

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

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Lessons 1-20

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DEFENSE LANGUAGE INSTITUTE
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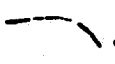
PREFACE

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


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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

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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) |

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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)









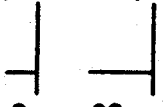

the Lower Rising Tone (Lo Ri)

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 voice¹, 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	 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

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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 notation² 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

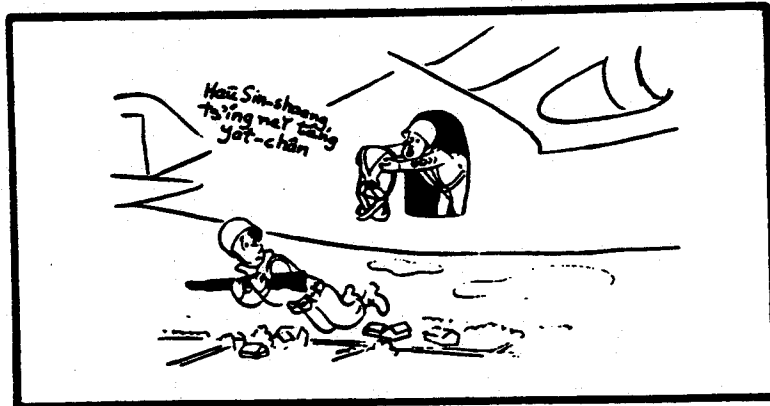
² The musical notation is only an approximation to the average man's voice and not absolute pitch or intervals.

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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	-	-	^	^



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FINALS

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

Table 3. Vowels

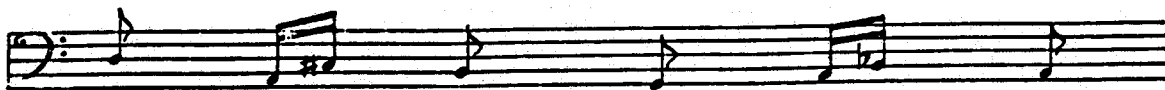
L ³	S.	L.	S.	L.	L.	S.	L.	S.	S.	S.	L.	L.
<u>a</u>		<u>e</u>		<u>eu</u>	<u>i</u> ⁴ , <u>z</u>		<u>oh</u>		<u>o</u>		<u>oo</u>	<u>ue</u>
<u>aa</u> i	<u>ai</u>		<u>ei</u>				<u>oi</u>			<u>ui</u>	<u>oo</u> i	
<u>aa</u> u	<u>au</u>				<u>iu</u>							
<u>aa</u> m	<u>am</u>				<u>im</u>			<u>om</u>				
<u>aa</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>			

³L = long; S = short.

⁴i 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.

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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	ǎ	â
e	ê	ẽ	ē	ě	ê
eu	eú	eû	eū	eǔ	eû
i	î	ĩ	ī	ǐ	î
z	ž	ẓ	z̄	ẑ	ẓ
oh	ôh	õh	ōh	ǒh	ôh
o	ó	ò	ō	ǒ	ô
oo	oó	oò	oō	oǒ	oô
ue	ué	uè	uē	uě	uê
aa	aâ	aã	aā	aa̅	aă
ai	aî	aĩ	aī	aǐ	aî
ei	eî	eĩ	eī	eǐ	eî
oi	oî	oĩ	oī	oǐ	oî
ui	uî	uĩ	uī	uǐ	uî
ooi	ooî	ooĩ	ooī	ooǐ	ooî
aa	aâ	aã	aā	aa̅	aă
au	aú	aû	aū	aǔ	aû
iu	iú	iû	iū	iǔ	iû

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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	îm	ïm	îm	îp		îm	ïm	îm	îp				
om	óm	òm	op	ôp	ôm	õm	ôm	ôp		ôm	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	îm	ïm	îm	ît		îm	ïm	îm	ît				
on	ón	òn	ot	ôt	ôm	õm	ôm	ôt		ôm	õm	ôm	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	uēn	uêt		uēn	uĕn	uēn	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	èk	ēng	ĕng	ēng	èk		ēng	ĕng	ēng	èk				
eung	eúng	eùng	euk	eùk	eūng	eũng	eüng	eùk		eūng	eũng	eüng	eùk				
ing	íng	ìng	ik	îk	îm	ïm	îm	îk		îm	ïm	îm	îk				
ong	óng	òng	ok	òk	ôm	õm	ôm	òk		ôm	õm	ôm	òk				
ung	úng	ùng	uk	ùk	ūng	ũng	üng	ùk		ūng	ũng	üng	ùk				

