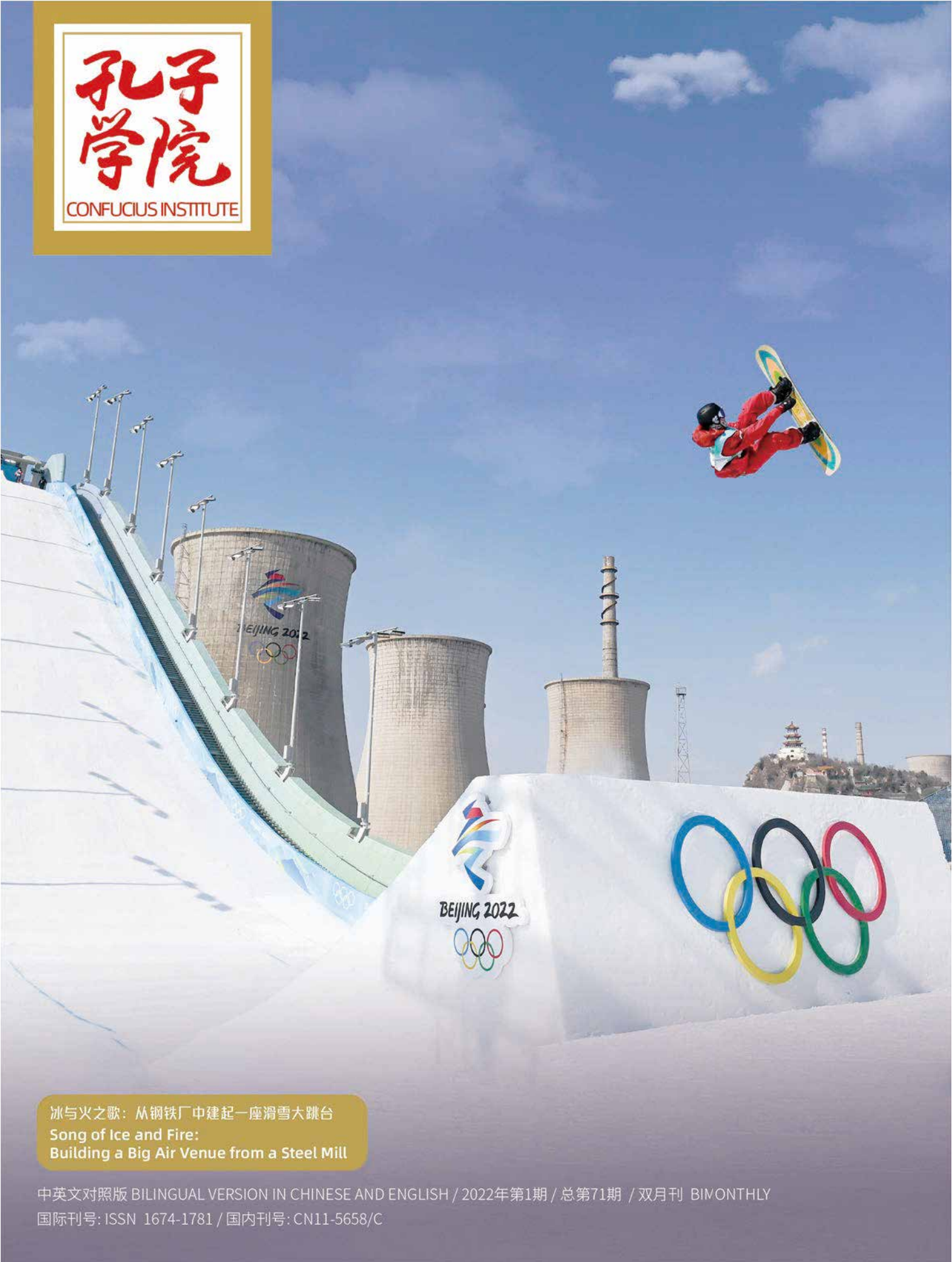


孔子
学院

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冰与火之歌：从钢铁厂中建起一座滑雪大跳台
Song of Ice and Fire:
Building a Big Air Venue from a Steel Mill

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In China's capital, Siheyuan have long been the most common dwellings. They have not only embodied the ancient Chinese wisdom and recorded generations of local people's lives, but also witnessed the fast-paced progress in the Chinese civilization.

Beijing Courtyard House

Traditional Dwelling Signifying Harmony Between Man and Nature



北京四合院 诠释『天人合一』 理念的传统民居

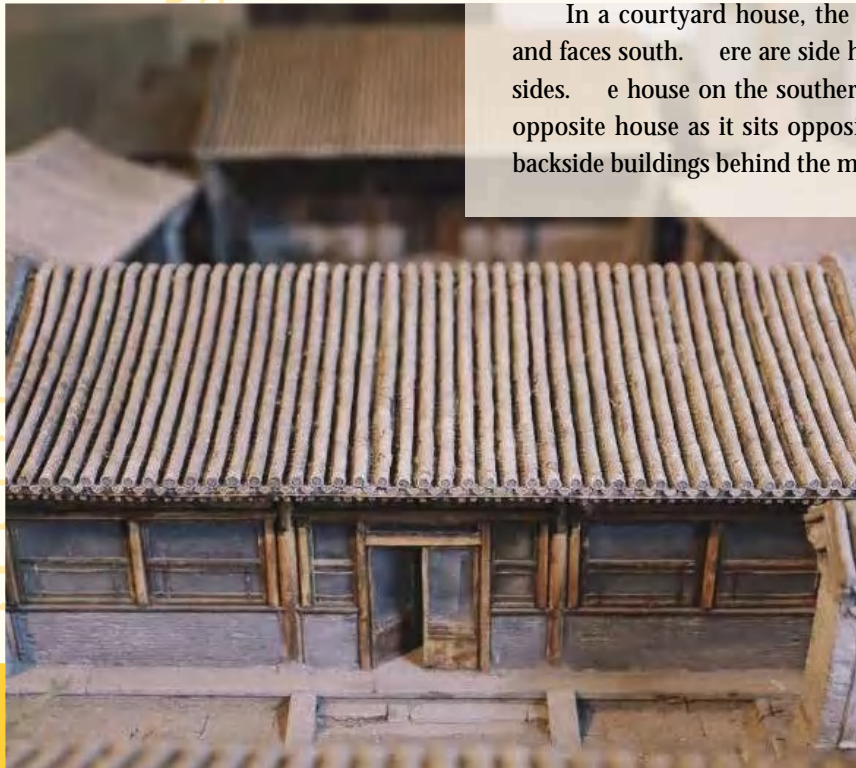
在中国的首都北京，四合院长久以来是当地人最常见的住所。它不仅沿袭着古人的智慧，承载着世代百姓的生活，还见证着中华文明日新月异的进程。

“四合院”是中国汉族一种典型的住宅格局，其历史可以追溯到三千多年前，蕴含着诸多古代中国传统建筑的基本理念。其中，“天人合一”的理念得到了充分体现，完美地诠释了顺应自然、人与自然和谐相处、长幼有序、和睦共处的传统思想观。

顾名思义，“四合院”整体呈矩形，其房屋沿东、西、南、北四周排布，向内围拢出四方形的院落。最简朴的四合院只有一进院，但对于人丁兴旺的大家族而言，可能会在此基础上扩展成二至五进院。

根据考古发现，早期中国的合院式建筑并非四面都有房屋。起初，只有北面的“正房”和东、西两个“厢房”，因此被称为三合院。直到清朝（1644年—1911年），这一建筑形式才演变成如今常见的格局。

在四合院住宅中，“正房”坐北朝南，东、西两侧各有一排“厢房”。南边房间门向北开，因与正房相对，故称“倒座房”。在正房之后，还有“后罩房”。



摄影：Phoebe

Siheyuan, or the courtyard house, is a typical dwelling for the ethnic Han people in China, which dates back more than 3,000 years. It reflects many of the basic concepts of ancient Chinese architecture, such as obeying the laws of nature, building a harmony between man and nature, respecting the age-based hierarchy, and maintaining peaceful coexistence.

Also known as quadrangles, courtyard houses are usually enclosed rectangular plots with buildings lining the four sides. For a simple courtyard house, there is only one courtyard, but for an upscale one, there could be two to five layers of courtyards used by a large and extended family.

According to archaeological discoveries, the courtyard house didn't have houses on all four sides in its early days. Instead, it had only three sections, with the main house sitting in the north and hugged by two wings on the east and west sides. So, it was called *sanheyuan*, or the three-section compound. It was not until the Qing Dynasty (1644–1911) that the courtyard house had evolved into the pattern we commonly see today across the country.

In a courtyard house, the main house sits on the north side and faces south. There are side houses lined along the east and west sides. The house on the southern side is called *daozuo fang*, or the opposite house as it sits opposite the main house. There are also backside buildings behind the main house.

“坎宅巽门”，顺应自然

Kanzhai Xunmen, for best geomancy

四合院是根据中国的“五行”学说——物质由“水”“木”“金”“火”“土”五大元素构成，以及占卜学的八卦理念建造而成的，故讲究“坎宅巽门”。

在八卦中，“坎”为正北，在五行中象征水，房屋建于北可以汲取水分，避免火灾是谓“坎宅”。中国古代建筑大多为木质结构，极为怕火，甚至失火也被隐晦地说成“走水”。因此，正房坐北也是一种祈求平安的表现。

“巽”指南东，在五行中象征风，大门开在东南可以使惠风和畅，进出顺利，是谓“巽门”。因此四合院临街的大门，一般修筑在整个院落的东南角，迎接“和风”，以图吉利。

其实，“坎宅巽门”同时还顺应大自然的规律。房屋背风朝阳而建，冬天能避开凛冽的寒风，夏天又可迎风纳凉，以达到冬暖夏凉、适宜居住的效果。

The courtyard house is built according to the Chinese concept of five elements — water, wood, metal, fire and earth, that compose the universe, as well as the eight diagrams of divination. In Chinese, this architectural concept is called Kanzhai Xunmen, which might be translated directly as “north house and southeast door.”

Kan, in Kanzhai Xunmen, means the true north in the eight diagrams of divination and represents water in the five elements. So, building the main house on the spot of Kan is meant to avoid fire. This is quite significant since most of the courtyard houses are wood-brick structures.

Xun here means southeast and represents wind. Thus, the street door of a courtyard house is always open at the auspicious southeast corner to receive the “wind of harmony.”

In fact, the Kanzhai Xunmen concept complies perfectly with the nature, as a south-facing main house can fend off the chilly wind from the north in winter and enjoy cool breeze from the south in summer, thus making it a more comfortable living place in the courtyard.





朱门影壁，匠心独运

Exquisite screen wall and floral-pendant doors

临街的大门是整座四合院的“门面”，门前通常会放置一对石狮子来守卫院落，或两个抱鼓石（外形似鼓的承重石）支撑门框，以彰显家族的社会地位和艺术品位。有些屋主甚至津津乐道于自家精心设计的门廊，包括瓦顶、彩绘的木质斗拱、金属光泽的黄铜门环和朱红门板，以凸显自己的富有。

大门之后，常设一影壁，用于遮蔽内部建筑和事物，保护住户隐私。影壁的中心和四角，分别装饰以有吉祥意味的砖雕，造型精美，图案多样，与气派的大门相得益彰。四合院内，不同进院之间则以“垂花门”或“月形门”相互连通。

之所以叫“垂花门”，是因为门顶有两根外柱垂于屋檐，下端通常雕刻成莲花花苞下端通常雕刻成莲花花苞，并饰以彩绘，显得玲珑精致。它开在内、外院之间的隔墙上，位于整个院落的中轴线上。俗话说，“大门不出，二门不迈”，其中“二门”就是指“垂花门”。

In front of the street gate, which is also deemed as the “face” of the courtyard house, there is usually a pair of stone lions to guard the residence or a pair of drum-shaped bearing stones to support the gate frame and show the social status and artistic taste of the family. Some even boast elaborate doorways, complete with tile roofs, colorfully painted wooden bracket sets and bright red door panels with shiny brass door knockers, showing off the wealthiness of the house owner.

Behind the gate, there's a screen wall to block the view of the inside buildings and activities. The center and four corners of the privacy wall are usually decorated with a variety of brick carvings of auspicious objects. And together with the impressive street gate, the wall helps to create a grand atmosphere of the courtyard house. Inside, the different layers of courtyards are connected through the so-called floral-pendant doors or the moon-shaped doors.

Opened in the wall separating the outer and inner courtyards and sitting along the central axis, the floral-pendant door is so called because the two outer pillars of the door roof have shrunk into two pendants hanging from the eave. They are often richly painted with their ends carved into the shape of a lotus flower.

It's also known as “ermen,” or the second (inner) gate, in the old Chinese saying, “damen buchū, ermen bumai,” meaning “neither stepping outside the front gate, nor going through the inner gate.”

The expression is used to describe someone who stays home and has little contact with the outside world.

长幼有序，以孝为先

The age-based hierarchy focusing on respecting the elders

四合院内的房屋是院落的主体，房间的分配则严格遵循长幼尊卑。遵循儒家的“孝道”，正房总是为最年长的家庭成员或一家之主所用。因为这间屋子采光最好，阳光充裕。

侧边的厢房采光稍逊，通常由晚辈或儿子们住。而正房对面的倒座房日照最少，往往是仆人们歇息的地方。倒座房的西边角落，则是茅厕。

女儿们一般住在正房后面的屋子里，即院落中最隐蔽的地方。这是因为根据儒家传统，女孩和未婚少女是不允许接触外部世界的。

The courtyard house is also built according to the concept of an age-based hierarchy and the Confucian teachings of filial piety. Therefore, the main house is always designated for the oldest member or the head of the family, as it receives the most sunshine.

The side houses, which receive less sunshine, are usually assigned to the sons. And the opposite house, which receives the least sunshine, is commonly used by servants. At the west corner of the opposite house is the toilet.

The daughters always live in a building behind the main house, as that's the most secluded place in the courtyard. This is because girls and unmarried young women were not allowed to be exposed to the outside world according to Confucian tradition.



游廊庭院，天人合一

Courtyard and verandas creating a scene of harmony

游廊把四合院中的各个房屋串连起来，同时还有遮阳、避雨的作用。这些游廊贯穿整个院落，可供人通行、小憩，或是在雨雪天气里欣赏院内景致。东、西、南、北四个方向的房屋原本各自独立，但经游廊相连，显得疏而不散，貌离神合，尽显和谐统一。

宽敞开阔的庭院，常被户主用树木、花草、石雕、鱼缸和石桌凳装点得别有雅致。于此，人们既可以领略缤纷四季之美，又能够享受花鸟鱼虫之趣。若是想在晴朗的早晨打太极，或在夏天的傍晚吹吹风，这里都是惬意之选。

精心打理的庭院生机盎然，幽雅宜人，营造出安静闲适的居住环境，也处处体现出“天人合一”、人与自然和谐共存的境界追求。

在中国的首都北京，四合院长久以来是最常见的当地人住所。它不仅承载着古人的智慧，记录着世代百姓的生活，还见证着中华文明日新月异的进程。

随着家庭结构和社会观念的变迁，传统四合院的宜居性受到挑战。在过去的几十年间，许多四合院被拆除，让位于现代摩天大楼、购物中心和高架公路。但还有一些四合院幸存下来，如今被人们视为这座城市别具匠心的文化符号和历史缩影。

The houses in the courtyard are linked by verandas, which can also provide shelter from sun and rain. Moreover, they are a nice space for a short break and an ideal spot to enjoy the scene in the courtyard. Because of these covered corridors, all the scattered structural units are merged into a complete courtyard house.

The courtyard, if large enough, is graced with trees, plants, flowers, rock sculptures, fish tanks and stone tables and stools. So, it's the ideal place to do Tai Chi on a clear morning or enjoy the breeze of a summer evening.

Here, the courtyard constitutes a most desired microcosm of harmony between liveliness and serenity, and between man and nature.

In China's capital, Siheyuan have long been the most common dwellings. They have not only embodied the ancient Chinese wisdom and recorded generations of local people's lives, but also witnessed the fast-paced progress in the Chinese civilization.

In recent decades, along with the evolution of family structure and the emergence of new concepts of modern residence, the traditional courtyard houses have gradually fallen out of favor especially among young people. So, many of them have been demolished to give way for skyscrapers, shopping malls and elevated roads. But some courtyard houses have survived, and they are now deemed a unique cultural symbol and an epitome of the history of Beijing. 🏡

作者：程亚文 Cheng Yawen
翻译：George Fleming



The Voyage of the *Empress of China*

号的东方之旅

『中国皇后』

“中国皇后”号满载着皮革、棉花、胡椒、人参、毛衣等商品，开始了向神秘东方驶去的未知旅程。这一年，东方的大清帝国正处在“康乾盛世”的大好时期。大清帝国的人不会意识到，他们正以一种特别的方式，卷入了万里之外的北美纷争。

Fully loaded with its cargo of leather hides, cotton, peppers, ginseng, woolen clothes and other goods, the *Empress of China* charted an uncertain course for the lands of the east. The year the ship set sail, the Qing Empire was right in the golden age under the reigns of the emperors Kangxi and Qianlong. The people of China could have had no idea that they were about to become embroiled in a conflict in North America, in a very unique way.

1784年2月22日（清乾隆四十九年），在美国纽约曼哈顿一角，一大群人聚集在哈德逊河岸边，向一艘从港湾驶过的商船发出阵阵欢呼。这艘被命名为“中国皇后”号的商船，鸣炮13响（代表美国邦联国家的13个组成部分），向人群致意，而岸边的乔治堡则以加农炮回礼。站在甲板上的船长约翰·格林（John Green），眼里闪烁着激动的泪光。就在3个月前，他面前的乔治堡还飘扬着英帝国的米字旗，而在此刻却已换成了星条旗。星条旗在阳光下显得格外舒展，令人备感亲切。

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“中国皇后”号为什么驶向中国？开辟北美商船东方之旅的幕后主导者是做过北美邦联国家财政总管的罗伯特·莫里斯（Robert Morris），他同时还是大陆会议代表。莫里斯发现，北美13个殖民地通过“独立战争”，与英帝国划清了界限，开始自己当家作主。但新生国家却因为连年战争，经济萧条，商业停顿，通货膨胀居高不下。邦联国家“快乐却贫穷”，还由于英帝国撤销了之前给予殖民地的种种优惠政策，使经济雪上加霜。尤其是英帝国实施的贸易封锁政策，切断了邦联国家与英属西印度群岛的一切经济往来，这几乎是致命打击。在独立战争爆发之前，英属西印度群岛是北美殖民地的主要海外商业渠道。

莫里斯打起了中国的主意，这不是心血来潮。当时的中国人做梦都想不到，万里之外的“中华上国”也会与美国的独立战争扯上关系。在1773年的波士顿倾茶案中，塞缪尔·亚当斯（Samuel Adams）和约翰·汉考克（John Hancock）带领的“独立斗士”从英属东印度公司的船上扔下海的就是来自中国的茶叶。而早在独立战争爆发前的数十年，包括瓷器、丝绸、茶叶和被称为“南京布”的棉织品就已在英帝国商人和北美走私者的经营下为北美大众所熟知。尤其是茶叶，在那一时期几乎改变了北美人的饮食习惯，上层人士皆以饮茶为荣。

On 22 February 1784, a crowd gathered on the bank of the Hudson River in New York, to cheer a merchant vessel as it set out from the bay. The *Empress of China*, as it was called, fired a 13-shot salute from its cannons (one shot for each of the United States). On the banks, the Fort George battery responded with a salute of its own. Standing on the deck, Captain John Green had tears glistening in his eyes. Just three months before, Fort George had flown the Union Jack. Now, however, that had been replaced by the US' stars and stripes, which unfurled fully in the breeze and felt like an old friend.

Fully loaded with its cargo of leather hides, cotton, peppers, ginseng, woolen clothes and other goods, the *Empress of China* charted an uncertain course for the lands of the east. The year the ship set sail, the Qing Empire was right in the golden age under the reigns of the emperors Kangxi and Qianlong. The people of China could have had no idea that they were about to become embroiled in a conflict in North America, in a very unique way.

Why was the *Empress of China* travelling to China? The mastermind behind opening up the merchant sea route to the East was Robert Morris, a former Superintendent of Finance for the federal government and delegate to the Second Continental Congress. Morris discovered that despite having fought the American War of Independence and having broken away from Britain, the Thirteen Colonies were now facing an economic slump, stalled commerce and high inflation due to years of protracted war. The federal government was “happy but poor”; the British Empire had revoked the many favourable conditions previously granted to the colonies, which added to the new country's difficulties. In particular, the Empire's embargo on trade severed all economic contact between the federal government and the British West Indies, which was an almost fatal blow. Before the outbreak of the War of Independence, the British West Indies had been the American colonies' foremost channel for overseas trade.

Morris' plan to open up trade with China was not some whim, although to the Chinese of the time, the idea that they might have anything to do with the American War of Independence on the other side of the world must have been unimaginable. In fact, the tea that American “freedom fighters” like Samuel Adams and John Hancock threw overboard from East India Company ships during the Boston Tea Party had come from China. Several decades prior to the war, the American public was already familiar with Chinese products brought over by British merchants and North American smugglers, including china, silks, tea and Chinese cotton, known as “nankeen”. Tea, in particular, transformed the dietary habits of North Americans, with the

莫里斯和他的“同伙们”是英帝国人眼中的“走私犯”，他们常常违背英帝国法令到荷属西印度群岛走私茶叶，乃至独立战争爆发之前，北美殖民地消费的茶叶高达九成都是通过走私进入的。

莫里斯在茶叶走私中尝到了甜头，而他又是独立战争的资金筹集者。就此而言，说中国也曾无意资助过美国独立战争并不为过。

对“中国皇后”号的出海远行，邦联政府可谓煞费苦心，大陆会议专门为它提供了一个海上通行证，该文件开头不免夸张离奇：“致所有亲见或聆听本文件的最最尊贵、最最强盛、崇高、杰出、高贵、庄重、睿智、卓见的皇帝、国王、王子、公爵、伯爵、男爵、勋爵、市长、镇长和所有贵宝地的法官、军官、摄政王，无论教会或世俗……”这份未免滑稽的海上通行证，反映出当时北美人对遥远的东方既充满憧憬，又因从未有过接触而几乎一无所知。

作为美国开往中国的第一艘商船，“中国皇后”号无论是在海上的航行还是与中国商业往来的开辟都比想象中要顺利得多。“中国皇后”号先是穿过大西洋，在佛得角停靠，又绕过非洲南端，再经印度洋，于当年7月中旬到达印度尼西亚附近的巽他海峡。在这片海盗出没的地方，美国人有幸得到了“友好之邦”法国的两艘武装商船“海王星”号和“费比乌斯”号的帮助。在它们的引领下，“中国皇后”号于当年8月中旬进入中国珠江海域。

upper classes taking pride in their tea-drinking.

Morris, and his partner Thomas Willing, were smugglers in the eyes of the British; they often disobeyed Parliamentary laws by smuggling tea to the Dutch West Indies, and by the eve of the War of Independence, as much as ninety percent of the tea consumed in British North America was smuggled in. Morris made some of his first business income from tea smuggling, and he was also one of the financial backers of the War of Independence. One might say that China had unknowingly financed the war.

The American federal government was greatly invested in Morris' voyage. The Continental Congress specially granted ship's papers for the trip, and the document begins with an extraordinary turn of phrase: “Most serene, serene, most puissant, puissant, high, illustrious, noble, honorable, venerable, wise, and prudent emperors, kings, republics, princes, dukes, earls, barons, lords, burgo-masters, counsellors, as also judges, officers, justiciaries and agents of all the good cities and places, whether ecclesiastical or secular...” This almost comical set of ship's papers demonstrates the people of North America's fascination with, and almost complete ignorance of, a land they had had no contact with.

Despite being the first merchant vessel to embark from America for China, the *Empress of China's* mission proved much smoother than expected, both in terms of the voyage itself, and in opening up trade with China. The ship crossed the Atlantic Ocean, stopped off at Capo Verde, rounded the southern tip of Africa, and crossed the Indian Ocean, reaching the Sunda Strait near Indonesia in mid-July of the same year. To their good fortune, the Americans were accompanied by two armed merchant vessels from the US's ally France, namely the *Triton* and the *Fabius*. With their guidance, the *Empress of China* arrived in the waters of the Pearl River in August that year.

