

## Chapter 2

### *Time to Think*

Colors: In the Western world, black is often culturally associated with power, death, evil, or mystery; white is associated with weddings, purity, and peace; and red is associated with love, passion, and violence. In Chinese culture, black is also associated with mystery, death, and evil. Black is used to describe illegal or underground business such as 黑社会 *hēi-shèhuì* ‘gangland, underworld’ or 黑市 *hēishì* ‘black market.’ White is in Chinese culture associated with death and is a predominant color at funerals. Influenced by depictions of weddings from Western culture, modern Chinese brides also wear a white wedding dress at weddings, but red is the main color for traditional Chinese weddings. Red also symbolizes good fortune and joy and is found everywhere during Chinese New Year and other holiday celebrations and family gatherings.

Numbers: In Western culture, the number 7 is often considered lucky, while 13 is considered unlucky, especially when the 13<sup>th</sup> day of the month is a Friday. In Chinese culture, 4 is unlucky because 四 *sì* ‘four’ and 死 *sǐ* ‘death’ sound similar. By contrast, 8 sounds similar to the word 发 *fā* ‘to make a fortune’ and is regarded as a lucky number. The number 9 *jiǔ* sounds like 久 *jiǔ* ‘long in time’ and is thus associated with longevity. There were 9,999 rooms within the Forbidden City in Beijing to wish longevity to the emperor. It is also a tradition between lovers to send 99 roses, which carry the best wishes for “everlasting love.”

Entities: Glasses and pants always appear in the plural form and are referred to as a pair of glasses or pants. Thus, they are seen as a combination of two lenses or two pant legs in English. In Chinese, 眼镜 *yǎnjìng* ‘glasses’ is counted by the classifier 副 *fù* ‘a set of’ and is conceived as a pair of lenses just like English. 裤子 *kùzi* ‘pants’ is counted by 条 *tiáo* ‘classifier for long, narrow objects,’ which conceptualizes pants as a single long object. The classifier 条 *tiáo* is also used for other nouns, such as dresses and rivers.

### *Time to Do*

1. The English motion sentence describes the whole motion scene, starting with the deer that caused the motion, and ending with the detailed path of the moving patient, the boy. It uses an S-farmed construction, which includes a manner verb “throw” with three path particles “off,” “over,” and “into” attached to it.

The Chinese motion sentence focuses only on the moving boy and leaves out the deer. It uses two S-framed “manner verb (掉 *diào* ‘fall’) + directional

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complement(s)” constructions. The directional complements (DCs) in the first construction encode the path of 下 *xià* ‘down’ and 去 *qù* ‘thither, away’ and the DC in the second construction encodes the path of 进 *jìn* ‘into’.

Both languages include the source “cliff” and the destination “water” of the movement in their encoding of the motion scene.

2. The English sentence (a) presents the basic word order in English. In contrast to (a), positioning the time adverb “right now” at the beginning suggests that it would not be acceptable now, but that some other time would be fine. Positioning “this kind of music” at the beginning suggests another kind of contrast to (a), namely, that another kind of music would be okay now.

The sentence-initial position works in similar ways in Chinese. The topic of the conversation, established in the discursive context, often appears in the beginning of a sentence. Sentence (d) presents the basic word order. Placing the time adverb at the beginning as in (e) draws attention to the time. It is tomorrow morning, not another time, when the speaker will have a math test. In (f), placing the subject math at the beginning suggests that the focus of the conversation has been on the subject math (e.g., in response to a question like 你什么时候考数学? *Nǐ-shénme-shíhòu-kǎo-shùxué*, ‘When will you take your math exam?’). Alternatively, (f) could be used in a situation where the speaker has multiple tests and is specifying only when his or her math test will be held. The rest of the sentence provides more information about the topic.

