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EDITION

The Concept of Health in Chinese Culture: The Playing of A Piece of Mild, Smooth Symphony in the Nature

Abstract

Based on investigation of the etymologies of some sinograms - *Jian* 健, *Kang* 康, *Ping* 平, *Yue* 樂, *Yao* 藥 and *He* 和 and related discussions from *Huang Di Nei Jing*, we conclude that the state of being healthy in Chinese culture is dynamic harmonious functioning of all the component parts of a being (composed of body and mind) with the nature, just like the playing of a piece of mild, smooth symphony in the nature.

He who has health, has hope; and he who has hope has everything.

(Arabian Saying)

Diverse cultures have diverse worldviews, which accounts for the differences in how people of different cultural and ethnic backgrounds shape their views of health and well-being in both the physical and spiritual realm. Dualistic (or dichotomy) or holistic worldviews and mechanistic or non-mechanistic worldviews also account for cultural perceptions of everything from the concepts of health, well-being and illness (or disease), the causes (or origins) of illnesses, to prevention and treatment of the illnesses. There are two major cultures in this world, i.e. European (or Western) and Chinese (or Eastern) cultures, which are distinguished by a variety of identifiers: dualistic (or dichotomy) versus holistic worldviews, reductionism versus holism, reason versus intuition, objectivity versus subjectivity, or being scientific versus being philosophical, and so and so forth. Chinese medicine is deeply rooted in its culture, and we will show readers in this paper how Chinese people conceive the concept of health and well-being with pictures and images.

Introduction: Definition of Health by WHO

It is well known that the compound *Jian Kang* 健康 has been always taken as the Chinese equivalent for the words “health” and “healthy”, both of which are of Germanic origins with their etymology as “hale” (free from disease or infirmity), “whole”, or “related to whole”.^{1, 2} Obviously, that “Health is a state of complete physical, mental, and social well-being and not merely the absence of disease or infirmity”, the most famous and enduring definition of “Health” given by the World Health Organization (WHO)³ in 1946, accords with the etymology of the word “health” and its original meaning very well. But this definition is severely criticized for it has been subject to controversy, in particular as being lacking operational value and because of the problem created by use of the word “complete”^{4, 5} although the word “complete” is synonymous with the word “whole”, the etymology of “health”.

Then, how should we define “health”? Hereafter are several other famous definitions in English about health:

Health “is a fundamental human right”. (The Declaration of Alma-Ata, 1978)

Health is also “a resource for everyday life, not the objective of living. Health is a positive concept emphasizing social and personal resources, as well as physical capacities”. (The WHO’s *Ottawa Charter for Health Promotion*, 1986)

Health is the level of functional or metabolic efficiency of a living being. In humans, it is the general condition of a person’s mind, body and spirit, usually meaning to be free from illness, injury, or pain (as in “good health” or “healthy”).(Merriam-Webster, 2011; wikipedia, 2012.)^{6,7}

1 Oxford Dictionary of English, 2nd Edition, Oxford University Press, 1998, 1999, 2001, 2003, 2005.

2 Webster’s Encyclopedic Dictionary of the English Language, New Revised Edition, 1994.

3 [www.who.int/bulletin/archives/80\(12\)981.pdf](http://www.who.int/bulletin/archives/80(12)981.pdf) *WHO definition of Health*, Preamble to the Constitution of the World Health Organization as adopted by the International Health Conference, New York, 19–22 June 1946; signed on 22 July 1946 by the representatives of 61 States (Official Records of the World Health Organization, no. 2, p. 100) and entered into force on 7 April 1948.

4 Callahan D. “The WHO definition of ‘health’.” *The Hastings Center Studies*, 1(3), 1973 - <http://www.jstor.org/pss/3527467>

5 Jadad AR, O’Grady L. “How should health be defined?” *BMJ* 2008; 337: a2900 - http://www.bmj.com/cgi/content/full/337/dec10_1/a2900

6 Merriam-Webster. *Dictionary* - “Health”, accessed 21 April 2011.

7 <http://en.wikipedia.org/wiki/Health>, accessed 8 July 2012.

How does Chinese culture understand health? Are these definitions also identical with Chinese understanding of health? Spector's answer reads that "Chinese medicine teaches that health is a state of spiritual and physical harmony with the nature"⁸. Our answer will be based on the analysis of some sinograms - *Jian* 健, *Kang* 康, *Ping* 平, *Yue* 樂, *Yao* 藥 and *He* 和, and related discussions from *Huang Di Nei Jing*.