The entire maiden voyage from North America to China took six months, but it was certainly worth it. For the first time, China and the United States established direct trade relations. With the help of the French, the American guests established an American chamber of commerce in Canton, close to the city's famous “Thirteen Hong”.

The voyage garnered the traders an unlikely catch: gifts from the Emperor of China, including “two cows, eight sacks of flour, and seven vats of wine,” which was a clear example of China's ancient tradition of giving generously in return for little: these Americans had come from far away so they could not be sent back empty-handed. The Americans on the other hand were

从北美到中国，“中国皇后”号的首航花了半年时间，但它无疑是值得的。隔着太平洋的中美两国，自此有了直接的商贸往来。

在法国人的帮助下，美洲来客在广州建立起了美国商馆，地址就在赫赫有名的广州“十三行街”附近。而这一趟旅行的实物收获，一是意外获得了大清帝国皇帝的馈赠，包括“2头牛、8袋面粉、7坛酒”，这鲜明地体现了东方帝国“厚往薄来”的古老传统：客人老远过来，不能让他空着手回去，尽管初来乍到的美国人不懂规矩没有献上当时东方帝国对西方来客感兴趣的“自鸣钟”等礼物。

另一个经济收获是，在卖掉了随船带来的货物后，到当年12月28日启程返航时，“中国皇后”号满载着在中国采购的精美物品，包括700箱武夷茶、100箱熙春茶、2万匹南京棉，以及大量瓷器，这为航行资助者带来了30,727美元的回报。

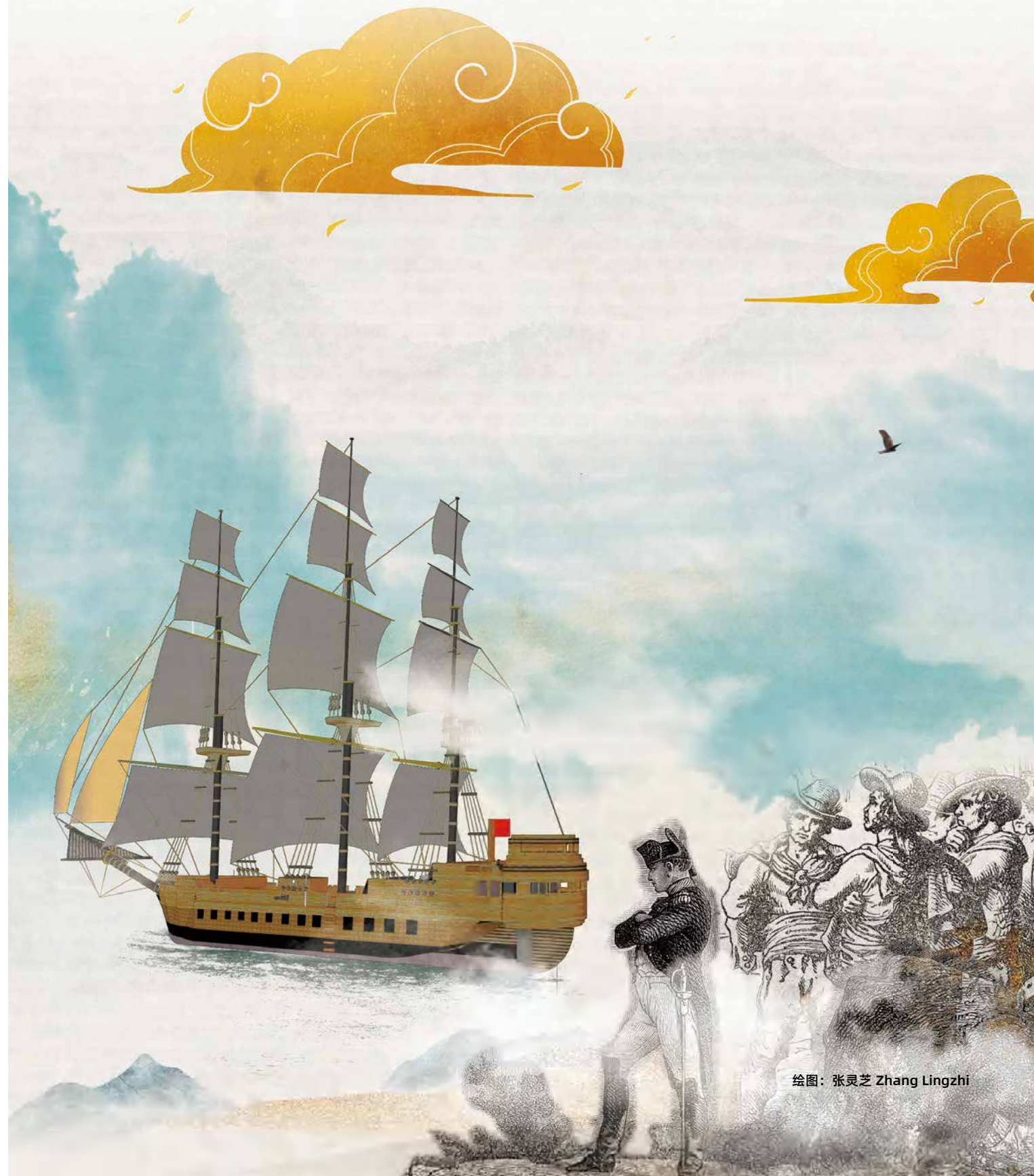
1785年5月11日，在历经15个月、航行32,458英里后，“中国皇后”号回到纽约。在哈德逊河岸边人群的欢呼声中，再次鸣炮13响，庆祝东方之旅取得成功。“中国皇后”号上的高级大班向时任邦联国家外交总管约翰·杰伊（John Jay）做了工作汇报，介绍了大清帝国“广州体制”的贸易规则，认为与中国通商有利可图，建议加强中美贸易。杰伊非常肯定“中国皇后”号的工作成果：“美国公民首次与中国建立直接贸易大获成功，主事者和参与者都与有荣焉，国会议员对此十分满意。”

“中国皇后”号商船是混乱的北美局势的产物，它的成功首航开启了太平洋两岸中美两国的通商历程。自此之后，越来越多的美国商船前往中国，又开辟了直接经由太平洋的新贸易路线。“中国皇后”的旅行对美国有着多重意义，既有利于美国国内经济恢复，又象征了美国在经济上的独立，不再受欧洲支配。新生的美利坚合众国，也由此步入了向“列强”转变的历程。

in China for the first time and were unfamiliar with Chinese customs, and did not present their hosts with any chime clocks of the kind that were of great interest to the Chinese of the time. Another win for the crew was that once they had sold their original cargo, the *Empress of China* was ready to load up with exquisite products purchased in China, including 700 boxes of Wuyi tea, 100 crates of Xichun tea, 20,000 bolts of nankeen silk and a great quantity of ceramics. The ship set sail on 28 December that year, and in total, the expedition netted its backers a return of 30,727 dollars.

On 11 May 1785, after a voyage of 15 months and 32,458 miles, the *Empress of China* returned to New York. The ship's successful trip was celebrated amid cheers from the throngs gathered on the banks of the Hudson, and another 13-gun salute. The supercargo, or business manager, of the ship's trade mission Samuel Shaw made a report to John Jay, the Secretary of Foreign Affairs, in which he detailed the trade rules instituted by the Qing government under its Canton System and asserted that there was profit to gain by trading with China. John Jay highly heartily approved of the *Empress of China* expedition, saying that members of the Congress felt “a peculiar satisfaction in the successful issue of this first effort of the citizens of America to establish a direct trade with China, which does so much honor to its undertakers and conductors.”

The *Empress of China* was the result of a turbulent climate in North American politics. Its successful maiden voyage opened up trade between China and the United States; from then on, an increasing number of American merchant ships arrived in China. The *Empress of China* also opened up a new, direct trading route across the Pacific Ocean. In this light, the ship's journey played a significant role in US history. It helped the US domestic economy recover from the war, and it symbolized American economic independence from Europe. From the successful conclusion of the *Empress of China's* voyage on, the newly-independent United State of America would begin its transformation into a Great Power. 🇺🇸

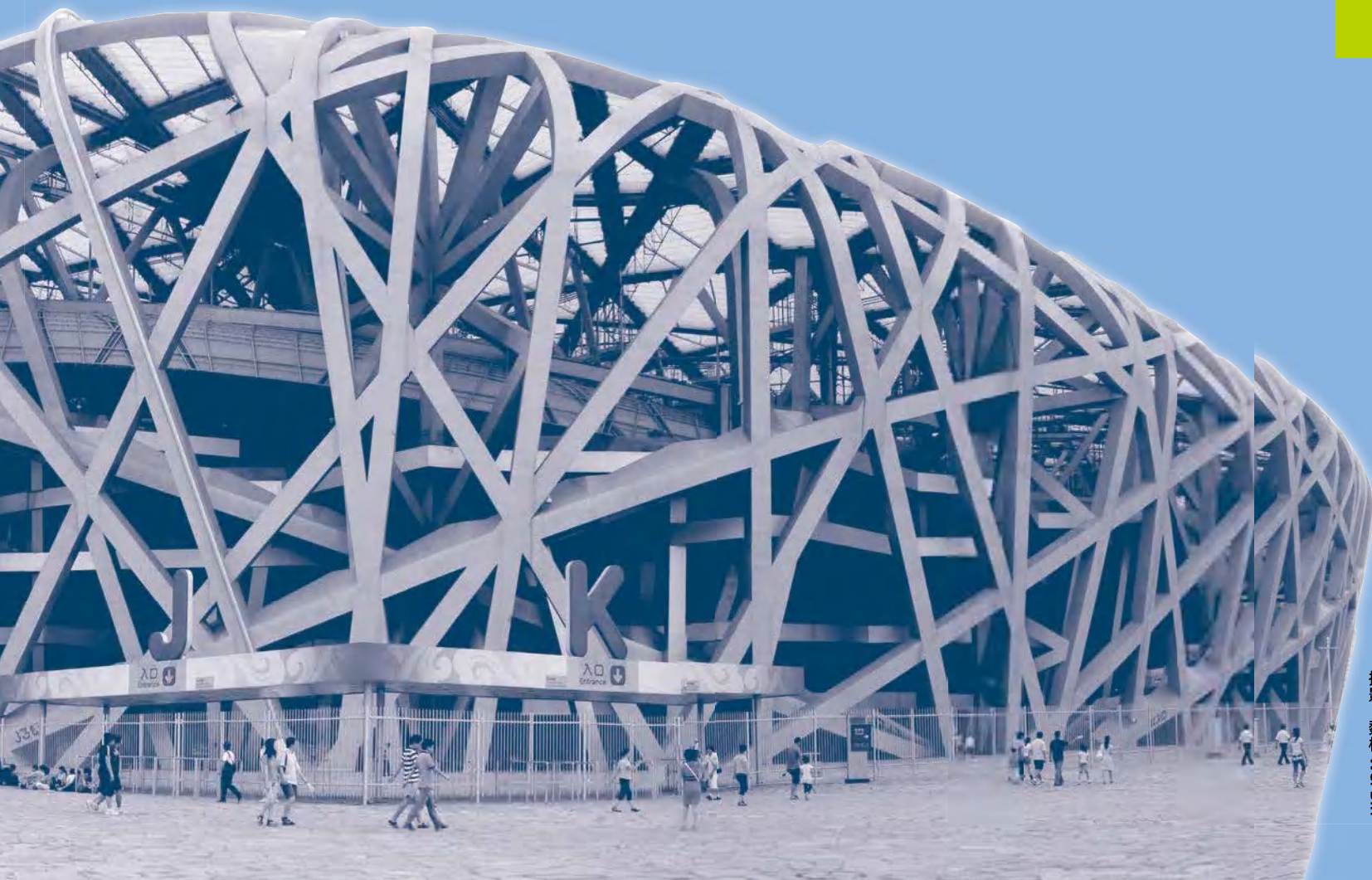


绘图：张灵芝 Zhang Lingzhi

北京冬奥场馆命名的文化内涵与寓意

作者：陈一 Chen Yi
翻译：George Fleming

What's in a Name: Beijing's Winter Olympic Venue



摄影：魏彬 Wei Bin

2022年北京冬奥会共设25个场馆，分布在北京、延庆、张家口三个不同赛区。有趣的是，这些场馆除了官方正式公布的名称，人们根据场馆的外部特征、基本功能、历史来源等因素，又重新予以命名。譬如，把国家高山滑雪中心叫“雪飞燕”，把国家雪车雪橇中心叫“雪游龙”，把国家速滑馆叫“冰丝带”，把国家体育馆叫“冰之帆”，把五棵松冰上运动中心叫“冰凌花”，把由国家游泳中心（水立方）改建而成的冰壶馆叫“冰立方”等。这些近乎昵称的命名，形象生动、通俗易懂，凸显了中国元素，表达了丰富的文化内涵。以下我们以“雪飞天”“雪如意”为例，分析并揭示隐藏在这些名称背后的文化内涵与寓意。



摄影：李世勇 Li Shiyong

“雪飞天”的文化内涵

在石景山下、永定河畔、高耸入云的冷却塔旁，有一座雄伟的滑雪大跳台，主体结构长度160米，最大宽度30米，高度60.05米，它就是北京2022年冬奥会新建场馆——首钢滑雪大跳台。因其形状宛如敦煌壁画中的飞天飘带，因此得名“雪飞天”。

At the foot of the Shijingshan Mountains, by the banks of the Yongding River and in the shadow of the cooling towers, sits the massive Big Air jump platform. The main structure is 160 metres long, and is 30 metres across at its widest point, and 60.05 metres high. This is the new venue for the 2022 Beijing Winter Olympics: Big Air Shougang. Because its shape resembles the apsaras' scarves depicted on the walls at Dunhuang, it has earned the nickname "Snow Feitian."

飞天是美的化身、美好的祝愿。人们认知飞天，大多始于敦煌。在敦煌莫高窟壁画中，飞天的形象千姿百态，飘逸灵动，惹人喜爱。飞天的典型形象是一个用飘带乘风飞舞的婀娜柔美的仙女，她是神，

The cultural significance of "Snow Feitian"

而非凡人。有些壁画的飞天不止一个，而是多位神仙。她们前呼后应，凌空而舞，体态多变，惟妙惟肖，尤其那飞舞的飘带，柔美而轻盈，具有无限的艺术魅力，让古今中外的参观者流连忘返。飞天是美的代名词，她带给人们美的享受和美的希望。

"Feitian" refers to a personification of beauty; it also means a blessing for good fortune. Most people's knowledge of Feitians comes from the murals at Dunhuang. Among the murals in the Mogao Grottoes at Dunhuang, the Feitian figures come in all poses and seem to dance about; they are very popular. Typically, a Feitian is depicted in the form of beautiful fairylike woman dancing on the wind; a goddess, not an ordinary human.



For the 2022 Winter Olympics, China had a total of 25 venues spread across Beijing, Yanqing and Zhangjiakou. Interestingly, in addition to their official names, these venues have gained popular nicknames deriving from their physical features, functions, or history. For instance, the National Alpine Skiing Centre has been named “Snowy Flying Swallow”; the Yanqing National Sliding Centre “Snowy Wandering Dragon”; the National Speed Skating Hall is the “Icy Silk Strip”; the Beijing National Indoor Stadium is the “Sail of Ice”; the Wukesong Ice Sports Center is “Adonis Flower”; and the National Aquatics Center, or Water Cube, has been nicknamed the “Ice Cube” since it hosted the Winter Olympic curling events. These nicknames are lively and easy to understand; they really convey a Chinese character and behind them lies a rich cultural tapestry. For example, there is significant cultural meaning behind the following two terms: “Snow Feitian” and “Snow Ruyi”.

Some murals feature multiple different gods in Feitian form. They are shown calling to one another, dancing in the air, in all kinds of changing, lifelike poses. Their billowing scarves, so soft and light, have a limitless charm that has entranced visitors from China and around the world for centuries. “Feitian” is therefore a byword for beauty; visitors enjoy their beauty and the hope of beauty that they represent.

Feitian is the messenger of peace, a symbol of beautiful music. They are not, however, Chinese; they originated in India. In Sanskrit, they are known as Gandharvas, or “fragrant music gods”. Where do these names come from? In Buddhist scripture, the Gandharvas live in Ten-Jewel Mountain, their bodies

giving off an aromatic scent. Whenever the gods need entertainment or music, the Gandharvas intuitively know, and they immediately fly over to perform. The Gandharvas came to China with the spread of Buddhism. Gandharvas are therefore symbols of peace and friendship; they are a metaphor for moving music or beautiful sounds.

Feitian contains the meanings of peace, happiness, and harmony. Feitian flies through the air, their scarves billowing around them, in all kinds of poses. They fly up and down in the farthest corners of the heavens, sending down showers of flowers. Artists depicted some of the Gandharvas playing pipes, swaying up and down; others holding fresh flowers, shooting up towards

the clouds; some flying through the air with baskets of flowers; others dancing with scarves swirling. Others still were depicted with their heads turning back, their faces an entrancing sight, or waving their arms about, with clouds woven around them, or flying together in pairs, chasing one another. Their billowing clothing, swirling clouds, beautiful flowers and calm, at-ease expressions and postures create a vivid, rich and happy, harmonious picture.

Feitian also has a one-flight-to-heaven, one-sound-to-astonish, transcending the ordinary meaning. This metaphorical meaning is related to the function and name of the Big Air (Big Air) extreme skiing event, which is the core meaning of the word and a shared dream of humanity. We dream of being able to grow wings or use other means to soar in the skies like the birds. China has a dream of flying cars; Russia has one of flying carpets; the winged angels of the West and China's Gandharvas are very much alike. Both winged angels and the wingless Gandharvas epitomise the idea of humanity living in peace with nature; they symbolise humanity's constant striving for ideals and dreams that test the limits of ordinary life.

Today, the Gandharvas' significance has expanded far beyond Buddhist art; they are now an important symbol of China's traditional culture, a vehicle for hopes for a better world, happiness, harmony, and for surpassing one's limits and the limits of reality.

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摄影：毕晟 Bi Sheng

The cultural significance of "Snow Ruyi"

2022年北京冬季奥运会国家跳台滑雪中心是中国首座符合国际标准的跳台滑雪场地，也是北京冬奥会张家口赛区冬奥会场馆群中工程最大、技术难度最高的竞赛场馆，还是世界首个采用全钢筋混凝土框架结构、首个在顶部出发区设置大型建筑物的跳台滑雪场地。该场馆可以容纳坐席4,850个、站席5,000个，承办了跳台滑雪全部五个比赛项目，以及北欧两项全部三个比赛项目。场馆的顶部与地面落差达130多米，有两根巨大支柱支撑的顶部“俱乐部”，如同“柄首”，顺势而下的S型赛道就好像是“柄身”，最终与位于底部结束区和观众区的“柄尾”相连接，其外观结构与中国传统吉祥物“如意”的S曲线完美契合，因此被人们形象地称为“雪如意”。

The 2022 Beijing Winter Olympics Big Air Shougang was the first big air venue in China that

met standards for international events, and was also the venue with the most difficult engineering and technological requirements out of all the venues in the Zhangjiakou zone. Furthermore, Big Air Shougang was the first venue in the world to adopt a framework entirely made from reinforced concrete and the first big air run to have a large building at the top. The venue has seating capacity of 4,850, standing capacity of 5,000, and hosts all five big air events as well as all three Nordic events. From the highest to lowest points, the venue is over 130 metres high; there are two huge pillars supporting the top, shaped rather like the top of a handle, while the S-shaped ramp adjoining the platform is like the body of a handle, which itself is joined to the landing area and spectator area at the bottom. As a whole, the jump is like a traditional S-shaped Chinese "ruyi" talisman.

如意代表好运。如意是中国传统的工艺品，也是一种祥瑞之物。如意早在东汉时就已出现，在清朝时成为宫廷的珍宝之一。其造型由云纹或灵芝状的材料做成头部，再衔接一个略显弯曲的手柄，主要是用金、玉、竹、骨等材料制作而成，供人赏玩。手持如意，意味着能给自己、家人和周边的人带来好运。

The "ruyi" symbolises good fortune. Ruyi talismans are traditional craft products in China and are an auspicious object. They first appeared during the Eastern Han dynasty (25–220 CE), and by the Qing dynasty (1644–1911) they had become a treasure collected by the palace. The head of a Ruyi talisman is shaped in the form of a swirly cloud or lingzhi mushroom, connected to a curved handle. Ruyi talismans are normally fashioned from gold, jade, bamboo or bone. To hold a ruyi in one's hand means the owner can bring good fortune to themselves, their family and those around them.

如意象征吉祥。如意的起源与人们在日常生活中搔背有关，最早的如意就是搔背的工具。柄端做成手指的形状，脊背痒时，用它来搔抓，可如人意，因此得名“如意”，俗称“不求人”。还有一种说法，如意是由“笏”发展而来的，“笏”就是古代朝臣上朝时手中所拿的狭长板子，相当于今天用以记事的笔记本。为了增加其美观，便在上绘上祥云的图案，喻指吉祥之意。

Ruyi therefore symbolises good luck. The earliest ruyi talismans were in fact used as back-scratchers. The end of the ruyi was shaped like a person's hand; when the owner's back itched, they could "fulfill their desire" (also pronounced "ruyi" in Chinese) by scratching it. Another theory about where ruyis come from is that they developed from a hu, a long, thin tablet held by officials when reporting to the emperor in court, and which functioned rather like a notebook today. In order to make them more aesthetically pleasing, artisans



would add designs of auspicious clouds.

如意喻指称心如意、万事遂愿。古时候，如意的用途很广。除用于搔背和记事外，还用作防身器物，以应对随时发生的不测；用于战争中，可作指挥之物；亲人要远行，家人或朋友送上如意，以表平安顺利；皇帝登基大典，臣属要敬献如意，以祝政通人和；佛僧讲学时随身携带如意，以示平安幸福……

Ruyi means to have all one's wishes come true. In ancient China, ruyi talismans had a wide range of uses. In addition to back-scratching and taking notes, some ruyis were used as defensive weapons; some were used in war to direct troops. People would gift ruyi talismans to their relatives or friends setting out on a journey to ensure a safe trip; during the coronation ceremony for a new emperor, the ministers would offer ruyi talismans as gifts and to convey their wish that the new ruler's reign would be productive and peaceful. When Buddhist monks were giving sermons, they would have a ruyi nearby as a symbol of safety and good fortune.

冬奥场馆“雪如意”，不仅承载着设计师的文化和艺术理念，也承载着14亿中国人的美好祝愿。祝愿所有参赛奥运健儿吉祥如意，赛出风格，赛出水平，取得最佳成绩；祝愿世界所有热爱和平的人们吉祥如意，共享奥运盛会，享受美好生活，一起向未来！

Big Air Shougang, shaped like a snow-covered "Ruyi", therefore, is not just a cultural and artistic symbol by the architects; it represents the good wishes of 1.4 billion Chinese. We wish all Olympic athletes well, and hope they perform to their very best. We wish good fortune on all those who love peace around the world, hope they enjoy the Olympic spectacle, and extend our best wishes for a bright future. 🇨🇳

作者：苏新春 Su Xinchun
翻译：庄驰原 Zhuang Chiyuan

To Learn Chinese, First Learn Chinese Characters

要学好汉语
必须要学好汉字

“中”文，如同“英文”“法文”“日文”，是包含着语言与文字在一起的，“中文”包含着的是汉语和汉字。要学习中文，自然是要学习汉字。但如果对汉字与中文的关系只认识到这一步，那是不够的，还是肤浅的认识。

为什么说这还只是肤浅认识呢，因为如果只是把汉字与中文的关系简单等同于一般意义上的“文字”与“语言”的关系，这并没有把握住汉字与汉语之间所独有的特殊关系。因为在普通语言学中，向来是很讲究把语言与文字区分得清清楚楚的，这种理论认为语言就是语言，文字就是文字，文字与语言是没有关系的，故有“语言是观念的符号，文字是语言的符号，所以文字是符号的符号”的说法，所以对文字是不太重视的。但对汉语和汉字来说，它们的关系就不是那么简单，汉字并不能只是简单地当作是汉语“符号的符号”来看待了。

那么，怎么来看待汉字与汉语之间的关系呢？人们通常可以说出很多理由，如汉字存在了数千年，与中国历史、文化、社会紧密相连，是维系社会交往最重要的交际工具。又如汉字记录着中华民族的观念世界和知识体系，没有汉字，没有汉籍的传承，只靠口耳相传，汉民族文化的积累远远不可能达到今天这样的全面而厚重。还如汉字的造形会意反映了汉民族的审美习惯，汉字与汉民族的认知习惯互为表里。

以上三条理由都有道理，也很重要，但只认识到这些是不够的，因为汉字与汉语还有着更为深入牢固的联系，汉字与汉语相互适应，互为表里，共同组成了中华民族的认知、表达、交流的最佳工具，了解它们之间这种内在而密不可分的联系，对中文学习者来说尤为重要，因为这会让学习者更自觉地投入汉字学习中，更好地寻找到汉字所具有的内在规律性。汉字与汉语之间的相互适应、互为表里的关系主要表现在以下这些方面：

Chinese, similar to any other language including English, French or Japanese, consists of spoken and written components. Without doubt, learning Chinese characters is necessary to the learning of Chinese language. However, our conception of their relationship should not stop here at a shallow level without further examination.