## Chapter 3

### *Time to Think*

Students can respond based on their judgment. Sample responses:

- Category of Tree: The Oak is the prototype of the tree category, as the Oak is known as the national tree of the United States, known for its strength, diversity, and beauty. Red Maple, Sweet Gum, Oak Tree, Willow, and Pine Tree are all members of the tree category. However, Boxwood may be excluded because it is a type of evergreen shrub. Trees are usually over 20 feet tall and have trunks more than 2 inches in diameter. Shrubs are small- to medium-sized perennial woody plants.
- Category of Fruit: Apple is the prototype of the fruit category because apples hold the top spot for total fruit available for consumption in America. Watermelon, pineapple, apple, and banana are all members of the fruit category. However, avocado and tomato, while classified as fruits by botanists because they are the fleshy plant part surrounding their

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seeds, they are considered to be vegetables rather than fruits for nutritional and culinary purposes.

- Category of Cat: American Shorthair is the prototype of the cat category, as the American Shorthair is considered to be the shorthaired cat that is native to America and is one of the most popular cat breeds in America. American Shorthair, Persian, and Maine Coon are all members of the cat category. Tigers, also called big cats, are feline, despite their size and habit differences from housecats. However, bobcats and fisher cats may be excluded because bobcats are lynxes and fisher cats are carnivorous mammals. Bobcats are double the size of other domestic cats and have long hind legs and a short tail. Fishers are native to North America, and they are small and live in the forest.

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1. The original meaning of 就 is a verb denoting ‘to move toward, to approach.’ The verb 就职 *jiùzhí* ‘to take office’ and the idiom 就地取材 *jiùdì-qǔcái* ‘to use materials at hand’ are the closest to the original meaning because 就 in them is still a verb meaning “to move toward, to approach.” The sense of approaching can be found in the adverb 就 denoting the meaning of “regarding, with respect to,” which metaphorically “approach” an issue of focus.

The sense of approaching or moving toward is metaphorically extended to mean moving on to something or introducing an event, as 就 in the pattern “— + Action 1, 就+ Action 2” and in a conditional sentence denoting “then.”

The pattern “— + Action 1, 就+ Action 2” and adverb 就 denoting earliness or promptness of action are closely related. They both indicate the prompt happening of an event. When someone approaches something, it also suggests that a result will happen shortly. The sense of promptness is also shown in the adverb 就 denoting “just; exactly.”

2. a. beef, chicken, pork, lamb, fish vs. 牛肉, 鸡肉, 猪肉, 羊肉, 鱼肉:  
English has a specific word for all types of the flesh of an animal. For some vegetarians, fish is different from meat. Chinese considers all types of flesh of an animal “meat” as shown in the second character 肉 *ròu* in all these compound words. Chinese vegetarians do not eat fish because it is considered a type of meat.
- b. cousin vs. 堂兄弟姐妹, 表兄弟姐妹:  
While English uses a single word *cousin* to refer to the child of one’s uncle or aunt, Chinese has very specific kinship terms based on the relative’s gender, whether he or she is younger or older, and is from the

father's (堂-) or mother's (表-) side of the family. Because some of these terms have no equivalent in foreign languages, they are not easily translated, and the descriptiveness is often lost in translation.

- c. open the window, turn on the light, drive a car vs. 开窗, 开灯, 开车:

While English has a specific verb for opening a window/door, turning on a light/computer, driving a car/tractor, Chinese uses the same verb 开 to describe all three types of actions. The Chinese verb 开 'to open' is sometimes treated as a semantically lighter verb, which has little semantic content of its own, and it forms specific meaning through other words that co-appear with it. The object nouns 窗, 灯, and 车 specify the action referred to by the light verb 开, and all of these actions have to do with the idea of initiating something. One can also use 开 in other verb-object compounds to describe to begin work (开工), to set sail (开船), or to begin fighting (开打). Note that typical light verbs such as *do*, *make*, *get*, or *take* have only a general meaning on their own. They can be combined with other words to specify the intended meaning.

- d. play piano, play soccer, play game vs. 弹钢琴, 踢足球, 玩游戏:

While Chinese has a specific verb for each of making music, participating in sport, and engaging in a game, English uses a semantically lighter verb *play* for all three activities that can bring people enjoyment. The sense of playing or having fun can be found in all three expressions. In Chinese, a specific action verb 弹 'to move fingers swiftly' is used for playing instruments that require quick movement of hand(s), and 踢 'to kick' is used for sports that mainly use feet. Only playing a game for fun uses 玩 'to play.'

