

# OH, CHINA!

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An Elementary Reader of  
Modern Chinese for  
ADVANCED BEGINNERS

CHIH-P'ING CHOU 周质平

PERRY LINK 林培瑞

XUEDONG WANG 王学东

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# 中國啊，中国！

华裔学生现代汉语初级读本

REVISED EDITION

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Chinese for Advanced Beginners

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## Princeton Language Program: Modern Chinese

Princeton University Press is proud to publish the Princeton Language Program in Modern Chinese. Based on courses taught through Princeton University Department of East Asian Studies and the Princeton in Beijing Program, this comprehensive series is designed for university students who wish to learn or improve upon their knowledge of Mandarin Chinese.

Students begin with either *Chinese Primer* or *Oh, China!* depending on their previous exposure to the language. After the first year, any combination of texts at a given level can be used. While all of the intermediate and advanced texts focus on modern life in China, and especially on the media, texts marked with an asterisk (\*) in the chart below compare China to the United States and are particularly appropriate for American students.

PROGRAM OVERVIEW			
FIRST YEAR	SECOND YEAR	THIRD YEAR	ADVANCED
<i>Chinese Primer</i> (For beginners with no previous knowledge of Chinese)	<i>A New China</i>	<i>A Kaleidoscope of China</i>	<i>Anything Goes</i>
OR	<i>A Trip to China</i>	<i>All Things Considered</i>	<i>China's Own Critics</i>
<i>Oh, China!</i> (For students who speak and understand some Chinese, especially "heritage" students who speak the language at home.)	<i>An Intermediate Reader of Modern Chinese*</i>	<i>Newspaper Readings*</i>	<i>China's Peril and Promise</i>
			<i>Literature and Society</i>
			<i>Readings in Contemporary Chinese Cinema</i>

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華裔學生現代漢語初級讀本

周質平  
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# 中國啊，中國！ Oh, China!

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## 修订版序

《中国啊，中国！》是1997年出版的。过去十几年来，许多学校采用作为教材。在使用的过程中，我们发现了一些错误和不足，在这次修订时做了更正和增补。

这次修订主要集中在版面的重新安排上。初版的设计是课文繁简字两页互见，而将生词置于课文之后。新版则采用简体字课文与生词同页互见，繁体字课文置于每课之末。这一改变为学生学习提供了进一步的方便，同时也反映了简化字在国际汉语教学中发展的趋势。

原版每课之汉字笔划表附手写阿拉伯数字的笔划顺序，但笔划稍多的字不易看出实际的笔顺来。在修订版中，我们每课选了若干生字，加注了单字的英译，或提供了相应词组的意思，至于标示笔顺的数字则一概取消。这一变动是因为近年来互联网的发展，为学生提供了动画形式笔划书写的汉字网站，我们希望老师能指导学生有效地使用这些网站，用更立体更清晰的方式教学生学习汉字笔顺。

修订版在内容上有增无减，但由于版面及字体大小的改动，在篇幅上减轻了初版的厚重，更便于翻阅和携带。

这次修订由刘安敏主其事，对生词及词语例句部分进行增补。Ms. Cara Healey 校看全稿英文部分，并提出许多宝贵意见。我们在此对两位深致谢忱。当然，书中如有任何错误，都由作者负责。

周质平，林培瑞，王学东

2011年5月10日





## Preface to the Revised Edition

*Oh, China!* was first published in 1997 and has been adopted by many institutions. In the process of using this book, we discovered a few errors and a few insufficient explanations, which we have now taken the opportunity to correct and append in this revised edition.

The main focus of this revision has been rearranging and reformatting the layout of each page. Originally, traditional and simplified character texts were juxtaposed on adjacent pages, with vocabulary words following. The revised edition juxtaposes the simplified character text and vocabulary words on adjacent pages and includes the traditional character text at the end of each lesson. This change makes it much more convenient for students to prepare the lesson, while at the same time it reflects the growing trend of using simplified characters in international Chinese language education.

In the original edition, each lesson contained a table showing the strokes of Chinese characters, in which we added handwritten Arabic numbers depicting the stroke order. However, in the case of characters with a greater number of strokes, it was difficult to see the actual stroke order. In the revised edition, we have selected a certain number of new vocabulary words for each lesson and provided the English glosses for each individual character, as well as relevant compounds. We have completely omitted the numbers depicting stroke order. We decided to make this change because, in the past few years, the development of the Internet has provided students with Web sites containing animated illustrations of how to write Chinese characters using the proper stroke order. It is our hope that teachers will encourage students to make effective use of these Web sites to gain a clearer, more solid understanding of Chinese character stroke order.

Although we have actually increased the number of vocabulary words and example sentences in the revised edition, due to changes in formatting and font size, this edition has fewer pages than the last, making the book easier to flip through and carry.

Ms. Anmin Liu undertook the revision of this book, coordinating the supplementation of vocabulary words and example sentences. Ms. Cara Healey proofread the entire English portion of the manuscript and also provided many valuable suggestions. To them we extend our sincere thanks. Of course, any errors in the final manuscript are the authors' own.

Chih-p'ing Chou  
Perry Link  
Xuedong Wang  
May 10, 2011



## 序

最近几年来，美国华裔学生选读中文的人数大幅地增加，在东、西海岸，这些学生已成了大学中文课里的多数。如何将这些从小在中国家庭中长大的孩子和其他的美国学生各依其所能所需来进行初级语言教学，成了从事中文教学工作者的新课题。一般来说，将这两类语言能力悬殊的学生置于同一教室的结果往往是互相拖累，两受其害。所以近年来，在初级汉语课上使用“双轨制”的学校越来越多。

所谓“双轨制”往往就是分快、慢班。“快班”大多是华裔，“慢班”则是其他完全不懂中文的学生。然而这两班教学的不同大多只体现在速度上。譬如，快班一周上两课，而慢班则只上一课。至于课本的内容和授课的方式基本上是没有太大不同的。然而，仅仅是进度的加快并不能完全满足华裔学生的要求，课文的内容也必须做相应的改变。《中国啊，中国！》这本教科书就是针对这个需要而编写的。

本书在内容上打破问好、问路、点菜、购物等一般初级语言课本的老套，而代之以一个华裔学生在初次接触中国时所体验的惊叹、困惑和无奈。我们之所以将本书定名为《中国啊，中国！》，正是取意于此。

华裔学生之间的语言能力也并不一致，有听说方面接近“母语能力”(native competence)的，也有只能做些日常交谈的。当然也有完全不会中文的华裔，但这不在我们的考虑之内。《中国啊，中国！》这本

教科书所针对的华裔学生虽不一定都说普通话，但他们对汉语的词汇和语法结构却都有一定的掌握，换句话说，我们在教学时已不完全是“对外汉语教学”，在一定的程度上也是对“内”汉语教学，说得更直截了当一些，有时竟是教成人识字。

然而我们所面对的这批中文“文盲”和平常所说的“文盲”又是完全不同的。一般所谓“文盲”是指没有受过教育的人而言，而美国大学华裔学生的中文“文盲”却是受过高等教育的“精英”。所以我们绝不能把这批高文化水平的“文盲”当小孩子看待，让他们从“一、二、三”，“你，我，他”这类最简单的词汇开始，因为这些简单的词汇有不少华裔学生早就会说，甚至会写。在课堂上练习“你好”，“我是中国人”之类的句子，不但学生觉得可笑，老师也有荒唐之感，结果教学就往往在幼稚而又无奈的情形下缓慢进行。老师、学生同受其罪。