Why is this a shallow conception? Because if we merely conclude the relationship between Chinese characters and spoken Chinese as one between “written words” and “spoken language” in a very common sense, we will fail to understand its uniqueness. In the theory of general linguistics, there is a clear division between language and words. The theory states that spoken language and written words are two separate concepts without connection, and thus holding the view that

“language is the sign of ideas, and words are the sign of language, so written words are only a secondary sign of sign”. However, the relation between spoken Chinese and Chinese characters is not so simplistic, and Chinese characters cannot be regarded as “the secondary sign” of spoken Chinese.

How do we understand their relation then? Usually, people can give diverse interpretations. One is that Chinese characters have existed for thousands of years, and are closely connected to Chinese history, culture and society, serving as the most important instrument for maintaining social interactions. Another interpretation is Chinese characters are a record of the thoughts and ideas as well as the knowledge system of the Chinese people. Without them and all Chinese literature, the accumulated culture of the Chinese nation

would not have been so comprehensive nor profound. A third explanation is that the configuration and connotation of Chinese characters reflect the aesthetic customs of the Chinese people. Chinese characters and the thinking habits of the Chinese people are intertwined with each other.

The above three interpretations all make logical sense, but is far from an adequate explanation, as there is a deeper and firmer connection between Chinese characters and spoken language: they adapt to and supplement each other and together constitute the best instrument of learning, expressing and communicating for the Chinese people. Therefore, it is especially important for Chinese language learners to understand this inherent and inseparable connection. With such understanding they can be more actively involved in the learning of Chinese characters and better find the inherent regularity of Chinese characters. The complementary relationship can be observed in the following aspects:

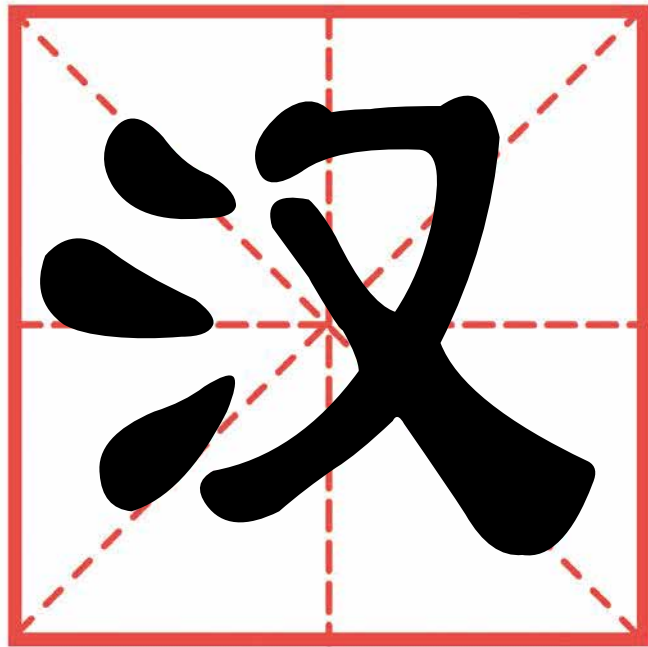
01

汉字的方块字形与汉语中单个音节相对应。

汉字的基本存在形式就是方形，一个一个字独立存在，互不关连，“汉字是方块字”是给人最初的第一印象。汉字是“形音义”的综合体，汉字方块形的读音单位就是“音节”。“一字一音”，指的就是一个方块字形对应着一个“音节”。如“方块字形”四个字，读音上就表现为“fāng”“kuài”“zì”“xíng”四个音节。在方块字形与音节二者的对应中，字形的作用会显得特别强势。若一个汉字对应两个音节，这两个音节会被压缩成一个音节。如“诸”原来是两个字两个音，即“之于”和“zhū”。如“甬”原来也是两个字两个音，即“不用”和“bùyòng”。两个音节的压缩就是取前一个字的声母，与后一个字的韵母，合起来成一个音节，如“zhū”成了“zh”，“bùyòng”成了“béng”。

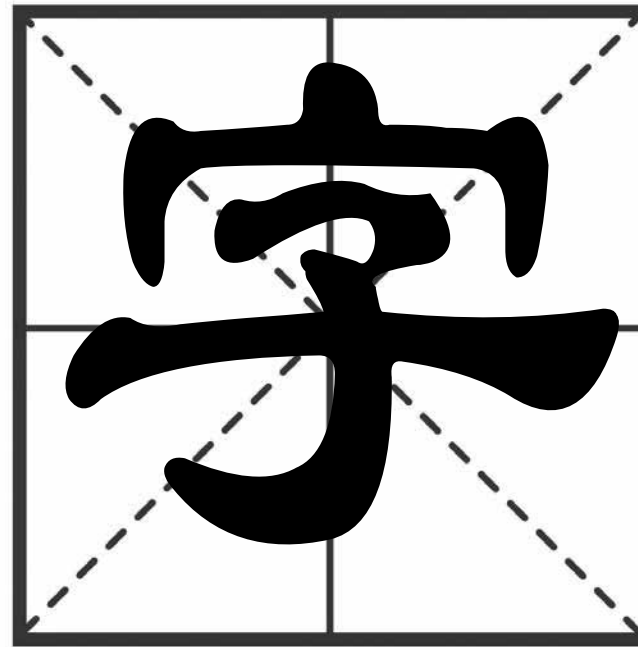
01

Each square glyph of Chinese characters corresponds to a single



syllable in spoken Chinese.

The basic form of Chinese characters is square glyph, and each character exists independently. It is the first impression to people that “Chinese characters are in the shape of square”. Chinese characters are a combination of “shape, sound and meaning”, and the pronunciation unit of these square-shaped Chinese characters is a “syllable”. “One character, one syllable” means that one square-shaped character corresponds to a “syllable”. For example, the four characters of “方块字形” (meaning “square-shaped glyph”) are pronounced as four syllables “fāng” “kuài” “zì” and “xíng”. The dominance of glyph can be seen in this strict correspondence between the four characters and four syllables. If one Chinese character corresponds to two syllables, the two syllables will be compressed into one. For example, the character “诸”(pronounced as “zhū”, meaning “as to”) was originally two characters with two syllables, namely “之于” and “zhū”; the character “甬” (pronounced as “béng”, meaning “do not”) was originally two characters with two syllables, namely “不用” and “bùyòng”. The compression of syllables is to take the initial consonant of the first character, and the final consonant of the second character to form into a new



syllable, such as “zhū” becomes “zh”, “bùyòng” becomes “béng”.

02

汉字数量多与汉语中音节数量少相对应。

汉字的数量多，古代第一部字典《说文解字》收了9,353字，后来的字典发展到几个万个汉字，现代通用的汉字也有8,000多个。单就数量上看，这么多的汉字似乎是一个缺点，但关联到汉字所发挥的作用来看，数量这么多的汉字却是有着特别功能的。因为汉语语音的音节数量少，加上声调的不同也只有1,000多个。汉语中的单音节词多，而音节少，势必造成一个音节表多个词，造成单音同音词多。单音同音词多了就会带来表意的不清晰，如“zhū”这个音，表达的意义就有“张”“章”“漳”“樟”等。

02

A large number of Chinese characters are represented by a small number of syllables in spoken Chinese.

There is a large number of Chinese characters. The first dictionary in Chinese ancient times, 说文解字 *Shuowen Jiezi*, contains 9,353 character entries, and later dictionaries increased the number to tens of thousands. There are more than 8,000 Chinese characters commonly used in modern times. In terms of quantity alone, so many Chinese characters seem to be a disadvantage. However, such a large number of Chinese characters have certain functions. The number of syllables in Chinese is relatively small: altogether over 1,000 with differentiated tones included. At the same time, there are a large number of monosyllabic characters in Chinese, which will inevitably result in one syllable representing multiple characters, namely homophones. These homophones will further lead to unclear meanings, such as the sound of “zhū” may refer to homophones including “张” “章” “漳” “樟”, etc.

03

汉字的字形能够直接显示义。

汉字最基本的单位是笔画，但笔画只是构成字形的基本单位，并不是使用中的基本单位。汉字才是使用中的基本单位，一个个方块字形是能够以它的字形来直接表示意义的。如“日” (日), 像太阳; “月” (月), 像月亮; “木” (木), 像立着的树木; “竹” (竹), 像竹叶; “鼠” (鼠), 像老鼠头、爪、尾的形状; “鸟” (鸟), 像侧面看去鸟的头、翅膀、爪、尾之形。所以汉字的字形具有了直接表意的作用。

03

The glyph of Chinese characters can directly reflect the meaning.

The smallest part of Chinese characters is the stroke, but the stroke is only the basic unit that constitutes the glyph. In fact, Chinese characters are the basic unit in use, and each square-shaped character directly express its meaning with its glyph. Such

as “日 *rì*”(☉), representing the sun; “月 *yuè*”(☾), representing the moon; “木 *mù*”(𣎵), representing a standing tree; “竹 *zhú*”(𦵏), representing bamboo leaves; “鼠 *shǔ*”(鼯), representing the shape of a mouse’s head, claws and tail; “鸟 *niǎo*”(𪇐), representing the shape of the head, wings, claws and tail of a bird when viewed from the side. Therefore, the glyph of Chinese characters have semantic functions.

04

汉字的偏旁含义与汉语单音词的意义类属相对应。

上面第3点讲的是象形字，汉字中真正的象形字并不多，但它却是汉字的字根，它的象形性、表意性在汉字后来的发展中产生了极大作用，即在后来繁衍出来的会意字、形声字中，汉字的表意功能由偏旁来承担，这时原来所表示的具体义（指称具体的人和物等）就变为类义了。如含有“竹”字头的汉字，表示的意义也都与“竹”义有关。如“竿”指竹杆，“筒”指古代用来写字的竹板，“策”指编好的竹筒，“箬”指用竹制成的扫除尘土的用具，“箬”指用竹做的鞭杖或竹板，“筛”指用竹编制成的有孔的器具。掌握了具有表意功能的偏旁，可以快速掌握汉字表示的基本意义。

04

The radical (the component of Chinese characters) indicates the meaning category of a Chinese character.

The third aspect mentioned above is about pictograms. In fact, there are not many real pictograms in Chinese characters, but these few real ones are the foundation of Chinese characters. In compound ideographs and phono-semantic compound characters that have been reproduced later, the semantic function of Chinese characters is assumed by the radicals. The specific meaning (referring to specific people, things, etc.) originally expressed has become a generic meaning

referring to a meaning category of a series of Chinese characters. For example, characters containing the radical “竹” (meaning “bamboo”) indicates meanings related to bamboo. For example, “竿 *gān*” refers to poles made of bamboo, “筒 *jiǎng*” refers to a writing board made of bamboo in ancient times, “策 *cè*” refers to compiled slips made of bamboo, “箬 *tiáo*” refers to the tool made of bamboo for sweeping and dusting the dust, “箬 *ch*” refers to the whip stick or board made of bamboo, and “筛 *shāi*” refers to the utensils with holes made of bamboo. To clarify, after mastering the radicals with semantic functions, you can quickly grasp the basic meaning of Chinese characters.

05

汉字由字形而能直接表示的本义，影响或决定着单音词后来一串引申词义的发展轨迹。

如“穿”字由“穴”“牙”两部分构成，《说文解字》解释它的本义是“通也”，这一本义的本质特点后来引申出了一连串的“打通”义、“穿过”义、“透过”义。这些义后来还发展出了一连串的复音词，如“打穿”“穿越”“穿透”“拆穿”“戳穿”“穿梭”“穿堂风”“点穿”“洞穿”“水滴石穿”“百步穿杨”等。

以上还只是汉字与汉语联系的几个主要方面，主要表现在汉字与汉语词汇的联系上，如果扩大到汉语的语音部分、语义部分，甚至语法部分，里面还有更多的内容值得学习和挖掘。但以上五个方面的举例已经可以体现汉字与汉语之间密不可分、表里相合、融合互渗的关系。汉字与汉语已经不只是简单的适应、吻合，而是相互深入渗透，产生了积极、多方面的补充与完善作用。如此还能说汉字与汉语无关，汉字学习对中文学习是可有可无的事吗？

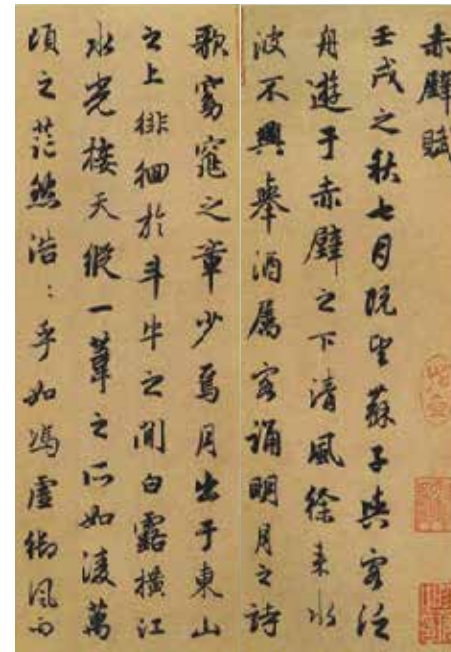
对于汉字，人们曾从不同方面指称过它，如上面说到的“方块字”“象形字”“表意字”，还有的称它为“语素字”“表词文字”，甚至有的称它为“表音文字”“记号字”，其实，这些指称都是从一定角度、一定侧面揭示了汉字的独有属性与功能。汉字是中文极其重要的一个部分，汉字学习应该成为中文学习不可或缺的一块内容。

05

The meaning indicated by a character affects or determines the evolution of a series of extended meanings from this monosyllabic word.

For example, the monosyllabic word “穿” is composed of two parts, “穴 *xué*”(meaning “hole”) and “牙 *yá*”(meaning “teeth”). The dictionary *Shuowen Jiezi* explains that its original meaning is “through”, which later extends to relevant meanings including “to break through”, “to go through” and “through”. Then, these meanings further lead to the creation of a series of disyllabic words including “打穿 *dǎ chuān*” (meaning “breaking through”), “穿越 *chuān yuè*” (meaning “going through”), “穿透 *chuān tòu*” (meaning “splitting through”), “拆穿 *chāi chuān*”, “戳穿 *chuān chuān*” (both meaning “exposing sth. intentionally covered by sb.”), “穿梭 *chuān suō*” (meaning “moving through”), “穿堂风 *chuān táng fēng*” (meaning “a draught”), “点穿 *diǎn chuān*” (meaning “pointing out sth. clearly”), “洞穿 *dòng chuān*” (meaning “knowing sth. very clearly”), “水滴石穿 *shuǐ dī shí chuān*” (an idiom, meaning “constant drops of water can wear the stone”) and “百步穿杨 *bǎi bù chuān yáng*” (an idiom, meaning “an excellent archer can pierce a willow leaf with an arrow from the distance of a hundred paces”).

The above are merely several main aspects of the connection between Chinese characters and Chinese spoken language. They are mainly discussed from the perspective of the connection between Chinese characters and Chinese words. If it is expanded to the phonetic perspective, semantic perspective, and even the grammar perspective, there will be far more to study and explore. Moreover, from the above five aspects,



we can already see the close relationship between Chinese characters and Chinese language, which is inseparable, coherent, integrated and interactive. The relation between the two is not a simple one-to-one adaptation or correspondence, but a complementary interaction in multiple aspects. So, can we still say that Chinese characters have nothing to do with Chinese and regard the learning of Chinese characters as optional for the study of Chinese language?

Regarding the name of Chinese characters, people have adopted different ones from different aspects, such as the “square-shaped characters” and “pictograms” mentioned above; “morphine characters” and “logographic writing”; even “phonetic writing” and “mark words”. In fact, all present certain features and functions of Chinese characters. Chinese characters are a vital component of Chinese language. Therefore, the learning of Chinese characters is a must for the learning of Chinese language. ❹

作者简介:

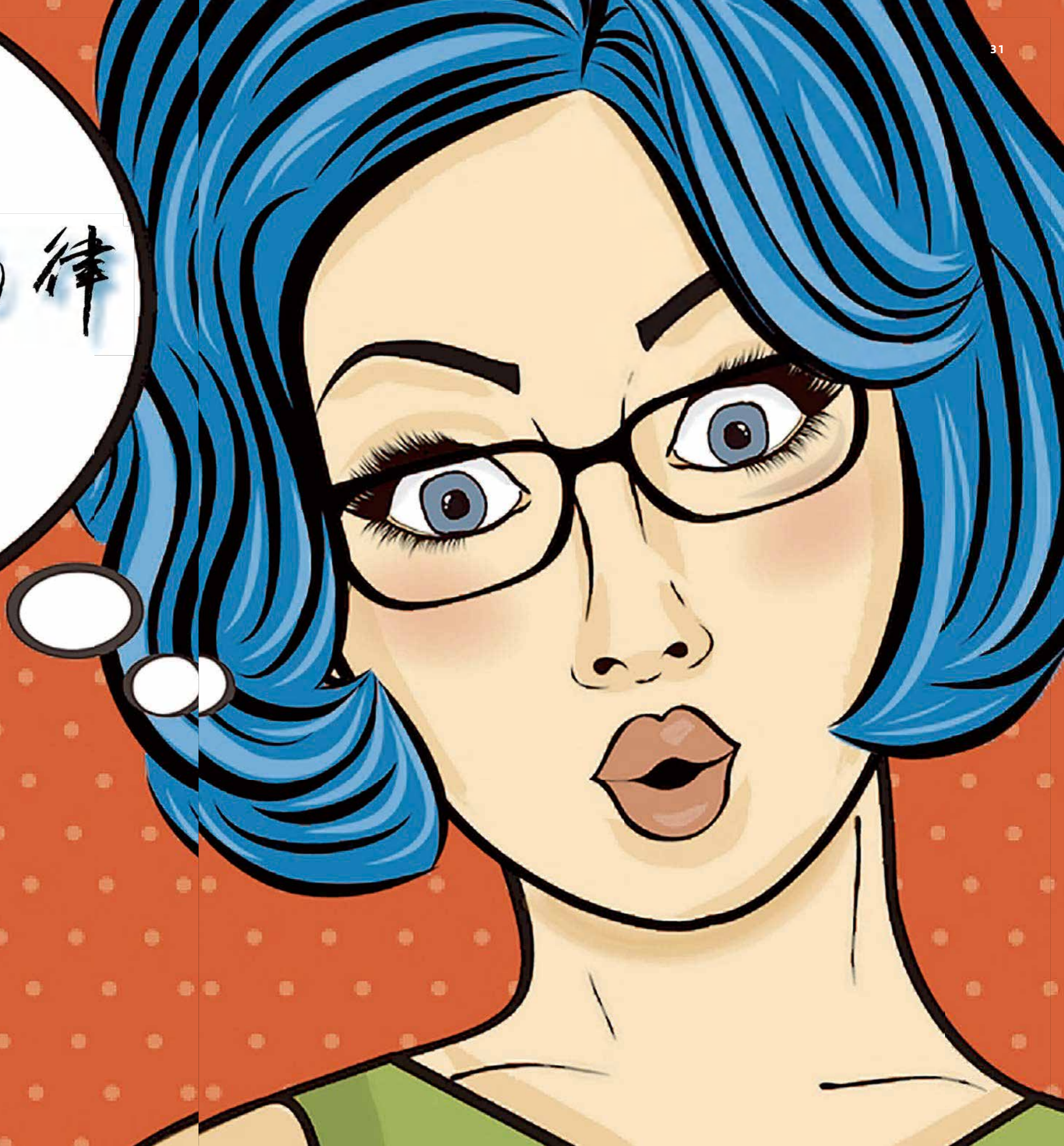
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汉语的节奏和韵律

Flow and Rhythm in the Chinese Language



听过中国古典诗词诵读的人可能会发现，诗句中存在一定的节奏，伴随着音调的起伏，近乎旋律。若试图找出它的来源，它就会消失，宛若瘙痒游走弥漫于文本的皮肤下。但如果继续倾听，你就会发现它一直在那里，好似古旧钟表的摆锤一般稳当。

经过几个世纪的语音变化，中国诗词在现代的诵读方式与其被创作时相比，已发生了很大的变化。汉语作为一种声调语言，其韵律决定了音调在诗句中的分布方式。例如，某些位置应该是“平”音，其他位置则应当是“仄”音。现代汉语虽然在韵律上不如千年前那般严谨，但仍保留了发音的基本规律，这就是我们今天要讨论的话题。

传统的古典诗词诵读遵循明确的韵律，强弱音节规律交替。如果诗句的第一个音节强，下一个音节就弱，以此类推。这样，诗句被分

为由强(X)拍和弱(x)拍组成的节奏对。如果一句诗的音节总数为奇数，最后的结束音节通常为强音节，即X x | X x | X。

我们的耳朵习惯于视重读音节为强声(通过高音量或重读辨别)，这可能会混淆我们对韵律的感知。

然而，韵律的使用并非如此简单。因为汉语不是重音节奏语言，而是声调语言，所以强音节并不以音量来区分，而是以音调来区分。这意味着，在普通话的强音节中，音调的发音幅度更大：升调会明显地上升，降调会从更高的音调下落，以此类推。如此一来，产生的直接效果就是，元音拉长以发“满”整个音。当然，通过音量也能区分强、弱音节，但相较于音调，其作用并不明显。相反地，在弱音节中，元音被缩短，音高被削弱，甚至可以被中和，以产生一种音节连续扩展和收缩的律动。

Listen to the recital of a classical Chinese poem, you might detect a certain rhyme that flows with the turn of each syllable. If you try to pinpoint its source, however, the pattern may disappear altogether, like a subtle itching on your skin. Listen for a little longer, the same flow returns, in the same way as the steady motion of a pendulum clock.

After centuries of phonetic changes, the way a Chinese poem is read today is no longer the same as it was read in the past. China is a tonal language. Its prosody determines which syllabus should be stressed in a poem. Some positions should use a “level” tone, while others must adopt some variations. Although modern Chinese may have lost some rigidity in rhyme compared with one thousand years ago, the basic structure stays the same in pronunciation. This is the topic we are going to address today.

Traditionally, classical poem is recited following distinct patterns. A strong and a weak syllable always alternate one after the other. If the first syllable is pronounced strong, the next syllable must be weakened, and the pattern repeats itself. In this way, a poem is divided into rhythmic pairs composed of

strong (X) and weak (x) sounds. If a poem has an odd number of syllables in a line, the ending syllable is always pronounced strong, forming this pattern: X x | X x | X.

Our ears tend to recognize stressed syllables as having a strong sound (distinguished by its greater volume or emphasis). This may confuse our perception of rhythms.

The way how rhyme is applied is not always so clear-cut. Chinese is a tonal language, rather than a stress-timed language. Strong syllables are thus not distinguished by volume, but by tone. is means in Mandarin, strong syllables is often pronounced in a wider range of tones: if the first syllable adopts a rising tone and the next syllable a falling tone, the difference may sound particularly apparent. As a result, we must enunciate a vowel sound as clearly as possible. e volume people use may bring some difference, but its impact is small compared with the tone. In contrast, in weak syllables, the opposite is true: the vowels should be shortened and pronounced at a lower pitch. It might even be neutralized to produce a continuous stream of expanding and contracting syllables.