1 健 *Jian*: (of human) "Energetic, vigorous, powerful, and strong"

The sinogram "健 *Jian*", a signific-phonetic and an associative compound, is composed of two parts: 亻 and 建. The right part "建 *Jian*" means "to build, to found, to create, to establish, to construct", implying that the underlying capacity and energy being strong and powerful. In fact, most of the sinograms carrying "建 *Jian*" relate to "strong, powerful, energetic", for example:

腱: being composed of the signific flesh 月 (indicating "of or related to a body part"), and *Jian* 建, referring to strong and tough sinews or tendons;

犍: being composed of the signific cattle 牛 and *Jian* 建, referring to powerful bullock;

键: being composed of the signific metal 钅 and *Jian* 建, referring to firm metal keys which are used to fix doors or axles.

健: being composed of the signific human 亻 and *Jian* 建, referring to (of human) "energetic, vigorous, powerful, and strong".

Shuo Wen Jie Zi or *The Origin of Chinese Characters*⁹ interprets "健 *Jian*" as "Kang 伉", which means "to pair", "to counter-balance", "tall and big", "powerful", "to undertake", and "to resist". It is worth to note that the Chinese com-

8 Spector, R.E. *Cultural Diversity in Health and Illness* [M]. 6th ed. Upper Saddle River NJ.: Pearson/Prentice Hall, 2004: 212.

9 *Shuo Wen Jie Zi*, or *The Origin of Chinese Characters: Shuo Wen Jie Zi* literally means "explaining pictographs and analyzing composite sinograms". I prefer to translate the title into *The Origin of Chinese Characters*. It is the first comprehensive systematic dictionary of sinograms arranged by sections with shared components, called radicals (*bùshǒu*, lit. "section headers") and finished in 100 A.D. by Xu Shen 许慎 (A.D.58? – 147?) of the Eastern Han Dynasty. It is also the first dictionary which interprets the original meaning of a sinogram by analyzing its structure and gives the rationale behind it, sometimes the etymology of the sinogram as well. Actually, it is far beyond a dictionary, and moreover it can be interpreted from cultural and philosophical perspectives. It is indeed the case that no monograph on philosophy of Chinese language has ever been available up till today except this book.

pound “*Jian Kang* 健康” shows up very late until the 20th century, but the pronunciations of the two sinograms are very similar to “健伉 *Jian Kang*”, which are used to mutually interpret each other in *Shuo Wen Jie Zi* or *The Origin of Chinese Characters*.

Zeng Yun 增韻 interprets “健 *Jian*” as “strong and powerful”.

*The Book of Changes*¹⁰ interprets the image of the first hexagram “*Qian* or *The Creative*” as “The movement of heaven is *Jian* or Full of Power, and thus the man with honor makes himself strong and untiring”.

It is worth to note that the sinogram “健 *Jian*” does not show up in *Huang Di Nei Jing* (*Huang Di's Inner Classic*)¹¹, nor *Nan Jing* (*The Classic of Difficult Issues*)¹², nor *Shang Han Lun* (*On Cold-Induced Diseases*)¹³. In *Jin Gui Yao Lue* or *The Synopsis of the Golden Chamber*¹⁴, the sinogram “健 *Jian*” shows up only once:

