

The Top 5 Things for Acupuncturists to Know About the Chinese Language

The primary literature of acupuncture is written in Chinese. Though it is not necessary to read or write Chinese to be an acupuncturist, studying some characters for basic terms of Chinese medicine and reading portions of Chinese texts can give us an understanding of the Chinese paradigm of health and well-being.

1. Chinese script is readable and understandable throughout China

There are 1.3 billion people living in China: more people speak Chinese than any other language in the world. While Mandarin Chinese is the official language of the People's Republic, there are numerous spoken dialects, and in a few areas two neighboring villages may speak different dialects.

Though the spoken word may vary, the written word is the same everywhere, and people who speak different dialects can read the same written Chinese if they are literate. The written language began around 1500 BC, and for the past 3000 years, Chinese writers have produced poetry, drama, stories, novels, and texts about philosophy, history, and medicine. A modern Chinese scholar can read medical texts from the Han dynasty, around 200 BC.

Modern practitioners of Chinese medicine avidly study Chinese medical texts written thousands of years ago. The ancient texts include treatises about ethics, the philosophy of health and disease, and suggestions for a regimen of life that fulfills the Tao by living in harmony with Heaven and Earth, Yin and Yang and the seasons.

2. Chinese is made of characters/ideograms

The basic unit of the Chinese language is a one-syllable picture-word, which we call a character or an ideogram. A Chinese word conveys sense visually, though some parts of most characters convey sound more than meaning. A Chinese word is to the eye what an English word is to the ear. Traditional Chinese thought has classified Chinese characters into six types:

Simple Characters

A. Pictographs are a small group of characters that actually resemble the objects they name, such as

"field" tián 田 (radical 102)

"person" rén 人 (radical 9)

"mountain" shān 山 (radical 46)

"moon" yuè 月 (radical 74)

"sun" rì 日 (radical 72)

zhōng 中 "middle" (an arrow hitting the center of the target)

B. Indicators, or pictures of action represent abstract ideas by trying to picture them:

sān 三 "three" shang "above" 上 xia "below" 下

da 大 "large" (person 人 with arms spread out)

C. Borrowed characters are characters borrowed from others of similar pronunciation, and they do not indicate meaning. These are the bane of those who study Chinese.

wàn 萬 originally meant "scorpion" and came to mean "ten thousand"

the character for "peacock" came to mean "sail"

"cereal grains" came to mean "to come"

"bird in the nest" came to mean "west"

D. Figurative extensions of meaning refers to characters formed by modifying the shape of a character to produce another one of a related meaning.

"corpse" shī 尸 is derived from "person" rén 人

"examination" kǎo 考 is derived from "elderly" lǎo 老 because only the elders could examine

"to capture" is derived from "net"

Compound Characters

A. A logical or usual group is a compound character in which both elements contribute to the meaning, for example:

"sun" rì 日 plus "moon" yuè 月 means "bright" míng 明

"woman" nǚ 女 plus "child" zǐ 子 means "good" hǎo 好

tree plus sun means east (sun coming up behind a tree)

electric plus brain means computer

B. Phonetic symbols, or a sense indicator plus a sound indicator, are the most common type: *almost 90% of characters*. The term refers to combinations of a radical and a phonetic which gives the sound. For example,

nǚ 女 "woman" (radical 38)

plus the phonetic mǎ 馬 (which by itself would mean "horse")

combine to make mā 媽, or "mother,"

the radical contributing to the meaning and the phonetic contributing the sound

3. Every ideogram has a radical as its root

A traditional Chinese character carries the history of its evolution within itself. This is why the characters we study are the traditional ones. During Mao's time (1949), many Chinese characters were "simplified" in the hopes that more people would be able to learn how to read. This simplification took away the major "bang for your buck" of understanding that you get by looking at a traditional character in its full glory. The ancient Chinese medical and philosophical texts are written in traditional characters.

There are 214 basic images that are the underlying roots of characters: these are called **radicals**. “Radical” here is used in its meaning of “root.” To analyze the meaning of a character, break it down into its roots, its radicals. To find a character in a dictionary, identify its radical to know where to look in the dictionary.

Every radical is a drawing of an animal, man, man-made object, nature object, or a simple symbol. The meaning is constant. Characters made with a given radical will have a meaning related to that radical. Radicals can stand alone as words:

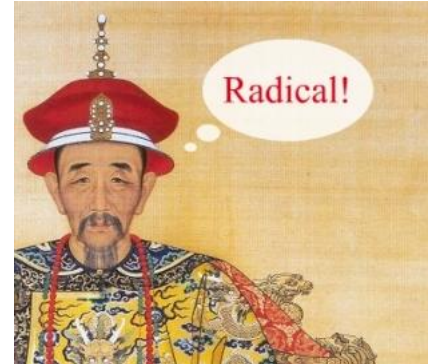
口 kou is radical 30 and means mouth

小 xiao is radical 42 and means small

老 lao is radical 125 and means old

耳 er is radical 128 and means ear

自 zi is radical 132 and means self



Radicals can be used in combination with other characters, in many possible patterns. The radical indicates the sense, and the other ideogram(s) may elaborate the meaning, or may be a phonetic that indicates the pronunciation rather than the meaning, as mentioned above.

Many radicals are abbreviated, or written differently, when they are in combination with other characters, in order to make the appearance or the balance of the ideogram more pleasing. You can find a list of the “Modified Radicals” on page 668 in Wieger. An example of a modified radical is radical 9. In its normal incarnation, radical 9 looks like a person standing with legs spread apart. In its modified form, radical 9 moves over to the left side of the character and changes form, so that it looks like a person standing and leaning towards the left into the character. An example of the modified form of radical 9 is a character made with Radical 9 and Radical 46. See if you can find the meaning of this character in Wieger.

On page 668 where the modified forms of the radicals are shown, notice that certain radicals are combined with a black rectangle. This black rectangle does not indicate a XXX movie. What it does indicate is where the rest of the character would go (above, below, to the left or to the right) if you were using the modified form of a radical.

Writing in Chinese is called calligraphy. Calligraphy is a self-cultivation practice in China. One can tell a lot about a writer’s personality by looking at their calligraphy. Chinese characters need to have good proportion, balance and flow along a page. Chronology of stroke order is important (above to below, left to right, finish what is in the center and then close it off), as it provides a framework for making a pleasing character.

Proper posture while writing is important. The body must be upright, aligned and relaxed, and the movement of the hand comes from the movement of the qi coming from the tan tien.

