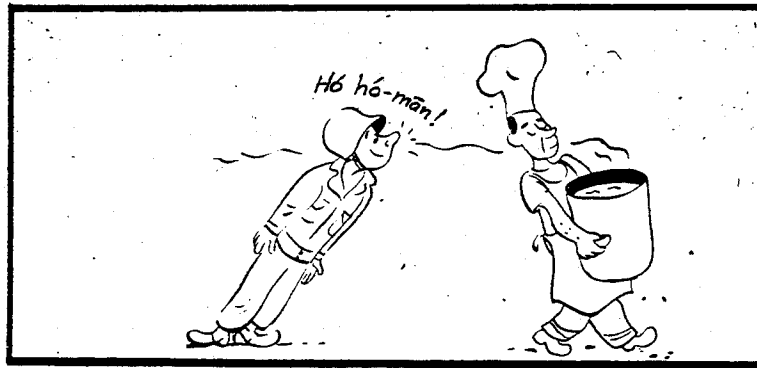
THE CHARACTERS

RADICALS

For purposes of reference, Chinese characters have been
arranged according to their component parts. Various systems
have been used through the ages. The system most widely used
by the Chinese and by Western scholars of Chinese is that of
the 214 radicals.[5] In most cases, a radical is the signific
or the character minus its phonetic, since the majority of char-
acters are phonetic compounds. Thus, in the character 坊, 土
is the radical and 方 is the phonetic. In the relatively small
number of cases where the character is not phonetically formed,
the analysis of the radical and the residual part is a matter
of arbitrary convention, which is often at variance with the
actual history of the character. Because of this, we should
never make any scientific conclusion on the basis of the pre-
sent scheme of radicals.

The chief use of the radicals is for looking up unknown
characters in a dictionary. Many foreign students of Chinese
learn the numbers of the 214 radicals by heart. They can tell
you that 75 is 木 , 149 is 言 , 187 is 馬 , etc., a feat which
never fails to impress the Chinese. No Chinese can even tell
what the number of the radical 人 is, just as few English-speak-
ing people can say offhand what the 17th letter of the alphabet

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[5] Variously called 'classifiers, significs, determinatives, and keys.' We
are simply following the usage of the majority. There is no danger in
the use of the term 'radical,' of any etymological connotation, since we
are not using the term in any linguistic sense. In the present form, the
list of 214 radicals was first used by Mei Ting-tso in his dictionary
Tzŭ-hui (字彙), 1615 A.D.

is, though they have not the slightest trouble in locating words in a dictionary. It is, however, helpful to memorize the numbers of the most important radicals, since one fourth of these will cover three fourths of all characters.

Referring to the table of radicals, we see that the order of the radicals is arranged by the number of strokes, beginning with 1 stroke for No. 1 — and ending with 17 strokes for No. 214 龠 . Within each group having the same number of strokes, the order is purely conventional. Note that many of the radicals have one or more variant forms. With certain radicals, such as 9 or 85, the variants are more frequent than the main form. Radicals 140 and 162 always occur in their variant forms. The main forms are kept, however, in their conventional positions in the list, since the variant forms do not have the same number of strokes as the main forms.

In a dictionary arranged by radicals, the characters under each radical are arranged in the order of the number of strokes. For example, under radical 75 木 mûk 'tree, wood,' there is first the radical itself as character, then come characters with one residual stroke, as 未 meî 'have not (yet),' 本 poón 'root,' next, characters with two residual strokes, as 朱 Chue, a surname, down to characters with as many as twenty-four residual strokes as 欞 lìng 'sill.' For different characters under the same radical with the same number of residual strokes, dictionaries

differ in their order of arrangement.

The problem of finding a character is thus resolved to (1) classifying it under the right radical, and (2) counting the number of the residual strokes. For finding the radical, the following hints may be helpful:

Learn by heart the twenty most frequent radicals, namely, 9, 30, 32, 38, 61, 64, 72, 75, 85, 86, 104, 118, 120, 130, 140, 142, 149, 157, 162, 167. More than 50% of all characters belong to one of these.