我们用李白和王维的两首名作来举例，英语译文出自许渊冲。在下面的文本展示中，竖线(|)用于划分停顿，粗体表示强声。

Let us use the two poems, one by Li Bai, the other by Wang Wei, as examples. Their English translations are both provided by Xu Yuanchong. We use vertical bars (|) to highlight pauses and bold type to indicate strong sound.

日照 | 香炉 | 生紫 | 烟 *rì zhào | xiǎng lú | shēng zǐ | yān*

遥看 | 瀑布 | 挂前 | 川 *yáo kàn | pù bù | guà qián | chuān*

飞流 | 直下 | 三千 | 尺 *fēi liú | zhí xià | sān qiān | chǐ*

疑是 | 银河 | 落九 | 天 *yí shì | yín hé | luò jiǔ | tiān*

英语翻译：

The sunlit Censer perk exhales a wreath of cloud;
Like an upended stream the cataract sounds loud.
Its torrent dashes down three thousand feet from high;
As if the Silver River fell from azure sky.

人闲 | 桂花 | 落 *rén xián | guì huā | luò*

夜静 | 春山 | 空 *yè jìng | chūn shān | kōng*

月出 | 惊山 | 鸟 *yuè chū | jīng shān | niǎo*

时鸣 | 春涧 | 中 *shí míng | chūn jiàn | zhōng*

英语翻译：

Sweet laural blooms fall unenjoyed;
Vague hills dissolve into night void.
The moonrise startles birds to sing;
Their twitters fill the dale with spring.

那么，这样的韵律是否适用于日常对话呢？某种程度上来说，答案是肯定的。语法学家叶步青认为，现代汉语依然保持以双音节为主。也就是说，由强拍和弱拍组成的节奏对 (X x) 依然是基本节奏单位。然而，你可能已经注意到，普通的会话并不像古典诗歌那般严谨。强拍和弱拍之间的规律性交替被轻声 (x) 打破了。这种间隔音节的发音非常简短，仿佛是被“粘附”在了每对强弱节奏对 (X x) 的开头或结尾。

Do such rhythmic features also appear in our daily conversation? To some extent, the answer is yes. According to grammar expert Ye Buqing, most Chinese sentences are still made up of a string of double syllables. In other words, the rhythm pair (X x), composed of one upbeat and one downbeat, still stands as the basic rhythmic unit. However, as you may have noticed, the vernacular Chinese does not retain the rigor of classical poetry. The regular alternation between the upbeat and the downbeat is broken by the soft sound (x). This interval syllable is pronounced very shortly, as if it had been “attached” to the beginning or end of each pair of strong and weak units (X x).

如：x X x 结构 For instance, x X x pattern

把东西 *bǎ dōng xī* “use object”

被顾客 *bèi gùkè* “clients”

用力气 *yòng lìqì* “use strength”

一来到 *yī lái dào* “the moment one arrives”

就拿出 *jiù nǎchū* “take it out”

又如X x x 结构 As another example, X x x pattern

美丽的 *měi lì de* “beautiful”

悄悄地 *qī qī o de* “quietly”

打扮得 *dǎ bàn de* “dress up”

完成了 *wánchéng le* “having completed”

经历过 *jīng lì guo* “having experienced”

必须强调的是，我们此处指的是在句子中观察到的韵律。单个的单词听起来会有所不同，下文将解释其原因。但是，究其根本，是什么决定了一个音节在一句句子里是发强声、弱声还是轻声呢？

It must be pointed out that the prosody features that we just described only applies at the sentence level. Individual words may sound different, for which reason we shall explain soon. What most interests us is that, at the most fundamental level, what determines if a syllable is strong, weak, or so in a sentence?

答案显而易见：在大多数汉语双音节词中，若第一个音节发强声，第二个音节发弱声，则形成一对强弱节奏对X x。名词、形容词、动词、副词、连词或数词，只要是双音节词，就遵循这一规律。

The answer is obvious: in most two-syllable words in Chinese, if the first syllable is pronounced strong, the second syllable must be weakened, forming a pair of strong and weak rhythm unit “X x”. All two-syllable words, be they of nouns, adjectives, verbs, adverbs, conjunctions, or numerals, follow this rule.

名词Noun	杯子	<i>bēi zi</i>	“cup”	酒杯	<i>jiǔ bēi</i>	“winecup”
形容词Adjective	美丽	<i>měi lì</i>	“beautiful”	残酷	<i>cánkù</i>	“cruel”
动词Verb	喜欢	<i>xǐ huan</i>	“like”	可以	<i>kě yǐ</i>	“ok”
副词Adverb	已经	<i>yǐ jīng</i>	“already”	常常	<i>chángcháng</i>	“often”
连接词Conjunction	如果	<i>rúguo</i>	“if”	虽然	<i>suīrán</i>	“although”
数词Numeral	二十	<i>èrshí</i>	“twenty”	三百	<i>sānbǎi</i>	“three hundred”

在单音节词中，发音强度又各不相同。语法助词通常是弱声或轻声。例如：

In monosyllable words, the intensity varies. The grammatical particles are usually pronounced either weak or so. For instance:

形容词成分	的 de			“de” used as an adjective
副词成分	地 de			“de” used as an adverb
补语成分	得 de			“de” used as a complement
时态成分	了 le	过 guò	在 zài	“le” “guò” and “zài” used as tense markers
量词	个 gè	杯 bēi	本 běn	“gè” “bēi” and “běn” used as quantifiers

其他功能性单音节词, 如助动词、连词、指示代词和代词等, 可以发强声也可以发弱声(或轻声)。这取决于说话人是否想要强调这个词, 也取决于这个词和相邻音节的位置关系。在下面的例子中(停顿用0表示), 请关注指示代词“这”(zhè) 的强度是如何随着量词“件”(jiàn) 的介入(并处于更弱的位置) 而从弱变强的。

Other functional monosyllabic words, such as auxiliary verbs, conjunctions, demonstrative pronouns, and pronouns, can be strong or weak (or light). It all depends on whether the speaker wishes to emphasize the word, as well as on the positional relationship between these words and their adjacent syllables. The following examples show how the strength of the demonstrative pronoun “这”(zhè) changes from being weak to strong with the intervention (and in a weaker position) of the quantifier “件”(jiàn).

但这 事 0 和我 没什么 关系
<i>dàn zhè shì 0 hé w méi shénme gu nxi</i>
但这件 事 0 和我 没什么 关系
<i>dàn zhè jiàn shì 0 hé w méi shénme gu nxi</i>
英语翻译: This matter has nothing to do with me.

通常来说(但也有例外), 介词和副词也发轻声, 如介词的在(zài) 和用(yòng) (表示工具和手段) 及副词的都(dōu)、也(yě) 和就(jiù)。

Generally speaking (there might be some exceptions), prepositions and adverbs are spoken softly. Typical examples include prepositions such as zài and yòng (meaning tools and means), and adverbs, such as d u, y and jiù.

两个以上音节的词语也有其自己的节奏。三个音节的词遵循强弱强(X x | X) 的规律: Words with more than two syllables also have their own rhythmic features. Words with three syllables tend to follow this pattern (X x | X):

运动场	<i>yùndòng ch ng</i>	“sports eld”
火车站	<i>hu ch zhàn</i>	“railway station”
四个音节的词语, 例如成语, 节奏规律为X x X x:		
十全十美	<i>shíquán shími</i>	“perfect”
轻而易举	<i>q ngér yì</i>	“easy”

强单音节词在停顿后可以省略弱声。例如, Strong monosyllable words can omit the weak sound following a short pause. For example,

天 0 已经 亮了。
<i>tí n 0 y j ng liàng le</i>
英语翻译: The sky has turned bright.

不久 | 风 0 | 停了。

bùji / f ng 0 | tíng le

英语翻译: Soon the wind stops.

她 0 | 不喜欢 | 喝 0 | 啤酒。

t 0 | bùx hu n | h 0 | pǐji

英语翻译: She does not like beer.

他下了 | 班 0 | 马上 | 就走了。

t xiàle | b n 0 | m shàng | jiù z u le

英语翻译: After he got o work, he le soon.

停顿通常用于界定语义组合。如上例所示, 停顿可以出现在单音节主语和动词之间, 也可以出现在动词和多音节宾语之间, 或者出现在主题部分与评述部分之间。在日常会话中, 停顿的时间往往很短暂, 几乎难以察觉。其他时候, 它只是作为一种可能性存在, 而且并不一定出现在单音节之后。不管哪种情况, 停顿前的音节一般都会拉长, 听起来更强, 这就是所谓的“顿前拖延”。这一现象会影响到单个单词的发音, 因此, 在遇到新词表时, 你会发现强拍似乎都在最后一个音节上, 除非这个音节没有声调。

Pauses can define semantic combinations. As is shown in the above example, pauses can appear between a single-syllable subject and a verb, between a verb and a multi-syllable object, or between the topic part and the comment part. In daily conversation, pauses are o en so short that they are almost imperceptible to our ear. Other times, a pause only exists nominally, and it does not necessarily appear after a single syllable. In either case, the syllable before the pause is generally prolonged and sounds stronger. This is what we call “speaking before the pause.” This phenomenon will affect the pronunciation of individual words. Therefore, when you come across a new vocabulary, you will always find the strong beat on the last syllable, unless the syllable in question has no tone.

当然, 上述的这些规则非常灵活, 会根据说话人所要强调的重点发生变化。但总体来说, 双音节律是普通话口语的基础节奏, 其基本单位由一个强拍和一个弱拍组成, 如| X x |, 在此前后可附着最多一个轻声音节, 如| x X x |或| X x x |。此外, 短暂停顿的引入则有助于打破这种单调的模式, 使汉语呈现出更多变的节奏和韵律。

It must be noted that these rules are always used in a flexible way and will be adjusted depending on which part of sentence the speaker wishes to stress. However, in general, the two-syllable rhythm is still the basic structure in spoken Mandarin, in which a strong beat is followed by a weak beat to form a | X x | pattern. Each unit can be preceded or followed by one light tone, forming a | x X x | or a | X x x | pattern. At the same time, short pauses help break this monotonous pattern, giving Chinese varied flows and rhythms. 孔

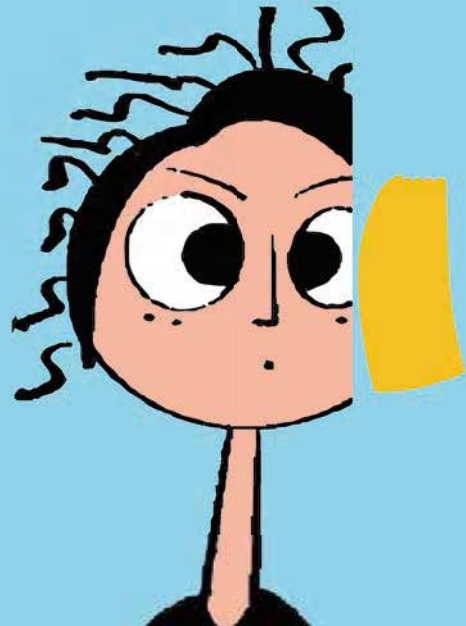
简笔画

作者：刘浩 Liu Hao
翻译：汤敏 Tang Min

Simple Line Drawings: Making Chinese Learning More Intriguing

所谓简笔画，就是运用简练的笔法，概括描绘物象特征、写意传神的绘画形式。其特点可概括为形象性、概括性和趣味性。简笔画应用于国际中文教学中，能起辅助教学的作用，并让中文教学课堂更加生动有趣。

Simple line drawings are abstract yet expressive visual representations drawn with simple strokes. They are vivid, symbolic, and compelling. When properly employed in teaching Chinese to speakers of other languages, simple line drawings help enliven the classroom and facilitate the learning process.



简笔画的表现形式和应用意义

Categorization and Significance of Simple Line Drawings in Teaching Chinese

从教学来看，简笔画可分为“制成品”和“临时创作”两种。“制成品”指教师根据授课内容提前准备好的简笔画作品，可以是卡片、挂图、纸张练习等形式，该形式留给教师的准备时间充裕，作品细节比较丰富。“临时创作”是指教师在授课过程中，为方便教学而临时进行的简笔画绘画，这考验教师的反应能力，教师需迅速、简洁地展示出相关知识。

简笔画的形式并不局限于“绘画”，教师画在黑板上的表格、地图、符号等也可被视为简笔画，是一种非图画的可视教具。

简笔画应用于国际中文教学的意义主要体现在两个方面：一是突破教学条件和语言的限制。海外教学条件不尽相同，赴欠发达地区有时就只有一块黑板，很多教学工具都需教师制作，教学条件和教学资源的限制不利于开展教学。在无法利用图片、实物、多媒体等资源时，简笔画便发挥了作用。

海外中文教师数量短缺，能熟练掌握当地国语言（非英语）的教师更少。当教师所掌握的外语与当地国语言不符，或学生因中文水平不够不能保证与教师顺利交流时，简笔画便能辅助教师进行教学解释。

二是创造教学语境，促进学生的中文学习和训练。在讲解环节，简笔画和图片、肢体语言一样，属于“直接法”教学，而在练习环节，简笔画体现了“情景法”的特点，以口语能力的培养为基础，强调通过有意义的情景进行目的语的教学。系列简笔画和多幅简笔画组合可用来叙事，这为教师创造情景教学提供了便利，使学生能够依托情景进行中文的练习。

There are two types of simple line drawings that can be utilized in the classroom: 制成品 *zhichengpin* (prepared works), and 临时创作 *linshi chuanguo* (impromptu works).

The prepared drawings are the ones that the teacher develops or collects prior to class based on the teaching plans. Cards and graphs containing simple line drawings, as well as simple line drawings on paper are typical examples of prepared works. Since the teacher is allowed abundant time for the preparation work, the depicted items are usually with more details. On the other hand, the impromptu works are the ones the teachers make off the cuff in the classroom in order to facilitate the teaching process. This requires the teachers to be able to react quickly to the situation, come up with a simplistic way to demonstrate the key ideas, and produce the drawings without any prior preparation.

Simple line drawings include but are not limited to simple “sketches”. Tables, maps and symbols drawn on the blackboard can all be considered simple line drawings. They are a non-illustrative visual aid to teaching.

The significance of utilizing simple line drawings in teaching Chinese to speakers of other languages is two-fold. On the one hand, simple line drawings facilitate language teaching, especially when there are few teaching tools available, or when there are language barriers between the Chinese teachers and the local students. In many cases, there is only a blackboard in the classroom available in many less developed regions. With limited learning conditions and resources, problems occur. It is in such circumstances, where pictures, objects, and multimedia tools are not available, that simple line drawings play a valuable, constructive role.

Among the small number of Chinese teachers in non-native English speaking countries, even fewer are capable of speaking and writing the local languages fluently. When the teachers are not able to fully convey the meaning using the local language, or when the students fail to express themselves clearly in Chinese, simple line drawings help explain and



convey the ideas.

On the other hand, simple line drawings are useful in that they help create an enabling environment for language learning and practicing. When the teacher is explaining and instructing, simple line drawings, together with images and body language, are all powerful tools in that they directly demonstrate the key points. When students are practicing, the use of simple line drawings, as a key element of the situational approach for teaching, helps construct a realistic, meaningful situation for the learners to engage in conversations to acquire and improve their target language skills.

The teacher can either use a set of simple line drawings, or piece together different drawings to easily and quickly create a social situation for the students to practice conversations in Chinese.

简笔画在国际中文教学中的应用

Application of Simple Line Drawings in Teaching Chinese to Speakers of Other Languages

(一) 复习与导入

Reviewing and Lead-in

复习是为了巩固已学知识。在复习环节加入简笔画的应用，能激发学生对已学知识的回忆。比如，在教柬埔寨华文学校五年级学生时，《中文》第九册第三课《家庭音乐会》中有语法“一……就……”，教师就会通过简笔画设置情景，使学生能够理解、学习和练习此结构。之后，教师使用了提前准备的简笔画来创建新的情景，让学生复习这一语法结构。值得一提的是，教师可依据学生水平选择是否添加中文提示，有提示能够帮助学生回忆所学知识，无提示能够激发学生的学习能动性。

导入环节连接本课新讲内容，有趣的导入能让学生在最初就对该课产生兴趣。同理，教师可以



图1：简笔画“一……就……”复习环节的应用

Figure 1: Using Simple Line Drawings in Reviewing the “一……就……” Structure

提前准备简笔画制成品进行展示导入，也可通过问答导入在黑板上临时作画。

The goal of reviewing is to help strengthen students' mastery of prior knowledge and skills. The use of simple line drawings in this stage can bring back the students' recollection quickly. For instance, one of the language points of 家庭音乐会 *Jiating Yinyuehui* (Home Concert), Unit 3 of the Book 9 of 中文 *Zhongwen* (Chinese Language), is the grammatical structure of “一……就……” (once...we...). When we were teaching fifth-grade students in Cambodia this language point, we set up a situation using simple line drawings so that the students can understand, acquire and practice this structure. Later, we used different drawings prepared before class to create new scenarios for the students to review this grammatical structure. It's worth mentioning that the teachers can choose to put the Chinese expressions next to the drawings so as to help less well-performed students to recall the learned knowledge or choose to use merely drawings so that the students can take stronger imitative in the learning process.

Lead-in prepares the students for the new materials. An interesting lead-in arouses students' curiosity and passion. In this part of the class, the teacher can use prepared simple line drawings to engage the students or draw on the blackboard when asking and answering questions.

手绘：张灵芝 Zhang Lingzhi

(二) 新知识讲解

New Knowledge Teaching

教师可有选择地把简笔画应用于语音、词汇、语法的语言要素教学中，例如，在教声调时，教师可通过简笔画将声调表现成小汽车在四种路况下的行驶状态：平路（平声）、上坡（上声）、下坡再上坡（去声）、下坡（入声）。随后让学生扮演司机，感受“路况”带来的声调的不同。

在实物、图片、肢体动作受课堂环境限制的情况下，教师需用简笔画对一般名词、动词、形容词进行解释。例如，《华文》第九册第四课《猪八戒吃西瓜》中有大量新动词，但是教师无法在课堂上展示动词“跌”“滑”，这时便可用简笔画集中展示。

将简笔画与语法结合起来，无需中文解释便可使学生形成形象的语法记忆。例如，教几内亚成人中文时，《HSK 标准教程3》中有简单趋向补语“V+来/去”，教师用简笔画解释了“朝向说话人”和“背离说话人”的意思。

简笔画还常用于象形字的解释。追本溯源，将汉字与图画表现出来的事物直接联系，能够加深学生印象。教师也可用简笔画解释汉字部件，如“扌”“讠”“亻”等，并在学生充分理解的基础上讲解汉字。

Simple line drawings can be applied in teaching pronunciation, vocabulary, and grammar. When introducing the four tones in Chinese, the teacher can make simple line drawings of cars driving on different roads to vividly demonstrate the features of the four tones: going on a flat road (first tone), going uphill (second tone), going uphill and downhill (third tone), and going downhill (fourth tone). After the students master the basic features, the teacher can invite the students to play the role of the “driver” to explore and feel the differences between the four tones.

When the teachers do not have the objects or images, or when they find it difficult to fully express the meaning through body language, they can use simple line drawings to better explain certain general nouns, verbs, and adjectives. For example, there are many new Chinese verbs in 猪八戒吃西瓜 *Zhubajie chi xigua* (Zhubajie Eating A Watermelon), Unit 4 of Book 9, 华文 *Huawen* (Chinese), but it is impossible for the teachers to demonstrate 跌 *die* (fall) or 滑 *hua* (slip) in person through body language. In this case, simple line drawings will be of great help in vividly showing the students what the actions are like.

手绘：张灵芝 Zhang Lingzhi



图2：简笔画解释动词

Figure 2: Using Simple Line Drawings to Teach Chinese Verbs

When simple line drawings are properly used in teaching grammar, they help the students quickly understand and memorize the grammatical rules of Chinese without the need for a detailed verbal explanation from the teacher. For instance, the *HSK Standard Course 3* covers the simple directional complements of “V+来/去”, and with the help of the following simple line drawings, we successfully explained the difference between the two: 来 *lai* indicates “the action moves towards the speaker”, while 去 *qu* indicates “the action moves away from the speaker”.

Simple line drawings are also instrumental in teaching pictographic characters. Such characters are picture-like labels that are descriptive in nature, and when shown in the form of drawings, they become more comprehensible to the learners. The teacher can start by drawing the radicals of Chinese characters, such as “扌” “讠” and “亻”. And when such radicals, as well as the simpler single characters, are well-memorized by the learners, the teacher can continue to teach compound characters using simple line drawings.

(三) 强化练习 Exercises

练习可以通过多种方式进行。将简笔画运用到这些练习中,可以增加练习的趣味。

In language learning, exercises can be carried out in a variety of forms. Simple line drawings help make such activities more fun for the learners.

1. 描述练习 Description Exercise

在 HSKK 中级考试中,“看图说话”部分要求学生根据图片进行两分钟口语表达。因此,备考时,教师可以在教学过程中适当加入简笔画来表现场景。例如,练习“如果……就……”句型时,教师会在黑板中心画出“我有很多钱”的简笔画,在中心之外画出“买车”“旅游”“买房子”“留学”等其他简笔画,然后让学生表达“如果我有很多钱,我就……”。为增加难度,教师还可加入原因的表达式,“如果我有很多钱,我就……,因为……”。

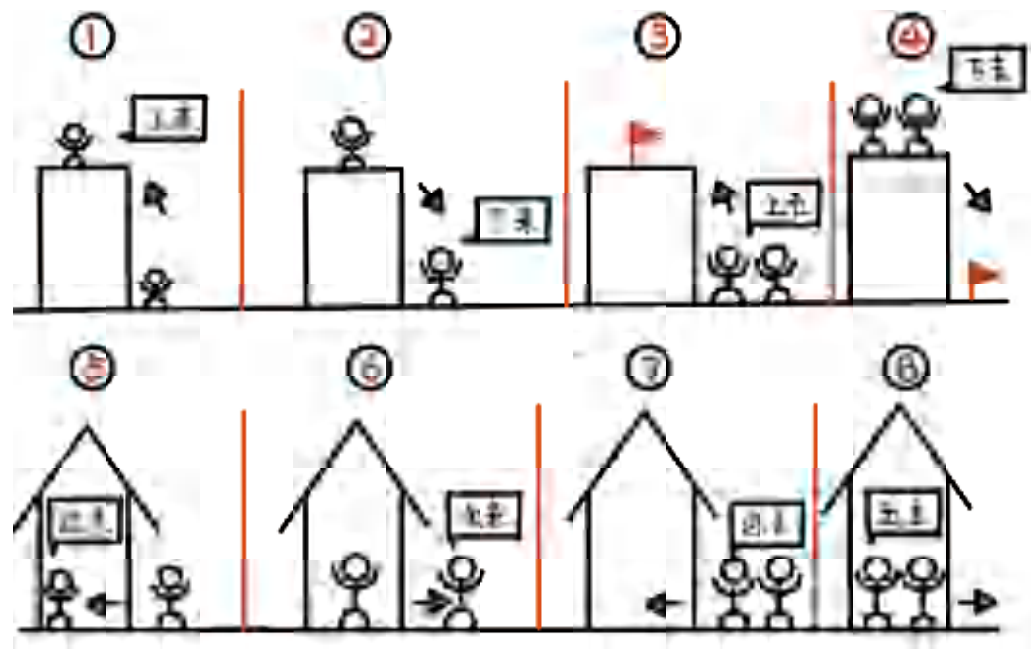


图3: 简笔画解释语法“V+来/去”
Figure 3: Using Simple Line Drawings to Teach the Grammatical Structures of “V+来/去”

手绘: 张殿利 Zhang Lingzhi

The “Picture Description” section of the HSKK (Intermediate Level) asks the test-taker to talk in Chinese about the picture shown to them for two minutes. When helping students prepare for the test, the teacher can employ simple line drawings to create different scenarios. For instance, when helping the students master the if-then statement structure of “如果……就……”, the teacher can put a simple line drawing of “I have a lot of money” at the center, and several simple line drawings indicating “buy a car” “go travelling” “buy a house” and “study overseas” around. The teacher can also ask more advanced learners to state their reasons for their choices. For instance, the student might say “If I have a lot of money, I will..., and this is because...”