4. Romanization is the transliteration from characters to alphabet

Over the past century there have been several different systems developed to translate Chinese characters into a roman alphabet. Until 1979, the most commonly used system to phonetically express Chinese characters was called **Wade-Giles** (named after two great sinologists, proposed in 1859, revised in 1892). Since 1979, the **pinyin** system, developed in the People's Republic of China, has been gaining ground as the international standard for Chinese romanization. The system is widely used by scholars, by international bodies such as the United Nations and the International Organization for Standardization and by the US Library of Congress. It is the official system of romanization used by the governments of the People's Republic of China, Taiwan and Singapore. Even so, some traditionalists continue to use the Wade-Giles system, and it is always found in older books. Neither system is completely adequate to represent sounds that do not exist in English.

Here is a chart of a few words we commonly use in acupuncture and how they are correctly transliterated in the two systems.

Pinyin	Wade-Giles	Pinyin	Wade-Giles
Dao	Tao	Wu xing	Wu-hsing
Qi	Ch'i	Bagua	Pa Kua
Qigong	Ch'i Kung	Chou	Zhou
Taijiquan	T'ai Chi Ch'uan	Qin	Ch'in
Gongfu	Kung Fu	Sima Qian	Ssu-ma Ch'ien
Yijing	I Ching	Shennong	Shen nung
Daodejing	Tao Teh Ching	Po	P'o
Laozi	Lao Tsu	Hun	Hun
Zhuangzi	Chuang Tsu	Tian	T'ien
Kong Fuzi	K'ung-fu-tzu	Beijing	Pei King
Zhang Zhongjing	Chang Chung Ching	Mao Zedong	Mao Tse-tung

Adding to the challenge of romanization is that people today often leave out the apostrophes in the Wade-Giles version (which are vital information regarding pronunciation), or mix the two systems, or make something else up, and so you will find words like chi, tai chi, chi gong, Lao-tse, and more, which are incorrect in any Chinese romanization system. Some of these are entering the English language.

5. Chinese is monosyllabic and is spoken using tones

Chinese is a completely monosyllabic language. Every Chinese character has a one-syllable sound. English words are freewheeling weddings of letters. Chinese syllables are strict unions formed according to ancient patterns. Chinese has a limited number of possible syllables: about 420 in Mandarin.

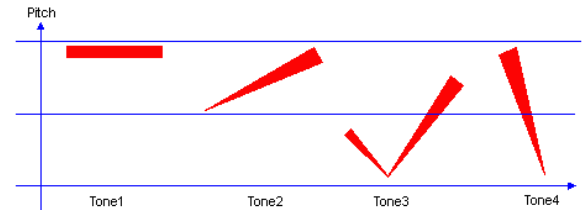
Since this limited number of syllables must contain every word of the rich vocabulary of an old and highly civilized society, Chinese has scores of **homophones**: characters that are

pronounced the same but are written differently and have different meanings. The sound “qi,” for instance, has at least 29 different characters and meanings. So if you just have the English transliteration to go by, you can’t really know the meaning unless you see the actual character. Thus there is a danger in reading Chinese only from the romanized form.

So how do you tell the difference between all these words that are pronounced exactly alike? By the *tones*, or musical pitches. A Chinese word is always sung on or pronounced with a given musical tone, and the tones distinguish between spoken words that sound the same. There are many more meanings than there are sounds, so context and other tricks are used to convey the meaning of the spoken language.

The same syllable in a different tone means something completely different, unlike English where we use tone or inflection to change the emphasis or ask a question, but never to change the essential meaning of the word.

There are four tones in Mandarin Chinese, with pitch varying from person to person, depending on how deep the person’s natural voice is. In Wade-Giles, the tone is indicated by a number 1 to 4, or no number (neutral). Pinyin indicates those same five tones by diacritical marks: mā, má, mǎ, mà, ma.



For example, for the sound of “ma,”

Tone	High, level	medium, rise	low, dip, rise	high, fall
Wade-Giles	ma ¹	ma ²	ma ³	ma ⁴
Pinyin	mā	má	mǎ	mà
Character	媽	麻	馬	罵
Meaning	mother	hemp/rope	horse	to scold

One way to remember the tones:

- 1 high, level Home, home on the range
- 2 medium, rise Are you going home? (Neutral interest)
- 3 low, dip, rise Surely you’re not going home? (Expect no)
- 4 high, fall I’m going home. (Finality)

Since our task in this class is to read, not to speak, we won’t take much time with tones. Mostly we will write and pronounce without reference to tones. If you seriously study Chinese to speak it, of course you must learn tones.

Much info for this handout came from Wolff, Diane. *An Easy Guide to Everyday Chinese*. NY: Harper Colophon Books, 1974.

The Chinese character book referred to is Weiger, L. *Chinese Characters: Their Origin, Etymology, History, Classification and Signification*. Paragon Books, 1965.

Chinese Skills: Counting Strokes

Counting the strokes in a character

You must count the number of strokes in a character in order to look it up to discover its meaning. The chart below shows the basic strokes. Each of these counts as ONE STROKE, even though some may look like two or more. As we practice some characters in class, you will become more familiar with the basic strokes.

Strokes	Names	Examples	Strokes	Names	Examples
1	Dot	不	13	Downstroke to the left with dot	好
2	Horizontal	不	14	Downstroke to the left with fold	去
3	Perpendicular	不	15	Horizontal with downstroke to the left	汉
4	Downstroke to the left	八	16	Perpendicular with turn	忙
5	Downstroke to the right	八	17	Horizontal with fold and hook	习
6	Tick	汉	18	Horizontal with fold and hook (variant)	也
7	Horizontal hook	你	19	Perpendicular with turn and hook	儿
8	Perpendicular hook	小	20	Horizontal with fold and tick	语
9	Oblique hook	我	21	Perpendicular with fold and turn with tick	吗
10	Perpendicular with tick	很	22	Horizontal with fold and turned downstroke to the left	这
11	Perpendicular with fold	口	23	Horizontal with fold and turned hook	那
12	Perpendicular with fold	画	24	Horizontal with fold and turned hook (variant)	九

The basic strokes were designed to be written with a calligraphy brush. When doing calligraphy, the writer must ensure that the brush flows correctly to make an elegant ideogram.

Stroke counting can be tricky. You might count a certain number but really it is one or two more or fewer. If you can't find the ideogram you are looking for, try a list with more or fewer strokes. Your counting will get better with practice.

Once you have counted the strokes, then you can look up the character in Wiegner or in a Chinese dictionary.