Find out whether the character in question is a radical, for certain apparently compounded characters are themselves radicals. Thus, 夋 比 夊 爻 穴 老 而 耒 至 舌 舛 色 行 見 谷 豆 赤 走 辛 面 音 頁 風 飛 香 高 髟 鹿 麻 黃 黍 黑 鼓 are radicals.

Try to divide the character into parts. A majority of characters can be broken down into a left-hand side and right-hand side, in which case the left-hand side is most likely to be the radical, as in 佢 奼 徐 輪 點 . Important exceptions are radicals 18 variant, 59, 62, 66 variant, 69, 76, 163 variant, 172, 181, 196, which, when occurring laterally, occupy the right-hand side, as 收 到 部 雖 鴨 . Other characters can be divided into an upper and a lower part. While there is a greater variety of radicals which can occupy the lower half of the character, as in 光 無 當 盆 買 , the radicals 亠 宀 穴 彳 罒 竹 艸 卅 , which occur at the top, have a greater number of characters under

them. Finally, certain radicals enclose, or partially enclose, or are otherwise combined with, the residual strokes, as 困 開 展 道 裏 年 奉 , whose radicals are respectively 口 門 尸 辶 衣 干 大 .

While these rules will cover most of the cases, many irregular cases will have to be learned individually. 相 , for example, is under 目 and not 木 , 殺 under 禾 and not 殳 , 歸 under 止 , etc. Most dictionaries have a list of difficult characters arranged under the total number of strokes. Some dictionaries, especially those prepared by foreigners, give characters under several apparently possible radicals with cross references to the right radical, e.g. 目 under 木 , with the notation "see under Radical 109 目 ." Table 1 gives examples of positions which radicals may occupy.

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TABLE 1. EXAMPLES OF POSITIONS OF RADICALS

No.	Rad.	L.	R.	Up	Down	Others
1	一		不	並	世之五	來
4	丿		乖		些	
7	二	况	云亦		企	
8	亠					
9	人	你	以	企		
15	冫	凍				
18	刀		到	分	勝	
19	力	加	助	勞		
30	口	叫	和	古	同	夾
31	囗		吊		因	
32	土	地		堯奇	報	
37	大			奇		
38	女	好				
39	子	孫				
40	宀			定		
44	尸			屋		
46	山	岐		岳	岸	
50	巾	帖	帥	布		
53	广				度	
57	弓	强		彎		弟
60	彳	得				
61	心	忙		忠恭	必	掌
64	手	打		掌	才	整
66	攴		收旭		整	
72	日	時	旭	是春	畫	東
75	木	板		李柴		永
85	水	法		然營		灰
86	火	燈		然		畫
94	犬	狗	獸			
96	玉	理		琴	璧	
102	田	略		男		
104	疒			病		
108	皿				盍省盜禁盤	眞穀
109	目	眼	相			眾
112	石	硬				
113	示	福				禁
115	禾	種	稣			粥縣糜與芻蜀街裏
116	穴		空	秃	等	
118	竹			等		
119	米	粉				糜緊肯舊蜜蠹
120	糸	紅				裝警貴賣軍
130	肉	肚	胡			舅花盅裔
134	臼			舅		
140	艸		花			
142	虫	蝦	融			轟
144	行					
145	衣	衫				
149	言	記				
154	貝	賊				
157	足	路				
159	車	輕				都酒
162	辶	迷				
163	邑		邑			邑醫鑒
164	酉	醋	鋪			
167	金	鋪				賴與
169	門	門	陳			鬱衛開
170	阜	陳				雀雲
172	隹		雛	隻		雁題騰鷹
173	雨	雨		雲		
181	頁	頭				餐驚鯊鷹
184	食	飯				魯
187	馬	騎	馮	驚		
195	魚	鮮				鯊鷹
196	鳥	鴨				