2. 替换练习 Substitution Exercise

机械的模仿练习不利于激发学生的自主运用能力,替换练习是更有意义的练习方式。教师在用简笔画进行替换练习时,要把语言项目放在相同结构的语境中,这样可以让学生更容易看出形式和用法。

替换练习重要的是建立一个句型框架,在这个框架中的各部分都可以被替换。以《HSK 标准教程1》第六课《我会说汉语》为例,教师会通过简笔画、表格和符号提供意愿动词“会”及其否定形式,并鼓励学生通过替换主语和动词短语得到新句子。

Mechanical repetition does not incentivize the learners to explore and acquire the target language, and substitution exercise solves this problem and proves to be a more practical, meaningful form of exercise. When organizing substitution exercises, it is key for the teacher to model a sentence structure, and then use simple line drawings to prompt the students to substitute one or more key words in the structure. For instance, when teaching 我会说汉语 *Wohui shuo hanyu* (I can speak Chinese), Unit 6 of HSK Standard Course 1, the teacher can first model a sentence using the structure of “会 *hui*” (can) and “不会 *buhui*” (cannot). And then, the teacher can draw a form and use simple line drawings and symbols to prompt the students. The students will then substitute the subjects and the verbs to create different sentences using the same structure.

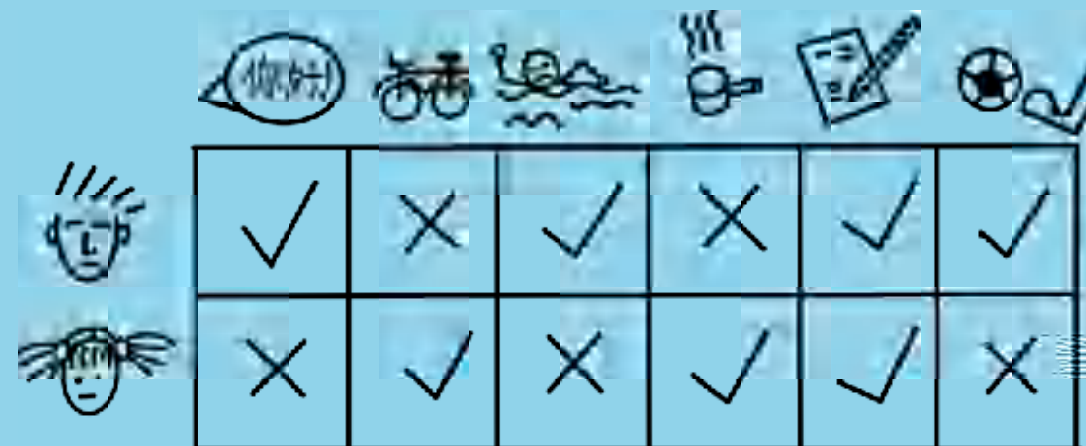


图4: 替换练习环节简笔画的应用
Figure 4: Using Simple Line Drawings in Substitution Exercise

3. 对话练习

Conversation Exercise

对话练习可以是师生、学生之间的互动，把两个语言点放在一起，形成简短的对话样本。对话练习需要两个或以上的角色，教师应根据样本在黑板上画出需要的角色头像，并依据主题在角色下标注信息。开始对话练习前，学生应熟悉教师设计的对话样本。以《跟我学汉语》第一册第二十二课《星期六你干什么》为例，本课学习的是某个时间做某事的句型，之前的课程中已学过时间的表达方法，在学完本课后教师可设计一个“约定”主题的对话练习。对话样本可以是：

A conversation exercise takes place between a teacher and a student, or between two students. The two speakers will engage in a short conversation with the assistance of a sample to practice the language points. In a conversation exercise, the teacher can make simple line drawings of little faces on the blackboard to represent different speakers and leave key information below the speakers based on the topic. The students are asked to familiarize themselves with the sample conversation designed by the teacher. For instance, 星期六你干什么 *Xingqiliu ni ganshenme* (What are you going to do on Saturday), Unit 22 of Book 3, 跟我学汉语 *Genwo xue hanyu* (Learn Chinese with Me), covers sentence structures that specify the event and the time. The students have learned about how to express time in Chinese in previous units. Therefore, after teaching this unit, the teacher can design a conversation exercise with the topic being “making an appointment”. The following is a conversation sample for the readers’ reference:

王家明：你星期天有时间吗？

玛丽：有啊，怎么了？

王家明：星期天我们一起去看电影，行吗？

玛丽：当然可以。

王家明：我们下午 5:00 在咖啡馆见面。

玛丽：好的。

Wang Jiaming: Are you free on Sunday?

Mary: Yes. Why?

Wang Jiaming: Let's go see a movie on Sunday, shall we?

Mary: Yes, definitely.

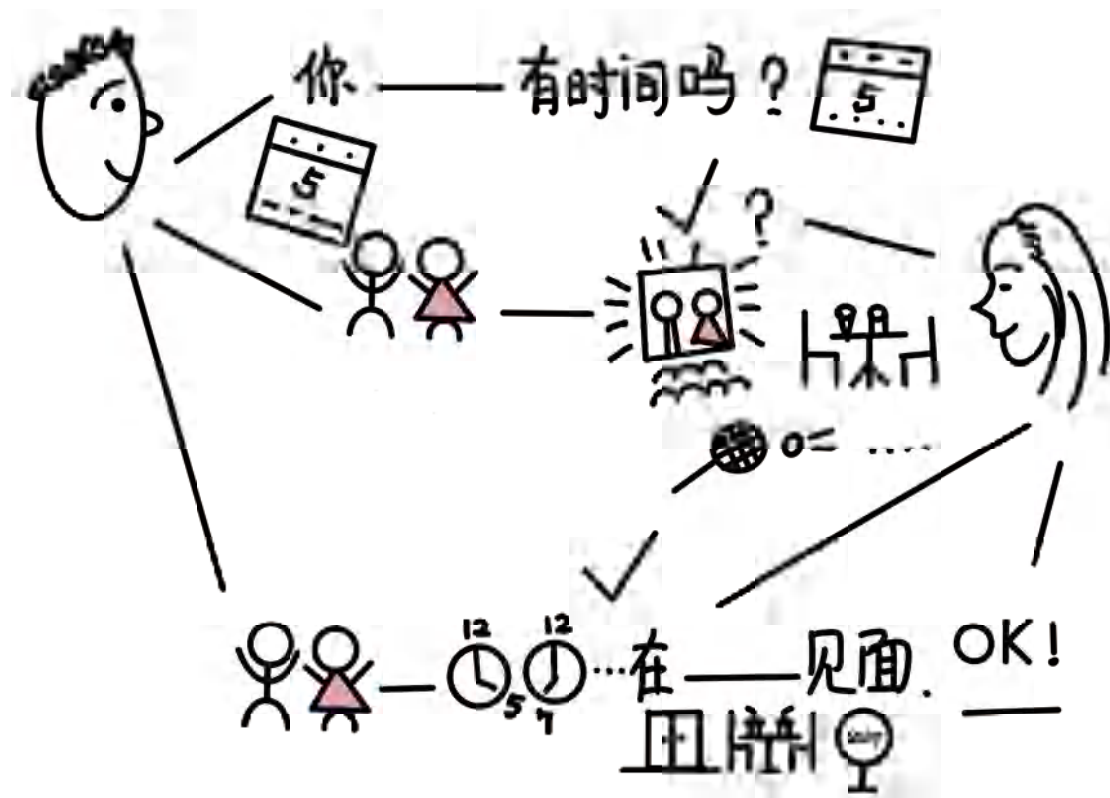
Wang Jiaming: Let's meet at the café at 5 pm.

Mary: OK.

将样本中可供替换的内容标上横线，教师便可据此画出所需角色，并在绘画的过程中让学生朗读样本。之后，教师会擦除可供替换的部分，在角色旁画出匹配的线索供学生使用，并且尽量将汉字部分变为符号。练习直到学生不再需要中文提示就能完成句子时，使用简笔画的目的就达到了。

In this exercise, the teacher will first underline the words or phrases that can be substituted. Then, the teacher invites the student to read out the sample conversation as the teacher draws the speakers on the blackboard. Next, the teacher will erase the parts that can be substituted and put simple line drawings next to the little faces for the students’ reference as they engage in new conversations. During this process, the teacher will replace Chinese characters with simple line drawings and symbols step by step, and when the students are able to carry out the conversation without any verbal prompt, the goal of this exercise is met. This is how simple line drawings contribute to substitution exercises.

图5：对话练习环节中简笔画的应用
Figure 5: Using Simple Line Drawings in Conversation Exercises
手绘：张颖 Zhang Lingzhi



4. 叙事练习

Narration Exercise

叙事可以用来练习口语，也可用于练习中文写作。教师创作简笔画故事、设计主题串联多幅简笔画的能力，是叙事练习的关键。画与画之间靠衔接符号排列，如用“钟表”衔接故事顺序，用因果符号“∴”“∵”衔接因果顺序，等等。例如，《HSK标准教程3》第十四课的语言点是“先……，再……，然后……”，表动作的先后顺序，此时，教师可通过一系列的简笔画让学生操练这个句型，并借助钟表衔接下一个动作，体现动作的先后顺序。

Narration exercises can go in two forms: speaking and writing. The key to the

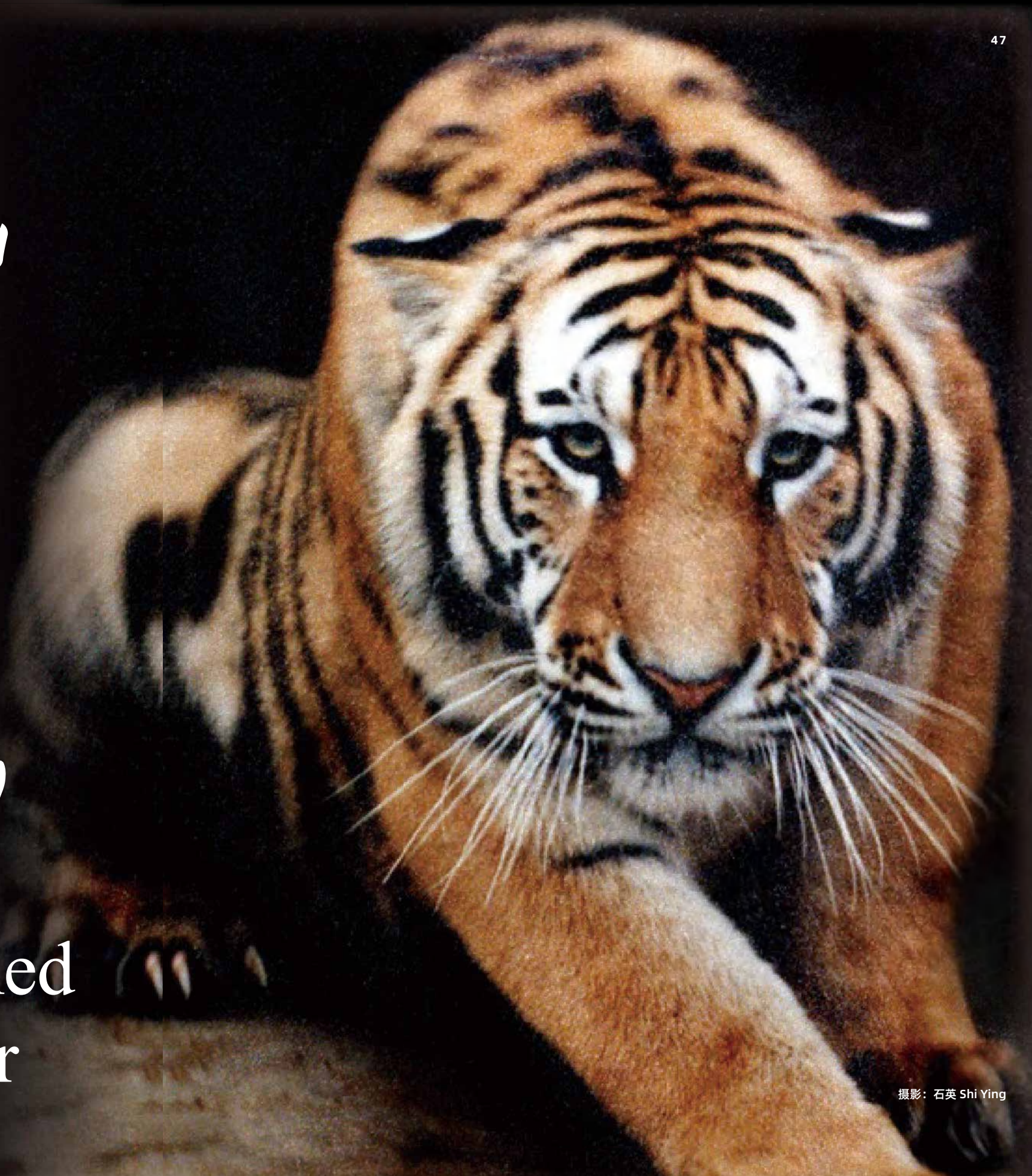
successful organization of such exercises is the teacher’s capacity to design the storyline as well as to produce a thematic scenario with a few drawings. In such exercises, the storyline is indicated by the clocks drawn next to each event, and the causes and consequences are shown by the use of logical symbols such as “∴” and “∵”. For instance, the key goal of Unit 14 of *HSK Standard Course 3* is to teach the students to use “先……，再……，然后……” to describe the sequence of a series of actions. The teacher can employ simple line drawings to help students memorize and practice this sentence structure, and indicate the chronological sequence of the actions by drawing a clock next to each action. 🕒

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虎 年 说 『 虎 』

“Tiger” (“虎”) Explained
in the Year of the Tiger





2022年是中国的虎年。

2022 is the Year of the Tiger in China.

“虎”，读作 hǔ，是一个象形字。甲骨文的“虎”字，是一只头朝上、口大张、身上有斑纹、尾足俱全的猛虎图像。金文的“虎”字，笔画减省了许多，但仍可见虎的形象。小篆的“虎”字，则趋于匀称美观，但失去了象形的特点。这反映了汉字由繁趋简的符号化过程。

“虎”，pronounced “hǔ”，is a pictograph. In oracle script, “虎” is written in the image of a ferocious animal with its head up and mouth wide open, and a striped body with long tail. “虎” in bronze script has far less strokes, but still resembles a tiger-like animal. In small seal script, while looking well-proportioned, “虎” has lost its pictographic features. Overall, the style of “虎” conforms with the change from complexity to simplicity in ways Chinese characters are written.

“虎”，又称“老虎”，本义是指一种头大而圆，皮毛呈黄色、有黑色横纹的哺乳动物。它的听觉和嗅觉相当敏锐，力气大、性凶猛、善游泳，经常夜间捕食。《说文解字》中的释义为“山兽之君”，这与人们常用的“山林之王”“百兽之长”“霸王之君”的称谓是一致的。

Semantically, “虎” refers to an mammal which has a large and round head and a yellow-haired body with black horizontal markings. With a keen sense of hearing and smell, it is powerful, aggressive, good at swimming, and often comes out to hunt at night. In Chinese, “虎” is colloquially known as “老虎” (“old tiger”). According to *Shuowen Jiezi* (《说文解字》), an ancient Chinese dictionary from the Han dynasty, tiger is the “king of beasts”, which is synonymous with other commonly used expressions, such as “king of mountains and forests” “leader of a hundred beasts” and “king of overlords”.

“虎”字的语义演化过程很有趣，分正面和反面两条相悖路径，并被赋予了褒贬不一的感情色彩。一方面，“虎”象征威武勇猛。中国古代把勇士或武士称为“虎奔”，把勇猛善战的将领称为“虎将”，把勇武之臣称为“虎臣”，把调兵遣将的信物称为“虎符”，形容脚步矫健威武叫“虎步”，形容胆大无比叫“虎胆”，形容威武而有生气叫“虎生生”，形容有威风 and 威严叫“虎威”，形容健壮威武叫“虎彪彪”，等等；另一方面，“虎”毕竟是一种能吃人的危险动物，往往使人产生暴戾、残忍、恐怖的负面联想，因此“虎”也经常有残暴凶险的喻义。如将贪婪而凶狠的注视称为“虎视”，将穷凶极恶之人称为“虎狼”，将危险之地称为“虎穴”，形容凶巴巴的样子叫“虎起脸”，形容凶悍的妇女叫“母老虎”，形容前进道路上的困难和障碍叫“拦路虎”，等等。

The meaning of “虎” evolve in

interesting ways and can be divided into two distinct categories, each with a different undertone. On the positive side, “虎” symbolizes power and bravery. This is why, in ancient China, people would describe warriors and brave soldiers as “虎奔” (“tiger soldier”), brave generals as “虎将” (“tiger generals”), brave ministers as “虎臣” (“tiger ministers”), the token of dispatching troops as “虎符” (“tiger talisman”), those who walk with quick and big steps as “虎步” (“tiger steps”), a recklessly daring person as “虎胆” (“as brave as a tiger”), those with might and lively spirits as “虎生生” (“as lively as a tiger”), those with majestic air as “虎威” (“tiger power”), and those with tremendous strength as “虎彪彪” (“as powerful as a tiger”). On the other hand, as a dangerous animal that eat people, “虎” is invariably associated negatively with violence, cruelty, and terror. Therefore, it is often used as a metaphor for brutality and danger. For instance, a greedy and fierce stare is often called “虎视” (“tiger’s glare”), a vicious person “虎狼” (“as ferocious as tiger and wolf”), a dangerous place “虎穴” (“tiger’s den”), a fierce countenance “虎起脸” (“tiger’s face”), an aggressive woman “母老虎” (“tigress”), and difficulties and obstacles one encounter on the way “拦路虎” (“a tiger that stands in the way”).

“打老虎”是时下十分流行的惯用语，其比喻义也源于“虎”的负面语义。猛虎食肉饮血时，胃口大开，哪管弱小动物的生离死别。喻之于人，则指位高权重者，以权谋私，祸害一方百姓。“打老虎”意为“惩治腐败

高官”，这样的为民除害、为国除患之举，天下百姓为之拍手称快！

“打老虎” (“fighting a tiger”) is one of the trendy expressions in China these days. Its meaning derives from the negative semantic features of “虎”. A tiger always eats live animals and does not care about their fear and pains. Similarly, corrupted officials would abuse their positions for personal gains at the expense of the people. “打老虎” thus means “punishing corrupt high-ranking officials”. No wonder that campaigns to root out corruption and graft have always received positive public response!

由“虎”字组成的四字格成语也不少，据统计约有250余个，但其意义也未跳出“威武勇猛”与“残暴凶险”两个语义范畴。譬如，形容人的身体魁梧强壮叫“虎背熊腰”；形容健壮憨厚的样子叫“虎头虎脑”；形容威武雄壮、非常活跃叫“虎跃龙腾”；形容威武有气势叫“虎虎生风”；形容举止威武叫“龙行虎步”。比喻做十分危险的事叫“虎口拔牙”；形容贪婪而凶狠的注视叫“虎视眈眈”；比喻跟恶人商量，让他牺牲自己的利益叫“与虎谋皮”；比喻处境十分危险叫“春冰虎尾”。

Many Chinese four-character idioms contain “虎”. By some estimates, some 250 are in use today, which comprise positive ones associated with power and bravery and negative ones denoting brutality and danger. For example, a burly and strong person is described as “虎背熊腰” (“tiger back and bear waist”); a child with a strong and honest appearance as “虎头虎脑” (“tiger head and tiger brain”); an

energetic, strong and active person as “虎跃龙腾” (“doughty as a dragon and lively as a tiger”); a fearsome and imposing posture as “虎虎生风” (“to prosper with the vigor and vitality of a tiger”); a mighty and powerful demeanor as “龙行虎步” (“to move like dragons and tigers”). In contrast, an very dangerous act is called “虎口拔牙” (“to pull teeth from a tiger’s mouth”); a greedy and fierce stare as “虎视眈眈” (“tiger stare”); to attempt the impossible from vicious people as “与虎为皮” (“to ask a tiger for its skin”);

and a precarious situation as “春冰虎尾” (“spring ice and tiger tail”).

有一则含有“虎”字的源于寓言故事的成语叫“狐假虎威”，说的是很久以前，森林里有一头很凶猛的老虎，抓到什么动物就吃什么动物，所以各种动物都非常害怕它。有一天这头老虎抓到一只狐狸，正想吃掉它，这时狐狸对老虎说：“我是百兽之王，你不能吃我，否则你就违反了天帝的命令，是要遭到报应的。”老虎半信半疑，狐狸见状继续说：“你要不相信就跟我在我后面一起到森林里转一圈，看看其他动物是不是都怕我。”老虎觉得狐狸的话



似乎有点道理，于是就跟着狐狸来到了森林里。狐狸摆出一副神气活现的样子，走在前面，老虎跟在狐狸的后面。果然森林里所有的动物看到他们转身就跑，连头都不敢回。这时狐狸就对老虎说：“现在你该相信我的话了吧！”老虎点头称是，并把狐狸放走了。其实，百兽们害怕的是老虎而非狐狸。后来，人们用这个成语来比喻仗别人的权势欺压、恐吓人的行为。现实生活中这类人还不算少数，他们借“虎”壮胆，借“虎”生威，为自己撑腰打气。难怪古时候的中国衙门口要挂“虎头牌”，官员出入要迈“虎步”，前后要有“虎夫”相随；“虎将”在外要佩戴“虎符”，住“虎帐”，坐“虎皮”；审讯犯人用“老虎凳”，处决犯人时用“虎头铡”……无非是要借“虎”来壮自己的声威，以“虎”来彰显其力量、威严和正义的文化语义内涵。

One famous idiom containing “虎” is “狐假虎威”, which comes from a fable. A long time ago, there lived a fierce tiger in the forest, who would eat whichever animal that came in his way and strike real fear into their hearts. One day, he caught a fox. Just as he was about to eat the fox, the fox said: “Do you dare to eat me? The Lord of Heaven said that I am the king of beasts! If you eat me, you’ll be opposing the Lord’s command and will be punished!” Seeing the tiger still in doubt, the fox said seriously: “If you don’t think what I said is true, I can take you to the forest. You will see that all the animals would run as soon as they see me.” Thinking the fox’s request reasonable, the tiger followed the fox into the forest. The fox walked proudly ahead, with the tiger trailing behind. Sure enough, every animal that saw the fox took off and not even dared

to turn their heads. Then the fox said to the tiger, “Now you believe me!” The tiger nodded and let the fox go. In fact, what the other animals feared was not the fox but the tiger. Later, people used this idiom to describe those that use the might of others to oppress and intimidate people. In real life, such people are in no short supply. They borrow the influence and power of a “tiger” to browbeat others. It is no wonder that in ancient China, government offices would hang “虎头牌” (“symbols bearing a tiger head”) at the door; government officials would walk “虎步” (“tiger steps”) and be followed by “虎夫” (“tiger men”); “虎将” (“tiger generals”) would wear “虎符” (“tiger talisman”), live in “虎帐” (“tiger tents”), and sit on “虎皮” (“tiger skin”) when deployed in the battlefield. It is also the reason why “老虎凳” (“tiger bench”) were applied when interrogating prisoners, and “虎头铡” (“tiger head guillotine”) were used when executing prisoners... In all these examples, people turn to “tiger” to boost their authority and tap into the cultural significance of “tiger” to show power, majesty, and justice.

“虎”字可以作为偏旁或部首，组成另一个汉字。凡由“虎”组成的字大多与虎的特征和行为有关。譬如，彪，读作biāo，指虎身上的斑纹，引申为有文采；虡，读作hào，表示猛虎的咆哮声；唬，读作hǔ，原指老虎的声音，现表示威吓；虤，读作xiōng，指虎怒吼；虐，读作nüè，会意字，初文从虎从人，右边是一个“虎”形，左边是一个“人”字，表示虎抓人张口欲食的意思，后字形

“虎”字还可用以命名其他动物，一般取自虎的外表、性格等特征，因而在汉语里这些动物名称就有了命名的理据性。

讹变，成上下结构；處，读作chù，是“处”的繁体字，也是一个会意字，上为“虎”形，下为“几”，表示老虎蹲坐休息，后引申为所处的地方或场所。

“虎” can be used as a radical to form other Chinese characters.