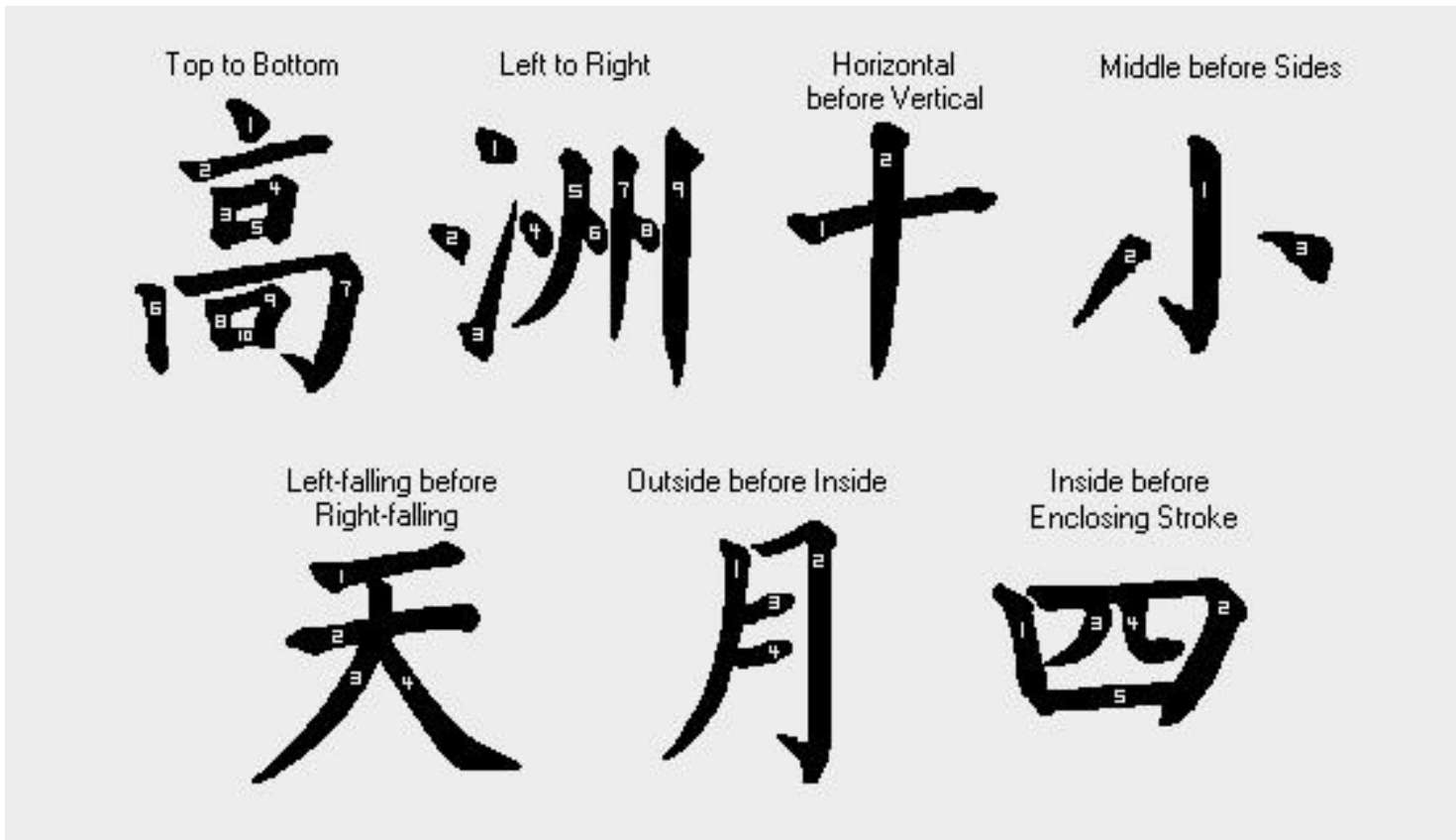
Count the total number of strokes for the "Usual Groups"

section of Wiegner. Alternatively, count the radical plus number of strokes for the "Radical Index" section of Wiegner or a dictionary. (See separate skill sheet for information on finding the radical.)

Stroke Order for Writing

In writing Chinese ideograms, there are certain principles that evolved from the experience of many generations of calligraphers. These principles are general in nature, and people may differ in minor details. It can help in counting strokes if you are familiar with these principles.

There are seven basic rules with respect to stroke order in writing characters. The overall principle is to write from upper left-hand corner to lower right-hand corner. Below you will see examples of each of the seven principles. These examples show which strokes count as one stroke and what order the strokes are written in.



Beauty and Balance



Every Chinese character, regardless of how many strokes it has, should be written within the same sized square, without filling the entire square. The characters should be proportional and the strokes should be even and vigorous. Calligraphy is an art in itself. It is comparable to Chinese painting in importance and artistic expression, and it requires much practice to achieve great skill. You express your qi when you do calligraphy: you write what you are.

Chinese Skills: Finding the Radical

Chinese dictionaries are arranged by radicals; they are not arranged alphabetically. You must know the radical in order to look up a character in a dictionary to find its meaning. There are 214 radicals, and each radical is identified with a number from one to 214.

1. When you want to look up a character in the dictionary, figure out which part is the radical.
2. If you don't know the number of the radical, count the strokes in the radical and look it up in a radical chart to find the number of the radical. Go to that section of your dictionary.
3. Count the additional strokes in the character. Look in the list of the characters with that radical and the additional number of strokes to find the definition.

For example: 思

1. 心 , heart, is the radical. It has four strokes.
2. Look on the radical chart in the 4-stroke section to find that it is number 61, the radical of the heart. Go to radical 61 section of your dictionary.
3. Count the strokes of the non-radical part of the character. It has five strokes. Look for the 5 stroke section under radical 61 and look for 思. It is ssu/si and means to think or reflect.

As we practice in class, you will develop a sense of what is the radical in a given character. Have patience and persevere, and much will be revealed and hidden and revealed and hidden.

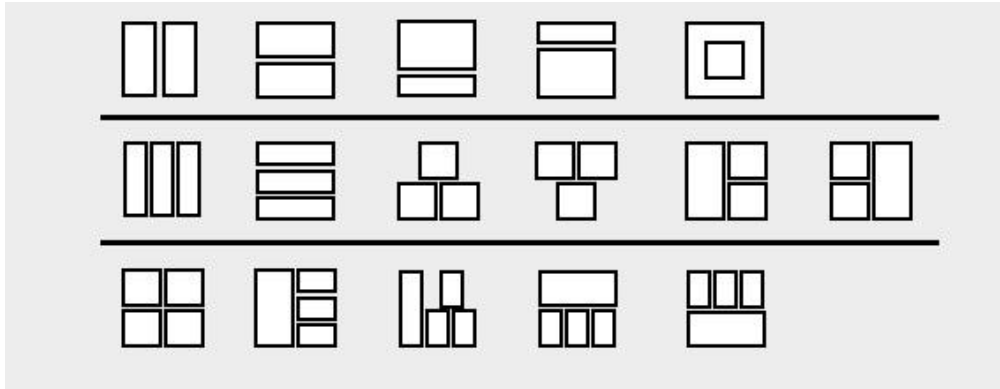
Spending Time with the Radical Chart Will Help

There is no substitute for taking the time to look over the radical chart to get a feeling for what the different radicals look like. If you look in the radical section of Wieger, the radicals with the most characters under them are the most important radicals. The ones with only a few characters aren't so common.