最近几年来，由于美国教育部大力推行所谓“能力语言教学法”(proficiency approach)，在对外汉语的教学领域里也发生了一定的影响，不问学生的语言背景是什么，初级课本一概都从问好、问路、点菜、购物这些题目入手，殊不知这些题目对华裔学生来说正是他们耳熟能详，从小在家里习用的语言。华裔学生需要的是在日常会话之外，再加上一些比较正式的用语，唯有如此，才能增加他们的词汇，提高他们的汉语水平。

另一个教这些华裔学生的方法则是直接采用国内，尤其是台湾所出的小学国文课本，把对“外”汉语完全看成了对“内”汉语，结果“孔

融让梨”、“八路军”之类的故事，竟出现在美国大学的中文课上，使一门语言课成了某种程度的民族主义精神讲话或中华民族的爱国教育。这种内容往往使美国大学生觉得莫名其妙，对故事中的“微言大义”更是完全不能领会。

在华裔学生的初级汉语课本中夹带民族主义或爱国主义教育往往是弄巧成拙，不但不能因此提高他们对中国的向心力，反而使他们觉得在初级语言课本中夹带政治宣传是拙劣的手法，这也是七十年代北京所出课本最受人诟病的地方。更何况绝大部分第二代的华裔，基本上他们是美国人，硬将第二代的华裔视为“中国人”，是有味于实际的。

教已有一定能力的华裔学生中文，对授课老师而言应该是标准的提高，而不只是进度的加快。然而实际的情形往往是授课进度的加快，造成了标准的降低。许多老师在教华裔学生时对发音的准确和语法的规范都另有一套标准。譬如教在家说南方话的学生，卷舌音和非卷舌音以及“n”与“ng”的分辨常常可有可无，倒是对零起点的学生严格要求；又如以“有吃”代替“吃过了”的这种结构，也视为可以接受。这种做法往往在“尊重方言”的冠冕借口下，不但受到容忍甚至受到鼓励，而认为理所当然。我们觉得这是不自知地或是变相地歧视华裔学生：零起点的学生应该学规范而标准的汉语普通话；而华裔学生却学不规范、不标准、带浓重乡音或方言结构的普通话。目前由于海峡两岸特殊的政治关系，使这个语言教学的问题带有一定的政治敏感。但我们

不能因为政治上的敏感，于是就不提这个问题，结果受害的是华裔学生。

对外汉语教学，就口语部分来说，评定成绩的标准不外流利(fluency)与准确(accuracy)两项，华裔学生在“流利”上都已有相当的水平，他们所需要的是“准确”的加强，而所谓“准确”则包括语法和语音两方面。目前，我们常见教华裔学生的方法是忽略准确的加强而在他们已有相当基础的流利上下功夫，结果是急其所不当急，而缓其所不当缓。

本书内容分为三部分：第一部分反映美籍华裔学生在家庭和社会上的部分生活。我们基本上把这些学生视为美国人，尽量从他们的角度来谈问题；第二部分我们由“华侨”、“唐人街”衔接到“广东省”，并选了几个题目来反映今日中国社会的一些侧影；第三部分则介绍了中国近代史上几个重要的历史人物。我们希望通过这些极初步的地理和历史的描述中，引发学生对中国和中文的兴趣。在这些课文里，没有任何“说教”的意味，我们只是用几个比较有趣而又带有争议的题目来作为语言教学的内容。

我们要特别强调的是，一本语言教科书必须在因人、因时、因地制宜的基础上，体现它的针对性，唯有针对性明确的教科书才能达到事半功倍的教学效果。

本书课文采用繁简体并列方式，每课有语法的英文说明，生词注释，词语例句和练习，前十五课附加拼音及汉字练习。

我们编写这本教科书，希望做到在语言上不落入艰深晦涩，而在内容上则不流于肤浅幼稚。语言的浅显可以使这本书成为华裔学生初级入门的读本，而在内容上则又反映他们的生活和背景。

在编写的过程中，Helen McCabe, Victoria Su 和 Calvin Christopher 做了许多输入、校对的工作，Victoria Su 和 Mary Jacob 还同时做了部分例句的翻译，当然书中如有任何错误，都应该由我们负责。在此向以上四位深致谢忱，没有他们的协助，本书是不可能在此时完成的。

周质平，林培瑞，王学东

Princeton University

1997 年 6 月 18 日





## **To the Student**

The study of spoken Chinese and modern written Chinese is fairly new to universities in Europe and North America. Until the 1940s, only classical Chinese was taught, and only at a few places. The first important effort to teach modern Chinese to Americans came during World War II, when the U.S. Army, realizing that its soldiers had better be able to talk to their Chinese allies in Asia, designed a crash course. Nearly all of these first soldier-students were Caucasian-Americans. From the 1950s through the 1970s, the teaching of modern Chinese spread to many colleges and Asian-Americans or Africa-Americans mixed in. All the textbooks and other teaching materials that were developed during these decades aimed to teach Chinese to people who began their study knowing no Chinese at all.

During the 1980s, first on the West Coast and later on the East Coast as well, students from Chinese-American families began to enroll in Chinese courses in large numbers. On many campuses they became the majority in class. These students had a variety of language-learning needs: some could speak Mandarin, but had nonstandard accents; some could speak quite well, but could not read or write; some could read and write fluently, but could speak only Cantonese or another dialect; and so on. In any of these cases, the student did not qualify for intermediate or advanced courses and had to begin with “beginning Chinese.”

At first, most college programs simply lumped all the “beginners” together, but this generally proved awkward for all concerned. The students who started from zero felt intimidated: “How come I have to learn Chinese next to a guy who already speaks Chinese?” The Chinese-American students, on the other hand, often found the oral drills ridiculously boring: “Yes, I am a person. You are also a person. Therefore we are two people,” and so on. They could hardly wait to get out of class to do something else. For obvious reasons, not only students but teachers, too, found the situation frustrating.

Many Chinese programs responded by instituting special courses for students who had some experience with Chinese. (Sometimes these students were called “false beginners,” but this term is not very fair. Beginning with a head start may be different from beginning at the beginning, but there is nothing “false” about it.) The special new courses were an important advance, but were still not ideal, because the textbooks and other teaching materials remained the same old ones. The new courses sometimes progressed through the old materials at double speed, but to learn at double

speed how to say “I am a person” still was not exactly the point. A new kind of material, prepared to meet the particular needs of American students with Chinese in their backgrounds, was necessary.

Hence this textbook. No book can perfectly suit every variety of Chinese-speaking background, but this book will do in most cases. We assume that you can understand, and to some extent speak, daily-life Mandarin Chinese. (If you are a speaker of Cantonese or another dialect, check with your teacher on how to use this book.) The book aims to help you in three areas: 1) reading and writing; 2) correction of Mandarin pronunciation; and 3) understanding of the grammatical structures of Mandarin and correction of your grammatical irregularities, if any.

We could have saved ourselves the trouble of writing this book by simply recommending that you use elementary primers from mainland China or Taiwan. These books, after all, are prepared for students who, like you, can speak some Chinese but cannot read. The trouble is, these books are written for six-year-olds, and in Chinese culture (as you may know from your home life), six-year-olds are supposed to listen to morality tales about patriotism, historical heroes, and obedience to parents. This is what the primers from China and Taiwan contain; as adult Americans, you would rebel if we gave them to you as college texts. As adults, moreover, you can handle the grown-up explanations of pronunciation, grammar, and usage that our book contains and the primers do not.

