

**C H I N E S E - C A N T O N E S E**  
**BASIC COURSE**

**Volume I**  
**Lessons 1-20**

**April 1965**

**DEFENSE LANGUAGE INSTITUTE**  
**FOREIGN LANGUAGE CENTER**


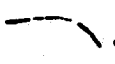
## PREFACE

The Chinese Cantonese Course, consisting of 166 lessons in 8 volumes, is one of the Defense Language Institute's Basic Course Series. The material was developed at the Defense Language Institute's Curriculum Development Board.

The course is designed to train native English language speakers to Level 3 proficiency in comprehension and speaking and Level 2 proficiency in reading and writing Chinese Cantonese. The texts are intended for classroom use in the Defense Language Institute's intensive programs employing the audio-lingual methodology. Tapes accompany the texts.


## 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


## PRONUNCIATION AND ROMANIZATION


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

## PRONUNCIATION AND ROMANIZATION

result:  . Note that the range of each voice, as represented 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 particular syllable is, in the range of his own speech, relatively high or low. That fact is important. For the tones of Cantonese Chinese are divided into three groups, each of which occupies a specific area of any speaker's speaking range, thus:

 . Of course the top part of that line, for a given speaker, 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) |

## PRONUNCIATION AND ROMANIZATION

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)









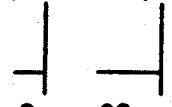
the Lower Rising Tone          (Lo Ri)

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<sup>1</sup>, as follows:

Table 1. Tones

	Even	Rising	Departing	High	Middle
Upper	 53 or 55	 35	 33	 5	 33
Lower	 21	 23	 22	 2 or 22	

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

---

1Y. R. Chao, "A System of 'Tone-letters'", Le Maître Phonétique, 1930 p.24

## PRONUNCIATION AND ROMANIZATION

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<sup>2</sup> as follows:

The musical notation is written on a single staff with a bass clef. It is divided into three sections: 'Upper', 'Middle', and 'Lower'. The 'Upper' section contains four notes: Ev (Even), Ri (Rising), De (Departing), and En (Entering). The 'Middle' section contains one note: En (Entering). The 'Lower' section contains four notes: Ev (Even), Ri (Rising), De (Departing), and En (Entering). The notes are connected by lines, and there are double bar lines separating the sections. The notes are written in a way that shows their relative pitch levels on the staff.

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

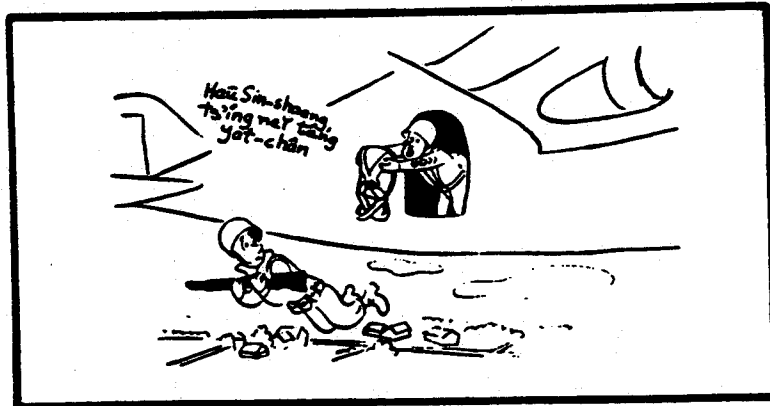
<sup>2</sup> The musical notation is only an approximation to the average man's voice and not absolute pitch or intervals.

## PRONUNCIATION AND ROMANIZATION

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 (unmarked)
Upper series (unmarked)		ˊ	ˋ	˙
Middle series				˘
Lower series	-	-	^	^



# PRONUNCIATION AND ROMANIZATION

## 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

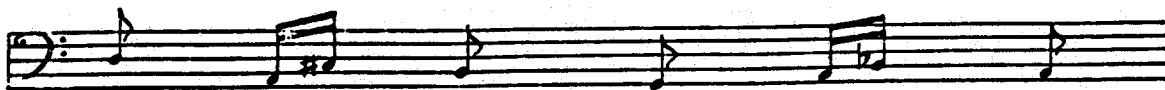
L <sup>3</sup>	S.	L.	S.	L.	L.	S.	L.	S.	S.	S.	L.	L.
<u>a</u>		<u>e</u>		<u>eu</u>	<u>i</u> <sup>4</sup> , <u>z</u>		<u>oh</u>		<u>o</u>		<u>oo</u>	<u>ue</u>
<u>aa</u> i	<u>ai</u>		<u>ei</u>				<u>oi</u>			<u>ui</u>	<u>oo</u> i	
<u>aa</u> u	<u>au</u>				<u>iu</u>							
<u>aa</u> m	<u>am</u>				<u>im</u>			<u>om</u>				
<u>aa</u> n	<u>an</u>				<u>in</u>		<u>on</u>			<u>un</u>	<u>oon</u>	<u>uen</u>
<u>aa</u> ng	<u>ang</u>	<u>eng</u>		<u>eung</u>		<u>ing</u>	<u>ong</u>		<u>ung</u>			
<u>aa</u> p	<u>ap</u>				<u>ip</u>			<u>op</u>				
<u>aa</u> t	<u>at</u>				<u>it</u>		<u>ot</u>			<u>ut</u>	<u>oot</u>	<u>uet</u>
<u>aa</u> k	<u>ak</u>	<u>ek</u>		<u>euk</u>		<u>ik</u>	<u>ok</u>		<u>uk</u>			

<sup>3</sup>L = long; S = short.

<sup>4</sup>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.

PRONUNCIATION AND ROMANIZATION

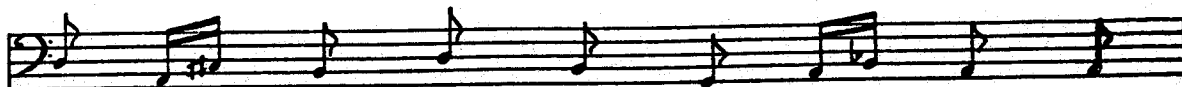
Fundamental Tones



Up Ev	Up Ri	Up De	Lo Ev	Lo Ri	Lo De
m	m̂	m̃	m̄	m̅	m̆
ng	nĝ	ng̃	nḡ	ng̅	nğ
a	â	ã	ā	a̅	ă
e	ê	ẽ	ē	e̅	ĕ
eu	eú	eù	eū	eũ	eû
i	î	ï	ī	ĩ	î
z	ẑ	z̃	z̄	z̅	z̆
oh	oĥ	oh̃	oh̄	oh̅	oh̆
o	ó	ò	ō	õ	ô
oo	oó	oò	oō	oõ	oô
ue	ué	uè	uē	uẽ	uê
aaí	aaî	aaï	aaī	aaĩ	aaî
ai	aî	aï	aī	aĩ	aî
ei	eî	eï	eī	eĩ	eî
oi	oî	oï	oī	oĩ	oî
ui	uî	uï	uī	uĩ	uî
ooi	ooî	ooï	ooī	ooĩ	ooî
aaú	aaû	aaù	aaū	aaũ	aaû
au	aú	aù	aū	aũ	aû
iu	iú	iù	iū	iũ	iû

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	aâp	aām	aãm	aâm	aâp		aām	aãm	aâm	aâp				
am	ám	àm	ap	âp	ām	ãm	âm	âp		ām	ãm	âm	âp				
im	ím	ìm	ip	îp	īm	ĩm	îm	îp		īm	ĩm	îm	îp				
om	óm	òm	op	ôp	ōm	õm	ôm	ôp		ōm	õm	ôm	ôp				
aan	aán	aàn	aat	aât	aān	aãn	aân	aât		aān	aãn	aân	aât				
an	án	àn	at	ât	ān	ãn	ân	ât		ān	ãn	ân	ât				
in	ín	ìn	it	ît	īn	ĩn	în	ît		īn	ĩn	în	ît				
on	ón	òn	ot	ôt	ōn	õn	ôn	ôt		ōn	õn	ôn	ôt				
un	ún	ùn	ut	ût	ūn	ũn	ûn	ût		ūn	ũn	ûn	ût				
oon	oón	oòn	oot	oôt	oōn	oõn	oôn	oôt		oōn	oõn	oôn	oôt				
uen	uén	uèn	uet	uêt	uēn	uĕn	uên	uêt		uēn	uĕn	uên	uêt				
aang	aáng	aàng	aak	aâk	aāng	aãng	aâng	aâk		aāng	aãng	aâng	aâk				
ang	áng	àng	ak	âk	āng	ãng	âng	âk		āng	ãng	âng	âk				
eng	éng	èng	ek	êk	ēng	ĕng	êng	êk		ēng	ĕng	êng	êk				
eung	eúng	eùng	euk	eûk	eūng	eũng	eûng	eûk		eūng	eũng	eûng	eûk				
ing	íng	ìng	ik	îk	īng	ĩng	îng	îk		īng	ĩng	îng	îk				
ong	óng	òng	ok	ôk	ōng	õng	ông	ôk		ōng	õng	ông	ôk				
ung	úng	ùng	uk	ûk	ūng	ũng	ûng	ûk		ūng	ũng	ûng	ûk				

## PRONUNCIATION AND ROMANIZATION

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

In pronouncing the endings -p, -t, and -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
a <u>a</u> i	a <u>i</u>	e <u>i</u>		o <u>i</u>		u <u>i</u>	oo <u>i</u>
a <u>a</u> u	a <u>u</u>		i <u>u</u>				
a <u>a</u> m	a <u>m</u>		i <u>m</u>		o <u>m</u>		
a <u>a</u> n	a <u>n</u>		i <u>n</u>	o <u>n</u>		u <u>n</u>	oo <u>n</u> u <u>e</u> n
a <u>a</u> ng	a <u>ng</u>	e <u>ng</u>	e <u>ng</u>	i <u>ng</u>	o <u>ng</u>	u <u>ng</u>	
a <u>a</u> p <sup>s</sup>	a <u>p</u>		i <u>p</u>		o <u>p</u>		
a <u>a</u> t	a <u>t</u>		i <u>t</u>	o <u>t</u>		u <u>t</u>	oo <u>t</u> u <u>e</u> t
a <u>a</u> k	a <u>k</u>	e <u>k</u>	e <u>k</u>	i <u>k</u>	o <u>k</u>	u <u>k</u>	

<sup>s</sup> Entering Tone endings -p, -t, and -k are respective counterparts of endings -m, -n, and -ng.

## PRONUNCIATION AND ROMANIZATION

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	
aaü	au		iu					
aam	am <sup>6</sup>		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		




---

<sup>6</sup>am and om, ap and op are only graphic distinctions with no difference in sound.

PRONUNCIATION AND ROMANIZATION

Table 6. Values of Vowels

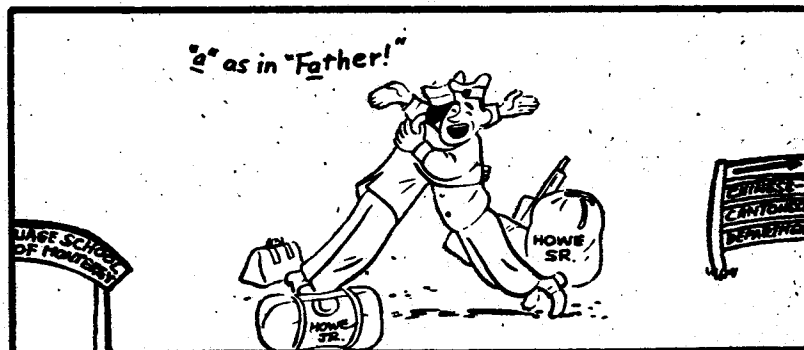
IPA <sup>7</sup>	Spelling	Position	As in
(a:)	a	When final	f <u>a</u> ther
(a:)	aa-	In all positions	f <u>a</u> ther
(æ)	a-	Before -i, -u; -m, -n, -ng; -p, -t, -k	c <u>a</u> t
(ɛ:)	e	When final	se- <u>e</u> -ell
(ɛ:)	e-	Before -ng; -k	se- <u>e</u> -ell
(e)	e-	Before -i	h <u>a</u> y
(oe)	eu	In all positions	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
(ɚ)	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
(ə)	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

<sup>7</sup>IPA = International Phonetic Alphabet

PRONUNCIATION AND ROMANIZATION

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



PRONUNCIATION AND ROMANIZATION

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 <sup>8</sup> 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.

---

<sup>8</sup>ts and ch, ts' and ch', s and sh are only graphic distinctions with no difference in sound.

PRONUNCIATION AND ROMANIZATION

Table 9. Values of Initials

IPA	Spelling	Important features	As in
(p)	p	No aspiration!	s <u>peak</u>
(p')	p'	Aspirated	to <u>phat</u>
(m)	m		<u>ma</u>
(f)	f		<u>for</u>
(t)	t	No aspiration!	s <u>teak</u>
(t')	t'	Aspirated	pen <u>thouse</u>
(n)	n		<u>no</u>
(l)	l		<u>lie</u>
(tʃ)	[ts ch	No aspiration!	between <u>chat</u> and <u>adze</u>
(tʃ')	[ts' ch'	Aspirated	between <u>it's</u> <u>hot</u> and <u>such</u> <u>heat</u>
(ʃ)	[s sh	No lip action!	between <u>she</u> and <u>sell</u>
(j)	y		<u>yes</u>
(k)	k	No aspiration!	s <u>kate</u>
(k')	k'	Aspirated	block <u>head</u>
(ŋ)	ng	Only one consonant!	not as in <u>finger</u> , but as in <u>singer</u>
(h)	h		<u>how</u>
(kw)	kw	No aspiration!	s <u>quad</u>
(kw')	kw'	Aspirated	ask <u>why</u>
(w)	w		<u>way</u>

PRONUNCIATION AND ROMANIZATION

Initials and Finals in Fundamental Tones

		a	e	eu	<u>i, z</u>	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			

PRONUNCIATION AND ROMANIZATION  
Initials and Finals in Fundamental Tones

	aai	ai	ei	oi	ui	ooi	aau	au	iu
p	paa <i>i</i>	pa <i>i</i>	pe <i>i</i>			poo <i>i</i>	paau	pau	piu
p'	p'aa <i>i</i>	p'ai	p'ei			p'oo <i>i</i>	p'aau	p'au	p'iu
m	maa <i>i</i>	ma <i>i</i>	me <i>i</i>			moo <i>i</i>	maau	mau	miu
f	faa <i>i</i>	fa <i>i</i>	fe <i>i</i>			foo <i>i</i>		fau	
t	taa <i>i</i>	ta <i>i</i>	te <i>i</i>	toi	tui			tau	tiu
t'	t'aa <i>i</i>	t'ai		t'oi	t'ui			t'au	t'iu
n	naa <i>i</i>	na <i>i</i>	ne <i>i</i>	noi	nui		naau	nau	niu
l	laa <i>i</i>	la <i>i</i>	le <i>i</i>	loi	lui			lau	liu
ts		tsa <i>i</i>		tsoi	tsui			tsau	tsiu
ch	chaa <i>i</i>	cha <i>i</i>			chui		chaau	chau	chui
ts'		ts'a <i>i</i>		ts'oi	ts'ui			ts'au	ts'iu
ch'	ch'aa <i>i</i>				ch'ui		ch'aau	ch'au	ch'iu
s	saa <i>i</i>	sai	sei	soi	sui			sau	siu
sh	shaa <i>i</i>				shui		shaau	shau	shiu
y	yaa <i>i</i>	yai			yui			yau	
k	kaa <i>i</i>	kai	kei	koi	kui		kaau	kau	kiu
k'	k'aa <i>i</i>	k'ai	k'ei	k'oi	k'ui		k'aau	k'au	k'iu
ng	ngaa <i>i</i>	ngai		ngoi			ngaau	ngau	
h	haa <i>i</i>	hai	hei	hoi	hui		haau	hau	hiu
kw	kwa <i>i</i>	kwai				kwoo <i>i</i>			
kw'	kw'aa <i>i</i>	kw'ai				kw'oo <i>i</i>			
w	wa <i>i</i>	wai	wei						

PRONUNCIATION AND ROMANIZATION

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	tzaam	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		

PRONUNCIATION AND ROMANIZATION

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	ts'ong	ts'ung
[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	

## PRONUNCIATION AND ROMANIZATION

### 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 Pìn-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 Pìn-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

### PĪN-SHING

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

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



## GRAMMAR'

### 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 tŝ. Examples are yān 'man,' yaū 'have,' mooī- '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 tŝ 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,' yaū 'have,' mooī-kòh 'each, each one,' kam-yāt 'today,' chi-tò 'know,' yat-t'ing '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.

Y. R. Chao, Cantonese Primer, The Harvard University Press, 1947, pp 37-45

## GRAMMAR

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 tsê a 'word.' For the unit ts'z, 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 hó 'good,' yě '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 versa. For example, hó-t'ai may be variously translated as 'good to look at' or 'good-looking' or 'beautiful,' depending upon the actual sentence in which hó-t'ai 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,' tsz tsz '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

## GRAMMAR

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, tsaú 'wine' is never followed by kán, suffix for progressive action; '-ing'; kàng 'still more' is never followed by a noun, nor is fàn-cheûk 'fall asleep' ever followed by a noun. On the other hand, tá 'to beat' is usually followed by a substantive. In other words, we can mark in a dictionary that normally tsaú is a noun, kàng is an adverb, fàn-cheûk is an intransitive verb, tá 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:

neĩ ngõh k'ui 'you, I, and he'

leũng-kòh t'ũng leũng-kòh 'two and two'

saam sei-kòh 'three or four'

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

Qualifier-qualified constructions:

hó yān 'a good man'

ch'ut k'eĩ kè s̄ 'strange event'

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

t'oi\* kè sheũng-pīn 'table topside, --on the table'

m̄-peĩ 'not to give'

yat-tīng lai 'certainly come'

kám kóng 'talk this way'

hai Shaang-shēng chuē 'live in Canton'

Neĩ m̄-háng t̄sau m̄-shai tsô lâ 'If you don't want to, you needn't do it.'

maân-maân\* haāng 'walk slowly'

## GRAMMAR

### Verb-object constructions:

tá cheung 'fight a war'

chap-shâp fong kaan 'tidy up the room'

M-chi hai tim 'I don't know how it is.'

### Auxiliary-verb-and-verb constructions:

iù lai 'will come'

ooi kóng 'can talk'

m-hôh-ī shik in 'may not smoke (not permitted to smoke)'

### Verb-complement constructions:

sé hó 'write well'

chuê hai Shaáng-shêng 'live in Canton'

tít lôk-lai 'fall down'

kaú tak m-hó yung lòn 'so old as to be unusable'

haang tak maân 'walk slowly'

### Subject-predicate constructions:

Ngõh 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-

## GRAMMAR

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 yaũ 'have' takes the fused form m̄ō < m̄ + yaũ. The literary forms pat 'not' and m̄ō 'have not' are occasionally used in compounds.

The negative of an imperative verb is maĩ '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 meĩ or m̄ō before the verb, as laĩ-chóh, laĩ-kwòh 'have come, did come,' meĩ laĩ, m̄ō laĩ 'have not come, did not come.' The suffix -kwòh can also be retained when meĩ or m̄ō is used, but -chóh always drops out in the negative.

Before a compound, a phrase, or a whole sentence m̄-haĩ 'is not, it is not that...' is used instead of the simple m̄, as ngõh m̄-haĩ 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 Neĩ haĩ 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,

## GRAMMAR

'I am Lee.' Neĩ iù t'ai lai-paaĩ keĩ kè pò-chĩ? 'You want to read what-day-of-the-week's newspaper?' Ngõh iù t'ai lai-paaĩ-ĩ kè '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 tĩng, tĩng-haĩ, or pĩng between the terms. The form pĩng is used rather infrequently, and then only between monosyllables. For example, ch'eng pĩng tuen à? '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: Neĩ shĩk faan tĩng-haĩ shĩk mĩn à? to which the answer may be Faan or Mĩn. With a generally rising intonation, it is a yes-or-no question and the Chinese will be: Neĩ shĩk-m-shĩk faan waak mĩn à? to which the expected answer will be Shĩk 'Yes, I will eat (either of the two)' or M-shĩk 'No, (I prefer bread).' In the first case, 'or' is translated by tĩng or tĩng-haĩ; in the second case, by waak or waak-ché.

(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 tĩng or tĩng-haĩ is omitted. The English equivalent of such a question is the common yes-or-no question. Neĩ

## GRAMMAR

shîk-m-shîk in à? 'You smoke (or) don't smoke, --do you smoke?'  
Neī yaũ-mǒ hui-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 hai or m-hai, but must have the  
terms in the disjunctive repeated, as Ngǒh shîk 'I do (smoke)'  
or M-shîk 'I don't'; Hui-kwòh 'I have been there' or Mǒ 'I have  
not.' Of course if hai happens to be the main verb in the ori-  
ginal question, then the answer will be Hai or M-hai on a par  
with Shîk or M-shîk.