Knowing Character Structure Will Help

At its simplest, a Chinese character is one picture representing an object or idea. More complex Chinese characters are combinations of pictures or subcomponents. Each subcomponent is included in a Chinese character for a reason. The subcomponent either adds to the meaning of the character or gives a clue to its sound.

To find the radical, it helps to know some of the common arrangements of characters shown below. A blank rectangle represents a place where a character may go, and thus where a radical may be. A radical is hardly ever on the right-hand side of a character. It is most often on the left, but it can also be on the top, bottom, or inside of another character. Notice that Chinese characters are arranged in a balanced, orderly composition.



How to Look Up a Character in *Chinese Characters* by Wieger

Convenient strategy to look up characters

1. Count the number of strokes in the character. (See How to Count Strokes handout for help if you need it.) Go to the **Usual Groups** (p. 341) and find the whole character in the list for that number of strokes. If you can't find it, then break it into the largest sections that you can and look those up. Using this list is the fastest and simplest way to find the lesson number.
2. If that doesn't work, identify the radical in your character. (See How to Find the Radical handout for help if you need it.) Use the **Radical Index** (pp. 665–668) to find out which radical it is. Do check p. 668 where the alternate versions are shown. If you find an entire or part of your character here, look in the following lists to find the lesson number.
3. Next try the **List of Phonetics** (p. 387). If you find your character here, look in the following lists to find the lesson number.
4. If you still cannot find your character, divide it into smaller or different parts.
5. Try the list of difficult characters (p. 817).

It is sometimes difficult to count strokes accurately. If you think this might be the case, assume that you may be off by one stroke and look in the adjacent lists. There are a few mistakes in lesson numbers in the book. There is usually more than one way to look up a character, so try an alternate if you need to.

Sections of the book

Etymological Lessons pp. 26–340

This is the main section of the book. Characters are given in the old form and in the more modern brush stroke form. Interesting facts about their derivations are also given. Though it is the heart of the book, you must use other parts of the book to locate the characters you want to know about.

Index of All Usual Groups pp. 341–359

This is a list of the more common characters. This is one place to look first, since it is the simplest way to find the lesson where a given character is explained. As in all character indexes, this one is listed according to the number of strokes in the character. If you can't find your character at first, you may have miscounted strokes: look in nearby columns.

Old Graphics pp. 361–385

Information on old bone and bronze inscriptions, the earliest written language.

List of the 858 Phonetics pp. 387–396

This is a list of phonetics, which sometimes lend their sound to a larger character. They are different than radicals. It is not usually the first place to look up a character or part of a character, because there are so many of them and they are not simple characters. They are listed first by stroke order and then by sound, which is in Wade-Giles romanization. You do not

need to know the sound: just look through the list under the number of strokes. The number beside the character is the phonetic number. Find that number in the following list of the phonetic series.

Phonetic Series pp. 397–566

The numbers above the character refer to the number of the phonetic. Find the column of the phonetic under the number you obtained from the above list. Directly under the character is the lesson number for the character. Under the lesson number is a list of combinations of that character, making up other characters. These are listed in order of number of additional strokes.

Dictionary by Romanization pp. 570–664

This is a dictionary of the syllable sounds as they are written in Wade-Giles romanization. If you know the Wade-Giles sound, or can derive it from the pinyin sound, you may find your character with a short definition. You can't find the lesson number from this list.

Lexicon by Order of Radicals pp. 665–668

This is a very useful list, since these are the basic characters as well as the building blocks of characters. Use it like the list of phonetics. The radicals are listed by number of strokes. Don't miss page 668, which shows the modified forms that the radicals sometimes take when they are combined with other characters. Check here if you are looking up part of a character. Once you have the radical number, go to the following list of radicals to find the lesson number.

List of Radicals pp. 669–816

This section is used the same way that the phonetic series is used. The lesson number is given under the character. Under the lesson number are lists of combined characters that include the radical, again in stroke number order. The longest lists are under the more important and common radicals.

List of Difficult Characters p. 817–820

The final stop if you are really stuck. This is a list of characters where it is difficult to pick out the radical. They are listed according to stroke order and the number of the radical is given beside it.

Books about Chinese Medical Classics

Text for the class

Claude Larre, *The Way of Heaven: Huangdi neijing suwen chapters 1 and 2*. Cambridge, England: Monkey Press, 1996.

Basic concepts

Elisabeth Rochat de la Vallée, *Wu Xing, the Five Elements in Chinese Classical Texts*. Cambridge: Monkey Press, 2009.

Elisabeth Rochat de la Vallée, *Yin Yang in Classical Texts*. Cambridge, England: Monkey Press, 2006.

Claude Larre and Elisabeth Rochat de la Vallée, *A Study of Qi in Classical Texts*. London, England: Monkey Press, 2006.

Claude Larre and Elisabeth Rochat de la Vallée, *Essence, Spirit, Blood and Qi*. Cambridge, England: Monkey Press, 1999.

Claude Larre and Elisabeth Rochat de la Vallée, *The Seven Emotions: Psychology and Health in Ancient China*. Cambridge, England: Monkey Press, 1996.

Claude Larre, Elisabeth Rochat de la Vallée and Jean Schatz, *Survey of Traditional Chinese Medicine*. Maryland, Tai Sophia Press, 1986.

Claude Larre and Elisabeth Rochat de la Vallée, *Rooted in Spirit: The Heart of Chinese Medicine*. Barrytown, New York: Station Hill Press, 1995.

Officials, organs, meridians

Claude Larre and Elisabeth Rochat de la Vallée, *The Secret Treatise of the Spiritual Orchid (Suwen ch 8)*. Cambridge, England: Monkey Press, 2003.

Claude Larre and Elisabeth Rochat de la Vallée, *The Kidneys*. Cambridge, England: Monkey Press, 1992.

Claude Larre and Elisabeth Rochat de la Vallée, *The Liver*. London, England: Monkey Press, 1994.

Claude Larre and Elisabeth Rochat de la Vallée, *The Heart in Lingshu ch 8*. Cambridge, England: Monkey Press, 1991.

Claude Larre and Elisabeth Rochat de la Vallée, *Heart Master, Triple Heater*. Cambridge, England: Monkey Press, 1992.