The contents of the lessons in this book comprise three parts. The first part looks at home life and social life in America of Chinese-American young people; the second part links the ideas of “overseas Chinese” and “Chinatown” to life in “Guangdong province,” and includes vignettes of daily life in China; the third part introduces some major figures in modern Chinese history. We feel that these themes will suit your practical needs in using Chinese and will provide a bridge to using Chinese for advanced study of China.

You should remember, though, that the main purpose of your study is to master language, not content. With your teacher’s help, analyze what your particular strengths and weaknesses in Chinese are, and concentrate on the weaknesses. You are only kidding yourself if you “rely” on the strengths and let the weaknesses slide. If writing characters is your weakness, work on characters; if you can’t analyze grammar, learn to. If, like many students whose families are from southern China, you do not pronounce retroflex initials (*zhi*, *chi*, *shi*) correctly, don’t just “let it go,” thinking that, in any case, correct Mandarin pronunciation will sound funny to your grandmother. It might. But the benefits of having correct pronunciation will bring you

much further in business, politics, academics, or wherever you turn in the big Chinese world. You can always temporarily switch back when you talk to Granny. If your teacher grades your work properly, he or she will grade you on how well you strengthen your weak points, not on how well you can show off your strong points.

Our lesson texts are given in both simplified and traditional characters, and, for the first 15 lessons, in *hanyupinyin* as well. After the texts you will find vocabulary lists, grammar notes, usage exercises, and, for the first 15 lessons, exercises in how to write characters with proper stroke order.

Good luck.

Chih-p'ing Chou

Perry Link

Xuedong Wang

Princeton University

June 18, 1997



## 略语表

### List of Abbreviations

本书语法及词汇部分使用代号如下：

Adj. = adjective

Adv. = adverb

AN = auxiliary noun (measure word)

Aux = auxiliary

Conj. = conjunction

Det. = determinative

Int. = interjection

N = noun

Prep. = preposition

Pron. = Pronoun

QW = question word

V = verb

V-C = verb-complement

V-O = verb-object



## MANDARIN PRONUNCIATION

Accurate standard pronunciation is an invaluable part of mastery of Chinese. If you speak with a standard Mandarin accent, you will have access to the largest possible number of Chinese speakers. You will, moreover, be judged by your accent. Many Chinese feel that standard Mandarin is a “better” accent than others. This may be unfair, but it is a fact of life. It is in your own self-interest to master and use standard pronunciation.

If you already speak Mandarin with a nonstandard accent, first study the differences between your accent and Mandarin, and then make a conscious effort to use Mandarin pronunciation until it becomes unconscious habit. Don’t feel defensive about your native accent. It is no one’s “fault”—certainly not yours or your parents’—and has nothing to do with anyone’s adequacy as a human being. It is simply a mechanical adjustment that is in your own interest.

If you are a native or semi-native speaker of English, you will also have to study how some Mandarin sounds differ from English sounds that seem the same but are not. For example, the *ao* sound in Mandarin (as in *Mao Zedong*) does not rhyme with “cow” in American English. If you speak as if it does, people in China will immediately think of you as some kind of peculiar foreigner every time you open your mouth.

## THE SOUND SYSTEM

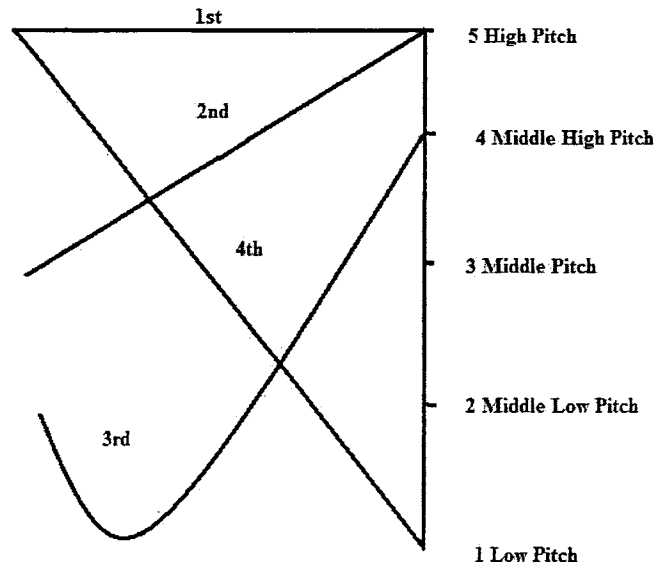
The sound of every syllable in Mandarin is made of three parts: an initial, a final, and a tone. Some syllables lack an initial, but no syllable can be without a final, because the final contains the vowel. Every syllable has tone, but the tone does not always have to be used (for more, see “neutral tones” below).

There are twenty-one initials, thirty-seven finals, and four basic tones. If you master these sixty-two items, you will be able to pronounce all the basic sounds of Mandarin accurately. (There are a few sounds—mostly expletives and particles—that fall slightly outside the formal sound system; don’t worry about them for now.) Initials, finals, and tones can all be spelled out in systematic order. We begin with tones.



## The Single Tones

Table 1: Single Tones



The scale on the right-hand side of Table 1 divides the comfortable voice range into five levels: upper, upper middle, middle, lower middle, and lower. The lines in the table show the pitch contours used in pronouncing the four basic tones. From these lines we build the following four “tone signs”: ㄅ, ㄆ, ㄇ, and ㄏ. The vertical line on the right-hand side of each stem is there only to remind you of where the comfortable voice range is.

The First Tone (5-5 ㄅ), which we designate using the sign ㄅ, is high and level. It is approximately 5-5, meaning that it starts at level 5 and ends at level 5, and is pitched near the top of your comfortable voice range. Do not worry if your first tone is higher or lower than the next person’s, including your teacher’s. It is the relative pitch that is important. (You can check yourself on the first tone by seeing whether you can hold the tone, as in singing.)

The Second Tone (3-5 ㄆ) starts around the middle of your voice range (3) and rises straight toward the level of the first tone (5). Do not let it sag. As a serviceable check on whether you have it right, compare your intonation to the one you use in saying “What?!” (ㄆ) or “Who?!” (ㄆ) when you hear something unbelievable.

The Third Tone (2-1-4 ㄇ) begins near the bottom of your comfortable voice range (2), proceeds to reach the bottom (1), then turns upward to end above the middle (4). Thinking of this rise at the end, many students make the mistake of not reaching the very bottom of their range at the beginning. You must think low in pronouncing the third tone. If you wish to check yourself, compare your intonation to the skeptical tone you might use with the word “Yeah...” (ㄇ) in conceding a point which you feel is true but irrelevant to the issue at hand.

The Forth Tone (5-1 ㄣ) begins at the top of your comfortable range (5) and proceeds quickly to the bottom (1). To check yourself, compare your intonation to that of an emphatic “No!!” (ㄣ), which you might use if someone were to urge you to jump off a building.

## Exercises

Note: You have not yet studied initials and finals, yet you must use them in order to do the following exercises. Don't worry. We have chosen easy initials and finals. Any small problems they might present can be cleared up later.