- e. ask a question, ask for her help, ask her out vs. 问问题, 请他帮忙, 约她出去:

English uses the same verb *ask* to describe saying something in order to obtain an answer or information and to request someone to do or give something. All involve the action of "speaking." Chinese uses different verbs based on the pragmatic purpose of the speech act. Asking a real question is 问, asking a favor or treating someone uses 请, and making an appointment is 约.

## Chapter 4

### *Time to Think*

1. In modern Chinese, place adverbials can occur before or after main verbs. Based on the principle of sequentiality, when place adverbials appear before main verbs, they provide background information regarding the locations of actions or states conveyed by the main verbs. When place adverbials appear after main verbs, they denote the results of the actions, i.e., the locations of the participants after being affected by the actions (Tai,

1975). In sentence (1a), the place adverbial 在桌子上 ‘on the table’ precedes the main verb 写 ‘write’ indicating the location of the action ‘write.’ There are two possible readings – ‘He wrote characters at the table’ or ‘He wrote characters on the surface of the table.’ In sentence (1b), the place adverbial 在桌子上 ‘on the table’ appears after the main verb 写 ‘write’ denoting the result of the action, i.e., the characters are on the surface of the table, and thus, there is only one reading, ‘He wrote the characters on the surface of the table.’ Similarly, the place adverbial 在床上 ‘on the bed’ describes the location of the action 推 ‘push’ in sentence (2a), but the result of the action 推 ‘push’ in sentence (2b), namely, the location of the participant 李四 after being pushed. Again, the place adverbial 在车库 ‘in the garage’ indicates the location of the action 停 ‘stop, park’ in (3a), but the result of the action 停 ‘stop, park’ in (3b), namely, the location of the participant 车 ‘car’ after being parked. Note that, in some cases, the order between place adverbials and main verbs affects the meaning as in (1) and (2), but in other cases, it appears to have little impact on the general meaning as in (3). Word order is one of the many factors that can affect meaning. Other factors, such as the property of different types of verbs or actions, aspect, context, etc. are at interplay with word order.

*Note.* Tai, J. H.-Y. (1975). On two functions of place adverbials in Mandarin Chinese. *Journal of Chinese Linguistics*, 3(2/3), 154–179.

2. When one verbal phrase is subordinated to another, the information it provides becomes the background, and the main verbal phrase signifies the foreground action. If the foreground–background selection manifested in language through the use of 着 *zhe* does not align with our conceptual structure, i.e., our understanding of the events and their relationship in terms of a main event and accompanying event, the linguistic expression is considered ungrammatical or not acceptable. In this case, “他[看着书]戴眼镜” goes against our perception of what should be the more salient main event (i.e., 看着书) and the less salient accompanying event (i.e., 戴眼镜) and therefore is less acceptable.
3. The principle of proximity (distance) can be used to explain the word order of these expressions. The linguistic distance between the head noun and its modifiers reflects the conceptual distance between the relevant concepts. In sentence (a), the head noun is *pizza*. The modifier, *pepperoni*, is closest to the head noun, as it is an inherent property or an essential ingredient of the pizza. In contrast, the modifier, *famous*, is furthest from the head noun, as it represents a changeable, subjective evaluation of the pizza. Compared with *famous*, the subjective evaluation, *delicious*, is made based on the taste of the pizza, and thus, is closer to the head noun *pizza*. Compared with the modifier *pepperoni*, although the modifier *Italian* also represents a property of the pizza, it is not an