Most characters containing “虎” are related to the traits and behaviors of tigers. For example, “彪”, pronounced “bi o”, refers to the striped markings on a tiger’s body, and is used figuratively to mean literary talent. “號”, pronounced “háo”, mimics the sound of a roaring tiger. “唬”, pronounced “h”, originally means a tiger’s roar, now means acts of intimidation. “唬”, pronounced “xi o”, also describes the roar of a tiger. “虐”, pronounced “nüè”, is a ideogrammic-compound character. It was originally of right-left structure, with the right part “虎” (“tiger”) about to eat its left part “人” (“human”), but it has evolved into the top-bottom structure as we see today. “處”, pronounced “chù”, is the traditional form of “处” and also a ideogrammic-compound character. Its upper part “虎” rests on the bottom part “几”. Today it refers to a place or a location.

“虎”字还可用以命名其他动物，一般取自虎的外表、性格等特征，因而在汉语里这些动物名

称就有了命名的理据性。譬如，虎纹蛙，又叫“水鸡”，是一种较为常见的青蛙，其因背部长有不规则的深绿褐色斑纹而得名；壁虎，又称“守宫”，属中小型蜥蜴，取其“墙壁之王”而得“虎”名；虎斑蝶，一种中型蝴蝶，翅膀橙黄色，带有黑色脉纹，如同虎纹；沙虎鲨，又称“黑夜中的杀手”，长着摄人的獠牙，貌似凶悍；老虎斑，也称“棕点石斑鱼”，全身布满密集的细小褐色斑点，图案如豹皮，但虎豹相近，故得“虎”名。

“虎” can also be used to name animals that take on either external features or personality traits of a tiger. Many animals derive their names in this way in the Chinese language. For example, “虎纹蛙” (Hoplobatrachus tigerinus), also known as “jumping chicken”, is a commonly seen frog named for the irregular dark green-brown stripes on its back. “壁虎” (gecko), also known as “shou gong”, a small and medium-sized lizard, gets its name for being the “King on the wall”. “虎斑蝶” (Danaus genutia, or plain tiger), is a medium-sized butterfly with orange striped wing patterns that look like tiger stripes. “沙虎鲨” (Carcharias taurus, or sand tiger shark), is nicknamed “night killer” due to its fearsome fangs and appearance. “老虎斑” (Epinephelus fuscoguttatus, or tiger grouper), also known as “brown-marbled grouper”, is a fish whose body is covered with many small dark brown spots like those of a leopard. Since tigers and leopards are similar to each other, the fish



also has “虎” in its name.

“虎”是中国人既喜爱又惧怕的动物，其意义的演变是汉民族文化及其风俗的历史积淀，同时也被附加了正负相矛盾的不同语义色彩。今年正值中国传统文化意义上的虎年，创作一副含有“虎”字的春联献给海内外读者。祝虎年大吉，万事遂愿！

“虎” is an animal both adored and feared by the Chinese. The evolution in its meaning gives us insights into the heritage of the Han Chinese culture and customs. It is a word imbued with both positive and negative connotations. As we welcome in the Year of the Tiger based on the traditional Chinese lunar calendar, we’d like to dedicate a pair of Chinese Spring Festival couplets containing “虎” for our readers in China and elsewhere. We wish all of you a prosperous Year of the Tiger and best luck in everything! 孔

上 联：

金牛勤耕岁月如歌唱人间幸福

下 联：

瑞虎傲啸山河似锦绣天下和平

横 批：

牛去虎来

Upper Scroll: When the golden ox ploughs the field, hard work brings prosperity

Lower Scroll: When the prosperous tiger roars in sound, good luck brings peace

Horizontal Scroll: Ring out the year of the Ox; Ring in the year of the Tiger

『老舍笔下的京味儿』

作者：王贇 Wang Yun
翻译：杨祎辰 Yang Yichen



不同于西方审美文化对于视觉与听觉的强调，中国传统文化对“味”情有独钟，这自然与中国饮食文化的发达密不可分。在漫长的文化递嬗中，“味”已然超越了单纯的味觉，成为一种涵括“五感”的综合体验，进而成为对特定地域文化生态的一种综合性的体验感。“京味”正是其中的最典型，代表着老北京市民的世俗生活风貌和文化情趣。外乡人来北京，常说的哪里“京味”浓，不单指北京小吃，更是指北京传统世俗文化的体验感，如老北京的茶馆、胡同、门神、斗蛐蛐等。这种体验感，落在文学创作中，便有了20世纪中国文学中极具影响力的“京味文学”，而其中最具有代表性的作者便是老舍。

老舍是20世纪中国文坛举足轻重的作家之一。他原名舒庆春，生于1899年的北京，是满族人。虽然当时的中国由满族人统治，但他出生后第二年便遭遇八国联军攻打北京。老舍的父亲作为当时北京城的守城士兵，在保卫紫禁城的战斗中牺牲，因此作为满族人的老舍童年家境依旧贫寒，仅靠母亲为他人做些修修补补的针线活勉强度日。1912年清帝逊位，满族统治落下帷幕，此时的老舍靠着僧人的救济在北京的一所私塾里念书。政治的动荡和变革并未改变老舍的遭际，直到1913年，凭借优异的学业成绩，他考入公费的北京师范大学，并在19岁毕业

时成为一所小学的校长。至此，老舍开始有了一笔可观的收入，基本摆脱了贫困，以一名教育工作者的身份开始活动。

与大多数的北京作家不同，老舍自幼便扎根于北京的城市贫民、个体劳动者、小知识分子圈层，体味过贫寒疾苦；经济宽松之后，老舍在工作之余又沉迷于北京闲散阶层的市井生活，爱上看戏、逛公园、喝酒、抽烟，接触市民圈层中的三教九流，亲历北京世俗文化的根根触须；身为满族人，老舍又熟悉满清没落贵族、遗老遗少们的复古作态，深谙传统文化。这一丰富传奇的经历，为日后老舍“京味文学”中百科全书般展现老北京世俗生活风貌和文化情趣，再现19世纪末至20世纪50年代北京底层社会的风俗储备了经验和素材。

与同时代的知识分子相比，老舍更痴迷于北京深厚的文化底蕴，但其视野不仅于此。1924年至1929年，老舍赴英留学，并成了一名基督教徒。这段经历不仅没有冲淡老舍的“京味”基因，反而让他有机会于异域，通过一种基督教文明的跨文化视角来思考以老北京文化为典型的民族文化。可以说，留英时期的老舍，既是站在北京世俗文化的立场上接纳西方文化，更是借用基督教文化的视阈来进一步发掘以“京味”文化为代表的中华传统文化的价值。因此，英国留学的经历，使老舍真正成了一名具有世界眼光的中国作家。

Lao She's "Beijing Flavor"

Unlike Western aesthetics, which emphasize the stimulation of the audio-visual senses, traditional Chinese culture pursues “flavor” in art and literature. This is a natural by-product of the rich Chinese food culture. Over the long period of the culture’s evolution, for the Chinese people, the “flavor” has become more than just the appeal to the sense of taste, but a trigger of all of the “five senses”.

Gradually, the so-called “flavor” starts to serve as the hallmark of regional cultural ecology. 京味 jingwei (Beijing flavor) is a typical example. It is the embodiment of the secular lifestyle and cultural taste of the citizens of old Beijing. To experience the “Beijing flavor” in its full package means more than just trying the local snacks. One has to dive into Beijing’s traditional secular world — the teahouse, hutong, door god, cricket-fighting — every part of the old Beijing. This full-package experience, captured by a talented writer, gave birth to the most influential Chinese literary style in the 20th century. The style, commonly known as the “Beijing-flavor literature”, is best represented by Lao She (1899–1966).

Regarded as one of the most significant Chinese writers of the 20th century, Lao She was born in Beijing in 1899 to a Manchurian family. While the Manchurians were the ruling class at the time, the second year after he was born, the reign of his people was shaken by the Alliance of Eight Nations’ attacks of Beijing. Lao She’s father, a guard, died in the battle to defend the Forbidden City. Therefore, despite his high-class birth, Lao She lived in poverty throughout his childhood, depending on no one but his mother, who was barely making a living by doing needlework.

By the fall of the Qing dynasty and the Manchurian reign in 1912, Lao She had become a student of a private school in Beijing, with the fees funded by a monk. The political turmoil did not prevent him from achieving academic excellence. In 1913, because of his outstanding academic performance, Lao She was admitted to the publicly-funded Beijing Normal School. After graduation and at the age of 19, he became the principal of an elementary school. Now making a reasonably handsome income, Lao She lifted himself out of poverty and became a respected educator.

Unlike most Beijing writers, since his childhood, Lao She lived among Beijing’s urban poor, the labor class, and the low-ranking “small intellectuals”, having personally experienced their poverty and hardship. After the improvement of his own financial status, he was able to join the idle class of Beijing in his spare time, enjoying their

theater, park culture, drinking and smoking, and to socialize with all sorts of people, experiencing the previously unseen aspect of the secular world of Beijing firsthand. In addition, his Manchurian decent allowed him to know the fallen nobles, bearing witness to their failed attempts to recreate their former glory and the traditions that were part of their life.

Lao She’s rich and eventful experience prepared him for his encyclopedic depiction of Beijing’s secular lifestyle and cultural charms, providing all the materials he needed when he wrote about the life at the foot of Beijing’s social ladder from the end of the 19th century to the 1950s.

Compared with the other intellectuals of his time, he was especially fascinated by Beijing’s cultural heritage, though it did not define his horizon. From 1924 to 1929, Lao She studied in the UK and became a Christian. The experience not only did not weaken Lao She’s “Beijing flavor” root, but also allowed him to think about the Chinese culture, including that of the old Beijing, from a cross-cultural perspective, and in comparison with the Christian culture he found overseas. It can be said that during his time in the UK, Lao She embraced the Western culture from the standpoint of a connoisseur of Beijing’s secular world, and in the meantime, he borrowed the perspectives of the Western culture, particularly Christianity, to further explore the values of traditional Chinese culture, including the “Beijing flavor”. Therefore, the experience of studying in the UK made Lao She a true Chinese writer with a global vision.

老舍的第一部真正意义上的小说《老张的哲学》发表于1926年，写的就是北京。当时的中国社会正处于由传统向现代的转换之中，北京社会风俗也正呈现出这种转换变革中的矛盾性：一方面是中国传统社会风俗的加速衰亡，另一方面是商品经济的日益繁荣与扩张。新与旧之间的轮转与演变，构成了《老张的哲学》的主基调。这部作品的主题有着狄更斯代表作《艰难时世》的影子。随后的《赵子曰》和《二马》，同样创作于英国留学时期，也都与北京有关。这三部作品，基本确立了20世纪“京味文学”的主基调。

回国后的老舍创作了具有童话色彩的小说《小坡的生日》和具有科幻色彩的小说《猫城记》，虽与北京无关，但延续了前三部作品探讨新旧矛盾下的跨文化视野，可视为“京味文学”的变形和创新。

20世纪30年代以后，老舍的“京味文学”开始进入成熟期。当时的中国饱受战火侵扰，抗日战争如火如荼。在这片布满

伤痛的中华大地上，老舍无论是身在北平，还是移居民国政府的陪都重庆后悲愤地遥望日军蹂躏下的北平，都继续写着北京的故事。老舍最具代表性的作品《二马》《离婚》《我这一辈子》《骆驼祥子》《四世同堂》《月牙儿》《断魂枪》等几乎都在这一时期发表。《离婚》批判了中国传统礼教对女性婚姻自由的剥夺，蕴含着深刻的文化反思。《骆驼祥子》描写了底层劳动人民在城市、乡村双重文明剧烈冲突中的挣扎与毁灭，饱含着强烈的人道主义关怀，被誉为20世纪中国文学的一部难得杰作。而作为老舍“京味文学”的巅峰之作，百万字规模的史诗级巨著《四世同堂》通过描述北平市民面对亡国之痛的抗争与绝望，从历史文化的深度对传统文化进行了酣畅淋漓的现代性批判。这一时期的老舍，在当时中国的文坛早已名声赫赫。1938年，老舍被选为中华全国文艺界抗敌协会常务理事兼总务部主任，并全面负责总会的领导工作，成为当时中国文化界的领袖人物之一。

Lao She's first novel in the true sense, 老张的哲学 *Lao Zhang de Zhexue (The Philosophy of Lao Zhang)*, was published in 1926 while he was in the UK, and it was already a tale of Beijing. At that time, Chinese society was undergoing the process of modernization. Such transformation was reflected in the changes of Beijing's social customs: on the one hand, there was the accelerated decline of traditional Chinese social customs; on the other, the commercial economy was increasingly prosperous and expanding. The clashes between the new and the old set the tone of *The Philosophy of Lao Zhang*. The theme is also found in Western masterpieces, such as Dickens' *Hard Times*. The subsequent 赵子曰 *Zhao Ziyue* and 二马 *Er Ma (The Two Mas)*, also created during his time in the UK, are also related to Beijing. These three works basically established the "Beijing-flavor literature" of the 20th century.

After returning to China, Lao She wrote 小坡的生日 *Xiaopo de Shengri (Little Po's Birthday)*, a fairy-tale, and 猫城记 *Maocheng Ji (City of Cats)*, a science fiction. Although these two novels do not have Beijing as their background, they continue exploring the theme of the writer's first three works: the expansion of cultural horizons in the clashes between the old and the new. These two works can be regarded as a variation and innovation of Lao She's "Beijing-flavor literature".

Into the 1930s, Lao She's "Beijing-flavor literature" matured. At that time, China was deep in the war against Japanese invaders, and the devastation inflicted by the war was expanding. Lao She had to move from Beijing, which was under severe ravages of the Japanese army, to Chongqing, the capital of the Republic of China at the time;

however, he kept on writing the story of Beijing.

Most of his best-known works, including 离婚 *Lihun (Divorce)*, 我这一辈子 *Wo Zhe Yi Beizi (The Life of Mine)*, 骆驼祥子 *Luotuo Xiangzi (Camel Xiangzi)*, 四世同堂 *Sishi Tongtang (Four Generations under One Roof)*, 月牙儿 *Yue Ya Er (Crescent Moon)*, 断魂枪 *Duanhun Qiang (Soul-Slaying Spear)*, were published during this period. *Divorce* is a criticism against and a profound cultural reflection on the deprivation of women's freedom through marriage by traditional Chinese rituals and religions. *Camel Xiangzi* depicts the struggle and destruction of the working people living at the bottom of society during the violent conflicts between urbanization and rural values. It is full of humanistic concern and considered a rare masterpiece of Chinese literature in the 20th century.

The pinnacle of Lao She's "Beijing-flavor literature", the million-character epic masterpiece *Four Generations under One Roof* conducts a historical, critical and modernistic anatomy of the traditional Chinese culture through the portrayal of the struggle and despair of the citizens of Beijing in the face of losing their country to invaders. By then, Lao She had long earned a name for himself in the Chinese literary world. In 1938, he was selected executive director of and director of the General Affairs Department of the National Resistance Association of Literary and Art Workers. Responsible for the leadership of the Association, he became one of the leaders of the Chinese cultural community at the time.

第二次世界大战后，老舍创作了20世纪中国最著名的话剧剧本《茶馆》，并在60年代留下了一部未完成的、带有个人自传性质的小说《正红旗下》，于1966年含冤而逝。自《老张的哲学》始，至《正红旗下》终，老舍用一辈子写尽了北京的人与事。老舍的生命与北京这座城市水乳交融，使20世纪中国文学史中作为文学符号的“北京”与老舍的名字几乎画上了等号。

老舍的“京味小说”以亲历者的视角全局把握北京的人文社会生态，并对其进行了高度而精妙的艺术概括与提炼。这种生态既保留了浓郁的乡土传统、中华传统文化的底色，又具有城市化变革中现代都市生活的特质。这种“京味”是在变革中流淌的。在变革中，是老舍完成了对传统文化羁绊下市民群像的雕刻。老舍还被誉为“语言大师”。老舍小说所用的语言，充满着京味京腔，常常是老北京人时刻挂在嘴边的口头语，充盈北京话的血液。但老舍却能将这粗陋的生活原生态通过诙谐幽默的笔法打造成艺术精品。英国留学期间对西方文论的吸纳，又使老舍在看似写实的“京味小说”中透露着部分现代主义观念，体现了以北京市民为代表的城市市民阶层中的个体在荒诞、虚无的生存困境



中的绝望与抵抗。

老舍是一名伟大的作家，也是一名世界性的作家。老舍不仅在20世纪的中国文坛举足轻重，也在20世纪的世界文坛占有一席之地。老舍绝大多数的作品都已被翻译成多国语言流传海外，海外一度兴起“老舍研究热”。海外学者普遍认为，通过文学作品了解中华传统文化，老舍的“京味小说”是最便捷的。

如今，北京的文学艺术界设立了“老舍文学奖”，每三年评选一次。作为北京文化界的最高荣誉和中国最重要的文学类奖项之一，“老舍文学奖”将老舍的名字永远镌刻在了北京这座古城的文学制高点上。

After World War II, Lao She wrote 茶馆 *Chaguan (Teahouse)*, the most famous Chinese drama script in the 20th century. Leaving his autobiographical novel 正红旗下 *Zheng Hongqi Xia (Under the Plain Red Banner)* yet to be finished, he died an unjust death in 1966. From *The Philosophy of Lao Zhang* to *Under the Plain Red Banner*, Lao She spent his whole life writing about the people and their life in Beijing. The city of Beijing ran through Lao She's blood, which has created an almost unbreakable connection between his name and "Beijing", a literary symbol of the 20th century Chinese literature in its own right.

Lao She's "Beijing-flavor literature" was based on the perspective of a witness who had full knowledge of the humanities and social ecology of the city, while possessing the exceptional artistic skills that allowed him to capture the city's very essence. The Beijing ecology in Lao She's works not only reflects the core of the traditional Chinese culture, including the rich local traditions, but also

encapsulates the complexity of the urban life against the modernizing of society at the time. All this makes Lao She's "Beijing flavor" fluid. It was also against the fluid social transformation that he painted a collective portrait of the Beijing citizens who were still influenced by the traditional culture.

Lao She is also reputed to be the "Master of Language". His novels are full of the slangs and idioms constantly used by the Beijingers of the older generations, the very essence of the Beijing dialect. The genius of Lao She is that he could turn the raw truths of life into fine art through his witty and humorous writing. Equipped with the Western literary theories he learned during his studies in the UK, he was able to approach the Beijing reality in a partly modernist way, recreating the despair and struggle of the individuals of the urban Chinese, who were living in absurdity and nihilism, as represented by the Beijingers under his pen.

Lao She was a great writer, one of global significance. He not only played an important role in the Chinese literary world in the 20th century, but also carved out a niche of his own in world literature. Most of his works have been translated into multiple languages, touching off a period of "Lao She Research Fever" overseas. It is widely believed among the overseas researchers that his "Beijing-flavor" novels can be taken as a crash course of the traditional Chinese culture.

To celebrate Lao She, the literary and artistic circles in Beijing have established the "Lao She Literary Award", which is held every three years. As the highest honor acknowledged by Beijing's cultural circles and one of China's most significant literary awards, the "Lao She Literary Award" will carry his name forward and continue renewing his bond with the ancient city of Beijing. 孔

感悟冬奥

这个冬天
奥林匹克搭建了一个强大的场
在这个场中
我看到了一束照彻天宇的生命之光

开闭幕式的空灵浪漫
带给我们无尽的遐想
生命在二十四节气的轮回里吐露芬芳
又在折柳惜别的曲终人散中退场

然而，那一株绿意又点亮了新的希望
召唤着世界对未来的憧憬向往
更快、更高、更强、更团结
人类共同的理想世代传扬

这是一个英雄出少年的场
苏翊鸣把单板从片场滑到了赛场
他的闪转腾挪
如拍电影一样轻松流畅

这是一个情系故土的场
谷爱凌热血激荡
如花笑容
在自由滑雪的天空绽放

这是一个意志顽强的场
奋斗之歌为梦唱响
夺冠时刻手指天空仰天长啸
徐梦桃为二十八个春秋的坚守而释放

曾有一道冰痕在飞驰的身后闪亮
曾有一片雪花在滑翔的头顶飞扬
这就是青春拼搏的模样
这就是生命无悔的乐章

从赛场到考场
从场馆到课堂
人生的真谛都在成长中彰显力量
奋斗的足迹都在成就中闪耀荣光

The Fantasy of the Winter Olympics

is winter,
Olympics has built a great powerful site;
On this site,

I see a ray of life illuminating the dome of the sky: what light!
e peace and romance of the ceremonies,
Gave us a free rein of endless fantasies.
Life blooms while the 24 solar terms in cycle roll by,
And bows out as songs end and willows wave goodbye.

However, the twig of green lights up a new prospect,
As awakens the world there's a future to expect.
Faster, higher, stronger and together,
Is mankind's common ideals sharing before and a er.

is is a site for young heroes to grow,
Where Su Yiming rides his board from backlot to the eld of snow.
He whizzes and ips as if strolling,
So smoothly like cameras rolling.

is is a site for the call of motherland,
Where Gu Eileen's passion does expand.
Her brilliant smile
Does the skies of freestyle skiing beguile.

is is a site for tenacious ghters,
Where the song of life striving is sung for the dreamers.
Winning, Xu Mengtao, pointing to the blue, does shout,
She's persevered for 28 years and now she lets her sentiment out.

ere has been an ice mark glittering behind a speeding skater;
ere has been a snow ake ying over a gliding skier.
is is a show of young ghters' strife.
is is an unregretful movement of life.

From competition to examination,
From gym training to classroom learning,
e essence of life reveals in personal development;
e footprints of strugglers shine brilliantly for achievement. 孔

作者：胡小环 Hu Xiaohuan
翻译：赵彦春 Zhao Yanchun

摄影：李世勇 Li Shiyong

作者：王景曦 Wang Jingxi (新京报记者)
翻译：George Fleming

冰与火之歌



摄影：李木易 Li Muyi

Song of Ice and Fire:

从钢铁厂中
建起一座滑雪大跳台

Building a Big Air Venue from a
Steel Mill

湖光山色、工业遗迹与奥运赛场 Natural scenery, industrial relic and an Olympic venue

踏进首钢园，很难不被园内的工业遗迹吸引。在园内宽阔的道路上散步，第一眼就会看到由钢架铁皮组成的奇异建筑，其次是建筑脚下的花草、树木。在这里，钢铁与绿植和谐地生存在一起。

Entering Shougang Industrial Park, it is difficult not to be drawn to its industrial legacy. The people strolling along the park's wide pathways will immediately notice the strange steel-frame architecture, and then the greenery and vegetation growing under their feet. Here, steel and flora exist in harmony.

首钢滑雪大跳台是北京2022年冬奥会自由式滑雪和单板滑雪比赛的场地，位于首钢北京园区北区，背靠原首钢电力厂冷却塔，北望石景山，东临群明湖，西临永定河。它是北京中心城区唯一的雪上比赛场馆，也是世界上第一座永久性的城市滑雪大跳台。

The Big Air Shougang was the venue for the 2022 Beijing Winter Olympics' freestyle skiing and snowboarding events. Big Air Shougang is located in the North Section of the Shougang Industrial Park, with its back to the cooling towers of the former Shougang Steel Mill. To the north lie the Shijingshan mountains, to the east Qunming Lake, and to the west, the Yongding River. Big Air Shougang is the only winter sports venue within

2月8日上午，中国自由式滑雪运动员谷爱凌在首钢滑雪大跳台以第三跳惊人的发挥，拿下她个人冬奥会的首枚金牌。在她凌空而起的身影背后，四座灰色的冷却塔成为她夺冠画面的背景。谷爱凌表示，这是她见过最漂亮的滑雪大跳台，“因为旁边的四个首钢原冷却塔让大跳台充满了一种酷炫的气氛，而这正是滑雪大跳台需要的气场。我和所有的运动员都特别喜欢这个跳台，我们觉得特别棒，感受非常好，我听说中国为建设这些基础设施做了很多努力，工作人员非常不容易、非常辛苦，我们非常感谢！”

On the morning of 8 February, Chinese freestyle skier Eileen Gu stunned onlookers with an amazing third run at the Big Air Shougang, winning her first Winter Olympic gold medal. As Gu soared through the air, four grey cooling towers became the backdrop to her win. Gu said that the Big Air Shougang was the most beautiful big air she had ever seen, "Because the four cooling towers give the jump a really cool atmosphere — exactly what it needs. All the athletes, myself included, love this place. I think it's great, it feels great. I also heard that China invested a lot of effort into creating this facility. It was a really tough job for the workers, and we are so grateful!"