1. Read the following syllables in rows from left to right.

	1 <sup>st</sup> tone	2 <sup>nd</sup> tone	3 <sup>rd</sup> tone	4 <sup>th</sup> tone
fa				
ai				
mi				
ting				
yin				
tan				
huang				
tu				
ling				

2. Read the following syllables across the rows, then down the columns. The tones are in scrambled order.

	tu	ting	lai	fa
ma	ㄠ	ㄣ	ㄣ	ㄣ
yi	ㄣ	ㄠ	ㄣ	ㄣ
fei	ㄣ	ㄣ	ㄣ	ㄠ
tang	ㄣ	ㄣ	ㄠ	ㄣ

3. Listen to the dictated syllables and record the proper tones using ㄣ, ㄠ, ㄣ, and ㄣ.

1.	2.	3.	4.	5.
6.	7.	8.	9.	10.
11.	12.	13.	14.	15.
16.	17.	18.	19.	20.

## The Initials

Table 2: Table of Initials

columns	1	2	3	4	5
rows					
1	b	p	m	f	
2	d	t	n		l
3	z	c		s	
4	zh	ch		sh	r
5	j	q		x	
6	g	k		h	

Table 2 shows the twenty-one initials in *hanyu pinyin* spelling. We will introduce all the rules of *hanyu pinyin* below, but for now, just memorize the spellings as given in the chart. The rows and columns of the chart are determined by the phonetic properties of the sounds, so it makes sense to memorize the table in its exact order.

The spellings in Table 2 can be analyzed and memorized but not pronounced. In order to pronounce them, you need to add a final and a tone.

Table 3: Table of (Pronounceable) Initials

columns	1	2	3	4	5
rows					
1	bo	po	mo	fo	
2	de	te	ne		le
3	zi	ci		si	
4	zhi	chi		shi	ri
5	ji	qi		xi	
6	ge	ke		he	

Read each of the rows and columns in Table 3, following the model pronunciation of your teacher. Although you should, of course, try to pronounce the finals correctly, your strongest concentration should be on getting the initials right. Rows 3, 4, and 5 usually need the most practice. The following descriptions of the sounds and how to produce them may be of some help; nothing, however, can substitute for your careful listening to a teacher's proper pronunciation.

The syllables of row 1 in the Table of Initials are called “labials” because they use the lips. Those of row 2 are called “dentals” because they use the top front teeth. You should have little trouble with the labials and dentals.

**Row 3**, “dental sibilants,” contain buzzing or hissing sounds made when the tip of the tongue is placed behind the top front teeth. The tongue must be farther toward

the front than when pronouncing an English *s*. In English we do not begin syllables with sounds like the *zi* and *ci* sounds in row 3. But we do approximate them at the middle or end of certain words. The *ci* sound is rather near the *ts* in “rats,” though more air should be blown out with the Chinese *ci*. The Chinese sound is also more “forward”—meaning the tongue is nearer the front of the mouth—than is the English sound. The Chinese *zi* sound is not too far from *ds* in “reads.”

For many students, row 4 is the one that needs the most work. Unless you are already a speaker of northern Mandarin, this row of “retroflex” sounds will seem new to you, and maybe even strange. But you are only hurting yourself if you reject row 4 because it “sounds funny.” To speakers of standard Mandarin, it sounds very nice indeed. In pronouncing retroflexes, the tongue is curled back (retroflexed) until the tip touches the front part of the roof of the mouth. The tongue is only a little farther toward the back of the mouth than when pronouncing the initial *r* of the word “run” in English. In pronouncing the retroflex *zhi* and *chi* sounds, the tip of the tongue begins by actually touching the roof of the mouth, then quickly moving slightly away. The two sounds differ only in that a strong puff of air accompanies the *chi* sound. Making the retroflex *shi* and *ri* sounds, however, the tip of the tongue does not ever touch the roof of the mouth but simply rests in a close-by position (see Figure 1).



Figure 1: Retroflex Tongue Position

**Row 5** contains the “palatal” sounds. To make them, put the tip of your tongue behind your bottom teeth and let the top surface of your tongue form a thin passageway with the roof of your mouth (see Figure 2).



Figure 2: Palatal Tongue Position

The *zh*, *ch*, and *sh* of the retroflex row and the *j*, *q*, and *x* of the palatal row all in some ways resemble *j*, *ch*, or *sh* in English. (It is for this reason that *hanyu pinyin* needs to invent “weird” spellings like *zh* for one of the *j*’s, *q* for one of the *ch*’s, and *x* for one of the *sh*’s; don’t let that little quirk disturb you.) But, in fact, neither the retroflexes nor the palatals are exactly like the *j*, *ch*, *sh*, and *r* of English. The English sounds, for one thing, are pronounced with the lips slightly protruded or rounded. (Watch yourself in the mirror and say “*Show the judge his chair.*”) That same lip movement should not be present in Chinese retroflexes and palatals (unless, of course, the following vowel sound is something like the Chinese *u*, which itself requires rounding).

The retroflex *r*, besides being retroflex, is different from an English *r* in that it carries the hint of a buzzing sound—rather like the sound of the *g* in the French “*Georges.*” The buzz is clearer when a given syllable is stressed. Ask your teacher for a demonstration.

**Row 6** in the Table of Initials contains the “gutturals,” which means their pronunciation is controlled at the very back of the mouth. The gutturals generally are not difficult, but one special note should be made regarding the Chinese *h*. It is somewhat rougher than an English *h*—almost like the *ch* in the German “*ach,*” but rarely as rough as that. The roughness usually increases with increasing stress on a syllable.

Even when the tongue is in a fixed position in the mouth, different sounds may be produced by blowing out more air or less, by using the nasal passages, and so on. These distinctions are categorized in the columns of the Table of Initials. The most important is the one between the first column, called the “unaspirated” initials, and the second, called the “aspirated” initials. To “aspirate” means to blow out air, and as a check on your pronunciation, you might hold a sheet of paper right in front of your face for a moment (holding from the top) and then pronounce an initial from column one. The paper should not move. When you pronounce the corresponding initial in column two, the paper should fly out from in front of your mouth.

The unaspirated initials *b*, *d*, and *g* are also unvoiced, meaning that they do not employ the vocal cords in their pronunciation. This makes them slightly different from the English *b* as in “*boy,*” *d* as in “*dog,*” or *g* as in “*goat.*” To be very precise, they are like the *p* in “*sport,*” the *t* in “*stage,*” and the *k* in “*sky.*”

The remaining three columns—called “nasals,” “fricatives,” and “voiced continuants,” respectively—are seldom troublesome, and require no special comment.