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- 10 *Yi Jing* 易经, or *The I Ching*, or *The Classic of Changes*: also commonly known as *The Book of Changes* and *Zhou Yi*. It is one of the oldest classical Chinese texts, which “was completed by three sages, namely Fu Xi 伏羲, Wen Wang 文王 and Confucius, through three eras”. Fu Xi made the Eight Trigrams by observing the Heaven and the Earth; King Wen of Zhou Dynasty (Zhou Wen Wang) doubled the Eight Trigrams into Sixty-Four Hexagrams and gave text comments on them; Confucius composed *Shi Yi* or *Ten Wings* 十翼 to interpret the sixty-four hexagrams, and thus transforming *The I Ching* from a divination book to a philosophical masterpiece, and finally to a Confucian classic. Actually, being composed of symbols (trigrams & hexagrams) and interpreting words, it is also a remarkable piece of writing on metaphors, and occupies an immeasurable place in the metaphor studies of China.
 - 11 *Huang Di Nei Jing*, or *Huang Di's Inner Classic*: also known as *The Nei Jing*, comprising *Su Wen* 素问 or *Basic Questions*, and *Ling Shu* 灵枢, or *Miraculous Pivot*, the earliest systematic, complete and greatest medical classic extant in China.
 - 12 *Nan Jing*, or *The Classic of Questioning*, or *The Classic of Difficult Issues*: originally compiled during the first century A.D. by an unknown author though its authorship is often ascribed to Qin Yueren 秦越人 (407-310 B.C.). It deals with fundamental theories in the form of questions and answers. Acupoints, needling methods, physiological and pathological conditions to *Jing Luo* or the vessels, and pulse-taking methods are all discussed.
 - 13 *Shang Han Lun*, or *On Cold-induced Diseases*: one of the most influential works in the history of Chinese medicine, the part on “cold-induced diseases” of *Shang Han Za Bing Lun* or *On Cold-induced and Miscellaneous Diseases*, rearranged by Wang Shuhei in 10 volumes.
 - 14 *Jin Gui Yao Lue*, or *Synopsis of the Golden Chamber*: one of the most influential works in the history of Chinese medicine, the part on “miscellaneous diseases” of *Shang Han Za Bing Lun* or *On Cold-induced and Miscellaneous Diseases*, dealing with miscellaneous diseases of internal medicine, and some external and women's diseases, rearranged by Wang Shuhei in 3 volumes and 25 chapters, including 262 prescriptions.

時病差未健，食生菜，手足必腫。

This clause can be translated into:

“Eating raw vegetables during the recovering period from an epidemic will cause the extremities to swell”.

In *Shen Nong Ben Cao Jing* or *The Shennong's Classic of Materia Medica*,¹⁵ the sinogram “健Jian” shows up altogether 11 times, among which it appears nine times with “Fei 肥” as “Fei Jian 肥健”, which means “to make sb. gain weight and become strong”; it is followed by “Xing 行” twice as “Jian Xing 健行”, which means “to walk with vigorous strides”.

2 康 Kang: The playing of a musical bell

The sinogram , an ideograph, is the bronze script of the modern writing “康 Kang”; the four spots in the sinogram signify music emitted by shaking a bell, indicating the playing of a musical bell¹⁶, but were mistaken as “Mi 米 or

Rice” in the lesser seal script . It is well known that *Shuo Wen Jie Zi* or *The Origin of Chinese Characters* explains sinograms based on the analysis of their writing forms of the lesser seal script. That is why *Shuo Wen Jie Zi* mistakes it as the original sinogram of “糠”, which means “chaff”, “bran”. Now

15 *Shen Nong Ben Cao Jing*, or *Shennong's Classic of Materia Medica*: the earliest monograph on materia medica in China and one of “The Four Great Classics” on Chinese medicine, believed to be a work of the first century B.C. with its authorship attributed to Shennong, a god in charge of agriculture and medicine. The original ancient work has been lost. Its contents have been preserved in quotations in the books on materia medica of the past ages. It records properties, flavors, actions and indications of 365 medicinals in three grades: top, medium and lower in details. Scholars restored it by collecting quotations from the books on materia medica of its later ages.

16 Gu Yankui. *Dictionary of Etymologies of Chinese Characters* [Z]. Beijing: Yu Wen Press, 2008; 2010: 1297.

let us take a look at how *Er Ya* or *Approaching to the Standard*¹⁷ explains this sinogram.

2.1 康 Kang: “樂” or Music, Happiness, and Harmony

Shi Gu or *Explaining the Old [Words]*, the first chapter of *Er Ya* or *Approaching to the Standard*, explains it as “樂”, which is written as  in *Xiao Zhuan* or the lesser seal script, a pictograph indicating a kind of drum. *Shuo Wen Jie Zi* or *The Origin of Chinese Characters* explains it as “the general term for five tones and eight sounds”. Actually its original meaning is known as **Yue** or **music**, harmony of different tones and sounds, which usually brings **Le** or **happiness** to the listeners and was used as **Yao** or **medical treatment** to relieve people’s sufferings.

In fact, in ancient times, **Yue** or **music**, **Le** or **happiness** and **Yao** or **medical treatment** are three pronunciations and three correspondent meanings born with the sinogram “樂”. And then the concept “*He*和” must be mentioned here¹⁸.