Claude Larre and Elisabeth Rochat de la Vallée, *Spleen and Stomach*. Cambridge, England: Monkey Press, 2004.

Claude Larre and Elisabeth Rochat de la Vallée, *The Lung*. Cambridge, England: Monkey Press, 1992.

Claude Larre and Elisabeth Rochat de la Vallée, *The Extraordinary Fu: Brain, Marrow, Bones, Mai, Gallbladder and Uterus*. Cambridge, England: Monkey Press, 2003.

Claude Larre and Elisabeth Rochat de la Vallée, *The Eight Extraordinary Meridians*. Cambridge, England: Monkey Press, 1997.

Women's health

Elisabeth Rochat de la Vallée, *The Essential Woman: Female Health and Fertility in Chinese Classical Texts*. Cambridge, England: Monkey Press, 2007.

Elisabeth Rochat de la Vallée, *Pregnancy & Gestation in Chinese Classics*. Cambridge, England: Monkey Press, 2008.

The 100 Chinese Characters

Philosophical terms

Characters	Pinyin	Used in AOM	English
道	Dao	Dao	
阴	yin	Yin	
阳	yang	Yang	
天	tian	Heaven	
地	di	Earth	
人	ren	Human	Human beings, people
东	dong	East	
南	nan	South	
西	xi	West	
北	bei	North	
中	zhong	Center	

Elements

Characters	Pinyin	Used in AOM	English
五行	wu xing	Five Element	
木	mu	Wood	
火	huo	Fire	
土	tu	Earth	
金	jin	Metal	
水	shui	Water	
生	sheng	Sheng Cycle	give birth, generate, produce
克	ke	Ke Cycle	control
乘	chen	Overacting Sequence	
侮	wu	Insulting Sequence	

Seasons

Characters	Pinyin	Used in AOM	English
春	chun	Spring	
夏	xia	Summer	
晚夏	wanxia	Late summer	
秋	qiu	Autumn	

冬	dong	Winter	
春分	chunfen	Spring equinox	
夏至	xiazhi	Summer solstice	
秋分	qiufen	Autumn equinox	
冬至	dongzhi	Winter solstice	

Organs/officials

Characters	Pinyin	Used in AOM	English
脏俯	zangfu	Internal Organs, officials	organs
肝	gan	Liver	
心	xin	Heart	
心包	xinbao	Pericardium	
脾	pi	Spleen	
肺	fei	Lung	
肾	shen	Kidney	
胃	wei	Stomach	
小肠	xiaochang	Small Intestine	
大肠	dachang	Large Intestine	
胆囊	danlan	Gall Bladder	
膀胱	panguang	Bladder	
三焦	sanjiao	Triple Energizer(Heater)	
脑	nao	Brain	
骨	gu	Bone	
髓	sui	Marrow	
子宫	zigong	Uterus	

Substances

Characters	Pinyin	Used in AOM	English
神	shen	Shen, Spirit, Mind	
精	jing	Jing, Essence	
气	qi	Qi	
血	xue	Blood	
津液	jinye	Liquid/Fluids	

Spirit and cause factors

Characters	Pinyin	Used in AOM	English
五志	Wu zhi	Five Spirits	
神	shen	Shen, Spirit, Mind	
魂	hun	Hun, Ethel Soul	
意	yi	Yi, Thought	
魄	po	Po, Corporeal Soul	
志	zhi	Zhi, Will	
七情	qiqing	Seven Emotions	
怒	nu	Anger	
喜	xi	Joy	
忧	you	Sadness	
思	si	Pensiveness, Thought	
悲	bei	Grief	
恐	kong	Fear	
惊	jing	Fright, Shock	
六淫	liuyin	Six External Causes	
风	feng	Wind	
寒	han	Cold	
暑	shu	Summer-heat	
湿	shi	Dampness	
燥	zao	Dryness	
火	huo	Fire	

Types of Qi

Characters	Pinyin	Used in AOM	English
元气	yuan	Yuan, Source, Original qi	
谷气	gu	Gu, Food Qi	
宗气	zong	Zong, Gathering Qi	
卫气	wei	Wei, Defending Qi	
营气	ying	Ying, Nutrition Qi	
真气	zhen	Zhen, True Qi	
正气	zheng	Zheng, Upright/Positive Qi	good
邪气	xie	Xie, Evil/Negative Qi	bad

Acupuncture terms

Characters	Pinyin	Used in AOM	English
针刺	zhenci	acupuncture	needling
针	zhen	needle	
艾	ai	moxa	
灸	jiu	moxibustion	
针灸穴位	zhejiu xuwei	acupuncture point	acupoint
脉	mai	Pulse, vein	
经络	jingluo	meridians	channels
补	bu	tonification	
泻	xue	disperse	

Types of points

Characters	Pinyin	Used in AOM	English
原穴	Yuanxue	Source point	original
络穴	Luoxue	Junction point	connection
郄穴	Xixue	Xi/cleft point	crevice
募穴	Muxue	Mu point	collecting
俞穴	shuxue	Back/Shu point	transporting
华佗夹脊穴	hua tuo jia ji xue	Hua Tuo Jia Ji point	both sides lateral to the spine
井穴	Jingxue	Jing/well point	well
荣穴	yingxue	Ying/spring point	spring
输穴	shuxue	Shu/stream point	transportation
经穴	jingxue	Jing/river point	flow, pass by
合穴	hexue	He/sea point	join

Six divisions

Characters	Pinyin	Used in AOM	English
太阴	taiyin	Taiyin	Greater Yin
少阴	shaoyin	Shaoyin	Lesser Yin
厥阴	jueyin	Jueyin	Non Yin
太阳	taiyang	Taiyang	Greater Yang, Sun
阳明	yangming	Yangming	Bright Yang
少阳	shaoyang	Shaoyang	Lesser Yang
肺经	feijing	Lung Meridian (of Hand Taiyin)	
膀胱经	pangguangjing	Bladder Meridian (of Foot Taiyang)	

Eight Principles Pattern Differentiation

Characters	Pinyin	Used in AOM	English
阴阳	yin/yang	Yin/Yang	Positive/negative
表里	biaoli	Interior/Exterior	Inside/outside
寒热	hanre	Cold/Hot	
虚实	xushi	Deficiency/Excess	Empty/full
脏腑	zangfu	Zang/Fu	Organs
气血津液	qi xue jin ye	Vital Substances	Qi-blood-liquid-fluid

Numbers

Characters	Pinyin	Used in AOM	English
一	yi	1	
二	er	2	
三	san	3	
四	si	4	
五	wu	5	
六	liu	6	
七	qi	7	
八	ba	8	
九	jiu	9	
十	shi	10	
十一	shiyi	11	
一百	yibai	100	
一千	yiqian	1000	
一万	yiwan	10,000	