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ingredient of the pizza, and thus, is placed further from the head noun *pizza*. In sentence (b), the head noun is *shoes*. There are two modifiers, *old* and *black*. Compared with *black*, the modifier *old* is more subjective, and thus placed further from the head noun *shoes*. In sentence (c), the head noun is *scientist*. The modifier *American* is closest to the head noun, as it represents the identity of the scientist. Compared with the subjective evaluation *talented*, the subjective evaluation *young* is based on the age of the scientist, and thus placed closer to the head noun. In sentence (d), the head noun is 饺子 ‘dumplings.’ The modifier 肉 ‘meat’ is closest to the head noun, as it is an essential ingredient of the dumplings. Compared with the evaluation 很香的 ‘fragrant, delicious,’ which is based on the taste of the dumplings, the evaluation 热腾腾 ‘hot’ is further from the head noun, as it only holds shortly. In sentence (e), the head noun is 桌子 ‘table.’ The modifier, 木头 ‘wood,’ is closest to the head noun, as it is an inherent property of the table. Compared with the modifier 白色 ‘white,’ the modifier 大小合适 ‘good-sized’ is more subjective, and thus placed further from the head noun. In sentence (f), the head noun is 女生 ‘female students.’ The modifier, 高中 ‘high school,’ is closest to the head noun, as it is an essential property of ‘students.’ Compared with the modifier 穿着运动服的 ‘wearing sports clothes,’ which is easily changeable, the modifier 美国 ‘American,’ referring to the identity or nationality of the students, is placed closer to the head noun.

### *Time to Do*

1. The shortest expressions are used between acquaintances or people with a close relationship in casual contexts. The longer expressions are used to show respect or unfamiliarity between the interlocutors. With the increase of the sentence length, the language is politer. In expressing politeness, the principle of proximity (distance) works in both English and Chinese.
2. Several factors can make an email request politer:
  - 1) Using the formal and respectful form of 你, i.e., 您.
  - 2) Following the formal email format.
  - 3) Using longer expressions to describe the situation and request as clearly as possible and to show respect.

## Chapter 5

### *Time to Think*

In Chinese culture, the heart (心 *xīn*) is conceptualized as the seat of both feeling and thought, similar to the English word “mind,” so that Chinese people view themselves as both thinking and feeling with the heart.

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- a. For the first example, 心疼 *xīn-téng lit.* heart-pain, the word has a variety of meanings including ‘to be distressed, to love dearly, to feel sorry [for someone].’ Here, the heart is conceptualized as the organ that responds to others with empathy, so that when one cares about someone else or feels sorry for them, it feels like pain in the heart.
- b. Second, 心领 *xīn-lǐng lit.* heart-lead means something like ‘to understand intuitively.’ It is a shortened version of a longer idiom, 心领意会 *xīn-lǐng-yì-huì lit.* heart-lead-meaning-meet, which also means ‘to understand intuitively.’ The idea here is that one’s heart can lead someone to form an understanding of a situation or another person’s mood or thoughts, without explicit communication. When one’s own heart leads the way to understanding, this can be interpreted as a type of intuition or sixth sense.
- c. The example 心声 *xīn-shēng lit.* heart-voice means ‘feelings, wishes’ and can be understood in terms of the heart being the seat of someone’s expressive thought and sensibilities. When one expresses what they really think or feel, they are understood as expressing the voice of their heart.
- d. The word 心酸 *xīn-suān lit.* heart-sour means ‘heartbroken, grieved, deeply sad’ due to an association between the experience of a sour taste and the physical experience of discomfort or tension when feeling overwhelming sadness. Feeling heartbroken can leave one’s heart locked in a spasm of despair, just like tasting raw lemon juice can cause one’s face to be momentarily frozen in a muscle spasm due to the strong sour taste.
- e. The word 心路 *xīn-lù lit.* heart-road means ‘motive, intention.’ Here, 路 *lù* ‘road’ indicates the path upon which the heart is conceptualized as traversing, indicating the plan or purpose for its thoughts. Because the purpose of the heart’s thought is foregrounded, the resultant meaning focuses on intentionality and motivation.
- f. For 闹心 *nào-xīn lit.* noisy-heart ‘annoyed, uneasy, troubled’ the metaphor evokes a loud and noisy environment that disturbs the heart from being able to think and feel in an undisturbed manner. The external factors that cause the heart to feel troubled, or that pose an obstacle to clear and uninterrupted thought, could be concrete, such as a commotion or bustle in the real world, or they could be abstract, like stress involving work, health, or family.
- g. 伤心 *shāng-xīn lit.* hurt-heart ‘sad, distraught’ is a feeling that results from a metaphorical injury to the heart. Although the heart is not necessarily physically hurt by adverse circumstances, the person feels discomfort or has negative thoughts in response to a situation or event in which they see themselves as being hurt. The feelings of sadness are often due to a negative interaction with another person, such as an argument, or in response to a situation one sees as unjust.
- h. 用心 *yòng-xīn lit.* use-heart ‘attentive, diligent’ focuses on a person’s application of their own mental capacity to deal with a tricky or difficult

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situation. Despite adversity, the person “uses” their heart to guide them in a steadfast manner toward an effective solution.