“*He*和” is usually translated into “harmony” in the Western world, which shows a simplified and reduced understanding of this concept by the Westerners. This concept, as shown by its original form , bears two aspects of meaning: the first is different, the second is harmonious. That is to say, being both different and harmonious can be termed “*He*和”.

It is really indeed the case that the simplified Chinese characters (the popular style of writing now in China) have also reduced the cultural connotations implied in their original forms. “*He*和” is the simplified form of the sinogram . As stated in *Shuo Wen Jie Zi* or *The Origin of Chinese Characters*, its original form is composed of two parts: the left part is a pictographic part symbolizing a musical instrument made of bamboo with three holes used to harmonize different tones, and the right part 禾 is the phonetic part, indicating its pronunciation “*He*”; Its original meaning refers to harmony of different music tones.

17 *Er Ya* 尔雅, one of “the Thirteen Classics” on Confucianism and the earliest dictionary to explain meanings of *Ci* or significant single or compound sinograms arranged according to meanings. It was finished in between the Warring States Period and the early Han Dynasty, and was first recorded in the *Treatise on Literature of The History of the Former Han Dynasty*. It is regarded as the first book on explaining words in ancient books in China, and has exerted important influences on exegetic studies, phonology, etymology, dialects and philology.

18 Lan Fengli. Culture, Philosophy, and Chinese Medicine: Viennese Lectures [M]. Frankfurt am Main: Peter Lang, 2012: 112-113.

The development of Chinese characters shows that harmony of different foods is known as 脛¹⁹, that harmony of different tones is known as 樂 (music), and that harmony of different medicinal herbs is known as 藥 (medicine), which was originally written as 樂 (music) – obviously, music therapy is one of the earliest therapies in the remote antiquity, which was gradually replaced by “Yao 藥” (herbal medicine) afterwards. One of the variant forms of the sinogram 療 (treat) also has the 樂 part, which shows that restoring harmony is the goal of all the Chinese medical treatments.

It is well known that Chinese medicine uses mixtures of different medicinal substances formulated according to a certain strategy in a holistic approach to diseases, i.e. Yao or Medicine 藥, which is different from Ben Cao or Materia Medica 本草. Ben Cao, the materia medica, refers to all of the individual medicinal substances with healing²⁰ properties, i.e. the medicinal substances or the medicinals, including herbs, minerals and animal parts. While Yao, 藥, with its original sinogram as 樂 (music) - harmony of different tones, is explained to be “harmony of different medicinal substances”, and is used to “treat illnesses” (the sinogram is 疒 with 樂 inside it, a variant form of 療, the simplified sinogram is 疗), i.e. restoring the harmonious state to the individual. Thus, it is clear that Yao 藥 refers to the medicine ready to be taken for treating illnesses, which is composed of two or more medicinal substances formulated according to the strategies of Jun Chen Zuo Shi or Chief, Associate, Assistant and Guide medicinals, i.e. formula.

Obviously, explaining “康 Kang” as “樂” associates so many sinograms and so much information together, and indicates that “health and harmony”, the ultimate aim human beings have been untiringly pursuing, are of the same origin and form a direct line of succession in Chinese culture. Actually, “Kang Le 康乐” has become a common compound, which means “health and happiness” or “healthy and happy”.

19 The upper part means to harmonize; the lower part 甘, means sweet, which is applied to harmonize the other tastes i.e. sour, bitter, pungent and salty. See *The Origin of Chinese Characters*: 甘 part, 说文解字•甘部.

20 The word “heal” shares the same etymology with the words “health” and “hale” (Oxford Dictionary of English; Webster’s Encyclopedic Dictionary of the English Language).

2.2 康 Kang: “安 An” or “Free from any danger”, “Calm”, “Safe”, and “Peaceful”

Besides, *Shi Gu* or *Explaining the Old [Words]*, the first chapter of *Er Ya* or *Approaching to the Standard*, also explains it as “安 An”, an associative compound being composed of “Mian 冂, a deep room” and “Nǚ 女, a virgin”, reflecting the image of “a maiden staying in a deep room”, indicating that the original meaning of the sinogram is “free from any danger”, “calm”, “safe”, and “peaceful”, etc. Actually, “An Kang 安康” has also become a common compound, which is translated into “good health”; and a popular English translation for “Zhu Nin An Kang 祝您安康” is “Wishing you **the best of health**”²¹.