EVOLUTION OF CHARACTERS

	on bone	on bronze	seal	official	normal	cursive	running hand	simplified
sun (rì)								
moon (yuè)								
mountain (shān)								
water (shuǐ)								
fire (huǒ)								
rain (yǔ)								
follower (cōng)								从
cart (chē)								车
choose (cāi)								为
to act (wéi)								为
son (zǐ)								
ox (niú)								
horse (mǎ)								马
fish (yú)								鱼
sheep (yáng)								
stag (lù)								
tiger (hú)								
elephant (xiàng)								
tortoise (guī)								龟
step (bù)								

Twenty characters in common use and their evolution over the years: from the pictograph representing reality as seen through the eyes of primitive man to the different forms that the sign assumed over the centuries, dictated either by aesthetic reasons or practical necessity. For many people this evolutionary process has distorted certain characters to such a degree as to make them unrecognizable. Recalling their original roots may be of great assistance in understanding the meaning of these signs, which remains one of the basic keys to understanding Chinese civilization.

THE FAMILIES OF CHARACTERS

PICTOGRAPHS (*Xiàng xíng*) 4%

- a) Rén (*man*)
 b) Zhōng (*center*)
 c) Shān (*mountain*)

象形

人_a 中_b 山_c

INDICATORS (*Zhǐ shì*) 指事 <1%

- a) Sān (*three*)
 b) Shàng (*to go out*)
 c) Xià (*to go down*)

指事

三_a 上_b 下_c

IDEOGRAMS (*Huì yì*) 会意 13%

- a) Rì (*sun*)
 b) Yuè (*moon*)
 c) Míng (*brightness*)

会意

日_a 月_b 明_c

PHONOGRAMS (*Xíng shēng*) 82%

- a) Tā (*he*)
 b) Tā (*she*)
 c) Sōng (*pine*)

形声

他_a 她_b 松_c

DEFLECTIVES (*Zhuǎn zhù*) 转注 Few

- a) Lǎo (*elderly*)
 b) Kǎo (*examination*)
 c) Wǎng (*to capture*)

转注

老_a 考_b 网_c

LOAN CHARACTERS (*Jiǎ jiè*) 假借 Few

- a) Wàn (*ten thousand*) from "scorpion"
 b) Xī (*west*) from "bird in the nest"
 c) Lái (*to come*) from "cereal"

假借

萬_a 西_b 來_c

Pictographs (*Xiàng xíng*, images of the object, character-pictures) are stylized representations of the objects they are trying to evoke. Indicators (*Zhǐ shì*, indirect symbols) convey abstract ideas by means of signs. They can be formed by adding one or more conventional signs to a pictograph. Ideograms (*Huì yì*, associatives, logical composites) are the result of combining one or more pictographs to form characters with different meanings (above: sun + moon = brightness). Phonograms (*Xíng shēng*, phonetic determinatives, phonetic aggregates) represent almost 90% of existing characters. They comprise characters formed of two parts, one of which suggests the meaning, while the other determines the pronunciation (above: *tā*, "he," is distinguished by a phonetic sign from *tā*, "she." In example (c), the character of *mù*, "tree," linked to a phonetic sign that establishes the pronunciation, forms the word *sōng*). Deflectives (*Zhuǎn zhù*, symbols of reciprocal interpretation) are characters that are interlinked. (The character *kǎo* (b), which means "examination," is thought to derive from *lǎo* (a), "elderly," because according to Confucian logic only elders can examine; in example (c), the character for *wǎng*, "to capture," derives from the one for "net." Loan characters (*Jiǎ jiè*, phonetic characters on loan) have no effect on either meaning or pronunciation, deriving solely from often etymologically inexplicable usage, and are the bane of philologists: they generally result from the transference of meaning to a homophone.

CAVE

穴

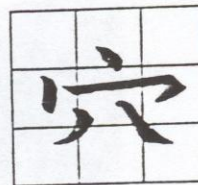


𠂇 𠂈 𠂉 𠂊 𠂋

During the period of the Yāngsháo culture, which was widespread in Hénán, Shānxī, Héběi, Gānsù and Qīnghāi from 5000 to 2500 B.C., the people lived in caves dug out of clay. These dwellings, cool in summer and warm in winter, represented the best and cheapest housing solution in these regions. The radical, which depicts a roof and two sloping walls, gives an idea of this sort of shelter.

Written next to the character for “to inhabit” it means “to live in caves.” Next to the character for “place” it means “acupuncture point,” acupuncture being the Chinese healing technique – based on the five elements, five senses, five planets, five colours, five metals and five internal organs – in which the doctor inserts needles at points that will allow balance to be restored to a body in disharmony. With the character for “dog” beneath, it means “suddenly.” This refers to what happens when someone enters a cave inhabited by a stray dog: growling followed by headlong flight. Linked to the characters for “hand” and “movement,” it corresponds to the verb “to dig.”

1 1 7 4 5
 丶 丶 一 丿 丿
 丶 丶 一 一 一



- | | | |
|----|---------|-------------------|
| 穴居 | Xué jū | to live in caves |
| 穴位 | Xué wèi | acupuncture point |
| 突 | Tū | suddenly |
| 挖 | Wā | to dig |



	L	K	J	I	H	G	F	E	D	C	B	A	
	膀	三		小	大	脾	臆						1
	Pang	San		Xiao	Da	Pi	Tan						
	胱	焦	腎	腸	腸	胃	中	膽	肝	肺	心		2
	Guang	Jiao	Shen	chang	chang	Wei	Zhong	Dan	Gan	Fei	Xin		
	者	者	者	者	者	者	者	者	者	者	者	者	3
	Zhe	zhe	Zhe	Zhe	Zhe	Zhe	Zhe	Zhe	Zhe	Zhe	Zhe	Zhe	
	州	決	作	受	傳	倉	臣	中	將	相	君		4
	Zhou	Jue	Zuo	Shou	Chuan	Cang	Chen	Zhong	Jiang	Xiang	Jun		
	都	瀆	強	盛	道	廩	使	正	軍	傅	主		5
	Du	Du	Qiang	Sheng	Dao	Lin	Shi	Zheng	Jun	Fu	Zhu		
	之	之	之	之	之	之	之	之	之	之	之	之	6
	Zhi	Zhi	Zhi	Zhi	Zhi	Zhi	Zhi	Zhi	Zhi	Zhi	Zhi	Zhi	
氣	官	官	官	官	官	官	官	官	官	官	官	官	7
Qi	Guan	Guan	Guan	Guan	Guan	Guan	Guan	Guan	Guan	Guan	Guan	Guan	
化												也	8
Hua												Ye	
則	津	水	技	化	變	五	喜	決	謀	治	神		9
Ze	Jin	Shui	Ji	Hua	Bian	Wu	Xi	Jue	Mou	Zhi	Shen		
能	液	道	巧	物	化	味	樂	斷	慮	節	明		10
Neng	Ye	Dao	Qiao	Wu	Hua	Wei	Le	Duan	Lu	Jie	Ming		
出	藏	出	出	出	出	出	出	出	出	出	出	出	11
Chu	Cang	chu	chu	chu	chu	chu	chu	chu	chu	chu	chu	Chu	
矢	焉	焉	焉	焉	焉	焉	焉	焉	焉	焉	焉	焉	12
Yi	Yan	Yan	Yan	Yan	Yan	Yan	Yan	Yan	Yan	Yan	Yan	Yan	