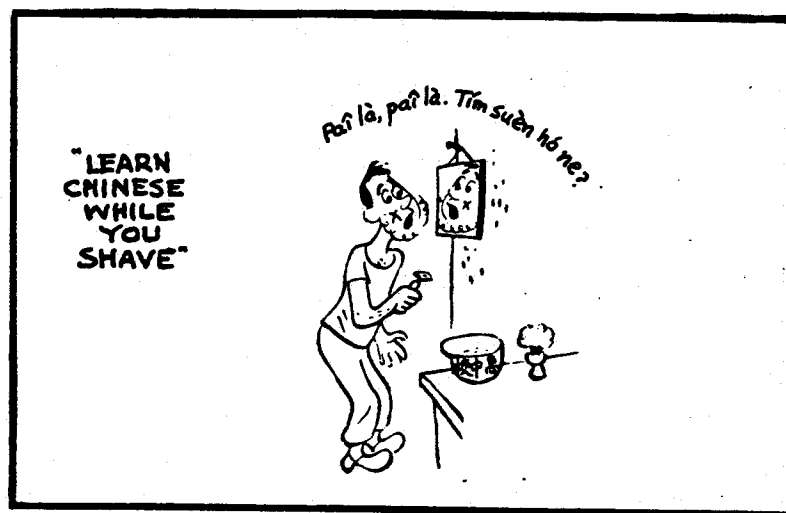
Note that when the verb is yaũ (whether as main verb or as  
auxiliary verb), then the A-not-A form in the question becomes  
yaũ-mǒ, since mǒ < m + yaũ.

(d) True yes-or-no questions are less frequent than in  
English, 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 à, or of a miniature disjunctive  
question hai-m-hai 'isn't that so?' 'n'est-ce pas?' For assent  
to such questions one can use Hai, Hai là 'Yes, right,' Ē 'Uh-  
huh!' or a syllabic nasal M 'M-hm!' and for dissent M-hai 'No,  
not so.'

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

## GRAMMAR

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: Neĩ m-chung-i yám tsaú me? 'You don't like to drink wine?' and if the answer is one of dissent, it will be: M-haĩ, ngõh chung 'Not so, I do,--- yes, I do.' On the other hand, if the question is: Neĩ-teĩ mǒ tsiu me? 'Have you no bananas?' and if the answer is one of agreement (and therefore negative), it will be: Haĩ, ngõh-teĩ mǒ tsiu 'Yes, we have no bananas.'



## GRAMMAR

### TRANSLATION OF ENGLISH GRAMMATICAL CATEGORIES

While Chinese grammar proper should deal only with the grammatical features which are actually found in the Chinese itself, an English-speaking student of Chinese cannot help being concerned about how English grammatical categories will be translated 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 correspond 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 translated by a smile and a polite gesture than by the recent translation borrowing: Toh-tsê, m-oi lòh '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, the lion is a noble animal, or a fool and his money are soon parted, or potatoes are scarce, but simply say, Man is a rational animal. In first mentioning a particular individual, as in telling a story, yat-kòh 'one individual,' or yat plus some other

auxiliary noun ('AN'), will play the part of the indefinite article, as Yau yat-chèk oō-leī\* '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 oō-leī\* 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.'<sup>2</sup>

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.<sup>3</sup> For example, Shue hái pin shuè? 'Where are the books?' but, Pin shuè yau 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 Ngõh t'ai-kwòh ni pò shue lòh 'I have read this book.' The tseung-construction is often used for an object with a definite reference, as Ngõh tseung ni pò shue t'ai-kwòh lòh, but you may also say simply Shuè ngõh t'ai-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 -teí. An important thing to note is

---

<sup>2</sup> This use of the AN as 'the' is one of the few features of Cantonese grammar which does not apply to other Chinese dialects.

<sup>3</sup> 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'uī 'he, she, it, him, her' and k'uī-teī 'they, them.' K'uī-teī is never used with inanimate things. K'uī is so used only as an object and applies indifferently to one or more things. For example, Ni ti p'ing-kwóh m-shūk, m-hó shík k'uī 'These apples are not ripe, better not eat it' ('them' in normal English). In subject positions, k'uī and k'uī-teī are never used for inanimate things except when personified. Either a demonstrative like ni kòh '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 translated by the transitive verb hai, as K'uī hai uk-k'eí '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 hai hoī-sheūng 'The ship is on the sea, (lit. 'The ship is at sea-top'), where hai translates 'is on' so far as 'being there' is concerned, but it takes a localizer sheūng '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 kê, as hai hoī-sheūng kê shuēn 'being on sea-top kind of ship, --the ship on the sea.' Hai can usually be omitted, as shue liū-pîn kê tsz̄ 'book-inside's words,

## GRAMMAR

-- 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'uĩ hai Meĩ-Kwòk tũk 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'uĩ hai shuí luĩ-pĩn 'throw it at water-inside, -- throw it into the water,' whereas in hai shuí luĩ-pĩn tám k'uĩ 'throw it (while the thrower is) in the water,' hai shuí luĩ-pĩn 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: Ni kòh yàn shĩk tak maãn. Similarly, K'uĩ ch'eùng tak hó 'He sings well.'

Comparatives are expressed by -ti 'a little, ... -er,' chũng 'still' or kàng 'still more,' as K'uĩ kam-yat hó-ti mã? 'Is he better today?' 'Than' is translated by kwòh 'pass,' as Ni kòh hó-kwòh kòh kòh 'This is better than that.' A second form of translating 'than' is pei or pei-kaau 'compare,' as

## GRAMMAR

Ngõh pei-kaaü neí ko-ti 'I am taller than you.' Note that when kwõh is used, there is no -ti and the word order is like that of English, while with pei or pei-kaaü, -ti can be (optionally) used and the pei (or pei-kaaü) phrase is treated like a Chinese adverbial phrase and placed before the word qualified.

The superlative is expressed by chí or tsuí 'most.' Intensives are expressed by the adverbs hó 'very,' keí 'quite, rather,' kík 'extremely,' or the complements -kík là, tak tsaí, tak kaau-kwaan, tak kán-iü 'to an extreme degree, awfully, terribly.' Inferior degrees are expressed by mõ...kòm 'not so ...as' and tsoi m... 'most un-...' Ngõh mõ k'uí kòm taaí 'I am not so big as he.' Equality of degree is expressed as follows: Ngõh t'ung neí yat-yeung shat-mông 'I with you same disappointed, -- I am as disappointed as you.' K'uí yaü k'uí kòm ko 'He has him that tall, --he is as tall as he.'

The English verb 'to be' is to be translated as haí chiefly before substantives, as Ngõh haí yán 'I am a man.' Haí is not normally used before words translated from English adjectives, as K'uí kung 'He is poor.' One should not be misled by forms like K'uí haí k'ung 'He is poor,' where haí is an emphatic adverb. Another apparent exception is haí followed by a phrase ending in kè, as in kóh ti fa haí hūng kè 'Those flowers are red.' Here hūng kè stands for hūng kè yě, or hūng kè fa 'red things' or 'red flowers' or red ones,' which, being substantive

## GRAMMAR

phrases, can be preceded by hai.

There is no distinction of voice in Chinese verbs, the direction of action depending upon the context. Ngõh chûng meî sai mîn 'I have not yet washed my face.' Mîn chûng meî sai 'My face has not yet been washed.' An agent expression similar to the 'by' -form in English consists of the verb pei 'give' or the more literary pei 'receive, cover,' followed by the word for the agent. For example, Cheùk oôn pei k'ui tá-laân chòh lòn '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, I-fûk hai ngõh maaí kè 'The clothes are I-bought ones, ---the clothes were bought by me.' Chèk oôn hai k'ui tá-laân kè 'The bowl is he-broke one, --- the bowl was broken by him.'

Chinese verbs have no tense. Thus, the same form hai is used both in Ngõh hai Meî-kwòk yān 'I am an American,' and in Húng Tsz hai Lõ-Kwòk yān 'Confucius was a man from the State of Lu.' In Kam-yât kwòh nín 'Today (we) celebrate the New Year,' the same verb will also do for k'am-yât 'yesterday' or t'ing-yât '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 chòh or kwòh. 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

## GRAMMAR

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 chóh fân-chóh yat kaaù 'slept a nap,' t'ai-kín-chóh shâp-kòh yān 'saw ten people.' Past time is often implied by the use of kè in the predicate. Thus, K'ui kam-yât lai may mean 'He will come today,' or 'He came today,' but K'ui kam-yât lai kè or K'ui haí kam-yât lai kè 'He is today-comer, --- he came today,' where the use of kè implies that the coming has already been classified and is therefore presumably a past event.

Progressive action or event is expressed by the adverbs haí shuè or haí tô 'right there,' ching or ching-wâ 'just,' or the suffix --kán '-ing,' or any combination of them, as K'ui ching (or ching-wâ) haí tô (or haí-shuè) t'ai-kán pò-chí '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 iù 'will,' ooí 'will likely,' or by adverbs like tsaú 'then, soon,' tsaú-lai 'right away.'

Subordinate clauses are mostly translatable by the use of kè, which indicates that the preceding words qualify those following: Lai shík faân kè yān 'come eat meal sort of man, --- the man who comes to dinner.' When a relative pronoun is the

## GRAMMAR

object of a verb, it can be translated by shòh, as Ni kòh haí yān-yān shòh chi-tò kè tō-leī 'This is a principle which everybody knows.'

'When' can be translated as kè shī-haū, as k'ui fàn-cheùk kè shī-haū chūng kóng shuèt-wā 'He fall asleep's time still talks, --- he still talks when he is asleep.' In referring to an actual instance, Kóh-chân-shī (often abbreviated to Kóh-ân-shī) is often preferred to kè shī-haū as K'ui tò tēng\* kóh-ân-shī chèk shuēn hoí-chón lōh 'When he arrived, the ship had sailed.' The difference between kè shī-haū and kóh-ân-shī is like that between wenn and als in German, but the distinction is not so strict. 'Where' is expressed by kè teī-fong 'place of,' or kóh shuè or kóh tō 'that place,' as Ngõh-teī haí tsô kung kè teī-fong shīk faân 'We eat where we work.' Ngõh-teī sheũng t'ōng kóh shuè hó tũng 'It's very cold where we have our classes.'

A conditional or concessive clause precedes the main clause to which it is subordinated, as Uē-kwóh lōk uě, ngõh tsaū m-hui 'If it rains, I (then) won't go.' While 'then' is usually omitted in English, it is the 'if' -word that is usually omitted in Chinese, thus, Lōk uě ngõh tsaū m-hui 'It rains I then don't go, ---if it rains, I won't go.' 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

## GRAMMAR

Europeanism and is appreciated as such.

'Because' or 'since' is mostly translated by yan-wai, and 'so' or 'therefore' by Shóh-í or koo-ts'í, as K'uí yan-wai sheung-chóh fung, shóh-í mǒ lai 'He because had a cold, so did not come, --- as he had a cold, he didn't come.' A clause with yan-wai can be placed last if kè uēn-koò 'the reason of' is added at the end. Yáü ti Meí-kwòk yán m-ooí kóng chung-kwòk-wâ\*, (hai) yan-wai k'uí-teí ts'ung-loí meí hó-hó-teí\* hòk kè uēn-koò 'Some Americans cannot speak Chinese, (that's) because they have never studied it properly.'



## THE CHARACTERS

### 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 lŭk shue<sup>2</sup> (六書) are recognized. (1) Tseŭng-yīng (象形) (pictographs) are the easiest to understand. (2) chī-sŕ (指事) 'simple ideographs' are characters consisting of simple diagrammatic indications of ideas, as 上 for 'up' and 下 for 'down' or 一, 二, 三 for the numbers 'one, two, three.' (3) Qoī-i (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 saam. 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

---

<sup>1</sup> Y. H. Chao, Cantonese Primer, The Harvard University Press, 1947, p 46-57.

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

## THE CHARACTERS

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.<sup>3</sup> 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 mō '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.

---

<sup>3</sup> 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 二 (or, strictly, the class of words in all dialects cognate with Cantonese 二) and the other the word 兩 (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.

## THE CHARACTERS

### LOAN CHARACTERS, PHONETIC COMPOUNDS, AND DERIVATIVES

The vast majority of characters belong to three other categories, which have to do with phases of the development of characters 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 *lǒg* for a kind of wheat, which was written with a picture of the plant. Now there was a homonymous word *lǒg* '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 character for the plant and wrote the word for 'come' with it. Characters of this type are known as (4) ká-tse (假借) 'loan characters' 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

## THE CHARACTERS

group called (5) yīng-shing (形聲) or haai-shing (諧聲) 'phonetic compounds.' The original character 然 in is called the 'phonetic' and the added part is called the 'signific,' which in the majority of cases is also the radical. Similarly, mōng '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 mōng '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.

## THE CHARACTERS

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'ōng 'sugar' written 糖, consisting of 米 the signific relating to cereal foods and the phonetic 唐 t'ōng; 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, usually caused by interdialectal borrowing<sup>4</sup> 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

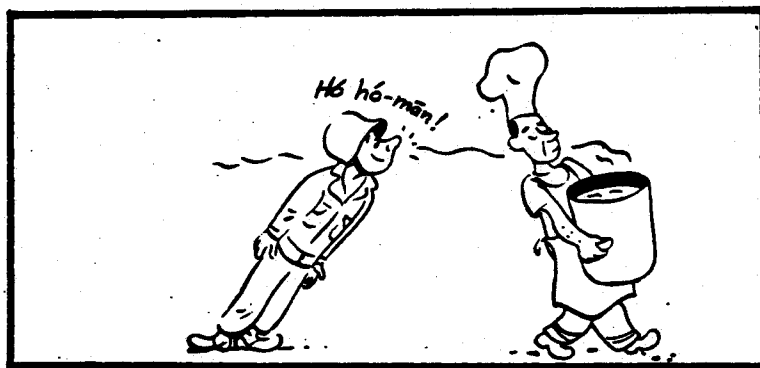
---

<sup>4</sup> In the linguistic sense.

## THE CHARACTERS

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) Chuén-chuè (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 亨 hang 'propitious': 享 héung '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.<sup>5</sup> In most cases, a radical is the signific or the character minus its phonetic, since the majority of characters 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 present 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 馬, 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-speaking people can say offhand what the 17th letter of the alphabet

---

<sup>5</sup> Various 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 Tzu-hui (字彙), 1615 A.D.

## THE CHARACTERS

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

命 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 mei '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 楹 ling 'sill.' For different characters under the same radical with the same number of residual strokes, dictionaries

## THE CHARACTERS

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, 爻比父爻穴老而耒至舌舛色行見谷豆赤走辛面音頁風飛香高影鹿鹿黃黍黑鼓 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 佺好徐輪黠 . 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 收到部難鴨 . 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 一 宀 宀 宀 宀 宀 宀 宀 , which occur at the top, have a greater number of characters under

## THE CHARACTERS

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 攴, 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.



TABLE I. EXAMPLES OF POSITIONS OF RADICALS

No.	Rad.	L.	R.	Up	Down	OTHERS	No.	Rad.	L.	R.	Up	Down	OTHERS
1	一					不並世	108	皿					盂省眞
4	丿					乖些五	109	目	眼	相	冢		眞
7	二	况				云些五	112	石	硬				磨
8	十					亦	113	示	福				禁
9	人	你	以			企	115	禾	種	絲	禿		稟
15	彡	凍					116	宀					空
18	刀		到			分	118	竹					等
19	力	加	助			勞	119	米	粉				粟
30	口	叫	和			古	120	糸	紅				緊
31	口					因	130	肉	肚	胡			肯
32	土	地				坐	134	白					舊
37	大					天	140	艸					剪
38	女	好				委	142	虫	蝦	融	蝨		蠶
39	子	孫				學	144	行					街
40	宀					定	145	衣	衫		裔		裏
44	尸					屋	149	言	記				警
46	山	岐				岸	154	貝	賤				貴
50	巾	帖	帥			度	157	足	路				軍
53	广						159	車	輕				輿
57	弓	强				彎	162	辵	送				
60	彳	得					163	邑		都			邑
61	心	忙				必	164	酉	醋	酒			醫
64	手	打				忘	167	金	鋪				鑿
66	支		收			整	169	門					開
72	日	時	旭			春	170	阜	陳				
75	木	板				李	172	隹		雖	隻	雀	雁
85	水	法				然	173	雨			雲		題
86	火	燈				營	181	頁		頭			
94	犬	狗				獸	184	食	飯				餐
96	玉	理				璧	187	馬	騎	馮			騰
102	田	略				琴	195	魚	鮮		魯		鴈
104	疒					男	196	鳥	駝	鳴			鷹

## 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 土, 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 丿 in 丿 and 一 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 CHARACTERS

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 ' ' .

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

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



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-tsŭ (篆字) 'seal characters,' now used only in actual seals, taí-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-paán-tsŭ (刻版字) 'printed characters,'<sup>6</sup> 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-tsŭ (草字) 'cursive characters' (literally 'grass characters') consisting

---

<sup>6</sup> This category has no place in the traditional way of reckoning the styles of characters.

## THE 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	
來	𠂔	𠂔	𠂔	𠂔	𠂔	Shang dyn. inscript.
來	𠂔	𠂔	𠂔	𠂔	𠂔	Chou dyn. inscript.
來	𠂔	𠂔	𠂔	𠂔	𠂔	seal
來	為	行	其	降	無	scribe
來	為	行	其	降	無	regular
來	為	行	其	降	無	printed
來	為	行	其	降	無	running
來	為	行	其	降	無	cursive

A is the word loi 'come' (<Archaic 來), borrowed from a homonym meaning a kind of wheat. B is the word wai 'to do, to be,' originally a picture of a hand leading an elephant. C is the word haāng 'walk,' originally a picture of crossroads, later interpreted (wrongly) as a picture of steps. D is the word K'ei 'his,' originally a picture of a dustpan. The present character for dustpan 箕, pronounced kei, 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.

## THE CHARACTERS

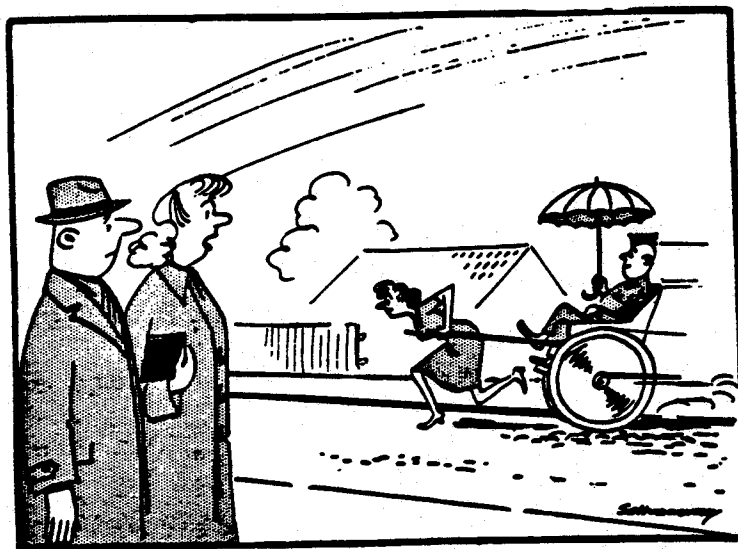
For the purposes of this course, the student would do well to concentrate on the regular style. This agrees in the main with the printed style except that the latter has small flourishes and exaggerated shadings like the serifs and shadings in the printed types of the Latin alphabet. In a relatively 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 爲 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 都 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

丿	入	文	文	衫	衫
人	人	為	為	言	言
入	入	直	直	變	變
八	八	真	真	返	返
兌	兌	祖	祖	雲	雲
又	又	紅	紅	青	青
忙	忙	者	者	飯	飯
戶	戶	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 I. EXAMPLES OF VARIANT CHARACTERS

*Normal Variant*

(1)	旁	旁	( <small>&lt; 𠂔</small> )
	草	艸	( <small>&lt; 艸</small> )
(2)	候	侯	
	筍	笋	
(3)	於	於	
	處	處	
(4)	過	过	
	亂	乱	
(5)	乾	{ 乾	
	鋪	{ 鋪	
(6)	處	处	
	號	号	
(7)	盡	尽	( <small>&lt; 𠂔</small> )
	時	时	( <small>&lt; 时</small> )
(8)	睏	困	
	會	會	

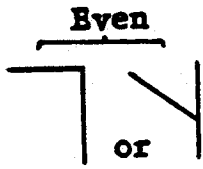




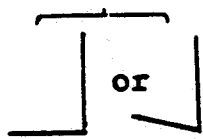



THE CHARACTERS

TABLE 5. LIST OF RADICALS

	1	2	3	4	5	6	7	8	9			
0	一	丨	丶	ノ	乙	丿	二	亅	人 <sub>1</sub>	0		
10	儿	入	八	冂	勹	几	凵	刀 <sub>1</sub>	力	10		
20	勹	匕	匚	冫	勹	冫	凵	勹	又	20		
30	口	口	土	士	勹	夕	大	女	子	30		
40	勹	寸	小	尢	勹	山	凵	工	己	40		
50	巾	干	幺	广	又	廿	弋	弓	彡	50		
60	彡	心 <sub>小</sub>	戈	户	手 <sub>彡</sub>	支	支 <sub>女</sub>	文	斗	斤	60	
70	方	无 <sub>无</sub>	日	曰	月	木 <sub>彡</sub>	欠	止	歹	彡	70	
80	母	比	毛	氏	气	水 <sub>彡</sub>	火	爪	父	彡	80	
90	彡	片	牙	牛 <sub>彡</sub>	犬 <sub>彡</sub>	水 <sub>彡</sub>	玄	玉 <sub>彡</sub>	瓜	瓦	甘	90
100	生	用	田	疋	疒	火	白	皮	血	目 <sub>彡</sub>	100	
110	彡	彡	石	示 <sub>彡</sub>	肉	未	穴	立	竹 <sub>彡</sub>	米	110	
120	彡	彡	彡	羊	羽	老	而	耒	耳	聿	120	
130	肉 <sub>月</sub>	臣	自	至	彡	舌	舛	舟	艮	色	130	
140	彡	彡	虫	血	行	衣 <sub>彡</sub>	西 <sub>彡</sub>	見	角	言	140	
150	谷	豆	豕	豸	貝	赤	走	足 <sub>彡</sub>	身	車	150	
160	辛	辰	彡	邑 <sub>彡</sub>	酉	采	里	金	長 <sub>彡</sub>	門	160	
170	彡	彡	彡	雨 <sub>彡</sub>	青	非	面	革	韋	韭	170	
180	音	頁	風	飛	食 <sub>彡</sub>	非	香	馬	骨	高	180	
190	彡	鬥	彡	鬲	鬼	魚	鳥	鹵	鹿	麥	190	
200	麻	黃	黍	黑	黽	鼎	鼓	鼠	鼻	200		
210	齊	齒	龍	龜	龠					210		
	1	2	3	4	5	6	7	8	9			