2.3 康 Kang: An unobstructed road leading to five directions

Shi Gong or *Explaining Dwellings*, the fifth chapter of *Er Ya* or *Approaching to the Standard* states that

“What unobstructedly leads to one direction is called Dao Lu 道路 or Road;

“What unobstructedly leads to two directions is called Qi Pang 歧旁 or Fork;

“What unobstructedly leads to three directions is called Ju Pang 剧旁 (In a road is the point at which it divides into three branches to three directions);

“What unobstructedly leads to four directions is called Qu 衢 or Crossroads;

“What unobstructedly leads to five directions is called **Kang 康 or an unobstructed road leading to five directions;**

“What unobstructedly leads to six directions is called Zhuang 庄 or an unobstructed road leading to six directions;

“What unobstructedly leads to seven directions is called Ju Can 剧骖 or an unobstructed road leading to seven directions;

“What unobstructedly leads to eight directions is called Chong Qi 崇期 or an unobstructed road leading to eight directions;

“What unobstructedly leads to nine directions is called Kui 逵 (廛) or an unobstructed road leading to nine directions”.

“Kang Zhuang Da Dao 康庄大道”, a common Chinese compound, actually refers to “wide free road which leads to anywhere”.

Explaining “康 Kang” as “an unobstructed road leading to five directions” is of vital importance to understand the concept of health in Chinese culture. Ac-

21 Wu Guanghua. *The Chinese-English Dictionary*. Third Edition. Shanghai: Shanghai Translation Publishing House, 2010.

ording to the meridian theory in Chinese medicine, that *Qi* flows smoothly and vigorously in the meridians is a prerequisite to a healthy person; and a person will surely suffer a kind of illness if one or more of his meridians are obstructed to some extent.

The sinogram “康 Kang” only shows up several times in the “Seven Comprehensive Discourses on Theory of Five Periods and Six Qi” of the *Su Wen* or *Basic Questions*, which are generally considered to be supplemented by later generations, but does not appear in either *Ling Shu* (*Miraculous Pivot*) or *Nan Jing* (*The Classic of Difficult Issues*) or *Shen Nong Ben Cao Jing* (*Shennong’s Classic of Materia Medica*) or *Shang Han Lun* (*On Cold-induced Diseases*) or *Jin Gui Yao Lue* (*Synopsis of the Golden Chamber*).

Then how does *Huang Di Nei Jing* or *Huangdi’s Inner Classic* understand health? Let us now take a look at “Ping 平”.

3 Ping 平: Melody being mild and balanced, breathing being gentle and leisurely

The sinogram “Ping 平”, written as  in the bronze script and  in the lesser seal script, is an associative compound. In its bronze script, it follows 干 (干), which means “melody being mild and leisurely”, and 八, which means “to divide equally”. Its original meaning is “melody being mild and balanced, breathing being gentle and leisurely”. “The tone being mild and slow” - what is explained for this sinogram in *Shuo Wen Jie Zi* or *The Origin of Chinese Characters* is actually its extended meaning.²²

Huang Di Nei Jing or *Huangdi’s Inner Classic* calls “a person free from any illness” as “Ping Ren 平人” or “a healthy person”. Based on the current materials, this compound shows up first in *Nei Jing*. There are two discourses on “Ping Ren 平人” in *Huang Di Nei Jing* or *Huangdi’s Inner Classic*: one is “*Ping Ren Qi Xiang Lun* or *Discourse on Pulse Conditions in a Healthy Person*”, the 18th chapter of *Su Wen* or *Basic Questions*; and the other is “*Ping Ren Ju Gu* or *Fasting in a Healthy Person*”, the 32nd chapter of *Ling Shu* or *Miraculous Pivot*, which talks about that the digestive system of a healthy person must function normally to maintain the normal functioning of life. Hereafter are some discussions on “Ping Ren 平人” or “a healthy person” from *Huang Di Nei Jing*.

22 Gu Yankui. Dictionary of Etymologies of Chinese Characters [Z]. Beijing: Yu Wen Press, 2008; 2010: 148.

3.1 *Su Wen* or *Basic Questions*: The Pulse Image of a Healthy Person

The pulsation of a healthy person, according to the 18th chapter of *Su Wen* or *Basic Questions*, *Ping Ren Qi Xiang Lun* or *Discourse on Pulse Conditions in a Healthy Person*, should **arrive five times during one breathing period** and the normal pulse should **have stomach qi**. It states that²³

Huang Di asked, “What is the pulse image of a healthy person like?”