## Exercises on Initials

1. Pronounce the following syllables, which use initials from row 4 in the Table of Initials. Pay special attention to the retroflex tongue position.

zhi ㄗ	chi ㄘ	shi ㄕ	ri ㄖ
zhu ㄗˊ	chu ㄘˊ	shu ㄕˊ	ru ㄖˊ
zhan ㄗㄢ	chan ㄘㄢ	shan ㄕㄢ	ran ㄖㄢ
zhou ㄗㄡ	chou ㄘㄡ	shou ㄕㄡ	rou ㄖㄡ
zheng ㄗㄥ	cheng ㄘㄥ	sheng ㄕㄥ	reng ㄖㄥ
zhao ㄗㄠ	chao ㄘㄠ	shao ㄕㄠ	rao ㄖㄠ
zhen ㄗㄣ	chen ㄘㄣ	shen ㄕㄣ	ren ㄖㄣ
zhu ㄗㄨ	chu ㄘㄨ	shu ㄕㄨ	ru ㄖㄨ

2. Pronounce the following syllables, which use initials from row 5 in the Table of Initials. Pay special attention to the palatal tongue position.

ji ㄐ	qi ㄑ	xi ㄒ
jia ㄐㄚ	qia ㄑㄚ	xia ㄒㄚ
jing ㄐㄩㄥ	qing ㄑㄩㄥ	xing ㄒㄩㄥ
jie ㄐㄟ	qie ㄑㄟ	xie ㄒㄟ
jiang ㄐㄩㄥ	qiang ㄑㄩㄥ	xiang ㄒㄩㄥ
ji ㄐ	qi ㄑ	xi ㄒ

3. Pronounce the following syllables, paying special attention to the *distinction* between palatal and retroflex initials.

zhu ㄗㄨ	jū ㄐㄩ
zhou ㄗㄡ	jiu ㄐㄩ
shao ㄕㄠ	xiao ㄒㄠ
zha ㄗㄞ	jia ㄐㄚ
chou ㄘㄡ	qiu ㄑㄩ
chu ㄘㄨ	qǔ ㄑㄨ
sha ㄕㄚ	xia ㄒㄚ
chang ㄕㄠ	qiang ㄑㄩ
shen ㄕㄣ	xin ㄒㄩ

4. Listen to the dictated syllables. Write “r” if the initial is retroflex, “i” if it is palatal.

- |     |     |     |     |     |
|-----|-----|-----|-----|-----|
| 1.  | 2.  | 3.  | 4.  | 5.  |
| 6.  | 7.  | 8.  | 9.  | 10. |
| 11. | 12. | 13. | 14. | 15. |
| 16. | 17. | 18. | 19. | 20. |

## The Finals

Table 4: The Table of Finals in Basic Form

row-a	-i	a	e	ai	ei	ao	ou	an	en	ang	eng	ong	er
row-i	i	ia	ie			iao	iuo	ian	in	iang	ing	iong	
row-u	u	ua	uo	uai	ui			uan	un	uang	ueng		
row-ü	ü		üe					üan	ün				

Table 4 shows all the finals in Mandarin Chinese, arranged according to their phonetic properties. Memorize the table in the given order. Below is a list of hints that may be of help in learning the correct vowel quality of the finals.

**Row-a.** The *-i* final is the only final that cannot be pronounced by itself; it is always preceded by an initial (hence the hyphen in the notation *-i*). Its initial must be from row 3 or row 4 in the Table of Initials (i.e., *z*, *c*, *s*, *zh*, *ch*, *sh*, and *r*). Following *z*, *c*, and *s*, the *-i* final is simply a buzzing prolongation of the initial itself. Keep the lips spread back. Following *zh*, *ch*, *sh*, and *r*, the *-i* final is a prolongation of the retroflex initial, producing a vocalized *r* sound. *Shi*, for example, sounds rather like the *shr* of “*shrill*.” Be sure to keep both tongue and lips in the standard retroflex position from start to finish.

The *e* final will need special practice. It is not the same as *e* in the English word “the.” Listen carefully to your teacher.

The *ao* final falls about midway between *aw* in “law” and *ow* in “cow.” You are definitely wrong to approach either of these extremes, and many American students approach the “cow” extreme too readily. Stay in the middle and be conscious of the back, dark, broad quality of this sound.

Be sure to distinguish clearly between the finals that end in *-n* and in *-ng*. These finals appear in each of rows *-a*, *-i*, and *-u*. Some “southern accents” of Mandarin do not make the distinction, or use *-n* and *-ng* in the reverse order from standard Mandarin. If your own Mandarin is subject to either of these problems, review every word you know that ends in either *-n* or *-ng* to be sure you have it right.

The *an* final falls between the *an* of “Dan” and the *on* of “Don,” though it is a bit nearer the latter. The “*a*” vowel in the *ang* final is darker (closer to “Don”) than in the *an* final.

The *ong* final requires you to round your lips as if you were going to say *oo* as in “boo.” The correct sound does not contain this “oo” sound, however, nor does it rhyme with “dong” as in “ding-dong.” Listen to your teacher.

**Row-i.** The *i* final sounds like the name of the letter “e” in English. In principle, all the other finals of row-*i* are formed by adding *i* to the finals of row-*a*. There are, however, some important variations from this principle, as noted below.

The *ie* final is like the *ye* in “yet.” Note that the *e* in *ie* has a different value from the *e* final by itself.

The *ian* final comes close to “yen” in English. (Some spelling systems, in fact, use *ien* to spell this sound.) Note the difference from the *an* final.

The vowel sound of the *in* and *ing* finals falls between “inn” and “machine.”

**Row-u.** The *u* final is not the same as the *oo* in English “boo.” To produce the Chinese *u* sound, the tongue must be pulled toward the back of the mouth while the lips make a very small opening in front. The cavity of the mouth is maximized. Professor Y.R. Chao has devised two ingenious tricks for producing the correct oral positioning.

...try to whistle the lowest note possible, then vocalize instead of actually whistling. Another device is to imagine holding as much water as possible without either swallowing it or spilling any of it out of the lips.<sup>1</sup>

The *uo* final is pronounced as a person with a “New York accent” pronounces “door.” Combined with the initials *b*, *p*, *m*, and *f*, the *u* component of the sounds is barely discernible.

**Row-ü.** The *ü* final is produced by using the lip position of the *u* final and the tongue position of the *i* final. It is like the *ü* in German or a French *u* as in “usine.”

The *üe* final rhymes with the *ie* final.

The *üan* final rhymes with the *ian* final.

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<sup>1</sup> *Mandarin Primer*, Harvard University Press, 1948, pp. 23–24.



## Exercises on Finals

Refer to the Table of Finals. The exercises focus upon important points as they come up column by column in the Table, beginning from the left.

### 1. The “prolonged initial” -i.

zhi	√	chi	√	shi	√	ri	√
shi	ㄟ	shi	ㄟ	shi	✓	shi	√
zi	ㄟ	ci	ㄟ	si	ㄟ		

### 2. The *u* final.

u	ㄟ	u	ㄟ	u	✓	u	√
hu	ㄟ	hu	ㄟ	hu	✓	hu	√
fu	ㄟ	fu	ㄟ	fu	✓	fu	√

3. Contrasting the *u* final and the *ü* final. Change the tongue position while keeping the same lip position.

u	ㄟ	ü	ㄟ	u	ㄟ	ü	ㄟ
chu	ㄟ	qü	ㄟ	chu	ㄟ	qü	ㄟ

4. Contrasting the *i* final and the *ü* final. Change the lip position while keeping the same tongue position.

i	ㄟ	ü	ㄟ	i	ㄟ	ü	ㄟ
qi	ㄟ	qü	ㄟ	qi	ㄟ	qü	ㄟ

### 5. Contrasting *i*, *u*, and *ü* by “pivoting” on the latter.

i	ㄟ	ü	ㄟ	u	ㄟ	ü	ㄟ	i	ㄟ
shu	ㄟ	xü	ㄟ	xi	ㄟ	xü	ㄟ	shu	ㄟ
ji	ㄟ	jü	ㄟ	zhu	ㄟ	jü	ㄟ	ji	ㄟ
chu	√	qü	√	qi	√	qü	√	chu	√