据中外媒体报道，这一引人注目的比赛场地也被其他冬奥选手盛赞。

Media from China and around the world all reported on how Olympic athletes were full of praise for the venue.

首钢园曾是中国第一座国有钢铁厂，如今这里建起了滑雪大跳台，实现了由废弃钢铁厂到冬奥赛场的华丽蝶变，完成了从“火”到“冰”的重生。

The venue is located in the former Shougang Industrial Park, which was once home to China's first state-owned steel mill. Today, the abandoned site has been transformed into the Winter Olympics venue — its function has had a journey from "fire" to "ice".



摄影：新华社记者 肖艺九 Xiao Yijiu

Beijing's urban area, and is the world's first permanent urban big air venue.

来往游客最希望看到的就是滑雪大跳台，远远望去，大跳台和石景山、群明湖、电力厂、制氧主厂房构成一道壮丽的天际线。据首钢滑雪大跳台总设计师张利介绍，大跳台的设计灵感源自敦煌壁画中的飞天飘带，以飘带曲线构筑的建筑外形十分优美、流畅，向世界传递出了中国式的浪漫。的确，当大跳台倒映在群明湖中，波光粼粼的水面似乎是飘带在舞动，一座钢筋铁骨的建筑尽显柔和。

The Big Air jump is a key attraction for visitors. From a distance, the jump, Shijingshan, Qunming Lake, the old power plant, and its oxygen generation plant form a wonderful skyline. According to Zhang Li, Big Air Shougang's chief architect, the inspiration for the venue came from murals of Buddhist apsaras in Dunhuang; the curved shape of the cooling towers was beautiful and smooth, like the apsaras' scarves, projecting an image of Chinese-style romance to the world. The jump's reflection in the shimmering water looks like a dancing apsara, making the hard steel structure appear much softer.

大跳台背后，四个双曲线造型的70米高的冷却塔成为比赛的大背景，在记者仰起的镜头中，大跳台背后的冷却塔不再喷出热气，而是喷出一个个运动员。随着运动员腾跃至半空，观众们抬头：蓝天、白雪构成和谐的色调，运动员像是一个个自然的精灵。

Behind the ski jump, four seventy-metre-high hyperbolic cooling towers became the backdrop to athletes' jumps. From the reporters' point of view, these towers were no longer belching forth steam, but athletes instead. As the athletes jumped into mid-air, the spectators looked up: blue sky and white snow perfectly complemented one another, while the athletes looked like graceful elves.

**用约 4100 吨钢材建造的大跳台，
远比“脚手架”式跳台稳固
4,100 tonnes of steel produced
a far sturdier big air jump than
traditional scaffolding**

首钢滑雪大跳台由赛道、裁判塔和看台区域三部分组成，赛道结构总长164米，赛道宽度由上至下10米至30米不等，最高点为60米。据首钢集团介绍，首钢滑雪大跳台主体结构为钢，用钢约4,100吨，均采用首钢自产钢材，其中裁判塔首次应用了首钢自主研发的耐火耐候钢及成套技术，所用钢板及配套焊材、螺栓具有较强耐火性能、耐候性能及抗腐蚀性能。

Big Air Shougang has three main sections: the ski jump, judges' seats, and spectators' stands. The ski jump is 164 metres long and varies in width from 10 to 30 metres, with the highest point being 60 metres. According to the Shougang Group, Big Air Shougang is a steel structure weighing approximately 4,100 tonnes. The entire structure was built using steel manufactured by the Shougang Group, including the judges' tower which was built using Shougang's proprietary fire- and corrosion-resistant steel and accompanying technology. The steel slabs and accompanying welding materials and bolts are all highly fire-, weather- and corrosion-resistant.

近年来，美国波士顿和亚特兰大等城市的公园内都搭建过临时性滑雪跳台，但赛后即被拆除。美国自由式滑雪选手科尔比·史蒂文森接受美国媒体采访时说，那种“脚手架式”跳台让人感觉“相当粗糙”，其队友马克·弗雷汉德也表示，“有点吓人，因为你可能会感到跳台在摇晃。”

In recent years, temporary big air jumps have been erected in parks in American cities such as Boston and Atlanta, to be dismantled after a competition ends. In an interview with US media, US freestyle competitor Colby Stevenson said that “scaffolding jumps” were “pretty sketchy”, while his teammate Mac Freehand said “it's a little bit scary just because you can like, feel it out there swaying.”

自开启官方训练以来，首钢滑雪大跳台获得了运动员及领队的好评。他们对首钢滑雪大跳台的跳台搭建、雪面质量、流线设置、用房安排以及其他各方面条件都感到非常满意，“这是最好的赛道，就像真的从山上滑下来一样”。

From the start of official practice runs, Big Air Shougang garnered praise from athletes and team leaders alike. Athletes were very satisfied with all aspects of Big Air Shougang, from the construction of the jump, snow quality, aerodynamics, to living quarters: “It is the best run — it's just like being on top of a mountain.”

摄影：李木易 Li Mu Yi



**人造雪使用符合最高环保标准、更高效节水的智能化造雪系统
Artificial snow with the highest environmental standards, and a more efficient water-conserving smart snow-making system**

钢架构是大跳台稳固的基础，高质量的雪面为赛道增添了灵动的气质。从造雪到赛道塑形，首钢滑雪大跳台的每一步工作都以高标准完成，每一寸雪都在精心计算之内。

The incredible stability of the ski jump is thanks to its steel structure, while the high-quality snow allows skiers to move with greater agility. Every step in the process of creating Big Air Shougang, from snow creation to the shaping of the run, was completed to a high standard.

事实上，北京城区的气候较难达到造雪保雪的要求：白天气温高、降温晚、寒潮短。工作人员实时监测空气温度、湿度

等情况，选择在条件最适宜的夜间至凌晨启动造雪机，尽可能避免水资源浪费。

The climate in urban Beijing is a difficult environment to create and maintain snow in; temperatures are high in the daytime and only drop late in the evening; cold snaps are short-lived. Workers monitored air temperatures and humidity in real time and turned on the snow-making machines through the night and into the early morning hours, when conditions were most suitable, in order to avoid wasting water.

去年12月12日，首钢滑雪大跳台正式启动造雪工作，经过近三周累计时长200余小时的连续造雪，造雪总量为11,500立方米。

On 12 December last year, Big Air Shougang officially began creating its artificial snow, and three weeks (and over 200 hours) of continuous snow-creation later, the venue had 11,500 cubic metres of snow.

“我们采用了符合最高环保标准、更高效节水的智能化造雪系统，能根据天气条件按九个等级调节用水比例，造雪每立

方米可节水20%左右。”场馆团队造雪负责人刘麒介绍，造雪所用之水均为自来水，无任何添加物。也就是说，即使夏日来临，雪也可以全部融化渗入大地，继续进行水在地球中的循环，而不会产生任何污染。

“We used a smart snow-creation system that meets the highest environmental standards and saves more water. It has nine settings that adjust the ratio of water used in line with weather conditions, delivering savings of about 20 percent per cubic metre.” Liu Qi, head of Big Air Shougang’s snowmaking team, explained that all the snow was made using natural precipitation without any additives. In other words, when summer comes, all the snow will turn to meltwater and return to the soil and continue its journey in the water cycle, without creating any pollution.

塑形精度达“毫米级”， 曲线贴合滑雪运动轨迹 High-precision “to the nanometre” , with a slope that fits skiers’ trajectory

来自挪威的男子自由式滑雪运动员伯克·鲁德，曾在首钢大跳台夺得过2019年“沸雪”自由式滑雪大跳台项目的冠军。他表示，“跟2019年时相比，场地更加平顺细腻了，起跳台非常棒，雪的质量也好了很多！”

Norwegian freestyle skier Birk Ruud won first place in the FIS Freestyle Skiing of the Men’s Big Air, which was also held at the Big Air Shougang. “Compared to 2019, the ground is smoother, the kicker is great, and the quality of the snow is much better!” He said.

首钢滑雪大跳台的塑形精度达到“毫米级”，这也是给冬奥运动员带来非凡体验的原因之一。1月2日，首钢滑雪大跳台的造雪塑形工作正式启动。根据现场测量，起跳台的搭建高度近4米，起跳台和着陆坡的坡度近40度，结束区的长度近30米。“这两个坡度的设计，一个是助力起跳，另一个是与运动员下降角度吻合，最大程度保护运动员，降低因失误造成摔伤的几率。”场馆运行团队场馆运行秘书长赵炜详细解说道，“这

两个角度的设计是塑形工作里最为关键的环节。塑形师们会严格按照国际雪联专家和竞赛规则的要求精准测量与修建赛道。”

The nanometre precision of the jump at Big Air Shougang is one of the factors that gave athletes such an extraordinary experience at the Winter Olympics. On 2 January, the snowmaking and landscaping operation officially began. Onsite surveys showed that the kicker was close to 4 metres high, with a slope of 40 degrees on the ramp, and a 30-metre landing area. “These two slopes are designed to fit the angle at which the athletes land, offering maximum protection, and reducing the likelihood of injury.” Zhao Wei, Operations Secretary of the Operations Team at the venue, explained. “These two factors were the most important aspects of the landscaping. The landscape artists strictly adhered to the requirements of experts from FIS Ski and competition rules, accurately surveying and building the slopes.”

为了更好地达到塑形要求，首钢滑雪大跳台启用了同类型号中最先进的一款绞盘型压雪车。刘麒介绍，“压雪车把雪推到滑雪大跳台上后，宽大的履带在反复推雪过程中不断翻犁雪面，把雪面中的空气排出，将雪牢牢压紧，以此重复工作，直至大跳台上不同区域的雪平均厚度在0.5米到4米左右。”

In order to produce a better effect, Big Air Shougang used the biggest snow groomer for a big air of its size. According to Liu Qi, “After the snow groomer pushed the snow onto the jumping platform, its wide caterpillars continually compacted and turned over the snow, forcing out the trapped air and compacting the snow many times over, until the average thickness of the snow in different areas ranged from 0.5 metres to 4 metres.”

旧钢铁厂经过修缮改造， 为观众、裁判等公众服务 Former steel mill upscaled into venue for spectators and judges

冬奥会期间，原首钢制氧主厂房被改造为综合服务楼，冷却塔站成了验票安检大厅和赛事管理办公区。正如前文所述，首钢对原有老厂房和工业构件进行了修缮与改造，满足了冬奥会赛时观众、裁判、OBS转播等各项服务需求，实现了工业遗产和冬奥会赛时运行需求的完美结合。

For the Winter Olympics, the oxygen generation plant has been re-purposed as a services centre, while the original cooling pump station is now the ticket check-in and offices. All of these renovations were made in order to upgrade the existing industrial site to a place fit for the spectators, judges, and OBS broadcasts, perfectly blending the site’s industrial past with the requirements for hosting an Olympic event.

从首钢的转变中可以看到北京变化的雏形。张利曾表示，首钢滑雪大跳台建造起来后，这一切是“见证北京，也是我们国家，从老的发展理念向新的发展理念过渡，并且把这个理念试图用参考式的方式跟世界去分享的一个过程”。

The transformation of Shougang is like a microcosm of the way Beijing has changed. Zhang Li noted that after the construction of Big Air Shougang, “everything was a testament to how Beijing, and indeed the whole of China, was shifting towards a new idea of development, and was trying to use this new idea as a reference for the world.”

2008年，为了让北京奥运会能够在绿水蓝天中举办，首钢实施了史无前例的钢厂大搬迁，留下来的8.63平方公里老厂区则大力推进转型发展，建设新首钢高端产业综合服务区，首钢成为北京城市深度转型的重要标志。

In 2008, in order to ensure that the Beijing Olympics could be held against a backdrop of a clean environment and blue skies, the Shougang Group took the unprecedented step of moving its steel works. The 8.63 square kilometre space was then redeveloped into the new high-end comprehensive services area that exists today. Shougang thus became an important icon of deeper transformation in Beijing.

如今，首钢与奥运再次聚首，这里不仅有滑雪大跳台、首钢园区西十筒仓改成的北京冬奥组委办公区，还有国家队短道速滑、花样滑冰、冰球、冰壶的训练基地，北京冬季奥林匹克公园。从钢铁厂到冰雪运动基地，首钢完成了从“火”到“冰”的重生。也正因此，首钢也是奥林匹克运动推动城市发展的典范、世界工业遗产再利用和工业区复兴的典范。

Today, Shougang and the Olympics are again united; this time, not only the big air jump, but also the warehouses have been converted into an office for the International Olympic Committee. Furthermore, the Chinese national team’s training base for short track speed skating, figure skating, ice hockey, and curling, and the Beijing Olympic Winter Park, are all located here. By transforming the old steel mill to a winter sports site, Shougang has performed a transformation from “fire” to “ice”. Via its efforts, the Shougang Group has provided an exemplary model to drive urban development, world industrial heritage re-purposing and industrial renovation.

滑雪大跳台作为北京2022年冬奥会的重要遗产之一，在设计、建设之初就充分考虑到了赛后利用。冬奥会赛后，这里将成为世界首例永久性保留和使用的滑雪大跳台场馆，成为专业体育比赛和训练场地，并面向公众开放，用于大众休闲健身活动，在更好地推进首钢园区产业转型的同时，进一步推动京津冀区域大众冰雪运动的推广。

Big Air Shougang is one of the most important legacies of the Beijing 2022 Winter Olympics; in fact, its function post-Olympics was fully incorporated into the design and construction phase. After the Olympics concluded, the site became the world’s first permanent big air stadium, offering a base for professional stadium competitions and training, open to the public to use for their leisure or fitness. As well as transforming the old Shougang Industrial Park, the regeneration has driven the development of winter sports across the Beijing, Tianjin and Hebei region.

毫无疑问，这场体育赛事已成为城市更新的重要驱动力。首钢工业园区正是由北京百年老厂首都钢铁厂蜕变而来。首钢工业园区这样借助冬奥会进行城市更新的典例，给中国其他城市乃至全世界做了一个很好的示范：既有对工业遗迹的融合，又有绿色环保的发展理念。

Without a doubt, the Olympics have become a key driver for urban regeneration. Shougang Industrial Park was itself a regeneration of a century-old steelyard. The regeneration of the park for the Winter Olympics has an important lesson for other cities in China and across the world: that it is possible to fuse an industrial legacy with green and environmentally-conscious development. 🌱

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翻译：George Fleming

Highlights from the Winter Olympics — On and Off the Slopes

冬奥花祭

——赛场内外的新鲜事

摄影：新华社记者 姚剑锋 Yao Jianfeng





摄影：新华社记者 鞠焕宗 Ju Huanzong

花絮一： 冰墩墩广受欢迎，此前去过月球和火星

在北京冬奥会赛场内外，除了运动员，冬奥会吉祥物冰墩墩是最引人注目的明星，这只憨态可掬的大熊猫，凭借纯真的笑容成为冬奥会的最佳代言人。

2月2日，日本电视台记者辻岗义堂来到首都体育馆进行赛前准备情况报道，在为日本观众直播报道时，他开心地掀开衣服，展示自己的冰墩墩徽章——记者证的绳子上挂满了冰墩墩。

此前，辻岗义堂报道时总穿同一件单薄的黑色外套，而冬奥会赛场内温度总是低于零下，这让人担心他穿得太少。辻岗义堂称自己为了减少行李，只带了这一件外套。在他展示徽章时，在场的日本主持人吐槽：“你有钱买冰墩墩的话，去买个外套啊！”

辻岗义堂接受采访时表示，每次看到冰墩墩都觉得无比幸福，它有治愈人心的力量。当看到冰墩墩的人偶摇摇晃晃走

来时，辻岗义堂冲过去给了熊猫一个大大的拥抱。遗憾的是，工作人员要下班了，从冰墩墩外套中走出，外套被折叠成一小块。“你们怎么能这样啊！”辻岗义堂的语气中充满遗憾。

冬奥会结束后，冰墩墩也随着世界各国友人的轨迹散布到地球各处，继续传递着温暖的笑容和冬奥会的快乐时光。

冰墩墩不仅在地球上四处旅游，还曾去过太空。冬奥会前，冰墩墩和雪容融一起，曾随嫦娥五号以及天问一号的祝融火星车登上月球、火星，将奥林匹克精神带到宇宙。

1: Bing Dwen Dwen Becomes Star of the Show

Apart from the athletes taking part in the Winter Olympics, the mascot Bing Dwen Dwen was a big star – this cute panda with his innocent smile became the best spokesperson for the Olympics.

On 2 February, Nippon TV reporter Gido Tsujioka

arrived at the Capital Indoor Stadium in Beijing. During his live report, Tsujioka removed his jacket to show off his Bing Dwen Dwen medals, which he had used to adorn his press pass lanyard.

In previous reports, Tsujioka had always worn his thin black jacket. Given the sub-zero temperatures at the stadium, many people had worried that he would be too cold. Tsujioka said that in order to travel light, he had only packed this one jacket. As Tsujioka was showing off his medals, a Japanese presenter at the scene remarked with some scorn: “If you have money to buy all these Bing Dwen Dwen medals, maybe you should spend it on a proper coat!”

In an interview, Tsujioka said that whenever he saw Bing Dwen Dwen he was always very happy; the mascot had the power to cheer anyone up. When Tsujioka saw Bing Dwen Dwen walking towards him, he rushed forward and gave the panda a big hug. Unfortunately, the member of staff inside had finished their shift. As they removed their outfit, Bing Dwen Dwen became a crumpled pile on the ground. Tsujioka said, “How can you do this!” His tone was full of regret.

After the closing of the Winter Olympics, Bing Dwen Dwen followed the competitors as they returned to their different countries around the world and continued to share his kind smile and the happiness of the Olympics.

Not only has Bing Dwen Dwen travelled the world; he has also travelled to outer space. Before the Winter Olympics, Bing Dwen Dwen and Shuey Rhon Rhon had visited the Moon on board the Chang'e, and Mars on board the Tianwen 1 and Zhurong rover, thus taking the Olympic spirit to the stars.

花絮二： 马耳他选手在比赛间隙吃豆包， 每天午餐时段一个运动员餐厅可以消耗 80多只烤鸭

2月9日上午，冬奥会运动员马耳他选手珍妮丝·斯皮泰里出战单板滑雪女子U型场地技巧资格赛，在比赛间隙，她拿出半个豆包津津有味地吃了起来。她接受采访时表示，早上因为太紧张吃不下东西，就把豆包放到背包里了。“我在口袋里也装了一个，当做完第一轮动作后，我终于可以吃上一口了。”她笑着说，自己最爱的就是中国食物，每天要吃六个豆包，早餐、午餐、晚餐各两个。

豆包是很多中国人喜欢的甜食，珍妮丝·斯皮泰里率真可爱的行为也赢得了很多中国网友的爱，有人在关于她的报道下面评论，雪上项目的运动员都特别喜欢笑，自由又烂漫，就像雪上运动给人的感觉一样。

除了豆包，冬奥村的其他美食也征服了多国运动员，北京烤鸭、饺子、宫保鸡丁、火锅等都是各国外宾钟爱的美食。其中，北京烤鸭是人气最高的美食，经粗略统计，北京冬奥村一个运动员餐厅，每天午餐时段能消耗超过80只烤鸭。

除了要 let 外宾体验到正宗地道的中华美食文化，也要让来自世界各地的客人吃到符合自己饮食习惯的食物。据一位负责接待冬奥外宾的酒店经理表示，菜品在设计上以国际西式美食为主，辅以中国传统美食。基于2008年北京奥运会的接待经验，早餐提供90%的西式菜品，并根据大部分外籍客人的饮食习惯提供西式套餐及零点餐食。

2: Maltese Contestant Enjoyed A Red-Bean Steamed Bun Between Events; Every Lunchtime, The Athletes' Restaurant Would Serve Up Over 80 Roast Ducks

On the morning of 9 February, Malta athlete Jenise Spiteri competed in the qualifying rounds of the women's snowboard halfpipe. Between bouts, Spiteri took a half-eaten steamed red bean paste bun from her pocket and began to eat it with great relish. In an interview, Spiteri said that she had been too nervous to eat anything that morning, so she put the bun in her backpack. “I still had one in my pocket when I did the run, so I was like ‘Oh

摄影：李世勇 Li Shiyong



okay! Now I can really eat.” Laughing, Spiteri said she loved to eat Chinese food, and that she had been eating six red bean paste buns every day, two for breakfast, two for lunch and two for dinner.

Red bean paste buns are a sweet treat enjoyed by many Chinese; Spiteri’s forthright and adorable character earned her many fans in China. One web user commented under the video of her interview, saying that the athletes all loved to smile, and were free and honest, just like the sports they compete in.

Apart from red bean paste buns, other delicacies on offer at the Olympic Village also delighted the athletes from around the world, with Peking roast duck, dumplings, kung pao chicken and hotpot all finding new fans. The most popular of these was Peking roast duck; rough estimates show that the Olympic Village’s athlete canteen devoured 80 ducks at each lunchtime sitting.

In addition to enjoying authentic Chinese food,

visitors from all over the world were also free to pick food they would normally eat. One hotel manager responsible for looking after Winter Olympic foreign guests noted that most of their menu was Western food, not Chinese. The hotel had learned from their experience during the 2008 Olympics, and served a 90% Western menu for breakfast with Western set meals and snacks for foreign guests.

花絮三： 无缘冬奥会的运动员，以记者身份参与冬奥会

运动员从高耸的赛道上滑下，灵巧地控制着自己的身体，划过起伏不平的雪面，激起阵阵雪浪——这是自由式滑雪男子雪上技巧比赛的场面。

冬奥会期间，瑞典队获北京冬奥会自由式滑雪男子雪上技巧金牌，瑞典记者汉斯在直播时激动呐喊，喜极而泣。他曾是瑞典雪上技巧队的一员，但从未参加过冬奥会，他说，这是自己第一次参加冬奥会。“这次冬奥会感觉特别好，各种组织安排非常棒，这里场馆设施十分好。我很喜欢来到云顶滑雪公园，我喜欢这些充满青春气息的雪上运动。”

当运动员时未圆梦，此次作为一名记者参与进来，并见证自己国家的夺冠时刻，他同样在北京冬奥会圆梦了。

3: From Athlete to Journalist: A New Olympian Experience

At the men’s mogul of freestyle skiing, the skiers slid down the track, controlling their movements with agility, kicking up wave after wave of snow on the uneven ground.

During a live report, after a Swedish skier won the gold medal for the men’s mogul of freestyle skiing, Swedish reporter Hans Fahlén burst into tears. Fahlén had been a member of the Swedish team of mogul of freestyle skiing, but never had made it to the Olympics. But as a journalist, he had been given a chance to attend the Olympics for the first time. “It’s very great, very good arrangement and good venues. I love Genting Snow Park and the youthful atmosphere of snow sports here.” said Fahlén.

Fahlén didn’t manage to fulfil his Olympian dream as an athlete, but as a journalist, he could attend, and witnessed his national team win, which was another dream come true.

花絮四： 上外教授走下三尺讲台， 成为冬奥会冰壶赛场裁判

李凌姝是上海外国语大学副教授、硕士生导师，北京冬奥会让她走下三尺讲台，华丽转身成为中国首位冬奥会冰壶副计时长，代表中国冰壶裁判员第一次登上冬奥会冰壶项目的执裁赛场。

“收到去冬奥会做裁判的邮件时，我的心情特别激动，因为这意味着国际壶联对我们中国籍裁判的认可，在此之前，从来没有中国籍的冰壶裁判能够参加冬奥会。”回忆起当时的情景，李凌姝老师难掩自己的兴奋与激动。

冰冻三尺，非一日之寒。从大学老师到冬奥裁判的转变，与李凌姝的人生经历和志趣分不开。

从学生时代开始，李凌姝就与体育结下了不解之缘。她毕业于华东师范大学运动人体科学专业，并获得教育学博士学位。“因为我从小体育就比较好，一直都参加校队，包括田径队、排球队等，而且自己对于体育更有悟性，所以就选择了这个专业。”李凌姝说。

作为大学体育老师，李凌姝对体育有了更加深刻而独特的理解。她认为，体育绝不只是一门考试科目，它更应贯穿我们生活的始终。她常说，七加一应该大于八。同学们可以学习七个小时，再加一个小时的锻炼，这远比单纯的八小时学习效率要高。

李凌姝有机会接触冰壶，还要得益于国家的“北冰南展”政策。当时学校需要建设冰壶校队，李凌姝则被挑选为校队的

教练，之后便为学生开设了冰壶课程。抱着对冰壶运动精益求精的决心和目标，李凌姝在2014年考取了国家一级冰壶裁判员资格，并获得了裁判证书，“有了裁判员身份后才发现，原来冰壶的规则还真是一门综合性的学问，拓展了我的学术研究视野，也对我训练冰壶队有很大的帮助。”她如是说。

北京冬奥会冰壶赛场见证了李凌姝别样的人生和风采，她那一丝不苟、严肃认真、精益求精的态度，零争议、零失误的业绩，给人们留下了深刻的印象，也让世界看到了中国冰壶裁判的执裁能力和水平。

4: SISU Professor Swaps Lectern for Judge's Seat at Curling Event

Li Lingshu is an assistant professor at Shanghai International Studies University and Master's student supervisor. The Beijing Winter Olympics gave her the chance to become China's first Winter Olympic curling Deputy Chief Timer, and thus the first Chinese curling umpire to act as an International Technical Official of the Winter Olympics.