*Time to Do*

1. *Conceptual Metaphor and Grammaticalization of Verbal Complements*

The verbal complements in these examples are related to the conceptual metaphor CHANGE OF STATE IS MOVEMENT. For example (c–f), instead of a change of state, the meaning indicates a persistence of state, in which case the focus is on the unbroken path or trajectory of spatial movement. Metaphors that explain the semantics for (c–f) could include EXPERIENCING A STATE IS BEING AT A LOCATION or PERSISTENCE OF A STATE IS A CONNECTION BETWEEN LOCATIONS. See Yu (2004) for a more detailed discussion of these examples.

- a. For the first example with 起来 *qǐ-lái lit. rise-come*, the verbal complement indicates the initiation of a change of state. Thus, when combined with a verb that denotes thought processes like 想 *xiǎng* ‘to think’ the resultant verb complement 想起来 *xiǎng-qǐ-lái* means something like ‘to begin to think [about something].’ In this case, the conceptual metaphor MIND IS A CONTAINER is also relevant, as the thought itself is conceptualized as a type of object contained within the mind, which is somehow brought up to the forefront of the mind’s focus, such that it 起来 *qǐ-lái* or literally “rises and comes” to awareness.
- b. For the phrase 隐藏起来 *yǐncáng-qǐ-lái lit. hide-rise-come* ‘to hide something [from this point on]’, again 起来 *qǐ-lái lit. rise-come* indicates the initiation of a change of state. The speaker did not keep their feelings hidden before, but now their state of mind has changed such that they will hide their feelings henceforth. In this example, the change of state is conceptualized as being initiated or “arising” and then “coming” to the speaker’s point of view at the current point in time during which the utterance is spoken. The difference in meaning between 隐藏起来 *yǐncáng-qǐ-lái* versus 想起来 *xiǎng-qǐ-lái* is due to the semantics of the main verb. Since 隐藏 means ‘to hide,’ its combination with 起来 denotes that something will become hidden. In contrast, because 想 is a psychological verb meaning ‘to think,’ its combination with 起来 refers to a situation where thoughts are emerging. In both cases, 起来 *qǐ-lái* evokes the initiation of a change of state, and both cases are examples of the conceptual metaphor CHANGE OF STATE IS MOVEMENT.
- c. Here, the verbal complement phrase 保存下来 *bǎocún-xià-lái lit. pre-serve-down-come* ‘preserved [from the past down to the present]’ is related to the conceptual metaphor PAST IS UP discussed in Chapter 2 on construal. The state and condition of a building has continued from the past, down (下) from the past to the present. The speaker’s focus is



on the continuation of this state from past to present, and from the speaker's point of view that persistence of state is conceptualized in terms of a line of movement from the past and toward the speaker's reference point in the present, which is why 来 is used.

- d. Just like example (c) above, again with 活下来 *huó-xià-lái* 'alive [from the past down to the present]' the speaker's focus is on the persistence of a state from the past to the speaker's current reference point in the present. Again the PAST IS UP metaphor is necessary to understand the grammatical function of the verbal complement.

"Thank you for keeping him alive."

- e. The verb phrase 持续下去 *chíxù-xià-qù* lit. continue-down-go 'to continue [from now into the future]' likewise invokes a PAST IS UP/FUTURE IS DOWN conceptual metaphor. The continuation of the state is conceptualized as extending down (下) from the present to the future past to the present. The continuance of this state is conceptualized as extending away from the speaker's current reference point in time, out toward the future, which is why 去 *qù* 'go, thither [away from the speaker's point in time]' is used.