### 6. The *e* final.

e	ㄟ	ke	ㄟ	zhe	ㄟ
le	√	zhe	√	se	√

### 7. The varying quality of “e” in the *e*, *ie*, and *üe* finals.

she	ㄟ	xie	ㄟ	she	ㄟ	xüe	ㄟ
zhe	ㄟ	jie	ㄟ	zhe	ㄟ	jüe	ㄟ
e	√	ie	√	e	√	üe	√

she ✓ xie ✓ she ✓ xüe ✓

8. Contrasting *-i*, *e*, and *u*.

chi	ㄅ	che	ㄅ	chu	ㄅ
si	√	se	√	su	√
shi	ㄅ	she	ㄅ	shu	ㄅ
chi	✓	che	✓	chu	✓
ci	√	ce	√	cu	√

9. “Back” vowels *e* and *uo*.

e	ㄅ	uo	ㄅ		
de	ㄅ	duo	ㄅ		
ke	ㄅ	ke	ㄅ	ke	✓
luo	ㄅ	luo	ㄅ	luo	✓

10. *Ao* and *iao*.

ao	ㄅ	iao	ㄅ
dao	√	diao	√
chao	✓	qiao	✓

11. Contrasting *ü* and *iu*.

jü	ㄅ	jiu	ㄅ
xü	✓	xiu	✓
qü	ㄅ	qiu	ㄅ
lǖ	√	liu	√

12. The changing quality of “a” in *an*, *ian*, *uan*, and *üan*.

an	ㄅ	ian	ㄅ	uan	ㄅ	üan	ㄅ
zhan	✓	jian	✓	zhuan	✓	jüan	✓

13. Contrasting *uan* and *un*.

uan	ㄅ	un	ㄅ
tuan	ㄅ	tun	ㄅ
luan	√	lun	√
guan	✓	gun	✓

14. Distinguishing the *-n* and *-ng* endings.

bin	ㄅ	bing	ㄅ	kan	√	kang	√
dan	✓	dang	✓	lin	ㄅ	ling	ㄅ

jian	ㄣ	jiang	ㄣ	zhuan	ㄣ	zhuang	ㄣ
zheng	ㄣ	zhen	ㄣ	rang	ㄣ	ran	ㄣ
jing	ㄣ	jin	ㄣ	qiang	ㄣ	qian	ㄣ
chuang	ㄣ	chuan	ㄣ	meng	ㄣ	men	ㄣ

15. Listen to the syllables and tell which are *-n* and which are *-ng* endings.

- |    |    |    |     |     |     |
|----|----|----|-----|-----|-----|
| 1. | 2. | 3. | 4.  | 5.  | 6.  |
| 7. | 8. | 9. | 10. | 11. | 12. |

## HANYU PINYIN ROMANIZATION

*Hànyǔ pīnyīn* has been the official Romanization system in the People's Republic since 1958. Its spelling rules are simple.

**Rule 1:** The four tones are indicated by the diacritical marks: -ˊˋˊˋ that appear above the vowels of spelled syllables.<sup>2</sup> For example: *shū* “book,” *rén* “person,” *gǒu* “dog,” *mài* “sell.”

**Rule 2:** When the *uo* final combines with the labial initials *b*, *p*, *m*, or *f*, the “*u*” drops out. For example, *bō* “wave,” *mó* “rub.” The “*u*” stays when any other initial is used: *duō* “many,” *ruò* “weak.”

**Rule 3:** When the *ü* final combines with the palatal initials *j*, *q*, or *x*, the umlaut drops out:<sup>3</sup> *qù* “go,” *xǔ* “permit.” The only other initials that *ü* combines with are *l* and *n*. In these cases, the umlaut stays: *lǜ* “green,” *nǚ* “female.”

**Rule 4:** When the finals beginning with “*i*” occur without an initial, the “*i*” changes to “*y*.” Thus *yě* “also,” *yào* “want.” The three finals *i*, *in*, and *ing* are exceptions to rule four. In these cases a “*y*” is added while the “*i*” remains. Thus *yī* “one,” *yìn* “print,” *yìng* “hard.” When the final *iu* occurs without an initial, it is spelled *you*. Thus *yǒu* “have,” *yòu* “again.”

<sup>2</sup> If you want to be technically correct about where to put the diacritical marks, follow these rules: 1) If there is a single vowel in the syllable, put it over the vowel. For example, *shū*, *zhōng*. 2) If there is more than one vowel, put it over the second to last vowel, *unless* that vowel is *i* or *u*, in which case you put it over the last vowel. For example, *gǒu*, *bào*, *xiǎo*, *xié*, *yuǎn*. 3) If the diacritical mark is over an *i*, omit the dot.

<sup>3</sup> This is because the *ü* final can combine with *j*, *q*, or *x*, but the *u* final cannot. Therefore, any time a “*u*” comes after *j*, *q*, or *x*, you know it has to be the *ü* final even though the umlaut is absent.

**Rule 5:** When the finals beginning with “u” occur without an initial, the “u” changes to “w.” Thus *wǒ* “I,” *wǎn* “bowl.” The “u” final is an exception to rule five. When it occurs without an initial, the “w” is added. Thus *wǔ* “five.” When the *ui* and *un* finals occur without an initial, they are spelled *wei* and *wen*. Thus *wèi* “stomach,” *wèn* “ask.”

**Rule 6:** When the finals beginning with *ü* occur without an initial, the umlaut drops out and a “y” is added in front. For example *yú* “fish,” *yuǎn* “far.”

**Rule 7:** For all syllables not covered by rules 1–6, simply use the initials and finals as listed in Tables 2 and 4.

Additional notes:

1. When two or more syllables in Mandarin Chinese are strung together to form a single word, they are spelled in the *hànyǔ pīnyīn* system without spaces between the syllables. Thus: *hēibǎn* “blackboard,” *jìsuànjī* “calculator,” etc. In rare instances, putting syllables together can cause ambiguities. For example, *píngān* “peaceful” is *píng+ān*; but just to look at the spelling, you might think it was *pín+gān*. In order to avoid such problems, *hànyǔ pīnyīn* uses apostrophes where ambiguities are possible. *Píngān* becomes *píng'ān*.

2. When Chinese is spoken by native speakers from North China, especially Běijīng (Peking), an optional ending that sounds rather like an American “r” sound is frequently included at the ends of words. In your study of Chinese you will inevitably run across this usage in greater or lesser degree depending upon the dialectal preferences of those with whom you speak. This textbook will introduce you to some of these forms, adding an “r” at the ends of certain words. For example, when pronounced with the “r” ending, the syllables *huā*, *yàng*, *miàn*, and *yǐng* become *huār*, *yàngr*, *miànr*, and *yǐngr*. When “r” is added to syllables that end in *n*, the *n* is not pronounced. Thus *miànr* sounds as if it were *mià*r, *diǎnr* sounds like *diǎ*r.

3. There are certain sounds used as interjections that have unusual spellings such as *ê*, *mm*, *o*, etc. They do not appear in Table 4, but you can learn them case by case as you proceed.

## Exercises

Spell the dictated syllables and indicate tones by adding diacritical marks.