LESSON 1

TONES

	Even	Rising	Departing	Entering
Upper	 55 or 53	 35	 33	 5
Middle				 33
Lower	 11 or 21	 23	 22	 22

STONE MARKS

	Even	Rising	Departing	Entering
Upper	(Unmarked)	·	·	(Unmarked)
Middle				·
Lower	-	˘	ˆ	ˆ







# LESSON 1

## FINALS

a		e		eu	$\overline{i, z}$	oh		o		oo	ue
aa	ai		ei			oi			ui	ooi	
aa	au				iu						
aa	am				im		om				
aa	an				in	on		un	oon	uen	
aa	ang	eng		eung	ing	ong		ung			
aa	ap				ip		op				
aa	at				it	ot		ut	oot	uet	
aa	ak	ek		euk	ik	ok		uk			










# LESSON 1

## DRILL 1. FUNDAMENTAL TONES

Upper Even	Upper Rising	Upper Departing	Lower Even	Lower Rising	Lower Departing
					
55	35	33	11	23	22
a	á	à	ā	ǎ	â
e	é	è	ē	ě	ê
eu	eú	eù	eū	eǔ	eû
[ i	í	ì	ī	ǐ	î
z	ȷ	ȶ	ȸ	ȹ	Ⱥ
oh	óh	òh	ōh	ǒh	ôh
o	ó	ò	ō	ǒ	ô
oo	óó	òò	ōō	ǒǒ	ôô
ue	ué	uè	uē	uě	uê
aaí	aaí	aaì	aaī	aaǐ	aaî
ai	aí	aì	aī	aǐ	aî
ei	eí	eì	eī	eǐ	eî
oi	oí	oì	oī	oǐ	oî
ui	uí	uì	uī	uǐ	uî
ooí	ooí	ooì	ooī	ooǐ	ooî
aaú	aaú	aaù	aaū	aaǔ	aaû
au	aú	aù	aū	aǔ	aû
iu	iú	iù	iū	iǔ	iû
m	ḿ	Ḿ	m̄	m̃	m̂
ng	ṅ	ṅ̇	ṅ̄	ṅ̃	ṅ̂

# LESSON 1

## DRILL 2. NINE TONES

Upper Even	Upper Rising	Upper Departing	Lower Even	Lower Rising	Lower Departing	Upper Entering	Middle Entering	Lower Entering
								
55	35	33	11	23	22	5	33	22
aam	aám	aàm	aãm	aǎm	aâm	aap	aáp	aâp
am	ám	àm	ãm	ǎm	âm	ap	áp	âp
im	ím	ìm	ĩm	ĩm	ĩm	ip	íp	îp
om	óm	òm	õm	õm	ôm	op	òp	ôp
aan	aán	aàn	aãn	aǎn	aân	aat	aát	aât
an	án	àn	ãn	ǎn	ân	at	át	ât
in	ín	ìn	ĩn	ĩn	ĩn	it	ít	ît
on	ón	òn	õn	õn	ôn	ot	òt	ôt
un	ún	ùn	ũn	ũn	ûn	ut	ùt	ût
oon	oón	oòn	oõn	oõn	oôn	oot	oòt	oôt
uen	uén	uèn	uẽn	uěn	uên	uet	uèt	uêt
aang	aáng	aàng	aǎng	aǎng	aâng	aak	aák	aâk
ang	áng	àng	ǎng	ǎng	âng	ak	ák	âk
eng	éng	èng	ěng	ěng	êng	ek	èk	êk
eung	eúng	eùng	eũng	eũng	eûng	euk	eùk	eûk
ing	íng	ìng	ĩng	ĩng	िंग	ik	ík	îk
ong	óng	òng	õng	õng	ông	ok	òk	ôk
ung	úng	ùng	ũng	ũng	ûng	uk	ùk	ûk

LESSON 2

INITIALS

	Unaspi- rated Stops	Aspi- rated Stops	Nasals	Frica- tives	Semi- Vowels
Labials	p	p'	m	f	
Dentals	t	t'	n	l	
Palatals	[ts ch	[ts' ch'		[s sh	y
Velar	k	k'	ng	h	
Labialized Velar	kw	kw'			w

LESSON 2

DRILL 3. INITIALS AND FINALS IN FUNDAMENTAL TONES

	a	e	eu	<u>i,z</u>	oh	o	oo	ue
p	pa	pe			poh	po		
p'	p'a				p'oh	p'o		
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	nga	nge			ngoh	ngo		
h	ha	he	heu		hoh	ho		
kw	kwa				kwoh			
kw'	kw'a							
w	wa				woh			

LESSON 2

DRILL 4. INITIALS AND FINALS IN FUNDAMENTAL TONES

	aai	ai	ei	oi	ui	ooi	aau	au	iu
p	paai	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	tsiu			tsau	tsiu
ch	chaai	chai			chui		chaau	chau	chui
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						

LESSON 2

DRILL 5. CERTAIN INITIALS AND FINALS IN FUNDAMENTAL TONES

	a			oh		
p	pa	pá	pà	pā	pǎ	pâ
p'	p'a	p'á	p'à	p'ā	p'ǎ	p'â
	poh	póh	pòh	pōh	pǒh	pôh
	po	p'óh	p'òh	p'ōh	p'ǒh	p'ôh
t	ta	tá	tà	tā	tǎ	tâ
t'	t'a	t'á	t'à	t'ā	t'ǎ	t'â
	toh	tóh	tòh	tōh	tǒh	tôh
	t'oh	t'óh	t'òh	t'ōh	t'ǒh	t'ôh
[ts	tsa	tsá	tsà	tsā	tsǎ	tsâ
[ch	cia	chá	chà	chā	chǎ	châ
[ts'	ts'a	ts'á	ts'à	ts'ā	ts'ǎ	ts'â
[ch'	ch'a	ch'á	ch'à	ch'ā	ch'ǎ	ch'â
	tsoh	tsóh	tsòh	tsōh	tsǒh	tsôh
	choh	chóh	chòh	chōh	chǒh	chôh
	ts'oh	ts'óh	ts'òh	ts'ōh	ts'ǒh	ts'ôh
	ch'oh	ch'óh	ch'òh	ch'ōh	ch'ǒh	ch'ôh
k	ka	ká	kà	kā	kǎ	kâ
k'	k'a	k'á	k'à	k'ā	k'ǎ	k'â
	koh	kóh	kòh	kōh	kǒh	kôh
	k'oh	k'óh	k'òh	k'ōh	k'ǒh	k'ôh
kw	kwa	kwá	kwà	kwā	kwǎ	kwâ
kw'	kw'a	kw'á	kw'à	kw'ā	kw'ǎ	kw'â

LESSON 2

DRILL 6. CERTAIN INITIALS AND FINALS IN FUNDAMENTAL TONES

	aai	ai	aau	au		
p	paai	paaí	paaì	paaǐ	paaĩ	paaî
p'	p'aai	p'aaí	p'aaì	p'aaǐ	p'aaĩ	p'aaî
	pai	paí	paì	paǐ	paĩ	paî
	p'ai	p'aí	p'aì	p'aǐ	p'aĩ	p'aî
	paau	paaú	paaù	paaū	paaũ	paaû
	p'aau	p'aaú	p'aaù	p'aaū	p'aaũ	p'aaû
	pau	paú	paù	paū	paũ	paû
	p'au	p'aú	p'aù	p'aū	p'aũ	p'aû
t	taai	taaí	taaì	taaǐ	taaĩ	taaî
t'	t'aai	t'aaí	t'aaì	t'aaǐ	t'aaĩ	t'aaî
	tai	taí	taì	taǐ	taĩ	taî
	t'ai	t'aí	t'aì	t'aǐ	t'aĩ	t'aî
	taau	taaú	taaù	taaū	taaũ	taaû
	t'aau	t'aaú	t'aaù	t'aaū	t'aaũ	t'aaû
	tau	taú	taù	taū	taũ	taû
	t'au	t'aú	t'aù	t'aū	t'aũ	t'aû
k	kaai	kaaí	kaaì	kaaǐ	kaaĩ	kaaî
k'	k'aai	k'aaí	k'aaì	k'aaǐ	k'aaĩ	k'aaî
	kai	kaí	kaì	kaǐ	kaĩ	kaî
	k'ai	k'aí	k'aì	k'aǐ	k'aĩ	k'aî
	kaau	kaaú	kaaù	kaaū	kaaũ	kaaû
	k'aau	k'aaú	k'aaù	k'aaū	k'aaũ	k'aaû
	kau	kaú	kaù	kaū	kaũ	kaû
	k'au	k'aú	k'aù	k'aū	k'aũ	k'aû

LESSON 3

DRILL 7. INITIALS AND FINALS IN 9 TONES

	aam	am	im	om	aan	an	in	on	un
	aap	ap	ip	op	aat	at	it	ot	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	tzaam	tsam	tsim		tsaan	tsan	tsin		tsun
[ch	chaan	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		

LESSON 3

DRILL 8. 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						fung	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	ts'ong	ts'ung
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	

LESSON 3

DRILL 9. CERTAIN INITIALS AND FINALS IN 9 TONES

	aam	am	aan	an					
t	taam	taám	taàm	taãm	taǎm	taâm	taap	taàp	taâp
t'	t'aam	t'aám	t'aàm	t'aãm	t'aǎm	t'aâm	t'aap	t'aàp	t'aâp
	tam	tám	tàm	tãm	tǎm	tâm	tap	tàp	tâp
	t'am	t'ám	t'àm	t'ãm	t'ǎm	t'âm	t'ap	t'àp	t'âp
	taan	taan	taan	taan	taan	taan	taat	taàt	taât
	t'aan	t'aán	t'aàn	t'aãn	t'aǎn	t'aân	t'aat	t'aàt	t'aât
	tan	tán	tàn	tãn	tǎn	tân	tat	tàt	tât
	t'an	t'án	t'àn	t'ãn	t'ǎn	t'ân	t'at	t'àt	t'ât
ts	tzaam	tzaam	tzaam	tzaam	tzaam	tzaam	tzaam	tzaam	tzaam
ts'	ts'aam	ts'aám	ts'aàm	ts'aãm	ts'aǎm	ts'aâm	ts'aap	ts'aàp	ts'aâp
ch	cham	chám	chàm	chãm	chǎm	châm	chap	chàp	châp
ch'	ch'am	ch'ám	ch'àm	ch'ãm	ch'ǎm	ch'âm	ch'ap	ch'àp	ch'âp
	tsaan	tsaan	tsaan	tsaan	tsaan	tsaan	tfaat	tfaàt	tfaât
	ts'aan	ts'aán	ts'aàn	ts'aãn	ts'aǎn	ts'aân	ts'aat	ts'aàt	ts'aât
	tsan	tsán	tsàn	tsãn	tsǎn	tsân	tsat	tsàt	tsât
	ts'an	ts'án	ts'àn	ts'ãn	ts'ǎn	ts'ân	ts'at	ts'àt	ts'ât
kw	kwaan	kwaan	kwaan	kwaan	kwaan	kwaan	kwaat	kwaàt	kwaât
kw'	kw'aan	kw'aán	kw'aàn	kw'aãn	kw'aǎn	kw'aân	kw'aat	kw'aàt	kw'aât
	kwan	kwán	kwàn	kwãn	kwǎn	kwân	kwat	kwàt	kwât
	kw'an	kw'án	kw'àn	kw'ãn	kw'ǎn	kw'ân	kw'at	kw'àt	kw'ât

LESSON 3

DRILL 10. CERTAIN INITIALS AND FINALS IN 9 TONES

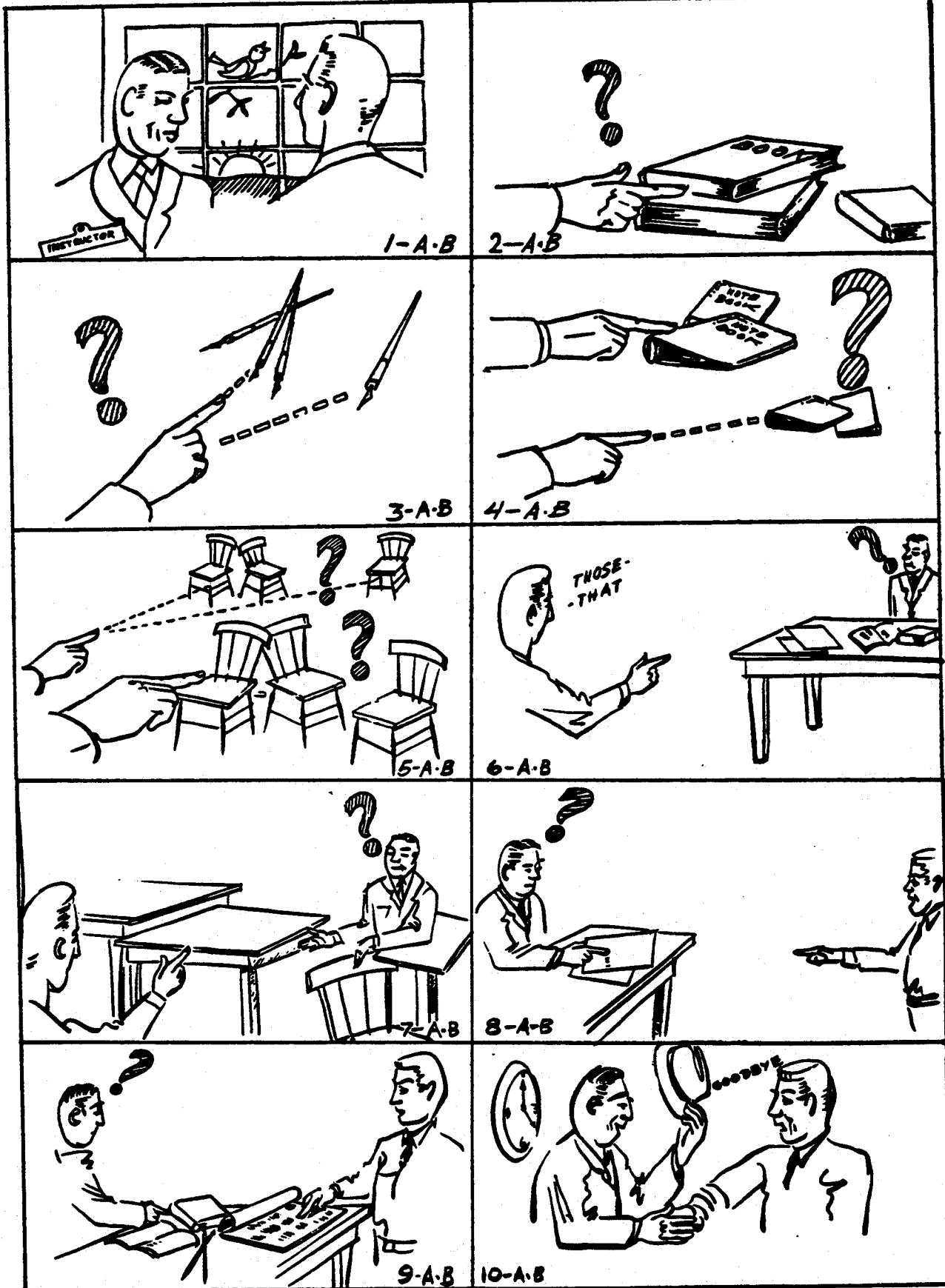
	aang	ang	eng	ing					
p	paang	paáng	paàng	paāng	paǎng	paâng	paak	paàk	paâk
p'	p'aang	p'aáng	p'aàng	p'aāng	p'aǎng	p'aâng	p'aak	p'aàk	p'aâk
	pang	páng	pàng	pāng	pǎng	pâng	pak	pàk	pâk
	p'ang	p'áng	p'àng	p'aāng	p'aǎng	p'aâng	p'ak	p'àk	p'âk
	peng	péng	pèng	pēng	pěng	pêng	pek	pèk	pêk
	p'eng	p'éng	p'èng	p'ēng	p'ěng	p'êng	p'ek	p'èk	p'êk
	ping	píng	pìng	pīng	pǐng	pîng	pik	pìk	pîk
	p'ing	p'íng	p'ìng	p'iāng	p'iǎng	p'iâng	p'ik	p'ìk	p'îk
ch	chaang	chaáng	chaàng	chaāng	chaǎng	chaâng	chaak	chaàk	chaâk
ch'	ch'aang	ch'aáng	ch'aàng	ch'aāng	ch'aǎng	ch'aâng	ch'aak	ch'aàk	ch'aâk
ts	tsang	tsáng	tsàng	tsāng	tsǎng	tsâng	tsak	tsàk	tsâk
ts'	ts'ang	ts'áng	ts'àng	ts'aāng	ts'aǎng	ts'aâng	ts'ak	ts'àk	ts'âk
	cheng	chéng	chèng	chēng	chěng	chêng	chek	chèk	chêk
	ch'eng	ch'éng	ch'èng	ch'ēng	ch'ěng	ch'êng	ch'ek	ch'èk	ch'êk
	tsing	tsíng	tsìng	tsīng	tsǐng	tsîng	tsik	tsìk	tsîk
	ts'ing	ts'íng	ts'ìng	ts'iāng	ts'iǎng	ts'iâng	ts'ik	ts'ìk	ts'îk
k	kaang	kaáng	kaàng	kaāng	kaǎng	kaâng	kaak	kaàk	kaâk
k'	k'aang	k'aáng	k'aàng	k'aāng	k'aǎng	k'aâng	k'aak	k'aàk	k'aâk
	kang	káng	kàng	kāng	kǎng	kâng	kak	kàk	kâk
	k'ang	k'áng	k'àng	k'aāng	k'aǎng	k'aâng	k'ak	k'àk	k'âk
	keng	kéng	kèng	kēng	kěng	kêng	kek	kèk	kêk
	k'eng	k'éng	k'èng	k'ēng	k'ěng	k'êng	k'ek	k'èk	k'êk
	king	kíng	kìng	kīng	kǐng	kîng	kik	kìk	kîk
	k'ing	k'íng	k'ìng	k'iāng	k'iǎng	k'iâng	k'ik	k'ìk	k'îk

LESSON 4

ORAL MATERIAL - STRUCTURAL PATTERNS

1. Ni ti haî mi-yě?  
Kóh ti haî mi-yě?
2. Ni yat-ti haî mi-yě?  
Kóh yat-ti haî mi-yě?
3. Pin ti haî shue?  
Pin ti haî pat?
4. Pin yat-ti haî shue?  
Pin yat-ti haî pat?
5. Ni ti haî shue.  
Ni ti haî pat.
6. Kóh ti haî shue.  
Kóh ti haî pat.
7. Ni yat-ti haî shue  
Kóh yat-ti haî pat.

LESSON 4



LESSON 4

ORAL MATERIAL - DIALOGUE

1. A: Tsó-shān, tsó-shān.  
B: Tsó-shān, tsó-shān.
2. A: Ni ti haí mi-yě?  
B: Ni ti haí shue.
3. A: Kóh ti haí mi-yě?  
B: Kóh ti haí pat.
4. A: Ni ti haí mi-yě?  
B: Kóh ti haí pō\*.
5. A: Kóh ti haí mi-yě?  
B: Ni ti haí í.
6. A: Pin ti haí chí?  
B: Kóh ti haí chí.
7. A: Pin ti haí t'oi\*?  
B: Ni ti haí t'oi\*.
8. A: Ni yat-ti haí mi-yě?  
B: Kóh yat-ti haí chí.
9. A: Pin yat-ti haí wā\*-pò?  
B: Ni yat-ti haí wā\*-pò.
10. A: Tsoi-kin, tsoi-kin.  
B: Tsoi-kin, tsoi-kin.

## LESSON 4

### TRANSLATION OF DIALOGUE

1. A: Good morning.  
B: Good morning.
2. A: What are these? (What is this?)  
B: These are books. (This is a book.)
3. A: What are those? (What is that?)  
B: Those are pens. (That is a pen.)
4. A: What are these? (What is this?)  
B: Those are notebooks. (That is a notebook.)
5. A: What are those? (What is that?)  
B: These are chairs. (This is a chair.)
6. A: Which are sheets of paper? (Which is a sheet of paper?)  
B: Those are sheets of paper. (That is a sheet of paper.)
7. A: Which are tables? (Which is a table?)  
B: Those are tables. (That is a table.)
8. A: What are these? (What is this?)  
B: Those are sheets of paper. (That is a sheet of paper.)
9. A: Which are magazines? (Which is a magazine?)  
B: These are magazines. (This is a magazine.)
10. A: Good-bye.  
B: Good-bye.