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THE CHARACTERS
ORDER AND NUMBER OF STROKES

In teaching children to write, Chinese teachers lay great stress on the order of strokes in which a character is written. There are both esthetic and practical reasons for this. When made with the brush-pen, characters will not have the right shape unless the order of the strokes is right. Moreover, since most everyday writing is in a running hand in which separate strokes become connected, a wrong order may result in unrecognizable forms. For example, in writing the character 土 , the order is: upper horizontal stroke, vertical stroke, lower horizontal stroke. In rapid writing, the right end of the upper horizontal is joined to the top of the vertical by a short line. The resulting form 土 , however, is so familiar to the Chinese reader that he hardly notices any difference between this and the printed form 土 . But if the order is wrong and the two horizontal strokes are made in succession, so as to make a form like 圡 , then the result will be quite illegible.

The general principle of making the strokes is from left to right and from top to bottom. In strokes which thin down to a sharp point, the direction is from the thick to the thin end, which in some cases involves making strokes from below upwards or from right to left, as ╱ in 冫 and ¯ in 千 .

When a horizontal stroke and another stroke intersect, the former is usually made first. In a character containing a vertical stroke with two symmetrical parts on both sides, as in 木 ,

the vertical stroke is made first, followed by the left-hand side, then the right-hand side. In complete enclosures, the left-hand wall is made, then the top and the right-hand side are made in one stroke, the content filled in, and the bottom stroke finally added.

In counting strokes, a horizontal line and a vertical line joining it from the right end down are counted as one stroke. Similarly an L-shaped combination of lines is usually counted as one stroke. These operations are sometimes combined, as in the last stroke of 月 .

A time-saving device is to memorize the number of strokes in frequently recurring parts of characters, e.g. 舟 6 strokes, 攵 4 strokes, so that one can analyze 般 quickly as 6 + 4 = 10 strokes, without counting every single stroke.

二 There are many special cases involving the order and number of strokes.

Tìm-kaaí neï m̄-shik Kwáng-tung-wá'!

THE CHARACTERS

STYLES OF SCRIPT

The earliest known Chinese writing consisted of inscriptions on ox bones and tortoise shells, recording oracles of divination under the rulers of the Shang dynasty (ca. 1766-ca. 1122 B.C.). Next in antiquity we find existing inscriptions, mostly on bronzes, of the Chou dynasty (1122-246 B.C.). Characters written for the same word differed widely from age to age until finally, under the Ch'in dynasty (246-206 B.C.), a system of characters known as 'seal characters' (or 'small seal,' as contrasted with the 'great seal' of Chou), was established. From the time of this system to the present day, there has been much less change in the main structure of the majority of characters, though the type and finish of the strokes have changed considerably as a result of the change from stylus to the brush as a writing instrument.

Current styles of writing consist of suên-tsẑ (篆字) 'seal characters,' now used only in actual seals, taî-shue (隸書) 'scribe's writing,' now occasionally used for ornamental purposes, K'aaí-shue or Kaai-shue (楷書)'model or regular writing,' hak-paân-tsẑ (刻版字) 'printed characters,'[6] which are the same as the regular characters except for certain details to be noted below, hāng shue or haāng shue (行書) 'running hand' (literally 'walking style of writing') a more flowing and slightly abbreviated form of ordinary characters, and ts'ó-shue (草書) or ts'ó-tsẑ (草字) 'cursive characters' (literally 'grass characters') consisting

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[6] This category has no place in the traditional way of reckoning the styles of characters.

of extremely abbreviated forms of characters for quick scribbling
and for ornamental use. The accompanying cut in Table 2 gives
some examples of the various types of characters.