- |     |     |     |     |     |
|-----|-----|-----|-----|-----|
| 1.  | 2.  | 3.  | 4.  | 5.  |
| 6.  | 7.  | 8.  | 9.  | 10. |
| 11. | 12. | 13. | 14. | 15. |
| 16. | 17. | 18. | 19. | 20. |
| 21. | 22. | 23. | 24. | 25. |

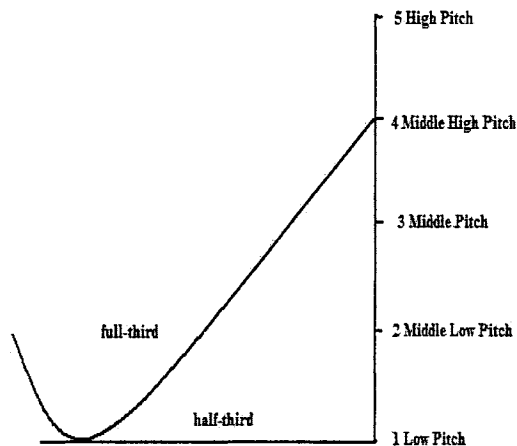
## TONES IN COMBINATION

In some cases the value of a tone in Chinese changes depending on the tones that precede or follow it. Some of these changes you need not worry about, both because they are infrequent and because, in any case, eventually they will come to you naturally.<sup>4</sup> But some are very basic and should be studied. These include half-third tone, third-tone *sandhi*, fourth-tone *sandhi*, neutral tones, and special tone *sandhi* for *yī* “one” and *bù* “no.” (*Sandhi* is a Sanskrit word that refers to phonetic changes determined by context.)

### The Half-Third Tone

The half-third tone is a variant of the regular third tone. (For purposes of distinction, we will call the latter “full-third tone.”) The difference between the half-third and full-third tones is shown in Table 5.

Table 5: The Half-Third and Full-Third Tones



The half-third tone begins as the full-third does, but, having reached its low point, remains at that level without rising again. As with the first tone, you may check yourself on the half-third tone by seeing whether you can prolong it at a constant pitch. We use the sign ˩ to indicate the half-third tone.

A third-tone syllable is pronounced in the half-third tone when it is followed by a syllable in the first, second, or fourth tones. Thus, *nǐ tīng* “you listen” is ˩˥; *nǐ lái* “you come” is ˩˨ and *nǐ yào* “you want” is ˩˨˥.

<sup>4</sup> For example, when a second-tone syllable occurs between two first-tone syllables in a single phrase, it is usually said as a first tone: *dōngnánfēng* “southeast wind” becomes ˩˩˩.

### Exercise

Say the following combinations using half-third tone:

hǎo shū “good book”	wǒ mài “I sell”
dǎ mén “strike door”	hěn gāo “very tall”
shǒu dà “hands are big”	xiǎo bào “little newspaper”
lǎoshī “teacher”	Měiguó “America”
hǎokàn “good-looking”	Běijīng “Beijing”

### Third-tone Sandhi

When one third-tone syllable immediately precedes another, the first is pronounced as if it were second tone. For example, in saying *wǒ dǎ* “I beat,” you use neither ㄩˇㄉㄚˇ nor ㄩˇㄉㄚ, but ㄩˊㄉㄚ.

When three or more third-tone syllables are strung together (*wǒ mǎi wǎn* “I buy bowls,” etc.), the third-tone *sandhi* rule can telescope upon itself and change all but the final syllable to second tone (ㄩˇㄩˇㄩˇ → ㄩˊㄩˊㄩ, etc.). But this is not always the case. Depending upon the phrase structure of the string of syllables, or upon whether the speaker chooses to pause, the “telescoping” of tone *sandhi* may or may not occur. For example, the sentence *wǒ mǎi wǎn* can be said either ㄩˊㄩˊㄩ or ㄩˊㄩㄩ. The diacritical marks showing tone in the *hànyǔ pīnyīn* system remain the same when tone *sandhi* occurs. You have to learn to make the adjustment to second tone automatically.

### Exercise

Pronounce the following phrases, some of which involve third-tone *sandhi*:

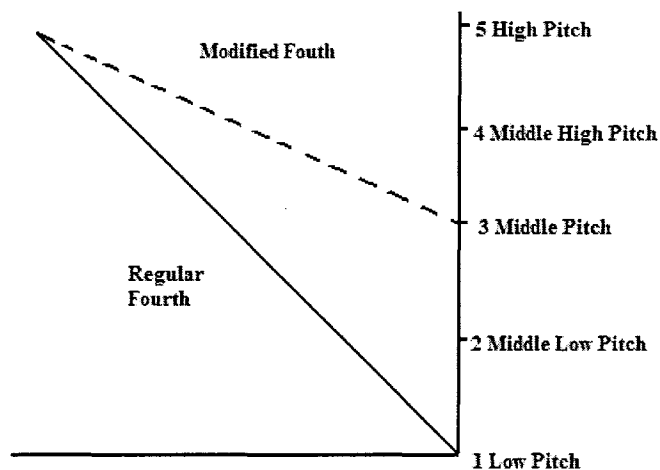
wǒ xiě “I write”	hěn xiǎo “very small”
nǐ dǒng “you understand”	shéi dǒng “who understand?”
dǎ wǒ “beat me”	dǎ shéi “beat whom?”
wǒ dǎ gǒu “I beat dogs”	nǐ xiǎng chī “you want to eat”

gǒu yǎo lǎoshī “dog bites teacher”  
Běijīng hěn yuǎn “Beijing is far away.”  
wǒ pǎo mǎ, nǐ yě pǎo mǎ “I ride horseback, and so do you.”

### Fourth-tone *Sandhi*

When two fourth-tone syllables occur in sequence, the tone on the first receives less stress and falls less in tone than the second. We say the first has a “modified” fourth tone.

Table 6: Full and Modified Fourth Tones



As with third-tone *sandhi*, there is no alteration of diacritical marks to indicate fourth-tone *sandhi*.

### **Exercise**

Pronounce the following phrases:

kàn bào “read newspaper”  
dàochù “everywhere”

yào mài “want to sell”  
dà mà “curse intensely”

wǒ yào zhàoxiàng, dàn dàochù pèngbì. “I want to take a photo, but don’t get anywhere [“run into walls everywhere”].”

## Neutral Tones

In normal rapid speech, a good number of syllables, sometimes a majority, temporarily lose their tonal configuration and are pronounced in a “neutral tone” (*qīngshēng*). All but a very few, however, retain their original tone at a latent level from where it re-emerges whenever the syllable in question is stressed. Therefore, you must always know the original tone for a given syllable, even if it is usually pronounced in the neutral tone. In the *hànyǔ pīyīn* system, neutral tone is indicated by omitting a syllable’s diacritical mark.

In this text we also put a dot before neutral-tone syllables to remind the student of this important feature of pronunciation. For example, *.le* and *.ni*, for this book, are neutral-tone spellings.

The neutral tone takes very little time to say, and does not hold or change its pitch. The tone sings ˩, ˨˨, and ˨ can be used to show where the neutral tone—at least usually—is pitched within one’s voice range. After a first tone, it usually is fairly low: *tā .de* “hers” ˩˩. After a second tone, it is usually about in the middle: *lái .le* “has come” ˨˩. When a third tone precedes a neutral tone, it becomes half-third and the neutral tone usually is fairly high: *nǐ .de* “yours” ˨˩˨˩. After a fourth tone, a neutral tone is at the bottom of one’s voice range: *dà .de* “the big one” ˩˩. (We have said “usually” four times in this paragraph because there are plenty of exceptions to the above rules. The exceptions are determined by the overall tonal flow of phrases and generally come naturally to language learners. Unless you want to write a research paper on phonetics, you do not need to worry about the additional rules.)