LESSON 4

ORAL MATERIAL - RECOMBINATION

1. A: Tsó-shān, tsó-shān.  
B: Tsó-shān, tsó-shān.
2. A: Ni ti haī mi-yě?  
B: Kóh ti haī shue.
3. A: Kóh ti haī mi-yě?  
B: Ni ti haī pat.
4. A: Kóh ti haī mi-yě?  
B: Kóh ti haī í.
5. A: Ni ti haī mi-yě?  
B: Ni ti haī pō\*.
6. A: Pin ti haī í?  
B: Kóh ti haī í.
7. A: Pin ti haī wā\*-pò?  
B: Ni ti haī wā\*-pò.
8. A: Pin yat-ti haī t'oi\*?  
B: kóh yat-ti haī t'oi\*.
9. A: Pin yat-ti haī chí?  
B: Ni yat-ti haī chí.
10. A: Tsoi-kín, tsoi-kín.  
B: Tsoi-kín, tsoi-kín.

## LESSON 4

### WORD LIST

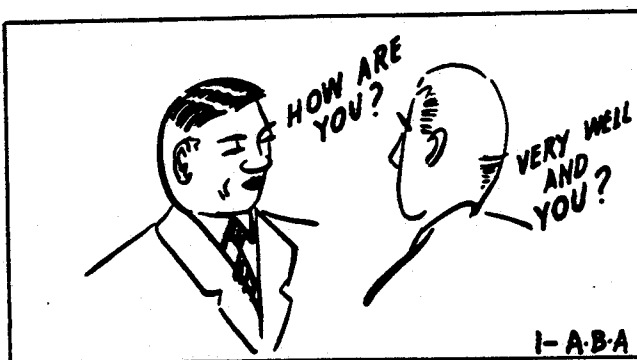
- |                        |                              |
|------------------------|------------------------------|
| 1. tsó-sān, tsó-shān   | good morning                 |
| 2. ni ti               | these, this                  |
| 3. haī                 | is, are, am, were, was       |
| 4. mi-yě               | what? what kind of? anything |
| 5. kóh ti              | those, that                  |
| 6. pin ti              | which? every                 |
| 7. ni yat-ti           | these, these ones            |
| 8. kóh yat-ti          | those, those ones            |
| 9. pin yat-ti          | which ones? which?           |
| 10. shue               | book                         |
| 11. pat                | pen                          |
| 12. pò*                | notebook, exercise book      |
| 13. í                  | chair                        |
| 14. chí                | paper                        |
| 15. t'oi*              | table                        |
| 16. wá*-pò             | magazine                     |
| 17. tsol-kin, tsol-kin | good-bye; see you again      |

LESSON 5

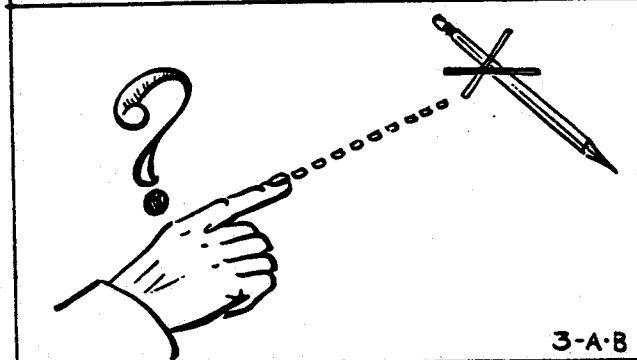
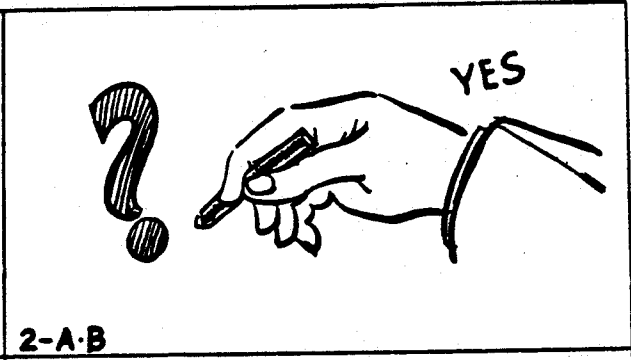
ORAL MATERIAL - STRUCTURAL PATTERNS

1. Ni chi haî m-haî pat?  
Ni poón haî m-haî shue?  
Ni cheung haî m-haî í?
2. Kóh chi haî pat m-haî?  
Kóh poón haî shue m-haî?  
Kóh cheung haî í m-haî?
3. Kóh yat-chi haî m-haî pat?  
Kóh yat-poón haî m-haî shue?  
Kóh yat-cheung haî m-haî í?
4. Ni yat-chi haî pat m-haî?  
Ni yat-poón haî shue m-haî?  
Ni yat-cheung haî í m-haî?
5. Haî, ni chi haî pat.  
Haî, kóh poón haî shue.  
Haî, ni yat cheung haî í.
6. M̄-haî, ni chi m̄-haî pat.  
M̄-haî, kóh poón m̄-haî shue.  
M̄-haî, ni yat-cheung m̄-haî í.

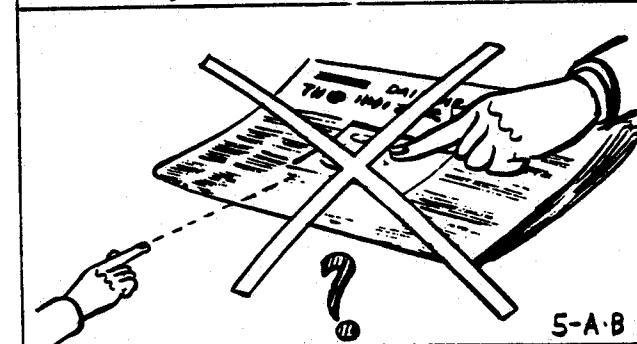
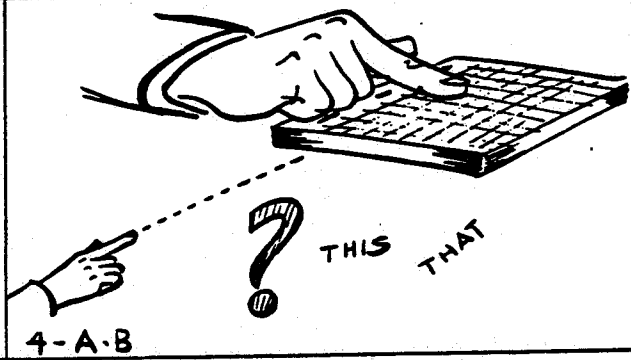
LESSON 5



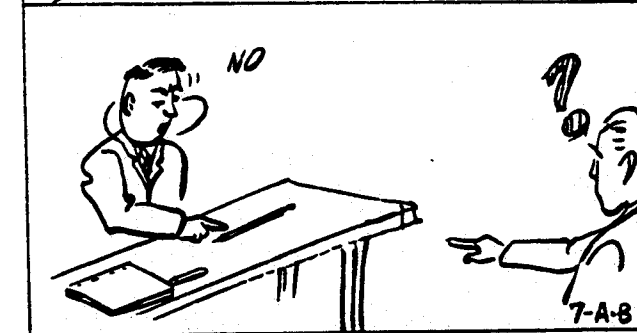
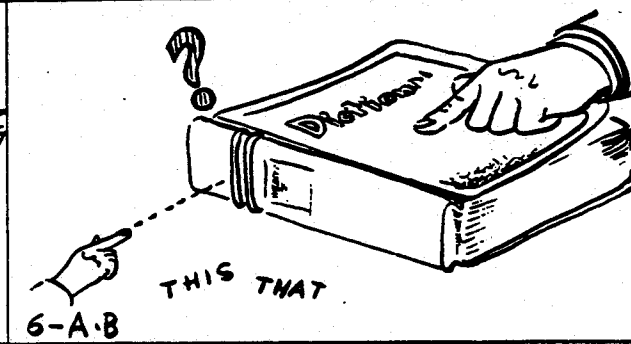
1-A-B 2-A-B



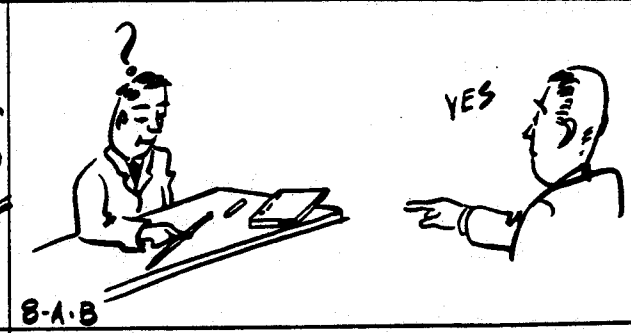
3-A-B 4-A-B



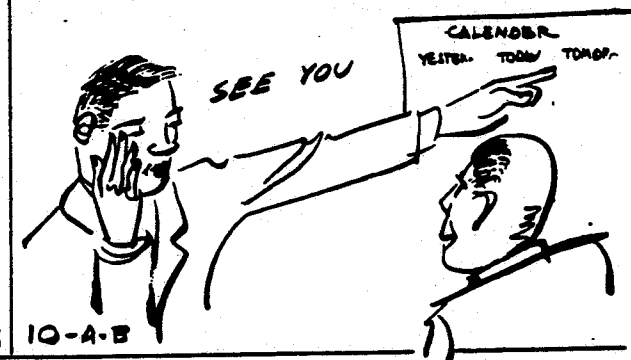
5-A-B 6-A-B



7-A-B 8-A-B



9-A-B 10-A-B



## LESSON 5

### ORAL MATERIAL - DIALOGUE

1. A: Hó la-mǎ?  
B: Hó hó. Neĩ ne?  
A: Hó hó.
2. A: Ni chi haĩ m-haĩ fán-pat?  
B: Haĩ, ni chi haĩ fán-pat.
3. A: Kóh chi haĩ m-haĩ uēn-pat?  
B: M̄-haĩ, kóh chi m̄-haĩ uēn-pat.
4. A: Ni yat-pô haĩ m-haĩ ts'ô-kó-pô\*?  
B: Haĩ, kóh yat-pô haĩ ts'ô-kó-pô\*.
5. A: Kóh yat-cheung haĩ m-haĩ pò-chĩ?  
B: M̄-haĩ, ni yat-cheung m̄-haĩ pò-chĩ.
6. A: Ni poón haĩ ts̄-tín m-haĩ?  
B: Haĩ, kóh poón haĩ ts̄-tín.
7. A: Kóh chi haĩ fán-pat m-haĩ?  
B: M̄-haĩ, ni chi m̄-haĩ fán-pat.
8. A: Ni yat-chi haĩ uēn-pat m-haĩ?  
B: Haĩ, kóh yat-chi haĩ uēn-pat.
9. A: Kóh yat-poón haĩ ts'ô-kó-pô\* m-haĩ?  
B: M̄-haĩ, ni yat-poón m̄-haĩ ts'ô-kó-pô\*.
10. A: T'ing-yât kìn.  
B: T'ing-yât tsoi-kìn.

## LESSON 5

### TRANSLATION OF DIALOGUE

1. A: How are you?  
B: Very well. And you?  
A: Very well.
2. A: Is this a piece of chalk?  
B: Yes, this is a piece of chalk.
3. A: Is that a pencil?  
B: No, that is not a pencil.
4. A: Is this a writing pad?  
B: Yes, that is a writing pad.
5. A: Is that a newspaper?  
B: No, this is not a newspaper.
6. A: Is this a dictionary?  
B: Yes, that is a dictionary.
7. A: Is that a piece of chalk?  
B: No, this is not a piece of chalk.
8. A: Is this a pencil?  
B: Yes, that is a pencil.
9. A: Is that a writing pad?  
B: No, this is not a writing pad.
10. A: See you tomorrow.  
B: See you tomorrow.

LESSON 5

ORAL MATERIAL - RECOMBINATION

1. A: Tsó-shān, tsó-shān.  
B: Tsó-shān, tsó-shān.  
A: Hó la-mǎ?  
B: Hó hó. Neī ne?  
A: Hó hó.
2. A: Ni ti haī mi-yě?  
B: Kóh ti haī shue.
3. A: Kóh chi haī mi-yě?  
B: Ni chi haī pat.
4. A: Ni yat-pô haī mi-yě?  
B: Kóh yat-pô haī pô\*.
5. A: Kóh cheung haī m̄-haī chí?  
B: Haī, ni cheung haī chí.
6. A: Ni yat-cheung haī m̄-haī í?  
B: M̄-haī, kóh yat-cheung m̄-haī í.
7. A: Kóh cheung haī m̄-haī t'oi\*?  
B: Haī, ni cheung haī t'oi\*.
8. A: Ni yat-poón haī wá\*-pò m̄-haī?  
B: M̄-haī, kóh yat-poón m̄-haī wá\*-pò.
9. A: Kóh cheung haī pò-chí m̄-haī?  
B: Haī, ni cheung haī pò-chí.
10. A: Ni yat-chi haī uēn-pat m̄-haī?  
B: M̄-haī, ni yat-chi m̄-haī uēn-pat.

LESSON 5

ORAL MATERIAL - RECOMBINATION

11. A: Pin ti hai fân-pat?  
B: Ni ti hai fân-pat.
12. A: Pin yat-ti hai ts<sup>2</sup>-tîn?  
B: Kôh yat-ti hai ts<sup>2</sup>-tîn.
13. A: Pin poôn hai ts'ô-kô-pô\*?  
B: Ni poôn hai ts'ô-kô-pô\*.
14. A: Pin yat-pô hai shue?  
B: Kôh yat-pô hai shue.
15. A: Tsoi-kin, tsoi-kin. T'ing-yât kin.  
B: Tsoi-kin, tsoi-kin. T'ing-yât kin.

## LESSON 5

### WORD LIST


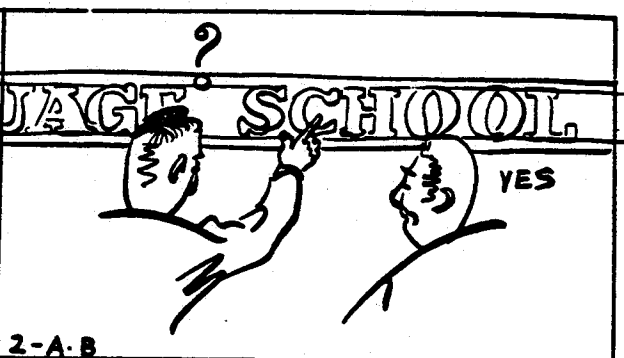
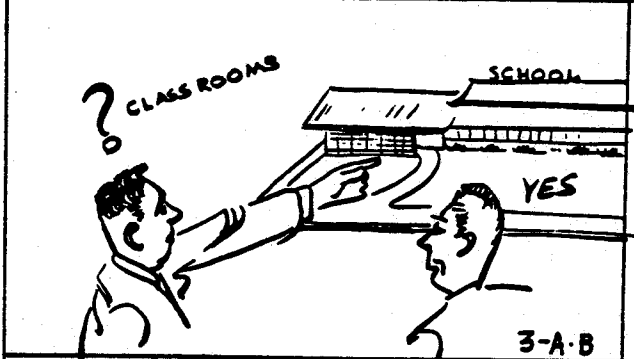
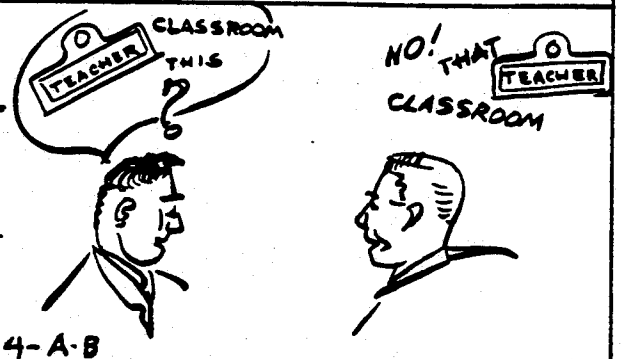
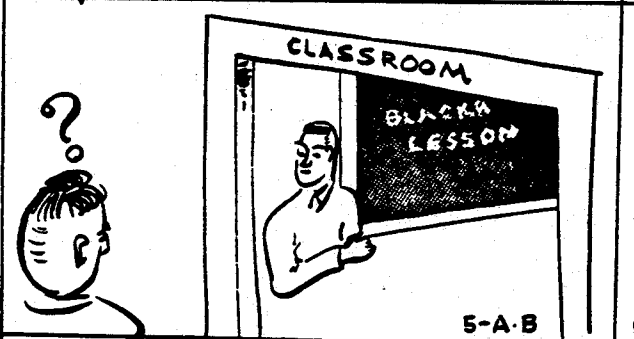
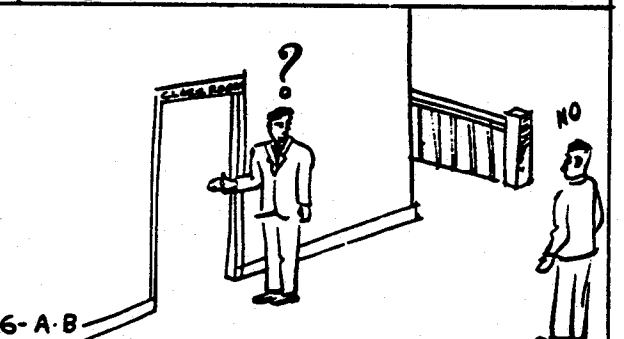
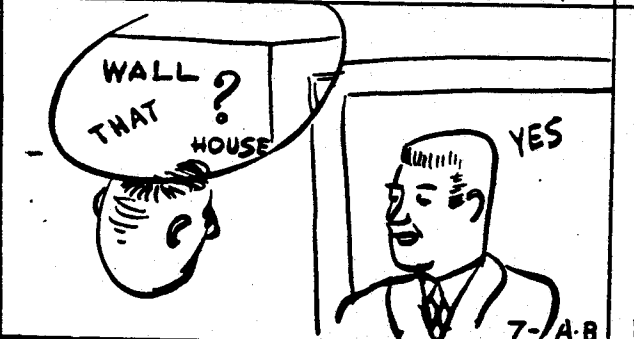
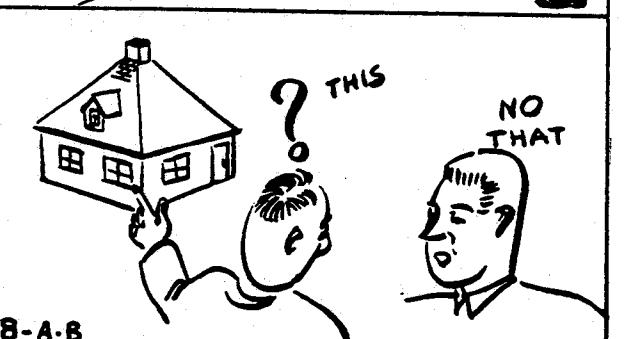


1. hó	good, fine, all right, right, very
2. la-mǎ	final particle
3. ne	final particle
4. m	not, cannot, un-, negative prefix
5. neī	you
6. fǎn-pat	chalk
7. uēn-pat	pencil
8. ts'ò-kò-pô*	writing pad, tablet
9. pò-chi	newspaper
10. tsž-tin	dictionary
11. poón	auxiliary noun (AN), copy
12. pò	AN, department, copy
13. cheung	AN, surname
14. chi	AN
15. t'ing-yât	tomorrow
16. kin	to see
17. tsoi	again, once more
18. la	final particle

LESSON 6

ORAL MATERIAL - STRUCTURAL PATTERNS

1. Ni kaan hôk-haaû yaũ mǒ paan-fǒng\* à?  
Ni yat-kaan hôk-haaû yaũ mǒ paan-fǒng\* ne?  
Kóh kaan paan-fǒng\* yaũ mǒ sin-shaang à?  
Kóh yat-kaan paan-fǒng\* yaũ mǒ sin-shaang ne?
2. Ni kaan hôk-haaû yaũ paan-fǒng\* mǒ à?  
Ni yat-kaan hôk-haaû yaũ paan-fǒng\* mǒ ne?  
Kóh kaan paan-fǒng\* yaũ sin-shaang mǒ à?  
Kóh yat-kaan paan-fǒng\* yaũ sin-shaang mǒ ne?
3. Ni kaan hôk-haaû yaũ paan-fǒng\* mã?  
Ni yat-kaan hôk-haaû yaũ paan-fǒng\* mã?  
Kóh kaan paan-fǒng\* yaũ sin-shaang mã?  
Kóh yat-kaan paan-fǒng\* yaũ sin-shaang mã?
4. Yaũ, ni kaan hôk-haaû yaũ paan-fǒng\*.  
Yaũ, ni yat-kaan hôk-haaû yaũ paan-fǒng\*.  
Yaũ, kóh kaan paan-fǒng\* yaũ sin-shaang.  
Yaũ, kóh yat-kaan paan-fǒng\* yaũ sin-shaang.
5. Mǒ, ni kaan hôk-haaû mǒ paan-fǒng\*  
Mǒ, ni yat-kaan hôk-haaû mǒ paan-fǒng\*  
Mǒ, kóh kaan paan-fǒng\* mǒ sin-shaang.  
Mǒ, kóh yat-kaan paan-fǒng\* mǒ sin-shaang.