## 2. L1–L2 Differences in Conceptual Metaphor

The English sentence I see what you mean can be understood figuratively via the English conceptual metaphor UNDERSTANDING IS SEEING. Nonetheless, English L1 speakers must remember, when learning a new language, that it is not necessarily the case that all verbs of visual action across all other languages will have similar figurative senses as the English verb see. A good example is the Chinese word 看见 *kànjiàn* 'to see,' which has only a literal sense and no figurative sense. In fact it might be better to understand the English translation equivalent of this word as 看见 *kànjiàn* 'to see something physically by looking at it.' Because 看见 *kànjiàn* has only a literal sense, and no figurative sense, example (a) \*我看见你的观点 \**Wǒ kànjiàn nǐ de guāndiǎn* is unacceptable in Chinese. L2 learners should avoid using 看见 *kànjiàn* 'to see' in a figurative sense, and should only use it when referring to concrete examples where an object has been physically seen.

Nonetheless, Chinese does have a conceptual metaphor that is somewhat similar to UNDERSTANDING IS SEEING. For Chinese, a more direct representation of the cross-domain mappings in this conceptual metaphor would be ATTENTION IS LIGHT FROM THE EYES. As one example, in the phrase (b) 目光投向未来 *mù-guāng tóu-xiàng wèilái* lit. eye-light cast-toward future 'look to the future, focus on the future' the focus of attention is indicated by the direction toward which light points from the eyes. Likewise for example (c) the 'focus of [people's] praise' (赞许的眼光 *zànxǔ-de yǎn-guāng* lit. praise-ASSOC eyeball-light) is conceived as being cast toward a new location, in this case Canada (投向了加拿大 *tóuxiàng-le Jiānádà* lit.

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cast-toward-CRS Canada). A shift in attention can also be metaphorically realized as a turn (转向 *zhuǎnxiàng* ‘to turn’) in direction as with example (d).

In sentence (e), the attention of two people in a love relationship is conceived as a convergence in direction by the lights from their respective eyes, 目光相遇 *mù-guāng xiāng-yù* lit. eye-light mutual-encounter ‘a shared look, a meeting of the eyes.’ Meanwhile, sentences (f) and (g) contain metaphors that focus on the quality and distance of a person’s attention. In (f), the teacher has a keen or sharply focused eye when monitoring a student, 老师锐利的目光 *lǎoshī-ruìlì-de-mù-guāng* lit. teacher-sharp-NOM-eye-light ‘the teacher’s keen-eyed gaze, the teacher’s eagle eye’, and in (g) the phrase 眼光短浅 *yǎn-guāng-duǎn-qiǎn* lit. eyeball-light-short-shallow ‘short-sighted’ indicates that someone’s attention or focus is not rigorous enough to give adequate attention, because the light from the eyes can only reach a short distance.

## Chapter 6

### *Time to Think*

These are open ended discussion questions. The aim is to raise learners’ awareness of polysemy and inter-lexical polysemy, as well as to recognize some of the challenges presented by these tools of analysis.

Lower-level Chinese students may find that the multiple senses associated with each Chinese modal verb and the senses shared by different Chinese modal verbs are hard to grasp. See Chapter 8 for a CL-based treatment of Chinese modal verbs. Higher level Chinese students may find the inter-lexical polysemy presented by advanced verbs to be challenging. For example, the sense of “increase” can be expressed by several Chinese verbs, such as 增加, 增长, 增多, 增大, 提高, etc. One strategy of handling this inter-lexical polysemy is to use the primary sense of the second component of these verbs (viz. 加 ‘add,’ 长 ‘grow,’ 多 ‘many,’ 大 ‘big,’ and 高 ‘tall, high’) to infer the appropriate situations in which each of these verbs can be used. Advanced students could use a synonym dictionary (e.g., Teng, 2009) to guide their analysis of related words, then share their findings with the class.

### *Time to Do*

1. On 给 *gěi*

In sentence (a), 给 *gěi* is used as a content word (i.e., verb). In sentences (b–e), 给 *gěi* is used as a function word (i.e., preposition).