"When I received the invitation letter, I was so excited, because it signalled the World Curling Federation's recognition of Chinese umpires; there had never been a Chinese national serving as an umpire in the Winter Olympics before." When she recalled that moment, Li could barely contain her excitement.

However, that moment was the result of a long journey. Li Lingshu's transformation from university professor to Winter Olympic umpire is inextricably



linked to her experiences and interests.

Even as a student, sport was already an inescapable part of Li's life. She graduated from East China Normal University with a degree in kinesiology and a doctorate in education. "I have been good at sports since I was a child, and I've always been on the school team, including track and field, volleyball and so on; I have the reflexes for physical education, so that's why I chose this major," she said.

Li has a deeper and unique understanding of the meaning of physical education due to her time as a university PE professor. Li believes that PE is far more than a subject to pass exams in; it should be an integral part of our lives. Li often says that "seven plus one should equal to more than eight." If students spend seven hours a day on study plus one hour for exercise, this is actually far more effective than studying for eight hours straight.

Li's relationship with curling began with China's policy push to expand winter sports participation up and down the country. The university was tasked with setting up a curling team, and Li was selected as the team coach. After that, she launched a curling course for students. Determined to develop the sport to its limits, Li took the national exam for curling umpires in 2014 and received her umpire's certificate. "After I passed the exam, I discovered that curling is a really broad field; I expanded my academic research focus, and it really helped me train the curling team."

At the Winter Olympics curling events, Li stood out due to her unique experience and poise. Her strict, earnest attitude and insistence on the highest standards, coupled with her controversy-free, flawless record, made a deep impression on people. Li's work also showed the world the judgement and professionalism of a Chinese curling umpire.

花絮五： 志愿者提供服务的同时也为赛事紧张牵挂，收到了来自海外的感谢信

"你可以在高山滑雪中心的每个角落看到志愿者。"来自北京化工大学的大三学生温晓梅在接受媒体采访时说道。在冬奥会期间，她是一名交通岗志愿者，为任何需要帮助的人提供指引和服务。她介绍，尽管天气非常冷，每个志愿者就算不在服务时间，也会抢着出去站岗，很多其他岗位的志愿者还在下雪的时候主动加入扫雪清障的队伍。

志愿者行列中，还有今年49岁、开公交车21年的司机陈学海，每次运动员们上下车并向他点头挥手时，他都会向他们竖起大拇指或者握紧拳头，为运动员们加油。据报道，为服务冬奥，北京公交集团共计派出2,388辆车和5,755名职工，这些职工以24小时待命状态，圆满完成了138条冬奥班线保障任务。

志愿者虽说是离赛场距离最近，但无法看到比赛。陈学海在接受采访时表示，短道速滑混合团体接力赛那晚，他在车上等了很久，“心情也跟着紧张”。直到中国短道速滑队的领队从体育馆内冲出来，在车厢外冲着他喊，“我们夺冠了，得了金牌，首金啊！首金！”听到领队的欢呼声，陈学海说自己当时激动得只知道鼓掌，缓了一会儿后，才想起要争取跟运动员们合影。领队得知他的想法后马上答应了下来。

在照片中，陈学海穿着深蓝色的工作棉服，身边是四个夺金的运动员，他冲着镜头高高地举起了大拇指。

冬奥会结束后，北京公交收到了一封来自挪威奥运会和残奥会委员会的感谢信，信中写道，“你们非常友好、乐于助人，而且你们每天都面带微笑迎接我们。感谢你们周到的服务，让我们度过了一段非常美好的时光，也感谢你们让这次赛事变得如此难忘。”



5: Volunteer Receives a Thank-you Letter from Abroad

“You can see volunteers all over the National Alpine Skiing Centre.” Wen Xiaomei, a third-year student at Beijing University of Chemical Technology, told reporters that at the Winter Olympics she worked as a volunteer specialising in transport, providing directions and other services. Wen said that despite the cold weather, every volunteer seized every chance to go on duty. When it snowed, many volunteers who had other jobs would put themselves forward for snow-sweeping duty.

Among the volunteers' ranks was 49-year-old bus driver Chen Xuehai. Chen, who has been driving buses for 21 years, gives athletes a thumbs-up or a traditional Chinese cupped fist greeting to cheer them on whenever

they get on or off his bus. According to news reports, the Beijing Public Transport Group dispatched 2,388 buses and kept 5,755 employees on standby 24 hours a day, ensuring that 138 transport routes remained open throughout the Winter Olympics.

Although the volunteers were physically closest to the competition events, they could not watch the competition. In an interview, Chen Xuehai noted that on the evening of the short track speed skating mixed-team relay event, he had waited in his bus for a long time: “I began to get nervous myself.” It was only when the team leader burst out of the stadium and shouted to Chen, “We did it, we won gold! Our first gold! Our first gold!” When he heard the team leader's overjoyed cries, Chen was so overwhelmed he could only clap. It took him a while to collect himself and remember to ask for a photograph with the team. The team leader immediately said yes.

6: Olympic Village Praised as “Top-Rate Resort”

In the photograph, Chen is wearing navy-blue padded overalls. Next to him stand the four gold medal winners. Chen raises a big thumbs-up to the camera.

After the Winter Olympics finished, Beijing Public Transport received a letter of thanks from the Norwegian Olympic and Paralympic Committee and Confederation of Sports: “You are so friendly, and eager to help others, and you welcomed us with a smile every day. Thank you for your considerate service. You gave us a wonderful experience. Thank you for giving us such an unforgettable Olympics.”

花絮六： 冬奥村被夸赞是“顶级配置的度假村”

冬奥会期间，不少外国运动员录制了vlog(视频日志)，展示在村内的生活片段。很多网友看到后纷纷表示羡慕：“冬奥村简直是顶级配置的度假村。”

冬奥村内有多好玩，从运动员们的镜头中就可感受到。美国雪橇运动员萨默·布里彻表示，通过遥控器的开关，可以轻松调节床头和床尾的高度，方便运动员按照自己的习惯放松身体。

冬奥村的床有“零重力模式”。据报道，“零重力模式”床是北京2022官方智能床供应商——麒盛科技与斯坦福大学一起合作研发的，类似于宇航员的太空舱座椅。当头部抬到15°，脚抬到35°，心脏与膝盖就处于同一水平线，身体压力均衡分散，能够有效减轻身体压力负担，可以让人在睡眠过程中最大程度地获得放松。

此外，德国运动员莱昂·沃肯斯伯格还在村内体验了VR游戏；美国单板滑雪运动员特莎·莫德在vlog中对冬奥村的美食赞不绝口；还有运动员在闲逛时发现了冬奥村美发沙龙，于是走进去了做了美甲。“吹头发时，他（理发师）用了非常炫酷的旋转手法，使我的头发看起来是戴森空气卷。”美发结束后，运动员和发型师开心地合影。

据美媒报道，美国传奇单板滑雪运动员肖恩·怀特在社交媒体上展示了自己的奥运村房间，并炫耀了与运动员和志愿者交换的徽章：“泰国队的大象徽章，俄罗斯的熊，捷克、意大利、英国的……”收获满满。他还挂上了中国新年装饰红灯笼，庆祝“虎年”，并表示自己1986年出生，按照中国习俗，也是属虎的。

During the Winter Olympics, many foreign athletes recorded vlogs showing their life in the Olympic Village. Many web users commented with envy, “The Olympic Village is like a top-rate resort.”

Just how fun life is in the Olympic Village is palpable from the athletes on camera. US luger Summer Britcher says that with a press of a remote control, athletes can easily adjust the height of either end of their bed so that they can relax in the way they like best.

The beds in the Village even have a “zero gravity mode”. This zero gravity mode bed was co-invented by Keelson Technology Corp and Stanford University and is similar to the seats used in an astronaut's shuttle. When the head is raised to 15 degrees and the feet to 35 degrees, the heart and knees are on a level, pressure on the body is evenly distributed, and the sleeper can effectively reduce the load on the body, allowing the greatest relaxation during sleep.

Furthermore, German athlete Leon Vockensperger experienced VR gaming while in the Olympic Village; US snowboarder Tessa Maud gushed with praise in her vlog about all the delicacies on offer; and one athlete discovered a hair salon at the Village while out on a stroll, went in and had a manicure. “When he was blow-drying my hair, the hairdresser used a really cool winding technique with his hands that made my hair look like a Dyson Airwrap.” After the hairdresser was finished, this athlete posed for a photo with him.

US media reported that American snowboarding legend Shaun White posted pictures of his Olympic Village quarters on social media, and showed off the array of medals he had exchanged with other athletes and volunteers: “a medal with a Thai elephant, another with a Russian bear, Czech, Italian and British medals...” He even hung up a Chinese red lantern for the Chinese New Year and to celebrate the Year of the Tiger, noting that he was born in 1986, making White a tiger himself. 🐅

2022年北京冬奥会和冬残奥会期间，全球多所孔子学院（课堂）各展所长，组织了一系列形式多样、内容丰富的精彩活动，让更多学生和民众了解了冰雪运动、了解了北京冬奥会和冬残奥会，用实际行动践行了“一起向未来”的北京冬奥主题，践行了“更快、更高、更强、更团结”的奥林匹克精神。

During the 2022 Beijing Winter Olympics and Paralympics, many Confucius Institutes across the globe gave a full play to their strengths, organizing a series of exciting activities various in forms and rich in content. These activities have enabled more students and local citizens to gain access to winter sports and to the updates of Beijing Winter Olympics and Paralympics, so that the motto of Beijing Winter Olympics (“Together for a Shared Future”) and the Olympic spirit (“Faster, Higher, Stronger, Together”) can be put into practice.



全球孔院迎冬奥

一起向未来

Together for a Shared Future:
Confucius Institutes' Celebration of
Beijing Winter Olympics Across the
World

作者：中国国际中文教育基金会 CIEF
翻译：曹思宇 Cao Siyu

南非斯坦陵布什大学孔子学院瑞腾布孔子课堂的新学年第一次中文面授课，本土汉语教师米卡拉 (Mikaela Keen)，给同学们上了一堂“迎冬奥一起向未来”的主题课。60多名四年级学生用刚刚学会的中文共同祝福北京冬奥会。校长贾皮耶先生感谢孔子学院和中国给予的帮助和支持，衷心祝福北京冬奥举办成功！

斐济南太平洋大学孔子学院师生共同观看了北京冬奥会开幕式。开幕式现场展示的唯美的灯光、绚丽的图案、精彩的表演、逼真的效果，给学生们带来了一场精彩绝伦的视觉盛宴。学生阿伊莎 (Ayesha Ahmed) 赞叹道：“疫情之下，北京冬奥组织工作非常了不起、十分出色。开幕式十分有创意，各项服务都很到位。这是一场令人期待的盛会，北京加油！”

德国莱比锡孔子学院邀请德国前击剑重剑项目运动员、国际奥委会委员、汉学家布丽塔·海德曼 (Britta Heidemann) 进行了一场精彩的讲座。2008年北京夏季奥运会上，海德曼夺得女子重剑金牌。她说，北京作为全球首个“双奥”之城，成为第一个实现举办碳中和奥运会承诺，并积极推动“运动中性别平等”理念，努力带动更多女性参与到体育中的城市。听众们也与海德曼积极进行互动，踊跃表达自己对中德文化交流和体育运动发展的切身感受。

北京冬奥会和冬残奥会的吉祥物，憨态可掬的“冰墩墩”和隽秀喜庆的“雪容融”是**匈牙利佩奇大学中医孔子学院**学生们的最爱。学生们不仅画出了自己心中最喜欢的吉祥物形象，还在画作上书写“喜迎冬奥会，一起向未来”等汉字。汉字写得也许还不成熟，但汉字之美和冬奥精神已经扎根在孩子们的心中。

In South Africa, the Confucius Classroom at Rietenbosch Primary School is hosted by the Confucius Institute at Stellenbosch University. In the new academic year's first face-to-face mandarin class, Mikaela Keen, the local mandarin tutor, gave students a theme lecture of “Celebrating the Winter Olympics, Together for a Shared Future”. More than 60 fourth-grade students used some Chinese phrases they just learned to voice their best wishes for Beijing Winter Olympics. Mr. Jappie, Chancellor of the University, expressed his gratitude for the help and support provided by the Confucius Institute and China. With utmost sincerity, he wished Beijing great success in hosting the Games.

In Fiji, the teachers and students from the Confucius Institute at the University of the South Pacific watched together the opening ceremony of the 2022 Beijing Winter Olympics. Thanks to the graceful light show, gorgeous images, excellent performance, and lifelike visual effects, the ceremony proved to be a feast for the students' eyes. One student, Ayesha Ahmed, sang high praises of the event: “Despite the pandemic, the Organizing Committee of Beijing Winter Olympics has done an excellent job. The opening ceremony is full of original ideas, and all services are delivered to the highest standard. It is really a grand gathering that everyone anticipates. Best luck to Beijing!”

Britta Heidemann is a former epee fencer of the German national team, a member of the International Olympic Committee, and a renowned sinologist. In Germany, the Confucius Institute in Leipzig invited Ms. Heidemann to give a highly engaging lecture. During the 2008 Beijing Summer Olympics, Heidemann won a gold medal in women's epee fencing. According to Heidemann, Beijing, as the first city to have ever hosted both the Summer and Winter Olympics, is also the first to keep its promise of delivering a carbon-neutral Olympics. At the same time, the city of Beijing has spared no effort to promote the idea of “gender equality in sports”, aiming to motivate more women to participate in sports. The audience had a heated interaction with Heidemann, sharing their personal experience of Sino-German cultural exchanges and their views on the development of sports.

Being respectively the mascots of Beijing Winter Olympics and Paralympics, the charming chubby panda “Bing Dwen Dwen” and the jubilant lantern child “Shuey Rhon Rhon” are the favorites of the students at the Confucius Institute for Traditional Chinese Medicine at the University of Pécs. In Hungary, these students not only drew the image of their preferred mascot, but also wrote the Chinese characters “喜迎冬奥会，一起向未来” (Celebrating the Winter Olympics, Together for a Shared Future) on their paintings. Although these phrases were written in a relatively unskillful style, the beauty of Chinese characters and the spirit of the Winter Olympics have already taken deep roots at the bottom of the youngsters' hearts.

In Italy, a mandarin spring camp on the theme of the Winter Olympics was hosted by the Confucius Classroom at Malpighi High School, affiliated to the Confucius Institute at the University of Bologna. “Hi, everyone. I am Bing Dwen Dwen, the mascot of the 2022 Beijing Winter Olympics. Do you want to learn the meaning of my name? ‘Bing’ literally means ‘ice’, and ‘Dwen Dwen’ means ‘adorable’. Do you like my outfit? It symbolizes the idea of purity and strength. I am an energetic and lovable panda. Do you love me?” Via this small

意大利博洛尼亚大学孔子学院下设的马皮吉高中孔子课堂举办了冬奥主题汉语春令营。“大家好，我是冰墩墩，2022年北京冬奥会的吉祥物，想知道我的名字是什么意思吗？‘冰’就是字面意思，‘墩墩’是可爱的意思，你们喜欢我的衣服吗？它象征着纯洁与力量。我是一只活泼可爱的大熊猫，你们喜欢我吗？”通过一场小型的配音秀，同学们不知不觉地提高了汉语表达能力，也了解了更多的冬奥知识。

乌克兰哈尔科夫国立大学孔子学院的师生代表与当地冰雪运动爱好者，通过组织冰上运动，共同为全世界的冰雪运动健儿祝福加油。孔子学院师生展现了娴熟的滑冰技巧，并共同演绎了北京冬奥主题曲“一起向未来”，一起分享了冬奥带来的快乐。

塔吉克斯坦冶金学院孔子学院邀请中国书画艺术家么凤斌，举办了以“一起向未来”为主题的书画艺术展。塔吉克斯坦民族大学孔子学院书画班的学生，也以冬奥会为主题，热情创作，用一幅幅水墨氤氲、童趣盎然的中国画，一件件端庄严谨的中国书法作品，为北京冬奥会圆满闭幕喝彩。

赤道几内亚国立大学孔子学院推出“美丽中国”系列文化课。中文教师从设计美学的角度，向学生们分析讲解了北京冬奥会会徽、火炬、吉祥物、开幕式、体育项目图标等的设计理念和意义，并开展了冬奥主题中文教学活动，师生共同学习领悟北京冬奥知识，为冬奥加油。

柬埔寨国立马德望大学孔子学院，学生苏希（Mey Vannsopha）用优美的歌声传递青春之音，展现了孔院学子昂扬向上的精神风貌。大象在柬埔寨象征着幸福好运，学生们将大象与冬奥吉祥物融合作画，以表达中柬两国人民友谊长存，祝愿北京冬奥会圆满成功！



dubbing event, students improved their mandarin proficiency and gained much more knowledge about the Winter Olympics.

In Ukraine, by organizing events of ice sports, the staff and students representatives from the Confucius Institute at Kharkiv National University cheered with local enthusiasts of winter sports for all the athletes over the world. Showing their outstanding skills of ice-skating, and performing the theme song of the 2022 Winter Olympics “Together for a Shared Future”, the staff and students shared with each other the happiness brought by the Winter Olympics.

Yao Fengbin, a famous Chinese painter and calligrapher, was invited by the Confucius Institute at Mining-metallurgical Institute of Tajikistan to hold an exhibition of Chinese paintings and calligraphies on the theme of “Together for a Shared Future”. Organized by the Confucius Institute at Tajikistan National University, the students of the painting and calligraphy class also composed with great passion according to the motto of the Winter Olympics. All these Chinese ink-and-wash paintings full of childlike playfulness, together with their Chinese calligraphies of graceful preciseness, represented students’ heart-felt hurray for the successful closing of the 2022 Beijing Winter Olympics.

The Confucius Institute at the National University of Equatorial Guinea released a serial cultural course titled “Beautiful China”. From the perspective of design aesthetics, the mandarin tutors of the course explained to the students the design philosophy and meaning of Beijing Winter Olympics’ emblem, torch, mascot, opening ceremony, and pictograms of various events. Besides, the teaching of mandarin was also undertaken around the topic of the Winter Olympics, and the tutors and students together studied the knowledge about and cheered for the 2022 Beijing Winter Olympics.

In Cambodia, Mey Vannsopha, a student from the Confucius Institute at the National University of Battambang, sang beautiful songs to deliver a voice of the youth, showcasing the positiveness and high-spiritedness of the students at the Confucius Institute. In Cambodia, elephants symbolize happiness and fortune. Therefore, the students chose to integrate both the image of elephant and the mascots of Winter Olympics into paintings, representing the long-lasting friendship between China and Cambodia, and their best wishes for the success of Beijing Winter Olympics. 🐘



拉脱维亚大学孔子学院是拉脱维亚唯一的孔子学院，由拉脱维亚大学和华南师范大学合作共建。为纪念孔子学院成立十周年，双方合作院校共同努力，创作了孔子学院教师之歌。

拉脱维亚位于欧洲东北部和波罗的海东海岸，首都里加有“波罗的海跳动的的心脏”之称，道加瓦河是拉脱维亚的母亲河。教师之歌深情诉说了汉语教师告别故乡、追随梦想，来到道加瓦河旁的拉脱维亚的故事，歌颂了民心相通、中拉友好和汉教事业的发展。歌词如下：

告别心爱的故乡
我们来到波罗的海旁
鲜活着汉字神韵
绚丽着东方霓裳
追随内心的呼唤
我们相聚道加瓦河畔
教学相长其乐融融
甘做人梯成就梦想
啊，我们是孔院人

我们是孔院人
做海外的园丁
一生的荣光
谱写中拉友谊新的篇章
啊，我们是孔院人
我们是孔院人
做和平的桥梁
国际的使者
铸就中拉文化新的辉煌

十年风雨路，一生汉语情。在新冠疫情席卷全球的艰难时期，病毒也未削弱拉脱维亚人学习中文的热情，孔子学院师生依旧坚守汉语教学的园地。愿未来一个又一个十年里，拉脱维亚大学孔子学院越办越好，中国教师和拉脱维亚学生的汉语情越来越浓，孔院之歌越唱越悠扬，越唱越响亮……

The Confucius Institute (CI) of the University of Latvia, jointly built with South China Normal University, is the only CI in Latvia. To commemorate the tenth anniversary of the establishment of the CI, the teachers of the two partnership schools created a song of their own together.

Latvia is located in northeast Europe and on the east coast of the Baltic Sea. Its capital is Riga, “the beating heart of the Baltic Sea”. The Daugava River, the mother river of Latvia, also runs through it. The co-created song, “The Teachers’ Song”, narrates the story of the Chinese teachers saying goodbye to their hometowns to follow their dreams in Latvia. It praises the people-to-people connection, China-Latvia friendship, and the development of Chinese teaching overseas. The lyrics are in the next page.

After ten years of ups and downs, the partnership schools have managed to build a lifetime of friendship and love for the Chinese language. Despite all the difficulties caused by the Covid-19, the demand for quality Chinese teaching in Latvia has not declined, and the teachers and the students of the CI has found a way to carve out a space to ensure it. We wish the CI of the University of Latvia a prosperous future, and, that, as the song goes, the friendship between the two sides will become stronger.

拉脱维亚大学孔子学院教师之歌

Singing “The Teachers’ Song” from Latvia

作者：汤衢 Tang Heng
翻译：杨祎辰 Yang Yichen

Bidding goodbye to our beloved hometowns
Saying hello to the Baltic Sea
Spreading the charms of Chinese characters
Showing the splendiddness of the East
To follow our heart
On the banks of the Daugava River
Where we learn from each other and share
our joys
And be the ladder of our students' success
Ah, we are from the Confucius Institute
We are from the Confucius Institute
It is our honor
to help our students to fulfil their dreams
and to write a new chapter of China-Latvia
friendship
Ah, we are from the Confucius Institute
We are from the Confucius Institute
It is our mission
to be the bridge of peace
and to launch both our cultures into the
future ㊦

♩ = 76 深情大气地

秦洪雷 尚勋余 胡越 作词
徐越湘 作曲

(朗诵) 学而时习之，不亦乐乎。有朋自远方来，不亦乐乎。人不知而不愠，不亦君子乎？

11 (女领) 告

17 别心爱的故乡，我们来到波罗的海旁，鲜活着汉字

22 神韵，绚丽着东方霓裳。(男领) 追随内心的呼唤，我们

27 相聚道加瓦河畔，教学相长其乐融融，甘做人梯成就梦

32 想。(合) 啊 我们是孔院人，我们是孔院人。1. 做海外的园丁，
2. 做和平的桥梁。

38 一生的荣光，谱写中拉友谊新的篇章。
国际的使者，铸就中拉文化

43 肩新的辉煌。(和声伴唱)

50 肩新的辉煌。(和声伴唱)

58 (合) 啊 我们是孔院人，我们是孔院

64 人。做和平的桥梁，国际的使者，铸就中拉文化

68 新的辉煌。铸就中拉文化新的辉煌。

《拉脱维亚大学孔子学院教师之歌》
(教师之歌) 曲谱
The Song of the Confucius
Institute of the University of Latvia
(The Teachers' Song)

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3. 中华文化、跨文化交流、当代中国社会生活。

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