LESSON 6

 <p>VERY FINE... AND YOU?</p> <p>1-A-B</p>	 <p>MAGNET SCHOOL</p> <p>YES</p> <p>2-A-B</p>
 <p>CLASS ROOMS</p> <p>SCHOOL</p> <p>YES</p> <p>3-A-B</p>	 <p>CLASSROOM</p> <p>TEACHER</p> <p>THIS</p> <p>NO! THAT CLASSROOM</p> <p>TEACHER</p> <p>4-A-B</p>
 <p>CLASSROOM</p> <p>BLACKA LESSON</p> <p>5-A-B</p>	 <p>CLASSROOM</p> <p>NO</p> <p>6-A-B</p>
 <p>WALL THAT?</p> <p>HOUSE</p> <p>YES</p> <p>7-A-B</p>	 <p>THIS</p> <p>NO THAT</p> <p>8-A-B</p>
 <p>YES</p> <p>THAT</p> <p>9-A-B</p>	 <p>MUCH OBLIGED</p> <p>YOU ARE WELCOME</p> <p>10-A-B</p>

LESSON 6

ORAL MATERIAL - DIALOGUE

1. A: Neī hó mà?  
B: Ngõh hó, neī ne?  
A: Ngõh hó hó.
2. A: Ni yat-kaan hai m̄-hai hôk-haaû?  
B: Hai, ni yat-kaan hai hôk-haaû.
3. A: Kóh yat-kaan hôk-haaû yaũ mǒ paan-fǒng\* à?  
B: Yaũ, kóh yat-kaan hôk-haaû yaũ paan-fǒng\*.
4. A: Ni yat-kaan paan-fǒng\* yaũ mǒ sin-shaang à?  
B: Mǒ, kóh yat-kaan paan-fǒng\* mǒ sin-shaang.
5. A: Kóh yat-kaan paan-fǒng\* yaũ mǒ hak-paán ne?  
B: Yaũ, ni yat-kaan paan-fǒng\* yaũ hak-paán?
6. A: Ni yat-kaan paan-fǒng\* yaũ hôk-shaang mǒ ne?  
B: Mǒ, kóh yat-kaan paan-fǒng\* mǒ hôk-shaang.
7. A: Kóh yat-kaan uk yaũ ts'eŋg mǒ ne?  
B: Yaũ, ni yat-kaan uk yaũ ts'eŋg.
8. A: Ni yat-kaan uk yaũ ch'eung mà?  
B: Mǒ, kóh yat-kaan uk mǒ ch'eung.
9. A: Kóh yat-kaan uk yaũ moŋn mà?  
B: Yaũ, ni yat-kaan uk yaũ moŋn.
10. A: M̄-koi, m̄-koi.  
B: M̄-shai m̄-koi.

## LESSON 6

### TRANSLATION OF DIALOGUE

1. A: How are you?  
B: I am fine. And you?  
A: I am very well.
2. A: Is this a school?  
B: Yes, this is a school.
3. A: Are there classrooms in that school?  
B: Yes, there are classrooms in that school.
4. A: Is there any teacher in this classroom?  
B: No, there isn't any teacher in that classroom.
5. A: Is there any blackboard in that classroom?  
B: Yes, there is a blackboard in this classroom.
6. A: Are there any students in this classroom?  
B: No, there aren't any students in that classroom.
7. A: Is there any wall in that house?  
B: Yes, there is a wall in this house.
8. A: Are there any windows in this house?  
B: No, there aren't any windows in that house.
9. A: Is there any door in that house?  
B: Yes, there is a door in this house.
10. A: Much obliged.  
B: You are welcome.

LESSON 6

ORAL MATERIAL - RECOMBINATION

1. A: Tsó-shān, tsó-shān.  
B: Tsó-shān, tsó-shān.  
A: Neĩ hó mã?  
B: Ngõh hó. Neĩ ne?  
A: Ngõh hó hó.
2. A: Ni ti haĩ mi-yě?  
B: Kóh ti haĩ uēn-pat.
3. A: Kóh cheung haĩ mi-yě?  
B: Ni cheung haĩ pò-chĩ.
4. A: Pin pòbn haĩ ts<sup>2</sup>-tín?  
B: Ni pòbn haĩ ts<sup>2</sup>-tín.
5. A: Pin yat-ti haĩ í?  
B: Kóh yat-ti haĩ í.
6. A: Ni yat-cheung haĩ m-haĩ chí?  
B: Haĩ, kóh yat-cheung haĩ chí.
7. A: Ni kaan haĩ hôk-haaũ m-haĩ?  
B: M-haĩ, ni yat-kaan m-haĩ hôk-haaũ.
8. A: Kóh yat-kaan paan-fōng\* yaũ mǒ sin-shaang ne?  
B: Mǒ, kóh kaan paan-fōng\* mǒ sin-shaang.
9. A: Ni yat-kaan paan-fōng\* yaũ hôk-shaang mǒ ǎ?  
B: Yaũ, ni kaan paan-fōng\* yaũ hôk-shaang.
10. A: Kóh ti hak-paán yaũ mǒ fán-pat ne?  
B: Mǒ, ni ti hak-paán mǒ fán-pat.

LESSON 6

ORAL MATERIAL - RECOMBINATION

11. A: Ni kaan uk yaũ ts'eũng mã?  
B: Yaũ, ni kaan uk yaũ ts'eũng.
12. A: Kõh ti ts'eũng yaũ ch'eung mã?  
B: Mõ, ni yat-ti ts'eũng mõ ch'eung.
13. A: Ni ti haĩ moõn mã?  
B: M̄-haĩ, ni ti m̄-haĩ moõn.
14. A: Ni kaan haĩ paan-fõng\* mã?  
B: Haĩ, ni yat-kaan haĩ paan-fõng\*.
15. A: M̄-koi, m̄-koi.  
B: M̄-shaĩ m̄-koi.  
A: Tsoi-kin, tsoi-kin.  
B: Tsoi-kin, tsoi-kin.

LESSON 6

WORD LIST

1. mǎ	interrogative particle
2. ngǒh	I, me
3. kaan	AN
4. hôk-haaü	school
5. paan-fǒng*	classroom
6. sin-shaang	teacher, Mr., sir
7. hôk-shaang	student
8. hak-paán	blackboard
9. ts'eüŋ	wall
10. ch'eung	window
11. uk	house, home
12. moǒn	door
13. yaü	to have
14. mǒ	do not have
15. m-koi, m-koi	thank you
	excuse me, pardon me, much obliged
16. m-shaí	do not need, it is unnecessary
17. à	final particle

LESSON 7

ORAL MATERIAL - STRUCTURAL PATTERNS

1. Neĩ hui m̄-huĩ kaai à?  
K'ui maaĩ m̄-maaĩ shue ne?  
Neĩ-teĩ s̄ik m̄-sh̄ik faân à?
2. Neĩ hui kaai m̄-huĩ à?  
K'ui maaĩ shue m̄-maaĩ ne?  
Neĩ-teĩ sh̄ik faân m̄-sh̄ik à?
3. Neĩ hui kaai mà?  
K'ui maaĩ shue mà?  
Neĩ-teĩ sh̄ik faân mà?
4. Hui, ngõh hui kaai.  
Maaĩ, k'ui maaĩ shue.  
Sh̄ik, ngõh-teĩ sh̄ik faân.
5. M̄-huĩ, ngõh m̄-huĩ kaai.  
M̄-maaĩ, k'ui m̄-maaĩ shue.  
M̄-sh̄ik, ngõh-teĩ m̄-sh̄ik faân.
6. Pin kóh hui kaai à?  
Pin kóh maaĩ shue ne?  
Pin kóh m̄-huĩ kaai ne?  
Pin kóh m̄-maaĩ shue à?
7. Ngõh hui kaai  
K'ui maaĩ shue.  
Neĩ m̄-huĩ kaai.  
Ngõh-teĩ m̄-maaĩ shue.

LESSON 7

ORAL MATERIAL - STRUCTURAL PATTERNS

8. K'ui maa mi-yě à?  
Ngõh-tei shik mi-yě ne?  
Nei tsô mi-yě à?
9. Kuí maa shue.  
Ngõh-tei shik faân.  
Ngõh shik kai.

LESSON 7

<p>HOW ARE YOU? FINE</p> <p>FINE - YOU?</p> <p>1 A·B A 2 A·B</p>	<p>YES, I GO OUT</p>
<p>BUY</p> <p>3 A·B</p>	<p>BUY</p> <p>4 A·B</p>
<p>BUY</p> <p>5 A·B</p>	<p>NO</p> <p>6 A·B</p>
<p>WE</p> <p>7 A·B</p>	<p>BUY</p> <p>8 A·B</p>
<p>BOUGHT RICE</p> <p>WHO?</p> <p>9 A·B</p>	<p>10 A·B</p>

LESSON 7

ORAL MATERIAL - DIALOGUE

1. A: Kei hó a-mă?  
B: Kei hó a. Neĩ ne?  
A: Kei hó.
2. A: Neĩ hui m-hui kaai à?  
B: Hui, ngõh hui kaai.
3. A: K'ui hui kaai, k'ui tsô mi-yě à?  
B: K'ui hui kaai, k'ui maaĩ kai.
4. A: Neĩ-teĩ maaĩ kai m-maaĩ ne?  
B: M-maaĩ, ngõh-teĩ m-maaĩ kai.
5. A: K'ui m-maaĩ kai, k'ui maaĩ mi-yě ne?  
B: K'ui m-maaĩ kai, k'ui maaĩ maĩ.
6. A: Neĩ shik faân mà?  
B: M-shik, ngõh m-shik faân.
7. A: Neĩ-teĩ m-shik faân, neĩ-teĩ shik mi-yě ne?  
B: Ngõh-teĩ m-shik faân, ngõh-teĩ shik fân.
8. A: Neĩ maaĩ kai mà?  
B: M-maaĩ, ngõh m-maaĩ kai.
9. A: Pin kòh maaĩ maĩ à?  
B: K'ui maaĩ maĩ.
10. A: Ngõh tsaú là.  
B: Maân-maân\* haäng.

LESSON 7

TRANSLATION OF DIALOGUE

1. A: How are you?  
B: I am fine. And you?  
A: I am fine.
2. A: Are you going out?  
B: Yes, I am.
3. A: Why is he (she) going out?  
B: He is going out to buy chicken.
4. A: Do you (plural) buy chicken?  
B: No, we don't.
5. A: He didn't buy chicken. What did he buy?  
B: He didn't buy chicken. He bought rice.
6. A: Do you eat rice?  
B: No, I don't.
7. A: You don't eat rice. What do you eat?  
B: We don't eat rice. We eat noodles.
8. A: Do you buy chicken?  
B: No, I don't.
9. A: Who bought rice?  
B: He did.
10. A: I am leaving.  
B: Please walk slowly.

LESSON 7

ORAL MATERIAL - RECOMBINATION

1. A: Kei hó a-mǎ?  
B: Kei hó a. Neĩ ne?  
A: Kei hó.
2. A: Pin kòh haĩ sin-shaang à?  
B: Neĩ haĩ sin-shaang.
3. A: Pin yat-pô haĩ wâ\*-pò ne?  
B: Ni pô haĩ wâ\*-pò.
4. A: Ni chi haĩ m̄-haĩ pat?  
B: Haĩ, kòh chi haĩ pat.
5. A: Ni yat-kaan paan-fōng\* yaũ t'oi\* mǎ à?  
B: Mǎ, ni yat-kaan paan-fōng\* mǎ t'oi\*.
6. A: K'ui yaũ ts'ó-kó-pô\* mà?  
B: Yaũ, k'ui yaũ ts'ó-kó-pô\*.
7. A: Neĩ haĩ sin-shaang mà?  
B: M̄-haĩ, ngōh m̄-haĩ sin-shaang?
8. A: Neĩ m̄-haĩ sin-shaang, neĩ haĩ mi-yě à?  
B: Ngōh m̄-haĩ sin-shaang, ngōh haĩ hōk-shaang.
9. A: Neĩ-teĩ hui m̄-hui kaai ne?  
B: Hui, ngōh-teĩ hui kaai.
10. A: Neĩ-teĩ hui kaai, neĩ-teĩ tsô mi-yě à?  
B: Ngōh-teĩ hui kaai, ngōh-teĩ maaĩ maĩ.
11. A: Ngōh-teĩ shík faân mà?  
B: M̄-shík, ngōh-teĩ m̄-shík faân.

LESSON 7

ORAL MATERIAL - RECOMBINATION

12. A: K'uí m-shík faân, k'uí shík mi-yě ne?  
B: K'uí m-shík faân, k'uí shík fân, shík kai.
13. A: Kòh pòón m-haî shue, kòh pòón haî mi-yě?  
B: Ni pòón m-haî shue, ni pòón haî pô\*.
14. A: Ni kaan paan-fōng\* mǒ t'oi\*, yaũ mi-yě?  
B: Ni kaan paan-fōng\* mǒ t'oi\*, yaũ i, yaũ fân-pat, yaũ hak-paân.
15. A: Ngǒh-teî tsaú là. Tsoi-kin.  
B: Maân-maân\* haāng. Tsoi-kin.

## LESSON 7

### WORD LIST

1. k'uí	he, her, him, it
2. nei-teí	you (plural)
3. ngōh-teí	we, us
4. maaí.	to buy
5. kai	chicken
6. maí	uncooked rice
7. faân	rice
8. fân	noodles, powder, flour
9. kaai	street
10. hui kaai	to go out
11. shík	to eat
12. tsô	to do, work, make
13. maân maân* haäng	walk slowly
14. keí hó a-mă?	How are you?
15. tsaú	to leave, go, run
16. pin kôh	who?
17. à	final particle
18. ch'ut kaai	to go out

## NOTE

### READING AND WRITING MATERIALS

The Chinese-Cantonese language 47-week Basic Course introduces 1,500 Chinese characters ts'z̄ 字 (words) for reading; and out these 1,500, 750 were chosen for writing. The 1,500 characters were systematically selected from the frequency lists, and approximately 6,000 terms ts'z̄ 辭 (syntactical words) were carefully chosen from the Cantonese-English dictionaries.

The 1,500 Chinese characters are arranged alphabetically according to the system of romanization in the Dictionary of Common Chinese-Cantonese Characters which serves as cross reference. Flash cards for these 1,500 Chinese characters are also available to reinforce the student's mastery of these characters.

In the Reading Material, each character has the following information:

1. The number of the character in the dictionary in alphabetical order.
2. The characters, its reading(s), and its English equivalents.
3. Use of the character in some most common terms or syntactical words.
4. Various forms and styles of the character:
  - a. The model or regular writing k'aaî-shue 楷書 in the center.

NOTE

READING AND WRITING MATERIALS

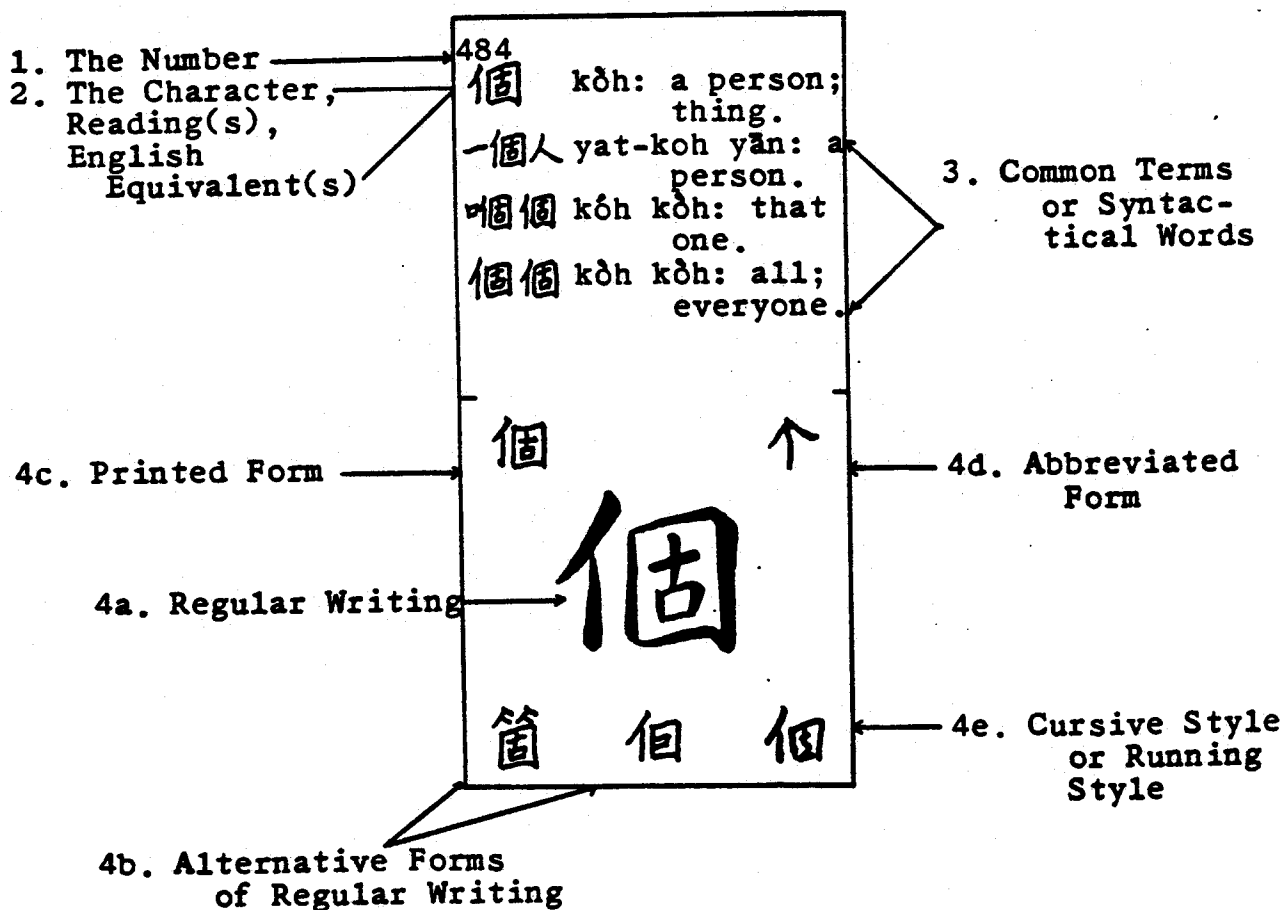
b. The alternative forms of regular writing in the lower center and lower left corner.

c. The printed form hak-paân-tŝ 刻版字 at the upper left corner.

d. The abbreviated form kaám-pat-tŝ 減筆字 at the upper right corner.

e. The cursive style ts'ó-shue 草書 or running style hāng-shue 行書 at the lower right corner.

For example:



NOTE

READING AND WRITING MATERIALS

In the Writing Material, each character has the following information:

1. The character.
2. The number of the character in the Dictionary in alphabetical order.
3. The number of the radical.
4. The radical and its alternative form, if any.
5. The number of strokes.
6. Order of strokes.

For example:

1. The Character      2. The Character Number      3. Radical Number

5. The Stroke Number      4. The Radical

個	Character Number		484		Radical Number		9	
	Stroke Number		10		↓ 亻 人			
	ノ	丨	丨	冂	冂	冂	冂	冂
個	個							

6. Stroke Order

LESSON 7

READING MATERIAL

248

係 hai: to be; is; are; affirmative

係唔係 hai m-hai: Is it so?

係咩 hai me: Is that so?

1462

有 yau: to have; to possess; there is; affirmation.

有用 yau yung: useful; serviceable.

有效 yau haau: effective; valid.

有罪 yau tsui: guilty.

700

冇 mǎo: none; do not; have not; negative.

冇人 mǎo yān: nobody; no person.

你有冇 nǎi yǎu mǎo shue?: Do you have books?

係 有 冇

係 有 冇

735

你 nei: second personal pronoun; you.

你自己 nei tsz-kei: your self.

757

我 ngo: pronoun of first person; we; me; I.

我地 ngo-hoi: we; us.

我國 ngo guok: our country.

你 我

你 我

READING MATERIAL

300

學 hók: to learn;  
study; imitate  
學校 hók-haáú: school;  
academy  
學生 hók-shaang: stu-  
dent  
學費 hók-fai: tuition  
學問 hók-mán: know-  
ledge

246

校 haáú: a school  
校 kaáú: to compare,  
military title  
學校 hók-haáú: a  
school  
校長 haáú-shéung:  
school princi-  
pal  
上校 shéung-kaáú: col-  
onel

386

間 kaan: separate;  
between; within  
Cl. for room,  
house  
間 kaan: to parti-  
tion  
中間 chung-kaan: mid-  
dle; center  
忽然間 fat-in-kaan: sud-  
denly  
間尺 kaán-ch'èk: a  
ruler

學 學 校 間  
學 子 學 校 間  
學 字 校 間

934

生 shaang, shang: to  
give birth;  
to beget; to  
produce; life;  
living; raw.  
生日 shaang-yát: birth-  
day.  
一生 yat-shaang: all one's  
life.  
生意 shaang-í: business;  
occupation.

534

佢 k'uí: third person  
pronoun; he;  
she; it.  
佢哋 k'uí kè: his; hers;  
theirs.  
佢地 k'uí-teí: they.