SW 8- PAGE 1

HSIN
(XIN) 心
CHE 者
CHÜN 君
CHU 主
CHIH 之
KUAN
(GUAN) 官
YEH 也
SHEN 神
MING 明
CH'U 出
YEN 焉

SW8-PAGE 2

FEI 肺

CHE 者

HSIANG 祖

FU 傅

CHIH 之

ICUAN
(GUAN) 官

CHIH 治

CHIEH 節

CH'U 出

YEN 焉

*modal
mood*

*verb
can*

A 何

SW 8-PAGE 3

KAN
(GAN) 肝

CHE 者

CHIANG 将

CHÜN 軍

CHIH 之

KUAN
(GUAN) 官

MO 謀

LÜ 慮

CH'U 出

YEN 焉

SW8-PAGE 4

TAN 膽

CHĒ 者

CHUNG
(ZHONG) 中

CHĒNG 正

CHIH 之

ICUAN
(GUAN) 官

CHÜEH 決

TUAN 斷

CH'U 出

YEN 焉

SW8-PAGE 5

T'AN 臙

CHUNG
(ZHONG) 中

CHE 者

CH'EN 臣

SHIH 使

CHIH 之

KUAN
(GUAN) 官

HSI 喜

LAO 樂

CH'U 出

YEN 焉

SW8-PAGE 6

P'1 脾
WEI 胃
CHE 者
TS'ANG 倉
LIN 廩
CHIH 之
ICUAN
(GUAN) 官
WU 五
WEI 味
CH'U 出
YEN 焉

SW8-PAGE 7

TA 大
CH'ANb 腸
CHE 者
CH'UAN 傳
TAO (DAO) 道
CH'IH 之
KUAN (GUAN) 官
PIEN 變
HUA 化
CH'U 出
YEN 焉

SW8-PAGE 8

HSIAO (SHAO) 小
CH'ANG 腸
CHE 者
SHOU 受
SHÊNG 盛
CH'AI 之
ILUAN (GUAN) 官
HVA 化
WU 物
CH'U 出
YEN 焉

SW8-PAGE 9

SHÊN

腎

CHE

者

TSO

作

CH'ANG

強

CHIH

之

KUAN
(GUAN)

官

CHI

技

CH'IAO

巧

CH'U

出

YEN

焉

SWF-PAGE 10

SAN 三
CHIAO (JIAO) 焦
CHE 者
CHÜEH 決
TU 瀆
CHIH 之
KWAN (GUAN) 官
SHUI 水
TAO (DAO) 道
CH'U 出
YEN 焉

SW8-PAGE 11

PIANG 膀

1LUANG
(GUANG) 胱

CHE 者

CHOU 州

TU 都

CHIH 之

1KUAN
(GUAN) 官

CHIN 津

YEH 液

TSANG
(ZANG) 藏

YEN 焉

SW8-PAGE 12

CH' I (QI) 氣
HUA 化
TAI 則
NENG 能
CH'U 出
I 矣

Pinyin Phonetic System of Chinese Language

Chinese alphabet uses 26 letters of English alphabet but has different pronunciation.

The pronunciation and spelling of Chinese words are generally given in terms of initials and finals, which represent the *segmental phonemic* portion of the language, rather than letter by letter. Initials are initial consonants, while finals are all possible combinations of medials (semivowels coming before the vowel), the nucleus vowel, and coda (final vowel or consonant).

Initials and finals

Unlike in European languages, initials (simplified Chinese: 声母; traditional Chinese: 聲母; **pinyin**: *shēngmǔ*) and finals (simplified Chinese: 韵母; traditional Chinese: 韻母; **pinyin**: *yùnmǔ*)—and not consonants and vowels—are the fundamental elements in pinyin (and most other phonetic systems used to describe the Han language). Nearly each Mandarin syllable can be spelled with exactly one initial followed by one final, except in the special syllable *er* and when a trailing *-r* is considered part of a syllable (see below). The latter case, though a common practice in some sub-dialects, is rarely used in official publications. One exception is the city Harbin (simplified Chinese: 哈尔滨; traditional Chinese: 哈爾濱), which is from the Manchu language originally.

Even though most initials contain a consonant, finals are not simple vowels, especially in compound finals (simplified Chinese: 复韵母; traditional Chinese: 複韻母; **pinyin**: *fuyunmu*), i.e., when one "final" is placed in front of another one. For example, [i] and [u] are pronounced with such tight openings that some native Chinese speakers (especially when singing or on stage) pronounce *yī* (Chinese: 衣; , clothes, officially pronounced /i/) as /ji/, *wéi* (simplified Chinese: 围; traditional Chinese: 圍, to enclose, officially as /uei/) as /wei/ or /wuei/. The concepts of consonant and vowel are not incorporated in pinyin or its predecessors; there is no list of consonants or vowels.

Pronunciation of initials

Pinyin	IPA	English Approximation ^[18]	Explanation
<i>b</i>	[p]	spit	unaspirated p , as in spit
<i>p</i>	[pʰ]	pay	strongly aspirated p , as in pit
<i>m</i>	[m]	may	as in English mummy
<i>f</i>	[f]	fair	as in English fun
<i>d</i>	[t]	stop	unaspirated t , as in stop
<i>t</i>	[tʰ]	take	strongly aspirated t , as in top
<i>n</i>	[n]	nay	as in English nit
<i>l</i>	[l]	lay	as in English love
<i>g</i>	[k]	skill	unaspirated k , as in skill
<i>k</i>	[kʰ]	kay	strongly aspirated k , as in kill