If you want to be regarded as a speaker of standard Mandarin, it is important to know when to use the neutral tone. For example, in standard Mandarin the word *jī.qì* ˩˩ “machine” uses a neutral tone on *qì*. Some speakers say *jīqì* ˩˩˩, but this is considered non-standard Mandarin. Pronoun direct objects are always said in the neutral tone unless, for some reason, they need special stress. Thus *wǒ yào dǎ .nǐ*<sup>5</sup> “I want to hit you” is ˩˩˩˩; but *wǒ yào dǎ nǐ, bú yào dǎ tā* “I want to hit **you**, not **him**” would be ˩˩˩˩, ˩˩˩˩.

The fourth tone *sandhi* rule does not apply when a neutral tone is involved. For example, *jiào.shòu* “professor” consists of two fourth-tone syllables with the second pronounced in the neutral tone. The result is ˩˩, not ˩˨˩.

However, the third-tone *sandhi* rule does apply when neutral tones are involved. Thus *dǎ* “beat” + *.nǐ* “you” is pronounced ˩˩, not ˩˩˩. Similarly *děng .wǒ* “wait for me” is ˩˩. In the spelling system these are written *dǎ .nǐ* and *děng .wǒ*; you have to make the tonal adjustment yourself. This general rule has a number of exceptions in which tone *sandhi* does not apply and the tonal pattern is ˩˩. These

<sup>5</sup> When we put a dot before a syllable that also has a tone mark, as in *dǎ .nǐ*, the syllable is still pronounced in neutral tone. The tone mark is included in order to tell you what the regular full tone of the syllable is.



exceptions include *jiě.jiě* “older sister,” *nǎi.nǎi* “(paternal) grandmother,” *ěr.duǒ* “ear,” and many third-tone syllables that take the “diminutive suffix” *zi*, such as *yǐ.zi* “chair,” *lǎo.zi* “father,” and *bǎi.zi* “malaria.”

The particles *.de*, *.le*, *.ne*, and *.me* are always pronounced in the neutral tone, and the vowel quality of their *e* varies slightly from the *e* in the table of finals. It is closer to a schwa sound, like the *a* in the English word *soda*.

## Exercise

Pronounce the following phrases that use neutral tones:

tā .de “his”	shí .ge “ten”
zhuō.zi “table”	xué.shēng “student”
shéi .de bǐ “whose pen?”	fēi .lai .le “have flown here”
lái chī .ba! “come and eat”	kàn.de jiàn “able to see”
yǐ.zi .ne? “and the chair?”	Zhōng .guóhuà “Chinese language”
shāo méi .de “coal burner”	lái wǎn .le “came late”

jī.qì lǎo .le “the machine is old”  
Wáng .xiān.shēng .de ěr.duǒ “Mr. Wang’s ears”  
nǐ .de bí.zi cháng .de duo .le “your nose is much longer now”

### Special Tone Sandhi for Yī and Bù

The two words *yī* “one” and *bù* “no” follow special rules for tone *sanhi*. Preceding a first-, second-, or third-tone syllable, *yī* and *bù* are pronounced in the fourth tone. Thus:

ㄚˋ	yì-tiān	“one day”
ㄚˋ	yì-nián	“one year”
ㄚˋ	yì-hǔir	“a moment”
ㄚˋ	bù shuō	“not say”
ㄚˋ	bùtóng	“not same—different”
ㄚˋ	bùhǎo	“not good”

When followed by fourth-tone syllable, *yī* and *bù* are second tone, as in:

ㄚˊ	yíyàng	“one type—alike”
ㄚˊ	búduì	“not correct”

When used alone or at the end of a phrase, *yī* is first tone, and *bù* fourth tone. Hence:

ㄚˊ	shíyī	“ten, one—eleven”
ㄚˋ	bù!	“no!”

In the official *hànyǔ pīnyīn* system, *yī* is always written *yī* and *bù* is always *bù* regardless of which tone is actually used. In this book, to make matters easier for you, we change the tone marks for *yī* and *bù* to reflect actual pronunciations.

Remember: The rules for *yī* and *bù* apply only to the two words meaning “one” and “no.” There are about eighteen other fairly common characters pronounced *yī* and about eight pronounced *bù* that always keep their tones and are affected by regular tone *sanhi*.

### Exercise

Pronounce the following phrases that use *yī* “one” and *bù* “no.”

yìdiǎn “a bit”	bùlái “does not come”
yíyàng “the same”	búduì “incorrect”
yì qiān “one thousand”	bù yíyàng “not the same”

## General Review Exercises

1. Spell the following:

- |     |     |     |     |     |
|-----|-----|-----|-----|-----|
| 1.  | 2.  | 3.  | 4.  | 5.  |
| 6.  | 7.  | 8.  | 9.  | 10. |
| 11. | 12. | 13. | 14. | 15. |
| 16. | 17. | 18. | 19. | 20. |
| 21. | 22. | 23. | 24. | 25. |
| 26. | 27. | 28. | 29. | 30. |
| 31. | 32. | 33. | 34. | 35. |
| 36. | 37. | 38. | 39. | 40. |
| 41. | 42. | 43. | 44. | 45. |

2. Pronounce the following:

hěn dà	mǎi táng	yào láí wánr	xiě sān .ge
shéi shuō	tā dà	dǎ bí.zi	yào mà shéi
hěn hǎo	shéi .de bǐ	wǒ hěn xiǎo	xié hěn duō
mài zhǐ	tā hē tāng	gǒu bù dòng	shǒu hěn dà
liù .ge	hēibǎn duō	mài yí .ge	hǎo xuéxiào
mén gāo	xiǎoháir chī	kàn tā .de	yǒu fěnbǐ
xiǎo xié	yào mòshuǐ	nǐ yǒu shū	hěn hǎokàn
mài tāng	jiào.shi dà	yào mài bào	xué shēng xiǎo
kàn Zhōng .guo	shuō Yīngwén	zhuō .zi duō	xiǎo dàxué
kàn diàndēng	nǐ dǎ .ta	tā hěn gāo	Zhōng .guo rén
mà Měi .guo	tīng Zhōngwén	dà yǐ .zi	mài jiǔ .ge
wǒ dǎ .nǐ	tā dǎ .wǒ	shū hěn hǎo	Měi .guo rén

中國啊，中國！

**Oh, China!**

课文

**Text**

## 第<sub>(1)</sub>一课

### 两<sub>(2)</sub>张<sub>(3)</sub>地图

甲<sub>(4)</sub>: 这是什么<sub>(5)</sub>?

乙: 这是地图<sub>(6)</sub>。

甲: 这是什么<sub>(7)</sub>地图?

乙: 这是中国<sub>(8)</sub>地图。

甲: 那么<sub>(9)</sub>, 那是<sub>(10)</sub>什么地图呢?

乙: 那也<sub>(11)</sub>是中国地图。

甲: 为什么<sub>(12)</sub>这两张中国地图不一样呢<sub>(13)</sub>?

乙: 因为一张是中华民国地图; 一张是中华人民共和国地图。

第		dì	<i>ordinal prefix</i>	-st, -nd, -rd, -th
课	課	kè	<i>n.</i>	lesson
两	兩	liǎng	<i>no.</i>	two (used with AN)
张	張	zhāng	<i>AN.</i>	AN. for flat things
地图	地圖	dìtú	<i>n.</i>	map
甲		jiǎ	<i>pron.</i>	person A; also the first of the ten Heavenly Stems
这	這	zhè	<i>det.</i>	this; these
是		shì	<i>v.</i>	is; am; are; fall into the category of
什么	什麼	shén.me	<i>qw.</i>	what