According to Newman (1993), the primary sense of ‘give’ denoted by 给 *gěi* can be represented in a scenario – “there is a person who has something and this person passes over the thing with his/her hands to another person who receives it with his/her hands” (p. 315). In sentence (a), 给 *gěi* is used in this primary sense – “adults have red envelopes, and they pass the red envelopes with their hands to the children who receive them with their hands.” Simply put, the primary sense of 给 *gěi* is a ‘transaction’ (Li & Thompson, 1981) in which an agent transfers an entity to a recipient. There are other actions involving recipients, such as making a telephone call or apology. In this case, 给 *gěi* can function to denote the recipient, hence the sense of ‘to,’ as in sentences (b) and (e). Moreover, the recipient of a transaction could be affected by the transaction as the beneficiary. In this situation, 给 *gěi* conveys the sense of ‘for,’ as in sentence (d). Note that there are other verbs that denote the sense of ‘transaction,’ such as 寄 *jì* ‘to mail’ and 送 *sòng* ‘to give as a present.’ These verbs have more specific semantic information, such as information about the manner or purpose of the transaction, than does 给 *gěi*. When these verbs are used, 给 *gěi* is not required, but can be optionally attached right after these verbs as in sentence (c).

*Notes.*

Newman, J. (1993). A Cognitive Grammar approach to Mandarin *gěi*. *Journal of Chinese Linguistics*, 21(2), 313–336.

Li, C., & Thompson, S. A. (1981). *Mandarin Chinese: A functional reference grammar*. University of California Press.

2. This exercise aims to train learners to utilize the primary sense of a linguistic form to guess or infer the extended, abstract senses.
  - a. 甜 *tián* has the sense of ‘well, sound.’
  - b. 甜 *tián* has the sense of ‘fine-sounding.’
  - c. 甜 *tián* has the sense of ‘joys in life.’
  - d. The word 甜头 *tiántou* means ‘benefit.’
3. (1) The first part of this exercise is open ended. This exercise aims to bring learners’ attention to the phenomenon of polysemy and to stimulate them to discover relationships among the various distinct senses associated with a linguistic form. The English verb *get* is highly polysemous. Here are some sentences showing several distinct senses of *get*.
  - a. She got a new computer.
  - b. How can I get permission?
  - c. We need to get the dog out of the house.
  - d. Someone didn’t get the joke.
  - e. Many people never got to go to college.

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- (2) Sentence (d) should be marked 0, since 打 *dǎ* is used in its primary sense of ‘strike, hit, beat’ (all of which are actions done by the hands, as the character 打 has a hand radical).

Sentence (a) can be marked 2 as the sense of 打 *dǎ* in this sentence is different from the primary sense of 打 *dǎ*, yet the relationship between the extended sense and the primary sense can be seen easily. ‘Forceful contact’ can be seen in the action of hitting a ball by hand and in bouncing a ball with one’s hands.

Sentences (b), (c), (e), and (g) can be marked 2 or 4. If learners find a connection between the extended senses of 打 *dǎ* in these sentences and the primary sense of 打 *dǎ* (e.g., similar to the primary sense, the actions expressed by 打 *dǎ* in these sentences all involve hand actions), they can be marked 2. If it is hard for the learners to find connections between the extended senses and the primary sense, these sentences might instead be marked 4.

Sentence (f) should be marked 4. The sense of 打 *dǎ* in (f) is the most abstract as compared with the extended senses in the other sentence examples. 打 *dǎ* in (f) denotes a very generalized action, and its meaning depends on the complement attached to it.

## Chapter 7

### *Time to Think*

Answers will vary. Common gestures that are shared between Chinese-speaking and English-speaking communities include waving a hand when greeting or saying farewell, pointing to direct shared attention between interlocutors, and shaking one’s head in disagreement.

Gestures that are found among Chinese speakers but are not necessarily common in learners’ cultures could include bowing one’s head in greeting (more common in Chinese historical television dramas than in modern Chinese society), waving one or both hands when declining to accept something that has been offered, and identifying oneself via pointing by curling the index finger from a closed hand and pointing it to one’s nose.

Gestures common in certain learners’ cultures that are not typically found in Chinese culture could include extending one’s middle finger as a vulgar insult, pointing the index fingers of both hands with thumbs extended (so-called “finger guns”) as an informal greeting or to punctuate a self-effacing statement, and identifying oneself via pointing by extending the thumb from a closed hand and pointing it to one’s chest or forehead.