生

佢

生 佢

生

佢

LESSON 7  
READING MATERIAL

Ni 間係學校。

Ni 間學校有 sin- 生，有學生。

我係學生，你係學生，我-tei 係學生，佢係  
sin- 生。

一 kòh 學生有三 chi pat，四 poón shue。

Ni 間 paan-fōng\* yǎu 五 cheung t'oi\*，六 cheung í，七 chi  
fán-pat，八 kòh 學生，九 chi uēn-pat，十 poón ts'ó-kó-pò\*，有 pò-  
chi'。

LESSON 7

WRITING MATERIAL

係	Character Number 248		Radical Number 9				
	Stroke Number 9		亻, 人				
	ノ	亻	亻'	佗	佗	佗	佗
係							
有	Character Number 1462		Radical Number 74				
	Stroke Number 6		月				
	一	ナ	才	有	有	有	
冇	Character Number 700		Radical Number 13				
	Stroke Number 4		冫				
	一	ナ	才	冇			
你	Character Number 735		Radical Number 9				
	Stroke Number 7		亻, 人				
	ノ	亻	亻'	你	你	你	你
我	Character Number 757		Radical Number 62				
	Stroke Number 7		戈				
	ノ	二	手	手	我	我	我

LESSON 8

ORAL MATERIAL - STRUCTURAL PATTERNS

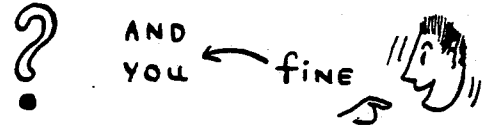
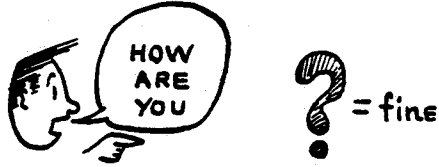
1. Neĩ hōk Kwóng-Tung-Wâ\* yik-waâk Meĩ-Kwòk-Wâ\* à?  
K' uĩ kaaù Ying-Kwòk-Wâ\* yik-waâk Chung-Kwòk-Wâ\* ne?  
Ngõh haĩ Chung-Kwòh-Yān yik-waâk Ying-Kwòk-Yān à?  
Neĩ-teĩ mĩng-paâk Chung-Mān yik-waâk Ying-Mān ne?  
Ngõh-teĩ kóng Kwóng-Tung Wâ\* yik-waâk Meĩ-Kwòk-Wâ\* à?
2. Ngõh hōk Kwóng-Tung-Wâ\*, m̄-hōk Meĩ-Kwòk-Wâ\*  
K' uĩ kaaù Chung-Kwòk-Wâ\*, m̄-kaaù Ying-Kwòk-Wâ\*  
Neĩ haĩ Ying-Kwòk Yān, m̄-haĩ Chung-Kwòk-Yān.  
Ngõh-teĩ mĩng-paâk Ying-Mān, m̄-mĩng-paâk Chung-Mān.  
Neĩ-teĩ kóng Meĩ-Kwòk-Wâ\*, m̄-kóng Kwóng-Tung-Wâ\*.
3. Ngõh m̄-hōk Kwóng-Tung Wâ\*, ngõh hōk Meĩ-Kwòk Wâ\*.  
K' uĩ m̄-kaaù Chung-Kwòk-Wâ\*, k' uĩ kaaù Ying-Kwòk Wâ\*.  
Neĩ m̄-haĩ Ying-Kwòk Yān, neĩ haĩ Chung-Kwòk-Yān.  
Ngõh-teĩ m̄-mĩng-paâk Ying-Mān, ngõh-teĩ mĩng-paâk Chung-Mān.  
Neĩ-teĩ m̄-kóng Meĩ-Kwòk Wâ\*, neĩ-teĩ kóng Kwóng-Tung Wâ\*.

LESSON 8

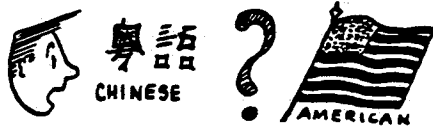
A

B

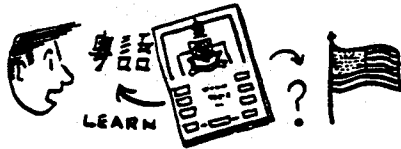
1



2



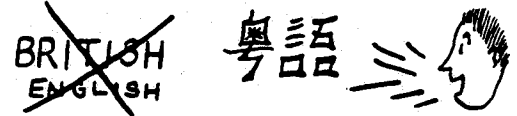
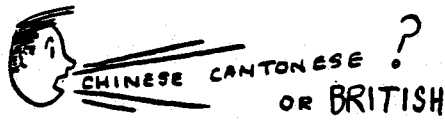
3



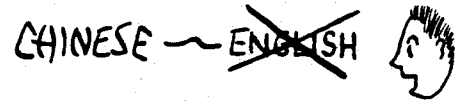
4



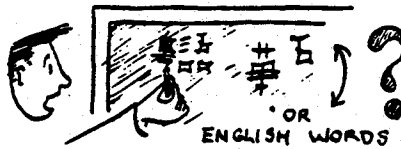
5



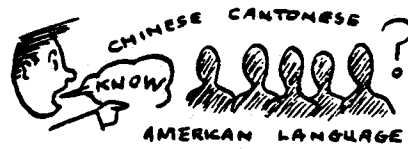
6



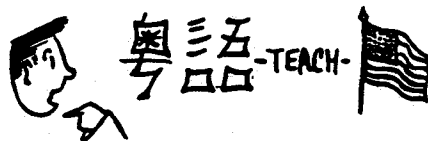
7



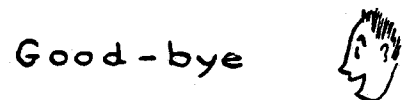
8



9



10



LESSON 8

ORAL MATERIAL - DIALOGUE

1. A: Tím à, hó mà?  
B: Hó hó. Neĩ ne?  
A: Hó hó.
2. A: Neĩ hai Chung-Kwòk yān yik-waāk Meĩ-Kwòk yān?  
B: Ngõh hai Meĩ-Kwòk yān, m-hai Chung-Kwòk yān.
3. A: Neĩ-teĩ hōk Kwóng-Tung wā\* yik-waāk Meĩ-Kwòk wā\*?  
B: Ngõh-teĩ hōk Kwóng-Tung wā\*, m-hōk Meĩ-Kwòk wā\*.
4. A: K'ui ming-paāk Kwóng-Tung wā\* yik-waāk Meĩ-Kwòk wā\*?  
B: K'ui ming-paāk Meĩ-Kwòk wā\*, m-ming-paāk Kwóng-Tung wā\*.
5. A: Ngõh-teĩ kóng Kwóng-Tung wā\* yik-waāk Ying-Kwòk wā\*?  
B: Ngõh-teĩ kóng Kwóng-Tung wā\*, m-kóng Ying-Kwòk wā\*.
6. A: Neĩ-teĩ tūk Chung-Mān shue yik-waāk Ying-Mān shue?  
B: Ngõh-teĩ tūk Chung-Mān shue, m-tūk Ying-Mān shue.
7. A: Ngõh sé Chung-Mān tsz̄ yik-waāk Ying-Mān tsz̄?  
B: Neĩ sé Chung-Mān tsz̄, m-sé Ying-Mān tsz̄.
8. A: K'ui-teĩ ooĩ Kwóng-Tung wā\* yik-waāk Meĩ-Kwòk wā\*?  
B: K'ui-teĩ ooĩ Meĩ-Kwòk wā\*, m-ooĩ Kwóng-Tung wā\*.
9. A: Ngõh kaaũ Kwóng-Tung wā\* yik waāk Meĩ-Kwòk wā\*?  
B: Neĩ kaaũ Kwóng-Tung wā\*, m-kaaũ Meĩ-Kwòk wā\*.
10. A: Ch'ing-ch'ing.  
B: Ch'ing-ch'ing.

## LESSON 8

### TRANSLATION OF DIALOGUE

1. A: How are you?  
B: I am fine. And you?  
A: I am fine.
2. A: Are you Chinese or American?  
B: I am American, not Chinese.
3. A: Do you learn Chinese-Cantonese or American English?  
B: We learn Chinese-Cantonese, not American English.
4. A: Does he understand Chinese-Cantonese or American English?  
B: He understands American English, not Chinese-Cantonese.
5. A: Do we speak Chinese-Cantonese or British English?  
B: We speak Chinese-Cantonese, not British English.
6. A: Do you study Chinese or English?  
B: We study Chinese, not English.
7. A: Do I write Chinese, or English?  
B: You write Chinese, not English.
8. A: Do they know Chinese-Cantonese or American English?  
B: They know American English, not Chinese-Cantonese.
9. A: Do I teach Chinese-Cantonese or American English?  
B: You teach Chinese-Cantonese, not American English.
10. A: Good-bye.  
B: Good-bye.

## LESSON 8

### ORAL MATERIAL - RECOMBINATION

1. A: Neĩ tĩm à? Keĩ hó a-mǎ?  
 B: Keĩ hó a. Neĩ ne?  
 A: Hó hó.
2. A: Pin yat-cheung haĩ chí à?  
 B: Ni yat-cheung haĩ chí.
3. A: Kóh cheung haĩ pò-chĩ; ni cheung haĩ mi-yě ne?  
 B: Kóh cheung haĩ pò-chĩ; ni cheung haĩ í.
4. A: K'uí mǒ tŝ-tĩn; neĩ yaũ tŝ-tĩn mǒ à?  
 B: K'uí mǒ tŝ-tĩn; ngǒh yaũ tŝ-tĩn.
5. A: Ni kaan uk yaũ moǒn, yaũ ts'ẽng, mǒ mi-yě ne?  
 B: Ni kaan uk yaũ moǒn, yaũ ts'ẽng, mǒ ch'eung.
6. A: Neĩ-teĩ hôk Kwóng-Tung wâ\* yik-waák Meĩ-Kwòk wâ\* à?  
 B: Ngǒh-teĩ hôk Kwóng-Tung wâ\*, m̄-hôk Meĩ-Kwòk wâ\*.
7. A: Ngǒh kaaũ Kwóng-Tung wâ\* yik-waák hôk Kwóng-Tung wâ\*?  
 B: Neĩ kaaũ Kwóng-Tung wâ\*, m̄-hôk Kwóng-Tung wâ\*.
8. A: K'uí mĩng-paák Kwóng-Tung wâ\* mà?  
 B: Mĩng-paák, k'uí mĩng-paák Kwóng-Tung wâ\*.
9. A: Neĩ tũk Ying-Mǎn shue m̄-tũk à?  
 B: M̄-tũk, ngǒh m̄-tũk Ying-Mǎn shue.
10. A: Ngǒh-teĩ m̄-kóng Meĩ-Kwòk wâ\*, ngǒh-teĩ kóng mi-yě wâ\* ne?  
 B: Ngǒh-teĩ m̄-kóng Meĩ-Kwòk wâ\*, ngǒh-teĩ kóng Kwóng-Tung wâ\*.
11. A: K'uí sé Chung-Mǎn tŝ; neĩ tsô mi-yě à?  
 B: K'uí sé Chung-Mǎn tŝ; ngǒh sé Ying-Mǎn tŝ.

LESSON 8

ORAL MATERIAL - RECOMBINATION

12. A: Neī ooī Kwóng-Tung wâ\* yik-waâk Ying-Kwòk wâ\* ne?  
B: Ngõh ooī Ying-Kwòk wâ\*, m-ooī Kwóng-Tung wâ\*.
13. A: Neī-teī haī mi-yě yān, m-haī mi-yě yān?  
B: Ngõh-teī haī Meī-Kwòk yān, m-haī Chung-Kwòk yān.
14. A: Neī m-túk shue, neī tsô mi-yě à?  
B: Ngõh m-túk shue, ngõh sé tsê.
15. A: Tsoi-kin. T'ing-yât kin.  
B: Ch'ing-ch'ing.  
A: Ch'ing-ch'ing.

## LESSON 8

### WORD LIST

- |                     |                               |
|---------------------|-------------------------------|
| 1. tîm              | how? in what manner?          |
| 2. hôk              | to learn, study               |
| 3. kaaù             | to teach                      |
| 4. kóng             | to speak, talk, say, tell     |
| 5. mîng-paâk        | to understand, understandable |
| 6. sé               | to write                      |
| 7. Kwóng-Tung wâ*   | Chinese-Cantonese language    |
| 8. Meï-Kwòk wâ*     | American language             |
| 9. Chung-Mān shue   | Chinese book                  |
| 10. tûk             | to study, read                |
| 11. Ying-Mān shue   | English book                  |
| 12. Chung-Mān tsz̄  | Chinese character             |
| 13. yik-waâk        | or, either                    |
| 14. Chung-Kwòk yān  | Chinese person                |
| 15. Ying-Mān tsz̄   | English word                  |
| 16. Meï-Kwòk yān    | American person               |
| 17. ts'ing-tsz̄'ing | good-bye.                     |
| 18. ooī             | to understand, know how       |
| 19. k'uī-teī        | they, them                    |
| 20. Ying-Kwòk wâ*   | English language              |

LESSON 8

READING MATERIAL

571

廣 kwóng: broad; enlarged.  
 廣告 kwóng-kò: advertisement.  
 廣銷 kwóng siu: a wide sale.  
 廣東 Kwóng-Tung: Kwang Tung Province.  
 廣州 Kwóng-Chou: Canton.  
 廣西 Kwóng-Sai: Kwangsi Province.

1356

東 tung: the east; eastern; host; master.  
 東方 tung-fong: the east; Orient.  
 東京 Tung-King: Tokyo.  
 東家 tung-ka: head of house or firm.

1401

話 wá, wá\*: language; speech; word; to speak.  
 會話 ooi-wá: conversation.  
 不成話 pat-shing-wá: nonsense.  
 話別 wá pit: to bid farewell.

廣 東 話  
 廣 東 話  
 廣 東 話

683

美 meí: beautiful; excellent.  
 美麗 meí-lai: beautiful.  
 美人 meí yān: a beautiful woman.  
 美意 meí í: excellent idea; kind intention.  
 美術家 meí-shùt ka: artist.  
 美國 Meí-kwòk: USA.

559

國 kwòk: nation; country; kingdom.  
 國家 kwòk-ka: the state; nation; national.  
 本國 poón kwòk: one's own country.  
 外國 ngoí kwòk: foreign nation.  
 國籍 kwòk-tsik: nationality; citizenship.  
 國際 kwòk-tsai: international.

美 國  
 美 國  
 美 國

LESSON 8

READING MATERIAL

397

教 *kaù:* to teach; doctrine; religious system

教訓 *kaù-fân:* to instruct; lesson

教書 *kaù shue:* to teach school

教員 *kaù-uên:* a teacher

天主教 *t'in-chuá-kaù:* Roman Catholic

1028

先 *sin:* first; before; ahead.

先生 *sin-shaang:* sir; Mr, teacher.

先後 *sin haù:* first and last; at various times.

1129

地 *taí:* earth; ground; place.

地方 *taí-fong:* locality; place.

地圖 *taí-t'ò:* a map.

地點 *taí-tín:* location; terminus; place.

地位 *taí-waf:* one's place; position in life.

教

先

地

教 先 地

教

先

地

1448

人 *yán:* man; person; human.

人工 *yán-kung:* wages; salary; labor.

人格 *yán-kaák:* personality; disposition.

人命 *yán-mêng:* a life.

黑人 *hak-yán:* negro.

291

好 *hò:* to love; to be fond of

好 *hó:* good; right very

好彩 *hó-ts'oi:* fortunately

好處 *hó ch'uè:* merit; advantage

好學 *hò hók:* fond of study

人

好

人 好

人

好

LESSON 8

READING MATERIAL

Ni ti 學生係美國人, kóh ti 先生係 Chung-國人 .

我地學廣東話\* , mā - 學美國話\* ; 我地 sé Chung-Mán tsz̄ , mā - sé Ying-Mán tsz̄ , tók Chung-Mán shue , mā-tók Ying-Mán shue .

Ni kóh 先生係廣東人 , 佢教廣東話\* , mā - 教美國話\* , 佢係一 kóh hó 先生 .

LESSON 8

WRITING MATERIAL

人	Character Number 1448		Radical Number 9	
	Stroke Number 2		人	
	丿	人		
先	Character Number 1028		Radical Number 10	
	Stroke Number 6		儿	
	丿	一	牛	生 先
生	Character Number 934		Radical Number 100	
	Stroke Number 5		生	
	丿	一	二	牛 生
住	Character Number 534		Radical Number 9	
	Stroke Number 7		亻, 人	
	丿	亻	亻	住 住 住 住
地	Character Number 1129		Radical Number 32	
	Stroke Number 6		土	
	一	十	土	坌 地 地

LESSON 9

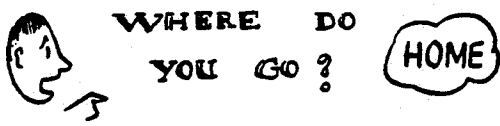
ORAL MATERIAL - STRUCTURAL PATTERNS

1. Neĩ peĩ mi-yě ngõh à?  
K'ui peĩ mi-yě neĩ ne?  
Ngõh keĩ mi-yě peĩ k'ui à?  
Neĩ-teĩ sùng mi-yě peĩ ngõh-teĩ ne?
2. Pin-kòh sé sùn peĩ neĩ à?  
Pin-kòh tá tĩn-wâ\* peĩ ngõh à?  
Pin-kòh peĩ ts'in\* peĩ k'ui ne?  
Pin-kòh sùng yě peĩ ngõh-teĩ ne?
3. Ngõh peĩ ts'in\* neĩ.  
Neĩ sé sùn ngõh.  
K'ui tá tĩn-wâ\* peĩ neĩ.  
K'ui-teĩ sùng yě peĩ neĩ-teĩ.
4. Neĩ peĩ m-peĩ ts'in\* ngõh ne?  
K'ui keĩ m-keĩ yě neĩ à?  
Neĩ tá m-tá tĩn-wâ\* peĩ k'ui ne?  
Neĩ-teĩ sé m-sé sùn peĩ ngõh-teĩ à?
5. Peĩ, ngõh peĩ ts'in\* neĩ.  
Keĩ, k'ui keĩ yě ngõh.  
Tá, ngõh tá tĩn-wâ\* peĩ k'ui.  
Sé, ngõh-teĩ sé sùn peĩ neĩ-teĩ.
6. M-peĩ, ngõh m-peĩ ts'in\* neĩ.  
M-keĩ, k'ui m-keĩ yě ngõh.  
M-tá, ngõh m-tá tĩn-wâ\* peĩ k'ui.  
M-sé, ngõh-teĩ m-sé sùn peĩ neĩ-teĩ.

LESSON 9

A

1



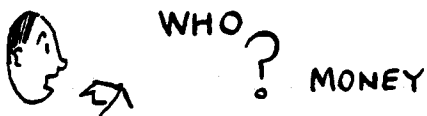
2



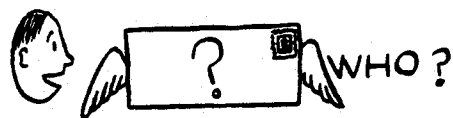
3



4



5



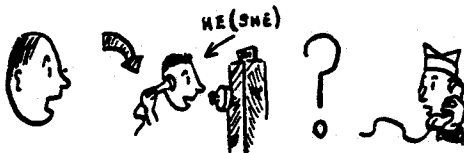
6



7



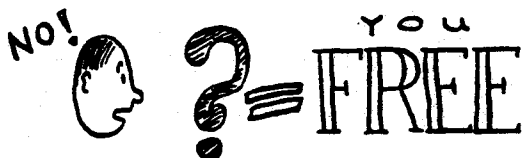
8



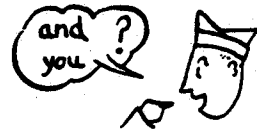
9



10



B



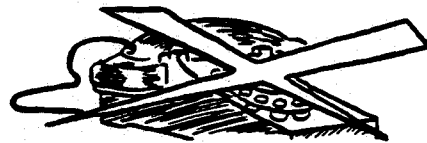
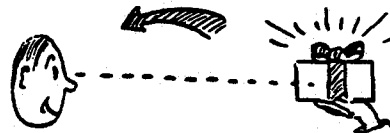
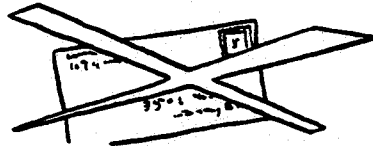
money



YES



MONEY



YES!



YES AND ? YOU



LESSON 9

ORAL MATERIAL - DIALOGUE

1. A: Neĩ huĩ pin shuè à?  
 B: Ngõh huĩ Lúk-Kwan Uē-Īn Hôk-Haaũ. Neĩ ne?  
 A: Ngõh faan uk-k'ei.
2. A: Ngõh peĩ mi-yě neĩ à?  
 B: Neĩ peĩ ts'in\* ngõh.
3. A: Neĩ peĩ m-peĩ ts'in\* k'ui à?  
 B: Peĩ, ngõh peĩ ts'in\* k'ui.
4. A: Pin kòh peĩ ts'in\* ngõh ne?  
 B: K'ui-teĩ peĩ ts'in\* neĩ.
5. A: Neĩ-teĩ keĩ sùn peĩ pin kòh ne?  
 B: Ngõh-teĩ keĩ sùn peĩ k'ui.
6. A: K'ui sé sùn peĩ neĩ m-sé à?  
 B: M-sé, k'ui m-sé sùn peĩ ngõh.
7. A: Neĩ sùng m-sùng yě peĩ ngõh à?  
 B: Sùng, ngõh sùng yě peĩ neĩ.
8. A: K'ui tá tân-wâ\* peĩ neĩ m-tá à?  
 B: M-tá, k'ui m-tá tân-wâ\* peĩ ngõh.
9. A: Neĩ-teĩ tá m-tá tân-pò peĩ k'ui ne?  
 B: Tá, ngõh-teĩ tá tân-pò peĩ k'ui.
10. A: Neĩ tak-haãn mã.  
 B: Ngõh tak-haãn. Neĩ ne?  
 A: Ngõh m-tak-haãn.