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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
<u>aai</u>	<u>ai</u>	<u>ei</u>		<u>oi</u>		<u>ui</u>	<u>ooi</u>
<u>aa<u>u</u></u>	<u>au</u>		<u>iu</u>				
<u>aam</u>	<u>am</u>		<u>im</u>		<u>om</u>		
<u>aan</u>	<u>an</u>		<u>in</u>	<u>on</u>		<u>un</u>	<u>oon</u> <u>uen</u>
<u>aang</u>	<u>ang</u>	<u>eng</u>	<u>eung</u>	<u>ing</u>	<u>ong</u>	<u>ung</u>	
<u>aap^s</u>	<u>ap</u>		<u>ip</u>		<u>op</u>		
<u>aat</u>	<u>a₂</u>		<u>it</u>	<u>ot</u>		<u>ut</u>	<u>oot</u> <u>uet</u>
<u>aak</u>	<u>ak</u>	<u>ek</u>	<u>euk</u>	<u>ik</u>	<u>ok</u>	<u>uk</u>	

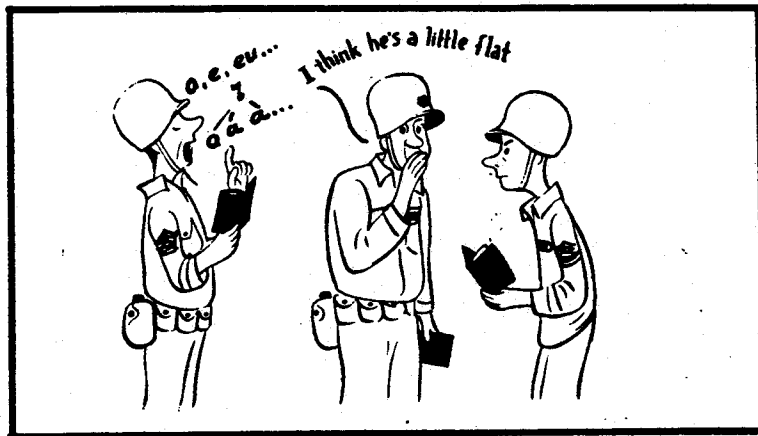
^s Entering Tone endings -p, -t, and -k are respective counterparts of endings -m, -n, and -ng.

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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 ⁶		im		om		
aan	an		in	on		un	oon
aang	ang	eng	eung	ing	ong	ung	
aap	ap		ip		op		
aat	at		it	ot		ut	oot
aak	ak	ek	euk	ik	ok	uk	



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

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Table 6. Values of Vowels

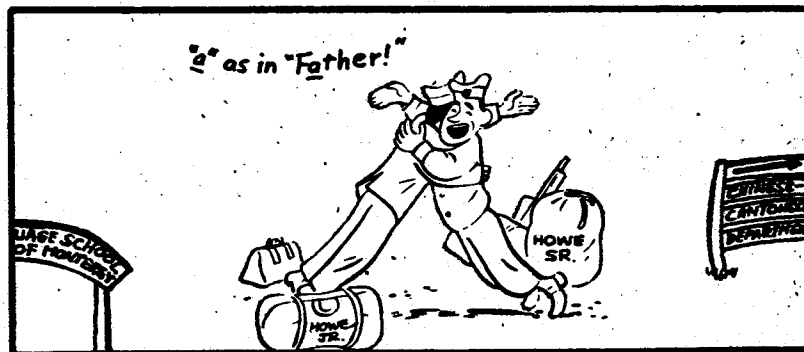
IPA ⁷	Spelling	Position	As in
(a:)	a	When final	f <u>a</u> ther
(a:)	aa-	In all positions	f <u>a</u> ther
(æ)	a-	Before -i, -u; -m, -n, -ng; -p, -t, -k	c <u>a</u> t
(ɛ:)	e	When final	se- <u>e</u> -ell
(ɛ:)	e-	Before -ng; -k	se- <u>e</u> -ell
(e)	e-	Before -i	h <u>a</u> y
(oe)	eu	In all positions	no real 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

⁷IPA = International Phonetic Alphabet

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



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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 ^g 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.

^gts and ch, ts' and ch', s and sh are only graphic distinctions with no difference in sound.

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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>

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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			

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 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	ya <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	nga <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.



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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

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In the present course we shall follow the common usage among Western writers on Chinese subjects and among Chinese who speak English by calling every monosyllabic unit or 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

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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.



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SYNTACTICAL CONSTRUCTIONS AND WORD ORDER

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

Coordinate constructions:

neī ngōh k'ui 'you, I, and he'

leūng-kòh t'ūng leūng-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'eī kè s̄ 'strange event'

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

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

m̄-peī 'not to give'

yat-tīng lai 'certainly come'

kám kóng 'talk this way'

hai Shaang-shēng chuē 'live in Canton'

Neī m̄-hāng tsoū m̄-shai tsō lā 'If you don't want to, you needn't do it.'

maân-maân* haāng 'walk slowly'

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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-

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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.



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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,

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'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