*Time to Do*

Answers will vary. Below are some suggestions.

- a. 蛋花汤 *dàn huā tāng* ‘egg drop soup’: Because the eggs are dripped into the soup after the water is already hot, the eggs tend to have a silky or velvety texture. The soup itself is often salted or tastes like classic vegetable or chicken broth. Some cooks or restaurants might thicken the soup by adding cornstarch.
- b. 凉拌黄瓜 *liáng bàn huáng guā* ‘cold cucumber salad’: Generally this type of salad is relatively crunchy, though possibly less than some learners may expect due to the mixing of salt and possibly vinegar with the sliced cucumbers. The slices are often paper-thin. Wood ear (a type of mushroom) and chili peppers are often added to this dish, although the name of the dish itself does not indicate this.
- c. 蒸饺 *zhēng jiǎo* ‘steamed dumplings’: Steamed dumplings may contain meat or seafood, or they may be vegetarian. The fillings used for dumplings can vary greatly; some common fillings include pork with shrimp and salted cabbage, beef with carrots, chives with eggs, and shrimp with pork. Typically dumplings will include onions, black pepper, and other spices as part of the filling. Some localities in China, including Shanghai, are known for steamed dumplings that contain a liquid or “soup” as part of the filling.
- d. 水煮鱼 *shuǐ zhǔ yú* ‘boiled fish’: The name of this dish does not contain any indication of how spicy it is, but those familiar with Chinese culture and Sichuan cuisine will immediately think of the copious amounts of dried chili peppers and Sichuan peppers included in the soup. The fish is unlikely to be de-boned, and when eating one must chew slowly and carefully so as not to inadvertently swallow a bone. Chinese people are adept at eating around bones for fish and meat dishes, to such a degree that they may take it for granted when describing a dish like 水煮鱼 *shuǐ zhǔ yú* ‘boiled fish’ to a learner who has no experience eating Chinese cuisine.
- e. 三杯鸡 *sān bēi jī* ‘three-cup chicken’: For some Chinese speakers, this dish is a comfort food equivalent to chicken soup or chicken dumplings in many Western cultures. The three cups refer to three different sauces (rice wine, soy sauce, and sesame oil) that are reduced to a savory syrup. In Taiwan, the dish is often prepared with Thai sweet basil as a garnish, which imparts a sweet and pungent aroma, while cooks from other localities may include short chunks of scallions that get mixed in with the thick sauce. Garlic and dried chili are often added to the sauce to give a stronger flavor.

14 Answer Key and Sample Responses

**Chapter 8**

*Time to Think*

1. 要、可以、可能、可能、不能
2. 可能、要、可以、可能、可能、要
3. 想、会
4. 会、可能、可以
5. 想、会、不会想

*Time to Do*

**Part I**

- |           |          |           |           |          |
|-----------|----------|-----------|-----------|----------|
| 1. c. 能   | 2. b. 会  | 3. a. 可以  | 4. d. 想   | 5. a. 可能 |
| 6. b. 会   | 7. d. 想  | 8. c. 要   | 9. a. 要   | 10. c. 能 |
| 11. a. 可以 | 12. d. 想 | 13. b. 要  | 14. d. 可以 | 15. b. 要 |
| 16. d. 会  | 17. b. 能 | 18. d. 可能 | 19. a. 会  | 20. d. 想 |

**Part II**

1. 我可以借你的笔（用一下）吗？
2. 我（下个星期）可以请假去看医生吗？
3. 我要去开会吗？
4. 你想一起去吃午饭吗？
5. 你要水吗？ / 你想喝水吗？
6. 这个周末可能会下雨。
7. 你想你的兄弟姐妹吗？
8. 这个电梯能到十五楼吗？ / 这个电梯可以到十五楼吗？
9. 我（明天）可能没空，老板要我看几份文件。
10. 你会用打印机吗？
11. 你现在能发电子邮件了吗？ / 你现在能发电邮了吗？
12. 老板明天会来吗？