<i>h</i>	[x]	<u>h</u> ay	like the English h if followed by "a". It is pronounced roughly like the Scots ch and Russian x (Cyrillic "kha").
<i>j</i>	[tɕ]	h <u>a</u> ch	No equivalent in English. Like <i>q</i> , but unaspirated. Not the s in <i>Asia</i> , despite the common English pronunciation of "Beijing". The sequence "ji" word-initially is the same as the Japanese pronunciation of ち(チ) <i>chi</i> .
<i>q</i>	[tɕʰ]	<u>ch</u> ee <u>k</u>	No equivalent in English. Like cheek , with the lips spread wide with <i>ee</i> . Curl the tip of the tongue downwards to stick it at the back of the teeth and strongly aspirate.
<i>x</i>	[ɕ]	<u>sh</u> e	No equivalent in English. Like she , with the lips spread and the tip of your tongue curled downwards and stuck to the back of teeth when you say <i>ee</i> . The sequence "xi" is the same as the Japanese pronunciation of ㄒ(シ) <i>shi</i> .
<i>zh</i>	[tʂ]	<u>j</u> unk	Rather like ch (a sound between choke , joke , true , and drew , tongue tip curled more upwards). Voiced in a toneless syllable.
<i>ch</i>	[tʂʰ]	ch <u>ur</u> ch	as in chin , but with the tongue curled upwards; very similar to nurture in American English, but strongly aspirated.
<i>sh</i>	[ʃ]	<u>sh</u> irt	as in shoe , but with the tongue curled upwards; very similar to marsh in American English
<i>r</i>	[ʐ], [ʀ]	<u>r</u> ay	Similar to the English z in <i>azure</i> and r in <i>reduce</i> , but with the tongue curled upwards, like a cross between English "r" and French "j". In <i>Cyrillised Chinese</i> the sound is rendered with the letter "ж".
<i>z</i>	[ts]	re <u>ad</u> s	unaspirated c , similar to something between suds and cats ; as in suds in a toneless syllable
<i>c</i>	[tʂʰ]	h <u>a</u> ts	like the English ts in <i>cats</i> , but strongly aspirated, very similar to the Polish c .
<i>s</i>	[s]	<u>s</u> ay	as in sun
<i>w</i>	[w]	<u>w</u> ay	as in water .*
<i>y</i>	[j], [ɥ]	<u>y</u> ea	as in yes . Before a <i>u</i> , pronounce it with rounded lips.*
'	[.]		new syllable*
<i>v</i>	[v]		not used, reserved for other spoken Chinese and minorities languages. See #Other languages

Pronunciation of finals

The following is a list of finals in Standard Chinese, excepting most of those ending with a **-r**.

To find a given final:

1. Remove the initial consonant. *Zh*, *ch*, and *sh* count as initial consonants.
2. Change initial *w* to *u* and initial *y* to *i*. For *weng*, *wen*, *wei*, *you*, look under *ong*, *un*, *ui*, *iu*.
3. For *u* after *j*, *q*, *x*, or *y*, look under *ü*.

Pinyin	IPA	Form with zero initial	Explanation
-i	[ɨ]	(n/a)	-i is a buzzed continuation of the consonant following z-, c-, s-, zh-, ch-, sh- or r-. (In all other words, -i has the sound of bee ; this is listed below.)
a	[a]	a	as in "father"
e	[ɤ] ( <u>listen</u>), [ə]	e	a back, unrounded vowel, which can be formed by first pronouncing a plain continental "o" (<u>AuE</u> and <u>NZE law</u>) and then spreading the lips without changing the position of the tongue. That same sound is also similar to English " duh ", but not as open. Many unstressed syllables in Chinese use the <u>schwa</u> [ə] (<u>idea</u>), and this is also written as <i>e</i> .
ai	[aɪ]	ai	like English "eye", but a bit lighter
ei	[eɪ]	ei	as in "hey"
ao	[ɑʊ]	ao	approximately as in " cow "; the <i>a</i> is much more audible than the <i>o</i>
ou	[oʊ]	ou	as in "so"
an	[an]	an	starts with plain continental "a" (<u>AuE</u> and <u>NZE bud</u>) and ends with "n"
en	[ən]	en	as in "taken"
ang	[ɑŋ]	ang	as in German <i>Angst</i> , including the English loan word <i>angst</i> (starts with the vowel sound in father and ends in the <u>velar nasal</u> ; like song in American English)
eng	[əŋ]	eng	like <i>e</i> in <i>en</i> above but with ng added to it at the back
er	[ɑ]	er	similar to the sound in " bar " in American English
Finals beginning with i- (y-)			
<i>i</i>	[i]	yi	like English bee .
<i>ia</i>	[ia]	ya	as i + a ; like English " yard "
<i>ie</i>	[iɛ]	ye	as i + ê ; but is very short; <i>e</i> (pronounced like ê) is pronounced longer and carries the main stress (similar to the initial sound ye in yet)
<i>iao</i>	[iaʊ]	yao	as i + ao
<i>iu</i>	[ioʊ]	you	as i + ou
<i>ian</i>	[iɛn]	yan	as i + ê + n ; like English yen
<i>in</i>	[in]	yin	as i + n
<i>iang</i>	[iaŋ]	yang	as i + ang
<i>ing</i>	[iŋ]	ying	as i + ng
Finals beginning with u- (w-)			

<i>u</i>	[u]	wu	like English "oo"
<i>ua</i>	[ɥa]	wa	as u + a
<i>uo, o</i>	[ɥɔ], [ɔ]	wo	Same as the <i>o</i> interjection below after b, p, m and f ; elsewhere as u + o where the <i>o</i> is pronounced shorter and lighter
<i>uai</i>	[ɥaɪ]	wai	as u + ai like as in why
<i>ui</i>	[ɥeɪ]	wei	as u + ei ;
<i>uan</i>	[ɥan]	wan	as u + an ;
<i>un</i>	[ɥən]	wen	as u + en ; like the <i>on</i> in the English <i>won</i> ;
<i>uang</i>	[ɥaŋ]	wang	as u + ang ; like the <i>ang</i> in English <i>angst</i> or <i>anger</i>
<i>ong</i>	[ʊŋ], [ɥən]	weng	starts with the vowel sound in book and ends with the velar nasal sound in sing ; as u + eng in zero initial.
Finals beginning with ü- (yu-)			
<i>u, ü</i>	[y] (🔊 <u>listen</u>)	yu	as in German " ü ben" or French " lune " (To get this sound, say "ee" with rounded lips)
<i>ue, üe</i>	[yœ]	yue	as ü + ê ; the <i>ü</i> is short and light
<i>uan</i>	[yɛn]	yuan	as ü + ê + n ;
<i>un</i>	[yn]	yun	as ü + n ;
<i>iong</i>	[iʊŋ]	yong	as i + ong

Fours tones: 1. High and Level Tone; 2. Rising Tone; 3. falling-Rising Tone; 4. Falling Tone.