TABLE 2. STYLES OF CHARACTERS

A	B	C	D	E	F	
朱	𧝓	仆	𠙽	𨸏	雄	Shang dyn. inscript.
來	䍃	㣥	𠙽	𨸐	雞	Chou dyn. inscript.
來	爲	行	其	歸	霖	seal
來	爲	行	其	降	無	scribe
來	為	行	其	降	無	regular
來	爲	行	其	降	無	printed
来	為	㣥	其	降	無	running
来	為	刋	乭	降	毕	cursive

A is the word <u>loî</u> 'come' (<Archaic *ləg*), borrowed from a
homonym meaning a kind of wheat. B is the word <u>waî</u> 'to do, to be,'
originally a picture of a hand leading an elephant. C is the
word <u>haāng</u> 'walk,' originally a picture of crossroads, later in-
terpreted (wrongly) as a picture of steps. D is the word <u>K'eî</u>
'his,' originally a picture of a dustpan. The present character
for dustpan 箕 , pronounced <u>kei</u>, is an enlarged form. E 'descend'
started with a picture of feet going down a flight of stairs.
F started with a character meaning 'dancing' which was at an
early age borrowed for a homonym meaning 'have not.' The seal
form is enlarged by a signific, which was dropped later. The
modern character for 'dance' is in an enlarged form 舞 , in which
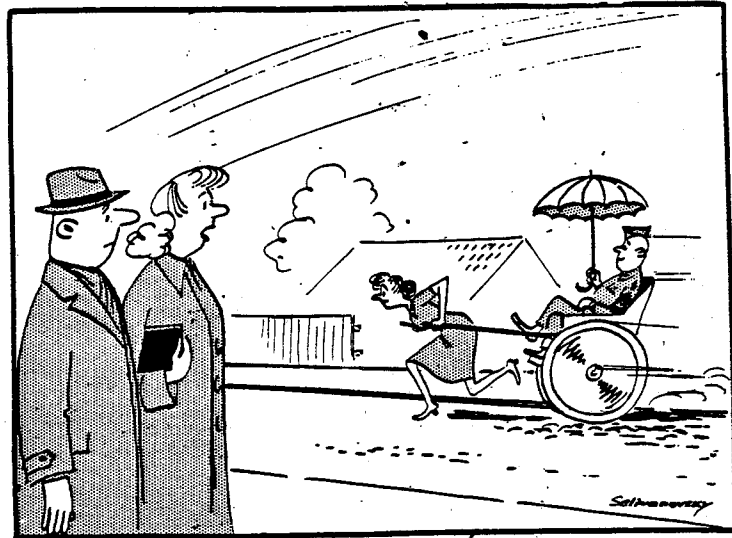the phonetic 無 occurs in the abbreviated form 無 .

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For the purposes of this course, the student would do well to concentrate on the regular style. This agrees in the main with the printed style except that the latter has small flourishes and exaggerated shadings like the serifs and shadings in the printed types of the Latin alphabet. In a relatively small number of cases, differences of structure exist. It is essential to know both the printed and the written styles, since radical indexes are based on the printed style and yet nobody writes in the printed style if the written style is different. For example, the character 為 has the radical 爪 (in variant form) on the top, but in written form, as shown in the fifth character under B, Table 2, the radical cannot even be seen. Where the number of residual strokes differs in the two styles, the printed style is followed in counting. Thus, in 郝 the number of residual strokes in 者 is 9(counting the central dot) though the dot is rarely made when the character is written.

Table 3 gives some common differences between the printed and written styles of characters and parts of characters. These differences are looked upon as geometrical and non-significant and the characters are treated, not as variant characters for identical words, but as "identical" characters.

TABLE 3. COMMON DIFFERENCES BETWEEN PRINTED AND WRITTEN FORMS

Printed	Written	Printed	Written	Printed	Written
乀	丶	文	文	衫	衫
人	人	為	爲	言	言
入	入	直	直	變	變
八	八	真	眞	返	返
兑	兑	祖	祖	雲	雲
又	又	紅	紅	青	青
尸	户	者	者	飯	飯
		花	花		

— SERGEANT BROWN'S ATTITUDE TOWARD HIS WIFE HAS CHANGED CONSIDERABLY SINCE HE TOOK UP CHINESE.