LESSON 9

TRANSLATION OF DIALOGUE

1. A: Where are you going?  
B: I am going to the Army Language School. And you?  
A: I am going home.
2. A: What do I give you?  
B: You give me money.
3. A: Do you give him money?  
B: Yes, I do.
4. A: Who gives me money?  
B: They give you money.
5. A: To whom do you send the letter?  
B: We send the letter to him.
6. A: Did he write you?  
B: No, he didn't.
7. A: Do you give a gift to me?  
B: Yes, I do.
8. A: Does he call you by telephone?  
B: No, he doesn't.
9. A: Do you send a telegram to him?  
B: Yes, we do.
10. A: Are you free?  
B: Yes, I am. And you?  
A: No, I am not free.

LESSON 9

ORAL MATERIAL - RECOMBINATION

1. A: Neī hui pin shuè à?  
 B: Ngõh faan uk-k'ei. Neī ne?  
 A: Ngõh hui hôk-haaû.
2. A: Ni cheung hai m-hai t'oi\*? Kóh cheung hai í m-hai?  
 B: Kóh cheung hai t'oi\*. Ni cheung m-hai í.
3. A: Ni kaan paan-fõng\* yaũ sin-shaang mǒ à? Kóh kaan paan-fõng\* yaũ hôk-shaang mã?  
 B: Ni kaan paan-fõng\* yaũ sin-shaang. Kóh kaan paan-fõng\* mǒ hôk-shaang.
4. A: Ni chi m-hai uën-pat, pin yat-chi hai uën-pat?  
 B: Kóh chi m-hai uën-pat, ni yat-chi hai uën-pat.
5. A: Ni pō hai ts'ó-kó-pō\* yik-waāk hai wâ\*-pò?  
 B: Kóh pō hai ts'ó-kó-pō\*, m-hai wâ\*-pò.
6. A: K'uī hui kaai; neī tsō mi-yě ne?  
 B: K'uī hui kaai; ngõh tūk shue.
7. A: Neī-teī hôk Kwóng-Tung wâ\* mã?  
 B: Hôk, ngõh-teī hôk Kwóng-Tung wâ\*.
8. A: Neī pei m-peī ts'in\* k'uī à? K'uī sé m-sé sùn pei neī ne?  
 B: Ngõh pei ts'in\* k'uī. K'uī m-sé sùn pei ngõh.
9. A: K'uī pei mi-yě neī-teī à? Neī-teī pei mi-yě k'uī ne?  
 B: K'uī pei shue ngõh, ngõh pei ts'in\* k'uī.
10. A: Neī kei sùn pei pin kòh, sùng yě pei pin kòh, maaī yě pei pin kòh?

LESSON 9

ORAL MATERIAL - RECOMBINATION

B: Ngõh kei sùn pei sin-shaang, sùng yě pei k'ui-tei,  
maai yě pei nei.

11. A: K'ui-tei m-sé sùn pei nei, k'ui-tei sé sùn pei pin kòh?

B: K'ui-tei m-sé sùn pei ngõh, k'ui-tei sé sùn pei nei.

12. A: Ngõh tá tin-wâ\* pei nei. Nei tá m-tá tin-wâ\* pei ngõh?

B: Nei tá tin-wâ\* pei ngõh. Ngõh tá tin-wâ\* pei nei.

13. A: Nei tá tin-pò pei k'ui yik-waâk sé sùn pei k'ui?

B: Ngõh tá tin-pò pei k'ui, m-sé sùn pei k'ui.

14. A: Pin kòh tá tin-wâ\* pei ngõh? Pin kòh sùng yě pei ngõh?

B: K'ui tá tin-wâ\* pei nei. K'ui-tei sùng yě pei nei.

15. A: Nei tak m-tak-haân â?

B: Ngõh tak-haân. Nei ne?

A: Ngõh tak-haân.

LESSON 9

WORD LIST

- |                  |   |
|------------------|---|
| 1. pei           | to give, indirect object agent              |
| 2. sùng          | to present to                               |
| 3. kei           | to mail                                     |
| 4. tá tîn-wâ*    | to make a telephone call, to tele-<br>phone |
| 5. tá tîn-pò     | to send a telegram                          |
| 6. ts'in*        | money                                       |
| 7. sùn           | letter                                      |
| 8. sé sùn        | to write a letter                           |
| 9. yě            | thing, object, affair                       |
| 10. pin shuè     | where?                                      |
| 11. Lûk-Kwan     | Army  |
| 12. uě-in        | language                                    |
| 13. hôk-haaû     | school                                      |
| 14. tak-haân     | to have leisure, be free, not<br>occupied   |
| 15. faan         | to return to, return from                   |
| 16. uk-k'ei      | home  |
| 17. faan uk-k'ei | to go home                                  |

LESSON 9

READING MATERIAL

646

陸 lûk: dry land.

陸續 lûk-tsûk: continuous; in succession.

陸軍 lûk-kwan: army.

陸地 lûk-tef: land.

大陸 taaf-lûk: mainland; continent.

557

軍 kwan: army; military.

軍隊 kwan-tui: a body of soldiers.

軍人 kwan-yân: soldier.

軍火 kwan-fôh: ammunition.

軍器 kwan-hei: military implements; weapons.

1378

語 ué: word; saying; to converse.

古語 koó ué: archaism.

隱語 yán ué: cryptic language.

語法 ué-faát: grammar.

陸

軍

語

陸

軍

語

陸

軍

語

356

言 in: words; to speak

言語 in-ué: language; words

宣言 suen-in: declaration

言論 in-lûn: speech; expression of ideas

145

中 chung: middle; center; within

中 chung: right; exactly

中間 chung-kaan: middle; in between

中意 chung-í: to like

打中 tá-chung: hit the mark

言

中

言

中

言

中

LESSON 9

READING MATERIAL

672

文 mǎn: literature; literary; elegant; civil.  
 文法 mǎn-fǎ: grammar; rule of composition.  
 唐文 T'āng-mǎn: Chinese.  
 中文 Chung-mǎn: Chinese.  
 古文 kǒ-fǎ: classics.  
 文化 mǎn-fà: culture; civilization.

1008

書 shu: book; letter; writing; document.  
 書籍 shu-shū: book.  
 圖書館 t'ū-shu-koón: a library.

1485

英 ying: excellent; valiant; brave.  
 英雄 ying-hūng: hero; knight.  
 英國 Ying-Kuo: England.  
 英文 Ying-mǎn: the English language.

文

書

英

文

書

英

文

書

英

504

講 kǒng: to talk; to explain; to discuss.  
 講話 kǒng wǎ: to talk; to speak.  
 講笑 kǒng xiào: to joke.  
 講定 kǒng t'ing: agreement reached.  
 講究 kǒng-kiu: particular.

1352

讀 ták: to read aloud; to study.  
 讀書 ták shu: to read; to study.  
 讀熟 ták shúk: to study enough to be able to recite.

講

讀

讀

講

讀

講

讀

LESSON 9

READING MATERIAL

Ni 問係美國陸軍語言學校。

Ni ti 先生係中國人。係廣東人；學生係美國人。m̄ - 係中國人。

我地 m̄-ooi 講廣東話\*。m̄-ooi sé 中文 tsz̄: kón kón  
先生教我地講廣東話\*。讀中文書。sé 中文 tsz̄:  
我地 m̄- 講英文。m̄ - 讀英文書。m̄ - sé 英文 tsz̄.

LESSON 9

WRITING MATERIAL

語	Character Number 1378		Radical Number 149				
	Stroke Number 14		言				
	丶	一	二	三	言	言	言
	訂	話	語	語	語		
言	Character Number 356		Radical Number 149				
	Stroke Number 7		言				
	丶	一	二	三	言	言	言
學	Character Number 300		Radical Number 39				
	Stroke Number 16		子				
	丶	丨	丨	丨	丨	丨	丨
	𠄎	𠄎	𠄎	𠄎	𠄎	𠄎	𠄎
	𠄎	𠄎	𠄎	𠄎	𠄎	𠄎	𠄎
校	Character Number 246		Radical Number 75				
	Stroke Number 10		木				
	一	丨	丨	丨	丨	丨	丨
	𠄎	𠄎					
	𠄎	𠄎					
教	Character Number 397		Radical Number 66				
	Stroke Number 11		攴, 攴				
	一	十	土	𠄎	𠄎	𠄎	𠄎
	𠄎	𠄎	𠄎				
	𠄎	𠄎	𠄎				

LESSON 10

ORAL MATERIAL - STRUCTURAL PATTERNS

1. Wōng-Sin-Shaang haī tīm-yeūng\* kè yān à?  
Wōng T'aai-T'aai\* haī tīm-yeūng\* kè nuī-yān\* ne?  
Neī haī tīm-yeūng\* kè hôk-shaang à?
2. Wōng-Sin-Shaang haī hó kè mi-yě à?  
Wōng T'aai-T'aai\* haī lèng kè mi-yě ne?  
Neī haī ts'ung-mīng kè mi-yě à?
3. Pin-kòh haī hó kè yān à?  
Pin kòh haī lèng kè nuī-yān\* ne?  
Pin kòh haī ts'ung-mīng kè hôk-shaang à?
4. Wōng-Sin-Shaang haī m̄-haī hó kè à?  
Wōng-T'aai-T'aai\* haī m̄-haī lèng kè ne?  
Neī haī m̄-haī ts'ung-mīng kè à?
5. Ni kà ch'e haī hó kè mà?  
Kòh yat-kà ch'e haī kwai kè mà?  
Kòh kà ch'e haī p'ēng kè mà?
6. Wōng-Sin-Shaang haī hó kè yān.  
Wōng T'aai-T'aai\* haī lèng kè nuī-yān\*.  
Neī haī ts'ung-mīng kè hôk-shaang.
7. M̄-haī, Wōng-Sin-Shaang m̄-haī hó kè.  
M̄-haī, Wōng-T'aai-T'aai\* m̄-haī lèng kè.  
M̄-haī, neī m̄-haī ts'ung-mīng kè.
8. Ni kà ch'e haī hó kè.  
Kòh yat-kà ch'e haī kwai kè.  
Kòh kà ch'e haī p'ēng kè.

LESSON 10

ORAL MATERIAL - STRUCTURAL PATTERNS

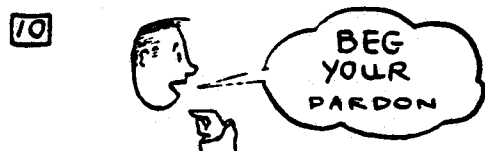
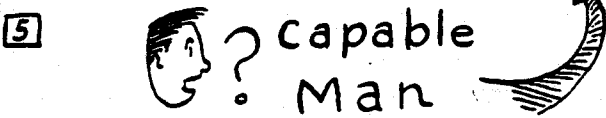
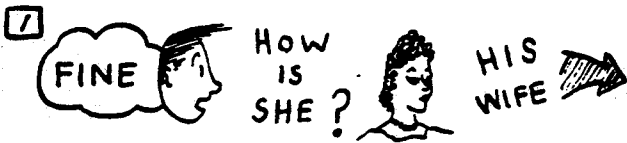
9. Ni kâ ch'e m-hai hó kè.

Kóh yat-kâ ch'e m-hai kwai kè.

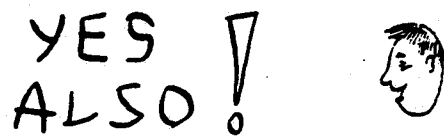
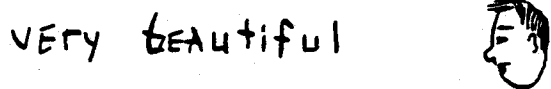
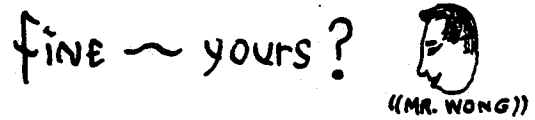
Kóh kâ ch'e m-hai p'eng kè.

LESSON 10

A



B



LESSON 10

ORAL MATERIAL - DIALOGUE

1. A: Wōng Sin-Shaang, neī kè t'aai-t'aai\* hó mà?  
B: K'uī hó hó. Neī kè t'aai-t'aai\* ne?  
A: K'uī to hó hó.
2. A: Wōng Sin-Shaang haī tím-yeûng\* kè naām-yān\* à?  
B: Wōng Sin-Shaang haī hó kè naām-yān\*.
3. A: Wōng T'aai-T'aai\* haī tím-yeûng\* kè nuī-yān\* ne?  
B: Wōng T'aai-T'aai\* haī hó lèng kè nuī-yān\*.
4. A: Leī Sin-Shaang haī m-haī hó ts'ung-ming kè hôk-shaang?  
B: Haī, Leī Sin-Shaang haī hó ts'ung-ming kè hôk-shaang.
5. A: Leī Sin-Shaang haī m-haī hó poón-sz kè naām-yān\* ne?  
B: Haī, Leī Sin-Shaang yik haī hó poón-sz kè naām-yān\*.
6. A: Ni kà ch'e haī m-haī hó kwai kè à?  
B: Haī, ni kà ch'e haī hó kwai kè.
7. A: Kóh kà ch'e haī m-haī hó kwai kè ne?  
B: Haī, kóh kà ch'e to haī hó kwai kè.
8. A: Ni kà ch'e haī m-haī hó p'ëng kè à?  
B: M-haī, ni kà ch'e m-haī hó p'ëng kè.
9. A: Kóh kà ch'e haī m-haī hó p'ëng kè ne?  
B: M-haī, kóh kà ch'e yik-to m-haī hó p'ëng kè.
10. A: Tui m-chuê. Tui m-chuê.  
B: M-kán-iù. M-kán-iù.

## LESSON 10

### TRANSLATION OF DIALOGUE

1. A: How is your wife, Mr. Wōng?  
B: She is fine. How is your wife?  
A: She is fine also.
2. A: What kind of a man is Mr. Wōng?  
B: Mr. Wōng is a good man.
3. A: What kind of a woman is Mrs. Wōng?  
B: Mrs. Wōng is a very beautiful woman.
4. A: Is Mr. Leī a very intelligent student?  
B: Yes, Mr. Leī is a very intelligent student.
5. A: Is Mr. Leī a very capable man?  
B: Yes, Mr. Leī is also a very capable man.
6. A: Is this car very expensive?  
B: Yes, this car is very expensive.
7. A: Is that car very expensive?  
B: Yes, that car is also very expensive.
8. A: Is this car very cheap?  
B: No, this car is not very cheap.
9. A: Is that car very cheap?  
B: No, that car is not very cheap also.
10. A: Pardon me.  
B: It doesn't matter.

LESSON 10

ORAL MATERIAL - RECOMBINATION

1. A: T'aai-t'aai\* hó mà?  
 B: K'ui kei hó. Nei kè t'aai-t'aai\* ne?  
 A: K'ui to hó hó.
2. A: Wōng Sin-Shaang hai tím-yeūng\* kè naām-yān\* à?  
 B: Wōng Sin-Shaang hai hó ts'ung-mīng kè naām-yān\*.
3. A: Ni kà hai tím-yeūng\* kè ch'e ne?  
 B: Kóh kà hai hó kwai kè ch'e.
4. A: Lei T'aai-T'aai\* hai tím-yeūng\* kè nuī-yān\* à?  
 B: Lei T'aai-T'aai\* hai hó poón-sz̄ kè nuī-yān\*.
5. A: Ni poón hai m̄-hai hó p'ēng kè tsz̄-tín; kóh poón hai m̄-hai hó p'ēng kè wā\*-pò?  
 B: Hai, ni poón hai hó p'ēng kè tsz̄-tín; kóh poón to hai hó p'ēng kè wā\*-pò.
6. A: Kóh kóh hai m̄-hai hó lèng kè nuī-yān\*, hai m̄-hai hó poón-sz̄ kè nuī-yān\*?  
 B: M̄-hai, kóh kóh m̄-hai hó lèng kè nuī-yān\*, yik m̄-hai hó poón-sz̄ kè nuī-yān\*.
7. A: Ni yat-kóh Mei-Kwòk yān hai hó ts'ung-mīng kè, yik-waāk hó m̄-ts'ung-mīng kè ne?  
 B: Ni yat-kóh Mei-Kwòk yān hai hó ts'ung-mīng kè.
8. A: Kóh yat-kóh Chung-Kwòk hôk-shaang hai hó poón-sz̄ kè; ni yat-kóh Ying-Kwòk hôk-shaang hai tím-yeūng\* kè?  
 B: Kóh yat-kóh Chung-Kwòk hôk-shaang hai hó poón-sz̄ kè; ni yat-kóh Ying-Kwòk hôk-shaang yik-to hai hó poón-sz̄ kè.

LESSON 10

ORAL MATERIAL - RECOMBINATION

9. A: Ni yat-pô ts<sup>2</sup>-tîn hai tím-yeûng\* kê, m-hai tím-yeûng\* kê?  
B: Kóh yat-pô ts<sup>2</sup>-tîn hai hó kwai kê, m-hai hó p'êng kê.
10. A: Ni kaan hôk-haaü yaü mǒ hó hó kê sin-shaang; kóh kaan hôk-haaü yaü mǒ hó hó kê sin-shaang â?  
B: Yaü, ni kaan hôk-haaü yaü hó hó kê sin-shaang; kóh kaan hôk-haaü yik-to yaü hó hó kê sin-shaang.
11. A: Ni kaan uk yaü hó lèng kê mi-yě; kóh kaan uk yaü hó lèng kê mi-yě?  
B: Ni kaan uk yaü hó lèng kê nuĩ-yān\*; kóh kaan uk to yaü hó lèng kê nuĩ-yān\*.
12. A: Neĩ maaĩ yat-kâ hó kwai kê mi-yě, yat-kaan hó p'êng kê mi-yě?  
B: Ngõh maaĩ yat-kâ hó kwai kê ch'e, yat-kaan hó p'êng kê uk.
13. A: Pin cheung pò-chí hai hó kê; pin cheung pò-chí m-hai hó kê?  
B: Ni yat-cheung pò-chí hai hó kê; kóh yat-cheung pò-chí m-hai hó kê.
14. A: Pin kòh hôk-shaang hai ts'ung-míng kê; pin kòh hôk-shaang m-hai ts'ung-míng kê?  
B: Kóh kòh hôk-shaang hai ts'ung-míng kê; ni kòh hôk-shaang m-hai ts'ung-míng kê.
15. A: Tui m-chuê, tui m-chuê. Ngõh tsaú là.  
B: M-kán-iù, m-kán-iù. Maân maân\* haäng.

LESSON 10

WORD LIST

- |                           |   |
|---------------------------|---|
| 1. tui-m-shuê, tui-m-chuê | sorry, excuse me, pardon me                           |
| 2. m-kán-iù               | it doesn't matter, not at all,<br>it's all right.     |
| 3. t'aaì-t'aaì*           | Mrs., wife  |
| 4. Wōng                   | surname   |
| 5. Leī                    | surname   |
| 6. nuī-yān*               | woman, female   |
| 7. naām-yān*              | man, male   |
| 8. tím-yeûng*             | how?<br>in what manner?                               |
| 9. yîk                    | also, moreover, too, in addition to                   |
| 10. to                    | also, too   |
| 11. lêng                  | beautiful, handsome, in good<br>quality               |
| 12. poón-sz̄              | capable   |
| 13. ts'ung-mīng           | intelligent, clever                                   |
| 14. p'ēng (p'īng)         | inexpensive, economical                               |
| 15. kwai                  | expensive   |
| 16. kâ                    | AN, frame; final particle,<br>fusion form of kè and à |
| 17. ch'e                  | car, automobile                                       |
| 18. kè                    | possessive or modifying<br>particle, that, which      |
| 19. yîk-to                | also, too   |

LESSON 10

READING MATERIAL

729

男 nán: man; male;  
son.

男人 nán-yán: a man; hus-  
band.

男女 nán nǚ: man and  
woman.

775

女 nǚ: female; girl;  
daughter.

女人 nǚ-yán: a woman.

女子 nǚ-tzǐ: a young  
lady.

婦女 fū-nǚ: women in  
general.

1080

太 t'ai: too; very;  
extreme; term  
of respect.

太过 t'ai-tshèh: to go  
too far; out  
of proportion.

太多 t'ai tsh: too  
much.

男

女

太

男

女

太

男

女

太

1331

字 tsǐ: letter; char-  
acter; symbol;  
word; name.

字母 tsǐ-mǒ: alphabet;  
vowel.

草字 ts'ó tsǐ: the run-  
ning hand word.

生字 shang tsǐ: unfam-  
iliar or uncom-  
mon character or  
word.

1365

疼 t'ing: ache; pain;  
to feel a pain.

疼爱 t'ing-ài: to love  
deeply.

字

疼

字

疼

字

疼

LESSON 10

READING MATERIAL

1159

都 to: even; also;  
a capital;  
city.

我都去 ngōh to hūi: I  
also go.

京都 king-to: the ca-  
pital.

552

貴 kwai: valuable; ex-  
pensive.

貴姓 kwai sīng: what is  
your surname?

貴幹 kwai kón: your busi-  
ness.

貴重 kwai-chūng: to value  
highly; valuable.

富貴 fò-kwai: wealth and  
honor.

高貴 ko-kwai: high-born;  
high class.

47

車 ch'e: cart, vehicle  
(Cl. 輛)

車 kai: (lit pro) cart

汽車 hai-ch'e: automobile

火車 fò-ch'e: a train

電車 tū-ch'e: tram car

車輪 ch'e-lūn: wheel

都

貴

車

都 貴 車

1435

黃 wōng: yellow; im-  
perial.