Qi Bo answered, “The pulse of a healthy person beats rhythmically five times in one breathing period - twice in one exhalation, another twice in one inhalation, and once more during the interchange between the inhalation and the exhalation. One exhalation and one inhalation make up one breathing period, i.e. one respiration. A healthy person refers to a person free from any illness”.

...

“The source of the normal pulse of a healthy person is the stomach, and so the stomach *qi* is the normal *qi* of the pulse of a healthy person”²⁴.

Besides, **the nine locations of a healthy person’s pulses should be concert, and his yin and yang should be balanced**. The 62nd chapter of *Su Wen* or *Basic Questions*, *Tiao Jing Lun* or *Discourse on Regulating the Meridians*, states that

“The yin and yang meridians possess *shu* or stream points, where transportation and convergence of *qi* and blood occur. Blood and *qi* of a yang meridian will transport to the yin meridians. The yin meridians then fill and nourish the body. **When yin and yang are balanced, the body becomes robust. The nine locations of the body’s pulses will also be concert. This occurs in a healthy person**”.

23 The translation here is from the authors, which accords with Guo Aichun’s interpretation. See Guo Aichun. *Huang Di Nei Jing Su Wen with Collations, Annotations and Modern Chinese Interpretation* [M]. Tianjin: Tianjin Science and Technology Press, 105-106.

24 The normal pulse of a healthy person is said to have stomach, spirit and root, also known as three features of a normal pulse. Having stomach [qi] refers to the pulse being neither floating nor sunken, neither rapid nor slow, but clam and mild with regular beats; The image of a pulse with spirit is identical with that with stomach qi; The pulse with root refers to the *Chi* portion of the pulse being powerful when heavily pressed for *Chi* portion indicates the condition of the kidneys, which are generally regarded as the root of the being in Chinese medicine.

3.2 *Ling Shu* or *Miraculous Pivot*: Six features of a healthy person

The 9th chapter of *Ling Shu* or *Miraculous Pivot*, *Zhong Shi* or *Beginning and Ending*, identifies the following six features that “a healthy person” should have:

- 1) Free from any illness;
- 2) The *Cunkou* pulse at wrist and *Renying* pulse at neck suit the changes of the four seasons;
- 3) The pulses at *Cunkou* (wrist) and *Renying* (neck) should be concert (e.g. in frequency and amplitude);
- 4) The pulses of the other parts of the body should be neither blocked nor agitated;
- 5) The temperature of the trunk and the extremities should be more or less the same, which indicates that the extremities are warm and the body temperature is normal – a manifestation of free smooth flow of *qi* and blood in the vessels and yin and yang in a balanced state;
- 6) The physical form (flesh) outside the body and blood and *qi* inside the body should be mutually appropriate.

Here it is worth to stress the 2nd feature – “The *Cunkou* pulse at wrist and *Renying* pulse at neck suit the changes of the four seasons”, which indicates that the harmony in between the man and the nature is essential for a healthy person. As the *Huang Di’s Inner Classic • Basic Questions* states in the chapter 25 “*Discourse on Protecting Life and Preserving Physical Appearance*” that “Man is born on the earth, hanging his life to the heaven. The union of Heaven *qi* and Earth *qi* make up a man. Man can adapt himself to the seasons for the Heaven and Earth are his parents”.

If a person has the above mentioned six features, he or she must be healthy. Here we can see whether a person is healthy or not is mainly determined by his or her pulses, which accords very well with the explaining of “康 Kang” as “an unobstructed road leading to five directions” – “free smooth of *qi* and blood in the vessels”.

Conclusion: The Concept of Health in Chinese Culture

Based on the above analysis, we can conclude that “being healthy” in Chinese culture signifies “(of human) being energetic, harmonious, mild, balanced, hap-

py, peaceful in the nature”, indicating a state of free smooth flow of *qi* and blood in the vessels, which might be achieved in the remote antiquity by musical and medicinal treatments. Hence, we would like to say that the state of being healthy in Chinese culture is dynamic harmonious functioning of all the component parts of a being (composed of body and mind) with the nature, just like the playing of a piece of mild, smooth symphony in the nature, which accords with the etymologies of some sinograms mentioned in the paper very well.

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