THE CHARACTERS

VARIANT FORMS OF CHARACTERS

Aside from the differences between the printed and written forms, many characters have important variations in structure which occur both in the printed and in the written style, as shown in Table 4. A variant form of a character may belong to one of the following categories: (1) restylized seal forms, in which the general pattern of seal characters is kept although the actual strokes are modernized; (2) normal variations, which are equally acceptable with the main form; (3) inscriptional forms, which are considered informal but in good taste; (4) popular characters, usually in the form of abbreviations; (5) popular differentiations not recognized by the old-school scholars; (6) simplified forms originally in good standing, but later regarded as popular abbreviations after their origins have generally been forgotten; (7) restylized cursive forms, that is, characters which follow the pattern of cursive characters but have regularized strokes; (8) dialect characters.

The frequent use of archaic forms is considered a mannerism. Normal variations and inscriptional forms are both respectable usage. The forms from (3) to (7) are shunned by educated people of the older generation, but are accepted more and more by the younger generation.

Dialect forms are rarely used, since dialects are seldom written in any case. They are included here under variants, since many of them can be identified with normal characters, as shown in the examples in the accompanying table.

TABLE 4. EXAMPLES OF VARIANT CHARACTERS

Normal Variant

(1) 旁　鬲　(< 鬲)

　草　艹　(< 艹)

(2) 侯　庆

　筍　笋

(3) 於　扵

　處　雾

(4) 過　过

　亂　乿

(5) 乾　{乾
　　　　乾

　鋪　{鋪
　　　　鋪

(6) 處　処

　虩　号

(7) 盡　尽　(< 冬)

　時　时　(< 时)

(8) 睏　瞓

　會　噲

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TABLE 5. LIST OF RADICALS

		1	2	3	4	5	6	7	8	9	
0		一	丨	丶	丿	乙	亅	二	亠	人亻	**0**
10	儿	入	八	冂	冖	冫	几	凵	刀刂	力	**10**
20	勹	匕	匚	匸	十	卜	卩	厂	厶	又	**20**
30	口	囗	土	士	夂	夊	夕	大	女	子	**30**
40	宀	寸	小	尢	尸	屮	山	巛	工	己	**40**
50	巾	干	幺	广	廴	廾	弋	弓	彐	彡	**50**
60	彳	心忄	戈	戶	手扌	支	攴攵	文	斗	斤	**60**
70	方	无旡	日	曰	月	木	欠	止	歹	殳	**70**
80	毋	比	毛	氏	气	水氵氺	火灬	爪爫	父	爻	**80**
90	爿	片	牙	牛	犬犭	玄	玉王	瓜	瓦	甘	**90**
100	生	用	田	疋	疒	癶	白	皮	皿	目罒	**100**
110	矛	矢	石	示礻	禸	禾	穴	立	竹⺮	米	**110**
120	糸	缶	网罒	羊	羽	老耂	而	耒	耳	聿	**120**
130	肉月	臣	自	至	臼	舌	舛	舟	艮	色	**130**
140	艸艹	虍	虫	血	行	衣衤	襾西	見	角	言	**140**
150	谷	豆	豕	豸	貝	赤	走	足	身	車	**150**
160	辛	辰	辵辶	邑阝	酉	采	里	金	長镸	門	**160**
170	阜阝	隶	隹	雨	青	非	面	革	韋	韭	**170**
180	音	頁	風	飛	食飠	首	香	馬	骨	高	**180**
190	髟	鬥	鬯	鬲	鬼	魚	鳥	鹵	鹿	麥	**190**
200	麻	黃	黍	黑	黹	黽	鼎	鼓	鼠	鼻	**200**
210	齊	齒	龍	龜	龠						**210**
		1	2	3	4	5	6	7	8	9	