黃豆 wōng-tāi: soy bean.

黃昏 wōng-fan: twilight;  
eventide.

黃河 wōng-hōh: The Yel-  
low River.

598

李 lei: plum; a very  
common surname.

李仔 lei tsai: plum.

黃

李

黃 李

LESSON 10

READING MATERIAL

黃二係學生。佢係美國陸軍語言學校<sup>kè</sup>學生；李四亦都係<sup>ni</sup>間學校<sup>kè</sup>學生。黃二讀中文書。<sup>sé</sup> 中文字；李四亦都讀中文書。<sup>sé</sup> 中文字。

黃二係男人。係一<sup>kòh</sup>好好<sup>kè</sup>人；李四亦係男人\*。亦係一<sup>kòh</sup>好好<sup>kè</sup>人；佢地都係<sup>hó ch'ung-ming</sup> <sup>kè</sup>人。佢地都有<sup>hó</sup>貴<sup>kè</sup>車；黃二有太太\*。黃太太\*係一<sup>kòh</sup>好<sup>ch'ung-ming</sup> <sup>kè</sup>女人\*；李四亦都有太太\*。李太太\*亦都係一<sup>kòh</sup>好<sup>ch'ung-ming</sup> <sup>kè</sup>女人\*。

LESSON 10

WRITING MATERIAL

陸	Character Number 646 Radical Number 170							
	Stroke Number 10 阝, 阜							
	3	阝	阝一	阝十	阝土	阝阝	阝阝	阝阝
陸	陸							
軍	Character Number 557 Radical Number 159							
	Stroke Number 9 車							
	1	冫	冫	冫	冫	冫	冫	冫
軍								
讀	Character Number 1352 Radical Number 149							
	Stroke Number 22 言							
	言	言一	言十	言士	言士	言士	言士	言士
讀	讀	讀	讀	讀	讀	讀	讀	
中	Character Number 145 Radical Number 2							
	Stroke Number 4 丨							
	1	冫	冫	中				
文	Character Number 672 Radical Number 67							
	Stroke Number 4 文							
	1	一	一	文				

LESSON 11

ORAL MATERIAL - STRUCTURAL PATTERNS

1. Kam-yât kè t'in-hei hó m-hó à?  
Neĩ kè t'aai-t'aai\* ko m-ko ne?  
K'ui kè sai-man-tsaí ai m-ai à?
2. Kam-yat ít m-ít à?  
Neĩ kwooi m-kwooi ne?  
K'ui mōng m-mōng à?
3. Kam-yât k'ui hó mà?  
Tsòk-yât neĩ mōng mà?  
Ts'in-yât neĩ-tei kwooi mà?
4. K'ui kam-yât hó m-hó à?  
Neĩ tsòk-yât mōng m-mōng ne?  
Neĩ-tei ts'in-yât kwooi m kwooi à?
5. Kam-yât kè t'in-hei hó.  
Ngõh kè t'aai-t'aai\* ko.  
K'ui kè sai-man-tsaí ai.
6. Kam-yât ít.  
Kam-yât kei ít.  
Kam-yât hó ít.  
Kam-yât fei-sheung-chi ít.  
Kam-yât t'aai ít.
7. Hó, kam-yât k'ui hó.  
Mōng, tsòk-yât ngõh mōng.  
Kwooi, ts'in-yât ngõh-tei kwooi.

LESSON 11

ORAL MATERIAL - STRUCTURAL PATTERNS

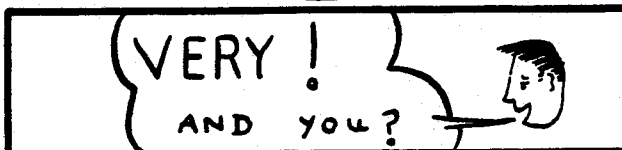
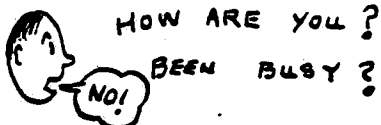
8. Hó, k'uí kam-yât hó hó.  
Mōng, ngōh tsòk-yât kei mōng.  
Kwooî, ngōh-teî ts'in-yât fei-sheūng-chi kwooî.
9. M̄-hó, kam-yât k'uí m̄-hó.  
M̄-mōng, tsòk-yât ngōh m̄-mōng.  
M̄-kwooî, ts'in yât ngōh-teî m̄-kwooî.
10. M̄-hó, k'uí kam-yât m̄-haî hó hó.  
M̄-mōng, ngōh tsòk-yât m̄-haî kei mōng.  
M̄-kwooî, ngōh-teî ts'in-yât m̄ haî fei-sheūng-chi kwooî.

LESSON 11

A

B

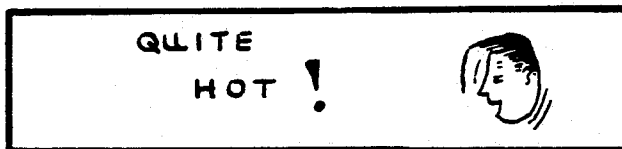
1



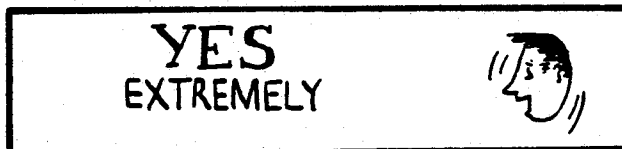
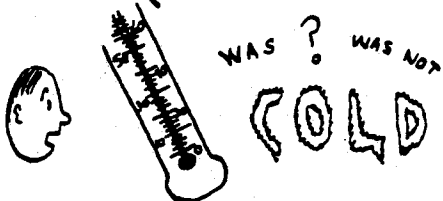
2



3



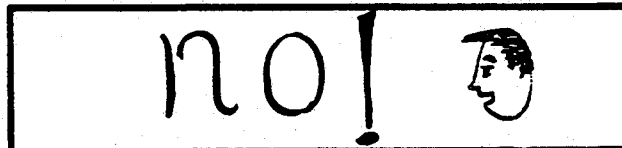
4



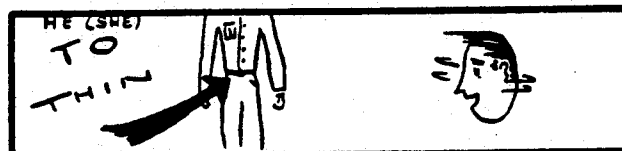
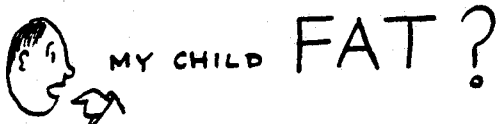
5



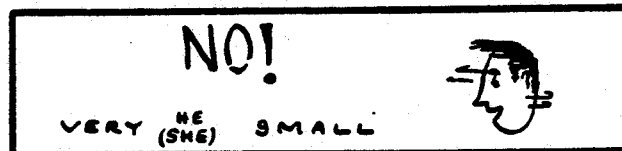
6



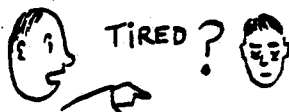
7



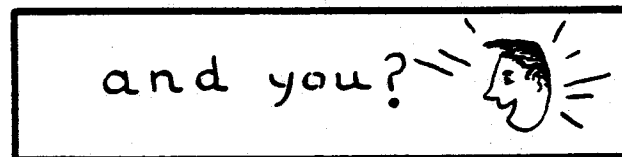
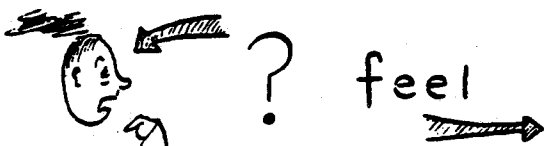
8



9



10



LESSON 11

ORAL MATERIAL - DIALOGUE

1. A: Tím à, kân-loi\* mōng mà?  
 B: Kân-loi\* hó mōng. Neĩ ne?  
 A: Ngõh kân-loi\* m-mōng.
2. A: Kam-yât kè t'in-hei hó m-hó à?  
 B: Hó, kam-yât kè t'in-hei hó hó.
3. A: Tsòk-yât ít m-ít ne?  
 B: Ít, tsòk-yât kei ít.
4. A: Ts'in-yât laǎng m-laǎng à?  
 B: Laǎng, ts'in-yât fei-sheŭng-chi laǎng.
5. A: Neĩ kè t'aai-t'aai\* ko mà?  
 B: Ko, ngõh kè t'aai-t'aai\* kei ko.
6. A: K'ui kè sai-man-tsaí ai mà?  
 B: M-ai, k'ui kè sai-man-tsaí m-ai.
7. A: Ngõh kè sai-man-tsaí fei mà?  
 B: M-fei, neĩ kè sai-man-tsaí m-fei; k'ui t'aai shaù.
8. A: Ngõh kè sai-man-tsaí taaí m-taaí à?  
 B: M-taaí, neĩ kè sai-man-tsaí m-taaí; k'ui hó sai.
9. A: Neĩ-tei kam-yât kwooi m-kwooi à?  
 B: Kwooi, ngõh-tei kam-yât fei-sheŭng-chi kwooi.
10. A: Neĩ kam-yât kòk tak tím à?  
 B: Ngõh kam-yât kòk tak hó hó. Neĩ ne?  
 A: Ngõh kam-yât kòk tak m-hai kei hó.

## LESSON 11

### TRANSLATION OF DIALOGUE

1. A: How are you? Have you been busy lately?  
B: I have been very busy lately. And you?  
A: I haven't been busy lately.
2. A: Is the weather fine today?  
B: Yes, the weather is very fine today.
3. A: Was it hot yesterday?  
B: Yes, it was quite hot yesterday.
4. A: Was it cold the day before yesterday?  
B: Yes, it was extremely cold the day before yesterday.
5. A: Is your wife tall?  
B: Yes, my wife is quite tall.
6. A: Is his child short?  
B: No, his child is not short.
7. A: Is my child fat?  
B: No, your child is not fat; he is too thin.
8. A: Is my child big?  
B: No, your child is not big; he is very small.
9. A: Are you tired today?  
B: Yes, we are extremely tired today.
10. A: How do you feel today?  
B: I feel very well today. And you?  
A: I don't feel very well today.

LESSON 11

ORAL MATERIAL - RECOMBINATION

1. A: Sin-Shaang, neĩ kân-loĩ\* keĩ hó a mã?  
B: Keĩ hó a. Neĩ ne?  
A: Ngõh to hó hó.
2. A: Neĩ hó mã?  
B: Hó, ngõh hó hó.
3. A: K'ui kè sai-man-tsaĩ feĩ mã?  
B: M-feĩ, k'ui kè sai-man-tsaĩ m-feĩ. K'ui hó shaũ.
4. A: Ni kòh nuĩ-yân\* tím-yeûng\* ne?  
B: Kòh kòh nuĩ-yân\* hó lèng. K'ui m-ko m-aĩ.
5. A: Kam-yât ni kòh hòk-shaang tím-yeûng\* à?  
B: Kam-yât ni kòh hòk-shaang keĩ hó.
6. A: Tsòk-yât kè t'in-heĩ tím-yeûng\* ne?  
B: Tsòk-yât kè t'in-heĩ fei-sheûng-chi hó, m-laăng m-ít.
7. A: Ts'in-yât laăng m-laăng à?  
B: M-laăng, ts'in-yât m-haĩ t'aai laăng.
8. A: Neĩ kè t'aai-t'aai\* kam-yât haĩ m-haĩ hó mông ne?  
B: M-haĩ, k'ui kam-yât m-haĩ hó mông. K'ui kam-yât hó tak-haân.
9. A: Kòh kà ch'e fei-sheûng-chi kwaĩ yik-waāk fei-sheûng-chi p'êng à?  
B: Kòh kè ch'e m-haĩ fei-sheûng-chi kwaĩ, yik-to m-haĩ fei-sheûng-chi p'êng.

LESSON 11

ORAL MATERIAL - RECOMBINATION

10. A: Meī-Kwòk yān hó ko, hó taaí, yik-waák hó aí, hó sai.  
B: Meī-Kwòk yān hó ko, hó taaí; m̄-haí hó aí, hó sai.
11. A: Ni kaan paan-fōng\* kè ch'eung, ts'eūng, moōn, tim-yeūng\*  
ne?  
B: Ni kaan paan-fōng\* kè ch'eung, ts'eūng, moōn m̄-haí kei  
ko, yîk-to m̄-haí kei aí.
12. A: Kóh kòh naām-yān\* kè sai-man-tsaí tim-yeūng\* à?  
B: Kóh kòh naām-yān\* kè sai-man-tsaí m̄-haí t'aai fei, m̄-  
haí t'aai shaù, yîk m̄-haí t'aai taaí, t'aai sai.
13. A: Kam-yât kè t'in-hei fei-sheūng-chi hó, m̄-laäng m̄-ít.  
Neí hui m̄-hui kaai, maaí m̄-maaí yě ne?  
B: Kam-yât kè t'in-hei fei-sheūng-chi hó, m̄-laäng m̄-ít.  
Ngõh hui kaai, nõh maaí yě.
14. A: Kam-yât t'aai laäng. Neí tsô mi-yě à?  
B: Kam-yât t'aai laäng. Ngõh m̄-hui kaai. Ngõh tá tin-wâ\*  
pei nõh kè t'aai-t'aai\*.
15. A: Leí Sin-Shaang, kam-yât mōng mã?  
B: Ngõh kam-yât hó mōng. Neí ne?  
A: Ngõh kam-yât yîk-to hó mōng.

LESSON 11

WORD LIST

1. t'in-hei	weather
2. kam-yât	today
3. tsòk-yât	yesterday
4. ts'in-yât	day before yesterday
5. kân-loi	recently, lately
6. sai-man-tsaí	child, son
7. keí	quite, a few, several, how? how many?
8. t'aai	too, excessively
9. fei-sheŋg-chi	extremely, exceedingly
10. ko	tall, high, superior
11. taai	big, old in age, large
12. sai	small, young, slender
13. fei	fat, bulky, greasy
14. shaù	skinny, thin
15. laǎng	cold, chilly
16. ît	hot, warm
17. ai	short in height
18. mōng	busy
19. kwooî	tired, weary
20. kòk-tak	to feel

READING MATERIAL

1142

天 t'in: heaven; sky; celestial; day.

好天 hó t'in: fine weather

天氣 t'in-hei atmosphere climate.

天聰 t'in ts'ung intelligence; ability.

天時 t'in-shī weather; season.

270

氣 hei: air; gas; temper

空氣 hung-hei: air

氣候 hei-hei: climate; temperature

氣力 hei-lik: strength

斷氣 t'ueh hei: to die

1452

日 yât: the sun; a day; daily.

日用 yât yung: daily expense; necessities.

日曆 yât-lik: calendar.

日本 yât-Poon: Japan

天 氣 日

天 氣 日

天 氣 日

439

幾 kei: how many? how? a few; several.

幾時 kei-shī: when?

幾個 kei kòh: several.

幾多 kei-ton: how many?

第幾 tai-kei: which (of them)? what number?

592:

冷 laäng: cold; chilly.

冷淡 laäng-taâm: indifferent; dull.

冷笑 laäng sù: sneer; cynical laugh.

發冷 faät laäng: to have a chill (malaria)

好冷 hó laäng: very cold (weather).

幾 几 冷

幾 冷

LESSON 11

READING MATERIAL

362

熱 it: hot; heat; burning  
 天熱 t'in it: hot weather; summer time  
 發熱 fāt it: fever  
 熱心 it-sam: zealous; devoted

1079

大 taai: great; big; noble.  
 大人 taai-yān: a grown man; a great man; your honor.  
 大半 taai pōn: more than half; mostly.  
 大雨 taai ú: heavy rain.  
 大海 taai hoi: high sea.

910

細 sai: small; fine; delicate.  
 細聲 sai sheng: in a whisper.  
 細心 sai-sam: heedful; careful.

熱

热

大

細

熱

大

細

熱

热

大

細

375

街 k'ai: thoroughfare; street  
 出街 ch'ut k'ai: to go out  
 行街 hāng k'ai: to stroll about  
 街市 k'ai-shí: market

1240

牆 ts'eūng: wall.  
 牆壁 ts'eūng-pik: wall.

街

牆

街

牆

街

牆

牆

LESSON 11

READING MATERIAL

黃先生講廣東話\*，佢 kè 女\* m-ooY 講廣東話\*。

黃先生好 ko，好大，好 fei；佢 kè 女\* 好 ai，  
好細，好 shau。

Kam-日天氣幾好，m-冷 m-熱。黃先生 hui 街，  
佢 kè 女\* 亦都 hui 街；佢地 tá tîn-pò pei 黃太太\*，亦都  
kei ts'in\* pei 黃太太。

黃太太\* sé sùn pei 黃先生，亦都 sùng yé pei 佢 kè 女\*。

LESSON 11

WRITING MATERIAL

講	Character Number 504		Radical Number 149				
	Stroke Number 17		言				
	讠	讠	讠	讠	言	言	言
	讠	讠	讠	言	言	言	言
	言	言	言	講	講	講	講
廣	Character Number 571		Radical Number 53				
	Stroke Number 15		广				
	丶	一	广	广	广	广	广
	广	广	广	广	广	广	广
	广	廣	廣	廣	廣	廣	廣
東	Character Number 1356		Radical Number 75				
	Stroke Number 8		木				
	一	一	一	一	一	車	車
話	Character Number 1401		Radical Number 149				
	Stroke Number 13		言				
	讠	讠	讠	讠	言	言	言
	讠	讠	讠	言	言	言	言
	言	言	話	話			
書	Character Number 1008		Radical Number 73				
	Stroke Number 10		日				
	丿	丿	丿	丿	聿	聿	聿
	聿	聿	聿	聿	聿	聿	聿
	書	書					

LESSON 12

ORAL MATERIAL - STRUCTURAL PATTERNS

1. Pin chi uēn-pat ch'eūng kwòh ni chi uēn-pat à?  
Pin kà ch'e kwai kwòh ni kà ch'e ne?  
Pin kòh yān ko kwòh ni kòh yān à?  
Pin yat-kòh sai-man-tsaí ts'ung-ming kwòh kòh kòh sai-man-tsaí ne?
2. Pin yāt kè t'in-hei laäng kwòh kam-yāt kè t'in-hei à?  
Neī kè ts'in\* toh kwòh pin-kòh kè ts'in\* ne?  
Ngõh kè ch'e sai kwòh pin-kòh kè ch'e à?  
Pin kòh kè tsai-nui\* shiú kwòh pin-kòh kè tsai-nui\* ne?
3. Pin chi uēn-pat pei-kaaù ni chi uēn-pat ch'eūng ti à?  
Kòh yat-chi fān-pat pei pin yat-chi fān-pat tuēn hó toh ne?  
Ts'in-maän pei-kaaù pin yat-maän nuēn hó toh à?  
Pin kaan hôk-haaü pei kòh kaan hôk-haaü taaí ti ne?
4. K'uī kè sai-man-tsaí yaü mǒ neī kè sai-man-tsaí kòm ts'ung-ming à?  
Neī kè ts'in\* yaü mǒ k'uī kè ts'in\* kòm toh ne?  
Ngõh kè Kwóng-Tung Wâ\* yaü mǒ k'uī kè Kwóng-Tung-Wâ\* kòm hó ne?  
Neī-teī kè paan-fōng\* yaü mǒ k'uī-teī kè paan-fōng\* kòm taaí à?
5. Ngõh t'ūng neī t'ūng k'uī, pin-kòh tsui ko, pin kòh chi ai à?  
Neī t'ūng k'uī t'ūng k'uī, pin kòh chi taaí. pin kòh tsui sai ne?

LESSON 12

ORAL MATERIAL - STRUCTURAL PATTERNS

Ngõh t'ūng neī t'ūng k'uī, ngõh tsui ko, k'uī chi ai.

Neī t'ūng k'uī t'ūng k'uī, neī chi taaī, k'uī tsui sai.

6. Kóh chi uēn-pat ch'eūng kwòh ni chi uēn-pat.

Ni kà ch'e kwai kwòh ni kà ch'e.

Ni yat-kòh yān ko kwòh ni kòh yān.

Ni yat-kòh sai-man-tsaī ts'ung-mīng kwòh kóh yat-kòh sai-man-tsaī.

7. Tsòk-yât kè t'in-heī laäng kwòh kam-yât kè t'in-heī.

Ngõh kè ts'in\* toh kwòh neī kè ts'in\*.

Neī kè ch'e sai kwòh ngõh kè ch'e.

K'uī kè tsaī-nuī\* shiú kwòh neī kè tsaī-nuī\*.

8. Kóh-yat-chi uēn-pat peī-kaaú ni-chi uēn-pat ch'eūng ti.

Kóh-yat-chi fán-pat peī ni-yat-chi fán-pat tuén hó toh.

Ts'in-māan peī-kaaú kam-maän nuēn hó toh.

Ni kaan hôk-haaú peī kóh kaan hôk-haaú taaī ti.

9. K'uī kè sai-man-tsaī yaū neī kè sai-man-tsaī kòm ts'ung-mīng.

K'uī kè sai-man-tsaī mǒ neī kè sai-man-tsaī kòm ts'ung-mīng.

Ngõh kè ts'in\* yaū k'uī kè ts'in\* kòm toh.

Ngõh kè ts'in\* mǒ k'uī kè ts'in\* kòm toh.

